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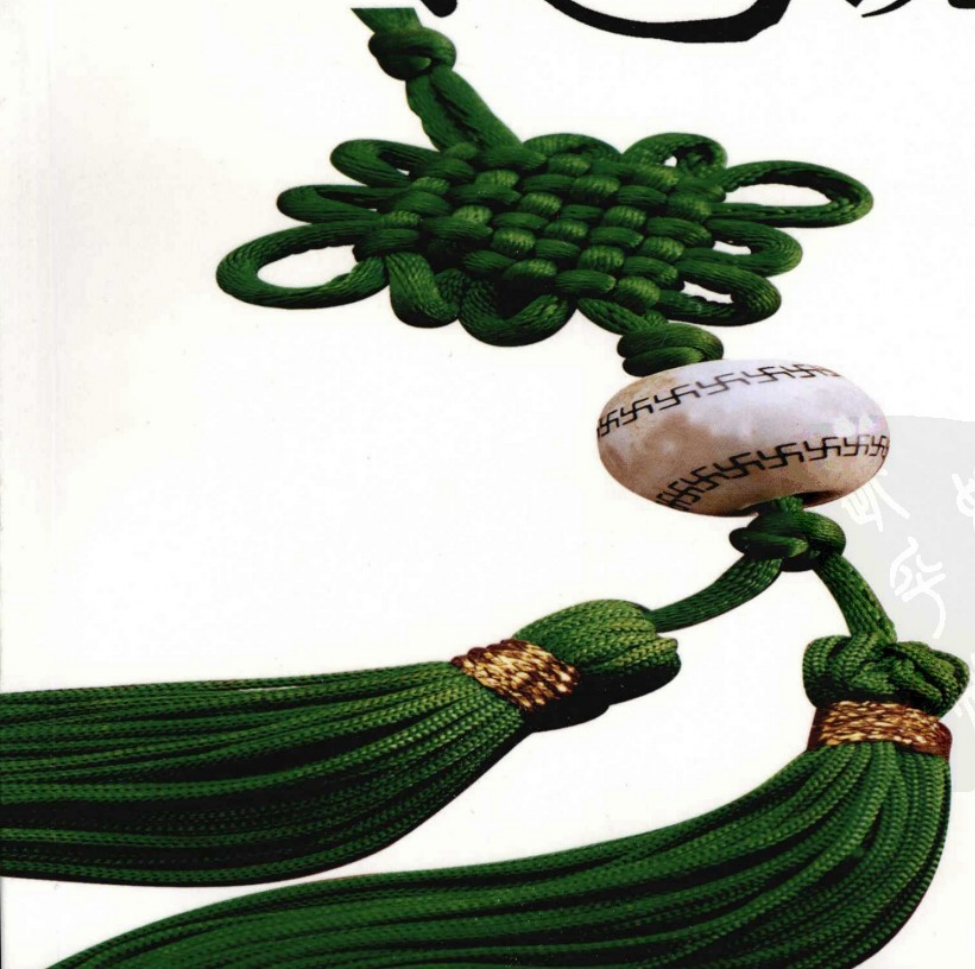
# 用英语说中国

中国第一部双语百科全书

## 艺术 Arts

Talk About China in English

田华实 仲 锡 主编
[美] Robin Harrison 审校



上海科学普及出版社

# 用英语说中国

Talk About China in English



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# 前　言

随着我国改革开放的不断加速，旅游事业也越来越兴旺地发达起来。尤其是近几年来，来自世界各地的客人涌向中国，他们试图揭开这块辽阔土地的神秘面纱，发掘这段悠久历史的根源，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，人们都能欣赏到神奇的景观或自然风光及其世代相传的故事和神话。

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

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

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

《用英语说中国——艺术》由十五个章节组成——中国电影艺术、中国建筑艺术、中国文字艺术、中国民间工艺、中国国画、中国雕塑、中国传统表演、中国陶瓷艺术、中国文学艺术、中国刺绣、中国戏曲、中国饮食文化艺术、中国插花艺术，中国音

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乐和中国金石艺术。重点介绍了每一个领域里的主要成就和中心人物，介绍了他们对中国艺术的重大贡献和在世界上的影响。

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，我们都为能参与此项有意义的活动而感到兴奋和激动，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，创造性地把中国上上下下、东西南北、方方面面以简洁流畅的语言娓娓叙述的。这无疑将给广大读者一种全新的感受。

《**用英语说中国**》这套丛书对于所有英语爱好者提高英语水平、激发学习英语兴趣有所帮助。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炼、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。在这套丛书的编写过程中，我们参考或借鉴了有关书籍的一些内容，也在网上查阅了一些相关资料，在此，我们对有关作品的作者和出版商表示深深的感激之情，并希望能够得到他们的支持和谅解。

本书的编写得到了河南理工大学的大力支持，特表示感谢。

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

《用英语说中国》丛书编者

2008 年 8 月



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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**

***Talk About China in English—Arts*** contains fifteen sections, including Chinese movies, Chinese building arts, arts in Chinese characters, Chinese civil crafts, Chinese paintings, Chinese sculpture, Chinese traditional performances, Chinese pottery art, Chinese literature, Chinese embroidery, Chinese traditional operas, arts in Chinese

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food, Chinese flower arrangement, Chinese music and Chinese epigraphy. In this book, some famous experts and achievements are introduced and the great contributions of the experts and their influences are also mentioned.

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 中国电影艺术 Chinese Movies Arts

## 中国早期电影的发展 The Early Period of the Movie

At the end of the 19th century, the movie was introduced into China. In 1896, a Western movie was shown in Shanghai, which was the first movie showing in China. In 1905, a photo studio in Beijing made the first Chinese movie, which was only a collection of scenes from a Beijing opera based on the classical novel *The Romance of the Three Kingdoms*. In the early thirties, many revolutionary movies were produced, such as *Spring Silkworms*, *Plunder of Peach and Plum*, *Three Modern Women*, *The Great Road*, *Song of the Fishermen*, and *Crossroads*. These movies reflect the realities of society and the wishes of the people.




During the Anti-Japanese War, many progressive movies were made, such as *Defend Our Land*, *The March of Victory*, *The North Is Ours*, *Sons* and *Daughters of China*, and *The Snowy Taihang Mountains*. The movies reflected the people's requirement for resistance against Ja-



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pan.

After the victory of the Anti-Japanese War, a great number of excellent movies were produced, Such as *Remote Love*, *Along the Songhua River*, *Eight Thousand Li of Cloud* and *Moon*, and *The Spring River Flows East*. All of them are about the people's life or struggles during the War of Resistance against Japan.

In the liberated areas, the founding of the *Yan'an Movie Group* marks the starting point of the people's movie industry. This group shot valuable documentaries which included *Yan'an* and the *Eighth Route Army*, *Dr. Norman Bethune*, and *Nanniwan*. In 1946, the Yan'an Movie Studio was founded and recorded part of the Liberation War. In October, the Northeast Movie Studio was established. Its main productions were seventeen newsreels entitled *The Democratic Northeast*.

Many old progressive movies made before the founding of the People's Republic of China adopted the realistic style; therefore they reflect Chinese society and the lives of the people and show sympathy for the poor. Early movie-makers owned clear purpose of their work: to make movies which could entertain the ordinary people so that they managed to make the plot development, customs and habits, language and acting of their movies conform to the tastes of the audience. Obviously, the pioneers of China's progressive movies made great contributions to the development of China's movie industry.



## 中国早期电影的发展
## The Early Period of the Movie

19世纪末期，电影引入中国。中国第一部引进的西方电影于1896年在上海上映。1905年，北京一家照相室选取京剧传统曲目《三国演义》的一些简单场景制作了中国第一部电影。在中国电影事业发展的最初30年中，创作了许多革命电影，例如：《春蚕》、《桃李劫》、《三个摩登女性》、《大路》、《渔光曲》、《十字街头》，集中反映了当时社会的现状和人民的愿望。

抗战期间，许多进步电影诞生了，例如《保卫我们的土地》、《胜利进行曲》、《华北是我们的》、《中华儿女》、《风雪太行山》。这些电影都反映了人民要求坚持抗战的强烈愿望。



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抗战胜利后，中国电影发行了如《遥远的爱》、《松花江上》、《八千里路云和月》和《一江春水向东流》等大批反映抗战时期人民生活和斗争的杰出电影。

在解放区，延安电影团的成立标志着人民电影事业的开始。先后拍摄了《延安与八路军》、《白求恩大夫》和《南泥湾》等一些价值很高的纪录片。1946 年，延安电影制片厂成立，出品了一些解放战争的影片。10 月，东北电影制片厂成立，主要作品为《民主东北》17 部系列新闻片。

建国前很多进步影片采用了现实主义形式，对中国社会、民生都有很大的影响力，这些影片都表达了对穷苦大众的同情。为了实现电影的创作目标——愉悦普通老百姓，早期电影工作者努力使情节发展、风俗习惯、语言、表演都能符合观众品位。中国进步电影的先驱们为中国电影事业的发展做出了巨大贡献。

## 中国电影的发展
## Progress of Chinese Movies

After the founding of New China, the movie industry developed rapidly. Ten movie studios were set up. They are the Beijing, Shanghai, Changchun, August First, Pearl River, E'mei, Xi'an, Nanning, Wulumuqi, and Huhehaote Studios. From 1949 to 1966, more than six hundred movies had been produced. Among the movies of the 1950's, *The White-Haired Girl*, *Reconnaissance Across the Changjiang*, *Steeled Fighters and Dong Cunrui* had a strong social impact. The following movies *The Song of Youth*, *The Storm* and *Lin Zexu* which showed that Chinese movies had reached a new level. Movies produced in the early 1960's were more mature ideologically and artistically. Representatives of this period were *The Naval Battle of 1894*, *The Lin Family's Shop*, and *Threshold of Spring*.




From 1966 to 1976 only a small number



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of movies had been made in that decade. After 1976 movie production started to flourish again. From 1976 to 1980 more than two hundred and fifty feature movies were made. They covered a wide range of themes and varied in style of presentations. In September of 1987, the first China Movie Show was held in Beijing. It was presented by over one hundred movie historians, critics, and distributors from 48 countries. Among those who spoke highly of Chinese movies were Gregory Peck, the American movie star; Regis Bergeron, the French movie historian; and Rubanoy, the Soviet movie critic. They all agreed that China's movie Industry had entered a mature stage.

In recent years Chinese movies have been presented in many international movie festivals and have made a strong impression on foreign audiences and movie-makers. Since 1981, more than one hundred movies have been awarded prizes in international competitions. Among them, *The Yellow Earth* won the 1985 British Movie Institute (BFI) award for the most original and imaginative movie; *Old Well* scooped the Tokyo Grand Prix and another two awards at the Second Tokyo International Movie Festival in October, 1987; *Red Sorghum* won the Gold Bear prize at the Thirty-eighth International Movie Festival in West Berlin in 1988; *The Year of Bad Luck* received the Silver Bear prize at the Fortieth International Movie Festival in Berlin in 1990.

Chinese cartoon movies have received attention both at home and abroad with interesting and healthy contents and distinctly Chinese Style. They are usually based on traditional paintings, folk art, and local opera. In some cartoon movies, traditional Chinese ink-wash painting has been reproduced on the screen. From 1981 to 1988, 29 cartoon movies had won prizes at international movie festivals. Great achievements have also been made in the production of scientific and educational movies.



## 中国电影的发展
## Progress of Chinese Movies

建国后，中国电影事业迅速发展起来，北京、上海、长春、八一、珠江、峨嵋、西安、南宁、乌鲁木齐和呼和浩特10大电影制片厂相继成立。1949年



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到1966年间，创作了600余部电影。20世纪50年代期间制作的《白毛女》、《渡江侦察记》、《钢铁战士》、《董存瑞》引起了社会的极大反响。《青春之歌》、《风暴》、《林则徐》等电影的出版发行标志着中国电影制作发展到了一个新的水平。60年代早期的电影其意识形态更成熟和艺术价值更高。代表作品有《甲午风云》、《林家铺子》、《早春二月》。




从1966年到1976年这10年间，只创作出少量电影。1976年后，电影创作再次走向繁荣。1976年到1980年，制作了250余部电影，并且题材广泛，主题多样。1987年9月，北京举办了第一届影展。来自48个不同国家地区的上百位电影史学家、评论家及发行人出席了此次影展。美国影星格利高里·派克、法国电影史学家瑞吉伯杰和苏联电影评论家茹伯诺对中国电影给予了高度评价。他们都认为中国的电影业已经进入一个成熟的阶段。

近年来，中国电影参加了许多国际电影节，给众多的国外观众和制片人留下了深刻印象。1981年以来，超过百部的电影在国际大赛中获奖。其中1985年的《黄土地》被英国电影协会誉为最佳原创和想象电影；《老井》获得了东京大奖并在1987年10月的第二届东京国际电影节获得了两个奖项；1988年《红高粱》获得了第38届柏林国际电影节金熊奖；《本命年》于1990年的柏林第40届国际电影节获得银熊奖。

中国动画片同样也受到了国内外的普遍关注。这些动画片通常以中国传统绘画、民间艺术和地方戏为基础，内容有趣、健康且具有中国特色。一些影片制作中采用了中国水墨画艺术，使中国的传统水墨画在荧屏上得到了再生。1981年到1988年间，29部卡通电影在国际电影展中赢得了大奖。科教电影也是硕果累累。



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# 20世纪90年代的中国电影
# Chinese Film Industry of 1990s

In the 1990s, China experiencedprosperity in its film industry. At the same time the government allowed the showing of foreign movies from 1995. Furthermore, more of China's films won awards at international film festivals, such as *Ju Dou* (1990) and *To Live* (1994) by Zhang Yimou, *Farewell My Concubine* (1993) by Chen Kaige, *Blush* (1994) by Li Shaohong, and *Red Firecracker Green Firecracker* (1993) by He Ping. However, these films encountered more and more criticism, in particular for their stylized form and neglect of audience response and absence of representation of the spiritual bewilderment of the people during the transformation of Chinese society.



Meanwhile, a group of spirited young filmmakers began throwing away the fashionable cinematic veneer and facing reality. They were Zhang Yuan and his *East Palace West Palace* (1996), Wang Xiaoshuai and his *Beijing Bicycle* (2000), Jia Zhangke and his *Unknown Pleasure* (2002), Jiang Wen and his *Devils on the Doorstep* (1999), Lu Xuechang and his *The Making of Steel* (1996) and many others. Their serious attitude toward the art of film and life was creating youthful vigor in China's film industry for the start of the new millennium.



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# 20世纪90年代的中国电影
# Chinese Film Industry of 1990s

在20世纪90年代，中国电影业经历了繁荣发展。与此同时，政府允许1995年以后开始引进外国电影。更多中国影片在国际影展中获奖，如张艺谋导演的《菊豆》(1990)和《生活》(1994)及由陈凯歌导演的《霸王别姬》(1993年)，由李少红导演的《红粉》(1994)、何平的《去年烟花特别多》(1993)。然而，这些影片遇到越来越多的批评，特别是针对他们程式化的风格，对观众反应不够重视和缺乏对处在中国社会转型期的人们精神困惑的代表性反映。

与此同时，一批朝气蓬勃的年轻电影制片人丢掉华而不实的电影外壳，开始面对现实。他们是张元和他的《东宫西宫》(1996)，王小帅和他的《十七岁的单车》(2000)，贾樟柯和他的《任逍遥》(2002)，姜文和他的《鬼子来了》(1999)，路学长和他的《钢铁是这样炼成的》(1996)等等。他们认真对待电影艺术和生活的态度给中国电影在21世纪发展注入了青春活力。

# 影星——阮玲玉
# A Later Film Star Lingyu Ruan

In September 1983, forty-three old Chinese films were shown in Beijing at the exhibition "A Retrospective of Chinese Films from the 1920's to the 1940's." One film star of the 1930's caught the attention of the viewers because her films were still so fresh and touching. She was Ruan Lingyu.

Ruan was born in a poor family in Shanghai in 1910. Her father, died when she was only five years old. Then she lived with her mother who worked as a maid for a rich family. After Ruan finished primary school, she had to find work to support herself. In 1926, she was recruited by Mingxing Film Company in Shanghai. From then on she stepped onto the movie stage. The following year she made her



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first screen appearance in the film *Husband and Wife in Name*. After that she played the leading roles in a number of films including *A Tablet of Blood* and *Tears* and *The White Cloud Pagoda*. In these films she started to show her talent in acting. In 1929, she transferred to Lianhua Film Company. Among the films she starred in, the more mature works were those made in the later period of her career such as *Three Modern Women*, *Little Toys*, and *New Women*. These films made her a first-class film star at that time.



She succeeded because of her superb acting skills as well as her exceptional beauty. She acted so naturally and realistically that the roles she played always had an artistic appeal to the viewers. Her charm and performance took the country by storm. In order to overcome the limitations of silent films, she managed to convey meanings through her gestures and eyes. Her acting skills represented the highest level of the performing art in Chinese silent films. She was a versatile character actress. In the twenty-nine films she left us, she created various images of Chinese women such as factory worker, writer, social butterfly, wealthy woman, prostitute, and nun. Her success in playing Sister Ye, a country woman in *Little Toys*, shows she was diligent in creating that character, for Sister Ye's life was beyond her own life experiences.

Success in work did not bring her happiness in her family. In 1935, while her last film was being shot, a divorce suit and slanders in local newspapers put Ruan in great mental anguish. On the eighth of March, Ruan Lingyu committed suicide leaving behind her a final message "Gossip can kill." She lived for only twenty-five years. When the news was made public, the whole city of Shanghai mourned her



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death. Several hundred thousand people came out to the streets to watch her funeral procession. Indignant at the persecution of Ruan, the great writer Lu Xun (1881-1936) published an article entitled "Gossip Is a Fearful Thing," which denounced the newspaper blood hounds and gossip-mongers.



## 影星——阮玲玉
## A Later Film Star Lingyu Ruan

1983年9月,在"20世纪20~40年代电影回顾展览"上,30年代的一位影星特别引人注目,因为时隔半个世纪,她的表演依然感人,使人回味无穷,她就是阮玲玉。

阮玲玉1910年出生在上海的一个贫困家庭。五岁丧父,与做仆人的妈妈相依为命。小学毕业后,阮玲玉不得不开始工作以维持生计。她于1926年进入上海明星影片公司,从此踏入影坛。次年,阮玲玉主演处女作《挂名夫妻》。之后,她相继在《血泪碑》、《白云塔》等多部影片中扮演主角,逐渐展现出她的演艺才华。1929年离开明星影片公司,进入联华影业公司,阮玲玉便成为"联华"的基本演员。她主演了《三个摩登女性》、《小玩意》、《新女性》等多部影片。这些影片使阮玲玉一举成名。

阮玲玉之所以能走红,主要是由于她的精湛演技和花容月貌。她的演技自然传神,所演人物刻画得惟妙惟肖,令观众为之动情,她用魅力和演技征服了观众。为了打破无声电影的局限性,她准确地运用眼神和动作来表现人物的性格和情感。阮玲玉的演技堪称中国无声影片的最高水平。她饰演的人物类型各异,在现存的她出演的29部影片中,塑造了形形色色的女性,如工厂工人、作家、交际花、富婆、妓女,也有修女。在影片《小玩意》中,她成功地塑造了超出她自己生活阅历的劳动女性形象叶姐姐,这足以说明阮玲玉的表演天赋。

1935年,由于婚姻的问题,报刊对阮玲玉诽谤和攻击,令她无法承受,被逼无奈,于1935年3月8日服毒自杀,年仅25岁。消息传出后,整个上海沉浸在悲痛之中,成百上千的群众走上街头为阮玲玉送行。愤怒之下,著名作家鲁迅(1881~1936)发表文章《可怕的流言蜚语》,公开抨击传播流言蜚语的人。



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# 功夫皇帝——成龙
# A Movie Star—Jackie Chan

Jackie Chan was born in Hong Kong on April 7th, 1954. His parents, Charles and Lee-lee Chan named him Chan Kong-sang which means "born in Hong Kong." Jackie weighed 12 pounds when he was born and his mother required surgery to deliver him. Jackie's parents were so poor that they had to borrow money from friends to pay the doctor.

Although Jackie's parents were poor, they had steady jobs at the French embassy in Hong Kong. Charles was a cook and Lee-lee was a housekeeper. Together, the Chan family lived on Victoria Peak in Hong Kong. When Jackie was young, his father would wake him early in the morning and together they would practice kung fu. Charles Chan believed that learning kung fu would help build Jackie's character, and teach him patience, strength, and courage.

When Jackie was seven years old Charles took a job as the head cook at the American embassy in Australia. He felt that it would be best for Jackie to stay behind in Hong Kong to learn a skill and so enrolled him in the China Drama Academy where Jackie would live for the next 10 years of his life.

During Jackie's time at the school, he learned martial arts, acrobatics, singing, and acting. The school was meant to prepare boys for a life in the Peking Opera. Chinese opera was very different from any other kind of opera. It included singing, tumbling, and acrobatics as well as martial arts skills and acting. Students at the school were severely disciplined and were beaten if they disobeyed or made mistakes. It was a very harsh and difficult life but Jackie had nowhere else to go.

While at the China Drama Academy, Jackie made his acting debut at age eight in the Cantonese movie *Seven Little Valiant Fighters: Big and Little Wong Tin Bar*. He later teamed with other opera students in a performance group called "The Seven Little Fortunes." Fellow actors Sammo Hung and Yuan Biao were also members. Years later the three would work together and become known as The Three Brothers. As Jackie got older he worked as a stuntman and an extra in the Hong Kong film industry.

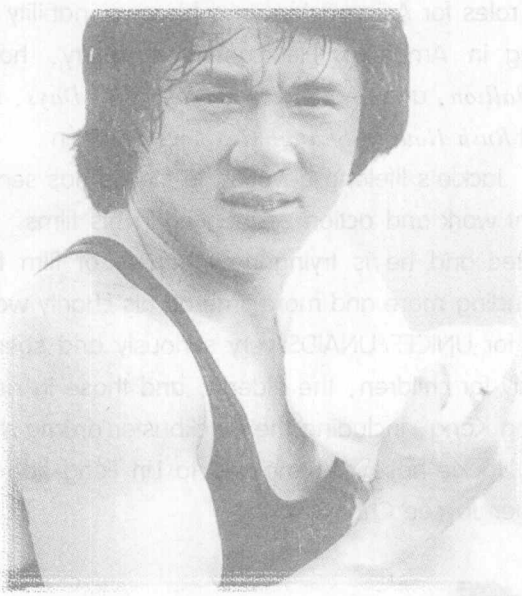
When Jackie was 17, he graduated from the China Drama Academy. Unfortu-



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nately the Chinese opera was no longer popular, so Jackie and his classmates had to find other work. This was difficult because when they were at school they were never taught how to read or write. The only work available to them was unskilled labor or stunt work. Each year many movies were made in Hong Kong and there was always a need for young, strong stuntmen. Jackie was extraordinarily athletic and inventive, and soon gained a reputation for being fearless; Jackie Chan would try anything. Soon he was in demand.

Over the next few years, Jackie worked as a stuntman, but when the Hong Kong movie industry began to decline, he was forced to go to Australia to live with his parents. He worked in a restaurant and on a construction site. It was there that he got the name "Jackie." A worker named Jack had trouble pronouncing "Kong-sang" and started calling Jackie "little Jack." That soon became "Jackie" and the name stuck.



Jackie was very unhappy in Australia. The construction work was difficult and boring. His salvation came in the form of a telegram from a man named Willie Chan. Willie Chan worked in the Hong Kong movie industry and was looking for someone to star in a new movie being made by Lo Wei, a famous Hong Kong producer and director. Willie had met Jackie once at work as a stuntman and had been impressed. Jackie called Willie and they talked. Jackie didn't know it was Willie who would end up becoming his best friend and manager. Soon Jackie was on his way back to Hong Kong to star in *New Fist of Fury*. It was 1976 and then Jackie Chan was 21 years old.

Once Jackie got back to Hong Kong, Willie Chan took control over Jackie's career. To this day Jackie is quick to point out that he owes his success to Willie. However, the movies that Jackie made for Lo Wei were not very successful. The problem was that Jackie's talents were not being used properly. It was only when



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Jackie was able to contribute his own ideas that he became a star. He brought humor to martial arts movies; his first success was *Snake in Eagle's Shadow*. This was followed by *Drunken Master* (another blockbuster) and Jackie's first ever directing job, *Fearless Hyena*. All were big hits.

Jackie was becoming a huge success in Asia. Unfortunately, it would be many years before the same could be said of his popularity in America. After a series of lukewarm receptions in the U. S., mostly due to miscasting, Jackie left USA and focused his attention on making movies in Hong Kong. It would be 10 years before he returned to make *Rumble* in the Bronx, the movie that introduced Jackie to American audiences and secured him a place in their hearts (and their box office). *Rumble* was followed by the *Rush Hour* and *Shanghai Noon* series which put Jackie on the Hollywood A List.

Despite his Hollywood successes, Jackie became frustrated by the lack of varied roles for Asian actors and his own inability to control certain aspects of the filming in America. He continued to try, however, making *The Tuxedo*, *The Medallion*, and *Around the World in 80 Days*, none of which was the blockbuster that *Rush Hour* or *Shanghai Noon* had been.

Jackie's lifelong devotion to fitness has served him well as he continues to do stunt work and action sequences in his films. In recent years, Jackie's focus has shifted and he is trying new genres of film fantasy, drama, romance—and is spending more and more time on his charity work. He takes his work as Ambassador for UNICEF/UNAIDS very seriously and spends all his spare time working tirelessly for children, the elderly, and those in need. He continues to make films in Hong Kong, including the blockbuster drama *New Police Story* in 2004.

Jackie has been married to Lin Feng-Jiao since 1982 and has a son, actor-singer Jaycee Chan.



## 功夫皇帝——成龙
## A Movie Star—Jackie Chan

成龙于1954年4月7日生于香港。他的父母:陈志平、陈莉莉给他取名为陈港生,意为"在香港出生"。成龙出生时12磅,以至于他的母亲在分



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娩时需要做剖腹手术。当时成龙的父母亲手头拮据，向朋友们借钱付清了医疗费用。

虽然成龙的父母不富裕，但是他们在法国驻香港使馆都有十分稳定的工作。父亲陈志平是厨师，母亲陈莉莉是保洁员，一家人都住在香港的维多利亚半山腰上。成龙小的时候，他的父亲会很早就叫他起床，两人一起习武。陈爸爸一直坚信学习功夫会对塑造成龙的性格有相当大的帮助，习武能教会他容忍、坚强和勇敢。

成龙7岁那一年，陈爸爸要到澳大利亚的美国使馆任主厨。他认为对于成龙来说最好是留在香港学习一技之长，因此在中国戏剧学院为他找了一位师傅，从那以后，成龙跟随师傅一学就是10年。

在这10年的时间里，成龙跟师傅学习了武术、杂技、声乐和表演。师傅培养的男孩子们，准备着将自己的一生都奉献给京剧。京剧同其他任何国家的歌剧形式都大不相同。它包括歌唱、翻跟斗、杂技，还有武术技巧和表演。师傅的弟子们都要十分严格地遵守纪律，如果出现犯错误和违纪的情况便会挨打。生活既严格又辛苦，但是成龙却无处可去，只好留在师傅身边。

跟师傅学艺期间，成龙8岁那一年有了首次出演电影的经历，是一部名为《七个小勇士：大小黄天霸》的广东电影。自此之后他便与其他师兄弟组成了“七小福”。同时代的演员洪金宝和元彪也是其中成员。多年之后三人合作机会增多并且以三兄弟的称号为大众所熟悉。随着年龄的增长，成龙在香港电影界做武师和临时演员的工作。

17岁那年，成龙学艺结束。可惜当时京剧开始走下坡路，无奈成龙和他的师兄弟们只能另找工作。然而对于他们来说这并不是一件容易的事情，因为在他们学艺的期间从来没有人教会他们如何读书和写字。唯一适合他们做的工作就是不需任何特殊技能的苦力和武师。在香港，每年都会拍摄无数部电影，这就为年轻强壮的武师们提供了很多很好的就业机会。成龙身体强健、富于创造力，很快就获得了勇敢无畏的声誉；成龙敢于尝试，很多剧组都争相邀请他。

接下来的几年时间里，成龙一直在做武师的工作，但是当香港的电影工业开始走下坡路的时候，迫于无奈他只好前往澳大利亚与父母一起生活。他在一家餐厅打工并在一个建筑工地做兼职。也就是在那儿他有了“Jackie”这个名字。一个叫“Jack”的工人因为无法准确发出“港生”的广东话发音，于是开始管成龙叫“little Jack”。此后这个名字迅速演变为“Jackie”并且被一直延用到现在。

成龙在澳大利亚生活得并不开心。这份建筑工作既艰难又枯燥。一封来自名为Willie Chan陈自强先生的电报把成龙从这种苦闷中解救了出来。陈自强是一位电影人，当时在为著名的制片人兼导演罗维的一部新影片选演员。成龙作武师的时候曾与陈自强有一面之缘，年轻肯吃苦的成龙给他留下了深刻的印象。成龙致电陈自强，两人谈了很久。成龙那时并不知道，陈自强最终将会成为他的经理人和



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最好的朋友。不久成龙便踏上了返回香港主演《新精武门》的路程。那是1976年，成龙21岁。

成龙一回到香港，聘请陈自强做经纪人，从而开始了他的演艺职业生涯。直至今日成龙还在说他的成功全要感谢经理人陈自强。然而，成龙为罗维拍摄的影片并不十分成功。问题在于成龙的才能没有得到适当发挥。只有当他按照自己的想法表演时才真正成为了一名巨星。他为功夫影片带来了幽默；他的第一次成功来自于《蛇形刁手》。接下来就是影片《醉拳》（另一个畅销电影）和成龙第一次执导的影片《笑拳怪招》。三部影片红极一时。

成龙在亚洲获得了极大的成功。但要说成龙在美国的成功还为时过早。由于角色并不十分适合，美国市场的反应很冷淡，成龙离开了美国并且将主要精力放在制作香港电影上面。10年前，成龙回到美国拍摄《红番区》，正是这部电影把成龙再次介绍给了美国的观众，并巩固了他在美国观众心目中的地位（和在票房中的位置）。《红番区》之后，又有《尖峰时刻》和《上海正午》系列，把成龙的名字列到了好莱坞一级明星的名单上。

无论成龙在好莱坞有多么成功，他还是对于亚洲演员在美国电影中缺少多样化的角色变化和自身无法对于美国电影拍摄中的一些方面做出控制而感到心有不甘。他还在继续尝试，然而，以后拍摄的《神奇燕尾服》、《飞龙再生》、《环游地球80天》却没有一部可以超越《尖峰时刻》和《上海正午》的成绩的。

成龙一生对于健身的热爱使他可以延续不断地在影片中展现特技表演和动作。近几年来，成龙工作方向发生改变并且尝试新类型的电影——科幻、剧情、爱情文艺片——而且以更多的时间投入到慈善工作中。作为联合国儿童基金会大使，成龙认真地接受每一份工作，将他拍摄之余的时间全部都献给了孩子、老人和那些需要帮助的人们。成龙继续在香港拍摄制作电影，这其中就包括他2004年的力作——故事片《新警察故事》。

成龙于1982年与林凤娇结婚并育有一子——演员、歌手房祖名。

# 中国动画
# Chinese Cartoon

## Early History

In around 180 A. D. the first zoetrope was invented by Ding Huan, an artisan in the Eastern Han.



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While the modern cartoon industry began in France in 1888 invented by Emile Reynaud, Chinese animation started in the 1920s, and were inspired by French, German, Russian and mostly American productions. One of the first records of foreign animation did not land in Shanghai until 1918. This piece of animation from the US was titled as "Out of the Inkwell".

## Exploration Periods (1920 ~ 1945)

In 1922 Wan Laiming produced the first animation in a cartoon advertisement for the *Shuzhendong Chinese Typewriter*. Shanghai Tobacco Company also produced a cartoon called *New Year*. These are the earliest known cartoon shorts.

In 1926, four Wan brothers, Wan Laiming, Wan Guchan, Wan Chaochen and Wan Dihuan worked under the Great Wall Film Company in China, not the Great Wall Movie Enterprises Ltd. Wan Laiming and Wan Guchan were then recognized as China's animation pioneers when they produced the first animation short *Uproar in the Studio* running 10 to 12 minutes long in black and white. The brothers believed that Chinese animation should be instructive, logical and thought-provoking besides being entertaining to its audience. They wanted to emphasize the development of an animation style that was uniquely Chinese. It was a common trend at the time to combine live action film footages with 2D animation. By 1932 one of the Wan brothers, Wan Di-huan, would voluntarily leave the Great Wall Film company for his own photography studio. Some of the first wave of influential American animations that reached Shanghai was *Popeye*, and a show known as *Betty Boop*.

By 1935 the Wan brothers would launch the first animation with sound titled *The Camel's Dance*. In 1941 China's first animated feature film of notable length, "*Princess Iron Fan*", was released under very difficult conditions during Sino-Japanese War and World War II. While there was overlapping progress made in the Asian regions with Japanese enemies at the time, they were not geographically or artistically influential to Chinese cartoon directly. During the Japanese invasion period, the brothers produced more than 20 animated propaganda shorts focusing on various patriotic topics from resistance against Japanese troops, opium and imperialism.

## Steady Development (1946 ~ 1949)

On October 1, 1946 a northeast motion picture studio was established in the Nenjiang Province, later incorporated into the Heilongjiang Province. In 1947 productions such as *Emperor's Dream* used puppets in an exaggerated way to expose corruption of politics. The idea of using political contents in puppet films was be-



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coming acceptable. Documentary type cartoons like *Go after an Easy Prey* (1948) is an example. In 1948 the Northeast studio would change name to Shanghai picture studio group.

## Founding of Shanghai Arts and Film Studio (1950 ~ 1965)

In February 1950 the northeast group would combine with other divisions to become the predecessor of Shanghai Animation Film Studio. The Wan brothers, Central Academy of Fine Arts, the Art Institute of Suzhou and many other big name artists would all be concentrated in this studio for the first time. In Shanghai *Thank You*, *Kitty* was created. By 1956 the Wan brothers had created the first colored animation of notable length titled *Why is the Crow Black-Coated*, which became the first Chinese animation recognized internationally.

In April 1957 the central government began sponsoring the studio, making it the nation's first and official animation factory. From the technology standpoint, China's animation was still relatively on pace with the rest of the world. In 1958 the Wan brothers created a new animation film technique based on the folk art cut-paper animation, which was demonstrated in *Pigsy Eats Watermelon.* At the same time another technique called origami animation was also developed by Yu Zheguang in 1960, in the film *A Clever Duckling.* Also in 1960 the first set of animation film exhibitions were held in 6 major cities including Shanghai and Beijing, followed by exhibitions in Hong Kong in 1962 and Macau in 1963.

The Wan brothers would receive the most recognition for their film *Havoc in Heaven*, since it was well known among ordinary citizens. The development spanned 4 years from 1961 to 1964. It ran for nearly 2 hours pushing the technology to the limit with some of the most vivid colors ever put to the screen.

## Reform Period (1978 ~ 1989)

The Chinese animation industry would begin to reproduce animations in a new direction. Shanghai Animation Film Studio had launched 219 animation films in the 1980s. In 1979 *Nezha* was one of the first notable animations shown during the rebirth period. Other films include *Snow Kid* (1980), *Lao Mountain Taoist* (1981), *The Deer*'s Bell (1982) and *Legend of Sealed Book* (1983). Among the works *Three Monks* (1980) was one of the few animations that managed to earn awards with clear national style and modern sense.



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## Contemporary Development

Chinese animations now have major festival to back them up. The First China International Cartoon Festival held in Hangzhou is so far the largest of its kind in China. One of the most important components of this festival was the Original Cartoon and Animation Exposition, which attracted more than 100 cartoon producers from the Chinese mainland, Hong Kong and Taiwan, as well as Japan, South Korea, America, Britain and Germany. Although the exhibits were mainly audio and video products, people still detected health prospects for the Chinese cartoon industry. In recent years, China has established many enterprises engaged in cartoon production. In Hangzhou alone, there are more than 50 such enterprises, most of which deal with film and TV products, as well as online gaming development. One of them, Zhongnan Cartoon Company, receives good response from both domestic and overseas markets.

# 中国动画
# Chinese Cartoon

## 早期发展

大约公元180年,丁缓(汉朝工艺家)发明了第一个西洋镜(活动幻影)。现代动画产业始于1888年的法国,埃米尔·雷诺创作了第一件作品。在法国、德国、俄罗斯和美国的动画作品的鼓舞下,中国的动画始于20世纪20年代。直到1918年,上海出现了第一部动画作品——来自美国的《从墨水瓶里跳出来》。

## 探索阶段

1922年万籁鸣,万氏兄弟制作了中国的第一组卡通广告《舒振东华文打字机》。上海烟草公司也制作了卡通片《新年》。这就是所知最早的卡通短片。

1926年,万氏四兄弟,即万籁鸣、万古蟾、万超尘和万涤寰,在中国长城电影公司旗下工作,并非长城电影娱乐有限公司。万籁鸣、万古蟾兄弟制作了第一部长达10~12分钟的黑白动画短片《大闹画室》,因此当时他们被称为中国动画事业的先驱。兄弟俩认为,中国动画除了能够娱乐观众以外,还应当具有启发性、逻辑性和发人深省。他们要重点创造中国独有的动画风格。把活动的电影胶片和二维动画



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电影片段结合起来是当时的发展趋势。1932 年,万氏兄弟之一,万涤寰离开长城电影公司开设了自己的摄影工作室。一些有影响的美国首批动画在上海播映,有《大力水手》和《勃比小姐》。

1935 年,万氏兄弟创作的《骆驼献舞》宣告有声动画片的诞生,并对中国美术片的发展产生重大影响。1941 年,他们创作出中国第一部超长动画——《铁扇公主》,在非常困难的抗日战争和第二次世界大战的条件下上映。尽管当时亚洲地区进行着抗日战争,但是中国动画事业无论在地理上还是在艺术性上都没有受到影响,取得了不断的进步。在此期间,万氏兄弟们还是创作出了超过 20 部的动画宣传短片,围绕爱国主义主题、涉及反抗日本侵略、抵制鸦片和反抗帝国主义各个方面。




## 稳定发展阶段

1946 年 10 月 1 日,在当时的嫩江省(后并入今黑龙江省),成立了东北电影制片厂。1947 年创作出了动画片《皇帝梦》。动画片用木偶以夸张的手法讽刺了当时政治的腐败。在木偶片中引入政治内容被认可。纪录片形式的漫画,像《瓮中捉鳖》(1948)就是一个例子。1948 年,东北电影制片厂美术片组并入上海电影制片厂。

## 上海美术电影制片厂的成立

1950 年 2 月,东北组联合其他的一些部门,成立了专业生产美术片的上海美术电影制片厂的前身(简称美影)。万氏兄弟、中央美术学院、苏州艺术学院等许多大艺术家都首次云集在了这里。《谢谢你,小花猫》诞生了。1956 年,万氏兄弟摄制了彩色动画片,名为《乌鸦为什么是黑的》,标志着中国动画片被世界所接受。

1957 年 4 月开始,中央政府开始创办国内第一家官方美术制片厂。从技术角度看,我国的动画发展速度于世界各地相对持平。1958 年万氏兄弟在民间剪纸艺术的基础上,运用动画原理和电影手段,试制成功首部剪纸片《猪八戒吃西瓜》。与此同时,在儿童折纸和手工劳作基础上加以改造、演化,虞哲光于 1960 年首创了折纸片《聪明的小鸭子》。1960 年第一回动画影展分别于上海、北京等 6 个大城市举办。1962 年在香港,1963 年在澳门也随后开展。



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万氏兄弟获得最大认可的影片是众人皆知的历经四年完成的鸿篇巨制《大闹天宫》。全片持续两个小时，把电影技术和精美色彩的运用推向了极致。

## 改革阶段

中国动画产业在新的方向进行创新。20 世纪 80 年代，上海电影制片厂推出 219 部动画电影。1979 年制作的《哪吒闹海》是新时期第一部宽银幕杰出的代表作。此外，杰出的动画片还有《雪孩子》(1980)、《崂山道士》(1981)、《鹿铃》(1982)、《天书奇谭》(1983) 其中《三个和尚》(1980)是饮誉中外的创新之作，既有鲜明的民族风格，又有现代意识。

## 当代新发展

现在中国动画业有了自己的节日。首届中国国际动画节在杭州举行，这是迄今为止中国规模最大的动画庆典。展览会上最重要的组成部分，是原创动画和动画博览会。吸引了 100 多名来自中国大陆、香港和台湾，以及日本、韩国、美国、英国和德国的卡通制作人。虽然展品主要是音像制品，人们还是对中国动画产业的前景很乐观。近年来，中国已建立了不少企业从事漫画生产。仅在杭州就有 50 多个动画制作商，其中大部分负责影视产品以及网络游戏的发展。中南卡通公司是其中之一，收到了国内外市场良好的反响。



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# Chapter 2 中国建筑艺术 Chinese Building Arts

## 中国园林 Chinese Gardens

Chinese gardens can be divided into two categories, the imperial and the private, and sometimes landscape gardens are considered. The former are seen in northern China, while most of the latter can be found in the south, especially in Suzhou, Wuxi and Nanjing.



Small and delicate, cleverly laid out and pleasing to the eye, the streams, bridges, rockeries and pavilion of a private Chinese garden reveal a natural beauty of their own. Most of the bridges in these gardens are of stone, including straight, winding and arched ones. The straight bridge consists of just one stone slab without any decoration, and is usually leveled with the riverbank or with the river to make the visitors feel as if they are surrounded by water. The winding bridges have low balustrades and the Nine Winding Bridge in Xihu Lake is one of them. The arch bridges can be divided into the single-arch and the multi-arch varieties. Streams in these gardens do not cover a large area, but fit in well with bridges and islets to yield a uniformed effect.

Rocks and rockeries are special features of southern Chinese gardens. Stones



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of grotesque forms are often attractive with undulated lines and water holes. Some large stones form sceneries of their own, while smaller ones are put together to form artificial hills to add to the fantastic attractiveness of the gardens. Corridors form another feature of Chinese gardens. There are water corridors built along a riverside, flower corridors inserted among flowers, willow corridors among rows of willow, and bamboo corridors among rows of bamboo. For visitors, these corridors are good travel guides leading to various views of a big garden.

Corridors are dotted by windows of various shapes—square, round, hexagonal and even octagonal. Many of the windows are decorated with very beautiful patterns and designs. Tourists can have an excellent view of the garden through these colorful corridor windows. The doors to the gardens, like the windows, are also carved in many different shapes, to bring more vividness and elegance to the surroundings.

Walls of these gardens are usually painted white. Hidden among the flowers, trees and hills, white walls stand in sharp contrast to the gray tiles and brown windows. Strolling about these gardens, with the tree shadows swaying on the white wall and willow reflections dancing in the ponds, tourists may then find themselves truly enjoying a moment of peace and relaxation in this paradise beyond the turmoil of the world.

## 中国园林
## Chinese Gardens

中国园林可分为御花园和私家花园两类，有时人们也会加上风景园林。御花园都在北方，私家花园则多见于南方，尤以苏州、无锡和南京三地最多。

南方私家花园中的溪、桥、山、亭小巧玲珑，布局精明，尽显其自然美，令人赏心悦目。桥大多为石桥，有直桥、曲桥、拱桥。直桥其实是一块不加装饰的石板，通常与河岸或河水齐高，给人一种临水的感觉。曲桥设有低栏杆，西湖上的九曲桥就属此桥。拱桥可分为单拱桥和多拱桥两种。园内的小溪虽占地不多，却同小桥与石屿相得益彰，浑然一体。

石头与假山是中国南方园林的特色。奇形怪状的石头常带有引人注目的波纹



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线条和水孔。硕大的石头可自成一景，而较小的石块则堆积成假山，为园林增添无穷魅力。走廊是中国园林的另一大特色，有河边的河廊，花丛中的花廊，柳树丛中的柳廊，竹林中的竹廊。对客人来说，这些走廊可谓是优秀导游，在一座大花园里沿廊而行，可以观赏园内的各处景观。

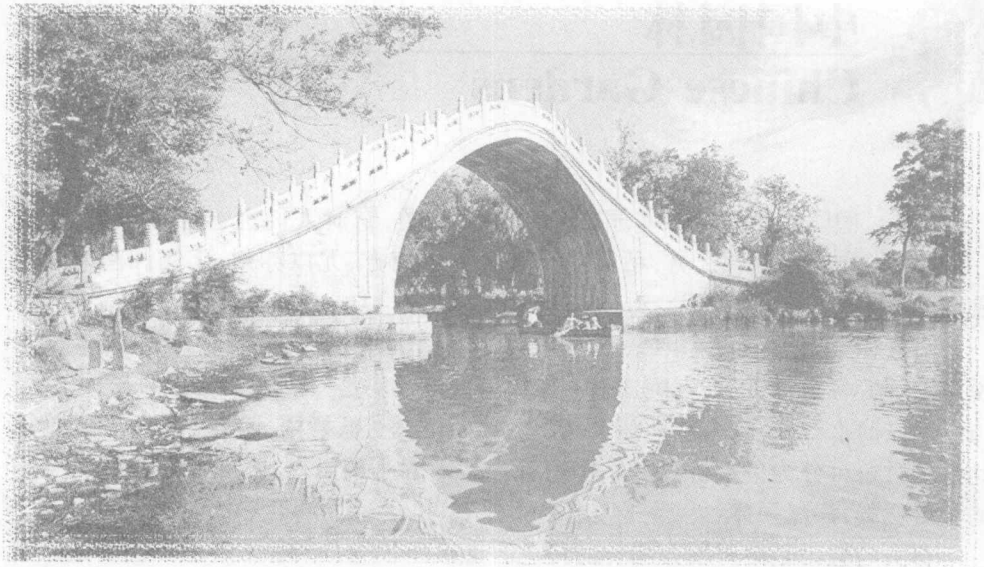
形态各异的窗户点缀在走廊上，有方形，有圆形，有六角形，也有八角形。许多窗户的图案也都装饰得非常美丽，游客可以透过这些艳丽多彩的走廊窗户，将园内的佳境尽收眼底。园林的大门同窗户一样也雕刻成各种形状，给环境带来了生气，增添了雅趣。

花园的墙壁通常是白色。隐匿在鲜花、树木、小山中的白墙，与灰瓦褐窗形成强烈反差。白墙上树影婆娑，池塘中柳枝起舞，在园中徜徉的游客，也许能在这世外桃园里真正地享受片刻安宁。



## 中国古典园林
## Chinese Classical Gardens

Garden building is considered a chief component of Chinese culture. Some people say that if you have never walked through a Chinese garden, you cannot say that you have really visited China.





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The Chinese garden has a long history. It first appeared as early as the 11th century BC during the Zhou Dynasty in the form of a hunting preserve for emperors and nobles. During the Qin and Han dynasties, those natural preserves were made more beautiful and became places of recreation for imperial families. Garden building had its heyday during the Ming and Qing dynasties and the imperial garden Yuanmingyuan (the Garden of Perfection and Light) was regarded as the masterwork of this period. Different from classical European gardens, in which geometric patterns dominate, Chinese gardens are made to resemble natural landscapes on a smaller scale. Traditional Chinese gardens fall into three categories: imperial, private, and landscape gardens.

Most imperial gardens are located in north China: Beihai Park; the Summer Palace; the Imperial Garden of the Forbidden City in Beijing; the Imperial Summer Resort in Chengde, Hebei Province; and Huaqing Palace, presently known as Huaqing Hot Spring, in Xi'an, Shaanxi Province. Imperial gardens occupy large areas. The Summer Palace, for instance, has an area of 290 hectares while the Imperial Summer Resort in Chengde, which covers more than 560 hectares, is the largest imperial garden in China. Most of these gardens have three sections which serve administrative, residential, and recreational purposes. In large imperial gardens, the main buildings are connected by an imaginary line in the middle of the garden on a north-south axis. Other buildings scattered among hills and waters are linked by subordinate lines, forming a well-designed symmetry and adding more beauty to the chief architectural complex.

Other characteristics of imperial gardens are coloured paintings, man-made hills and lakes, and ingeniously-designed buildings. Structures for artistic appreciation, such as pagodas, balustrades, screen walls, stone tablets, bridges, and decorated archways abound in those gardens.

Most private gardens are found in the south, especially in cities south of the Yangtze River. Private gardens were mostly built at one side or at the back of the residential houses. In almost every case, there is a large space in the garden set in a landscape of artistically arranged rockeries, ponds, pavilions, bridges, trees, and flowers. Surrounding the beautiful scene are small open areas partitioned by corridors or walls with latticed windows or beautifully shaped doors through which visitors can enjoy the sights. Buildings in the garden were used for receiving guests, holding banquets, reading, or writing poetry. They are open on all sides and are often situated near the water so that the whole scene can be enjoyed. The



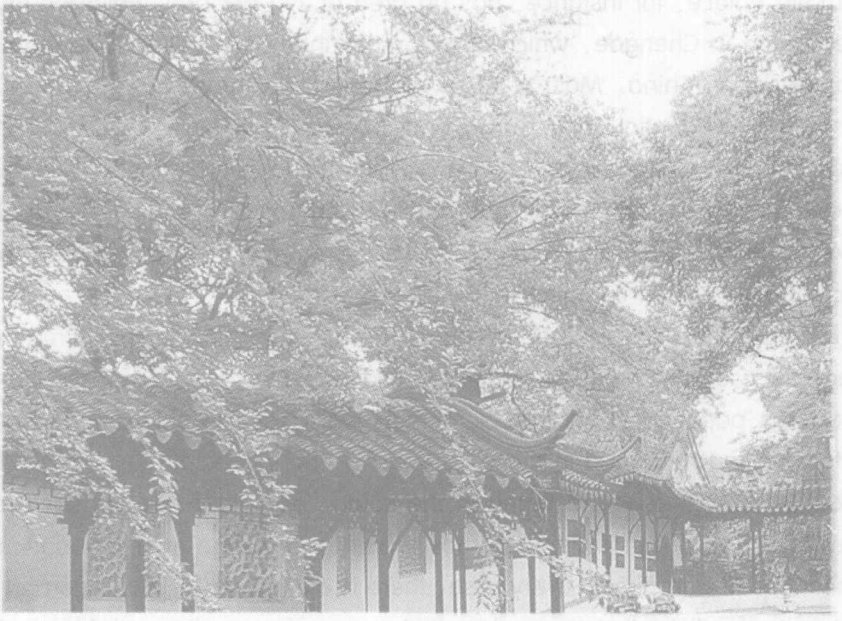
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winding corridors connect various buildings and also provide a covered veranda as shelter from the rain and shade from the sun.

Suzhou, known as the land of gardens, displays the most and the best Chinese traditional private gardens. Among them, the Pavilion of the Surging Waves is known for its rustic charm, Lion Grove for its strange rockeries, the Humble Administrator's Garden for its tranquil waters and elegant buildings, and the Garden for Lingering In for its ancient architectural art and the arrangement of hills, waters, and plants. They are examples of the garden styles of the Song, Yuan, Ming, and Qing dynasties respectively.

Gardens in Yangzhou are characterized by their architectural style and artistic rockeries. In the Ge Garden, for example, different formations of rocks are used to show different seasons. The Zhan Garden in Nanjing, the Jichang Garden in Wuxi, and the Yu Garden in Shanghai are also well-known.

Guangdong style gardens are distinguished by large ponds, brightly coloured



buildings, and luxuriant plants. The Qinghui Garden in Shunde, the Ke Garden in Dongguan, the Twelve Stone Studio in Foshan, and the Yuyin Mountain House in Panyu are good examples.

Landscape gardens are different and are places for public recreation. The landscape gardens contain a number of pleasant natural scenes. With a few man-



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made details, it looks more natural than artificial. The ancient Chinese used to call garden landscape ring which means "scene" in English. Good examples include the ten West Lake scenes in Hangzhou, the twenty-four Slim West Lake scenes in Yangzhou and the Eight Daming Lake scenes in Jinan. In addition, each scene is endowed with a beautiful name, and each name in only a few words can express the principal theme of the scenery and give it a soul. The West Lake is typical. Off the southern shore of an island stand three stone pagodas, each two meters high. Five openings form a striking feature of the pagodas. From the centre of the "Mutual Affinity Pavilion" at the southern tip of the island, reflections of the moon can be viewed through the openings and they are divided into three parts. Thus, the name "San Tan Yin Yue"or "Three Pools Reflecting the Moon" is created.

In ancient China, temples and monasteries were usually built in beautiful places; consequently, those built with gardens have become places for public recreation.

Many famous poets and painters contributed greatly to the development of landscape gardens. They either left poetic inscriptions for those gardens, or designed the gardens themselves. In order to commemorate those poets and painters, later generations had their poems and inscriptions engraved on tablets, pavilions, or pagodas, thus enriching the gardens and inspiring visitors.

In landscape gardens there are often reminders of Chinese fairy tales or legends which add mystery to the beautiful scenes. For instance, the Fahai Temple and the White Dragon Cave in Jinshan Mountain in Zhenjiang relates to the fairy tale "The Legend of the White Snake." The Mochou Lake in Nanjing is associated with a legend which has been handed down from ancient times. Landscape gardens are not only places for recreation, but also places for public activities. Traditional religious activities are usually held in these gardens annually.

The technique of Chinese garden building has also exerted a great influence on other countries. As early as the sixth century, Chinese garden building was introduced into Japan where gardens were given Chinese names. Later the enthusiasm for Chinese style gardens spread to the European continent. For example, more than twenty such scenic parks were built in Paris.

Modern China tries to protect and restore classical gardens and to build new ones. In 1980, the Landscape Architecture Company of the China Construction Engineering Corporation was established and contracted to build gardens for foreign clients. In that year, the Astor Court (Ming Xuan) at the Metropolitan Museum of



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Art in New York City was built by the Suzhou branch of the company, and the Guangzhou branch completed the Chinese Garden (Fang Hua Yuan) for the 1983 Munich World Garden Exhibition in the West Germany.



# 中国古典园林
# Chinese Classical Gardens

园林一向是中国文化的重要组成部分之一。一般来说,如果没有观赏过中国的园林就没有真正到过中国。

中国园林历史悠久。最早是皇家贵族的狩猎场,建于公元前11世纪的周朝。秦汉年间成为皇家的休闲娱乐场所,修建得更加美丽堂皇。明清时期园林建筑进入鼎盛时期,圆明园是这一时期的杰出代表。与西欧的古典园林不同,前者长于几何建构,中国园林更是小规模的天然景观。传统的中国园林分三种:皇家园林、私人花园、风景区园林。

大多数皇家园林位于华北:北京的北海公园、颐和园、紫禁城,河北承德的避暑山庄,陕西西安的华清池(有名的华清温泉)。皇家园林占地面积很大,比如颐和园占地290公顷,而承德的避暑山庄占地560多公顷是中国最大的皇家园林。园林大体有三种作用:行政管理、居住,休闲娱乐。在多数的皇家园林中多以南北为轴,园林的主体建筑与此假想中的中心线连接,其他的建筑分散在山水之间作为辅线与之相互呼应浑然一体。

皇家园林的其他特征为色彩斑斓、人工假山和人工湖,别具一格。以塔、栏杆、屏风、石桌、石桥、拱桥为其建筑风格的特色。

大多数私家园林多聚集在中国的南方长江以南,多建在住宅的一侧或者是后面。园林中多为岩石、凉亭、池塘、小桥、树木和花草。四周到处是游廊、装饰、门窗,以便客人可以欣赏其中的美景。家庭的园林多为花园,用以招待客人、举行宴会、吟诗作画。多为开放式的且常在水边,以便赏景。蜿蜒曲折的游廊连接着各个景点,也是遮荫避雨的好去处。

苏州园林,是"园林中的园林",是最好的展现中国传统私家园林的代表。沧浪亭质朴迷人,狮子林奇石巧布,拙政园水静房靓,而留园则是建筑艺术古朴、山水林井然有序,这些都分别代表了宋、元、明、清时期的园林。

扬州的园林多以建筑风格独特、奇山怪石为特征。比如:在葛园中,不同形状的岩石可以表现不同的季节。南京的詹园,无锡的济昌园和上海的豫园都很著名。



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广东的园林多以大池塘，建筑颜色鲜艳和植物繁多而著名。顺德的清辉园、东莞的客园，佛山的十二石馆以及番禺的雨音山社都是很好的代表。

风景园林多以自然景观为名，多用于大众休闲。古代的中国人多以“景”来命名风景区，美丽的名字使其更有意境。比如：杭州的西湖，扬州的二十四瘦西湖、以及济南的八坝湖等。杭州西湖很具有代表性：在湖心岛的南岸有 3 个塔，每个有 2 米高，各有 5 个出口。在岛的南角有个“我心相印亭”，透过出口可以看到分成 3 个部分的月亮，故得名“三潭映月”。

在古代中国，一些寺庙也多建在风景优美的地方，后来多成为人们休闲的好去处。

诗人和画家也为风景园林增色不少。他们为这些园林填诗作赋或者设计制造，后代们为了纪念他们把他们的诗歌刻在桌子上，庭子里，以及塔上。这也丰富了园林的内涵，吸引了众多的游客。

这些风景园林与很多的神仙和传说有关，这也为它们增添了许多神秘的色彩。比如，浙江金山的法海寺和白蛇洞就与“白蛇传的传说”有关。南京的“莫愁”湖就是根据世代相传的传说得名的。风景园林不仅是休闲娱乐的地方，也是公众活动的地方。传统的宗教活动每年多在风景园林中进行。

中国园林的建筑艺术也对其他国家产生了巨大的影响。早至 6 世纪，中国的园林建筑就被引入日本，并被贯以中国名字。对中国风格的热衷使中国园林后来也传入了欧洲，比如在巴黎就有 20 多个这样的园林花园。

现代中国在竭力保护和重建古典园林。在 1980 年中国建筑工程总公司的风景建筑公司建立，并与外国客户签约修建园林。同年，美国纽约市的大都市艺术博物馆的明轩园由该公司的苏州分公司建成。而中国广州分公司为西德的 1983 年的慕尼黑世界园林展览会修建了芳华园。

## 苏州园林
## Gardens in Suzhou

Just as there is paradise in heaven, there are Suzhou and Hangzhou on earth.

Suzhou, the famous historical and cultural city, is world-famous for a lot of extremely elegant gardens. Suzhou is located in the Yangtze River delta with a moist climate and convenient transportation. Public officials in the old times inclined to



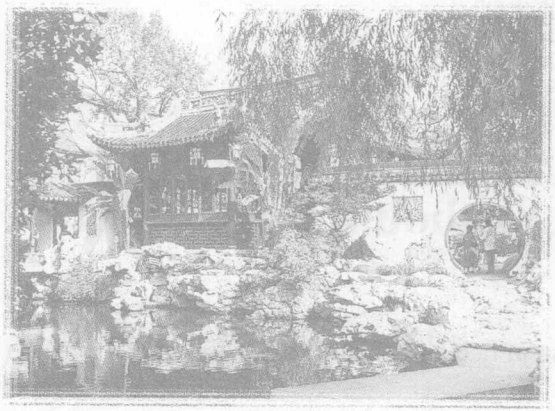
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build gardens in Suzhou to spend their late years.

In the Ming and Qing dynasties, the feudalistic economy and culture in Suzhou reached its summit, leading garden art to maturity. A large number of garden artists came into being, causing the upsurge of the construction of gardens. During the prime time, there were 280 private gardens and courtyards in Suzhou, among which the well-preserved and opened to the public nowadays are the Canglang Pavilion and the Wangshi Garden in the Song Dynasty, Shizilin in the Yuan Dynasty, Zhuozheng Garden, Yipu in the Ming Dynasty, Liuyuan, Ouyuan, Yiyuan, Quanyuan, Tingfengyuan in the Qing Dynasty, etc. Zhuozheng Garden, Liuyuan, Wangshi Garden and Huanxiu Villa are incorporated into the "World Cultural Heritage" in the late 1997 by UNESCO for their elaborate art and explicit characteristics.

The gardens in Suzhou are the "mountain forests in cities with natural beauty." with profound cultural implications. When people in the downtown enter the gardens, they would joy the beauty of the nature in the concentrated "natural world" with the changes of time and seasons, where, one spoonful of water means lake and one fist-size stone stands for a hill. People can "enjoy the beauty and quietness of the mountain forests and the pleasure of spring and brooks in the downtown."

The gardens in Suzhou are the "Gardens for man of Letters". The garden builders in the ancient times were well-educated. They could both write poems and draw paintings. The gardens based on the paintings and poems, look like vivid pictures through the ponds and hills and are regarded as "Soundless poems and three-dimensional paintings". Visitors wandering in the gardens feel as if they are appreciating a poem or a painting. In order to show the interests, temperament and ideals of the owners of the gardens, there are also tablets and couplets, such as "Yuanxiangtang", which means the fragrance of the lotus symbolizing human character, "Xiangzhou", which means the elegant sweet grass symbolizing noble temperament and "Huafangzhai", which describes the crave for the lives of the





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ancient people drifting like a boat, and "Zhenyi", "Xiao taoyuan" in Wangshiyuan, which reflect the longing of the garden owner for an idle life in the countryside, etc. These inscriptions are integrated naturally and harmoniously into the architectures, hills and rivers, flowers and trees in the garden, endowing them with far-reaching prospects. Accordingly, visitors can derive the enjoyment of beauty and the relish of soul when roaming in the garden.



## 苏州园林
## Gardens in Suzhou

上有天堂，下有苏杭。

苏州，中国著名的历史文化名城，素以众多精雅的园林名闻天下。苏州地处长江三角洲，地理位置优越，气候湿润，交通便利，旧时官宦名绅晚年多到苏州择地造园、颐养天年。

明清时期，苏州封建经济文化发展达到鼎盛阶段，造园艺术也趋于成熟，出现了一批园林艺术家，使造园活动达到高潮。最盛时期，苏州的私家园林和庭院达到280余处，至今保存完好并开放的有建于宋代的沧浪亭、网师园，元代的狮子林，明代的拙政园、艺圃，清代的留园、耦园、怡园、曲园、听枫园等。其中，拙政园、留园、网师园、环秀山庄因其精美卓绝的造园艺术和个性鲜明的艺术特点于1997年底被联合国教科文组织列为"世界文化遗产"。

苏州园林是城市中充满自然意趣的"城市山林"，身居闹市的人们一进入园林，便可享受到大自然的"山水林泉之乐"。在这个浓缩的"自然界"，"一勺代水，一拳代山"，园内的四季晨昏变化和春秋草木枯荣以及山水花木的季相变化，使人们可以"不出城郭而获山林之怡，身居闹市而有林泉之乐"。

苏州园林是文化意蕴深厚的"文人写意山水园"。古代的造园者都有很高的文化修养，能诗善画，造园时多以画为本，以诗为题，通过凿池堆山、栽花种树，创造出具有诗情画意的景观，被称为是"无声的诗，立体的画"。在园林中游赏，犹如在品诗，又如在赏画。为了表达园主的情趣、理想、追求，园林建筑与景观又有匾额、楹联之类的诗文题刻，有以清幽的荷香自喻人品（拙政园"远香堂"），有以清雅的香草自喻性情高洁（拙政园"香洲"），有追慕古人似小船自由漂荡怡然自得的（怡园"画舫斋"），还有表现园主企慕恬淡的四园生活的（网师园"真意"、留园"小桃源"）等等，不一而足。这些充满着书卷气的诗文题刻与园内的建筑、山水、花木自



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然和谐地糅和在一起，使园林的一山一水、一草一木均能产生深远的意境，徜徉其中，可得到心灵的陶冶和美的享受。

# 中国古代建筑的基本组成
# The Basic Components of the Ancient Chinese Building

## Base

It is also called base pedestal, which is the base of the building. Its surface is higher than ground. Base is for bolstering the building and protecting it against damp or corrosion. In the meantime, it can make up for the imperfection that the single-building in Chinese ancient architecture is insufficient in grandness and height. Generally there are four kinds of bases.



A. Common base

It is almost 1 Chinese *chi* in height, which tamped and cemented with the



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mixed earth of white clay or mud or brickbat. Common base is usually used for constructing the small type of building.

B. Higher class base

It is higher than common base. The white marble banister is often built at the side of this type of base. Higher-class base is used for the less important building in big type buildings or palace buildings.

C. Much higher class base

It is the XuMi Base, which is also called Buddha's warrior Base. "XuMi" is a mountain in ancient India myth, which is said locating in world center and is the tallest mountain in cosmos. The sun, moon and stars appear and disappear among it and all the structures of universe need to build up alongside its layers. XuMi Base is used as base of the figure of Buddha or shrine to show the lofty greatness of Buddha. The ancient Chinese architecture uses the XuMi Base to show the buildings' class. It is generally built up in layers with brick or stone, much higher class base has cave, convex line feet, and line decoration in it, and the white marble banister is built at its stage. It is used for constructing the palace and the big temple in common.

D. The highest-class base

It is folded by several XuMi Bases to make the building seem to be more large and grand. The highest-class base is usually used in the most superior buildings, for example, the three greatest halls of the Imperial Palace and Dacheng Hall of Confucian Temple in Qufu of Shandong, which are just towering aloft on the highest-class base.

## Wood Cylinder

It is the cylindrical wood in common made of pine or bucket wood. Wood cylinder is placing on the stage of which the bottom is made of rock (sometimes bronze utensils). Many wood cylinders are used for propping up the purling of the house to form the beam.

## Room Width

The space that is rounded by four wood cylinders is called "Opening". Those openings which face the building are called "room width", or called "Miankuo". The vertical depth number is called "enter depth". The Chinese in ancient times took odd numbers as good luck numeral, so the great majority of openings in the flat surface combination are odd numbers; and more openings mean the higher grades. Taihe Hall of the Imperial Palace in Peking and the Main Hall of Ancestral



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Temple in Peking have 11 openings both.

## Crossbeam, Namely Horizontal Beam

It is the main wood which is erected on the wood cylinder to form the ridge of roof. It is usually made of pine, elm or cedar. In Chinese traditional wood structure buildings, it is one of the main pieces of framework.

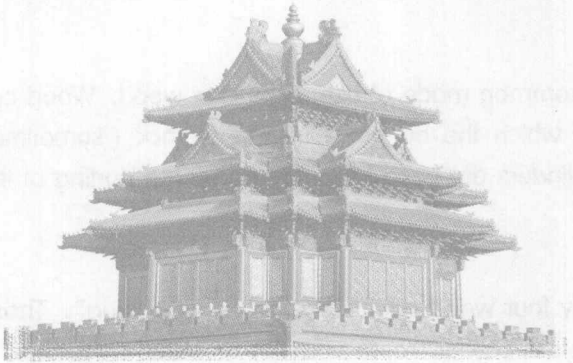
## Arch

It is a special component in the Chinese ancient building. The square board is called "Dou", the short bow wood is called "arch", the long inclined wood is called "Ang", and "arch" is their general name. Usually it is placed among the pillar head and forehead, face of the house to prop up a beam and pick up eaves and it also has a decorative function. It is made up of the square wood, the short bow wood and the long inclined wood, mixing in length and breadth layer upon layer and pursuing a layer to pick outwardly to form a pad base which is to descend.

## Colorful Painting

It is originally for protecting wood structure against damp and corrosion and insect-eating, afterwards the press of it is just the adornment. After Song Dynasty, the colorful paintings have become the indispensable adornment art of palace. It is divided into three grades.

A. The Hexi colorful painting



It is the highest colorful painting in grade. Its main characteristics are: the center of the painting is made up of various pictures of dragons or phoenix and using the flower patterns to fill the space; both sides of the paintings use《》to frame and daub them with some shining coating such as gilding to make them look very magnificent.

B. The circle colorful painting

Its grade is next to the Hexi colorful painting. The painting uses the simplified form of flowers with the eddy petals; sometimes it can also draw dragon and



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phoenix. The two sides may frame with gilding powder. It is generally used in the less important palace or temples.

C. The colorful painting of Su's type

Its Grade is lower than the two kinds above. The picture covers landscape, person story, flowers, birds, fish, and insects..., the both sides use "《》" or "( )" to frame. "( )" is called "wrapper" by architects. The colorful painting of Su's type is developing from the "wrapper" colorful painting of the South of the Yangze River.

## Roof (called in ancient times "House Cover")

The Chinese traditional roof has the following seven kinds, the Palace Wu of the double-eave roof and the heavy summit of hill of the double-eave roof are the highest grades, and then followed with the Palace Wu of the single-eave roof and the heavy summit of hill of the single-eave roof.

A. The roof of the Palace Wu

Its all sides are sloping with one positive ridge and four inclined ridges. The house's surface has a little bit radian, it is also called Four A Roof.

B. The roof of the heavy summit of hill

It is a combination of the roof of the Palace Wu and the hard summit of hill, which means the upper part of the house surface with four sloping sides, and turns to the triangle wall surface which is hanging straight. There are one positive ridge, four hanging ridges and four dependent ridges in it, so it is also called nine-ridge roof.

C. The roof of the hang summit of hill

It is that the two sides of the double ascent of the house surface stretch out the gable wall. There is a positive ridge and four hanging ridges on the house surface, so we also call it the roof of the picking-summit of hill.

D. The roof of the hard summit of hill

The double ascents of the house surface and two sides of the gable wall are at the same level of the house surface, or slightly higher than it.

E. The roof of the accumulating top

Its flat surface is circular or polygon and it is a roof of taper up. There is no positive ridge and several house ridges hand over in the top end. This type of roof is generally used in ordinary pavilion, terraces and towers.

F. The roof of rolling shed

The house surface has double ascents and there is no obvious positive ridge,



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that is the connection of the front and back of the ascents building up in layers in a curved form instead of using the ridges.

### Gable Wall

It is the wall which is formed as the top of mountain at the up of both sides of the house. The familiar gable wall still has the wind-fire gable wall, which has the characteristics of two sides of gable wall being higher than house surface, presenting a stairs form with the slope surface of the roof.

### Decorated Ceiling Panel (Algae Well)

It is a kind of adornment on the ceiling in the Chinese traditional building. "Algae well" implies that the water subdues fire, which can prevent it from a fire. It is generally above the Buddha's seat of temples or the throne of the palace. Algae well is the sunken part of the even roof, there being square space form, hexagon, octagon or circular, which is engraved or colored up on it, among those pictures "double dragons play with a bead" is quite popular.



## 中国古代建筑的基本组成
## The Basic Components of the Ancient Chinese Building

### 台基

也称基座。系高出地面的建筑物底座。用以承托建筑物，并使其防潮、防腐，同时可弥补中国古建筑单体建筑不甚高大雄伟的欠缺。大致有四种。

1. 普通台基

用素土或灰土或碎砖三合土夯筑而成，约高一尺，常用于小式建筑。

2. 较高级台基

较普通台基高，常在台基上边建汉白玉栏杆，用于大式建筑或宫殿建筑中的次要建筑。

3. 更高级台基

即须弥座，又名金刚座。"须弥"是古印度神话中的山名，相传位于世界中心，

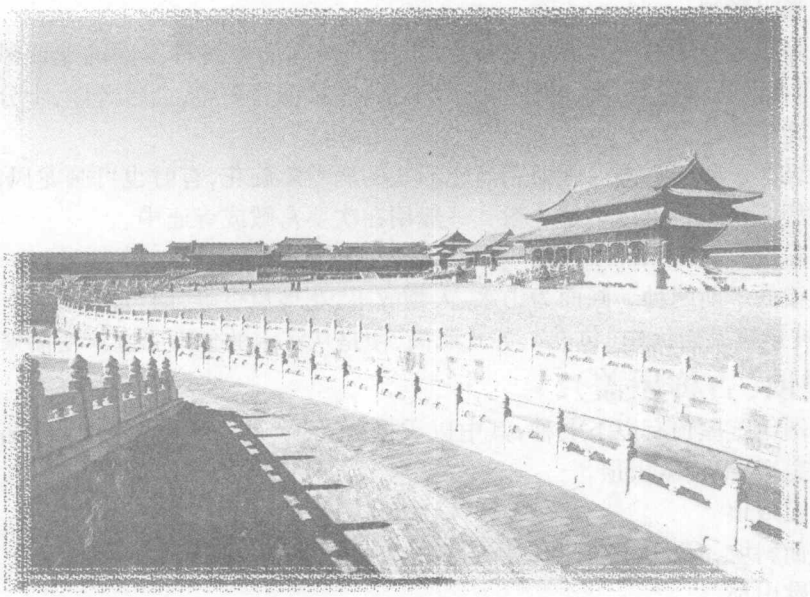


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系宇宙间最高的山，日月星辰出没其间，三界诸天也依傍它层层建立。须弥座用作佛像或神龛的台基，用以显示佛的崇高伟大。中国古建筑采用须弥座表示建筑的级别。一般用砖或石砌成，上有凹凸线脚和纹饰，台上建有汉白玉栏杆，常用于宫殿和著名寺院中的主要殿堂建筑。

4. 最高级台基

由几个须弥座相叠而成，从而使建筑物显得更为宏伟高大，常用于最高级建筑，如故宫三大殿和山东曲阜孔庙大成殿，即耸立在最高级台基上。



## 木头圆柱

常用松木或桶木制成的圆柱形木头。置于石头（有时是铜器）为底的台上。多根木头圆柱，用于支撑屋面檩条，形成梁架。

## 开间

四根木头圆柱围成的空间称为“间”。建筑的迎面间数称为“开 间”，或称“面阔”。建筑的纵深间数称“进深”。中国古代以奇数为 吉祥数字，所以平面组合中绝大多数的开间为单数；而且开间越多，等级越高。北京故宫太和殿，北京太庙大殿开间为十一间。

## 大梁，即横梁

架于木头圆柱上的一根最主要的木头，以形成屋脊。常用松木、榆木或杉木制成。是中国传统木结构建筑中骨架的主件之一。

## 斗拱



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是中国古代建筑独特的构件。方形木块叫斗，弓形短木叫拱，斜置长木叫昂，总称斗拱。一般置于柱头和额枋、屋面之间，用来支撑荷载梁架、挑出屋檐，兼具装饰作用。由斗形木块、弓形短木、斜置长木组成，纵横交错层叠，逐层向外挑出，形成上大下小的托座。

## 彩画

原是为木结构防潮、防腐、防蛀，后来才突出其装饰性，宋代以后彩画已成为宫殿不可缺少的装饰艺术。可分为三个等级。

1. 和玺彩画

是等级最高的彩画。其主要特点是：中间的画面由各种不同的龙或凤的图案组成，间补以花卉图案；画面两边用《 》框住，并且沥粉贴金，金碧辉煌，十分壮丽。

2. 旋子彩画

等级次于和玺彩画。画面用简化形式的涡卷瓣旋花，有时也可画龙凤，两边框起，可以贴金粉，也可以不贴金粉。一般用在次要宫殿或寺庙中。

3. 苏式彩画

等级低于前两种。画面为山水、人物故事、花鸟鱼虫等，两边用《 》或( )框起。“( )”被建筑家们称作“包袱”，苏式彩画，便是从江南的包袱彩画演变而来的。

## 屋顶(古称屋盖)

中国传统屋顶有以下七种，其中以重檐庑殿顶、重檐歇山顶为级别最高，其次为单檐庑殿、单檐歇山顶。

1. 庑殿顶

四面斜坡，有一条正脊和四条斜脊，屋面稍有弧度，又称四阿顶。

2. 歇山顶

是庑殿顶和硬山顶的结合，即四面斜坡的屋面上部转折成垂直的三角形墙面。有一条正脊、四条垂脊，四条依脊组成，所以又称九脊顶。

3. 悬山顶

屋面双坡，两侧伸出山墙之外。屋面上有一条正脊和四条垂脊，又称挑山顶。

4. 硬山顶

屋面双坡，两侧山墙同屋面齐平，或略高于屋面。

5. 攒尖顶

平面为圆形或多边形，上为锥形的屋顶，没有正脊，有若干屋脊交于上端。一般亭、阁、塔常用此式屋顶。

6. 卷棚顶

屋面双坡，没有明显的正脊，即前后坡相接处不用脊而砌成弧形曲面。

## 山墙

即房子两侧上部成山尖形的墙面。常见的山墙还有风火山墙，其特点是两侧



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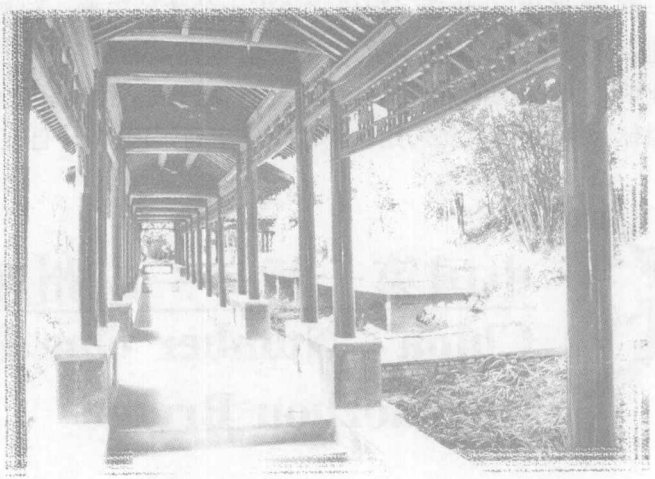
山墙高出屋面，随屋顶的斜坡面而呈阶梯形。

### 藻井

中国传统建筑中天花板上的一种装饰。名为“藻井”，含有五行，以水克火，预防火灾之义。一般都在寺庙佛座上或宫殿的宝座上方。是平顶的凹进部分，有方格形、六角形、八角形或圆形，上有雕刻或彩绘，常见的有“双龙戏珠”。

## 中国古代建筑艺术
## The Ancient Architecture in China

Chinese architecture is an independent art featuring wooden structures. It consists of various roof molding, upturned eaves and wings, dougong with paintings, vermilion pillars and golden roofs, ornament gates and gardening. All of these embody the maturity and artistic appeal of Chinese architecture. 7000 years ago, mortise and tenon and tongue-and-groove were used in Hemudu. The buildings of Banpo village had the division of antechamber and back rooms. Great palaces were built in Shangyin period. Bricks and tiles were used and the layout of Siheyuan emerged in the Western Zhou. There are even building drawings in Spring and Autumn and the Warring States periods passed down. In Qin and Han, wooden building tended to be mature gradually. Complex buildings, like Epang Palace, were constructed. Temples and pagodas developed rapidly in the period of Weijin and Southern and Northern dynasties. Glass tiles used in Sui and Tang made the building more glorious. The city con-





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struction in the period of Five dynasties and Song was booming. Luxury restaurants and shops with lofts and railings were very beautiful. Many palaces and private gardens built in Ming and Qing are reserved today, which are more magnificent and stately than that of the Song Dynasty.



## 中国古代建筑艺术
## The Ancient Architecture in China

中国建筑体系是以木结构为特色的独立的建筑艺术。传统建筑中的各种屋顶造型、飞檐翼角、斗拱彩画、朱柱金顶、内外装修门及园林景物等，充分体现出中国建筑艺术的纯熟和感染力。七千年前河姆渡文化中即有榫卯和企口做法。半坡村已有前堂后室之分。商殷时已出现高大宫室。西周时已使用砖瓦并有四合院布局。春秋战国时期更有建筑图传世。京邑台榭宫室内外梁柱、斗拱上均作装饰，墙壁上饰以壁画。秦汉时期木构建筑日趋成熟，建筑宏伟壮观，装饰丰富，舒展优美，出现了阿房宫等庞大的建筑组群。魏晋南北朝时期佛寺、佛塔迅速发展。隋唐时期建筑采用琉璃瓦，更是富丽堂皇。五代、两宋都市建筑兴盛，商业繁荣，豪华的酒楼、商店各有飞阁栏槛，风格秀丽。明清时代的宫殿苑囿和私家园林保存至今者尚多，建筑亦较宋代华丽繁琐、威严自在。



## 中国第一桥——赵州桥
## China's Number One Bridge —Zhaozhou Bridge

Zhaozhou Bridge has a novel structure and beautiful shape. It is 50.82 meters long and 9.6 meters wide, with a span of 37.37 meters. It is a one arch bridge consisting of 28 independent arches. At each shoulder of the big arc there are two small round arcs used to help drain flood water, reduce the weight of the bridge and save some stone. It is a pioneering work in the history of



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bridge construction. On the parapet of the bridge, there are various delicate and vivid pictures and designs. Structurally speaking, the bow-shape big arc and the small round arcs on the shoulder make the bridge look light despite its bulk body and give you the feeling that it is about to fly away. Its outline is very strong but gentle, stable but vivid, magnificent and meaningful. The sculpture of a dragon head on the top of the main arc and the Yangtianshi at the side of the bridge in the shape of a nine-petal lily expresses the wish that the bridge will be spare from the damage of floods and lasting forever safely.

Ever since the Song Dynasty, there was a prevailing myth of Lu Ban building the bridge, and people honor Li Chun "saint". The legend says in ancient time, the river Jiao was always full of rolling waves in summer and autumn, and often flooded, during which people who lived by the river could not cross it even when they had emergencies. At regular time they crossed the river in a ferry, but it was very inconvenient. One night, the moon was brightly shining, Lu Ban, the father of craftsmanship, drove a herd of white sheep to the bank of the river, and suddenly all of them were converted into all kinds of stones. Lu Ban wielded his hammer and started to work. By dawn, a grand stone bridge, in the faint rays of the dawning sun, had stretched over the Jiao River. This good news caused a sensation. People ran around spreading the news, even the world of immortals knew about it. Zhang Guolao, one of the "eight gods", was very surprised to hear that. He made an appointment with Prince Chai to test the bridge. As it went, Zhang Guolao, riding his donkey, went in front, in a bag on the back of the donkey were the sun and the moon; Prince Chai followed him pushing a handicart with the five great mountains of China in it. As they advanced to the middle, the bridge began to shake under the pressure, and looked like it was about to be crushed. Grasping the peril, Lu Ban plunged into the river and proped up the bridge with his hand. Only by his effort could the bridge survive. On the surface of the bridge, there are some deep footprints left over by the donkey when it was exerting; as the handicart was too heavy, there was a deep rut too; prince Chai left a knee mark on the bridge when he slipped because of over exertion. Beneath the bridge, Lu Ban left a big hand print when he tried to prop up the bridge. This is how these marks on the bridge come from.

Zhaozhou Bridge has a deep influence on the construction of bridge in our country. Yongtong Bridge, located outside the west gate of the capital of Zhao County, no more than five kilometers away from it, is an example. Yongtong



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Bridge is also called "small stone bridge", stretching over Qingshui River. Built during Changnian year of the Jin Dynasty (1190 ~ 1195), it has a completely the same structure and formation as that over the An'ji River. It, too, is a single whole arc bridge, with a length of 32 meters, a span of 26 meters and a width of 6.3 meters, consisting of 20 single arches standing side by side. The carves on the parapet are exquisite. There is a popular saying among native people: "Have honor for the big stone bridges, and appreciate beauty of the small stone bridge." That is to say, from the big stone bridge, we can learn that it has made a great contribution to the history of bridge construction, and from the small bridge, we can appreciate the exquisite decoration. Legend has it that the night when Lu Ban was building the big stone bridge, his sister, Lu Jiang, was building the small stone bridge. They competed with each other and agreed to finish their work in one night. Lu Jiang was not as skilled as her brother, and was forced to imitate her brother's work. The day was about to dawn, yet she was not at all finished. Fortunately, she got helps from a god, and beat her brother. Some part of the bridge was even more beautiful than the big bridge. Another legend says that this bridge was built by Lu Ban's second pupil Yongcong, so it was named Yongcong Bridge. As time went by, there were slips of mouths about "Yongcong" and "Yongtong", and it was called Yongtong Bridge in the end.



## 中国第一桥——赵州桥
## China's Number One Bridge —Zhaozhou Bridge

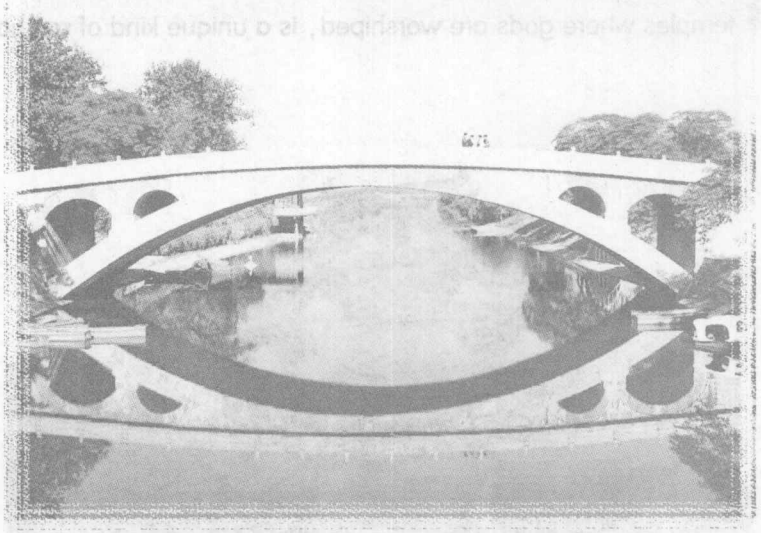
赵州桥结构新奇，造型美观，全长50.82米，宽9.6米，跨度为37.37米，是一座由28道独立拱券组成的单孔弧形大桥。在大桥洞顶左右两边拱肩里，各砌有两个圆形小拱，用以加速排洪，减少桥身重量，节省石料，这是建桥史上的创举。桥面两边的栏板望柱，雕有各种精美图案，刀法苍劲，造型生动。在结构上，弧形平拱和敞肩小拱给人一种巨身轻灵、跃跃欲飞的动感。线条刚劲之中见柔和，稳重之中显轻灵，雄伟之中含隽永。在主拱顶上雕有龙头的龙问石一块，八瓣莲花的仰天石点缀于桥侧。这些雕像，寄寓着大桥不受水害，长存永安的愿望。

自宋代以来，广泛流传着鲁班修桥的神话故事，人们把匠师李春喻为"圣人"。



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相传古代，蛟河水一到夏秋两季便浊浪翻滚，常常泛滥成灾，两岸百姓有急事谁也过不了河；平时也只能靠木船摆渡，很不方便。一天夜里，月光皎洁，工匠祖师鲁班，赶着白花花的羊群来到蛟河边，瞬间，羊群化作各种各样的石头，鲁班挥锤动工，至拂晓时分，一座雄伟壮丽的大石桥身披晨曦横跨蛟河两岸，这一喜讯即刻轰动了百姓，人们奔走相告，同时也风闻到仙界。“八仙”之一的张果老十分惊讶，约了柴王爷一同试桥。只见张果老倒骑毛驴在前，驴背褡裢里装着日、月；柴王爷推



车在后，车上装着五岳名山。行至桥中心，将桥压得摇摇欲坠。鲁班见势不妙，纵身跳入水中，用手将桥托住，才使大桥安然无恙。桥面上，毛驴上坡吃力，留下了几个深深的驴蹄印；小车过重，车轮碾出了一道深沟；柴王爷用力过猛，右脚一打滑跪在桥上，留下了一个大大的膝盖印；大桥下面，鲁班用力托住桥身，留下了一只大手印。这就是大石桥上留下各种痕迹的由来。

赵州桥对我国桥梁建筑影响深远。坐落在赵县城西门外、与其相距不足五里之遥的永通桥便是一例。永通桥又称“小石桥”，横跨清水河上。建于金代明昌年间（1190～1195），与安济桥结构形式完全一样，亦为单孔石拱桥，全长32米，跨度26米，宽6.3米，由20道并列的单拱构成。桥上栏板雕刻精美，当地老百姓中流传着一种说法：“大石桥看功劳，小石桥看花草。”意思是说，大石桥看的是对世界桥梁史的贡献，小石桥看的是精美的装饰。俗传鲁班修大石桥时，其妹鲁姜修小石桥，兄妹争胜，限一夜完工；鲁姜技艺不如鲁班，只得处处模仿大石桥，天将拂晓，工犹未竣，幸得天神暗中相助，妹竟胜兄，且若干部分较大桥为优美。另有民间传说，此桥为鲁班的二徒弟永聪所造，因而小石桥名永聪桥，年代久了，人们叫溜了口，叫成了“永通桥”。



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# 牌坊
# Memorial Archway

Memorial archway, different from either houses dwelled by humans or temples where gods are worshiped, is a unique kind of memorial architecture.



Memorial archway derives from the Ling Star Gate. The first emperor of the Han Dynasty stipulated that the Ling Star should be honored first when worshiping the heaven. Ling Star Gate, first built in 1028, was rebuilt in the Confucian temple later in honor of Confucius. It is considered that people offered sacrifice to the Ling Star in the Han Dynasty in order to pray for a fruitful year which has nothing to do with Confucius and then the Chinese character "灵" was turned into "棂" again. From the South Song Dynasty on, especially in Ming and Qing dynasties, the Ling Star Gate was not only built near the suburb altar and the Confucian temple, but also near ordinary temples, tombs, ancestral shrines, office buildings, gardens or beside the streets and cross. It is not only used to worship heaven and Confucius, but also in praise of noble acts and chastity. The purpose of the construction of the memorial archway can be classified into three types: symbolic archway, archway



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of credit and morality, and archway of achievement.

Memorial archway is a symbol of lofty honor in the feudal society. As an act of promotion of virtues and render of immortal fame, the construction of memorial archway is the highest pursuit in people's lives. With a time-honored history of building up memorial archway, southern Anhui has many well-preserved memorial archways enjoying equal reputation with the ancient shrines and folk houses.



## 牌坊
## Memorial Archway

牌坊又称牌楼，它不同于民居，民居是住人的；也不同于祠庙，祠庙是供神的；它是一种门洞式的、纪念性的独特的建筑物。

牌坊是由棂星门衍变而来的。棂星原作灵星，灵星即天田星。汉高祖规定：祭天应先祭灵星。到宋仁宗天圣六年(1028)，筑郊台(祭祀天地的建筑)外垣，设置灵星门。后移置于孔庙，用祭天的礼仪来尊重孔子。后来人们认为汉代祭祀灵星，是为了祈求丰年，与孔庙无关。又改灵星为棂星。宋(南宋)元年以后，尤其是明清，这种建筑不仅置于郊坛、孔庙，还建于庙宇、陵墓、祠堂、衙署和园林前或街旁、里前、路口。也不仅用于祭天、祀孔，还用于褒扬功德，旌表节烈等等，于是灵星门不仅一变成为棂星门，而且再变为牌坊。牌坊就其建造意图来说，可分为三类：一类为标志坊；二类为功德坊；三类是标志科举成就的。

在封建社会牌坊是崇高荣誉的象征。树牌坊是彰德行，沐皇恩，流芳百世之举，是人们一生的最高追求。在安徽省南部有着悠久的修建牌坊的历史，许多牌坊至今保存完好。牌坊是当地古代建筑的"三绝"之一，与古祠堂、古民居鼎足齐名。



## 中国的宫殿
## Chinese Palaces

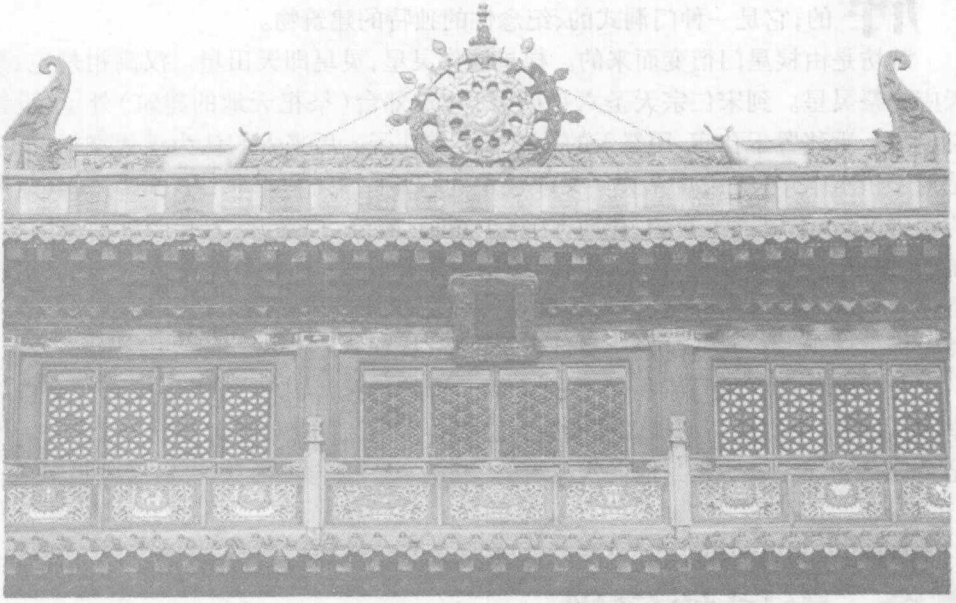
Palace, where emperors lived and held meetings, embodies the authority of the emperors with its magnificent momentum, large scale, and



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scrupulous structure, and strikes visitors intensively. Compared with the western countries, palace was the most important architecture in ancient China, a monarchic country with Confucianism as its state religion because it symbolizes everything.

One can find three means of artistic expression on the Chinese palace building. One is "quantity", that is to say, the Chinese palace complex has the largest area and the greatest number of buildings; another is that axial symmetry is stressed with regard to the overall layout. It means that the most honorable building is always put in to the middle axis while the less important buildings on the two sides serve as its foil. Thirdly, the importance of palace is further emphasized as the layout extents to all the capital cities. Therefore, Chinese palace and capital cities are usually inseparable; whose development is a process of perfection of the above concepts.



Palace buildings appeared in the Yin and Shang Dynasty (17B. C. ~11B. C.). After the Qin Dynasty, a large number of palaces were built. Hence palace buildings entered into a prime time. Those famous palaces in history include Epang Palace in the Qin Dynasty, Changle Palace in the Western Han Dynasty, Weiyang Palace, Daming Palace in the Tang Dynasty, etc. The most completely preserved palace to date is the Forbidden City, the Imperial Palace of Ming and Qing Dynasties,



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which is the most splendid ancient building complex in existence in China.



## 中国的宫殿
## Chinese Palaces

宫殿是帝王朝会和居住的地方，以其巍峨壮丽的气势、宏大的规模和严谨整饬的空间格局，给人以强烈的精神震憾，突现帝王的权威。同西方相比，在古代中国这个以儒教为国教的君主制国家，宫殿是古代最重要的建筑，因为宫殿象征着一切。

中国宫殿建筑主要通过三种艺术手法来表现：一是在建筑的“量”上显出差别，即比起其他建筑，宫殿建筑群内的建筑体面积最大，数量也最多；二是在群体布局上强调所谓“中正无邪”即中轴对称方式，最尊贵的建筑总是放到中轴线上，较次要的放在两边，成为它的陪衬；三是把这种布局扩大至全部都城，进一步烘托宫殿的重要性。所以中国的宫殿与都城的关系往往密不可分，其发展正是以上观念不断充实完善的过程。

宫殿建筑从殷商时期（公元前17世纪～公元前11世纪）就有，到秦统一全国后，建造了大批宫殿。从此，宫殿建筑步入繁盛时期，历史上著名的宫殿有秦阿房宫、西汉长乐宫、未央宫、唐大明宫等等。到现在，保存最完整的，就是位于北京的明清时代的皇宫——紫禁城故宫，它是中国现存最宏伟壮丽的古代建筑群。



## 气魄雄伟的大明宫
## The Imposing Daming Palace

Daming Palace, built in 634, is one of the excellent constructions in the Tang Dynasty, and its foundation is still reserved. Daming Palace is located on the highland of Longshouyuan to the northeast of Chang'an—the capital of Tang—overlooking the whole city. Its major achievements and characteristics are as follow:

It is broad in scale, and rigid in plan. The plane of Daming Palace is an irreg-



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ular rectangle. Excluding the imperial garden north of Taiye Pond, the scale of ruins is 3 times as big as the Purple Forbidden City, the imperial Palace of Ming and Qing.

It is mature in the management of architectural complex.

It has solved the technical problems in huge built-up area of wooden constructions. For example, the Hall of Linde covers 5000 square meters, two times bigger than the Hall of Supreme Harmony in the Imperial Palace. The span of the Hall of Huanyuan reaches to 10 meters equaling that of the Hall of Supreme Harmony.

It is simple and unadorned widows and doors impress the visitors with solemnity and grace.

It is genuine and mature in artistic treatment.



## 气魄雄伟的大明宫
## The Imposing Daming Palace

大明宫是唐代建筑的杰出代表，宫殿基址尚存。大明宫建于634年，位于长安城东北龙首原高地，形势雄伟，俯临全城。主要有以下成就和特点：

(1)规模宏大，规划严整。大明宫的规模很大，宫城平面呈不规则长方形。为中心而环，如不计太液池以北的内苑地带，遗址范围即相当于明清故宫紫禁城总面积的三倍多。大明宫中的麟德殿面积约是故宫太和殿的三倍。

(2)建筑群布局日趋成熟。

(3)木建筑解决了大面积、大体量的技术问题，并已定型化。如麟德殿，面积约5000平方米，约为太和殿的三倍。主殿含元殿的跨度达到10米，这说明唐初宫殿中木架结构已具有与故宫太和殿大致相同的梁架跨度。

(4)门窗朴实无华，给人以庄重、大方。

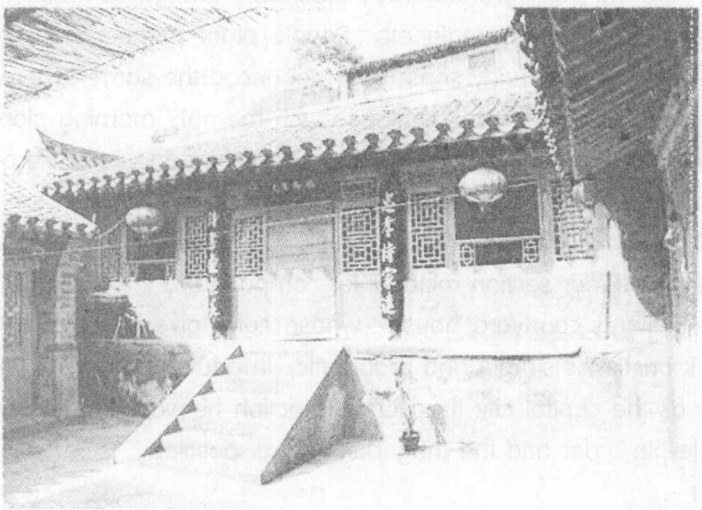
(5)建筑艺术加工的真实和成熟。



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# 北京四合院
# Beijing's Courtyard House

"Siheyuan", the Beijing's four-section rectangular compound is known at home and abroad as main old Pekinese habitancy for generations.



"Si" stands for the four directions of east, south, west and north. "He" means enclosure. That is to say, it is surrounded by the houses and walls in the four directions. Under the dominance of feudalistic practice, the layout of inside "Siheyuan" is in conformity with the north-and-south-middle-axis symmetry.

The Beijing's four-section rectangular compound is a dwelling house model in north China. It is featured in its courtyard. In terms of spatial combination, according to the owner's status, the size of built-up area and the orientations were decided. According to the structure arrangement, there are two-entrance courtyard, three-entrance courtyard, four-entrance courtyard, and five-entrance courtyard.

Generally speaking, a standard four-section rectangular compound leans to the north and faces south with an alleyway running from the east to the west besides it. It consists of the north house, south house, east and west wing houses. A high wall is built up in four sides to enclose these houses. In the south-eastern corner of the wall, there is a gate. The north house has five rooms, the south house four, and the east and west have three respectively. There are altogether 17



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rooms with an area of 200 square meters or so. A spacious and flowery courtyard, located in the middle of the four-section rectangular compound, is a venue for people to pass through, to get sunlight, to rest, and to do housework.

The Beijing's four-section rectangular compound is particular about afforestation. The courtyard is luxuriant in flowers and trees. The senior citizens in Beijing like to plant flowers such as lilac, Chinese flowering crabapple, flowering plum, mountain peach blossom etc, and trees, most of which are probably jujube tree, and Chinese scholartree. Among pot culture and water foster, the most commonly seen are the pomegranate tree, oleander, orange osmanthus, silver Chinese cinnamon, azalea, gardenia etc. People plant pomegranate because in Chinese, many seeds and many sons are pronounced the same. There are also such common sceneries as grass jasmine, touch-me-not, morning glory and hyacinth bean flower. There was a common saying describing the inner life of four-section rectangular compound in the Qing Dynasty: "The ceiling, fish jar, pomegranate tree; and grandpa, fat dog, plump maid", regarded as a typical reflection of people's lives in the four-section rectangular compound in the old days.

Beijing's courtyard house, whose color give first place to the grey roof and black bricks, is simple and pragmatic. In gauge system, it still shows in the same way as the capital city the clear distinction between the superior and inferior, the apple-pie order and the magnanimous disposition.



## 北京四合院
## Beijing's Courtyard House

北京四合院作为老北京人世代居住的主要建筑形式，驰名中外，世人皆知。

四合院的"四"字，表示的是东南西北四面；"合"是围在一起的意思。也就是说，四合院是由四面的房屋或围墙圈成的。里面的建筑布局，在封建宗法礼教的支配下，按着南北中轴线对称地布置房屋和院落。

北京四合院也是北方地区院落式住宅的典型。它以院落为特征，根据主人的地位来确定建筑面积的大小以及方位的不同，从空间组合来讲有两进院、三进院、四进院或五进院。



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北京正规四合院一般依东西向的胡同而坐北朝南，基本形制是分居四面的北房（正房）、南房（倒座房）和东、西厢房，四周再围以高墙形成四合，开一个门。大门辟于宅院东南角“巽”位。房间总数一般是北房三间正房二间耳房，共五间，东、西厢房各三间，南屋不算大门四间，连大门洞、垂花门共 17 间。如以每间 11～12 平方米计算，全部面积约 200 平方米。四合院中间是庭院，院落宽敞，庭院中植树栽花，备缸饲养金鱼，是四合院布局的中心，也是人们穿行、采光、通风、纳凉、休息和从事家务劳动的场所。

北京四合院讲究绿化，院内种树种花，确是花木扶疏，幽雅宜人。老北京爱种的花有丁香、海棠、榆叶梅、山桃花等等，树多是枣树、槐树。花草除栽种外，还可盆栽、水养。盆栽花木最常见的是石榴树、夹竹桃、金桂、银桂、杜鹃、栀子等等，种石榴取石榴“多子”之兆。至于阶前花圃中的草茉莉、凤仙花、牵牛花、扁豆花，更是四合院的家常美景了。清代有句俗语形容四合院内的生活：“天棚、鱼缸、石榴树，老爷、肥狗、胖丫头”，可以说是四合院生活比较典型的写照。

北京四合院朴素、实用，色彩以灰色屋顶和青砖为主。在规制中仍体现出了它和京城相同的尊卑分明、秩序井然和雍容大度。

## 书院建筑
## Buildings of Classical Learning Academies

The Academy of Classical Learning was an independent educational organization in Tang, Song, Ming and Qing dynasties. It was a palace set up by the government or private for people to learn and study. The Academy of Classical Learning, a college then, became a place for the celebrities and scholars to teach and discuss, a place that the intellects desired for. It had its important and unique position in the history of ancient education of China and it has its great influence in China as well.

From the day on when the Academy of Classical Learning started it was closely related to the life to maintain their own integrity of the scholars. One of the purposes to found it was for the isolated spiritual pursuit and it embodies the unconventional quality of the Confucianists. So the builder of the Academies always chose scenic spots that are remote and beautiful. The buildings of the academies are dif-



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ferent from either of the imperial learning palace in the city which symbolizes authorities or the folk houses. They set off the nature and form an independent integrity and become an important component of the local scenery.



The buildings of the Academies are mostly a group of serious and tidy ones. They are mainly built at the foot of the hills because the builders stressed on the application of the terrain. The front is deep and the back is shallow. The houses are built inward one after another in a tidy way to the hill. They have the effect of the "harmony of sights and the spirits and air setting off each other" with the afforestation of the gardens, the covering of the trees, the ornaments of the pavilions, the wave of the mountainous walls and the unturned eaves and flying corners as well, which constitute a vivid scene and have the reasonable combination with the nature. The buildings of the academies are closed but the environment is spacious. Confucianists lived there and regarded it as a life ambition to be in the quiet nature and express their easy and quiet feelings, and the calm and beautiful mountains and waters show the unconventional idea of the Confucian, too.

The group of the serious buildings of academies is an expression of group sense and the thought of "make-up of properties and happiness". In general, every academy contains a school, a student hostel, a book house and an ancestral hall. The position of each palace of hall, the decoration and general setup are built according to the order of the three cardinal guides and the Confucian, which makes the teachers and students stay in the concept and order of thick politics and seniority of human relationships. All of these show another respect of the worldliness of the Confucian.



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The academy takes the school as the center and has its symmetry of the central axle and a structure of palaces and courtyard. So it takes a complete order. The central axle has three or four rows of houses, including the gate, school, sacrificial hall and book house or a union of sacrificial hall and book house built in order. Some have five or six rows with twoincluding gates and Wenchang palace etc. The structure and the buildings of the academy embody the three key courses—education, books and sacrifice. The student hostel is arranged in symmetry on the two sides of the central axle in the front or at the back and stand as the independent yards to meet the need of the students to live in. There are several, tens or even a hundred of rooms. The other buildings such as kitchen, warehouse, and pavilions are built according to regions of the academies with certain order.

The group of the buildings of Academies try to have the structure of symmetry of the central axle because the center is the highest in position. And the difference of seniors and juniors, up and down, primary and secondary, out and in are clearly expressed according to the order along the central axle and to achieve the purpose to differ the status with the order. The purpose of being close with harmony is attained with the spacious combination of the courtyards. In this way, the group of the buildings form a whole which harmony exists in order and order in harmony and they are a reasonable union.



## 书院建筑
## Buildings of Classical Learning Academies

书院是中国历史上唐宋至明清出现的一种独立的教育机构，是私人或官府所设的聚徒讲授、研究学问的场所。书院，封建帝王时的高等学府，成为名流学者们的讲经论道之所、文人学士们的向往之地，在我国古代教育史上占有重要而又独特的地位，具有举足轻重的影响。

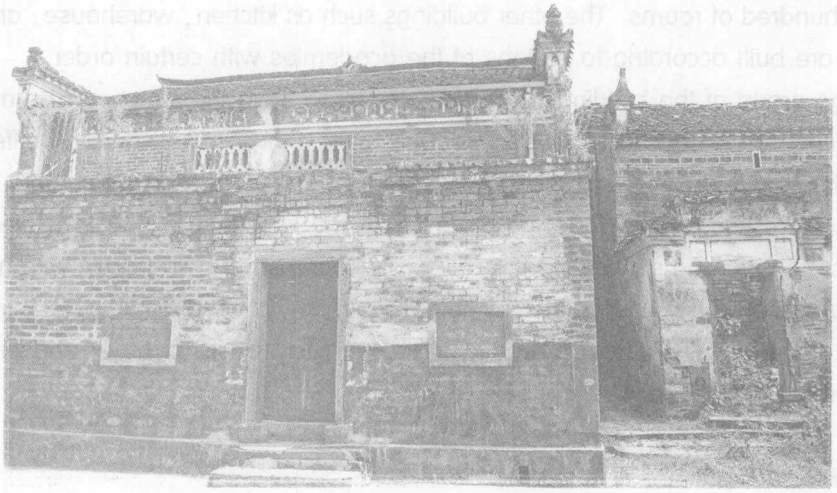
书院从萌芽之日起，就和士人“独善其身”的生活方式密切相关。创建的目的之一是为了一种超世脱俗的精神追求，体现了儒家人文精神的超越性。因此，书院创建者总是把书院建在僻静优美之地。书院既不同于作为一种统治象征的盘据城中的学宫，也有别于一般民间建筑。它映衬自然，构成了独立整体，成为风景环境



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的一个重要组成部分。

书院建筑多为一组较为庞大严谨规整的建筑群，但由于重视地形的利用，多依山而建，前卑后高，层层叠进，错落有致，加以庭院绿化，林木遮掩，以及亭阁点缀，山墙起伏，飞檐翘角，构成生动景象，与自然景色有机结合，因而收到“景色相和，神彩互发”之效。书院建筑虽较封闭，而环境的开拓则十分开敞，两者相互映发，构成有机联系，反映了书院教育的特点，成为沟通天人关系的一种显现。儒家士大夫们在其中把置身宁静闲适的大自然、寄情山水作为自己的生活理想，自然恬淡的心境和宁静幽美的山水悠然合一，也体现了儒家之道的超越性的一面。



书院严谨的建筑群体，是社会群体意识的表现，反映了“礼乐相成”的思想。一般而言，每一所书院都有包括讲堂、斋舍、书楼、祠堂在内的建筑群。这个建筑群从每个殿堂厅房所居的位置、装饰到总体格局都遵循纲常礼教的严谨秩序，使书院师生置身于一种浓厚的政治伦常的观念和秩序之中。这一切，正是儒家之道的世俗性的一面。

书院建筑以讲堂为中心，中轴对称，庭院天井组合，布局严整。中轴一般三、四进，即由大门、讲堂、祭殿和书楼，或两者结合，依次排列，亦有增设二门、文昌阁等建筑，多达五、六进，体现了书院以讲学、藏书、供祀的“三大事业”的主体地位。斋舍则对称分列于中轴两侧，或前或后，各成院落，以满足居学读书的需要，少则数间，多则数十百间。其他厨湢仓廒、亭台楼阁，则因院因地有别，相应配置，不拘一格。

书院建筑群力求中轴对称的理想布局，以居中为尊；通过轴线层次序列，以别尊卑、上下、主次、内外，达到由序达敬的目的；又通过不同特点的庭院天井的空间组合，达到以和至亲的目的；以此形成一个序中有和，和中有序，和序统一的整体。

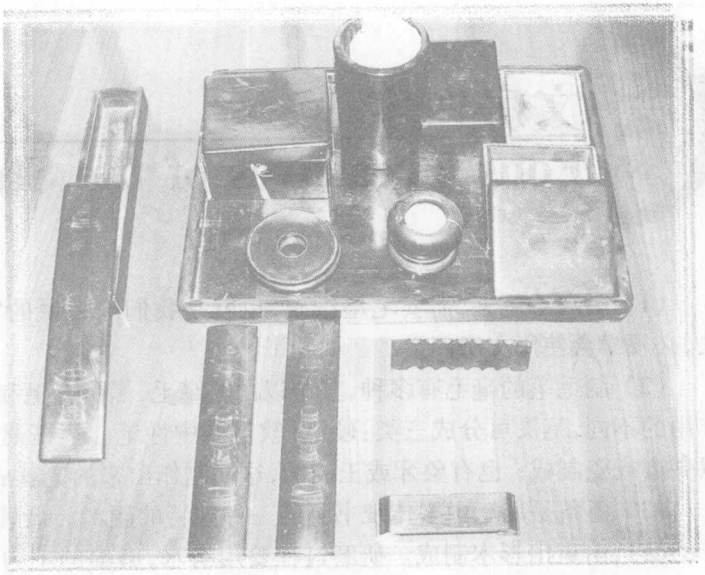


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# Chapter 3 中国文字艺术 Arts in Chinese Character

## 文房四宝
## Four Treasures of the Study

(1) To produce Chinese characters one will need a brush, paper, ink bar and ink stone, commonly referred to as the "Four Treasures". To learn calligraphy, it is necessary to learn about and learn to use these tools.



(2) While brushes are varied, white-goat-hair, black-rabbit-hair and yellow-weasel-hair brushes are the main ones. On the basis of function, brushes are classified into three groups: hard, soft and neuter. Brush handles are usually made of bamboo, wood, lacquer or porcelain; ivory or jade handles are rare and precious.

(3) The ink bar is a unique pigment used for Chinese traditional painting and calligraphy. The most famous ink bar is hui mo (Anhui ink bar), made of pines that grow on Huangshan Mountain in Anhui Province. Clean water is needed to



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grind the ink bar, which must be balanced in the hand during the grinding or rubbing process. Press hard and rub lightly, slowly and evenly against the ink slab until thick, liquid ink forms.

(4) While paper comes in many varieties, Xuan paper, produced in the Jing Prefecture of Xuanzhou, is considered the best for Chinese calligraphy. The paper is soft and fine textured, suitable for conveying the artistic expression of both Chinese calligraphy and painting. With a good tensile strength and mothproof quality, the paper can be preserved for a long time.

(5) Ink stones or ink slabs have been classified into three categories: Duan, She and Tao. Features common to all three ink slabs are the stone's hardness and fineness. Although the stone is hard and fine, it is not dry or slippery. Using a hard, smooth stone, liquid ink can be produced easily by rubbing the ink bar against the stone.

(6) By controlling the flexibility of the brush, the concentration of the ink and the absorbency of the paper, the artist can produce an infinite variety of calligraphic styles and forms.



## 文房四宝
## Four Treasures of the Study

(1) 书写毛笔字,需要笔墨纸砚,也就是我们通常说的"文房四宝"。学习书法,必须学会使用文房四宝。

(2) 制毛笔的毫毛有多种,其中以白羊毫毛,黑兔毫毛和黄狼毫毛为主。根据作用的不同,笔头可分成三类:硬笔,软笔和中性笔。笔杆通常由竹子或者木头涂以亮漆或瓷制成;也有象牙或玉制的,这样制作出来的笔就成了稀世珍宝。

(3) 墨条是用于中国传统书画的一种独特的颜料。最著名的墨是徽墨(安徽产的墨),由黄山杉木制成。研磨过程要用清水,磨墨的手力要均衡。缓慢均匀地在砚台上轻轻用力研磨,直到出现混实的墨汁。

(4) 纸有很多种,其中宣州出产的宣纸被认为是最佳中国书法用纸。宣纸质地轻软柔和,很适于表达中国书画的感染力。而且它耐拉防虫蛀,能长期保存。

(5) 砚台分三类:端砚,歙砚和洮河砚。它们共同的特点是砚石坚硬、做工精致。尽管砚石质地坚硬,但它滑润细腻。使用上乘砚台,墨条能顺畅地磨成墨汁。



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(6) 挥笔灵动,泼墨自如,运笔了然心中,艺术家便得以灵动地创作出书法的无尽可能。



# 毛笔
# Writing Brush

Among the various calligraphic tools, the writing brush is most special to China. It represents one of the four treasures of study.

The writing brush has a long history in China. Legend has it that the brush was invented by Meng Tian (? ~210 BC), a general under the First Emperor of the Qin Dynasty (221 ~206BC), but it was primitively used to paint pottery with decorative designs painted by tools resembling a brush.

A brush comprises two parts: the head and the shaft. The head is made of goat, wolf, rat or rabbit hair, which is softer than bamboo, a pencil, quill or ball-point pen. The shaft is made of bamboo, wood, lacquer and porcelain, as well as some precious materials, including mother-of-pearl inlays, ivory and jade.

There are four types of famous writing brushes in China.

(1) The Hu Writing Brush, produced in Huzhou City, Zhejiang Province

The Huzhou writing brush falls into four categories. The first is made of goat hair, which is very flexible; the second, of brownish rabbit hair; the third, of stiff weasel hair; and the fourth is a mixture of goat and weasel hair, which is neither too flexible nor too stiff.

(2) The Xuan Writing Brush

The Xuan writing brush, together with the famous Xuan paper, is made in Jingxian County, Anhui Province. In ancient times, Jingxian County was under the jurisdiction of Xuanzhou Prefecture, where the product got its name.

Scholars of the Jin Dynasty (256 ~ 420) were especially fond of the Xuan brush. During the Tang (618 ~907) and Song (960 ~1279) dynasties, Xuanzhou became a writing-brush manufacturing center, and the Xuan brush was listed as a tribute to emperors.

(3) The Daiyuexuan Writing Brush

This writing brush was originally made by the venerable artisan Dai Yuexuan.



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Now, the brush is well known in Beijing for its high quality and elaborate craftsmanship. With the semi-manufactured writing brushes from Huzhou of Zhejiang Province as the main material, artisans used their immense skills to create a tool with a unique, sharp point, neat cut, with a smooth roundness and graceful stiffness at the tip. Because of these four characteristics, this brand enjoys high prestige among artists and calligraphers.

(4) The Houdian Writing Brush, produced in Houdian Village

The manufacture of writing brushes came into existence in Houdian Village of Shandong Province during the reign of Emperor Yongle around 1404 of the Ming Dynasty, and flourished in the Qing Dynasty. In the early years of the Republic of China, almost all brushes sold at Beijing's famous Daiyuexuan and Hukaiwen stores were made by workers from Houdian. In 1952, the Houdian people built a large plant to pass on the traditional craftsmanship to the younger generation and to develop it.

Brushes made at Houdian Village are durable, offering a good combination of flexibility and stiffness, the ability to absorb more ink than others, and with little likelihood that the hair will out.

Without the writing brush, Chinese painting and calligraphy could not have achieved such distinct features, and thus would not have enjoyed such great success around the world. The writing brush makes great contributions to the dissemination of Chinese culture. With the development of social economy and culture, craftsmanship is continually improving, and the types of writing brushes are on the rise.



## 毛笔
## Writing Brush

在各种书法工具中，毛笔对中国最有特殊意义。它是文房四宝之一。毛笔在中国有着较长的历史。传说它的发明人是秦朝大将蒙恬，但是起初它是用来画陶器的，形状像个刷子。

毛笔由两部分组成，头和杆。笔头由羊毛、鼠毛或者兔毛组成，它比竹子、铅笔、羽毛或者圆珠笔柔软。毛笔杆由竹子、木头、漆木或者瓷器组成，同时有一些贵重的材料，包括珍珠母镶嵌、象牙和玉石。中国有四类著名的毛笔：



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（1）湖笔

产自浙江省湖州市。湖州笔分四类。第一类是羊毫，由羊毛做成，非常灵活；



第二类叫紫毫，由褐兔毛做成；第三类叫狼毫，由硬的黄鼠狼毛做成；第四类是羊毛褐黄鼠狼毛的混合品，这种笔既不是太灵活也不太硬。

（2）宣笔

宣笔，同宣纸一样，是由安徽省泾县制造。古代泾县在宣州管辖下，所以得名。晋代（256～420）的学者尤其喜欢宣笔。在唐（618～907）、宋（960～1279）时代，宣州成为毛笔制造中心，宣笔也成了贡品。

（3）戴月宣毛笔

这种毛笔最初由老工匠戴月宣制作而成。现在，这种毛笔由于高质量和精湛的工艺在北京已是家喻户晓。利用浙江湖州生产的半成品作为主要材料，老工匠用他高超的技术制作出的毛笔，具有一个唯一的尖尖的笔尖，优雅的切面，同时笔尖有着光滑和舒适的硬度。因为这四个特点，这种笔深受艺术家和书法家的喜爱。

（4）侯店毛笔，产于侯店村

山东侯店村制作毛笔始于1404年明朝永乐年间，繁荣于清代。在早期的中华民国，几乎所有北京著名的戴月宣和胡凯文店卖的毛笔都由侯店的工人制作。1952年，侯店人民建造了一个大的工厂由年轻一代继承和发展这一传统工艺。侯店产的毛笔非常耐用，圆润而不失刚性，吸墨性好，而且不易掉毛。

没有毛笔，中国的绘画和书法不会有如此独特的特点，也不会有如此伟大的成功。毛笔对中国文化的传播有着巨大的贡献。随着社会经济文化的发展进步，毛



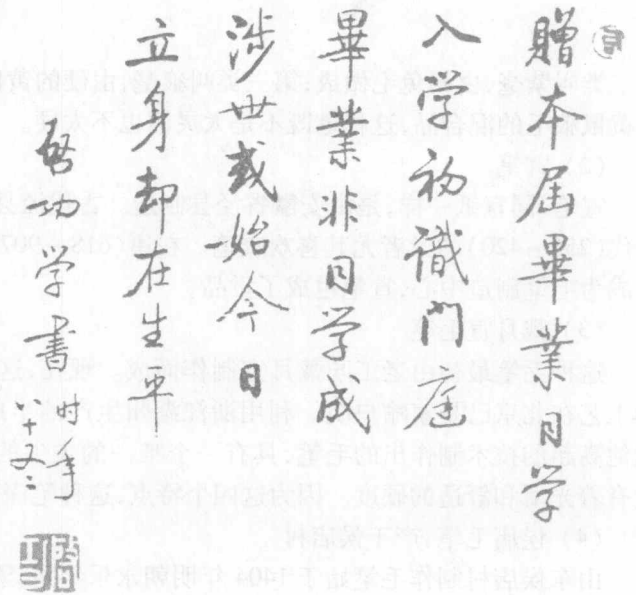
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笔工艺也在进步，毛笔的种类也在增加。



# 中国书法
# Chinese Calligraphy

The history of Chinese calligraphy is as long as that of China itself. Calligraphy is a special category in China's world of fine arts and one of the most challenging Chinese art forms for a foreigner to appreciate or master. Calligraphy, or shufa, is one of the four basic skills and disciplines of the Chinese literati, together with painting (hua), stringed musical instruments (qin) and board games (qi).



Studying Chinese calligraphy one must learn something about the origins of Chinese characters, which can be traced to inscriptions on bones, tortoise shells and bronze ware of which the earliest identifiable characters belonged to the Shang Dynasty (16th Century B. C. ~ 11th Century B. C.). Through the centuries Chinese characters have changed constantly and are mainly divided into five categories today: the seal script (zhuan shu), official script (li shu), regular script (kai shu), running script (xing shu) and cursive script (cao shu).

Seal characters, which were developed in the Western Zhou Dynasty (11th



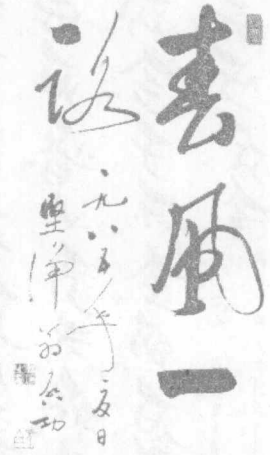
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Century B. C. ~7th Century B. C. ) and are the earliest form of writing after oracle inscriptions, are the first unified and standardized characters of the nation. Official script is a simplified form of script since seal characters were too complicated for ancient officials to use when copying documents. Official script led to the emergence of regular script, which was square in form, non-cursive and architectural in style, in the third century. Official script also gave birth to cursive script where characters are often joined with the last stroke of the first that merges into the initial stroke of the next character, which made the writing process much faster. Running script falls somewhere between regular and cursive scripts.

Calligraphy is an art form that involves a great deal of theory and requires many skills; consequently there are few calligraphers that have reached the highest realm of calligraphy. Among the most outstanding calligraphers in ancient China were Wang Xizhi, Ouyang Xun, Yan Zhengqing, and Liu Gongquan, who are known for pioneering their own styles.

## 中国书法
## Chinese Calligraphy

如同中国本身，中国书法的历史颇为渊远。作为中国上乘艺术世界特有的一个构件，书法也是为外国友人津津乐道或者掌握的最富挑战性的艺术形式之一。书法（书）与绘画（画）、乐器（琴）、棋（棋）一齐构造了中国文化的基础修养和技艺。



学习中国书法，必须对中国文字的起源有所了解，那些文字可以追溯到甲骨文和青铜器铸文。其中最早期的可识别的字符出现在商朝（公元前16世纪到公元前11世纪）。

千百年来，中国文字不断发生着变化，最终形成今天人们常见的五种形式：篆书，隶书，楷书，行书和草书。

篆书，是在西周时期（公元前11世纪到公元前7



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世纪)发展起来的,是继神谕文字之后的最早的书写形式,也是这个国家第一种统一的和标准化的文字。然而篆书对于古代的官员来说太复杂了,这常常给他们抄写公文带来麻烦。于是隶书作为一种被简化的书写形式出现了。而隶书又在公元3世纪的时候促生了楷书,一种字体四方,毫不潦草的规整风格的书写体。隶书也造就了草书,字与字之间常有的首尾相连使得书写更为流畅快捷。行书的风格处于楷书与草书之间。书法这门艺术,包含了很多理论也需要很多技巧,因此,能够达到书法艺术最高境界的书法家,并无几人。贯穿历代中国,最杰出的书法家有王羲之、欧阳询、颜真卿和柳公权,他们都是各自风格的代表。

# 中国文字史上的奇迹——女书
# Wonder in Chinese Character History—Woman Character

## The Successor of Woman Character

Woman character, strictly speaking, should be called "female character", namely women's writing. It's a set of special Chinese characters. The signal, the recording and marking language, the region it spreads, its social function and history of it, are all very special and unique.



Woman character spreads in the Xiao River area Jiangyong County of Hunan Province, and some elder women are still using this character system now. About the origins of woman character, there are a few kinds of stories.

One of them says: Since ancient times, the women of Jiangyong Xiao River area always got together to weave and embroider. They couldn't study at school to learn male characters (they called the square-shaped Chinese character male characters). In order to write down their distresses and misfortunes, they created such a system of



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woman character on the basis of weaving and embroidering.

The woman character got its origin from the square-shaped Chinese character, and became one variety of it. After study, more than 1700 characters of it are single ones, 80% of which derived from Chinese character, 20% from unknown origin. The form of woman character presents the rhombus-shaped character"多", with the right-up hand high and the left-down hand low, which seems slim and elegant. At first glance, it looks like tortoise-shell inscription, and also somewhat resembles our familiar Chinese character.

## Woman Character

Through recent study of woman character, it is neither Xiang language (language of Hunan Province) nor the official language of South-west, nor the language of Yao people, but the Chinese colloquialism that prevails in Jiangyong area. Different from the ideography of Chinese, woman character is a kind of monosyllabic phonographic system.

Woman character is the cultural tool used by the local country women, especially the middle-aged and old women. Woman character has special social function, basically used to create woman character works and record female ballads, usually with seven lines. The longest work has about 4000 or 5000 words; the shorter has only several dozens. Usually the woman character works are written in delicately made books, on fans, cloths or paper.

Woman character bears many academic values in philology, linguistics, sociology, ethnology, anthropology and history. As a result it's called "a surprising discovery" and "the wonder in Chinese character history".

# 中国文字史上的奇迹——女书
# Wonder in Chinese Character History—Woman Character

## 女书传人

女书,严格讲应称为"女字",即妇女文字,是一套奇特的汉字。只所以说女书是一套奇特的汉字,在于它不仅符号形体奇特、记录的语言奇特、标记语言和手段奇特,流行的地区、社会功能和传承历史也很奇特。



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女书流行在湖南省江永县潇水流域，至今仍在一些高龄妇女中使用。关于女书的起源，当地有几种说法：

其中之一说：自古以来，江永潇水流域的妇女喜欢聚在一起织布绣花。她们不能上学读书，学习男字（她们称方块汉字为男字），为了把自己的苦难经历记下来，她们便在织布绣花图案的基础上，共同创造了这种文字。



女书脱胎于方块汉字，是方块汉字的变异。经过研究，女书基本单字共有1700多个，其中借助汉字而造的占80%，暂不明来历的自制字仅占20%。女书字的外观形体呈长菱形的“多”字式体式，右上高左下低。斜体修长，秀丽清癯。乍看上去，好似甲骨文，又有眼熟的汉字痕迹。

## 女书文字

关于女书所记录的语言，近几年经过语言专家的调查研究确定，它既不是湘语、西南官话，也不是瑶语；而是一种流行在江永一带的汉语土话。与汉字是表意文字不同，女书则是一种单音节音符字的表音文字。

女书是当地乡村妇女，特别是中老年妇女的文化工具。女书具有独特的社会功能，基本用于创作女书作品、记录女歌，一般为七言诗体唱本。每篇长的可达四五千字，短的只有几十字。女书作品一般书写在精制手写本、扇面、布帕、纸片上。

女书具有文字学、语言学、社会学、民族学、人类学、历史学等多方面的学术价值，因而被国内外学者叹为“一个惊人的发现”、“中国文字史上的奇迹”。



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# Chapter 4 中国民间工艺 Chinese Civil Crafts

## 民间工艺介绍 Introduction of Civil Craft

Civil craft is a civil entertainer made by folk artists with handicraft from local materials, according to their own living habit and view of beauty. The entertainers include kite, colorful lanterns, paper cutting, New Year picture, pottery etc. Civil craft is the treasure of the folk's culture, the pearl of the wisdom and talent of the labors. It has a long history with abundant oriental culture contents. Not only does it value the work of the creation, but the natural quality of the material.

### Crystal Handicraft Product

The crystal means natural quartz crystal, pure of crystal presenting the six square pillar forms, the cleanness without color, flickering brightly, and it can reflect the seven colors under the sun. But natural big pieces are not much, the general is manmade, from colorless quartz which is to be heated up to 2000 degrees and become transparent single crystal, and to be incised, rubbed and likewise. Graceful, radiant and bright, crystal handicraft product becomes the ideal gift to friends.




### Cloth Painting Sticker

Cloth painting sticker, a kind of ancient sticker craft, is popular in countryside. With a long history it originates from the widespread application of the civil embroi-



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dery craft. The manufacture craft of the painting pays much attention to high-quality cloth with refined handicraft.

## Wheat Straw Painting

Wheat straw painting is made by hand of wheat straw, taking advantage of the natural light and texture of wheat straw. Wheat straw painting is the ancient Chinese craft with a long history of over 2000 years.

## Wooden Handicraft Product

Wooden handicraft product takes the material of wood, the handicraft of which bears a long history in China. So far we still preserve the wooden handicraft treasures over six thousand years ago. Wooden handicraft products have the quality of being antique, sweet, natural, and soft and with subtle fragrance.

## Inner Painting

Inner painting is painting on the inner side of transparent utensils with a specially made tinny hooked brush with the anti-to way of calligraphy. The container usually takes glass, crystal, tea crumble, agate, amber etc. as material.

## Egg Painting

Egg painting is a kind of civil handicraft product that draws on the shells of the bird's eggs. Egg painting is divided into theatrical mask, portrait, and "painting series". The design of the mask gets material from the opera mask or original religious Gods and the common people. The design is exaggerating, and bright color and smooth lines express a fresh and clear national character. It also bears a strong religious meaning. "Painting series", namely a set of paintings, usually takes lucky and happy materials as the theme, almost involving all aspects of people's life. It expresses the simplicity and boldness of ancient art.

## Reed Painting

Reed painting, the civil craft painting, takes the leaf of reed, straw and flower as raw material. Reed painting originated in 200 B. C.. In 600 A. D. it became palace handicraft product. Reed painting makes full use of the natural light, vein and texture of the reed, with many skills of Chinese painting, version painting, paper cutting, and brand painting etc. Reed painting is solely handmade, bearing pure natural quality.

## Hanging Articles

Hanging articles are a kind of completely handmade ornaments of long history. We still keep copper articles from the 11th century B. C.. From the 3rd century



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B. C., it was popular in Chinese folks to wear long narrow flag made with thin silk or paper on the head to utter the welcome of spring.

The Chinese knots that originated in remote antiquity are special civil handicraft plait decorations in China, which have become a kind of hanging article for praying for good luck and already developed into multiple products currently due to the effect of the modern life.



# 民间工艺介绍
# Introduction of Civil Craft

民间工艺，是民间艺人按照自己的生活习惯和审美观点，就地取材，以手工方式创作的工艺美术品。包括风筝、彩灯、剪纸、年画、陶塑等诸多门类。民间工艺是民间文化的瑰宝，是劳动人民聪明才智的结晶，具有悠久的历史渊源和丰富的东方文化内涵。既重视制作的工巧性，又重视材料的自然品质。

## 水晶工艺品

水晶是指天然的石英晶体，纯净的水晶，呈六方柱状结晶，洁净无色，闪闪发亮，并能在日光下折射出七彩颜色。但天然的大块水晶不多，一般为人造水晶，采用无色石英加热到2000℃时结成透明的单晶体，通过切割、打磨等方法制作成高级工艺品。水晶工艺品高贵典雅，晶莹亮丽，是馈赠亲朋的理想礼品。

## 布贴画

布贴画，是一种古老的民间贴补工艺，广泛流传于民间，它源于历史悠久、应用极广的民间刺绣的贴补工艺。布贴画的制作工艺非常讲究，全部选用优质布料，手工精贴而成。

## 麦秆画

麦秆画，是以麦秆为原材料，利用麦秆的自然光泽和纹理，不加任何染色，以手工方式制作的画。麦秆画是中国的古老工艺，已有2000多年的历史。

## 木制工艺品

木制工艺品是一种以木头为原料制作的工艺品。木艺在中国具有悠久的历史，现在我们仍保存有6000多年前的木制艺术珍品。木制工艺品古朴、温馨，带着大自然的清香和柔和。

## 内画



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内画，是用特制钩状的极细毛笔探入可以透视的器皿内，以手工反向的方式绘制而成的书画作品。器皿通常以玻璃、水晶、茶晶、玛瑙、琥珀等为质料。

### 蛋画

蛋画，是绘制在禽蛋外壳上的一种民间工艺品。蛋画可分为脸谱、肖像、“串画”三类。脸谱的构图取材于戏剧脸谱或原始宗教神谱和世俗人物，构图夸张，色彩明快，勾勒线条流畅，体现出鲜明的民族特点，又蕴含着浓郁的宗教色彩。“串画”即组画，多以吉祥、美好的素材为主题，几乎涉及到人们生活的方方面面，体现出一种原始艺术的朴质和豪放。

### 芦苇画

芦苇画，是以芦苇的叶、秆、花穗为原料制作的民间工艺画。芦苇画起源于公元前2世纪，公元6世纪成为宫廷工艺品。芦苇画充分利用芦苇的天然光泽、纹理和质感，吸收利用了国画、版画、剪纸、烙画等诸多艺术表现技法。芦苇画为纯手工制作，具有纯天然品质。

### 挂饰

挂饰是一种纯手工制作的装饰性工艺品。挂饰具有悠久的历史，我们仍保存有公元前11世纪的铜挂饰。公元前3世纪起，每至立春之日，中国民间盛行剪绢或纸为长条状小幡，戴在头上，以示迎春。起源于远古时代的中国结是中国特有的民间手工编结装饰品，中国结与现代生活相结合，目前已发展成为多种产品，成为一种祝福的吉祥挂饰。

## 花灯
## Colorful Lantern

Colorful Lantern or decorative lantern, originated from the Han Dynasty, and flourished in Tang and Song, has a history of more than 2000 years. It is the excellent cultural inheritance of the Chinese nation. Because the decorative lantern symbolized happiness, good luck, it is always associated with festivals. Especially on January 15th in Chinese traditional lunar calendar we lighten many kinds of colorful Lanterns, so that day is also called Lantern Festival. *Sui Book Record of Music* says “that day in 606 A. D., lanterns were lit outside the gate of palace, and the light showed everywhere with the different performances, and



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from then on, we do the same every year." In the time of Emperor Tangxuanzong, colorful Lantern should be on show for 3 days. When it came to Song, lantern were on show for five nights and the capital was permeated with happiness. Since 2000 years ago, as art, Colorful Lantern has developed and been created to become a beautiful flower in the field of art. Now the Colorful Lantern is very beautiful, and much more skillful. The Colorful Lanterns have many national color and regional features in Shanghai, Hangzhou, Guangzhou, Fujian, Sichuan and so on.



The decorative lantern is usually divided into several types such as pendant lamp, light, bracket lamp, and carry lamp. It is made by the bamboo wood, spun silk, clear ball, jade, an ear of silk, feather, shell and other materials, by outlining colorfully, papering, knitting, embroidery, and carving. And decorating with the paper cutting, script and painting, poems, and they become the comprehensive handicraft product. Therefore Colorful Lantern is also our traditional civil handicraft article.

## 花灯
## Colorful Lantern

花灯又称彩灯，相传起源于汉代，兴于唐宋，至今已有2000多年的历史，是中华民族优秀的文化遗产。由于花灯象征喜庆、吉祥，故它总与节日联系在一起，尤其是每年农历正月十五元宵节，又被称为“灯节”，从古至今成为展览、观赏花灯的盛大节日。据《隋书·音乐志》载：“隋炀帝大业二年（公元606年）正月十五日，在京城端门外大放炬火，光烛天地，绵亘八里，列为戏场，金石匏革之声，闻于十里外，自是，每年以为常焉。”唐玄宗时，元宵放灯三夜。至宋代，灯放五夜，京华沉浸在狂欢之中。2000多年来，花灯作为一种独特的民间艺术，不断发展



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创新，成为中国民间艺术的一朵绚丽奇葩。现在江南花灯仍然繁华，而且造型优美，技艺精湛，格调清雅。上海、杭州、广州、福建、四川等地的花灯，都具有浓郁的民族风格和鲜明的地方特色。

花灯通常分为吊灯、座灯、壁灯、提灯几大类，它是用竹木、绫绢、明球、玉佩、丝穗、羽毛、贝壳等材料，经彩扎、裱糊、编结、刺绣、雕刻，再配以剪纸、书画、诗词等装饰制作而成的综合工艺品，也是我国传统的民间手工艺品。



## 闹花灯
## Play with Colorful Lantern

Lantern Festival is called the season of the most prosperous lights. It is a day of a display of fireworks and a sea of lanterns. Certainly, it is required turning on the light and the fire distinction. Light, is to make and play a decorative lantern; Fire is a fireworks display.



It is said that the custom in which people play with a decorative lantern began from the Western Han Dynasty and became prosperous in Sui and Tang. From then on, it is the common manner in every dynasty and still to now. January 15th of the lunar year in Chinese calendar is the hottest day to show the Colorful Lanterns. So, we call the day Lantern's Day. In towns even in small villages in Shanxi Province, people show the Lanterns before January 15th of the lunar year. No matter in up-



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town or downtown, the lanterns can be seen everywhere with their beautiful lights, which comes to its peak on the 15th night of the first moon. In Shanxi, people participate in seeing the lanterns spontaneously.

## 闹花灯
## Play with Colorful Lantern

元宵节是一年中灯火最旺的时节，可算得上是“火树银花不夜天”了。当然，这里要把灯与火区分开来：灯，是闹花灯；火，是放烟火。

据传，闹花灯的习俗始于西汉，兴盛于隋唐。隋唐以后，历代灯火之风盛行，并沿袭传于后世。而正月十五，又是一年一度的闹花灯放烟火的高潮。所以，也把元宵节称为“灯节”。在山西的县城一级城廓甚至乡、镇中，这些居民集中地，繁华热闹区，在正月十五到来之前，满街挂满灯笼，到处花团锦簇，灯光摇曳，到正月十五晚上达到高潮。正月十五的“观灯”已经成为山西民间群众自发的活动。

## 中国剪纸艺术的文化背景
## Cultural Background of Chinese Paper-Cutting

According to the research, since the Shang Dynasty (16th Century B. C. ~12th Century B. C.) some people had started to use the gold and silver screen, leather or silk to connect and engrave flower for decorations. In the Western Han Dynasty, people had started to use the hemp fiber to produce paper. It's said that after the death of Han Wudi's beloved imperial concubine Li, the emperor missed her so much that he couldn't sleep well and had no taste of food. Hence some magician was invited to cut a paper of the concubine Li to bring her soul back, which probably was the earliest paper-cut. In 105 A. D., Cai Lun started to manufacture paper in large scales on the basis of forefathers' experience. That form of flower carving thus got the good material which was popular among ordi-



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nary people and had a long history of over 2000 years.

During Song and Tang dynasties, the custom of "making Sheng by carving gold" is wide spread. "Sheng" is the pattern of the paper-cut, foil or silk products. Cut in square, it's called "square Sheng"; cut in the shape of flower, "Hua Sheng"; made in the shape of a man, "Man Sheng".

In the positive institute of Japan, two pieces of Hua Sheng are still preserved. One is with ground gold foil word, on which the words are, "nice occasion, good luck blessings, and longevity"; the other piece is trimmed complicatedly with gold foil, and decorated with red and green silk petals, with a picture of a child playing with his doggy under bamboo trees.



At that time, a kind of double silk flag called Spring Fan or Spring Sheng was also prevailing. On the first day of spring, as a festival gift, it's worn in hair, hung on willow branches or stuck on the indoor screen. Shangyin Li wrote in his poem "Lovely Son": "Ask father to write Spring Sheng, which means spring time." The meaning of this line is that his lovely son named Gunshi asked the father to write on the paper-cut spring Fan the two characters "Yi Chun". Because "the Beginning of Spring" is the first day of spring, it represents the revival of all lives on earth. In Tang and Song period, paper-cutting activity gradually came to this day, when the emperor



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received his big ministers and granted them gold and silk Fan Sheng or Luo Fan Sheng.

In the Song Dynasty, Qingzhao Li, the famous woman poet, once wrote like this in her poem named "Pusa Man": "In the light of candle the hairpin is bright, while the Man Sheng is so light." There's a bird that has a golden crest in the shape of Fan Sheng, that's why it's named Daisheng bird.

In the Song Dynasty, along with the prosperous development of the economy and culture, many craft arts emerged with the tide of the times, professional paper cutting artists appeared.

Paper-cutting is more prominent than any other art no matter in the aspect of range, quantity, variety or deep basis and so on. It's omnipresent, out of life and enriching life. With its special approach it silently arouses people's pursuit of life, belief and aspiration to a well-off nation. It embellishes the ordinary life and fully expresses our nation's desire for truth and beauty.

At present, the world of the paper cutting is wider, it has come out of the small yards of peasants and entered the vast world of modern design. In packing design, trademark advertisement, indoor decoration, costume design, book packing, postage stamp design, newspaper and magazine flower, draw series, stage decoration, animation, films etc., you can always see it. It also heads for the world and will become world famous and mankind's cultural wealth and art treasure. Along with the progress of history, many national and traditional things have startd windling and getting drown. However, the marking of the real civilization should be the co-existence of traditional culture and modern culture, and develop together. We wish the tree of this traditional art can always keep green and new.



## 中国剪纸艺术的文化背景
## Cultural Background of Chinese Paper-Cutting

据考证,从商代始(公元前16世纪~公元前11世纪)就有人用金银箔、皮革或丝织品进行镂空刻花制作装饰品。西汉时,人们用麻纤维造纸,传说汉武帝的宠妃李氏去世后,帝思念不已,卧不安寝,食不甘味,于是请术士用麻纸



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剪了李妃的影像为其招魂，这大概是最早的剪纸。公元105年，蔡伦改进和推广前人的经验开始大量造纸，这种镂花形式因而找到了更易普及的材料，从而出现了剪纸艺术，距今已有2000多年的历史。

唐宋时期，流行“镂金作胜”的风俗。“胜”，就是用纸或金银箔、丝帛剪刻而成的花样，剪成套方几何形者，称为“方胜”；剪成花草形者，称为“华胜”，剪成人形者，就称之为“人胜”。

在日本的正仓院，保藏有两枚唐代华胜。其中一枚为罗地金箔字，上面剪祝颂吉语：“令节佳辰，福庆惟新，曼和万载，寿保千春”。另一枚则用金箔刻了复杂的边饰，并饰以红绿罗的花叶，中心是一儿童在竹林下戏犬。

当时，还流行着一种用双丝绢帛剪成的小幡，叫做春幡，或春胜，在立春那天，作为节日礼物，或簪于头上，或挂在柳枝上，亦或贴于屏风。李商隐在《骄儿诗》中写：“请爷书春胜，春胜宜春日。”意为骄儿衮师请父亲在剪彩制成的春幡上写“宜春”二字。因为立春之日为春天的首日，象征万物复苏欣欣向荣，所以唐宋时期，剪彩这一民俗活动渐渐集中到立春这天，皇帝在这一天也接见群臣，并分别赐以金银幡胜或者罗幡胜。



宋代女词人李清照在一首“菩萨蛮”中写道：“烛底凤钗明，钗头人胜轻。”有一种鸟，因头项长有金黄色大羽冠很像插着一枝幡胜，而被命名为戴胜鸟。

宋朝时期，随着经济文化的繁荣发展，许多工艺美术应运而生，并出现了专业剪纸艺术家。

清朝时期，因满族人有剪纸的习俗，致使剪纸进入宫廷。

剪纸艺术流传面之广、数量之大、样式之多、基础之深比任何一种艺术都更加突出。在各种民俗活动中，她无时不在、无处不有，附丽于生活，充实了生活，以她特有的方式默默地唤起人们对生命的追求，对生活的信念，对国富民康的企盼；她将人们平凡的生活点缀得如此瑰丽多姿，充分寄托和体现了我们中华民族对真善美的追求和向往。

如今，剪纸的天地更为广阔了，它早已走出了庄户人家的小院，走入现代设计



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的广阔天地，在产品包装设计、商标广告、室内装潢、服装设计、书籍装帧、邮票设计、报刊题花、连环画、舞台美术、动画、影视等各个方面都有她的倩影；她也走向世界，名扬四海，成为全人类的文化财富与艺术瑰宝。随着历史的进程，许多民族的、传统的东西被渐渐淡化、湮没了。然而，真正文明的标志应是传统文化和现代文化并存，共同发展。愿这棵古老的艺术之树常绿常新。



# 剪纸的表现方法
# Paper-Cutting Skills

There are lots of methods to cut paper. Now several ways are introduced as follows:

## Apparent Way

Usually, it is single color works. People use red, black paper or other material to do it. Its feature is kept the outline of draft and cut off the blank space outside the outline. Every line is connected. If you change a little, the result is quite different.

## Negative Way

Its feature is just contrary with that of the apparent way. Cut off the outline of draft and keep the place outside the outline. So every line isn't sure to connect each other, but the picture is a whole.

## Uses of the Apparent and Negative Ways

It is based on the virtual and actual needs to take a way of crossing apparent and negative. It can make the surface more plentiful and make the layer clearer.

## Shape Cutting

It shows the figure throughout the actual outline so people concern especially on the out looking of the outline. Mr Xu Beihong, a famous artist and educator in China, ever said, shape-cutting is to use "the form of paper-cutting" to "express an advantaged spirit". In England folk picture of shape-cutting is very popular. They use black paper to razor out the things' shape, and the shadow makes up into pictures. This kind of picture of shape-cutting later developed into a form of film. The movie of the shape-cutting in former democratic Germany, "Mount God and



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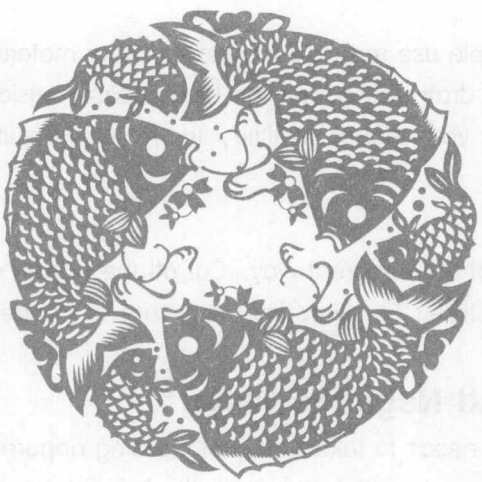
the Farmer" is one of good examples. In early China, Piying display and paper-cutting art are influential and mixed with each other. As a paper of art, it is unique.

## Overlap Color Paper-cutting

It is the most comprehensive way in paper-cutting art. Generally, paste colorful paper on the apparent major draft which has been finished. The materials of the major draft are thick paper or silk cloth and so on. The deep and dark color is suitable. People can make them easily. At Foshan in Guangdong, copper foil is used after gold paper is made into the major draft. Then every part is foiled with bright red, lake blue, grass green, middle yellow, which makes the cutting magnificent.

## Spot Color Paper-cutting

It is also called dye. On the product which material blank Xuan paper is used to make a draft and a brush is used to print colors. If several layers are dyed together, certain alcohol should be put into the dye so that the color can penetrate the paper easily. You should notice you can print another color after one kind is dry in order not to mix the colors together. If you want to permeate two kinds of color together well, commonly the first layer is half dry you can print another. Spot color usually use the negative way, so the large places are left to dye. Spot color paper-cutting has its bright colors and strong local sense. The most famous one is that of Wei County Hebei Province in China. Pingyang of ZheJiang in China, has its dyeing paper-cutting that inherits Weixian's heritage and absorbs the methods of light and color in west printing. People in Pingyang has found a new way for spot color paper-cutting creation.



## Set Off

It is to use white ground line as outline. The picture had better be the negative paper-cutting. With this picture deep red and dark blue are foiled to make the colors set off each other, black with white, red with white evidently.



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### Fill-in-color Paper-cutting

It is also called "painted cutting." Put the major draft on a white paper, then fill in colors accordingly. Special part on a face can do further suitably. In Foshan of Guangdong of China, Copper-engraved paper-cutting is to chisel picture on a piece of copper paper and then print different colors at empty place. It makes people feel it magnificent and can be kept for a long time, but only one can be made once.

### Separating-color Paper-cutting

It basically belongs to single paper-cutting, and similar to "cut and paste". For example, cut out a panda eating bamboo. The panda is cut with black paper, the bamboo with green paper, then paste together the panda and the bamboo. In this way, the picture is made.

## 剪纸的表现方法
## Paper-Cutting Skills

剪纸的表现方法很多,这里主要介绍以下几种:

### 阳刻剪纸

通常是采用红纸黑纸或其他颜色的材料剪刻出来的单色剪纸作品。阳刻剪纸的特征是保留原稿的轮廓线,剪去轮廓线以外的空白部分。它的每一条线都是互相连接的,牵一发动全身。

### 阴刻剪纸

阴刻剪纸的特点与阳刻剪纸恰恰相反,就是刻去原稿的轮廓线,保留轮廓线以外的部分。所以阴刻剪纸的特征是它的线条不一定是互连的,而作品的整体是块状的。

### 阴阳结合

阴阳结合就是根据画稿里的虚实关系的需要采取阴刻和阳刻交叉的办法,能使画面效果更为丰富,主次更加分明。

### 剪影

它通过物象外轮廓来表现形象,所以它最注意外轮廓的美和造型。我国著名画家和美术教育家徐悲鸿先生曾说,剪影以"剪纸的形式"表现了"一个高级的造型心灵"。英国民间流行的"剪影画"就是用黑纸剪出物象的影子,用黑影构成了



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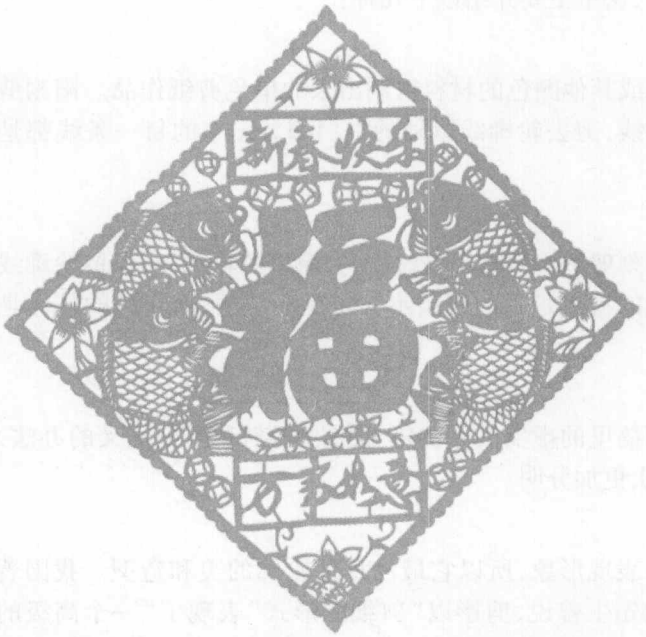
画面，这种剪影画后来还发展成为一种电影的形式。前民主德国的剪影片《山神与打谷者》就是其中一例。中国早期的皮影戏与剪纸艺术实际上也是相互借鉴和影响的。所以，作为一种艺术形式，它是独具一格的。

## 套色剪纸

套色剪纸是剪纸艺术中应用较为广泛的一种表现方法，一般多采用已完成的阳刻主稿拼贴上所需要的各种色纸。一般主稿所使用的材料都采用较厚实的纸，或者绫缎、绒布等一些高级材料。而且颜色宜用深浓色，这样，套起来能得心应手。广东佛山一种“铜衬料”就是以金箔纸刻成主稿后，各部位分别衬以大红，湖蓝、草绿、中黄，显得富丽堂皇。

## 点色剪纸

点色剪纸也叫染色，在生宣纸剪刻好的成品上，用毛笔点上各种色彩。如果要好几层一起点染，色彩颜料中要加入少许酒料，便于颜色渗透。着色时，要注意一种颜色干后方可再上另一色，以免混淆串色。但是如果为了使两种颜色起渗比效果，染色时不必待一色干后再上另色，通常上第一次色半干时即上另色，才能达到渗化的效果。点色剪纸通常应采用阴刻法，便于大块面积留作染色用。点色剪纸色彩强烈，乡土味很浓，以中国河北蔚县的染色剪纸最为著名。中国浙江平阳的染色剪纸，在继承蔚县的传统点色基础上吸取了西洋水彩画中光和色的运用方法，为点色剪纸的创新探索出一条新的路子。




## 衬色剪纸

衬色剪纸是以白色的底稿线条作为线条轮廓，选取的图案最好是阴刻剪纸，在其作品之下，衬以各种深红或深蓝颜色，让它们呈现黑白对比，或红白鲜明的效果。

## 填色剪纸

填色剪纸又称“笔彩剪纸”，把刻好的主稿张贴在一张白色纸上，然后根据各部位的需要分别涂上不同颜色。个别脸部可



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作适当的渲染。中国广东佛山的“铜凿”剪纸是在一张铜片上先用锤子将图案凿出，在留空处分别涂上不同颜色的油质颜料，当地叫“铜凿”。这种剪纸给人以金碧辉煌之感，而且便于长时间保存，但一次只能制作一幅。

### 分色剪纸

分色剪纸基本上属于单色剪纸的拼贴，近似剪贴。例如：剪一只熊猫吃竹子，熊猫用黑纸剪成，竹子用绿纸剪成，然后把熊描、竹子拼贴在一起。

## 沈阳羽毛画
## Feather Patchwork of Shenyang

Feather patchwork is a picture using beautiful bird feathers as raw material, and drawing support of the composition of traditional Chinese painting and sculpture, wood carving and decoration and so on. Distinctive and fresh, it is favored by a lot of people. Feather picture has a long history, and the



feather ornaments are unearthed from Mawangdui, a Western Han tomb. The modern technique was initiated by Shenyang Art and Craft Factory in 1960s. Currently, its scale, variety and quality of products rank first in the country.

Shenyang feather picture, rich in material, content and style, is a precious handiwork, possessing a high value of art and appreciation. The products include wall hanging, scroll and album; hanging panel, standing panel and large folding panel of relief sculpture; three-dimensional men, birds, fish and shrimp, and butterflies etc.



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# 沈阳羽毛画
# Feather Patchwork of Shenyang

羽毛画是以各种禽类的美丽羽毛为原料、借助传统的国画构图法及雕塑、木刻、装饰工艺等的表现手段，制作的一种图画。羽毛画别具情趣，格调清新，颇受人们青睐。追本溯源，羽毛画在我国具有极其悠久的历史，在长沙发掘的西汉马王堆墓中，就已有羽毛装饰品。现代羽毛画工艺则是20世纪60年代由沈阳市羽毛工艺厂首创的。目前，沈阳羽毛工艺厂的规模、产品的种类和质量仍居全国之首。

沈阳羽毛画题材广泛，内容丰富，形式多样，是十分珍贵的工艺品，其有很高的艺术和欣赏价值。种类有平贴的纱衬、卷轴、壁挂、册页；也有浮雕的挂屏、座屏、大型折页屏、案头立屏；还有立体的人物、笼鸟、鱼虾、蝴蝶等。

# 玲珑精细的“内画壶”
# An Exquisite Inside Painting Snuff Bottle

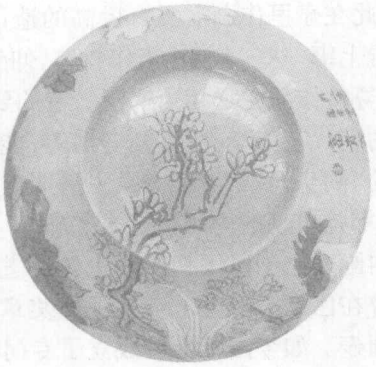
The snuff is a kind of red powder that runs inside the nostril when it's absorbed and can perk people up. It is said that the Italian missionary Matteo Ricci brought the snuff to Chinese emperor at the beginning. Since the Qianlong period, absorbing snuff had become a habit in and outside the palace. Hence appeared the different smoke pots of various materials, such as tobacco stuff pot, porcelain pot, jade pot, agate pot, crystal pot and glass pot and so on. Usually, jade pot and crystal pot have ears with carved animal heads. The pot was carved on the outside and painted inside. It's called "Inside Painting Snuff Bottle". There are some tiny paintings in the pot, including sun, moon, mountains and rivers, flowers, pastures and trees, buildings, historical giants, running script and so on. These are the art of nature, so people praise them as "everything great in a



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bottle".

This kind of pot is no more than 5 *cun*, normally 3 ~ 4 *cun*, with a flat shape. The mouth is as big as a soybean, so it needs more patience and great skill to finish the art in it. The artists usually use Langhao (weasel's hair) as the painting brush to draw the pictures inside the pots. The pictures are very small, but they reflect many things. Some artists can draw the figural pictures on a nail, such as Li Kechang and Liu Shouben, who can draw in a bottle even 200 ~ 300 figures. Li Kechang's E Pang Palace, Dujiang Dam and Qing Ming Shanghe Chart and Liu shouben's Baizi Chart and Outlaws of the Marsh, all of these are magnificent work of the inside painting snuff bottle.



Inside Painting Snuff Bottle stepped onto the international art stage in the early years of China Republic. Ma Shaoxuan has won a silver medal by his one work on Panama Contest in 1918. So, more and more individuals start to collect them like stamps-collecting. Now, many special collection and study associations of snuff bottle have been founded.

## 玲珑精细的"内画壶"
## An Exquisite Inside Painting Snuff Bottle

鼻烟是一种赭色的粉末,往鼻孔内一吸,能够提神醒脑,据说最初是意大利传教士利玛窦带到中国进贡给皇帝的。自清乾隆年间以来,闻鼻烟已成为朝野上下普遍的嗜好,于是出现了各种质料的烟壶,如料壶、瓷壶、翡翠壶、玛瑙壶、水晶壶、玻璃壶等等。一般玉石、晶石的烟壶多带兽头浮琢双耳,烟壶面上,外雕内画,谓之"内画壶"。壶的内壁绘有微型图画,凡日月山川、花草树木、楼



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台殿阁、历史人物、行书篆刻，包罗万象，确是置天地万物于一壶的艺术，故有人赞赏说“壶里乾坤京艺绝”。

内画壶的体积大者不足5寸；一般3～4寸，形状扁平，壶口不过一粒黄豆大小，因此在壶里作画需要有极高的造诣和极大的耐心。艺人们在一根顶端削弯的细竹棍上绑一些“狼毫”当作竹笔，伸到烟壶里面作画，画面虽小，但反映的内容却非常丰富，作品题材相当广泛。有的要在指甲盖大的面积上画出若干人物形象，如著名的现代艺人李克昌、刘守本等，能在一个壶里画出200～300个人物形象。李克昌的“阿房宫”、“都江堰”、“清明上河图”，刘守本的“百子图”、“水浒一百单八将”等都是典型的内画壶艺术杰作。

内画壶已于民国初年登上国际艺坛。1918年著名内画壶艺人马少宣的一件作品曾在巴拿马赛会上荣获银质奖章，因之世界上有越来越多的人像集邮那样收藏内画壶。如今国际上已成立了专门收藏、研究鼻烟壶内画壶的协会。



## 漫话蜡染
## Introduction about Batik

Batik is also called resist dyeing with an ancient name “laxie”. Originated in the ancient China, no later than the Qin and the Han Dynasty, the ethic minorities in the Southwest China had grasped the characteristic of wax resisting dyeing by using bee wax and insect wax as their materials. The technique reached its maturity in the Eastern Han Dynasty. In the Western Jin Dynasty, more than ten colors of batik products could be made. Batik was popular in the Tang Dynasty. In the Southern Song Dynasty, batik cloth was called “Yaoban Cloth”, which followed the following processes: clip the cloth with two pierced boards, pour the melted wax into the spaces of the boards and the melted wax solidify soon in normal temperature. As soon as the wax is solidified, take the cloth out from the boards and put it into the indigo water. When the cloth is dyed blue, “boil it to get the wax off”., then “the yaoban cloth” with “delicate spot pictures” is done.

Batik is one of our folk traditional hand-made printing techniques and prevalent in the ethic areas of Buyi, Miao, Yao and Gelao minorities who like to decorate their dress, skirts, quilts and covering with batik. In recent years, it is used in fash-



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ion clothes and weavings. The painting tool is a specially designed knife. It's slightly hollow in the middle with an offset angle edge to hold the melted wax. Different patterns require different shaped knives, for example semicircular, triangular and axe shaped.

While painting, dip the knife into the melted wax and pick a little of it to draw flowers, birds, fishes, paper cutout patterns, to folklore tales and assorted geometric shapes on the white cloth according to the designed patterns. When the wax is solidified, the wax-covered cloth is dipped in the indigo vat for about 45 minutes. In the past, this dyeing process took five to six days. The wax on the cloth often cracks after it hardens. The cloth is then dyed and the dyes seep into the cracks making fine lines, called "ice veins". These "ice veins" distinguish genuine batik cloth from imitations. The cloth is then removed from the dye and put into boiling water to remove the wax. In the final stage, the cloth is rinsed with clean water and beautiful blue and white patterns appear on the cloth. Sometimes, people want light and deep blue colors in the same piece of cloth. Recently, it is popular in China with the development of Chinese economy and the change of human aesthetics and taste, and among especially the young girls. The batik products are more colorful and machine made products are cheaper. The distinct characteristics are the simple pattern, natural, elegant and ancient style. It is a gem in traditional Chinese printing industry.



Since the Qin and Han dynasties, the ancestors of Miao and Yao regions have used this technique. There is a legend that a girl named Washuang in the southeast of Guizhou Province. She was fond of dyeing white cloth blue and purple. One day, while she was working, a bee happened to land on her cloth. After it flew away, she found a white dots left on the cloth, then the cloth was blown to the black pond full of rotten leaves. Washuang had to bring the cloth to wash in the river. Just then, she found some light patterns, which looked very pretty. This discovery is said to have led to the use of wax in dyeing.



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The contemporary batik mainly exists in the gathering places of minorities in Guizhou, Yunnan, Sichuan and Guangxi Provinces. The Miao batik is more popular, which have five kinds: Thick lines, Midium lines, Thin lines, Colorful lines, Weaving lines.



## 漫话蜡染
## Introduction about Batik

蜡染又称蜡防染，古称“蜡缬”。据考证，蜡染起源于我国古代，最迟在秦汉时期，我国西南少数民族聚居的地方就已熟练地掌握了蜡可以防染的特点，利用蜂蜡和虫蜡作为防染的原料。在东汉时期，蜡染技术已相当成熟。到了西晋，已可染出十余种彩色的蜡染产品。唐代蜡染开始盛行。南宋时，蜡染花布称为“缑斑布”，系采用镂有细花的木板二块夹住布帛，然后将熔化的蜡液灌入镂空的部位，蜡在常温下很快固化，此时“释板取布”并投入到蓝靛染液中，待布染成蓝色后，“则煮布以去其蜡”，就可得到“极细斑花，炳然可观”的缑斑布。

蜡染是我国民间传统手工印花工艺之一。在布衣、苗、瑶、仡佬等少数民族中流行甚广，衣裙、被毯、包单等多喜欢采用蜡染作装饰。近年来，还广泛用于时装面料和装饰织物上。画具是把特制的刀，中间空，有支叉装蜡液，不同的图案要求用不同形状的刀具，有半圆形，三角形和斧头状。

制作时，用蜡刀蘸取呈熔融状的石蜡按设计图案要求，在白布上描绘几何图案或花、鸟、鱼、虫等，待石蜡凝固后，将织物浸入染液中 45 分钟染色（以蓝色为主）。在过去，染布过程需要 5～6 天。由于石蜡质脆，所以在描绘的图案上，在蜡质冷却龟裂后自然会出现许多裂纹，致使染液在织物上形成相应的不规则花纹（称冰纹）。这种冰纹布绝对不同于仿制的冰纹布。染色后，用沸水脱蜡即显现图案与花纹，最后用清水冲洗，于是就制成了具有特殊风格表面呈现蓝底白花的制品。有时人们希望染出深底淡花的制品。近年来，随着社会的进步和人民生活水平的不断提高，以及人们审美观念和情趣的变化，蜡染产品受到越来越多的人们的喜爱，特别是深受青年女性的青睐。因此，蜡染的色彩也比以前更加丰富，机器生产的仿蜡染产品更便宜。蜡染产品最突出的特点是图案粗犷、自然、典雅、古朴，别具韵味，是印染产品中永不败落的一朵奇葩！

早在秦汉时期，生活在荆楚地区的苗、瑶先民就运用蜡染技术。传说古代黔东南有一苗女娃爽，将自织的白布浆洗后晒于白梨树下。风吹梨花散落布上，一群蜜



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蜂又将白布弄得斑斑点点，白布被风吹到树叶腐烂的黑塘里。娃爽将污染的布背到河里漂洗，布上惊现晶莹透亮的花纹。从此，苗民就用蜂蜡涂绘于织物，染以草实，延续至今。

当代蜡染主要分布在黔、滇、川、桂等少数民族聚居区，但不同地区称谓不一，主要是苗族蜡染。蜡染可分五个类型：粗线型、中线型、细线型、彩色型、刺绣型。

## 蜡染
## Batik

Batik is a traditional Chinese folk art which combines painting and dyeing. It is made by dipping a specially designed knife into melted wax and painting various patterns on pieces of white cloth. The wax stays on the cloth and often cracks after it hardens. The cloth is then dyed and the dyes seep into the cracks and make fine lines and these lines are named "icelines". When the wax is boiled away, beautiful patterns appear on the cloth. One design will have different patterns after it is waxed and dyed. Batik cloth can be made into garments, scarfs, bags, tablecloths, bedspreads, curtains, and other decorative items.



The history of batik can be traced back to the Western Han Dynasty. Batik used to be popular both in Central and Southwest China. Somehow the batik technique was lost in Central China, but it has been handed down from generation to generation among the ethnic people in Guizhou, a Province in Southwest China. Nobody knows how batik was invented, but a folk tale about a "batik girl" tells us something about it. The story relates that long, long ago, there was a girl living in a stone village called Anshun, now a city in Guizhou Province. She was fond of dye-



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ing white cloth blue and purple. One day, while she was working, a bee happened to alight on her cloth. After she took away the bee, she found there was a white dot left on the cloth, which looked very pretty. Her finding led to the use of wax in dyeing.

There are three basic styles of present Chinese Batik:

(1) Batik products made by the minority ethnic handicraftsmen and countrywomen themselves in Southwest China are in the range of fork arts.

(2) Batik products made in the factories, workshops for selling are industrial arts.

(3) Batik products made by the artists mainly for view and admire are called Batik pictures.

These three styles of Batik exist together and affect each other. It is infrequence of their coexisting status at the field of art.



## 蜡染
## Batik

蜡染，是一种古老的防染工艺，综合绘、染技术于一身。制作时，用特制的染刀蘸上蜡汁在白布上画出各种各样的图案。蜡冷却后在织物上产生龟裂，色料渗入裂缝，得到变化多样的色纹，俗称“冰纹”。煮布去蜡后，布面上即出现美丽的图案。同一图案设计，做成蜡染后可得到不同的“冰纹”。蜡染可制成衣服、头巾、书包、桌布、床罩、窗帘及其他饰物。

蜡染的历史可以追溯到西汉年间，盛行在中国的中部和西南部。不知道什么原因，中原地带的蜡染技术失传了，幸好在中国西南的一个省，贵州地区的少数民族兄弟手把手的把它代代地保留了下来。没有人清楚蜡染最初是谁发明的，只有一个关于蜡染妹子的传说能告诉我们一点关于蜡染的事情。很久很久以前，有个姑娘住在安顺的一个石头村里，安顺是现在贵州的一个城市。她很喜欢把白色的布染成蓝色紫色。一天，她在干活的时候，一只蜜蜂碰巧落在了她的布上。当她拾起蜜蜂的时候，发现布上留下了个白点，看起来很漂亮。她的发现引起了蜡在染色中的使用。

目前的蜡染，大体可以分三大类：一类是西南少数民族地区，民间艺人和农村妇女自给自绘自用的蜡染制品，这一类产品应属于民间工艺品。另一类是工厂、作



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坊面向市场生产的蜡染产品，这一类产品应属于工艺美术品。第三类是以艺术家为中心制作的纯观赏型的艺术品，也就是“蜡染画”。这三大类蜡染同时并存，互相影响，争奇斗艳。这种复杂的，多元化的现象，在艺术界是少见的。

## 蜡染姑娘——杨金秀
## Batik Girl—Yang Jinxiu

Among the Miao nationality, a minority ethnic group in Southwest China, young girls have to learn to make batik, to weave, and to embroider. Local custom demands that they make their own garments, from wedding dresses to funeral shrouds. Like all other Miao girls, Yang Jinxiu, a native of Anshun in Guizhou, learned batik skill when she was a little girl. At twenty she had already formed her own style which was characterized by the combination of realism and romanticism. In 1981, she was chosen by the China Association for Science and Technology to exhibit her art of batik making at an exhibition abroad. Later she took exhibits to Canada in 1982 and the United States in 1984. Her works were praised as “gems of ancient folk art” and “flowers of legendary oriental art.” In 1986, she went to Guiyang, capital of Guizhou Province, and established a batik handicraft mill which expanded a year later into the Yang Jinxiu Batik Joint Corporation. Yang is the manager and chief designer. The corporation exports batik goods to a number of foreign countries including the United States, Canada, France, Australia, Austria, Argentina, Brazil, Japan, and Singapore.





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## 蜡染姑娘——杨金秀
## Batik Girl—Yang Jinxiu

在中国西南的少数民族苗族姑娘们都得学习蜡染、织补以及刺绣。当地的传统要求她们无论婚丧嫁娶必须自己做衣服。和这些苗族姑娘们一样，杨金秀，贵州安顺人，从小就开始学习蜡染技术。20岁的时候，她就创制出了具有现实主义和浪漫主义特色的自己独有的蜡染技术。1981年，中国科技联合会选中了她的作品出国参展。后来她又分别参加了1982年加拿大的展览会和1984年美国的展览会。她的作品被奉为“中国传统民间艺术的珍宝”和“东方艺术的传奇之花”。1986年，她前往贵州省会贵阳，办起了蜡染手工业厂，一年后，就扩展成了杨金秀蜡染合作企业。她本人担任经理和主要设计者。公司的蜡染产品出口很多国家，例如美、加、法、澳、奥地利、阿根廷、巴西、日本和新加坡。



## 糖人儿简介
## The Briefing of Sugar Figurine

The sugar figurine is made into all kinds of various shapes, such as characters, animals, plants and so on, with the sucrose and maltose. It is said that Song had the sugar figurine and most of them were in the form of plane, as the sugar painting, namely, theater candy. Later, it also has known as the thick sugar and blowing sugar Mapozi, hard swing thick-maltose, and sugar are advised to mother, sugar man and sugar turtle.

Creating sugar person is a kind of handicrafts of folks, usually, the master has a burden with a heating stove on one end, sugar and stools on the other. Modulation is done in the heating stove from sucrose and maltose, and the color is brown. Some adding pigments or so was red or green. Temperature control is the key, overheating is easy to be distorted; being cold will be too hard to be plastic.

Sugar figurine is not easy to be preserved. In the past, sugar was in shortage



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and people would eat it after playing with. Now many people think that it is not healthy and seldom eat it.

According to the different manufacture process, it can be divided into two types: blowing sugar figurine and drawing sugar figurine.

### Blowing a Sugar Figurine

Blowing a sugar figurine is to make sugar into various shapes. It is said that blowing the sugar figurines began at the end of Ming and the beginning of the Qing Dynasty. When a figurine is made, maltose should be first stewed. Then pick a little maltose on the top of the wheat straw. Blow the straw and the maltose will swell up like a balloon. Then squeeze and turn it around into shapes. In the end, prick it off from the straw with a bamboo slip and cool it into shape.

### Drawing a Sugar Figurine

Drawing a sugar figurine is on the slab of stone to draw with the syrup, the slab should be a cool, smooth marble stone with a layer of anti-oil at the top. After the maltose is cooked, use the little spoon to apply out lines of designs. As maltose cools very soon on the stone and the pouring should be finished at one go. After you complete the form, use a small knife to remove the sugar, then put a bamboo stick. Later, the sugar figurine is slightly condensed. Sugar figurine spreads around Sichuan Province, especially in Zigong area. The contents of the sugar painting were mostly birds, animals, flowers and insects. At the same time, some experts create complicated, and delicate dramatic characters.

## 糖人儿简介
## The Briefing of Sugar Figurine

糖人儿是以蔗糖和麦芽糖做成的各种造型，有人物、动物、花草等。据说宋代即有糖人儿，多是平面的造型，如同今天的糖画，时称戏剧糖果，后来也被称作稠糖葫芦、吹糖麻婆子、打秋千稠饴、糖宜娘、糖官人、糖龟儿等。

制作糖人儿是一种民间手工艺，制作者多挑一个担子，一头是加热用的炉具，另一头是糖料和工具。糖料由蔗糖和麦芽糖加热调制而成，本色为棕黄色，也有的加入颜料或色素使之呈红色或绿色。使用时火候的控制是关键，过热则太稀易变



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形，冷了又会太硬无法塑形。

糖人儿不易保存，过去甜品短缺时，在把玩过后会吃掉糖人。现在的人们多觉得很不卫生，也很少去吃了。

按照其制作工艺的不同，可分为吹糖人儿和画糖人儿。



### 吹糖人儿

吹糖人儿是把糖料吹制成各种造型。据说吹糖人儿技艺始于明末清初，制作时把糖稀熬好，用一根麦秸秆挑上一点糖稀，再对这麦秸秆吹气，糖稀随即像气球一样鼓起，可通过捏、转等手法配合吹起塑成各种造型。最后用竹签挑下，冷却后成型。吹糖人儿以动物造型居多，体态丰满，常见的是以十二生肖为内容。吹出的糖人儿质地很薄，易碎。

### 画糖人儿

画糖人儿是在石板上用糖浆画出。石板多用光滑冰凉的大理石，用时在上面涂一层防粘的油。糖稀熬好后，用小勺舀起，在石板上浇出线条，组成图案。因糖稀在石板上很快就冷却了，所以要一气呵成。待造型完成后，用小铲刀将糖画铲起，粘上竹签，稍候凝结即成。画糖人儿多流传于四川各地，以自贡地区的品种最多。糖画的内容多是鸟兽花虫，也有些高手制作复杂的戏剧人物，很是精妙。

## 风筝的创作
## The Creation of Kites

The creation of kites mainly refers to what and how to make, as to say the theme and the forms of kites.

### The Theme of Kites

The theme of kites is very broad, so one must be careful in the choice of the theme. One should pay contention to the following questions: First, each work



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should have its subject idea. Without subject, kites can't exist, like the traditional kite "Pigsy Carries His Wife on the Back", the subject of which is more veiled. Besides his funny action, we can see the Buddhism follower's love and desire, which doesn't lose touch with the human being's nature. From him, we can see his rebel thought. Second, every work that we have created must be of popularization. The popularization mainly refers to coming from the citizens and going back into them at last. That is to say, they must be acquainted to and loved by people, or they will not be accepted. For example, these fairy tales and legends like "The Heavenly Maiden Scattering Flowers" and "The Dragon and the Phoenix Bringing Prosperity" one hand, people are all familiar with these stories. On the other hand, they are national, festival and lucky, so they are widely accepted. If we ignore the citizens' appreciation habits and aesthetic request, or break away from our national characteristic, our works will not be accepted, and they are not good ones either. Third, our works must be unique, if not, it will follow a conventional pattern, that's not a work. We should know the history of kites, have knowledge of information from different places. Still we should also be good at originality. In the creation of kites; we must acquaint, love and refine life, for life contains abundant creation materials.



## The Forms of Kites

Generally speaking, the content of a piece of work must be shown by its form; so the form is very important. For people first appreciate a piece of work from its from, their perceptual understanding. If we don't appreciate the beauty of a piece



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of work from its form, we can't let it go up to a rational understanding. Form and content must restrict and assist with each other. So beautiful form and flying well are two sides which can't be divided from each other. All sorts of kites have their fixed features and different principles to resist wind, and they are also the combination of modeling art and natural science. We must make them both beautiful to look at and excellent to fly, and their modeling better in science and art, so the form of kites is both important and difficult point in the whole of creation course. We can't lose tradition if we want to seek original ideas. And we also can't break away from the atmosphere of the time if we want to ask for tradition. but we think it will lose national characteristic as soon as we mention the time, so in order to solve these problems, we must comprehend art policy correctly: Make the past serve the present and foreign things serve China. Let a hundred flowers blossom and a hundred schools of thought contend. At the same time, we should insist on the base of inheriting national tradition, and then learn from the foreign scientific modeling.

The painting of kites is both form and craft. Foreign kites are mostly decorated with all kinds of colorful geometry shapes, but the Chinese ones pay more attention to the painting of kites. In our nation, several kite sects were divided into by the paintings. For example, Wei Fang kite, which mainly produced in Yangjiafu, is a large sect combined with wood New Year paintings. Its color is very bright, one of its most attractive points is its flown in the air. Without characteristic, the creation of kites will lose its personality, it can't be related to nationality and art. In brief, in the creation of kites, we must choose our materials carefully and devote ourselves to originality on the base of traditional form, and seek exquisite in craft. Only so can we finally create a piece of good work.



## 风筝的创作
## The Creation of Kites

风筝的创作，主要就是“扎什么”和“怎么扎”，即风筝的题材和形式问题。

### 风筝的题材

风筝的题材范围很广，所以选材一定要慎重。应当注意这几个问题：一是每一

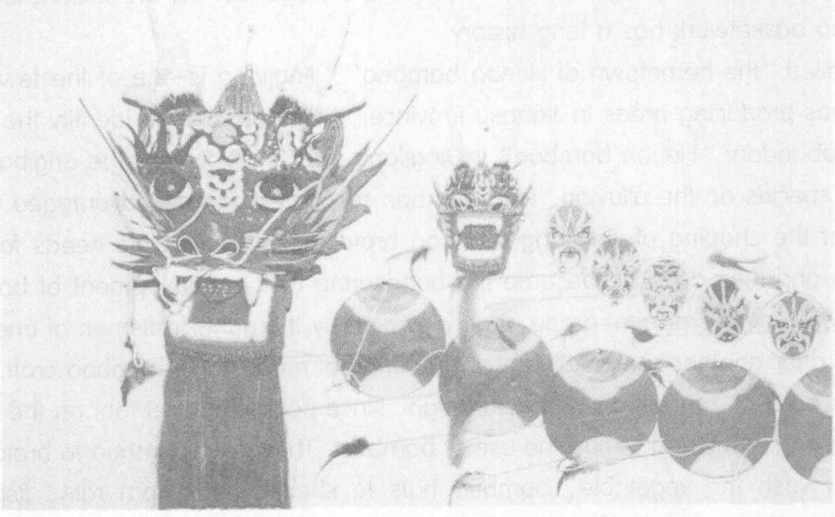


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件作品应该有它的主题思想，没有主题的风筝是不存在的，像传统风筝“猪八戒背媳妇”，它的主题比较含蓄，除了它的可笑之处，我们还可以看到这个佛门弟子不掩饰人类本能的爱欲之心，看到的是他的叛逆思想。二是要有群众性，所谓群众性就是从群众中来到群众中去。也就是人们所熟悉和喜爱的事物，这样才能被人们所接受。像神话传说“天女散花”、“龙凤呈祥”等，正因为群众熟悉这些内容，也正因为它是民族的，喜庆吉祥的才被人们所接受。若不顾群众的欣赏习惯和审美要求，脱离民族特色，就不会被人们所接受，也不是一件好的作品。三是独特性原则，如果没有独特性就会流入俗套，就不算是好的创作。要熟悉风筝的历史，了解各地的信息，还要善于创新，多动脑筋，才能脱颖而出。要熟悉生活、热爱生活、提炼生活。因为生活里才蕴含着丰富的创作素材。

## 风筝的形式

作品内容要通过形式来表现，因此，风筝的形式特别重要。因为人们对风筝的欣赏首先要看形式。感性认识很重要。若在感性中都不能发现其美，就无法上升到理性认识。形式和内容是相互制约和相辅相成的。必须吻合统一、恰如其分。形式美和利于起飞是不可分割的两个方面。因为各类风筝都有固定的形态特征和不同的受风原理，又是造型艺术和自然科学的结合。必须做到既美观又善飞，应尽力使它的造型科学性、艺术性高一些，风筝形式是整体创作过程的重点难点。求新不能离开传统，要传统不能没有时代气息，一讲时代仿佛就会失去民族特色，所以处理好这些问题，必须正确理解“古为今用、洋为中用、百花齐放、百家争鸣”的艺术方针，坚持以继承民族传统为基础，然后借鉴外国造型的科学性。



风筝的绘画，既是形式也是工艺。外国风筝多以几何形色块为装饰，中国风筝



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则非常讲究绘画。国内几大风筝流派主要是以绘画形式区分的。潍坊风筝，即以杨家埠为主要产地，是与木版年画相结合的一大派系。它的色彩鲜艳，高空最佳是其突出的特点。所以没有特色就没有个性，就谈不上民族，更谈不上艺术。总之，风筝创作，只要认真选好题材，在传统形式和基础上致力于创新，工艺上求精，就能做出好的作品。



## 靖江竹编
## Jingjiang Bamboo Basketwork

Above on one joint is another,
With thousands of sticks rocking the leaves.
I blossom myself with no flower,
To keep away the butterflies and bees.
( *Ode to the Bamboo* by Zheng Banqiao, Qing)

In the history of Jingjiang, the flavor of faint scent floats in whichever page you open—that is the lingering charm of bamboo. The local customs of Jingjiang are overfilled with the integrity quality of bamboo, and its poems, paintings as well as songs are full of bamboo's elegance. As an ancient folk art, bamboo basketwork has a long history.

Called "the hometown of Henon bamboo", Jingjiang is one of the few main bamboos producing areas in Jiangsu Province. It is impossible to identify the origin of the abundant "Henon bamboo" in Jingjiang, but possibly it is the original zoological species on the alluvion. Rich bamboo resources provide advantaged conditions for the shaping of Jingjiang bamboo braiding craft; people's needs for production and their daily life become the headspring of the development of bamboo workmanship; the diligent grope and innovation by the handicraftsmen of one generation after another continually enrich the internal meaning of bamboo craft.

As early as more than 1800 years ago, since people first set foot on the alluvion Jingjiang, they had begun the use of bamboo. They used bamboo to braid baskets to wash the vegetable, bamboo hats to shelter them from rain, fish and shrimp baskets to catch fish and shrimp, dustpans to carry mud and so on. Just because of this, bamboo braiding workmanship has been formed and developing



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gradually. According to the record in "Jingjiang County Annals", "In the fifth year of the Republic of China (the year of 1916) a B Industrial School was set up in the University. A class of Dyeing and Weaving was admitted. The following year a class of Rattan and Bamboo was added. In the 7th year of the Republic of China a subject of Western-style stocks was opened. The school closed in the year of the 15th in the Republic of China because of the war". The opening of the above specialties indicates the early emergency of weaving and bamboo braiding craft in Jingjiang as well as the high level of the craft at that time.

In the old times, people named bamboo workmen thin-bamboo-strip masters. Whichever family needed a basket or a mat, they had to invite the master home. Except for the entertainment with delicious meals, they had to pay daily wages to the master after he chopped down the bamboo from the garden and finished the basket and mat they needed. Just because bamboo braiding can work as the craft of earning a life, attributed to both oral and practical teaching by the masters, the bamboo workmanship has been passed down to Jingjiang people generation after generation.

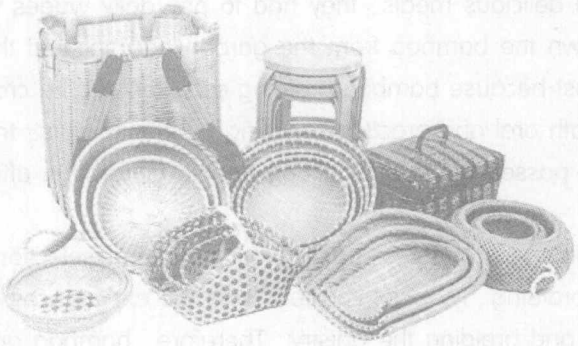
Three steps are contained in the process of basketwork: material selection, thin-bamboo strip cleaving and braiding. Material choice shows the experiences of the craftsman, cleaving the skill and braiding the artistry. Therefore, bamboo arts exist in the whole process of the making of a product.

The first step is to select and set materials. Selection process is very strict. Bamboos aged one or two years cannot be used. Instead, those aged at least more than three years and had better growing in the middle of the garden are chosen. Adept masters can figure out the age of bamboo as long as they sway the bamboos in the garden. After the selection of proper bamboo, based on the kind of products, the masters should set the materials according to the basic way of "one *chi* as its six tenth". The second step is to cleave thin bamboo strip, which is to make bamboo into strips or pieces. Cleaving needs to first clean bamboo and smooth the bamboo knur. Cleaving requires proficient skills that people's hands and the knife must be in the same line, and both hands should put forth balanced strength. With the skills of biting, pulling, and smoothing, the thin bamboo pieces can be peeled off more than ten layers in the hands of the workmen. But only the first three or four layers are peeled off for the braiding of daily articles and the first six to eight layers for handicrafts. To choose the bamboo strips is to make use of the selection to make the thin bamboo strips or pieces into the same size, left hand



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pressing the strip with a bamboo piece and right hand pulling backward. Scraping strips comes after having chosen. The workmen use the scraping knife to smooth the strips or pieces to the extent of equal thickness. They can also make round and flat strips. Bamboo strips should be boiled to defend the moth and mildew. The cleaved strips are to be used after they are hard boiled in the pot. The third step is to braid. The skills of Jingjiang bamboo braiding are various and rich. You will feel dazed seeing the long bamboo thread forming all kinds of patterns in an instant. In the process of braiding handicrafts, the strips or pieces need to be bleached and dyed. Either bleaching or dyeing can be done first. Then drying and paint spaying are applied. Only then the bamboo handicraft is completed.



The protruding shrimp braided on the basket sways beards slightly as if they are longing to dap. The flower basket and vase, compote, and tableware made by bleached and colored strips are all extraordinarily elegant and splendid with various forms such as hollow, pyrographic and decorating firing. These bamboo braiding skills are the harvest of workmen's courageous exploration and adventurous creation of past dynasties during the labor work. Blending beauty and utility as well as artistic wisdom and taste ideal, the bamboo works become thoroughly polished artworks. Sharing both admiring quality and practicality, the bamboo works possess distinctive artistic implication and aesthetic value. Jingjiang bamboo braiding skills are the folk art treasures with distinct local colors, and also the artistic essences of people's adaptation to nature, change of nature and creation of life, so they have very high artistic value. Incorporating various functions such as practicality and environmental protection, artistic aesthetics, and admire, Jingjiang bamboo braiding products become the native miracle and folk art treasures with distinct local colors. Meanwhile, they act as the medium of foreign travelers' understanding and acquaintance of China. Furthermore, they are the cultural bands on which people abroad base their miss of the hometown, and through which people clearly remember their "root" and attach themselves to the native land. The year before last, Tai Zhou Normal School



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organized some art workers to compile native art teaching materials in which Jingjiang bamboo braiding has been included. The strengthening of research and exploitation of the bamboo braiding can discover the aesthetic elements contained in the braiding, and play a promoting role in the improvement of braiding skills and artistic levels of Jingjiang bamboo products.



# 靖江竹编
# Jingjiang Bamboo Basketwork

一节复一节，千枝攒万叶。
我自不开花，免撩蜂与蝶。
（清·郑板桥《咏竹》）

掀开靖江历史，无论哪页都飘着一股清香，那就是竹的韵味。靖江的风土人情，透溢着竹的气节；靖江的诗画歌吟，飘逸着竹的雅致。竹编，这一古老的民间艺术，在靖江有着悠久的历史。

素有“淡竹之乡”美誉的靖江，是江苏省为数不多的主要竹产地之一。靖江盛产的“淡竹”从何而来，已无法考证，极有可能是沙洲上的原生态物种。丰富的淡竹资源，为靖江竹编技艺的形成，提供了得天独厚的条件；人们生产生活的需求，成为竹编技艺发展的源泉；一代代艺人的苦苦探索、创新，不断丰富着竹编技艺的内涵。

早在1800多年前，自有人类踏上靖江这片沙洲，他们便开始了对竹子的利用。他们用竹子编篮子洗菜、编斗笠避雨、编鱼篓、虾篓捉鱼捉虾，编畚箕挑泥等等。正因为如此，竹编技艺才得以逐步形成和发展。据《靖江县志》记载：“民国五年（1916年）创办乙种工业学校于学宫内，招染织科1班，翌年增设藤竹科，民国七年增设洋袜科。民国十五年因战事停办。”以上专业的开设，说明靖江早就有了纺织和竹编技艺，也说明竹编技艺当时已有很高水准。

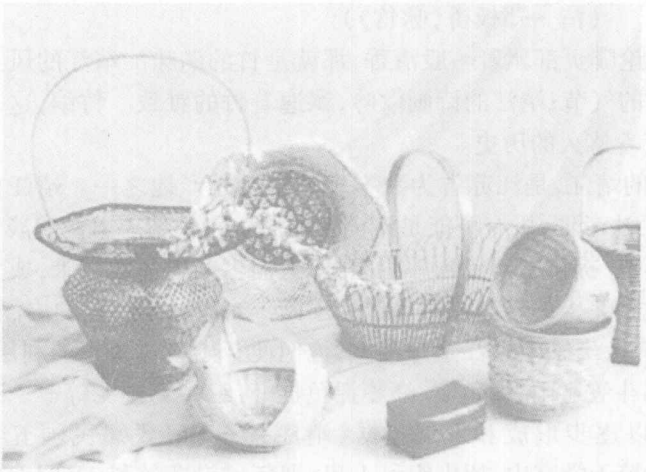
旧时，人们将会竹编手艺的人称为篾匠师傅。谁家要做个篮子、打条凉席，就把篾匠师傅请回家，除了好酒好饭招待，待篾匠师傅从竹园砍来竹子，加工好你所需的篮子、凉席，你还得按天数给篾匠师傅工资。正因为竹编可作为一种谋生的手艺，所以靖江的竹编技艺依靠篾匠师傅的口传心授，传给了一代又一代的靖江人。

竹器生产一般有三个过程：选料、劈篾（将竹子加工成篾丝或篾片）、编织。选料反映出艺人的经验，劈篾反映出艺人的功夫，编织反映出艺人技巧。因此，竹编技艺包含在竹器生产的全过程。



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第一步是选料、放料。选竹子很有讲究，竹龄一年两年的不能用，最起码要选三年以上的，并且最好是竹园中间的竹子。熟练的工匠进竹园只需用手抓住竹子一摇，就能判断出竹龄。选好合适的竹子，还需根据制作产品的种类，按“一尺打六寸”的基本算法放好料。第二步是劈篾，即将竹子加工成篾丝或篾片。劈篾要先洗干净竹子，绞平竹节疤。劈篾十分讲究技巧，手和刀要成一条线，双手用力要均衡。那薄薄的竹片在工匠们的手中，运用嘴咬、手拉、刀过节的技法，最多可连剥十几层。但编织生活用品，一般只用三至四层，编织工艺品可用到六至八层。拣篾是利用拣刀，左手拿竹片压住篾条，右手往后拉，将篾丝或篾片加工成一样宽窄。篾拣好了，接着就是刮篾。艺人利用刮刀，将篾丝或篾片刮光滑，刮得厚薄均匀，并且可刮出圆篾、扁篾。为了防蛀、防霉，还要煮篾。将劈好的篾放在锅中煮透后捞出晾干待用。第三步是编织。靖江竹编的编织技法很多，内容十分丰富。长长的竹丝瞬间就组成了各种图案，让你看得眼花缭乱。在工艺品编织过程中，对篾丝或篾片还需进行漂白和染色。可先漂后编，也可先编后漂；可先染后编，也可先编后染。最后进行烘干、喷漆，这时竹器工艺品才算完成。



虾笼上编织凸现的虾，虾须微摆，势欲跳出；用漂白篾、彩色篾编的花篮、花瓶、果盘、餐具，有镂空的、烙花的、烤花的，都显得典雅秀丽，异彩纷呈。这些竹编技艺都是历代艺人在生产劳动中勇于探索、大胆创新的结果。它将美观与实用、艺术智慧与审美理想融于一体，成为千锤百炼的艺术精品。它集观赏性与实用性为一体，具有独特的艺术意蕴和美学价值。靖江竹编技艺是具有鲜明地方特色的民间工艺瑰宝，是人们适应自然、改造自然、创造生活的艺术结晶，具有很高的艺术价值。靖江竹编产品集实用环保、艺术审美、观赏等多种功能为一体，成了极具地方特色的乡土奇葩和民间工艺瑰宝，亦成了外国游客了解中国、亲近中国的媒介物，更成了海外游子寄托相思之情、牢记自己“根源”、依恋故土的文化脐带。前年，泰州师专组织部分美术工作者编写乡土美术教材，靖江竹编已被收入其中。加强对靖江竹编技艺的研究和开发，定能发现其中蕴含着的美学元素，对提高靖江竹编技艺的水平和艺术档次都将起到一定的推动作用。



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# 筷子
# Chopsticks

Chinese people use chopsticks every day, and they are very skilful at handling them, which seems a wonder and a mystery to the foreigners. Foreign visitors have to learn to use chopsticks if they want to have Chinese food in China.

To use chopsticks, first take up a pair of sticks horizontally with your right hand, and hold them with your thumb and forefinger. The thick ends of the sticks will naturally rest upon the junction of your thumb and your forefinger. Then, middle finger between the two sticks about one third of the way down. Rest the lower one upon the first joint of your ring finger and keep it stationary. Move the upper stick up and down with the forefinger and the middle finger so that the tips of the sticks meet and separate like a crab's claw. After some practice, you will be able to pick up something from a dish and put it into your mouth with these mysterious sticks.

Chopsticks are a symbol of Chinese culture, and the Chinese people are proud of them. Chopsticks are mentioned in many ancient Chinese books. It is commonly accepted that chopsticks originated in China, but that when they were invented remains a mystery. Historical documents show that the use of chopsticks dates back three thousand years. Dr. Li Zhengdao, Nobel Prize winning physicist, states that chopsticks were invented as early as the Spring and Autumn Period. But this seemingly simple implement illustrates the wonder of the lever principle.

Chopsticks were called "箸"(zhu) in ancient China. This word was taboo on ships because it was homonymous with another Chinese word "住"(zhu), which means"to stop;" ships stopping on route would mean an accident or disaster. In order to avoid the ominous sound, fishermen called chopsticks "快"(kuai), which means "fast" in Chinese. And, following the way small things and other kitchen utensils were referred to, people added the suffix "zi" to "kuai". Thus, "箸"(zhu) became "筷子"(kuaizi).

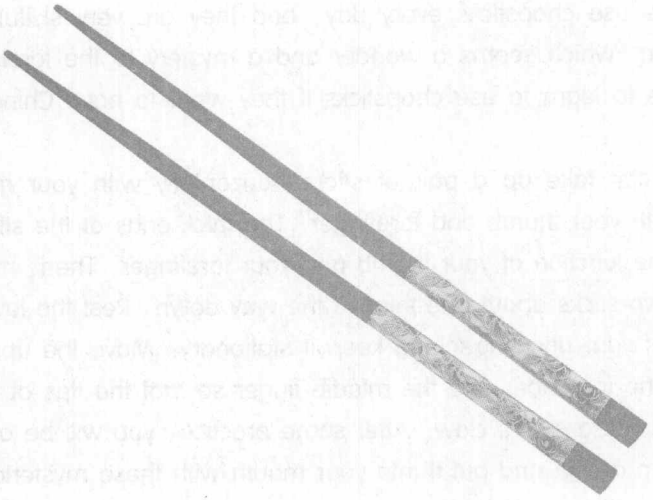
Apart from bamboo, and wood, jade, ivory, plastic, aluminum, silver, and gold can all be used to make chopsticks. They are roughly the same length



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throughout China (about twenty-five centimeters). Special long bamboo chopsticks are used in the kitchen.

As the Chinese use chopsticks every day, they are very particular about the way chopsticks are handled. Rummaging through the food in a dish with chopsticks searching for choice pieces, sticking chopsticks vertically into a bowl of rice, or pointing at people with them are considered bad table manners.



Chopsticks are not only used as eating tools and they have many other functions. In the past, silver chopsticks or wooden chopsticks inlaid with silver thread were used to test whether a dish had been poisoned. The silver would turn black if it touched poisonous food. Wang Xifeng, one of the main characters in the classical novel "A Dream of Red Mansions", once said; "If there is poison in the dish, the chopsticks will tell." There are many legends about how emperors used chopsticks to make decisions. Once when a Tang Dynasty emperor found it difficult to decide who should be his prime minister he wrote the names of the candidates on small pieces of paper, folded them into small balls, and put them into a tube. Then he shook the tube with a pair of chopsticks, he picked out the lucky name. Chopsticks made of ivory, bamboo, or silver, with decorations or carvings, often serve as ornaments or gifts.

Chopsticks are also used in Mongolian dancing. In certain dances Mongolian girls have a bundle of red chopsticks in each hand. As they dance, they beat the sticks against their shoulders, arms, waists, legs, feet, or the sticks in the hands of the others. Last, but not least, using chopsticks proves to be a good physical exercise. According to an investigation, chopsticks exercise many joints and muscles and stimulate the nervous system, thus helping to make a person more nimble



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and intelligent.



## 筷子
## Chopsticks

中国人天天用筷子，而且使用筷子时非常娴熟老练，在外国朋友的眼里似乎是一个奇迹和秘密。如果想要在中国吃中国食物，外国游客必须学会用筷子。

想学会使用筷子，首先用你的右手水平地拿起筷子来，那末用你的拇指和食指夹住筷子，那末筷子的末端就自然地翘起来了，中指在筷子后三分之一处插在两根筷子中间，剩下的无名指和小指一起帮着固定筷子，用食指和中指移动上面的筷子，一上一下，两根筷子就像螃蟹的夹子般一张一合。经过一系列的练习，你就可以使用这有魔力的两根筷子夹起盘子里的食物放到嘴里去了。

筷子是中国文化的一个符号，而且中国人因为筷子而自豪。筷子在许多远古的汉语书中就有记载。筷子在中国使用，但筷子在什么时候发明则是一个不为人知的秘密。历史的记录表明筷子的使用已有 3000 年的历史。李政道博士——诺贝尔物理学奖得主，说筷子是在春秋战国时期发明的。看是表面简单的工具却蕴涵了杠杆原理。

古代中国，筷子被称为箸，筷子是来自于宗教行船的故事，因为“箸”和另一个停止的意思的中文汉字——“住”是同音异义字，当遇到灾难或者是意外事故时，船就停下来了。当水手为避免发生类似的声音，就叫“快”——一个意味着快速的汉字，接下来，厨房中的小物品就被叫做“快”，人们在“快”后面加个字——子，所以，筷子就产生出来了。

除了木头和竹子可以做筷子之外，翡翠（玉）、象牙、塑料、铝、银和金都可以用来做筷子，在中国，它们都被做成相同的两支（大约 25 厘米长），一些长的竹筷子在厨房里还有其他特殊的用途。

就像中国人每天都使用筷子一样，拿筷子方法也非常重要。但是，用筷子翻动寻找盘子里的食物，将筷子插入一碗饭中，或者用筷子瞄准他人都是非常不好的餐桌习惯。

筷子不仅是吃东西的工具，还有许多其他的功能。过去，银筷子或木制的中间夹有银丝的筷子可以用来检测盘子里的食物是否有毒。如果它们碰触了有毒的食物，银就会变成黑色的。王熙凤——古典小说《红楼梦》中的一位主人公曾经说过：

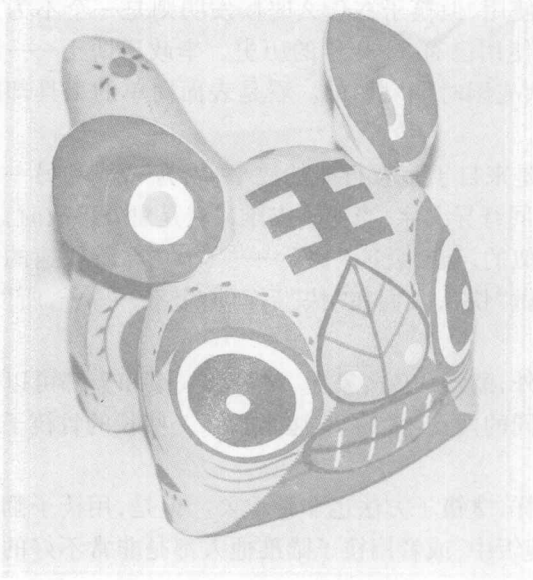


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“筷子会告诉我盘子里的食物有没有下毒”。有许多传说都是有关于皇帝如何使用筷子做出决定的。一位唐朝皇帝发现很难决定用那个大臣的时候，他便在小纸上写上候选人的名字，折叠这些小纸放进小盘子里，之后放入筷子搅动，由一双筷子挑选出幸运的名字。象牙筷子，竹筷子，或者银筷子，有时候就是装饰品或雕刻品，经常作为礼物送人。

筷子也被用于蒙古人的舞蹈。在特定的舞蹈中，蒙古女孩每只手拿着成捆的系着红绳子的筷子，在她们跳舞的过程中，用筷子敲打着自己的的肩、手、腰部、腿、脚或彼此的筷子。现证明使用筷子是很好的健身方式。据调查研究表明，使用筷子的过程中，许多关节和肌肉都得到了锻炼，而且刺激神经系统，因此可以帮助一个人变得更敏捷和更聪明。

## 民间玩具
## Folk Toys



### Nuo Mask

Nuo mask is used in Nuo-tang opera. It's mainly popular among the people of Tujia, Miao, Buyi, Dong, Gelao and Han nationalities in the east, north and south of Guizhou Province. The performance is usually combined with the custom of "rushing to Tan to thank for the realization of wishes", and is seldom performed as a separate opera. Nuo mask is made of willow or alamo wood. Alamo wood is light and not easy to break; willow wood is used in countryside to avoid bad luck. As a mask, it has an auspicious meaning. The skill in making Nuo mask is quite complicated, which puts emphasis on colors and shapes. While making it, there are always some samples to



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consult.

## Rabbit

Rabbit is popular in the northern China, and usually on sail in mid-autumn with different shapes. Small one is carved as a rabbit grinding medicine; big one can be a personalized rabbit riding a tiger, wearing fighting clothes and holding a long spear. It can be made by hand or molding. Hand-making ones are delicate and can be set on the table, while molded ones are usually sold on small stands with bright colors and they are widely popular among children.

## On-the-Ground Opera Mask

On-the-ground opera mask is not used on platform, but in a country field, thus comes its name. It's mainly found in Anshun and Guiyang area in Guizhou. During the whole performance, all actors must wear such masks which are called "face" by the local people. The mask is made of delicate alamo wood, lilac, ginkgo wood and so on. It's delicately carved and well colored, and especially famous for the soldiers in the play. The artists who make the mask need to consult on-the-ground opera family and folk tales. There're some rules and even oral disciplines. The actors are all the native farmers, they performed twice a year, in Spring Festival and mid-July. The Spring Festival performance usually lasts fifteen days during the festival and it is named "Play early spring". The mid-July performance lasts five days and is named "Find rice flower God"

## Tumbler

Tumbler is a gravity toy. It's usually in ellipse shape, small and light on the top while big and heavy in the end, and it can always stand upright even if you push it down. It's usually made of materials as clay, cloth and paper, with a big piece of lead hanging in the middle, and often drawn as a baby, old man or a governor.

## Palm-leaf-made Toy

Palm-leaf-made toy is made from fresh palm leaf and popular in the south. With such techniques as plaiting, knotting and piercing, it's usually made in the shapes of dragonfly, cricket, frog, bird and so on. The eyes are made of beans which are stuck in it with a plaster. The novel design and the strong country feeling make it very famous.

## Monkey Climbing

Monkey Climbing is a movable folk toy. Monkeys are usually made of wooden sticks and slices, with its four limbs nailed by thread and colored red, yellow or



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green. Two types are often seen: one is a monkey fixed on the thread of a bow, with the moving of the thread the monkey tumbles; the other is one climbing a hemp cane and it's drawn to climb one knot after another along the cane by a long thread.



# 民间玩具
# Folk Toys

## 傩面具

傩面具是傩堂戏(又称傩坛戏)所戴面具。主要流传于黔东、黔北、黔南一带的土家族、苗族、布依族、侗族、仡佬族和汉族之中,其演出总是和"冲傩还愿"的习俗结合在一起,很少作为戏剧单独表演。傩面具一般用柳木或白杨木制作。白杨木质轻,不易开裂;柳木在民间被认为是避邪之物,用它制作面具,有求吉祥之意。傩面具制作工艺复杂,重视色彩调配,浑厚凝重大方,造型丰富,制作时往往参照范本。

## 兔儿爷

兔儿爷流传于中国北方地区,多在中秋节上市,大小形态各异。小的作玉兔捣药之状;大的为一只人化了的兔子,披盔戴甲,背插全旗,手执长矛,坐在老虎身上。制作为泥塑彩绘,有手捏,有模制。手捏的较精细,可作案头摆设;模制的放在小摊上出售,色彩强烈,很受儿童欢迎。

## 地戏面具

地戏面具用于地戏。地戏不用戏台,在村野旷地演出,故得名地戏。主要分布于贵州安顺和贵阳周围地域。整个演出活动中,演员都要佩戴面具,当地群众称为"脸子"。面具用木质细腻的白杨、丁香、白果、楸树等木料制成,刻工精细,着色讲究,以武将最有特色。艺人制作面具,要参照"地戏谱"和民间传说,有一定规矩,有的还有口诀。地戏演员全部由本村农民担任,一年演出两次,一次在春节期间,时间约15天,叫"玩新春";另一次在七月中间,演出5天左右,叫"挑米花神"。

## 扳不倒

扳不倒儿是一种重力玩具。外形多为长圆形,上小下大,上轻下重,扳倒后又弹起来。多用泥、布、纸等作材料,中坠铅块,画成童子、老翁、官吏。



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## 棕编玩具

棕编玩具是用新鲜棕叶编制的玩具，在南方较流行。用编扣、打结、穿插等工艺进行造型，多做成各种昆虫如蜻蜓、蝈蝈以及青蛙、小鸟等。眼睛多用黄豆，以膏药粘住。意匠清新，乡土气息很浓。

## 猴子翻杠

猴子翻杠是一种可动的民间玩具。猴子多用木棍和木片做成，四肢关节用线钉起，可以摆动，涂以红、黄、绿等色彩。常见者有两种：一种是将猴子装在用竹篾弯成的弓弦上，随着弓的张弛，猴子便可翻起斤斗来。另一种是猴子爬竿。竿为苘麻秆，使猴子附着其上，用长绳拉动，猴子便会一节一节地往上爬。

# 中国结的起源
# The Source of Chinese Knots

Chinese knots: the feelings and wisdom embodied are only the aspect of the Chinese Ancient civilization.

It symbolizes the breeding of the human being.

It reveals through game the profound mathematic mysteries.

It has the complex and delicate curves but it can be reversed to the simplest two-dimension line.

It has the free and graceful charm but it comes from the tools of the primitive men.

## Keep Records By Tying Knots

The topic of keeping records by tying knots that people often talk about, in fact, is another important function of the "KNOT" in the amount history of the human being. On the land of Huaxia, "knot" was used by our ancestors to mean "Contract" and "Agreement" in law. Meanwhile it has the function of recording historic events, so "knot" is respected a lot.

In the passage of time thousands of years pass as quickly as the snapping of the fingers. The ways of people to keep records have experienced knots, bones and shells, pens and paper, lead and fire, light and electricity. Now in the little screen of the portable computer, when you touch the key board softly, history of

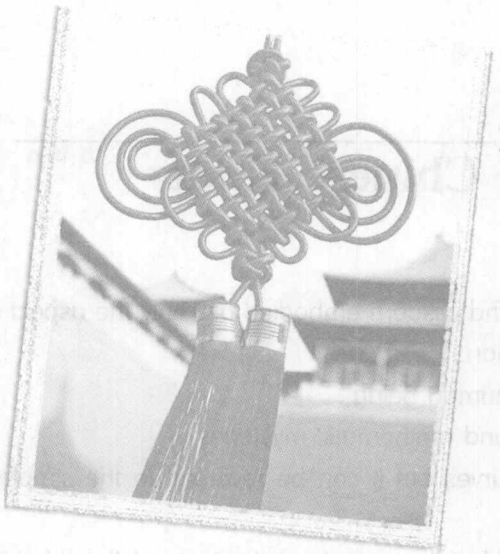


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five thousand years are in front of you. The little colorful thread has stopped to be the tool for people to keep records for many years. But when it is made into different forms of knots, it brings back life to a lot of ancient and beautiful legends.

## Feelings in It

In the Song Dynasty, a poet named Zhang Xian once said in his poem "the heart is like the net of silk and knots exist everywhere.", which describes the state of the gloomy girl who misses her former lover. In the classical Chinese literature, "knot" symbolizes the feelings of the youth. How rich the feelings of human being are, how changeable the ways of making of the "KNOT" will be.



Knot, in the long process of developing, is given different feelings and desires by the emotional people. In China, knots are always used to imply meanings. In Chinese, many important affairs with the union have the character "结". For instance, "结义" (to become sworn brothers or sisters), "结社" (to form an association), "结拜" (to become sworn brothers or sisters), "结盟" (to form an alliance) and "团结" (to be united as one) and so on. The important affairs of marriage between a man and a woman are all expressed with the Chinese character "结". For instance, "结亲" (to get married), "结发" (husband and wife by the first marriage), "结婚" (to get married) and "结合" (still means to get married) and so on. So knot is the beginning of a matter and it should have its end so we have the following Chinese phrases such as "结果" (result), "结局" (the end), and "结束" (finish). The "concentric knot" is considered as the love token for the youth to express their feelings since ancient times. "Husband and wife by the first marriage" originates from the right night when the couple got married in the ancient time, when the bride and bridegroom took a bundle of hair respectively from their heads and knitted them together to mean they would live together to the end and the love between them would last forever.



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## Knots on Dress

When we have a look at the five-thousand-year history of Chinese knots, "S" made by our ancestors around the waist is the start, and then it experiences the "silk ribbon" in Zhou, from the "Double-ribbon in the waist is to be concentric heart in the dream" in the Southern and Northern dynasties to "in silk with knots" in prosperous Tang Dynasty and from "jade-ring ribbon" in the Song Dynasty to the "knitted button" on the chaeongsam in the Qing Dynasty, and the pouch, sachet, hade pendant, fan pendant, and hairpins etc., which all show "knot" is used on dress for a long time and in a wide range.

## The "Sound Knot" of Luck

The meanings of the knots are mostly determined by their natural forms and homophonics like the other arts. For instance, a "luck, happiness and prosperity" knot decoration is making by uniting the "lucky knot", "happy knot" and the "fish knot". "Happiness is yours" knot is made by uniting a "bat knot" to a "coin knot" and so on. In this way we have many knot decorations such as "Longevity and Health", "Great Wealth", "Unity and Happiness", "Happiness and Luck" and "Happiness and Joy", which have the connotation to pray for happiness. To take as token for blessings, knots have become the lucky decorations to hand down from generation to generation.

## Knot of God

There is another kind of Chinese knot that is considered the magic subject which can communicate with God. It has the functions to drive away evil spirits so as to avoid disasters, to suppress the evils and to receive luck, to get rid of yin and preserve yang etc. We have the knots such as knots of "Lucky" and "Longevity" etc. They are considered as amulets with the mysteriously religious concept. So they are widely accepted among people and they have certain system to hand down. Maybe this is the reason that "knot" culture is living all the time.

## Knot of Fashion

The forms of the Chinese knots are mostly made in a complete and even way, that is to say, they are made with the consistency of the top and the bottom symmetry between the left and the right, similarity of the front and the back and the coherence between the beginning and the end. A few *Chi* long thread can be made continuously

into a knot according to certain methods with various skills such as coil, tie,



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cross, wind, twine, knit and pull etc.

Now the skillful people make them into necklace, bracelet, ear-rings, head ornaments and hairpins and so on because of the graceful sense of the Eastern cultures and make them be the specially traditional and graceful ornaments.



# 中国结的起源
# The Source of Chinese Knots

中国结:它身上所显示的情致与智慧正是中华古老文明中的一个侧面。它是人类世代繁衍的隐喻。

它是数学奥秘的游戏呈现。

它有着复杂奇妙的曲线,却可以还原成最单纯的二维线条。

它有着飘逸雅致的韵味,却出自于最初人类生活的基本工具。

## 结绳记事

人们常常讨论的结绳记事,实际上是"结"在人类发展史上曾有过的重要作用。在远古的华夏大地,"结"被先民们赋予了"契"和"约"的法律表意功能,同时还有记载历史事件的作用,"结"因此备受人们的尊重。

斗转星移,人类的记事方式已经历了绳与甲骨、笔与纸、铅与火、光与电的转变。如今,在笔记本电脑的方寸之间,轻触键盘,上下五千年的历史就可以尽在眼前。小小彩绳早已不是人们记事的工具,但当它被打成各式绳结时,却复活了一个个古老而美丽的传说。

## 中有千千结

宋代词人张先写过"心似双丝网,中有千千结"。形容失恋后的女孩思念故人、心事纠结的状态。在古典文学中,"结"一直象征着青年男女的缠绵情思,人类的情感有多么丰富多彩,就有多少千变万化的"结"。

"结"在漫长的演变过程中,被多愁善感的人们赋予了各种情感愿望。托结寓意,在汉语中,许多具有向心性的要事几乎都用"结"字作喻,如:结义、结社、结拜、结盟、团结等等。而男女之间的婚姻大事,也均以"结"表达,如:结亲、结发、结婚、结合等。结是事物的开始,有始就有终,于是便有了"结果"、"结局"、"结束"。"同心结"自古以来就成为男女间表示海誓山盟的爱情信物。而"结发夫妻"也源于古人洞房花烛之夜,男女双方各取一撮长发相结以誓爱情永恒的行为。



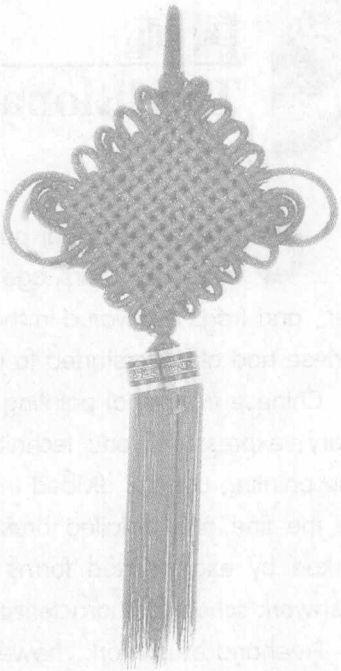
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## 服饰之结

纵观中华服饰五千年的历史，从先民用绳结盘曲成“S”形饰于腰间始，历经了周的“绶带”，南北朝的“腰间双绮带，梦为同心结”到盛唐的“披帛结绶”、宋的“玉环绶”直至明清旗袍上的“盘扣”及传世的荷包、香囊、玉佩、扇坠、发簪等无不显示了“结”在中国传统服饰中的应用的历时之久、包罗之广。

## 吉祥的“音结”

中国结的取意如其他中国艺术一样多利用自然形态、谐音而取其意，如用“吉字结”、“馨结”、“鱼结”结合，就成为“吉庆有余”的结饰品，以“蝙蝠结”加上“金钱结”，可组成“福在眼前”等。以此类推，又延出了“长寿安康”、“财物丰盛”、“团圆美满”、“幸福吉祥”、“喜庆欢乐”等祈福的内涵，被作为民间祝祷的符号，成为世代相传的吉祥饰物。



## 神灵之结

中国结中还有一类被认为是通神灵的法物，可达到驱邪避灾、镇凶纳吉、却阴护阳等功效，如“吉祥结”、“盘长结”等，这类“结”作为凝聚着神秘宗教观念的护身符，在民间得以广泛的应用，并形成一定的传承机制。这大概也是之所以“结”文化生生不息的缘故之一吧。

## 时尚之结

中国结的形式多为上下一致、左右对称、正反相同、首尾衔接的完整造型。一根数尺见长的彩绳通过绾、结、穿、缠、绕、编、抽等多种工艺技巧，严格地按照一定的章法循环有致、连绵不断地编制而成。

如今巧手的人们看中它这种东方文化的巧妙神韵，把它重新定义为项链、手镯、耳坠、头饰、发夹等等诸如此类的服饰配件，发挥其作为典雅饰品的独立价值。



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# Chapter 5 中国国画 Chinese Paintings

## 国画 Traditional Chinese Painting

Chinese traditional painting dates back to the Neolithic Period about six thousand years ago. The colored pottery with painted animals, fish, deer, and frogs excavated in the 1920's indicate that during the Neolithic Period the Chinese had already started to use brushes to paint.

Chinese traditional painting is highly commended throughout the world for its theory, expression, and techniques. According to its means of expression, Chinese painting can be divided into two categories: the freehand brushwork school and the fine and detailed brushwork school. The freehand brushwork school is marked by exaggerated forms and freehand brushwork. The fine and detailed brushwork school is characterized by close attention to details and fine brush work.

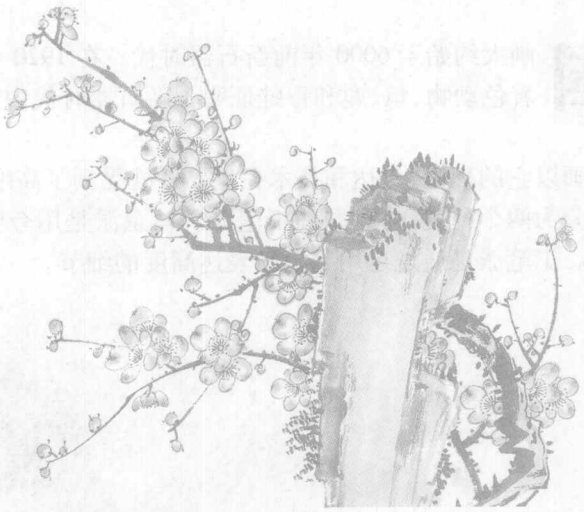
Freehand brushwork, however, is the fundamental approach to Chinese painting. It constitutes an aesthetic theory which, above all, emphasizes the sentiments. Even in ancient times, Chinese artists were unwilling to be restrained by reality. A famous artist of the Jin Dynasty Gu Kaizhi (345～406) was the first to put forward the theory of "making the form show the spirit." In his opinion a painting should serve as a means to convey not only the appearance of an object, but how the artist understands it. Gu's views were followed by theories such as "likeness in spirit resides in unlikeness" and "a painting should be something between likeness and unlikeness." Guided by these theories, Chinese artists disregard the restraints of proportion, perspective, and light. Take Qi Baishi, the modern painter, for example. He does not paint shrimps, insects, birds, and flowers as what they look like in nature; only their essence has been shown as a result of the artist's long-



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term observation and profound understanding of the subjects.

Different from Western paintings, a Chinese painting is not restricted by the focal point in its perspective. The artist may paint on a long and narrow piece of paper or silk all the scenes along the Yangtze River. The picture "*Mulan Returns*" provides an example. It is based on an old story in which Mulan, disguised as a boy, joined the army in her father's stead and returned home after the war. In the picture one can see what people are doing both outside and inside the courtyard and the house. It can be said that the adoption of shifting perspective is one of the characteristics of Chinese painting. The reason that the Chinese artists emphasize the shifting perspective is that they want to break away from the restrictions of time and space and to include in their pictures things far and near. Also, the artists find that in life people view their surroundings from a mobile focal point. As one walks along a river or wanders in a garden, one sees everything on the way. The shifting perspective enables the artist to express freely what he wants to.



Chinese calligraphy and Chinese painting are closely related because lines are used in both. Chinese people have turned simple lines into a highly-developed form of art. Lines are used not only to draw contours but to express the artist's concepts and feelings. For different subjects and different purposes a variety of lines are used. They may be straight or curved, hard or soft, thick or thin, pale or dark, and the ink may be dry or running. The use of lines and strokes is one of the elements that give Chinese painting its unique quality.

Traditional Chinese painting is a combination of the arts of poetry, calligraphy, painting, and seal engraving. In ancient times most artists were both poets and calligraphers such as, Su Dongpo (1037 ~ 1101), Ni Yunlin (1306 ~ 1374), and Dong Qichang (1555 ~ 1636). To the Chinese, "painting in poetry and poetry in



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painting" has been one of the criteria for excellent works of art. Inscriptions and seals help to explain the painter's ideas and sentiments, and they are also decorative to the painting. Ancient artists liked to paint pines, bamboo, and plum blossoms. When inscriptions like "Excellence of conduct and nobility of character" were made, those plants were meant to embody the qualities of people who were upright and were ready to help others under hard conditions. For Chinese graphic art, poetry, calligraphy, painting, and seal engraving are indispensable, and each shining more brilliantty in the other's company.

## 国画
## Traditional Chinese Painting

国画大约始于6000年前新石器时代。在1920年挖出的彩色的陶器上的着色动物、鱼、鹿和青蛙证明了新石器时代中国人已经开始使用刷子作画。

国画以它的理论、表达和技术在世界各处受到了高度赞誉。依照表达的方法，中国画分为两个种类：写意派和工笔派。写意派是用夸张的形式和自由运用毛笔来做画。工笔派是通过运用毛笔来表达高度的细节。





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然而，写意是中国画的基本形式。强调审美、强调感受。甚至在古代，中国艺术家也不愿意被现实所束缚。晋朝著名的艺术家——顾恺之（345～406）是第一个提出“用形式表达精神”的理论的人。依他之见一幅画应该不仅仅表达出画的是什么，而且要通过画体现出画家的看法。顾的观点形成了绘画理论：“相同的内容通过不同的形式来表达”和“一幅画应该是具有相同点和不同点的。”由于这些理论的指导，中国艺术家忽视比例、视图和光线的限制进行创作。拿现代的画家齐白石举例来说，他不立刻挥笔就画自然界中的虾、昆虫、鸟和花，而是要经过长时间的观察和对主题形成了极深理解后才动笔。

不同于西方的书画艺术，中国画是不受视图和焦点的限制的。艺术家能在一张长且宽的绸带上绘出沿长江所有的景色。《木兰归》就是一个例子。它以一个古老的故事为依托，这是一个被当作男子的女孩——木兰替父从军并在战争结束后独自回家的故事。在画中能见到房子和庭院内外的人都在干什么。可以说转移远近景是中国画的一种艺术形式。中国艺术家强调远景是因为他们想脱离时间和空间的限制，在他们的画中把远的和近的事物都体现出来。同时，艺术家发现生活中的人们是通过移动的焦点来看待周围的事物。当一个人沿着一条河走或者闲庭信步时，他可以看见途中的每一个事物，移转远景使艺术家能够自由地表达他的思想、观点和情感。

因为线条用于二者，所以中国书法和中国画很接近。中国人已经将简单的线条变成一种高度发展的艺术形式。线条不只被用于画等高线而且可以表达艺术家的观念和感受。对于不同的主题和不同的目的多种线条被巧妙的运用。他们可能是直的或者弯的，硬的或者软的，饱满的或者消瘦的，苍白的或者黑暗的，和墨水可能是干的或湿的有关。线条和笔画的使用给中国画赋予它独特品质。

传统的中国画将诗、书法、画和印章雕刻艺术有机地组合起来。在远古的时代，大多数艺术家是诗人和书法家，如苏东坡（1037～1101）、倪云林（1306～1374）和董其昌（1555～1636）。对于中国人，“诗中有画，画中有诗”已经是对艺术作品判断优良的标准之一。加在作品里的题字和印章帮助画家更好地表达他的想法和情绪。古代的艺术家喜欢画松树、竹子和牡丹花。用类似“优良的德行和高贵的品质”的内容作为题字，画上的植物必须具体地表达思想。正直的人是积极向上而且时刻准备在他人困难的时候帮助别人的人。对于中国的绘画艺术，诗、书法、画和印章雕刻必不可少，相得益彰。



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# 国画题材
# Styles of Traditional Chinese Painting

Chinese painting, sometimes called "Guo Hua", is a unique painting form on Xuan paper or silk with brush, ink and pigment or dyestuff. In terms of subjects, the painting can be divided into figure, landscape, animal and flowers, etc. In terms of technique, it contains two kinds, namely xieyi (brief painting) and gongbi (detailed painting), with different ways of creation and characteristics. Figure painting reached its maturity in the Six Dynasties (the Six Dynasties is a title for a historical incident. Because Wu in the Three Kingdoms, the Eastern Jin, and Song, Qi, Liang and Chen in the Southern Dynasty capitaled themselves in Jiankang, and they are titled "Six Dynasties" together.) while landscape and flower and bird paining were well developed in the Song Dynasty. Ink painting was popular in the Yuan Dynasty. In the world of fine arts, Chinese painting is unique in that it represents the shape and nature of things by lines and ink. Besides it combines other art form such as poems, carving in seal script to make the picture more vivid. The special way of pasting also improves the effect of the painting.

## Figure Paintings

All paintings with human are called figure paintings. The painting of figures emphasizes the activities of people more while the portrait painting highlights the appearance of a figure. Both forms of the figure painting have to follow certain rules in human figure, fashion, proportion and situation. Meanwhile they attempt to show temperament, mental state of people. Unity between human, human activity and the layout of the painting should be realized. Also different from western painting which focuses on texture and light, it focuses on the abstract feeling, not the object itself.





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## Landscape Painting

Landscape painting developed into an independent art form in the South and North Dynasty and reached its maturity in the Tang Dynasty. The painting is a result of a deep love for nature and so painters find great pleasure in cloudy and sunny weather, in hot and cold and in day and night. Artists such as Li Sixun, Wang Wei, and Zhang Dengbian developed landscape painting a lot with relatively complete ways of painting, and layouts. It was further made almost perfect by Fan Kuan and Li Cheng in the Song Dynasty, which had almost reached its perfectness.

## Green Landscape Painting

Green landscape painting gets its name for showing the greenness of mountain, rocks and trees by heavy use of green painting from minerals. Golden landscape is one with a frame of golden stone. Li Sixun of the Tang Dynasty is the one who created it and the typical work is Wang Ximeng's *Thousands miles of Landscape* in the Northern Song Dynasty.

## Fine and Detailed Brushwork Painting

Fine and detailed brushwork painting is one of the traditional painting skills and quite contrary to freehand brushwork painting, in which very refined depiction is done by details not only in lines but also in color.

## Topic Painting

Topic painting shows the painters' feelings or ideas about society and human life by depicting people, background in certain stories. It may represent certain historical events, too. It reflects reality and it is accurate in time and place.

## Ink Painting

Ink painting, as the name suggests, shows the layers of black, gray and white by use different amount of ink with water to form kinds of ink, which are thick, thin, dry, wet and jiao ink.

## Free Painting

This painting is quite expressive with the painter's free composition, which also contributes to a high level of art with the reason that there is no restrain at all on minds.

## Color Ink Painting

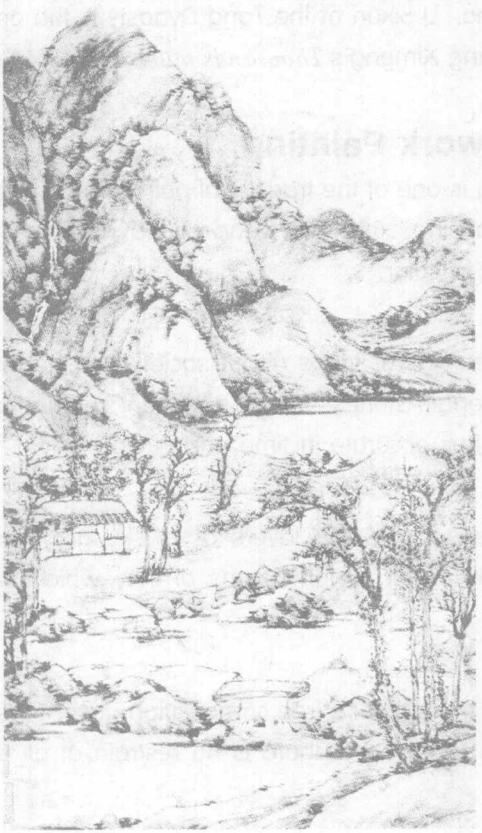
Based on ink painting, some colors are applied to make the whole painting rich and bright.



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# 国画题材
# Styles of Traditional Chinese Painting

中国画简称“国画”。它用毛笔、墨，和中国画颜料，在特制的宣纸或绢上作画。在题材上有人物画、山水画、花鸟（卉）画动物画等之分。在技法上又可引为工笔画和写意画两种，各有蹊径，互有特色。在人物画方面，从晚周至汉、魏、六朝（历史时期名。三国时吴，东晋，南朝的宋、齐、梁、陈，都以建康为首都，合称六朝）逐渐成熟。山水、花鸟等至隋唐之际，始独立形成。到五代、两宋，流派繁多，为高度发展阶段。元代水墨画盛行。明、清和近代，大体承袭前规，侧重达意畅神。在各个时期中，都出现了不少革新性画家。在世界美术领域，中国画具有鲜明的民族形式和独特风格。在描绘物象上，主动运用线条、墨色来表现形体、质感，有高度的表现力，并与诗词、歌赋、书法篆刻相结合，达到“形神兼备”气韵生动的效果。另外中国画，还有着独特的装裱形式，起到衬托画体的作用。



## 人物画

凡以人物为内容的绘画统称人物画。范围很广，从画面人物多少一般分为群像画和肖像画。前者以突出人物活动为主，后者以描绘人物形象的酷肖为主。二者表现的侧重点虽有不同，但都要求形神兼备，即不但人物形象符合人物的形体，服饰结构、比例、场景透视原理等，而且要表现出人物的性格、气质和精神、神态等。人物的面部是描绘的重点，同时还要处理好人物与人物，人物与环境之间的关系，以求得人物及人物动作和整体画布局（章法）的统一。另外中国人物画以线条表现人物的神情



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(神似)为其主要特点,而有别于西方绘画以注重质感、光影变化的特色。

## 山水画

系中国画特有的画种之一。在魏晋南北朝时已逐渐从人物画中分离出来,形成独立的画料,到唐代已完全成熟。山水画,是禀爱自然的精华,天地的秀气,所以阴阳、晦冥、晴雨、寒暑、朝昏、昼夜有无穷的妙趣。从六朝到唐山水画家虽然很多,但他们的笔法,位置却很古拙。到了李思训、王维、张等便较为完善了山水画的画理、画法,章法(构图)逐渐形成了中国山水画的面貌。到了宋代,范宽、李成三家鼎立,前无古人。山水画法达到了几乎完美的境界。

## 青绿山水画

系中国画中施用浓重的矿物颜料的石青和石绿颜料为主。表现山石树木的苍翠而得名。也有在青绿山石的轮廓上勾以金石,这样的山水画又称金碧山水。青绿山水始创于唐氏的李思训,北宋的王希孟所画的《千里江山图》也是青绿山水的代表之一。

## 工笔画

中国画传统画法之一。画法比较工整严谨,以描绘被画对象的准确形象为准则,相对于"写意画"。

## 主题画

在中国画中,画家通过一定的故事情节、人物、场景、题材展示给观众的对社会和人生的某种看法或感想,或对某些历史故事的形象与场景的形象刻画与再现等。具有一定的再现性,真实性,或揭示性。一般每幅画的立意比较明确,时间、事件等较为明晰。

## 水墨画

在中国画中,以中国画特有的材料之一墨为主要原料,加以清水的多少引为浓墨、淡墨、干墨、湿墨、焦墨等,画出不同浓淡(黑、白、灰)层次,别有一番韵味,称为"墨韵"。是水墨为主的一种绘画形式,是称水墨画。

## 小品画

系中国画画家比较自由抒情作品,随意之作,往往在艺术水平达到较高境界。其原因大概是出于在思想上没有过多的拘束,纯属随意发挥所致。

## 彩墨画

在中国画里,以"水墨画"为基底,在其上敷色、点彩,使画面较之水墨画在色彩上较为丰富、明快、鲜亮。



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# 形式多样的国画
# Various Traditional Chinese Paintings

## Various Kinds of Paintings

There are many kinds of traditional Chinese painting. In appearance they may be horizontally rectangular, vertically rectangular, square, rounded or flat. Besides fresco, they fall into the following categories:

"Central scroll" (painting for the livingroom) is generally big because the surface of the old-style Chinese house is very high, it is proper to put on the wall of the livingroom a big Chinese painting.



"Tiaofu" (vertical-hung scrolls): is a rectangular painting or a series of rectangular paintings. It is similar to a horizontal inscribed board or is composed of four scrolls about seasons, flowers in four seasons or landscapes of four seasons.

Vignette is those paintings in small size, either horizontal or vertical. They are very delicate, suitable for small rooms or walls.

"Picture frame": The painting can also be put in a wood or metal frame. Since the glass does not reflect light and does not distort the picture, painting in this form is popular.

"Scrolls" make it easy to put away the calligraphy.

"Fan leaves" are paintings done to the fan, either folding or rounded.

The paintings can also be put in volumes. Generally they are in the form of



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square.

A long scroll can also be used to put the paintings with continuity in each picture.

"Screen" is another form for Chinese painting. Screen of one painting can be paced on the big table as a decoration while some can be placed on the floor.

## Materials for Chinese painting

Chinese painting can be done on paper, handkerchief, silk, fan, pottery, saucer and the screen.

Silk paintings are not as popular as paper paintings because they are more likely to be attacked by bugs. And they call for more preparations and have no clean background.

There are two kinds of paper for painting: raw paper which absorb water easily and paper with alumina, which does not absorb water easily.

Frescos are those big paintings made in the grave, cave, temple and palace by ancient people. Some are treasures from the past.

Folding fans are easy to bring with for ancient people but now modern people use big fan painting as decorations.

Unfolded fans are either rounded or oval, both in paper or handkerchief form. Such tall fans as a person are rare now.

Pottery paintings are made to vases, mugs and mirrors. Although the ways of making them are different, they can be appreciated in the same way.

Chinese paintings are also made on household utensils ranging from calendar, light hood, pipes to more modern items as clothes and ties. Now it is common to see Chinese painting on Christmas card in western countries.

# 形式多样的国画
# Various Traditional Chinese Paintings

## 国画的形式

中国国画的形式多姿多彩，有横、直、方、圆和扁形，也有大小长短等分别，除壁画，以下是常见的几种。



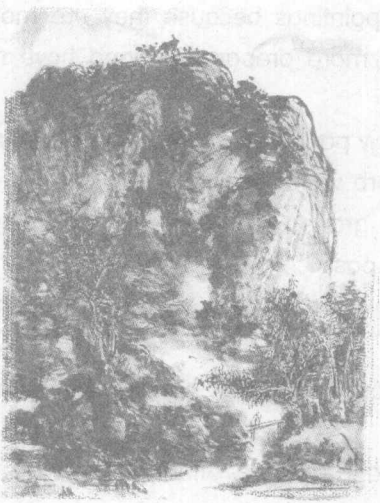
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中堂：

中国旧式房屋，天花板高大，所以客厅中间墙壁适宜挂上一幅巨大字画，称为“中堂”。

条幅：

成一长条形的字画称为条幅，对联亦由两张条幅配成。条幅可横可直，横者与匾额相似。无论书法或国画，可以设计为一个条幅或四个甚至多个条幅。常见的有春夏秋冬条幅。各绘四季花鸟或山水，四幅为一组。至于较长诗文，如不用中堂写成，亦可分裱为条幅，颇为美观。



小品：

所谓小品，就是指体积较细的字画。可横可直，装裱之后，适宜悬挂较狭窄的墙壁或较小的房间，十分精致。

镜框：

将字画用木框或金属装框，上压玻璃或胶片，就成为压镜。现代胶片有不反光及体轻的优点。至于不反光的玻璃，不会影响人对画面的欣赏，所以很受欢迎。

卷轴：

卷轴是中国画的特色，将字画装裱成条幅，下加圆木作轴，把字画卷在轴外，以便收藏。

扇面：

将折扇或圆扇的扇面上题字写画取来装裱，可成压镜。由于圆形或扇形的形式美丽，所以有人将画面剪成扇形后作画，然后装裱，别具风格。

册页：

将字画装订成册，称为册页。近代有文具店特别将装裱册页成本，以供人即席挥毫。册页可以折叠，画面各成方形，而与下列长卷有不同之处。

长卷：

将画裱成长轴一卷，成为长卷，多是横看。而画面连续不断，较册页逐张出现不同。

屏风：

单一幅可摆与桌上者为镜屏，用框镶座，立于八仙桌上，是传统装饰之一。至于屏风，有单幅或折幅，可配字画，作立地屏风之用。

## 国画材料

中国字画可写在纸、绢、帛、扇、陶瓷、碗碟、镜屏等物之上，常见的有下列几种，



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壁画不入其列。

绢本：

将字画绘制在绢、绫或者丝织物上，称为绢本。古画娟本虽多，但易被虫蛀，亦被折损，反而纸本更易保存。绢本看起来较名贵，但底色不及纸本洁白。由于绢本绘画前准备功夫较多，故不及纸本通行。

纸本：

中国字画用纸大致可以分为两种，一种容易受水的是生宣，生宣加了矾水就不易受水，是熟宣。

壁画：

古人在墓穴、洞穴、寺壁、宫廷等绘制大幅壁画，不少的壁画遗留至今，成为国宝。

折扇：

古人扇画多数比较细小，以便携带。但现代人多用巨型扇画做室内装饰物，所以较古人更为实用。

圆扇：

圆扇多呈圆形或椭圆形，面积不大。但也有绢本、纸本之分。古代宫廷用的大扇或者掌扇，大至高于人齐，现在很少见。

陶瓷：

花瓶、杯、碟、镜屏等器皿，亦有字画制作，所用颜料及制法不同，但字画原理及欣赏不变。

器皿：

除瓷器外，如日历、灯罩、鼻烟壶甚至现代领带及衣物等，亦有以字画作装饰，而且十分流行，别具一格。西方盛行的圣诞卡等，用中国字画作图案者甚为普遍。



## 齐白石——伟大的艺术家
## Qi Baishi—the Great Artist

Qi Baishi (1863 ~ 1957) is one of the most celebrated contemporary Chinese artists. His life shows he achieved success by combining talent with hard work. He was born in a peasant family in Xiangtan County, Hunan Province. At the age of eight he went to school, but a year later, he quit because of illness. At home he helped with herding cattle, cutting firewood, and doing odd jobs

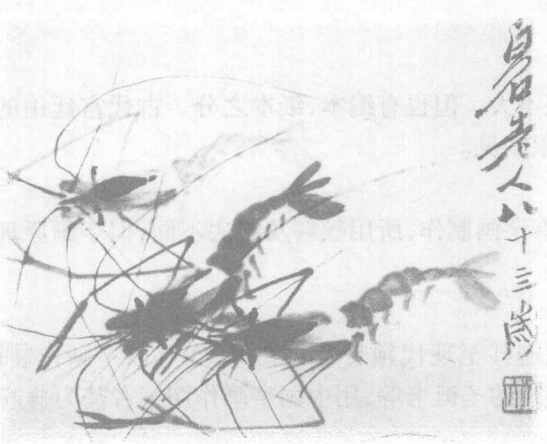


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on the farm. At the age of eleven he was sent to learn carpentry. Under the guidance of his master he made dowry furniture and carved decorative woodwork. Through his work he got to know some local scholars. One of them, Hu Qinyuan, offered to teach him painting and poetry. During this period he earned his living by painting portraits and selling his works. Gradually he developed a reputation as an artist as well as a carpenter. At the age of thirty, together with several young men, he founded the Longshan Poetry Society.

In those years he devoted himself to poetry, calligraphy, and seal carving. Although he admitted he was a versatile artist, he regarded his success in poetry as his first success, seal-carving second, calligraphy third and painting last.

From 1902 to 1916, Qi toured the country five times, and he left his footmarks in Beijing, Guilin, Guangzhou, Hainan Island, Hongkong, Shanghai, Suzhou, and Nanjing. The trips broadened his vision and modified his style. In 1917 he settled down in Beijing. There he met many artists and scholars, and made friends with Chen Shizeng (1876 ~ 1923). Chen advised him not to imitate early masters but to set his own style. Qi took this advice and decided to change his approach. He integrated his own creativity with the painting techniques of such famous artists of the Ming and Qing dynasties such as Xu Wei, Zhu Da and Shi Tao, and the expressive skills used in folk art.



Through long years of practice, Qi Baishi developed a distinctive, personal style. The subjects of his painting were wide and various, and the flowers, birds, fish, prawns, and insects he painted are mostly admired by his public. In order to improve his technique of painting prawns, he raised some at home and frequently observed their movements. He wrote in his diary about how he had changed his method of painting prawns. "At first my prawns bore a reasonable similarity, then they became even more realistic, and finally light and dark colours became properly contrasted. These are the three steps of changes." Qi Baishi was able to portray the same object in either the freehand brushwork or the fine and detailed brush-



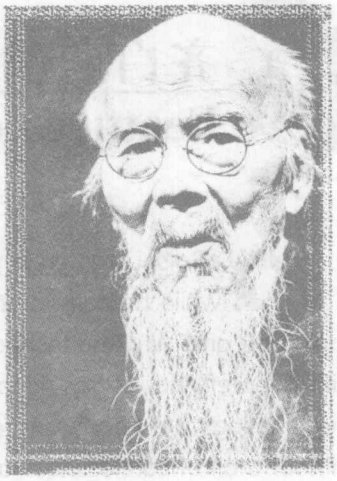
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work style. When he painted a dragonfly in a detailed manner, he even drew the veins in its wings. When he adopted a bold, free style, he used only a few dry, expressive strokes to form it. Dragonflies done in either method are realistic and lively. What is fascinating about his work is that in some pictures both methods are used. For example, insects done in the fine and detailed brushwork style and flowers in the freehand brushwork style appear in the same picture, and there is perfect harmony between them.

Qi Baishi was a man of noble character. Once, while China is still under the rule of the Qing Dynasty, he refused to draw for Empress Dowager Ci Xi. He made paintings and wrote poems mocking corrupt officials, greedy merchants, and shameful traitors. During the Anti-Japanese War he refused to sell his works to officers of the Japanese intruding army.

## 齐白石——伟大的艺术家
## Qi Baishi—the Great Artist

齐白石(1863～1957)是当时中国艺术家中最伟大的一位。他的一生告诉我们,他的成功是将智慧和勤奋工作有机结合的结果。他出生在湖南省湘潭的一个农民的家里,八岁那年上学,但是一年以后,因病辍学,在家里他帮着牧牛、砍柴和在农田里干些零活。11岁那年被送去学木工,在师傅的指导下,做出了精美的家具和装饰木雕等木工活计。干活当中,他认识了当地几个学者,其中一位就是胡沁园,提出要教他绘画、作诗,在这个时期他通过卖画和给人画肖像画为生,逐渐地,发展成为家喻户晓的木匠艺术家,在30岁那年,他和几个年轻人,建立了"龙山诗社"。



在那些年,他把自己投入到作诗、书法和篆刻图章上。尽管他承认自己是一个多才多艺的艺术家,但是他把作诗的成功作为自己成功的第一位,篆刻图章其次,书法第三,绘画最后。



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从1902年到1916年，齐公五次游历全国，在北京、桂林、广州、海南岛、香港、上海、苏州和南京都留下了他的足迹，旅行开阔了他的视野也改变了他的风格。1917年在北京定居。在那儿，他见到了很多艺术家和学者，和陈时曾（1876～1923）成为朋友，陈建议他不要一味模仿老一辈艺术家而要自成一家。齐公采纳了他的建议然后决定改变自己的风格，他将明、清时期的诸如徐渭、朱耷和石涛及现代艺术的绘画技巧融为一体，富于表达的技术运用到民间艺术中！

通过长期的实践，齐白石发展了一套独特的具有个人特色的艺术形式。他的绘画作品涉猎广泛，他画的花、鸟、鱼、虾和虫受到周围大多数人的赞誉。为了提高画虾技巧，他在家里养了些虾，而且经常观察它们的动作，他将自己为什么改变画虾的方法都写到日记中：刚开始我的虾有些令人厌烦，但有合情合理的相似之处，后来更趋近于现实主义，最后形成了明、暗色彩的完美对比，就是这样的三种改变。齐白石画出了写意画和工笔画之间的相同点，当他画龙翔图的细微之处时，他甚至在它的翅膀初添些纹理，当他采用自由粗体时，他用稍微有些干的墨去表现一笔，蜻蜓图在现实主义和真实风格任意一种形式中都可以完成。他的作品中最迷人的还是在一些作品中同时有两种手法的运用，例如，在有些画中工笔画法的虫与写意画法的花同时出现，并且还完美地结合到了一起。

齐白石风清骨傲，当时中国还在清王朝的统治之下，他拒绝了为慈禧太后画画。并作画写诗讽刺当时腐败的官员、贪婪的商贾和可耻的卖国贼。在抗日战争期间，他拒绝把自己的作品卖给日本人。



## 齐白石的艺术特色
## Features of Qi Baishi's Arts

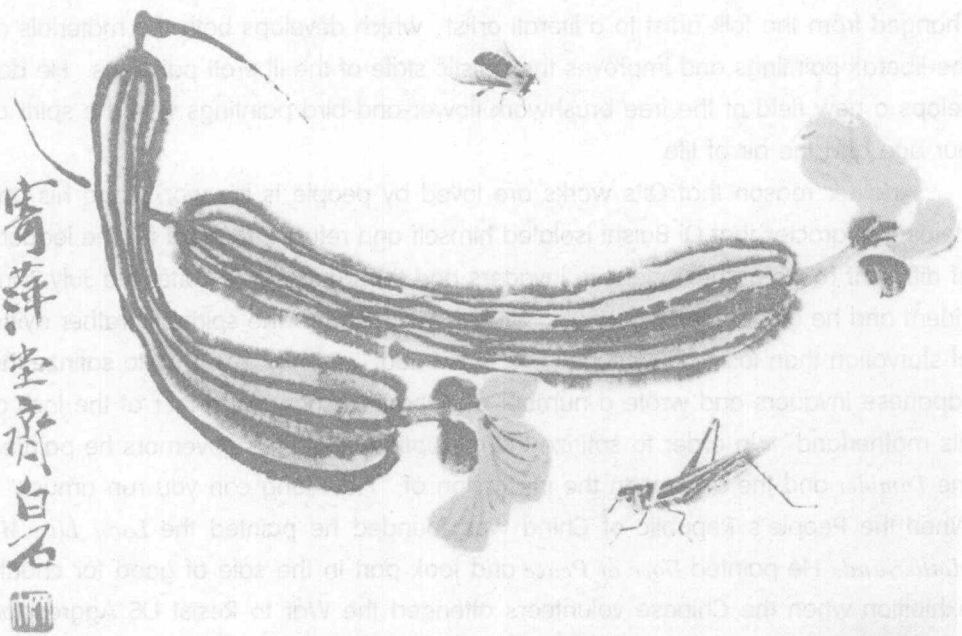
Qi Baishi was greatly influenced by Chen Shizeng in painting arts. Meanwhile he carried on the style of Xu Wei, Zhu Da, the Eight Strangers of Yangzhou and Wu Changshuo in freehand brushwork of flower-and-bird painting with deep efficacy of traditional cultures. He was good at flower-and-bird painting. The paintings are hearty and emotional, strong and bright. But he painted insects without a bit of carelessness and usually he did in greatest details. He praised and worshiped Xu Wei, Zhu Da, Shi Tao and Jin Nong. He was specialized in painting shrimp, crab, cicada, butterfly, fish, and birds. The paintings of those are vivid and incisive and full of vigorous air of the nature. His paintings about the



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mountains and waters are magic and unique with inventive spirit. His seal engraving is unique.

His paintings are against the unreal imagination. He paid much attention to the characteristics of flowers, birds, insects and fish in daily life and thought over their spirit. He once said, "To paint for the real insects, to express the soul of the birds." One should "paint his own feelings and emotions when he paints". His inscriptions on the paintings are very humorous, proper and excellent. He inscribed "Bless each other in the future" on the painting about two chicks scrambling for a little insect. On a painting "*Cotton*" he inscribed that "The world is warm when it blossoms. The world becomes cold when the flowers fall." On another painting "*Tumbler*" he had the words "The two sides are white with the autumn fan rocking and in tidy and black official clothes." He painted in his paintings the mice, oil lamp, abacus and pickaxe etc., with the expression of simplicity of the peasants, childlike innocence, true love and hatred. So his works break the traditional style to express modesty by painting bamboos and express the delicate fragrance by painting the fragrant thoroughwort in the traditional liberati paintings.





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As an outstanding modern artist, he inherited the excellent traditions in the Chinese arts. He has his fantastic achievements in painting, handwriting, and seal engraving and has his own unique artistic styles. His works, no matter the paintings about the mountains and waters, flowers or insects or fragrant thoroughwort, offer the senses of clarity, freshness, succinctness and vigorousness and are featured with striking nationality. They reach to the state of the combination of shape and soul, and the mixture of feelings and settings.

His creation forms his own style by carrying on the technique of expression in the Traditional Chinese painting, absorbing the essence of the folk painting, the deep observing and mixing them together and refining them. The works are characterized by vivid expression and bold outline. The painting subjects are man, mountains and water, flowers, birds, fish, insects and animals. The paintings are natural and wonderful, strong and ample, free and changing. He is good at combining flowers of the free brushwork with the natural insects and fish of detailed attention excellently. The shapes of his paintings are simple with sharp contrast of colours. The pictures are energetic and unique and suits both refined and popular tastes.

Qi Baishi experienced the Constitutional reform and Modernization when he changed from the folk artist to a literati artist, which develops both the materials of the liberati paintings and improves the artistic state of the liberati paintings. He develops a new field of the free brushwork flower-and-bird paintings with the spirit of our age and the air of life.

Another reason that Qi's works are loved by people is his works and his unyielding character that Qi Baishi isolated himself and refused to paint for the leaders of different ranks of the Japanese invaders and the puppet army after the July 7 Incident and he did not sell his works, either, which shows the spirit of "rather dying of starvation than losing his integrity". He painted *The Picture of Mice* to satirize the Japanese invaders and wrote a number of poems to show his anger at the loss of his motherland". In order to satirize the corruption of the old governors he painted the *Tumbler* and the *Crabs* with the inscription of "How long can you run amuck". When the People's Republic of China was founded he painted the *Long Live My Motherland.* He painted *Dove of Peace* and took part in the sale of good for charity exhibition when the Chinese volunteers attended the War to Resist US Aggression and Aid the Korea. His works express his deep love for the country. This is absolutely different from the old liberati paintings which are passive and isolated, de-



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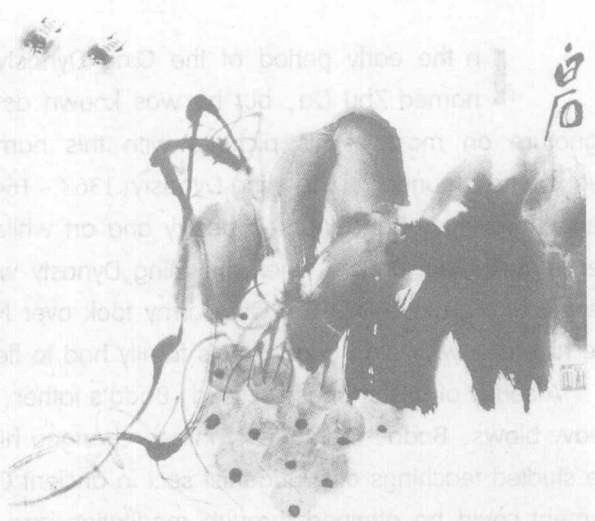
tached and lonely. His works are full of vitality of health, happiness, humour, firmness, self-satisfaction and vigorousness.

## 齐白石的艺术特色
## Features of Qi Baishi's Arts

齐白石在绘画艺术上受陈时曾影响甚大，同时在写意花鸟画上承徐渭、朱耷、扬州八怪以及吴昌硕，具有深厚的传统文化功力。他专长花鸟，笔酣墨饱，力健有锋。但画虫则一丝不苟，极为精细。他还推崇徐渭、朱耷、石涛、金农。尤工虾蟹、蝉、蝶、鱼、鸟，水墨淋漓，洋溢着自然界生气勃勃的气息。山水构图奇异不落俗套，极富创造精神，篆刻独具慧眼，书法卓然不群，蔚为大家。

齐白石的画反对不切实际的空想，他经常注意花、鸟、虫、鱼的特点，揣摩它们的精神。他曾说："为万虫写照，为百鸟张神"，要"自己画出自己的面目"。他的题句非常诙谐巧妙，他画的两只小鸡争夺一条小虫，题曰"他日相呼"。一幅《棉花图》题曰："花开天下暖，花落天下寒"。《不倒翁图》题"秋扇摇摇两面白，官袍楚楚通身黑"。他把老鼠、油灯、算盘、锄头等引进画中，并流露出农民的质朴、孩子般的天真，真诚的爱和恨，远远地打破了传统文人画中画竹即写"虚心"，画兰便写"幽香"的陈套。

身为当代杰出的艺术家，他继承了中国民族艺术的优秀传统，在绘画、书法、刻印上都有着非凡的成就，创造出自己独特的艺术风格。他的画无论山水、花卉或虫草，都能给人明朗、清新、简练、生气勃勃之感，并且具有鲜明的民族特色，达到了形神兼备、情景交融的境界。



其创作继承我国传统绘画的表现方法，吸收民间绘画艺术之营养，通过对生活现象的深入观察，加以融会提炼，



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形成了自己特有的艺术风范。作品以写意为主，题材从人物、山水到花鸟、鱼虫、走兽几乎无所不画，笔墨奔放奇纵，雄健浑厚，挥写自如，富有变化，善于把阔笔写意花卉与工笔细密的写生虫鱼巧妙结合，造型简练质朴，色彩鲜明强烈，画面生机蓬勃、雅俗共赏，独树一格。

齐白石从民间画工转变为文人画家，经过了“变法”。他又将富有农民生活气息的民间艺术情趣融进文人画中，这不仅扩展了文人画表现的题材，而且也更新了文人画的艺术境界，开创了具有时代精神和生活气息的写意花鸟画的新篇章。

齐白石的绘画为人民大众所喜爱的另一个原因是因为他的作品和他的铮铮傲骨。1937 年，“七七”事变后，齐白石闭门谢客，拒绝日伪大小头目索画，也不卖画，表现了宁可挨饿也不丧失气节的精神。他画了《群鼠图》以讽刺日本侵略者，还写了不少抒发国破之愤的诗。他为了讽刺旧官们的腐败，画了《不倒翁》和题“看你横行到几时”的《螃蟹》。新中国成立时，齐白石又画了《祖国万岁》，抗美援朝时他画了《和平鸽》，参加义卖画展。他的绘画艺术表达出对祖国的一片深情。这与消极避世，超脱孤寂的古代文人画创作是截然不同的。在他的作品中，洋溢着健康、欢乐、诙谐、倔强、自足和蓬勃的生命力。



## 八大山人的怪画
## Bada Shanren's Strange Pictures

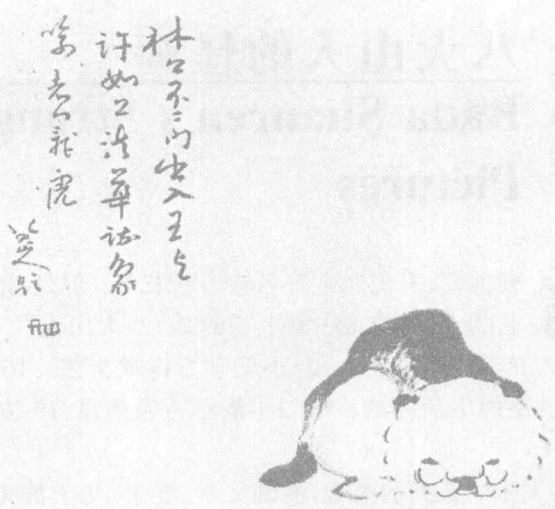
In the early period of the Qing Dynasty there was a famous painter named Zhu Da, but he was known as Bada Shanren because of his signature on most of his pictures with this name. As a descendant of Zhu Yuanzhang, founder of the Ming Dynasty(1368 ~ 1644), he grew up in Nanchang, Jiangxi Province. Bada learned poetry and art while he was only a little boy. His peaceful life was broken when the Ming Dynasty was overthrown by the northern people of Man in 1644. The Qing army took over Nanchang in the next year and the nineteen-year-old Bada and his family had to flee and hide in the mountains.

A series of misfortunes succeed. Bada's father, wife, and son died. With such heavy blows, Bada, then twenty-three, changed his name and became a monk. He studied teachings of a Buddhist sect in ancient China that asserted that enlightenment could be attained through meditation and self-contemplation rather than



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through the scriptures. In his thirties Bada became interested in Daoist teachings. He often went to Qingyunpu, a Taoist temple near Nanchang, to study Taoist scriptures. One day, in his fifties, when he heard that some of his poems had been used by an official to flatter the rulers of the Qing Dynasty, he went mad. He wandered through the streets of Nanchang, wailing and laughing alternately. When he was 62, he decided to return to a secular life and earned his living by painting and teaching. At this time he started to use the name Bada Shanren for many of his works. Although he was poor, he refused to paint for officials and rich people. He died in 1705 at the age of eighty.



Bada Shanren's paintings look strange to the public and even to many artists. The birds and fish in his pictures always hold their heads high. Their eyes were drawn big and even square to show the painter's feelings. His bitter experiences in those years of social turmoil and his hatred for the Qing rulers helped to shape his distinctive style. In his *Picture of Peacocks*, two peacocks squat on a strangely-shaped and unsteady stone. They are very ugly and have strange big eyes. Each has three tail plumes which look like the symbols of rank worn on the hats of Qing officials. The poem written on the painting provides the viewer with some idea of the meaning of the picture. The plumes on the peacocks were used to ridicule Qing officials; the strangely shaped and unsteady stone symbolized that the Qing Dynasty was not built on a firm foundation and would eventually be overthrown. When Zheng Banqiao, a later painter, commented on Bada Shanren's works, he said Bada's paintings contained more tears than brush strokes done with Chinese ink.

Bada's method of expression was based on his mastery of traditional Chinese painting techniques. However, he did not follow tradition blindly; he tried new



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trails and sought new ways of expression. He excelled at painting landscapes, flowers and birds. What characterized his works were simple composition, brief and precise brush strokes, exaggeration, strange images, and the human expressions and attitudes displayed by his subjects. Bada Shanren's style exerted a great influence on later artists. The Eight Eccentrics of Yangzhou in the Qing Dynasty and such well-known modern artists as Qi Baishi, Xu Beihong, Wu Changshuo, and Li Kuchan are all influenced by Bada Shanren's and succeeded in forming their own styles.



## 八大山人的怪画
## Bada Shanren's Strange Pictures

清朝前期,有位非常有名的画家朱耷。但是,他是以八大山人这个名号出名的,因为他很多画上题的是"八大山人"。他还是明朝开国皇帝朱元璋的后裔,在江西南昌长大,自小就学习诗歌文艺。1644 年明朝被北方的满族人推翻,他的平静生活终结。第二年清军占领南昌,19 岁的他和家人被迫逃难藏于山中。

接着发生一系列的灾难,他的父亲、妻子、儿子都离他而去。遭受如此重大打击,23 岁的朱耷更名出家当了和尚。他修习过一门中国古代的禅宗,宣称参悟应来源于默坐专念而不是教条的经文。30 岁的时候,他又对道教经书产生了兴趣。他经常前往南昌附近的青云谱道观学习经书。五十多岁时,有一天,得知他的一些诗作被清朝的一个官员用来吹捧清朝统治的时候,快气疯了。在南昌的街道上,他踉跄着,时而哀嚎时而狂笑。62 岁的时候,他决定回到世俗中来,靠卖画和教书维生。自此,开始在很多作品上署八大山人为名。他虽然生活艰难也不为官府和富人作画。1705 年 80 岁的八大山人离开人世。

在众人眼中,甚至在许多画家看来,八大山人的作品都很怪异。他的许多画里,鸟和鱼都高高扬着头。眼睛都被画得很大甚至是方形,以此来表达画家的情感。多年兵荒马乱的苦难经历和他自身对清朝统治的愤恨使他形成了别具一格的绘画风格。在他的孔雀图中,两只孔雀以奇怪的姿势蹲坐在一块晃动的石头上,丑陋且瞪着惊奇的大眼,每只都有三尾翎,看起来像是插在清朝官员官帽上用来区分官位品级的象征。画上所题的诗也给观者一种类似于画中的意味。孔雀身上的羽



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毛被用来奚落清朝官员，形状奇特和摇动的石头都体现了清朝统治的摇摇欲坠，迟早会改朝换代。后期的画家郑板桥曾评价过他的画：八大山人画中的泪要比毛笔画的墨多。

八大山人表达方式基于他所掌握的中国传统绘画技艺的基础，但他并没有盲从传统，他采用新的方式，尝试了新的表现方法。他擅长于风景花鸟绘画。简单的组成，简洁精确的笔画，夸张奇特的想象还有对人们的表达和态度均体现在他的作品中。他的风格在后期作品中尤为突出。清朝的扬州八怪和现代名画家齐白石、徐悲鸿、吴昌硕以及李苦禅均以八大山人的画为样板，后来才发展了自己的风格。

## 中国文人画的特征
## Characteristics of Literati Paintings

Literati painting dated back to the North Song Dynasty and came to an end with the end of ancient China. It was composed by scholars both working for government and those not working for government. It intensifies the ideas of the feudal scholars on what art and beauty is.

The scholar painting is a comprehensive art covering literature, calligraphy, and painting and inscribed carving, with calligraphy most closely related. All the elements in calligraphy and the ways of combining them are a reflection of the scholar's personality, state of mind and individualism, which must be seen even the picture itself does not show all. In terms of color and ink, such painters pay more attention to the composition of water and ink, emphasizing the different effect of ink and neglecting the use of color. In composing a painting, the painter intends to show a kind of feeling rather than a kind of visual perception. Poems, writing and picture are well integrated to arouse the rich association and emotional impact on the part of the readers. The aim of the painting as a way of ex-





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pressing ideas makes painters free of the rules in painting and they just use the simplest utensils (brush, ink, paper) and the simplest colors (black, white and gray) to show how they feel about something.

The literati's painting emphasizes the subjective feeling of the painter and does not intend to flatter the readers, which is greatly affected by Chinese Buddhism. In their mind, the first stage of painting is to depict a thing as it is which is attainable to most painters. However a higher state of painting can be reached only when the spirit can be shown without showing exactly the same objects. Based on this understanding, different painters have formed different styles. For example, Su Shi advocated the natural and pure painting, Ouyang Xiu favored tranquility from the world of fame, and Mi fú emphasized naive and plain life outlook. After Yuan and Ming dynasties, the literati painting prospered with more creativity in the work which can be seen from the bold exaggeration in Chen Hongjiao's figure painting, strange deformation in Zhuda's work and liveliness of Shi Tao group, and all their works reached a purpose to express the subject with spirit and the strong feelings of the artists. Qi Baishi liked a middle way in resemblance in appearance but spirit is greatly emphasized, which is the essence of scholastic paintings.

Great modesty can be seen when the artists consulted the gardener for a good painting of birds and flowers, or they even planted lotus and raised birds in person. Chen Hongjiao in the Ming Dynasty liked to draw pictures for poor people but would never draw for the purpose of a big fortune. Zheng Xie's great sympathy for poor people can be seen clearly in his poems attached to the painting of bamboos on which he wrote "Hearing the whistling of the bamboo while sleeping in the office, I doubt it way wailing of the poor" to show his sympathy for the people. Quite a number of artists were faced up danger with fortitude. Zhao Guang, when forced to paint an imprisoned woman to disgrace her, rejected at the cost of his hand. A brief glance at the paintings by Xu Wei, Chen Hongjiao, Zhu Da and Qi Baishi will enable you to understand how they express their love for life by depicting nature and how they show their resentment for social corruption and how much concern they have for the whole society.

The limitation of the scholastic painting lies in the narrow selection of things to be painted, which always boil down birds, flowers and landscape, particularly plum blossom , orchid, bamboo, and chrysanthemum because of the features of the liberatiartists above. Thus the inscription plays a more important role in showing the theme of the painting and individuality of the painter. Different inscriptions for

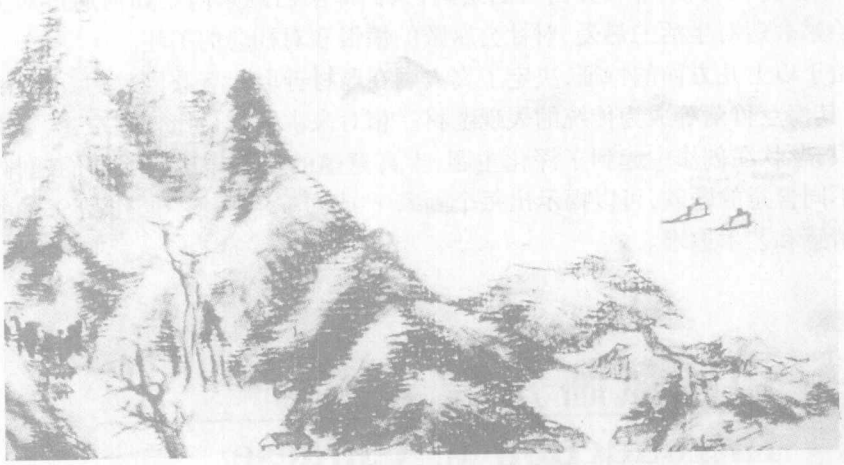


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the same subject show the feelings and pursuit of every artist( or different works of one artist).

## 中国文人画的特征
## Characteristics of Literati Paintings

文人画是北宋中期兴起的一种艺术，纵贯宋元明清各代，随古代中国的结束而告终。文人画是朝野文人士大夫文化生活的产物，虽不断有所发展变异，但代表了士大夫这一封建知识阶层在出仕或归隐不同境况下的艺术目的与审美要求。



文人画是一种综合型艺术，它集文学、书法、绘画及篆刻艺术为一体，是画家多方面文化素养的集中体现，尤其和书法的关系更为密切。书法中的点、线和笔画间组合，不但是构成艺术形象的基本元素，而且是重要的、具有独立审美价值的欣赏对象。运笔的疾徐轻重，点线的疏密粗细所形成的特有的节奏和韵律，要能体现出画家创作过程中特有的心态、气质和个性。文人士大夫将绘画视为精神调节手段，有关创作对这些画家来讲，起到的不过是一种精神舒络的作用，这样，不为物役，不被法拘，以最简单的工具（笔、墨、纸），最概括的语言（黑、白、灰三色），传达出最深切的感受，就成为创作中的必然的选择。



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文人画强调抒发主观情趣，提出“不求形似”、“无求于世，不以赞毁挠怀”，不趋附社会大众审美要求，借绘画以自鸣高雅，表达感情逸趣。从欧阳修提出“萧条淡泊”，苏轼主张“清新自然”，米芾崇尚“天真平淡”都是要从“象外”得之的意境。元明以后写意画蓬勃兴起，实践上有了更多的创造探索，陈洪绶人物画的大胆夸张，朱耷花鸟画的奇特变形，石涛等人山水画的蓬勃生机，都达到以神造形、表现强烈鲜明的主观感受；齐白石则坚持 似与不似之间，也极为强调神似。中国绘画鄙薄“两点是眼，不知是长是圆，一画是鸟，不知是鹰是燕，竞尚高简，变为空虚”的欺人之作。注重神韵也为近现代其他画种所汲取，成为中国绘画的主要特色之一。

宋代一些花鸟画家，为了创作不仅亲自栽种荷花养鸟和深入自然，而且向园丁请教，具有虚怀若谷的美德。中国传统绘画不仅注意画品，而且注重人品道德，不少画家表现了高尚的情操，其画不以势利动、不以金钱换取。明代陈洪绶尤喜为贫不得志的人作画，若豪贵有势力者索画，虽千金不为捕笔。郑燮画竹，声称以慰天下之劳动人民，他又题诗谓“衙斋卧听萧萧竹，疑是民间疾苦声”，显示他对人民一定程度的同情。不少画家在民族危难之际，大义凛然，宋代李公麟家小厮赵广，虽画名不显，但靖康之难，金兵迫令其画所掳妇人，赵广宁肯被割断手指也决不胁从。欣赏徐渭、陈洪绶、朱耷和齐白石的绘画，人们即明白画家们是如何通过对大自然的描绘来表达对生活的热爱、对社会腐败的愤恨和对社会的关注。

由于以上几方面的特征，决定了文人画在题材选取上有共同趋向。即山水、花鸟、尤其梅兰竹菊等成为传统的表现题材。相对来讲题材是比较狭窄，为了克服这一局限，题款在创作中起到了深化主题、丰富意蕴的重要作用。相同的题材，通过具有不同含意的题款，可以揭示出每个画家（或同一个画家不同作品）的不同的创作情感和艺术追求。



## 中国凤画介绍
## Introduction to Chinese Phoenix Painting

The Phoenix Painting, which is also called Dragon-Phoenix painting in China, has a long history of over 600 years and has the name with the reason that it is produced in Phoenix County or Fengyang County. The beginning of Phoenix Drawing can be traced back to the Ming Dynasty.

The Phoenix Painting originates from people's imagination of phoenix. In the



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minds of Chinese people, phoenix is a kind of holy bird, with its shape gorgeous, manners lively, and the outline of it coupling hardness with softness. Through the centuries, the phoenix painting develops from the lower stage to higher stage, from simplicity to complexity, from plainness to magnificence. Even in the same decade, owing to the difference in authorship or district, the Phoenix Paintings are quite distinctive.



In spite of its altering developments, the basic shape of Phoenix Painting is fixed, which is to say, it has the head of golden pheasant, the mouth of parrot, the neck of peacock, the body of mandarin duck, the wing of roc, the feet of crane, the hair of peacock, and the crown of the triumphant. In the following paragraph, we will give you a brief account about the name and drawing of each part of a phoenix.

In China, phoenix can be divided into three kinds, the baby phoenix is called "chu" in Chinese, the growing is called "luan", and the adult phoenix is called "fenghuang" (male adult phoenix is called Feng, and female phoenix is called Huang).

The body of phoenix consists of the main body, the tail and feet. The head of phoenix includes mouth, eyes, neck and crown. It is said in one version that only the male phoenix have crown, because it is the symbol of maleness and in ancient China when a boy was grown up, he was crowned, meaning "Shengguan". However, generally speaking, all adult phoenix have their crowns. The baby phoenix had no crown, the growing phoenix has a small crown, and adult phoenix has full crown. The main body of phoenix includes breast, back, belly, wing and gall bladder. Male adult phoenix has gall bladder, but female phoenix and young phoenix have no gall bladder. Therefore, it is said in history that "the distinction of male and female phoenix lies in gall bladder". The tail part includes major tail, minor tail and flying feathers. A phoenix usually has two major strips of tail, some phoenix may have more than two, even nine major strips of tail. The ending feathers of phoenix have mirrors, which are called the eyes of phoenix tail in the old saying. But only adult phoenix has its mirrors on the ending feathers. The feet of



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phoenix include legs, tarsus and toes. Like cranes, the toes of phoenix are separated.

The phoenix is the king of birds in reality as well as in name, with its beauty surpassing all in nature. The phoenix painting is usually in the state of flying. Therefore, when we draw a phoenix, we may refer to the shape of flying birds. The drawing of a phoenix begins with the drawing of an egg, which serves as the shape of the main body. A line in that shape serves as the dividing line between the back part and the belly. Outside the main body, you may draw another small egg, which is the head, and a neck connects the main body with the head. Then, you may add long tail feather, legs and high feet. The outline of a phoenix is finished. If you would like to draw the details like the eyes, the mouth, the crown and the gall bladder, then step by step, a perfect phoenix come into being.

It is said that "dragon alters in upper head while phoenix are distinctive in lower tail". The tail, which is the most beautiful part of the body, is regarded as the striking characteristic of a phoenix, since the tail is livelier and enriched with sense of melody.

Owing to the difference in the ways of drawing in different districts, there are various patterns of phoenix tail, some are like blossom, some are like leaves, some are like feathers, and some are like flames, etc. Whatever patterns are, the lines of the tail must be drawn ease and smooth. Lifelessness should be avoided.

Over the centuries, many artists are famous for drawing of phoenix. Among them, the most famous ones are those in Fengyang county of Anhui Province. That phoenix painting begins in the Ming Dynasty. Up to now, it has had a long history of over 600 years.

The first king in the Ming Dynasty, Zhu Yuanzhang, was born in Fengyang County. A story is going around like this: After Zhu Yuanzhang took the throne, he wanted to build the capital in Fengyang. The next year, a colorful phoenix flew and descended on the land of Fengyang, which made a sensation throughout the county. An artist immediately made a picture of that beautiful phoenix. From that time on, the phoenix painting, which symbolizes good fortune as one wishes, becomes very popular.

In the past over 600 years, the phoenix painting of Fengyang experiences constant innovation and gradually develops into its unique style: the phoenix head is like that of the snake, the back is like that of tortoise, the mouth is like that of the eagle, the claw is like that of a chicken, and a crown on the head. There exist



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some special rules in phoenix painting of Fengyang: there must be nine strips of feathers, among them, the three strips in the middle are major ones, which are long, elegant, colorful and curly. The strips on two sides are minor ones, which are shorter and smaller, with the same color. Concerning the wings, there also exist some specific rules: each wing has nine solid feathers, there are altogether nine solid feathers. The four bones of neck are straight but uneven. Under the mouth, there exists a group of thin hairs, which is like beard of a goat.

In the skill of painting, Fengyang phoenix painting takes the line-drawing and color-applying of fine brushwork as its base, plus the bright color of traditional Chinese festival painting, which makes it widely and constantly welcomed and praised among Chinese people.

## 中国凤画介绍
## Introduction to Chinese Phoenix Painting

凤画(又称龙凤画)源于明初,距今已有600多年历史。因出在凤阳县而得名。凤画来源于凤凰,凤凰的造型绚丽多姿,形态生动多变,线条刚柔相济,是人们想象中的神禽。它的形状从殷商到现代的数千年间,发生了很大的变化,经历了一个由低级到高级,由简单到复杂,由朴素到华丽的过程。即便是同一时期的凤,也由于地区和作者的不同,表现手法和使用形式的不同,而存在着一定的差异。



尽管凤凰的演变复杂,但其造型结构已成定式。即所谓锦鸡的头、鹦鹉的嘴、孔雀的脖、鸳鸯的身、大鹏的翅、仙鹤的足、孔雀的毛,再加上如意形的胜冠等。下面我们特将凤凰的各种部位名称及基本画法简述如下。

凤,是凤凰的总称,分雏、鸾、凤凰三个成长阶段:雏——是指幼凤。鸾——是指成长中的凤,介于成年凤与幼凤之间。凤凰——是指成熟的凤,雄者名凤,雌者名凰。历史上有"鸾雏分大小,凤凰分雌雄"之说 。



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凤凰的形体由身、尾和足组成。凤凰的头部包括：凤嘴、凤眼、颈项（俗称脖刺）、凤冠（俗称胜冠）和凤坠等。凤和凰一般都有冠和坠，但也有另一种说法，即凤有冠，凰没有冠。其原因是冠（即胜）是一种首饰，古代男子成年后要加冠，叫“胜冠”，它是雄性的象征，因此凰就不能加冠。但一般情况下，凤和凰是都加上冠的。而鸾，由于它尚未成年，虽画上冠和坠，但比凤要小一倍。而雏则无冠无坠。凤凰的身部包括：胸、背、腹、翅膀（肩羽、复羽、翼羽和飞羽）与凤胆等。凤有凤胆，而凰没有。因此，历史上有“凤凰之分在于胆”的说法。而鸾和雏都没有胆。凤凰的尾部包括：主凤尾、次凤尾和飘翎。主凤尾一般为2根，也有3根和5根，甚至多达9根的。凤凰的尾羽都有凤镜（俗称凤尾眼）。而鸾凤的主凤尾则没有凤镜，雏凤的尾部只有尾梢和飘翎。凤凰的足部包括：腿、跗和趾足。凤凰的趾足是离趾足。和鹤一样，内趾、中趾、外趾、后趾都是分开的。

凤凰的造型集自然界飞禽优美之大成，是名副其实的鸟中之王。造型中大多呈腾飞状，因此在描绘时可参照禽鸟的飞翔动态。画凤先绘卵形，为凤体。在卵内三分之一处画一条虚线，为凤的背部和腹部的分界线。根据凤的动态，在卵外的相应部位画一小卵形为凤的头部。用颈项把这两个卵形连接起来，然后添上长长的尾羽、凤腿和高高的凤足，便是凤凰的大体轮廓。如果再画上凤翎、凤胆、凤冠、凤坠、凤嘴、凤眼等等，步步深入，便可逐步完善。

“龙在头上变，凤在尾上分”。凤尾是凤凰最美丽的部位，也是体现凤凰隽雅秀美的一个主要特征。它比其他部位更丰富，也更富于动势，具有一种节奏感和韵律美。

由于地区的差别和技艺人员表现手法的不同，凤尾的样式也更具千秋，缤纷多姿，有的凤尾似朵朵盛开的鲜花；有的凤尾似片片卷曲的草叶；有的凤尾似散开的孔雀翎毛；有的凤尾则像支支燃烧的火焰……但不管如何变化，凤尾的线条一定要流利顺畅，曲伸有致，切忌拘谨呆滞。

我国历来画凤名家代不乏人。其中当数安徽省凤阳县的“凤阳凤画”最为著名。它起源于明朝初年，距今已有600余年历史了。

明代开国皇帝朱元璋是凤阳人，据说他登基后，想在凤阳兴建明代都城。次年，一只五彩凤凰从天翩翩降临凤阳，全城百姓为之轰动，一位画师对着凤凰即刻挥毫入画。从此，象征吉祥如意的凤画便在凤阳古城竞相传阅、争相临画。

600余年以来，凤阳的凤画经历艺人的不断改革和创造，代代相传又代代发展，逐渐形成了独特的程式和风格：头似蛇，背似龟，嘴似鹰，爪似鸡，头顶如意冠。凤阳的凤画虽和一般的凤凰形象有相同之处，但也有某些规定：凤的尾羽有九条，中间三条是主尾羽，长而飘逸，色彩绚丽美观，卷曲自如。两旁各三条次尾羽，样式和中间的主尾羽一致，只不过显得短小一些，色彩和主尾羽可相似，也可不相似，但两旁次尾羽的色彩则一定要统一。凤翅也有严格的规定，每只翅膀由9根硬羽翅



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组成，左右一对，一共18根，称为“18翅”。凤凰的颈背部是竖立的颈项，组成既有规律而又参差不齐的四束。嘴颌下是一束山羊胡子样的细毛。

在画法上，凤阳凤画在吸取工笔花鸟画勾线、敷色等传统技法的基础上，兼蓄年画的通俗画风，色彩讲究鲜艳，而不俗套，极富装饰味，受到当地人们长期普遍的欢迎。

# 民间木版画
# Folk Woodprint

## Mianzhu New Year Picture

The folk wood print in southwestern region is produced in Mianzhu County of Sichuan Province. It began in the end of the Ming Dynasty and the beginning of Qing, and got prosperous in the Guangxu era of the Qing Dynasty, its form mainly includes door picture, Doufang, picture strips and so on. The method in making it is mainly to print ink lines on engraved wood pieces, then dye with colors...



## Protective Gods of the House

The ancient Gods were replaced by new ones after changes in different times, and in the period of Qin-Han, Shen Tu, Yu Lei, White Tiger and Golden Cock were considered the Protective Gods of the House to protect the house and punish the evils. But Protective Gods are mostly the great generals of the Tang Dynasty, such as Qinqiong, Wei Chigong and so on. It's said that Tang emperor Taizong once dreamed of general Qinqiong and Wei Chigong in arms protecting him when he fell ill, and no devil dared to appear, so he got very happy, immediately ordered artists to draw the pictures of them and hung them on the door of the palace. Later



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the young generations did the like, and they became the popular Protective Gods among the people.

### Gods of Heaven and Earth Bringing Good Luck and Happiness

Among Chinese, it can be said that the amount of people's desires and feelings in life determines the number of Gods. As written on the brand for Gods: "In the three worlds of Heaven, Earth and Hell there're lots of Gods". This kind of multi-aspect God worshiping provides numerous materials to folk woodprint, and as a result has built the introspective, humble, calm and honest character of our nation.

### Wulin (Hangzhou) Woodprint

It belongs to the wood engraving school printed in Hangzhou area (called Wulin in the past). Wulin had been the engraving center since Song and Yuan dynasties. Wuyue emperor Qian Hong once engraved and printed sutra books in great amounts; in the Northern Song Dynasty, Zhili, a monk of Yue State engraved Buddha and Bodhisattva Guanyi; in the Southern Song Dynasty the book engraving stores centered in Wazi Street and Zhong'an Bridge.

## 民间木版画
## Folk Woodprint

### 绵竹年画

西南地区的民间木版画,流行于四川省绵竹县。始于明末清初,盛于清光绪年间,其形式主要有门画、斗方、画条等。其制作多先以木刻版印墨线,再敷以彩绘……。

### 驱邪镇宅的护佑神

自秦汉时神荼、郁垒、白虎、金鸡成为镇守门户,惩治恶鬼的护佑神祇之后,经历代演变,古老的神众已经被新的神众所替代,它所表现的镇宅神大多是唐朝名将如秦琼、尉迟恭等。传说唐太宗病中受鬼魅萦绕,梦见秦琼、敬德二人武装守护,鬼魅全无,太宗大喜,遂命画师绘之二人形象悬挂宫门永保安乐,后世沿袭,流于民间成为新的守护神。



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## 降祥纳福的天地神众

我国民间，可以说民众有多少生活和心理的需要就塑造多少类神众。就像供神牌上所写的“天地三界十方真宰”，这种多方位的神灵崇拜信仰，为民间版画提供了无数创作题材，由此塑造出了许多具有我们民族内向、含蓄、沉稳、守成性格的众神形象。

## 武林版画

武林版画属雕版流派，是杭州地区（旧称武林）刊物的版画。武林是宋元以来的刻书中心，吴越王钱弘曾大量刻印经卷图籍；北宋越州僧知礼刻有米勒佛及菩萨；南宋时书坊云集在瓦子街、众安桥。

# 红彤彤的佛山年画
# Bright Red New Year Picture of Foshan

The folk New Year pictures of Foshan were first created at the time of Emperor Yongle in the Ming Dynasty, and they reached their peak from the time of Qianlong and the time of Jiaqing in the Qing Dynasty to the early years of the Republic of China. In the middle period of the Ming Dynasty, the handicraft industry and commercial economy of Foshan came into their flourishing period, which boosted the development and prosperity of the different fields of folk handicraft industry of Foshan and brought out the appearance and development of folk New Year picture printed by carved wooden model. The





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social production developed rapidly in the Qing Dynasty due to some relevant policies carried out by the ruler who wanted to strengthen his power. With the development of the social economy and culture of the Qing Dynasty. New Year picture of our country came into a flourishing historical period. There're more than 200 printing shops and cams of folk New Year picture in the town of Foshan where the number of people who deal with such jobs is more than 4000 and the production of door-god (not including the other New Year pictures) are more than 40 million pairs per year which makes them one of the important New Year pictures producing bases in south of China.

Folk New Year pictures of Foshan are characterized by their bold and unconstrained lines, by their rich and bright colors, and by their simple shape. With the nurture of the handicraft industry, culture and art, New Year pictures of Foshan becomes mature, for which people bravely uses the famous production of Foshan, Redhead as their bottom color which makes them look more intense and gorgeous. This phenomenon can rarely be seen among the other folk New Year pictures of our country, so the Folk New Year pictures of Foshan are loved by many different Provinces in the middle south area and our overseas compatriots (especially of the countries in the southeast Asia). Folk New Year pictures vividly reflect the social function of "Explanation and warnings of history, the rises and declines of history, and the thousand years of history all can be identified by the folk New Year pictures of Foshan" in underlying structure.

The door-god pictures of Foshan have various standards and complete grades. They include the high-graded ones which are ingeniously, carefully painted and look brilliant and golden bright, and the ones those are ordinary productions which are suitable to and chosen by labor group; they also comprise the ones which are used as the big-sized door pictures for the hing buildings, such as ancestral hall, temple and the houses of the rich and powerful family, and those small-sized ones which are apt to be used in the craft by the dwellers who always stay on the water; what's more, they still contains the ingeniously made excellent door pictures which are painted by the painters themselves, and the tough ones which are completely produced in series. These kinds of door pictures not only have a huge number of production but also become more and more popular and some of which are still be welcomed by people since the early years of the Qing Dynasty till today.

It is the folk New Year pictures of Foshan that are the accumulated production of history and culture, and which are also the art created by labors, furthermore,



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which have a strong local feature and are one of the precious relics of the culture of New Year picture of our country. The characteristic and styles of the New Year pictures of Foshan, since they will bring out artistic value and life to the creation of art in the future, it is meaningful to inherit and enhance its good artistic tradition and for the prosperity of socialist artistic creation. However, where are the New Year pictures of Foshan now? After endurance of "the great Cultural Revolution" they faces a terrible situation that this kind of art has almost disappeared, so it's the real brook not to delay time for us to save and inherit the art of the folk New Year pictures of Foshan.



## 红彤彤的佛山年画
## Bright Red New Year Picture of Foshan

佛山民间年画始创于明代永乐年间，鼎盛于清代乾隆、嘉庆年间到民国初年。明代中叶，佛山手工业与商业经济开始进入繁荣时期，因而也推动了佛山民间手工艺各业的发展与兴旺，民间木版年画就是在这样的历史条件下发生和发展起来的。到了清代，统治者为巩固政权采取了一些相应的政策，使社会生产得到迅速发展。我国民间年画随着清代的社会经济、文化的发展而进入了一个繁盛的历史阶段。佛山镇民间年画的印制店坊有200多家，从业人达4000多人，门神（不包其他年画）年产达400多万对，成为我国南方重要年画产地之一。

佛山民间年画以其线条粗犷、色彩绚丽、造型简练为特色。它是在佛山手工业与文化艺术的哺育下而成长起来的，在用色上大胆地使用佛山名产眼珠（红丹）作地（底）色，使其更加强烈而富丽，为我国其他民间年画所罕见，也为中南地区各省民众以及海外侨胞（以东南亚各国为多）所喜爱。佛山民间年画形象地反映了各历史时期的社会现实，从深层结构上还蕴藏着"明劝戒，著升沉，千载寂寥，披图可鉴"的社会功能。

佛山门神画，规格多样，档次齐全，既有高档的精描细绘且金辉灼烁的，也有适合劳苦大众选用的普通产品；既有用于祠堂、庙宇、豪门大户等高大建筑的巨幅门画，也有小规格的适于水上居民小艇上用的；既有画工亲笔精制的精品门画，也有完全套印刷制的下等货。这类题材门画不但批量大，而且历久不衰，有些画版，自清初到今，还一样很受人们的喜爱。



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佛山年画是历史文化的积淀物，是劳动者创造的艺术，具有强烈的地方特色；是我国年画文化的珍贵遗产之一。佛山年画的特色和风格，对于今后的艺术创作仍然具有艺术价值和生命力，继承和发扬它的优良艺术传统，繁荣社会主义文艺创作都具有重要意义。佛山年画今何在？它经历了“文化大革命”的浩劫之后，濒临艺绝人亡之境，抢救、继承佛山民间年画艺术已到了刻不容缓的时候。

# 绵竹年画
# Mianzhu New Year Pictures

"New Year picture" is a kind of folk painting art loved and welcomed by Chinese people. It is a traditional Chinese custom to put up "New Year pictures" on the door or in the livingroom during the Spring Festival, which adds to the festive atmosphere and it was a history of 3000 years, developing from Taofu and Menshen.



Mianzhu County is said to be the "Land of Bamboo Paper", because it abounds in bamboo, which is a good material for papermaking. "Mianzhu New Year pictures" had been popular during the reign of Emperor Guangxu in the Qing Dynasty. Until now, there are two large art markets and more than 300 workshops, and their annual production amounts to more than 12 million copies and are sold to Provinces in northwest and southwest of China and the foreign countries, such as India, Myanmar, Vietnam and some other countries in Southeast Asia.

The traditional way of making "Mianzhu" New Year pictures is: the artists first make a draft of the painting, then add Chinese ink onto it, carve the board, print outline on the paper, after that, color the outline by hand, finally uncover the painting. The overall style of it is rustic, rough, and forceful, with strong local char-



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acteristics of Sichuan. There are two categories of the pictures: "Red goods" and "Trash". The former one is painted in multicolor, while the latter are monochrome rubbings. And there are also various types of the pictures, such as: door painting, square painting, horizontal hanging scroll, central scroll, groups of scroll, etc., which are similar to the separated scrolls in Chinese Painting. The upper type is called "Mingzhan Minggua". "Mingzhan" refers to the way of painting with approximate color layers together; "Minggua" means that the original is to be outlined with white powder after the painting is finished, which can make a fuller image with richer and neater color and of greater decorative use. And another type which is praised by experts of this field is named "Tian Shuijiao". This is achieved by using the water for washing dishes and broken remnant of paper after the local artists have finished its work. Painting of this kind is magnificent with grant style and looks more unrestrained and vivid, however, the number of which is very few and can be called the treasure of "Mianzhu" New Year pictures.

"Mianzhu New Year" pictures cover a broad rang of subjects. There are subjects like legends, historical allusions, opera stories, and also types like folk songs and dances, scenes of working and modern lives, which reflect the wishes of blessedness, longevity, auspiciousness, prosperity and numerous offspring to carry on the family line. With the help of the techniques of symbolizing, implying and drawing the lessons from others, in the forms of Chinese people, "Mianzhu" New Year pictures combine teaching and recreation, give advices and warnings, and of positive educational significance. In particular, the modern artists have made great innovation in the aspects of content and subject so that a lot of New Year pictures of modern features are created, which in turn bring new vitality to the "New Year pictures".

## 绵竹年画
## Mianzhu New Year Pictures

年画是群众喜闻乐见的一种民间绘画艺术，贴年画是春节期间的一种习俗。每到新年，人们将年画贴在门上或客厅里以增添节日气氛。贴年画的习俗在中国已有3000年的历史，是从古时的桃符、门神发展来的。



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绵竹县盛产绵竹，它是造纸的好材料，绵竹县因而被称为“竹纸之乡”。绵竹年画在清末光绪年间就已经兴盛。目前绵竹县有两大画市、300 多家作坊，年产量 1200 多万份，行销西南、西北各省区和印度、缅甸、越南及东南亚一些国家。

绵竹年画的传统制作方法是：先由画师起稿，经过落墨、刻板，在粉笺纸上印出轮廓线，再以手工彩绘、描线，最后开像而成。绵竹年画的总体风格是质朴、粗犷、泼辣，具有浓厚的四川乡土特色。它的品种有红货、黑货两大类。红货是彩绘而成，黑货是单色的拓片。其种类有门画、斗方、横披、中堂、屏条等，近似中国书画的分幅。其上等品种是“明展明挂”。“明展”指用近似色层并置；“明挂”即在画完成后，以白粉贴在原来线条旁边勾勒，这样使形象更饱满，色彩更丰富明快，具有较强的装饰性。还有被行家称道的“填水脚”，它是民间画工在做完老板的活儿后，利用颜料洗碗水和破残纸头急就而成。这类画气势磅礴、笔法雄健，显得更粗犷泼辣、洗练传神。这类作品数量极少，是绵竹年画中的珍品。

绵竹年画的题材广泛，既有神话传说、历史典故、戏曲故事，也有民间歌舞、劳动场面和现代生活，反映出民众希望福寿吉庆、子孙兴旺、万事如意、富贵荣华的愿望。它常用象征、寓意、借鉴等手法，以民众喜闻乐见的形式，寓教于乐、劝戒喻比，具有积极的教育意义。特别是现代艺术家们对年画的内容与题材有很多的创新，创作出了一大批具有时代气息的新年画，赋予绵竹年画新的生命力。



## 武强年画
## “Wu Qiang” New Year Pictures

“Wu Qiang” New Year pictures started to be seen in the years Emperor Yongle of the Ming Dynasty, and then it went into the golden age during Emperor Qianlong and Emperor Jiaqing of the Qing Dynasty(1611 ~ 1820).

“Wu Qiang” New Year pictures express the people's attitude towards their ordinary life and show the masterly skill of folk craftsman. The work of design, paint, carving and print are all made by the skilled craftsman. Each New Year picture is filled with an abundant imagination, clever design, to make the picture beautiful and well-balanced, without too many lines, it can also show a vivid figure and bright color. For example the “tiger”, which was handed down from the Zhou Dynasty; firstly it was a figure to be put on the door imprecating safety, then gradual-



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ly evolved into an interesting, popular figure entertains everyone. Just as a puppy toy loved by children, domineering but not brutish, vivid and lovely, Tiger is an idealized art image.



The theme of Traditional "Wu Qiang" New Year pictures, is ardent, matching the people's mind hoping a good fortune and long life in the future. The theme of "produce goods", "the blessing, wealth, longevity", and "year by year satisfied" etc. are all the main contents. It adopts the way of symbol and comparison etc., expressing the special romantic color of a folk art. Such as: draw a magpie standing on the branch of plum blossom, then take the homophonic of "magpie and plum" as in the same Chinese character "pleasure and eyebrow", which means an appearing happiness and smile. Another example, draw a lotus in pond, in which has a golden carp, connect the meaning of "lotus and fish" to "left fortune for the future", etc., are all a thing that implies the meaning of the good luck.

However, "Wu Qiang" New Year pictures are more an adoption to a comic book-form, that is to say a picture which draws several paintings, telling a story. This kind of work often draws from the traditional drama story, such as "The Romance of the Three Kingdoms", "Journey to the West", "The Story of General Yang's Family", and "The Story of General Hu's Family" etc. This kind of drawing doesn't only reveal the character's great features, but also the vivid portrayal of physique, firstly enjoyed by person with art, and then makes people benefit from the story.

From carving aspect, "Wu Qiang" New Year pictures with the bulgy carving and intaglio skill, the skills are taking in turn to show the effects with contrast between white and black. With deep red and green for the most part, the color is strong and vivid, the style is special. "Wu Qiang" New Year pictures which are all appreciated in several meetings, for its prominent theme, precise structure, clear appearance, are all considered to be with the same value as the "Yang liuqing New Year pictures of Tianjing"; "Weifang New Year pictures of Shandong"; "Tao-



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huawu New Year pictures of Jiangsu"; "Mianzhu New Year pictures of Sichuan"; "Zhuxianzhen New Year pictures of Henan".

Because "Wu Qiang" New Year pictures has the special style and sect, State Department approved to establish an agency for "Wu Qiang" New Year pictures in October 1983, and it was authorized with the independent publication right. In order to extend the production, improve quantity, the agency added more equipment, such as the single color textile machine, dual color textile machine and the open printing machine etc. Besides traditional skills, it also adopts the new technique and craft, expands the products of calendar paintings, covering screen, etc. The number of species is more than 100 kinds, the total production reaches the level of 10 million. They are not only sold in Many Provinces, cities and autonomous regions at home, also in Japan, the United States, the Western Europe and countries in Southeast Asia.



## 武强年画
## "Wu Qiang" New Year Pictures

武强年画始见于明朝永乐年间,清乾隆至嘉庆(1611～1820)年间进入全盛时期。

武强年画具有浓郁的民间生活气息和强烈的民间艺术色彩,从设计、绘图、刻版、印刷都出自民间艺人之手。艺人们通过丰富的想象,巧妙的构思,使画面造型优美,布局丰满匀称,线条挺拔简练,色彩鲜艳明亮。比如"虎",就是艺人们从周代画虎于门以驱邪祈安的习俗沿袭下来的,其造型朴素、有趣,同民间儿童玩的布老虎一样,威猛而不凶恶,生动可爱,是理想化了的艺术形象。

传统的武强年画,其题材多为气氛热烈,符合劳动人民祈求人寿年丰、大吉大利的心理,表达的是人们热切的希冀和愿望,像"五谷丰登"、"福禄寿"、"年年如意"等,都是武强年画的主要内容。它采取象征、比拟等手法,表达出民间艺术特有的浪漫色彩。如:画一只喜鹊站在梅花枝上,则取名"喜上眉(梅)梢";荷塘里一枝出水芙蓉,再画一条金丝鲤鱼,就取名"连(莲)年有余(鱼)"等等,都是通过画面的物来象征寓意吉祥的内容。

但是,武强年画更多的是采用连环画形式,即一张纸印多幅画,表达一个故事,



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此类作品常取自传统的戏曲故事，如《三国演义》、《西游记》、《杨家将》、《呼家将》等。这种画人物突出，眉目清秀，体态传神，不仅给人以艺术享受，而且使人从完整的故事中受到启示和教益。

从刻版上来说，武强年画以阳刻为主，兼施阴刻，运用黑白对比的手法，发挥出木刻刀韵的效果。在着色上，以大红大绿为主，色彩强烈、鲜明，风格独特。在历次鉴赏会上，国内外美术界无不认为，武强年画主题突出，结构严谨，画面清晰，线条粗犷，人物形象健美，画上体态传神，堪与天津杨柳青年画、山东潍坊年画、江苏桃花坞年画、四川绵竹年画、河南朱仙镇年画相媲美。

由于武强年画具有自己独特的风格和流派，1983 年 10 月国务院文化部批准成立了“武强年画社”，并授予独立的出版权。为扩大生产规模，提高质量，该画社在继承传统的基础上，对设备和印刷技术进行了改造，增添了单色机、双色机、全开印刷机等，除保存传统的本版印刷和丝漏印刷外，还采取新技术、新工艺，从事木版年画胶印和胶印年历画、中堂、挂历等，品种达 100 多个，年产和销售量均在 1000 万张（册）以上，不仅销往全国许多个省、市、自治区，还远销日本、美国、西欧和东南亚各国。

## 邮票满载中国风
## Stamps of Chinese New Year




Spring celebration stamps with thick Chinese characteristics usually borrow the arts from folk New Year Pictures, paper-cutting and shadow play to depict the exciting scenes during the Spring Festival, such as pasting Spring couplets, playing fireworks, lanterns, dragon lanterns, playing drums and making dumpling etc. This kind of stamps appeared early in China. In 1963, a series of 54 stamps depicting children enjoying gourmet, lion dances, paper wind-



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mills, new year's fair, red lanterns, and so on.

Paper-cut art represents one of Chinese brilliant traditional arts. It can be seen in many stamps. Zodiac stamps issued in 1993 and 1997 are some of the examples. The original artists of these two products were two village women. Their arts represented vivid rural life style of ordinary people with life as art source, no kestraint of tradition and exaggeration.

The Postal Bureau of China issued another set of Chinese New Year stamps on January 29, 2000. It consisted of three sheets, namely Welcome to the New Year, on which a scene of cutting and pasting window decoration paper-cut is, Farewell to the Old, on which people play fireworks, and Celebration All Around with a picture of playing *yangge* and dragon lanterns. Strong festival sentiments were depicted on the stamps.



## 邮票满载中国风
## Stamps of Chinese New Year

带有浓郁中国特色的春节邮票，一般多为借鉴民间年画、剪纸及皮影戏等多种艺术形式，摹绘出我国春节期间贴春联、放鞭炮、点花灯、舞龙灯、打手鼓、合家团圆包饺子等喜庆场面。在我国邮票上表现春节内容其实早就有之。如1963年发行的特54儿童邮票中，孩子吃糖葫芦、举风车、挂大刀都是春节庙会上常见的场景。

剪纸艺术是美术百花园中富有生活气息和民族特色的奇葩。丰富而珍贵的民间艺术资源。也为邮票设计提供了丰富多采的素材。生肖邮票中，1993-1《癸酉年》和1997-1《丁丑年》的第一枚都直接取材于民间剪纸。两位原作者都是普通农村妇女，源于生活，不拘传统，形象刻画夸张传神、生动自然、风格纯朴，具有十足的民间气息。

国家邮政局于2000年1月29日发行了2000-2《春节》邮票一套3+1枚，依次为"迎新春"，图案为剪贴新年窗花；"辞旧岁"，图案为过年放爆竹；"闹社火"，图案为扭秧歌舞龙灯。



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# 世界杰出艺术家——徐悲鸿
# The World Famous Artist —Xu Beihong

Xu Beihong is a painter and arts educator, who was born in Yixing of Jiangsu Province. He learnt poetry and painting from his father Xu Dazhang when he was a boy. In 1916, he entered France department in Shanghai Fudan University, during this period he did part-time jobs and at the same time studied sketch for himself. Xu Beihong studied art in Japan in 1917, and went back home not for a long time. Then he worked as a tutor in Paint Skill Research Committee Beijing University. In 1923, he entered Paris State-run Art School, where he studied oil painting, sketch, and also he visited other European countries to observe and emulate and study the art works. He went back home in 1927, and then he successively held the post of director in Shanghai Southern Country Art College. From the year of 1933, he held Chinese exhibition and personal exhibition in France, Belgium, Italy, England, Germany and the Soviet union.



After the eruption of the Anti-Japanese War, Xu Beihong held art exhibition for charity sales in Hongkong, Singapore and India to support the Anti-Japanese War. He then held the post of Chairman in Chinese National Artists Association (the modern Chinese Artist Association), and the leader of Center Art College. For painting, Xu Beihong advocated realistic art, he stressed to paint the reality and promoted to learn from the Nature. He said "one should describe everything in detail so that he could reach the depth." He opposed to follow the beaten track and advocated to incorporate things of different nature. For Chinese traditional art, he advocated "to hold the good ancient method, to carry on the dying, to correct the



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wrong, to add to the insufficient and absorb the Western painting if they are suitable." He was good at sketch, oil painting and Chinese traditional painting. Most of his sketches are figures and portraiture with concise and exact modeling, which accented on the combination of the lines and space. His oil paintings are about the figures and the scenery, these works embodied his patriotic and humanist thoughts. And he merged Western art skills his traditional Chinese paintings, which makes his paintings unique. And these paintings are mainly about persons, flowers and birds, the animals, mountains and waters and especially the horses, which express the spirit of the Chinese people who are persistent and progressing all the time.

He had pursued the work of art education for a long time, and cultivated a large group of artists. His masterpieces are "*Tian Heng and His Five Hundred Soldiers*", "*Spring Rain of Lijiang*", "*Early Morning Music*", "*The Picture of Tygor*" and "*The Running Horses*" and so on. He had published many kinds of volumes about paintings and research work. Xu Beihong died on September 26, 1953 in Beijing. After his death, the authority built up Xu Beihong Memorial to have central preservation and exhibition of his works.

## 世界杰出艺术家——徐悲鸿
## The World Famous Artist —Xu Beihong

徐悲鸿是画家,美术教育家。江苏宜兴人。自幼随父徐达章学习诗文书画。1916年入上海复旦大学法文系,半工半读,并自修素描。1917年留学日本学习美术,不久回国,任北京大学画法研究会导师。1919年赴法国留学,1923年入巴黎国立美术学校。学习油画、素描,并游历西欧诸国,观摩、研究美术作品。1927年回国,先后任上海南国艺术学院美术系主任、中央大学艺术系教授、北京大学艺术学院院长。1933年起,先后在法国、比利时、意大利、英国、德国及苏联举办中国美术展览及个人画展。

抗日战争爆发后,在香港、新加坡及印度举办义卖画展,宣传支援抗日。抗日战争结束后重返中央大学艺术系任教。中华人民共和国建立后任中华全国美术工作者协会(今中国美术家协会)主席、中央美术学院院长等职。在绘画上,徐悲鸿主



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张现实主义美术，强调写实，提倡师法造化。“尽精微、致广大”。反对因循守旧，注重兼收并蓄，对中国画主张“古法之佳者守之，垂绝者继之，不佳者改之，未足者增之，西方绘画可采入者融之”。擅长素描、油画、中国画。其素描多作人物、肖像，造型精练、准确，注重线与面的结合；油画长于人物、风景，作品体现了爱国主义和人道主义思想；中国画则融西方艺术手法于中国传统艺术之中，别具一格。兼工人物、花鸟、走兽、山水，尤善画马，有关马的作品表现了中华民族坚忍不拔的进取精神。

他长期从事美术教育，教学上主张严格的基本功训练和现实主义的创作思想，培养了一大批美术人材。代表作有：油画《田横五百壮士》、《漓江春雨》、《晨曲》、《泰戈尔像》、《奔马》等，并有多种画集、研究文集出版。著有《徐悲鸿艺术文集》等。1953 年 9 月 26 日卒于北京。逝世后，北京建有徐悲鸿纪念馆，集中保存、展出其作品。



## 徐悲鸿的马
## Xu Beihong's Horses

In China, the name of the painter Xu Beihong is almost known to every one. The most important reason is that he was skillful in painting horses.

In the history of Chinese painting there have been groups of roaring horses. There had been horse images on the brick relieve and stone relieves in the Han Dynasty. While the great masters Cao Ba in the Tang Dynasty and Li Gonglin in the Song Dynasty brought the painting of the horses to the peak in the history of painting.

The paintings of horses made by Xu Beihong are unique. All of the horses in his paintings whether they are running, standing, drinking or in group are filled with strong vigor of life. In 1930s, Mr Xu's ink washed running horses are out of fetters and stubborn. They let off his discontent and excavated nation's spirit. The romantic and imagined passion is carried through the realistical figures.

Xu Beihong loved painting horses. But he loved painting the wild horses unlike the ancient artists who liked painting pummeled horses. He liked the makings of the wild horses that are free and bold, these are easy for him to express his feel-



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ings. His horses have hardly saddles and no reins on. In this way the horses look very magnificent and handsome from the appearance and the artist has mastered the wild nature of the horses exactly. Mr. Xu Beihong said once, "The greatest achievement is to describe the nature of everything."



Xu Beihong was good at painting the horses because he was very familiar to the horses' structure and habit, and this is particularly embodied in the details of the painting. All of the horses in his paintings have big nostrils because he thought the horses with big nostrils would have a big vital lung capacity, so that they could run powerfully and for a longer time. The legs of the horses are contrasting longer in proportion of the horses for he thought the legs and the hooves were the tools for the horses to run and the horses with longer legs could run faster.

He once said it was more difficult to paint the hooves of the horses than the women's high-heeled shoes because the hooves were the center of power and center of gravity and the key part of movement and stillness. While the waving mane and the tails are the charm of coupling the hardness and softness. So he thought an excessive soft brush could not express the sense of reality and power of the mane points. And therefore he often used hard brush to paint the mane's points with swift movements to make the very points of the manes clear and have the sense of beauty.

Xu Beihong's running horses are stubborn, intractable and unrestrained and always make people soul-stirring. They are romantic in realism. The horses are not only the symbolization of the artist's painting style, but also a kind pursue for a spirit and an ode to the freedom and passion.



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# 徐悲鸿的马
# Xu Beihong's Horses

在中国，画家徐悲鸿的名字，几乎家喻户晓，原因是他善于画马。

马在中国绘画史里曾经一群又一群地奔鸣不已。汉代的画像砖和画像石上已有马的形象了，而唐人曹霸，宋人李公麟等大师将“马”带入绘画史的高峰。

徐悲鸿的马，独辟蹊径，无论奔马、立马、走马、饮马、群马，都赋予了充沛的生命力。上世纪30年代，徐悲鸿先生所作水墨奔马，无羁绊，尚桀骜，发胸中之情怀，掘民族之精神，在写实的形体中充满着浪漫的遐想和激情。

徐悲鸿喜欢画马，但不像古人那样热衷于画鞍马，他喜欢画野马，喜欢野马的自由和那豪放不羁的气质，更便于抒发自己的情怀。他画中的马几乎都没有马鞍，没有缰绳，这样的考虑不仅从外形显出马的神骏和壮美，更是非常到位地把握住了一种自然的野性。徐悲鸿先生总结说：“美术之大道，在追索自然”。

徐悲鸿善于画马，对马的结构和习性都非常熟悉，尤其表现在对细节的描绘上。他所画的马，鼻孔都特别大，他认为鼻孔大的马，肺活量也会相对较大，跑起来才会有力而且耐久；马腿的比例，相对稍长，徐悲鸿认为腿和蹄是马奔跑的工具，长腿跑起来较快。

他曾说过，马蹄比女人的高跟鞋还难画。那是因为马蹄是力量与重心的集结所在，是动静灵活的关键；拂动的马鬃和马尾，表现出马的刚柔相济的魅力。徐悲鸿认为毛笔太软，画不出鬃尾的质感和劲力，所以他常用硬笔扫出鬃尾，使之纤毫毕露，而呈现出动力的美感。

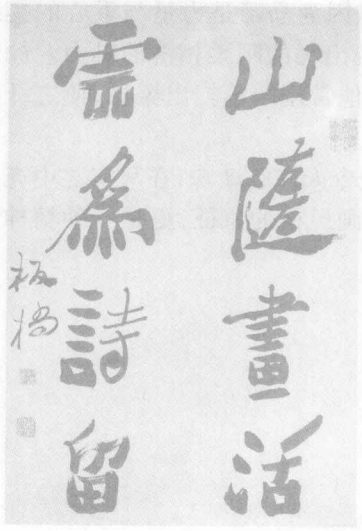
徐悲鸿所画的奔马，桀骜不凡，自由奔放，观之令人惊心动魄，在写实之中充满了浪漫主义的风格。画家不仅把骏马作为自己绘画风格的象征，更是一种精神的追求，是对自由和激情的赞美和讴歌。



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# 郑板桥书画艺术
# Zheng Banqiao's Paintings and Calligraphy

Zheng Bandqiao has another name Zheng Xie, styled himself Ke Rou, who was born in 1693 in Yangzhou, and died in 1765. Zhen Banqiao was born in a poor family and he had a very difficult life in his early ages. So he sold his paintings to make a living. He said, "Sell one hundred *qian* a day for ploughing; to discard poverty in the name of elegance." Later, with the help of his friend Cheng Yuchen, had the chance to study and visit many places and became a *xiucai* (one who passed the imperial examination at the county level in Ming and Qing dynasties) in the reign of Kangxi, a *Juren* (a successful candidate in the imperial examinations at the provincial level in the Ming and Qing dynasties) in the reign of Yongzheng, and a *Jinshi* (a successful candidate in the highest imperial examinations in Ming and Qing dynasties). When he was forty-nine, he got the post of county magistrate in Fan County in Shandong, five years later went to Wei County to take the same position. All these lasted twelve years. During these years, he was very kind to the masses. Once Shandong suffered a great natural disaster. In the terrible years of famine, he made every effort to require help from the government, and opened the granary to save the masses in Wei County. Therefore, he received great gratitude and respect from the masses. However, his deed offended his superior and the landlords, became he opened the granary without permission. Acting in collaboration, they lodged a false accusation against him of corruption by taking advantages of fighting against the disaster. The twelve-year official life, the dark and decadent reality made his dismiss from the office angrily when he was sixty years old.






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Zheng Banqiao had the support of the people because of his morality as an official and the quality of his paintings. When he left his office, he only had three donkeys, one was for himself, another for his books and ruanxian and the third one for his servant. It may be called "to have clean hands" and "only a person come and go." Because of his good deeds for the masses in county, when he left, everyone was reluctant to say good-bye. There were crowded people on the road and persuaded him to stay. Every family took picture of him in order to show respect to him. And they even built up a memorial temple for him who was living then.

After dismissing from office, Zheng Banqiao went back to Yangzhou in 1754 and lived a life he had had twenty years ago selling paintings again. Sometimes he visited outside. He reached a ripen period in his poems, writing and paintings, and it was in this period that he had composed many excellent works. In his later years, unfortunately he had no room to live, only had to live in the house of his friend Li Xian. Banqiao died on December 12, 1765 when he was seventy three, and he was buried in a village, Guanruan in the east of the town of Xinghua. The artistic achievement of Zheng Banqiao mainly embodied with poetry, writing, painting and seal. Zhang Weiping in the Qing Dynasty said in his "Songxuan Jottings": "Banqiao had three unique skills: painting, poetry and writing and then three 'trues' in the three unique skills: true atmosphere, true feelings and true interest."

## 郑板桥书画艺术
## Zheng Banqiao's Paintings and Calligraphy

郑燮,字克柔,号板桥,扬州府属兴化县人。生于清康熙三十二年(1693),卒于乾隆三十年(1765)。郑板桥幼年家贫,早年的生活十分贫寒,便在扬州以卖画为生。他自己说:"日卖百钱,以代耕稼;实救困贫,托名风雅"。后得友人程羽宸资助,才得到游历和读书机会,并应科举历经三代,成为康熙秀才,雍正举人、乾隆进士。49岁才出任山东范县知县,五年后调任潍县的知县(即七品县官),历时12年。在任期间,他对百姓关怀备至,有一年山东遭受严重自然灾荒,"十日卖一儿,五日卖一妇"的饥馑情景,他据理为民请命,力争赈济,并在潍县开仓捐廉,



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救济灾民，深得百姓的感戴。擅自开仓赈济，以及他的施政措施，得罪上司，遭到土豪劣绅的不满，他们便串通一气诬告其借救灾之机贪污舞弊。12 年的官场生活，目睹腐朽和黑暗，促使他 60 岁时愤而罢官。

郑板桥得人心，一在官品，二在画品。在他离职时，只有三条毛驴，一是他自己乘坐，二是驮他的书籍、阮琴，另外一头是他仆人骑的。可谓“两袖清风”、“一官归去来”。由于郑板桥对潍县人民做了一些好事，去官的这一天，百姓依依不舍，遮道挽留，家家画像以祀，并为建生祠。

罢官后，郑板桥于乾隆十九年(1754)仍回到扬州，重新过着他那“二十年前旧板桥”的卖画生活，并偶而出游，进入了他的诗、书、画创作的成熟期。他的许多优秀作品，就是在这个时期创作出来的。到了晚年，生活竟无立锥之地，只好寄居在同乡画友李鲜家里。乾隆三十年(1765)12 月 12 日，板桥与世长辞，终年 73 岁。葬于兴化县城东管阮庄。郑板桥的艺术成就，主要表现在诗、书、画、印几方面。清·张维屏《松轩随笔》说：“板桥太令有三绝，曰画、曰诗、曰书；三绝之中有三真，曰真气、曰真意、曰真趣。”



## 江南第一风流才子——唐伯虎
## The First Gallant Young Scholar in the South of the Yangtze River —Tang Bohu

Tang Yin (1470 ~ 1523) with the style Bohu or Ziwei, who had another name Liurujushi and Taohuaanzhu etc., had the elegant name “the most talented and romantic scholar in the South of the Yangtze River” and he was born in Suzhou. He was a famous painter, calligrapher and writer in the Ming Dynasty. His paintings are as good as those of Shen Shitian, Wen Zhengming, and Qiu Ying and they were called “the four artists in Ming”. His poems are the best of the four young scholars in the South of the Yangtze River together with Wen Zhengming, Zhu Yunming and Xu Zhenqing, together they were titled“four talents in the South of the Yangtze River”and Tang Bohu ranked first.

Tang Yin was very clever when he was very young and he had read quite a lot



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of historical books. He loved painting. When he was a little older, he learned from the famous painter Zhou Chen and then learned together with Wen Zhengming from Zhou Chen. When he was sixteen years old he took part in the first imperial examination without a *xiucai* degree. He was the first placer after examination in the county, prefecture and academy. In the 11th year of Hongzhi in the Ming Dynasty he went to Nanjing to take part in the provincial examination and he got the title *jieyuan* with the highest mark. The following year he took part in the imperial examination to the capital and he was considered to be involved in the bribery of Cheng Minzheng and was banished to Zhejiang. Tang Yin felt shy and refused to take the office. He returned home and was indulged in drink. He was proud and aloof.



He began his "great thousand-*li* travel" when he was 31 years old. He had visited seven Provinces of Jiangsu, Zhejiang, Anhui, Hunan, Guangxi, Fujian and Jiangxi. When he was very poor he had to sell his paintings in order to survive. He was good at painting the landscape and the traditional figures, especially the ladies, being delicate and careful, natural and free. The Paintings of Tang Bohu are worshiped by the later generations. His paintings which were handed down to the later generations are "*Thinking while Returning on a Donkey*", "*Fans in Autumn Wind*", and "*Sounds of Pines on Mountainous Road*" and so on. He had a collection of his poems and proses in "*The Complete Works of Liurujushi.*"

In the fourth year of (1509) Zhengde in the Ming Dynasty, Tang Yin built his Peach-Flower House on the remained garden of Zhang Zhuangjian in Song in the North of the city of Suzhou. For the later half of his life he had lived mainly in the "Peach-Flower House" and the most important works in his whole life were produced here. In his later years he felt empty and "he began to be a Buddhist and named himself Liuru." He was decadent and lost so he changed his house to hut. In the second year of Jiajing(1523) in the Ming Dynasty he died, then he was 54.



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# 江南第一风流才子——唐伯虎
# The First Gallant Young Scholar in the South of the Yangtze River —Tang Bohu

唐寅(1470～1523)字伯虎,又字子畏,别号六如居士、桃花庵主等,有"江南第一风流才子"之美称,苏州人。明代著名书画家、文学家。画与沈石田、文征明、仇英齐名,史称"明四家"。诗词曲赋与文征明、祝允明、徐祯卿并称"江南四大才子"(吴门四才子),位居江南四大才子之首。

唐寅自幼天资聪敏,熟读史籍。喜爱绘画,稍长拜名画家周臣为师,又与文征明同师沈周。16岁参加童生试,经县、府、院试,高中第一名。明弘治十一年赴南京乡试,中第一名解元。次年,唐寅进京会试,因涉嫌程敏政受贿案,贬谪往浙江为吏。唐寅耻不就官,归家后纵酒浇愁,傲世不羁。

唐寅31岁开始"千里壮游",足迹遍及江、浙、皖、湘、鄂、闵、赣七省,贫困之下以卖画为生。唐寅擅画山水,及工笔人物,尤其是仕女,笔法秀润缜密、潇洒飘逸。"唐画"为后世画家所宗。传世作品有《骑驴归思图》、《秋风纨扇图》、《山路松声图》等。诗词散文有《六如居士全集》。

明正德四年(1509年),唐寅在苏州城北的宋人章庄简废园址上筑室桃花坞,后半生主要生活在桃花坞,一生中的主要艺术作品也产生于此。唐寅晚年,精神空虚,"皈心佛乘,自号六如",思想趋向解脱颓唐,又将自己的屋舍改称为庵。明嘉靖二年(1523),唐寅去世,享年54岁。



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# Chapter 6 中国雕塑 Chinese Sculpture

## 雕塑 Sculpture



The art of sculpture in China has a long history, which can be traced to 4000 years B. C. The original status of the sculpture should begin with the stone implement and crockery in primeval age.

The fictile works found in Zhejiang Province were produced 7000 years ago. And their subjects are mainly focused on the mausoleum, religions, daily life and folk-custom.

The sculpture has different styles, such as round-sculpture, embossment, commemorative sculpture, desktop sculpture, architect sculpture and utensil sculpture. The materials used for sculpture are also abundant. Not only the copper, stone, brick, mud, argil can be used to sculpture, but also the wood, jade, tooth, bamboo and bone can be used.

### Glass Sculpture (Peking Glass)

We mix two different color glasses together when they were melt under high temperature. Then carve the beautiful patterns and grind it until it became the art piece. This skill has lasted for over 300 years since it was invented.



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## Core Sculpture

The material of this sculpture is all kinds of cores. The master can carve the pattern of man, animal, landscape, pavilion, and building on a very small core. The procedures of this are very complex. The main tools include filling, chisel, drilling. As the limitation of shape of the material, we can only use solid or embossment art style. And we must make full use of the shape and texture. And the skill of core sculpture has developed very well till 14th, century.

## Bone Sculpture (Bone Carving)

We use the animal bones as the material of art creating. It is an art form that between the painting and carving. The techniques such as round-sculpture, embossment can be used in Bone sculpture. Bone sculpture has begun its long history since primeval society.

## Copper Sculpture (use Copper as the material of sculpture)

This sculpture form is closely related to the culture of the copper in China. And the copper cultural relics of different ages are the crystal of history and accomplishment of ancient people. Bronze utensil culture was at the height of splendor in 1600s B. C. in China. And the manufacture skill is at the top of the world. Also the copper utensils are widely used in China. China ancient copper utensils culture is the important part of the world art history.

## Wood Sculpture

Wood sculpture is carving the wood material, such as the tree roots or trunks. It is the main stream of the traditional sculpture arts. The type of the wood usually is the one that is hard and less distortion. The types of the wood sculpture are diverse and widespread. And the craft-wood sculpture is the elife of the sculpture. The original work is usually carved by experienced master. Then the worker will copy this masterpiece again and again. The Artistic wood sculpture needs the masters to finish all the works by themselves.

## Jade Sculptures

Just as its name, jade sculpture needs the jades as the material to be carved. It also has a long history of more than 8000 years. China is abundant in jade. The skill of jade sculpture is well developed in China for a long time. It has a well designed process and skill. The purity and hardness of the jade are often used to symbolize the beautiful things in ancient China.



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## Egg Carving

We can carve the beautiful pictures on the eggshells. This sculpture needs painting and carving skills. Egg carving consists of embossment and mini carving forms. And egg carving has a high requirement on the eggshells. All the carving works need cleaning, drying, painting, carving, colored-drawing, decoration and packing.

## Bamboo Sculpture

The bamboo can be used as the material of carving. We can carve the words and drawings on the bamboo utensils and roots. The bamboo utensils are firstly used in China. Bamboo weapons and books in the 8th century BC are the source of the Bamboo carving. In 5th century A. D. , the bamboo carving became one of the arts step by step. And it flourished in 14th century AD and left its great marking on China history.

## Stone Carving

Stone carving is using the stone as the material to carve. The earliest work we have has a history of over 7,000 years. China is abundant in stone resources, which make the stone carving diverse and colorful. The process of stone carving includes design, carving, tray-making, making wax, which can help to make a rough stone into a beautiful art crafts.

## Glaze Carving

Glaze carving is making the flowers, bamboos, grass, animals or other contents carved on the molding glass utensils. Then the glass utensils became the art crafts. Glaze making began from the royal in the Qing Dynasty in China. The manufacture methods include shade carving, multi-layer carving and solid carving.



# 雕塑
# Sculpture

中国的雕塑艺术,大致可以追溯至公元前4000年以上。最初的雕塑可以从原始社会的石器和陶器算起,这是中国雕塑的开始。

在中国浙江出土的陶塑作品,距今已有7000年的历史。中国古代雕塑题材主



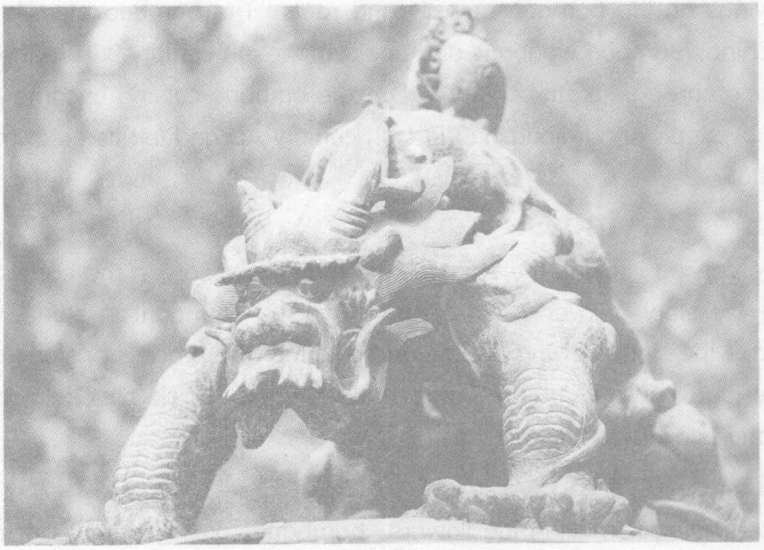
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要是陵墓雕塑、宗教雕塑和劳动生活及民俗雕塑。

艺术门类有圆雕、浮雕、纪念性雕塑、案头雕塑、建筑及器物装饰雕塑等。雕塑的材料丰富多彩，除了青铜、石、砖、泥、陶等材料外，还有木雕、玉雕、牙雕、竹雕、骨雕等。

## 玻璃雕刻

玻璃雕刻（国外称 Peking Glass），是将两种色料深浅各异的玻璃经高温熔合，采用雕花技术研磨出浮雕的图案，并剔除多余部分，精雕细磨而成的手工艺品。至今已有 300 多年的历史。



## 核雕

核雕，是在桃核、橄榄核、杏核等果核上，雕刻出各种人物、走兽、山水、楼、台、亭、阁等图像的一种民间微型雕刻工艺。核雕的工序繁复，主要工具为锉、凿、钻等。受果核本身的局限，一般都采用立雕、浮雕等工艺。雕刻时要充分利用果核的形状、麻纹、质地，因材施艺，精心布局。核雕在公元 14 世纪已达到了很高的水平。

## 骨雕

骨雕亦称“骨刻”，是指以动物骨骼为材料进行雕刻制作的艺术品。骨雕是介于绘画与雕刻的一种艺术，雕刻技法可分为浮雕、透雕和圆雕。骨雕的历史悠久，始于原始社会，至今仍保存有 6000 多年前的骨雕珍品。

## 铜雕

铜雕，是以铜为材料雕刻的工艺品。铜雕文化和中国铜文化的起源、发展有着密切联系，有着永恒的历史价值与艺术价值。从历代出土的铜文物可以看出，每一



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件作品都铭刻着古人精湛的铜雕技艺。公元前17世纪是中国青铜器的鼎盛时期，在技术上达到了当时的世界高峰。铜器的使用规模、铸造工艺、造型艺术等均没有能与中国古代铜器相比拟的，中国古代铜器在世界艺术史上占有独特地位。

## 木雕

木雕，是以各种木材及树根为材料进行雕刻的工艺，是传统雕刻工艺中的重要门类。木雕一般选用质地细密坚韧、不易变形的树种作材料雕刻而成。中国木雕种类繁多，遍布大江南北。在木雕艺术中，工艺木雕是雕刻艺术中的精华，一般是由经验丰富、技艺精湛的老艺人或工艺美术师设计、雕制，再由工艺娴熟的工人大量雕刻复制。而艺术木雕一般都是由作者一手设计制作而成的独件作品。

## 玉雕

玉雕，即在玉石上雕刻形象的工艺。它是一种古老的工艺品，已有8000多年的悠久历史。中国是世界上主要产玉国，蕴藏丰富。中国玉雕工艺源远流长，技法成熟，工序繁杂。玉色泽纯净、质地坚硬，中国古人常用玉比喻美好的事物。

## 蛋雕

蛋雕，即在禽类蛋壳上刻琢成画。它融绘画、雕刻于一体，用雕刻手法体现出绘画效果，蛋雕源于公元6世纪的彩蛋，蛋雕技法含有微雕、浮雕等传统雕刻工艺，蛋雕作品不染任何颜料，完全依赖蛋壳本色。蛋雕制作首先要选择光泽好、不变形的禽鸟蛋，然后经过抽空、清洗、消毒、阴干、绘画、雕刻、彩绘、装饰、包装等工序。

## 竹雕

竹雕，是在竹制的器物上雕刻多种装饰图案和文字，或用竹根雕刻成各种陈设摆件。中国是世界上最早使用竹制品的国家，竹雕工艺历史悠久，远古的精巧兵器、公元前8世纪的简书，都是竹雕的前身。公元5世纪，竹雕逐渐成为一种艺术。公元14世纪，竹雕大盛，竹雕工艺发展到空前的鼎盛阶段，在历史上留下了辉煌的一页。

## 石雕

石雕，就是以各类石料为原材料制成的民间工艺品。中国石雕艺术有悠久的历史，至今仍保留有7000多年前的石雕作品。中国石材资源丰富，石雕品种繁多，色泽纹理绚丽多彩。小型石雕多选用青田石、寿山石等颜色丰富的石料。石雕艺人用雕刀、凿子、车钻、刺条等工具，经过设计、打坯、雕刻、配垫、上腊等工序把一块块石头变成精美的工艺品。

## 琉璃雕刻

琉璃雕刻是在成型的玻璃制品上，根据需要施以雕刻，或花竹美草，或珍禽异兽，或亭台殿宇，或人物故事，使之成为更加精美的艺术品。琉璃俗称烧料，套色琉璃称为套料。我国的套料雕刻，始于清朝康熙年间的宫廷琉璃作坊。作品以其加



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工制品的技艺、造型规格不同，可分为阴刻花、套料雕刻和立体雕刻三类。

## 泥塑
## Clay Modeling

Clay modeling is a folk art popular in both rural and urban areas. Coloured clay figures are put on sale everywhere in the Spring Festival and other traditional Chinese festivals. Today workshops and enterprises have been established specializing in this kind of folk art. There are even research groups in some institutes of arts and crafts. The clay modeling of Beijing, Tianjin, Jiangsu and Wuxi have their own styles and characteristics.

In Tianjin, everybody knows the name "Ni Ren Zhang" ("Clay-Figurine" Zhang). Traditionally, clay modeling was only a source of children's toys, but thanks to the efforts of "Clay Figurine" Zhang, clay modeling has become a kind of respectable art, and some of his products are among the treasures in Beijing's museums and the China Art Gallery. The name "Clay-Figurine" Zhang is used to refer to Zhang Mingshan (1826～1906) who was the first person to make coloured clay figurines in Tianjin. He transformed clay modeling into an art. People later began to use this name to refer to the Zhang family. Now people sometimes use it to refer to the workshop which was set up in 1959 and which has more than forty craftsmen whose surnames are not Zhang.



Tianjin clay figurine is characterized by a sense of motion. All the figures look vivid and lifelike. Some of the themes are taken from legends and myths while others are taken from everyday life.

Now, Zhang Naiying, the fifth generation of the Zhang family, has made a



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breakthrough. He has combined clay modeling and modern sculpture to create eighty coloured clay Figurine based on the characters in the novel *Outlaws of the Marsh*. All the figurines are only a few centimetres in height, but each has its unique posture, clothing, and facial expression.

Clay figurines have been popular in Wuxi, Jiangsu Province, for more than six hundred years. Today multi-coloured clay figurine made in Wuxi stand on desks or in shops around the world. They are called Ah Fu. "Fu" in Chinese means fortune and "Ah" is a meaningless auxiliary sound. The name was first used by local people to describe innocent children. Now it refers to all clay figurines made in Wuxi, especially those made at the Wuxi Clay Figurine Mill. Today Ah Fu comes in more than a hundred designs: children in various postures, Lao Shouxing (an old man of longevity), historical and legendary figures, and animals of all kinds. All these clay figurines are made of dark clay from the foot of the Hui Hills near the city of Wuxi.

The products of the Wuxi Clay Figurine Mill enjoy a wide market. Ah Fu figurines are sold not only in Wuxi but also in shops in more than fifty countries. Businessmen from the United States, Canada, Japan, Eastern Europe and Southeast Asia buy wholesale from the mill. The mill pays great attention to training young apprentices. The young people are assigned to a master craftsman. New recruits have to spend all their time learning the basic skills, and at the same time, take related cultural courses. Now the former apprentices have become the main force in the mill. Many of them have gone abroad to demonstrate their clay modeling skills.

## 泥塑
## Clay Modeling

不论城市或者乡村，泥塑都是一种很流行的民间艺术，在春节或者其他传统节日里，到处都可以买到彩色的泥塑。今天，专门研究这种民间艺术的工厂和企业鳞次栉比，甚至到处还出现了专门的研究小组，北京、天津、江苏和无锡的泥塑形成了各自独特的风格。

在天津，所有的人都知道有"泥人张"（张姓做泥人的人）。传统的泥人只是小孩子的玩意儿，但是，多亏了"泥人张"的努力，泥塑已经成为一种艺术，并且"泥人

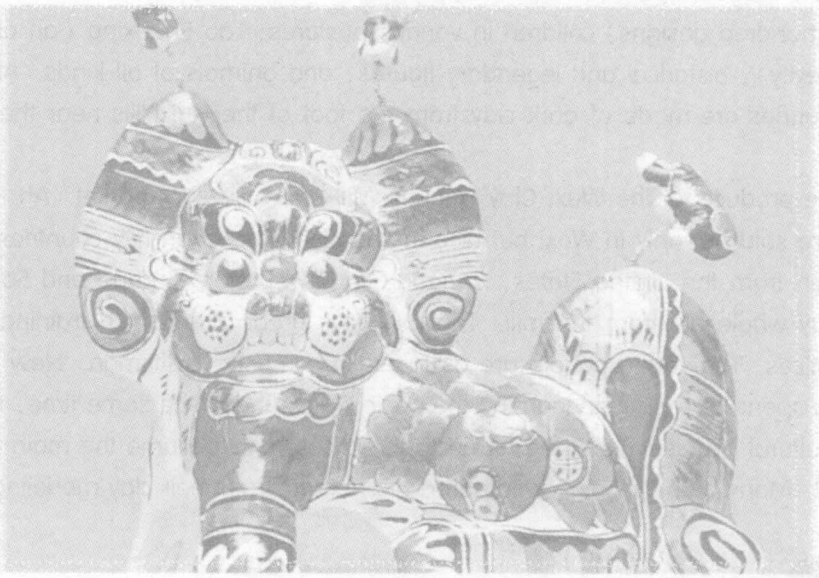


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张”的一些作品已经收藏在北京博物馆和中国美术馆里了。张明山(1826～1906)是第一个在天津做出彩色泥人的人,所以被冠以“泥人张”的雅号,他将泥塑改变成为一种艺术,后来人们就将名字用到了张姓的家族。现在,人们有些时候还将这个名字指代一个始建于1959年,现今已经有40多个非张姓技工的工厂。

天津的泥塑多模仿日常生活中人们的动作,所有的泥塑都栩栩如生、精致逼人,也有些来源于想象和神话。

现在,张乃英——张家50年代的传人,有了新的突破,他将泥塑和现代雕塑艺术有机地结合在一起,创作出了小说《水浒传》里的人物造型。所有的塑像都只有几公分高,但他们的面部表情、肢体语言和衣着打扮都各不相同。



同样泥塑在江苏省的无锡市也很受欢迎,无锡泥人迄今已经有600多年了。今天,全世界很多的桌子上或者橱窗里都已经有了无锡出产的塑像。它们被称为“阿福”,“福”在中文里的意思是运气、福气。“阿”仅仅是一个没有什么特别意义的语气助词,这个名字是当地人首先用在天真无邪的小孩子身上的,现在它是所有无锡生产的塑像的代名词,尤其是无锡泥人制品厂生产的产品,现在,阿福有多达上百种形态各异的造型,憨态可掬的孩子们,老寿星(长寿的老年人),历史和想象中的人物以及各种各样的动物。所有的这些作品都是由从无锡市旁的惠山脚下采来的黑泥制作而成的。

无锡泥人制品厂的产品拥有广阔的市场,“阿福”泥人,不仅仅在无锡,在全世界50多个国家的商店里均有销售。美国、加拿大、日本、东欧以及东南亚的商人都在该厂批发泥人。工厂还很注意培养年轻一代学艺,每一名青年都跟随一名手艺



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精湛的老艺人学艺。新学员用大部分的时间学习基础技能，同时，他们又学习些文化知识。现在，工厂里新成长起来的一批青年已经成为厂里的主力军，不少人还到海内外的各种场合展示他们的泥塑技艺！

# 泥塑简介及制作方法
# Brief Introduction of Clay Sculpture and the Methods of Crafting

## Brief Introduction of Clay Sculpture

Clay sculpture, with local name called "patterned sculpture" is a traditional craft in China. First, put some cotton fiber into prepared clay soil, then stir them to mix evenly; next, make rough sculpture with your hands; and then dry and apply base powder on the rough sculpture; finally, paint the clay sculpture.

The folk custom, like making funerary figures, making worshipped Buddha and making Fancy Toys is the main factor which promotes the development of this art of clay sculpture in China. Back to Tang and Song dynasties, the art was in its full swing. There were famous clay Buddha and clay maid of Honor of Dunhuang Mogo Grottoes in Gansu Province and of Jindiao, Taiyuan city, Shanxi Province respectively. Later, in the Qing Dynasty, two famous schools were formed in north and south. The "craftsman Zhang" in Tianjin and his family handed down this craftsmanship from generation to generation. Their works, following "describe as it is" as specialty, stressed "the Resembling of the real person" from vivid patterned statue to delicate facial expression and to decorated color. His son, Zhang Zhaorong and grandson, Zhang Jingju, took over the craftsmanship from their forefathers, devote themselves into the art of Chinese patterned sculpture and contributed a lot. Then we mention another school, "Huishan". "Huishan" clay sculpture can be divided into two parts. One was "clay Fancy Toys", which refered for children to play with. These toys were rich in flavour of rural life. Their patterns were vivid and enthusiastic and creative. The other was "Drama Character Statue", which was mainly to make the characters from traditional dramas or operas. These stat-



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ues were rich in the specialty of "Jiangnan". Their appearances were exquisite, the patterns were properly exaggersted; the expressions were skillful; and painting was pure and meaningful. Nowadays, there are many famous craftsmen in this school such as Hu Xinming, Wang Zhongfu, and Yu Qingcheng. Besides, there are many other important places which are well-known for their clay sculpture such as Fengxiang in Shaanxi Province, Baigouhe in Hebei Province, and Huqiu in Suzhou city.

## The Methods of Crafting

The clay sculpture crafts is simple, but it needs some skills. Without the skills, your work would not be so good. It is easy to crack and the color is dim. The skills are as follows:

## Choice of the Proper Soil

It is very important to choose the proper clay soil. The stickier, the better. After you have chosen the right clay you should smash the big block and put some water in before you make them evenly to meet each other, and till the soil is soft enough.

## Making "Rough Sculpture"

According to your draft or composition in your mind, you can start to make the clay sculpture. You should make the details vividly and responsible for the character's status. Be careful in the process and try to make it easy for next step.

## Drying in Shade

You should dry the rough sculpture in shade. Don't put it in the sun.



## Applying Base Powder

Apply the base powder (a kind of white pigment) on the dried sculpture.

## Painting and Patterning it

You should paint according to the character of the sculpture. Pay attention to the color combining and harmonizing. If you like, after the sculpture dried, you can paint light lacquer on the surface to protect the color of work as well as make it shining brightly.



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# 泥塑简介及制作方法
# Brief Introduction of Clay Sculpture and the Methods of Crafting

## 泥塑简介

泥塑俗称“彩塑”。中国民间传统的一种雕塑工艺品。制作方法是在黏土里掺入少许棉花纤维，捣匀后，捏制成各种人物泥坯，经阴干，涂上底粉，再施彩绘。

做泥人殉葬，做佛像膜拜，做“耍货”玩赏的民间风俗，是中国泥塑艺术得以发展的主要原因。至唐宋时代，泥塑艺术发展到盛期，著名泥塑有甘肃敦煌莫高窟的菩萨，山西太原晋祠的宫女等。至清代，泥塑形成南北两著名流派：北方有天津“泥人张”，南方有无锡惠山泥人。“泥人张”指天津泥人张长林，是捏塑世家张明山的后代，作品以写实为特色，人物造型，音容笑貌，色彩装饰，无不强调一个“像”字。其子张兆荣、孙张景桔继承祖业，为中国彩塑艺术作出贡献。惠山泥人又可分两类：一类“泥耍货”供儿童玩耍。其造型丰满活泼、浑厚简练，色彩明朗热烈，富有浓厚的乡土气息。另一类为“手捏戏文”，主要塑造戏曲人物。这类泥人很注意神态刻画，造型适当夸张，表现技法精练，色彩纯朴、深厚，实有江南地方特色。现代著名艺人有胡新明、王忠富、于庆成等人。此外，陕西凤翔、河北白沟河、苏州虎丘等地亦为著名的民间泥塑重要产区。

## 制作方法

泥塑的制作方法比较简单，但需要有一些技巧，否则制作出来的泥塑作品容易干裂，没有色泽，不会有很好的艺术效果。

### （1）选择合适的泥土

在选择泥土上一定要用上好的泥土，黏性好的为佳。然后将其捣碎并且加入适当的水进行揉捏直至柔软。

### （2）捏制胚胎

根据草稿或自己的创作构思，捏制胚胎。捏制时要细心，注意所要创造物体本身的特征，把一些细节都要捏制出来，便于后面操作。

### （3）阴干

将捏制好的胚胎放在阴凉处阴干，不能曝晒在阳光下。



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### (4)上底粉

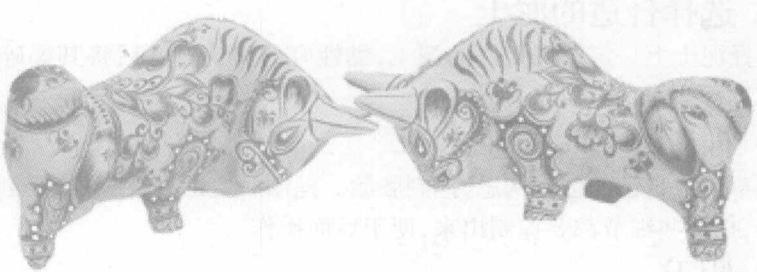
在晒干的胚胎上涂上底粉(白色颜料)。

### (5)施彩绘

根据所捏物体的本质特征上色,要注意颜色的搭配与和谐。也可以在颜料干了之后上一层清漆,起到保护作品的作用,另外也能使作品光新亮丽。

## 凤翔泥塑
## Fengxiang Clay Sculpture

Fengxiang patterned clay sculpture, which is called clay goods by local people, is a folk art in Fengxiang Country, Shaanxi Province. The clay craft in Fengxiang County, which was verified by the clay sculpture articles such as funerary clay figures, were discovered in ancient tombs of the Spring and Autumn Period and the Warring States as well as the Han Dynasty and the Tang Dynasty. In these years, the places where the patterned clay sculptures were produced are mainly distributed to Liiuying Village and around, Chengyuan Town. It is said that in the place six battallions troops were stationed in the Ming Dynasty; Later war ended and the soldiers became local inhabitants and some of them who had been clay craftsmen before served in army took the advantage of the local clay soil called "Banban Tu", picked up their craft to make clay sculptures and sold their works when "Temple Fairs" opened. People lived in neighbored area, bought the clayworks in order to pray for children, health of families, drive devils away, guard the house and bring happiness.





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Fengxiang patterned clay-sculpture has three styles: one is "Fancy Toys", which is always sculptures of animals, especially of "Twelve Animals" used to designate years; another is "Hanging Sheets", which contains "drama masks", lions and tigers and so on; the third is statue of human beings, who are always from our folk tales and historical stories.

Fengxiang has over 170 kinds of clay works, including huge "squatting Tiger sculpture" and "Tiger Face" sheet, as tall as half an adult person, and small sculptures like rabbits, lions only several inches tall. These clay articles are made of black clay soil, white powder, rubber gum, etc. The sculpture has its distinctive features in all kinds of folk clay sculptures throughout the country. Before 1960s, there were over 300 peasant families in Liuying Village and around, crafting the clay sculpture. But now, there are only several craftsmen devoting their spare time from farm work to create and produce sculptures, such as Hu Shen, Hu Xinming, Hu Yongxing, Han Suocun, and Du Yin.

Fengxiang clay sculptures are endowed with strong flavour of rural life and have drawn many experts' attention because of its great value of traditional culture, folk art and aesthetic research. However, under the influence of enterprise environment, that the market determines the output of clay sculptures articles makes the traditional clay sculptures nearly extinct, and the Fengxiang clay sculpture craftsmanship gradually loses its cultural essence and is varying continuously.

## 凤翔泥塑
## Fengxiang Clay Sculpture

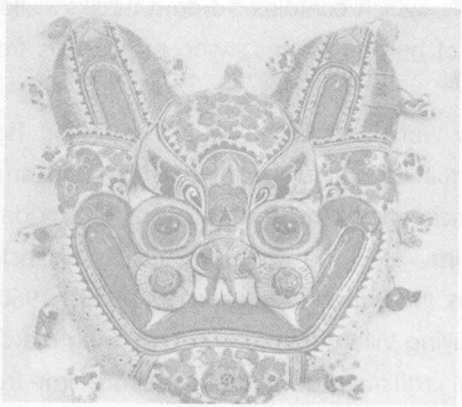
凤翔彩绘泥塑为陕西省凤翔县的一种民间美术，当地人称"泥货"。凤翔县位于关中平原西部，境内出土的春秋战国及汉唐墓葬中均有泥塑的陪葬陶俑，可见其泥塑工艺历史之久。近年来凤翔彩绘泥塑主要分布在城关镇六营村及周边地区，相传明代曾在此驻扎六营军队，后军士转为地方居民，其中部分人重操入伍前的陶瓷制作手艺，利用当地黏性很强的板板土，和泥捏塑泥人，制模做偶彩绘，然后到各大庙会出售。当地老乡购泥塑放在家里，用以祈子、护生、辟邪、镇宅、纳福。

凤翔彩绘泥塑有三大类型，一是泥玩具，以动物造型为主，多塑十二生肖形象；



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二是挂片，有脸谱、虎头、狮子头等；三是立人，主要为民间传说及历史故事中的人物造像。



凤翔泥塑共有170多个花色品种，其中有半人高的巨型蹲虎、虎挂脸，也有小到方寸的小兔、小狮；制作中使用黑黏土、大白粉、皮胶等，有模具定型，造型精练、夸张，装饰华美，色彩艳丽喜庆，形态稚拙可爱，在全国众多的民间泥塑中独树一帜。20世纪60年代前，六营村及周边村有300多户农家制作泥塑，现在只有胡深、胡新民、胡永兴、韩锁存、杜银等艺人利用农闲时从事泥塑创作与生产。

凤翔泥塑具有浓郁的乡土气息及较高的民俗文化、民间艺术和美学研究价值，深为有关专家所瞩目。但在商业环境的影响下，现在的凤翔泥塑艺人往往以销定产，一味迎合市场需要，这使得许多传统产品近于灭绝，也使得凤翔泥塑技艺逐步失去原有的文化内涵，不断发生变异。

## 彩塑分类
## The Classification of Painted Sculpture

### Round Sculpture

It is one of the painted Sculptures. These stereoscopic stare made of plastic earth are suitable for being watched from different angles. A lot of ancient statues of rock caves and temples are moulded with this method, such as Beicheng Kezier Rock Cave and Kuchedumu tuma Rock Cave in Xinjiang, Wenshu Mountain Rock Cave in Jiuquan, Tianti Mountain Rock Cave in Wuwei, Bingling Temple Rock Cave, Yongjing Maiji Mountain Rock Cave in Tianshui, Huayan Temple in Datong and so on. According to the different working processes, the round sculpture in Dunhuang Rock Cave can be divided into 3 kinds: (1) Small-sized sculptures were first made a general outline by paring the wood, then moulded the



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surface with thin mud of delicate quality. (2) Middle-sized sculptures, which were almost as tall as human beings, were first made the main structure by paring the logs according to the sculptures gesture. Some components such as the hands made of plank, fingers made of iron bars, arm made of the logs pared with tenors were all tied up by Jiji grail or the reed, then moulded the surface with mud. (3) Large-sized sculptures used no wooden skeleton. Before caved the rock cave, the embryo was reserved, then insert the stake into the holes preserved beforehand, at last mould the surface with the thin mud. The mud can be divided into 2 kinds: rough mud and thin mud. Rough mud was used to shape the main part while the thin mud was used to draw the surface, the clothes, faces, pendant and five organs with clear clay, filtered sand, linen or cotton. The round Sculptures in Dunhuang Rock Cave were used to mould the entities, such as the Buddha, Bodhisattva, Disciples, kings, Guards, Providing Bodhisattva. In the early times, there are round sculptures combined with the niche and the wall in Sixteen Countries and the Northern Dynasty. Some parts such as head, hats, clothes, scarves were finished by drawing on the wall and some were finished by moulding the shape of the cave. Most of the round sculptures in Sui, Tang, the Five Dynasties, Song, the Western Xia, and Yuan were placed on the big niches or altars. The Buddha, Bodhisattva, Disciple, kings, guards. Providing Bodnisattva, the Holy Beast left the wall completely, and has much more stereoscopic sense. By pinching, moulding, pasting, pressing, truncating, engraving and so on, people created concise sculpture outline of distinct features. Then by pointing, dyeing, painting, drawing, tracing and so on, people refined the surface to outstand the details in order to show the details and arrangement. The sculpture shape, the color and the picture around make a marmonious scene.



## Shade Sculpture

It is one of painted sculptures with the material of mud, sands and the wheat

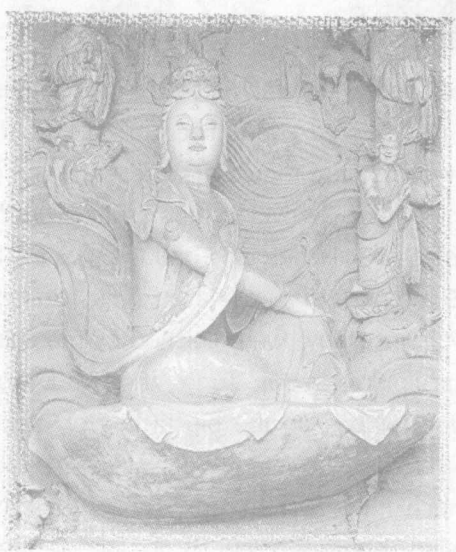


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straw stalk, people spread the color in the end onto the model. Usually they were stickled on the wall, directly makes the bulge wall surface high relief shape with the purpose to serve as a contract. The color of the sculpture conforms to the change that require balance, harmony with background and form unification. The material object such as the Maogao Caves of the Northern Dynasty, the Sui Dynasty's central tower, which was full of Buddha, Bodhisattva, Providing Bodhisattva, thousands Buddha, the Flying Apsaras, the Metaplasia, the Lotus Flower and so on. These kind of sculptures are mostly found in caves of NO. 259, 254, 251, 257, 260, 248, 435, 437, 288, 432, 442, 428, 290, 302, and 303. The small-sized picture of One Buddha and Two Bodhisattva Talking About the Cannon and a Small-sized Buddha sculpture in the Tang Dynasty Cave can be seen at NO. 215, 212, 220, 492 caves etc. In addition, the string of pearls, beads, some decorative items on the round sculpture all belongs to the shade sculpture that is moulded to stick to.

## Hang Sculpture

It is one of painted sculptures. Hangs insert on the painted mural. Mogao Cave has only one example in the No. 12 cave—Audiences Meet the Bodhisattva. This cave revolves the main sculpture in the niche, Sijia and the upper sculpture, Duobao, sitting together. On the wall beside the main sculpture, there are 12 Bodhisattva. The main sculpture used to support the two niches was caved according to "The Lotus Sutra Well up the Produce from the place", which says the multitudinous Bodhisattvas, Saying praise to Sijia and duohao. Now, there are only two main sculptures, others were ruined. Only some holes that are used to insert the sticks or sticks are left. The two Buddha were semi-naked with a costume covering their feet, bending to each other on the lustrum, bending to each other on the locus flower. The inside hand was put on the knee with palm upside, just like holding something. The outside palm was lost. Their faces looked outside, with hairs standing up. Their faces were quiet and sweet with the eyes looking down.





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# 彩塑分类
# The Classification of Painted Sculpture

## 圆塑

彩塑艺术之一。以可塑的泥土材料制作的、适宜于从不同角度观看的立体造像。古代许多石窟和寺庙的造像均用圆塑，如新疆的拜城克孜尔石窟、库车库木吐喇石窟、酒泉文殊山石窟、武威天梯山石窟、永靖炳灵寺石窟、天水麦积山石窟、山西大同华严寺等的造像。



敦煌石窟的圆塑制作分为三种：小型像用木料削制成造像的大体结构，表面塑以细质薄泥；与人等高的中型像以圆木根据造像动态扎制骨架，有的人体构件，如手掌以木板制作，手指以铁条制作，手臂以圆木削制成有榫的配件，上泥前用芨芨草或芦苇捆扎，然后表层敷泥塑制；大型像不用木质骨架，而是在开窟时，预留塑像石胎，在石胎上凿孔插桩，表层敷泥塑成。用泥分两种：粗泥，用澄板泥加麦秸塑制人物大样；细泥，用澄板泥、细沙、麻或棉花等材料塑人物的表层、衣褶、佩饰、五官等。敦煌石窟的圆塑多塑造各窟的佛、菩萨、弟子、天王、力士、供养菩萨等主体性造像。早期，十六国、北朝的圆塑与龛和壁结合为一体塑制的佛、菩萨、弟子像，身躯紧贴壁面，其头光、冠带、披巾部分，有的续之以壁面，以绘画手法完成，有的采用浮塑、模制手法制作。隋、唐、五代、宋、西夏、元的圆塑多在大型龛中和佛坛上，塑制的佛、菩萨、弟子、天王、力士、供养菩萨、天兽完全离开墙壁，更具独立性和立体感。圆塑以捏、塑、贴、压、削、刻等泥塑技法塑出简洁明快的形体，然后用点、染、刷、绘、描等绘画技法润饰表层，画出细节，体现质感。圆塑的造型、敷彩与四周壁画统一协调，互相辉映。

## 影塑

彩塑艺术之一。以泥、细砂和麦秸做材料，用泥制模具（泥范）翻制，表面经过



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处理，然后敷彩。通常背面粘贴于墙壁上，正面作凸起壁画较高的浮雕状，主要用以衬托主像圆塑。成群影塑的敷色，符合均衡、对比、变化的要求，与周围背景统一和谐，浑然一体。实物有莫高窟北朝、隋代中心塔柱窟粘贴于中心塔柱或四壁上部的佛、菩萨、供养菩萨、千佛、飞天、化生、莲花等，见于第 259、254、251、257、260、248、435、437、288、432、442、428、290、302、303 窟等；唐代洞窟粘贴的小型一佛二菩萨说法图、小型佛像等，见于第 215、212、220、492 窟等。此外，圆塑身躯上的璎珞、串珠，宝冠上的花饰等饰件，也均属模制粘贴的影塑。

### 悬塑

彩塑艺术之一。悬插在壁面上的彩塑。莫高窟仅有唐代第 27 窟壁面上的众赴会菩萨一例。此窟围绕正壁龛的主像圆塑和上方窟顶正披小龛的主像圆塑释迦、多宝并坐像，在两龛两侧和两龛之间的壁面上，悬塑赴会菩萨十二身，用以衬托上下两龛的主像圆塑内容据《法华经·从地涌出品》，谓众多菩萨从地涌出，在虚空中向七宝塔中并坐说法的释迦、多宝礼拜赞叹。现仅存上下两龛之间的两身悬塑，其余已毁，只留壁面上悬插过彩塑的圆孔或圆孔内的木桩。两悬塑赴会菩萨上身袒裸，长裙裹足，相对互跪于悬空的莲座上，内侧之手置膝上，掌心向上，似托物状，外侧手臂已残，脸部向外，云髻高耸，面容恬静，目光下视。

## 景泰蓝简介
## Brief Introduction of Cloisonné

The cloisonné is a kind of artwork and craftwork. The process of its facture is painting on a copper ware with colorful enamel, inlaying copper, silver or gold wire on the edge of the patterns, coalmining it and plating gold on the parts of surface where metal is uncovered. This craftwork is started by the emperor, Jingtai, in the Ming Dynasty. At the beginning there is only blue enamel on cloisonné. So, in Chinese, it is called "Jingtailan". Now, the color of the enamel on it is varied, but it is still called "Jingtai lan", because it is not only the color's name, but also the name of the craftwork. It is said Xuande, the father emperor of Jingtai, attached importance to the foundry of copper ware and the smelting of copper. With expertences at his childhood, Jingtai learned a lot of knowledge about and lost himself in them, but Xuande was on the apes of smelting and casting so that Jingtai had no ability to advance leaps and bounds. Jingtai decided to a-



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chieve success with original ideas through another way at the aspect of the color of copper ware. Ultimately, the cloisonné was invented. As he did his utmost on the color design, he was fascinated with it. All the furnishing for use of the emperor must be made of cloisonné and the kinds of cloisonné ware produced are countless. Almost all the wares that can be made of enamel are cloisonné, it was maintained and the style of it continued. So the cloisonné is popular in the Jingtai and Chenghua period. Then, in the Hongzhi, the Zhengde, the Jiajing and the Longqing period, the cloisonné were still produced. But the craftwork strictly observed the rules of propriety and blazed no new trails. So the quality of the produced in that period can't catch on with ones in the Jingtai and the Chenghua period. From the Wanli period, though occasionally it was produced, the government didn't establish special officials and special workshops as the former routine; therefore, the subsequent products were very little. Till the end of the Ming Dynasty, the production of cloisonné hadn't been revived. In the Qianlong period of the Qing Dynasty, the cloisonné production restarted. The products in this period have various kinds with good quality. Though they aren't as good as those in the Jingtai and the Chenghua period, they are not worse than anyone produced during the period from the Hongzhi to the end of the Ming Dynasty. Nowadays, we can find some cloisonnes in the Kongxi and the Yongzheng period of the Qing Dynasty, but they have no difference with those in the Qianlong period. In fact, they are not produced in the Kangxi and the Yongzheng period, but the products in the Qianlong period with year-seal of the Kangxi or the Yongzheng.

Generally speaking, the semifinished products of cloisonné in the Ming Dynasty are mostly purple copper ones. The form looks thick and heavy and the model most are archaistic. The colorful enamel for archaizing bronze all is natural mineral. The color of enamel is deep and true to nature. The red looks like ruby and the green looks like turquoise. In these times, the wire is a little wide; the plate of gold is thick and there are sand-holes in the enamel.



The workmanship in the Qing Dynasty is finer than that in the Ming Dynasty. The semi



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finished product is thin and the wire is slender. The color of enamel is more vivid than that in the Ming Dynasty and there are no sand-holes in the enamel. The picture on it is various, but it is not as lifelike as that in the Ming Dynasty. Though the plate of gold is thin, the gold color is very polished.

In the period of the Republic of China, the general level of cloisonné is lower than that in the Qing Dynasty. The semi finished product is thin. The color is vivid and looks like relief. The workmanship is poor in these times, only the brands "Lao Tian Li" and "De Xing Cheng" produced cloisonné with exquisite work and good quality. The models of most cloisonné archaize ancient copper ware or those in the Qianlong period. The seal is sculpt on the products.

Nowadays, the workmanship of cloisonné has been improved greaty. The cloisonné are with a variety of models and patterns. Now, most of cloisonné are not utensil, but furnishings. It has been one of the best gifts between good friends and even between Chinese people and international friends.

Cloisonné is a special kind of crafts with enamel and copper combined. The facture process of cloisonné is making semi finished product with purple copper, drawing patterns on it by craftsman, conglutinating copper wire according to the patterns, enamelizing the patterns with colorful enamel, sintering time after time, polishing and gold-plating. The cloisonné, which is produced with the methods in the production of copper ware and porcelain ware, the crafts of traditional Chinese painting and sculpting, is the conglomerate of Chinese traditional crafts.



## 景泰蓝简介
## Brief Introduction of Cloisonné

景泰蓝作为一种美术工艺品，其制法基于铜器表面上以各色珐琅质涂成花纹，花纹的四周嵌以铜丝或金银丝，再用高火镀烧即成。这项工艺始于明代景泰，而且初创时只有蓝色，所以叫景泰蓝。现在虽然各色具备，然而仍然使用以前的名字。因为景泰蓝已变为一种工艺的名称，而不是颜色的名称，据说景泰为宣德之子，宣德重视铜器以及铸冶铜质。景泰在幼年期间耳濡目染，认识极详，且嗜之极深，只是对于铸炼方面，宣德已到达绝顶，没有能力再求突破，就在颜色方面另辟蹊径，以图出奇制胜。终于有景泰蓝的创制。因为事先对颜色的筹谋



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极费苦心，所以在成功之后，也极端钟爱，所有御用陈饰无不用景泰蓝制作，种类之多不可屈数，凡瓷料所能制器无不尽有，成化时期继承遗业，未改遗风，仍努力烧制，所以景泰蓝的器物在景泰和成化两朝最为常见。其后经历弘治、正德、嘉靖、隆庆四朝，虽仍然烧制，可是都因循成规，虚应故事，在质量上都不能与景泰和成化年间媲美。万历以后，虽然偶然有烧制，并非像以前设官置厂视为例务，所以以后出品极少。终明代一世，都没能复兴。到清朝乾隆时期，又开始烧制，且品类多，成绩好，虽然不能和景泰、成化时期相比，但是比起弘治以后出品物绝不逊色。现今虽有康雍的器物出现，然而细细考究竟与乾隆所制器物没有什么不同，实际上是乾隆所制，刻康雍年款，却不是康雍制作的。



大体上说，明代的景泰蓝胎的铜质较好，多为紫铜胎，体略显厚重，故造型仿古的多，主要仿青铜所用的彩釉均为天然矿物质料，色彩深沉而逼真，红像宝石红，绿像松石绿。此时的丝掐得较粗，镀金部分金水厚，彩釉上大多有砂眼。

清代的景泰蓝工艺比明代有提高，胎薄，掐丝细，彩釉也比明代要鲜艳，并且无砂眼，花纹图案繁复多样，但不及明代的文饰生动，镀金部分金水较薄，但金色很漂亮。

民国时期景泰蓝总体水平不及前代，胎体薄，色彩鲜艳有浮感，做工较粗。这时只有“老天利”，“德兴成”制作的景泰蓝，工细，质量好。造型多仿古铜器，或仿乾隆时的精品，落款，已都是刻款了。

现在的景泰蓝工艺大有提高，造型多样，纹饰品种繁多，现在景泰蓝的陈设品多，不做实用品。已成为我们与国际友人和亲朋好友互相往来的最佳礼品了。

景泰蓝是一种瓷铜结合的独特工艺品。制作景泰蓝先要用紫铜制胎，接着工艺师在上面作画，再用铜丝在铜胎上根据所画粘出图案花纹，然后用色彩不同的珐琅釉料镶嵌在图案中，最后再经反复烧结，磨光镀金而成。景泰蓝的制作既运用了青铜和瓷器工艺，又融入了传统手工绘画和雕刻技艺，堪称中国传统工艺的集大成者。



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# 景泰蓝的鉴别
# The Distinguishing of Cloisonné

(1) Cloisonné collectors not only need to recognize the period of the cloisonné ware, but also should primarily choose the ones with the motif of persons or animals. From 1960s, the counterfeit of cloisonné, which most imitate the cloisonné ware after the Qianlong period, has been produced. The paint used for cloisonné is enamel the counterfeiter often use other paint instead in order to reduce the cost. The method of counterfeiting usually is like this. First, the semi finished product of copper is produced. Copper wire is pinched into patterns and conglutinated on its surface. Then it is enamelized with the pulverized common paint, claimed, gold-plated and polished with stone to clean burr. After having finished them, the sun-dried apricot soup is daubed on its surface so as to make it rusted. Decades of days later, cleaning is done and it is wiped with rouge oil so that its color and patina can be confused with the old's. But they can be distinguished if the collectors observe them carefully.

(2) The cloisonné's in the Ming Dynasty are best. Their enamel is translucent and doesn't feel thick and hard. Especially, the green enamel is more crystal than other colours' and its quality is approximately same as glass. The green enamel is like smooth jade, the red like chicken blood stone at Luhua, the purple like old amethyst, the blue like indigo, the white like concretionary suet, the yellow like the juice of ginger mixed with millet and the aqua looks a little blue. Brass are the semi finished product and the wire in the Ming Dynasty. The method of gold-plate is broad. And all the cloisonné's have sand-holes. In the Qianlong period of the Qing Dynasty, the enamel of cloisonné looks opaque and feels thick which in those of the Ming Dynasty couldn't be found. The semi finished product and the wire are red copper. The method of gold-plate is plated in fire. The yellow enamel and the white enamel of the cloisonné in Qianlong period are the best. The yellow enamel looks dry like the vitellus of a boiled egg. The imitated yellow enamel is not same to the color of yellow in the Qianlang period, which has the mixture of yellow and green or yellow and red. The white enamel at that time is also very difficult to be



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imitated for two reasons. One is that the color of it has no difference with the color of Dongqu stone. The counterfeiter must use the bead of the headgear of the sixth rank official of the Qing Dynasty, which is very difficult to be found. The other is that the color looks very white and dry. The subsequent paint producer invented a solid paint, but it's not easily melted. Compared with other material, it commands higher temperature. If the craftsman isn't skillful, the cloisonné is easily marred when it is calcined.

## 景泰蓝的鉴别
## The Distinguishing of Cloisonné

(1)收藏景泰蓝,除了认清年代外,在器型的选择上应以人物、动物为首。从20世纪60年代开始,景泰蓝出现仿制品,主要仿造清代乾隆以后的器物。景泰蓝使用的主要颜料为珐琅色料,伪造者为降低成本,往往用其他色料代替。伪造的一般方法是:先制成铜胎,并用铜丝掐成各种图案,接着将普通颜料研磨后填入灼烧,烧成后镀金,再用细石将表面的硬棱磨掉。各道工序完成后还要在其表面涂上一层杏干粥,使其生锈。数十天后把表面的锈除去,再用胭脂油擦一遍,其颜色和光润程度可与旧器物相混淆,但藏家只要仔细观察,便能分辨真伪。

(2)景泰蓝以明代的制品为佳,凡是明代的制品,它的质料都是透亮而不发磁,而大绿一色,其透亮则更比他色更为厉害。它的性能与玻璃略同,它的颜色像油绿的翠玉,红色像昌化的鸡血,紫色犹如深色的旧紫晶,蓝色类似于蓝靛,白色类似凝脂,浅绿色发蓝,黄色与姜中拧出的浆汁略掺黄米相同,其丝胎皆是黄铜,镀金为大镀,它的器物上均有砂眼。到乾隆时期,无论何种颜色,它的料都是不透亮而发磁,因为明代透亮的料子,到此时已经不再见到了。所以它的丝胎多是红铜,它的镀金亦是火镀,乾隆所制的,以黄白两色为最佳,





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其黄色黄而发干，与煮熟的鸡蛋黄相同，后来仿制的，多是黄中发绿或发红，与乾隆时的干黄色不相似。乾隆的白色也最难仿制，其中缘故有二点：一因其白色与东渠石色没有差异，仿者须用六品顶珠制成，然而顶珠不易得到；二因其白色白而且干，后之作料家虽亦发明一种干料，但烧时不易熔化，相比其他材料，吃火特别厉害，如果不是精良的工匠制作，器物极易受伤。



## 大足石刻
## Dazu Stone Sculpture

Going west 80 kilometers from Chongqing by bus, or taking the Cheng-Yu train and stopping at You Ting-pu, and going 36 kilometers by bus, then you will arrive at the famous place of stone inscription—Dazu county.

According to the record of Dazu County: there are 50000 stone sculptures that distribute in more than 40 places of the county. The Beishan and Baodingshan statues are of the biggest scales and with most sculptures. It's granted as the first key relic preservation place in China by the Congress in 1961.

The Duzu statuaries locate in the middle of Sichuan, with green mountains and pleasant scenery around. Because of the inconvenient transportation, it's rarely known before the practice of our reforming and opening-up policy, just like a nice pearl buried deep in dirt. It had not been noticed until the mid of the 20th century when our famous scholar Ma Heng and his group started to research there. Later, it's named one member of the four great treasures in China together with Gansu Dunhuang Grottoes, Shanxi Yungang Grottoes and Luoyang Longmen Grottoes.

Dazu stone sculpture began in late Tang (892A. D.), and had developed into a great scale through the five dynasties and two Song Dynasties. In Ming and Qing dynasties there were also a few works. Although it had undergone the changes of thousands of years, it still remained just as before. Neither was it stolen by others nor destroyed during the Cultural Revolution period, for it was not widely known. Therefore, it became the best preserved of all our grottoes.

The art of Dazu stone sculpture is mainly about the Buddhism statuary, Taoism and Confucianism statuary, and it also has a volume of Confucian, Buddhism, and Daoism ancestors in one grotto. These statuaries all have the feature of seculariza-



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tion, humanization, nationality as well as "series comparison", and become outstanding representatives of the art of stone sculpture in Southern China.

# 大足石刻
# Dazu Stone Sculpture

由重庆乘汽车西行80公里,或乘坐成渝铁路火车在邮亭铺下车,再乘坐汽车行36公里,即可抵达驰名全国的石刻之乡——大足。

据大足县志记载:全县石刻造像约计50000多躯,分布于县内40余处。北山、宝顶山摩岩造像最为集中、规模最宏大、内容最丰富,1961年被国务院公布为第一批全国重点文物保护单位。

大足摩岩造像,地处川中腹地,青山翠岭、景色宜人。由于交通不便,改革开放前鲜为人知,犹如一颗璀璨的明珠深深埋藏在尘埃中。直到20世纪中叶,我国著名学者马衡等组团考察后,方引起国人关注,后与甘肃敦煌、大同云冈、洛阳龙门一起并称为我国四大石雕刻艺术宝库。



大足石刻始于晚唐景福元年(892),历经五代两宋而形成宏大规模,明清两代亦有零星作品。虽经千年风雨但故貌犹存,因鲜为人知而未被外人窃盗,历"文革"浩劫而未受摧残,是我国石窟艺术中保存最完好的。

大足石刻艺术,以佛教造像为主,其次是道教和儒教造像,也有集儒、佛、道三教始祖于一窟者。这些造像均以世俗化、人性化、民族化以及"连环比"为特点,成为我国南方石刻艺术的优秀代表。



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# 秦陵兵马俑
# The Terracotta Warriors and Horses Excavated from the Qin Mausoleum

The mausoleum of Qin Shihuang (the first Emperor of the Qin Dynasty) is situated at the foot of Li Shan Mountain, five miles east of Lin Tong, Shaanxi Province. It is over 50 *zhangs* (a *zhang* is roughly equal to 3.33 meters) high, covering an area of over 5 *li* circumference, and is the greatest of all the extant mausoleums of emperors in China, interims of the size and height. It is covered with earth covering, Sima Qian in his historical records that these are palaces with well-established seats for official positions of various ranks in the mausoleum.



There are man made hills and rivers on the ground and the sun, moon and stars on the ceiling. The river, it is said, is made of mercury and for lighting, the candle is made of the fat of dugong. Preventing it to be robbed, there are mechanisms to start shooting arrows by bows. Emperor Qin ordered that all the maids serving in the palace with no offspring, should be buried alive with the dead. And he also ordered that all the workers who had taken part in the building of the mausoleum should be buried alive, too, so that no secret would be leaked. The mausoleum has never been formally excavated for over 2000 years. Today, pines and cypresses are growing tall and lush with green leaves all over. In the spring when you climb the mausoleum, you will see the fields are green like a carpet unfolding itself to the distance and peach trees are in blossoms everywhere. people are interested in talking about the merits and demerits of the dead emperor while they take a tour



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of the mausoleum.



The Qin Terracotta Warriors and Horse Museum is open to the public. It is a structure of steel and is arched over the first pit. Standing on the platform in the hall you will have a bird's eye view of the clay figures. Quite impressive. There are 6000 men. What a great army! They stand close to each other and chariots whet horses are lined up among the warriors. The army seems to be ready to start and every one of them looks courageous and determined. It is a powerful force, invincible, unconquerable, and unimagineable. That immediately reminds us of a poem by Li Bai: "Emperor Qin came, and conquered and unified the country, he was as bold and powerful as a tiger. Swords were flying to overcome floating clouds, Dukes and lords all came for peace to the west. The wise decision had been revealed in Province. His strategic plans succeeded with courage and talent.", it ringing in the travelers' ears.

## 秦陵兵马俑
## The Terracotta Warriors and Horses Excavated from the Qin Mausoleum

秦始皇陵坐落在陕西西安临潼区东5公里的骊山脚下，坟墓高50余尺，周围5里余，其规模之大，封土之高，为现存帝王陵墓之首。据司马迁《史记·秦始皇本纪》记载，墓中建有宫殿，设百官位次，放满奇器珍怪；上有日月星辰，下有山川地理；为防盗墓，设了机关弩矢，还有人鱼膏做的蜡烛照明。秦二世在埋葬秦始皇时，没有子女的宫女一律殉葬，为防止泄密，凡参加修建的工匠，都活埋在陵墓里了。2000多年来，秦始皇陵一直没有正式开掘过。如今这里苍松翠柏，荫翳成林，春天登陵眺望，看到的是田园如茵，桃红杏白，游人观光游玩，谈论着这位帝王的千秋功过。



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已落成开放的“秦始皇兵马俑博物馆”已向社会开放，这是一座圆拱形的钢架结构盖在一号坑上，在大厅参观台上，可以俯瞰兵俑的全貌。这种俯瞰，给人的印象最为深刻：6000 多人，如此庞大的一支军队！他们排列得那般稠密，紧靠前面的还看得清面庞和装束，后面的那些，却已经是模模糊糊，无法看清了！武士车马相间，浩浩荡荡，士兵们神情坚毅，车马载重欲行，整支军队气势威武凝重，仿佛整装待发。其气魄之大，军威森严，令人叹服，令人难以置信！“秦皇扫六合，虎视何雄哉！飞剑决浮云，诸侯尽西来。明断自天启，大略驾雄才！”李白的名篇，仿佛就在耳边回响……



# 篆刻的表现技法
# The Skills in Seal Cutting

## Well-balanced, Well-arranged

The most basic skill in seal cutting is to make it well-balanced and arranged. But it is remarkable that you can't occupy too much room when cutting, and also will not be as boring as the type printing. There is a general skill in seal cutting—not too much space if the word is complicated; not too little space if the word is easy spelling. There are a lot of masterpieces in the Han Dynasty; we could learn their skills to improve ours.

## The Unity of Loose and Dense in Cutting

If the words are in great difference, we can deal with it by means of the 1st skill, that is well-balanced and well-arranged, to make the whole passage a deep contrast impression. Sometimes we adjust the whole passage with different forms of writing, just like a simplified character and a traditional form, to arrange the whole body (Such as the Chinese character: Wan, Wu, Yi, etc.).

## The Complicated Way and Easy Way in Seal Cutting

The styles of seals should be various and complicated and easy ways are two of them. The seal should not be destroyed by too charm or oddness when ingenuity and complication are concerned. These two ways make the seal cutting various and vivid. Be careful in using the skills in cutting because the wrong way in using them can destroy a good work. It should be used in a proper way, and if the

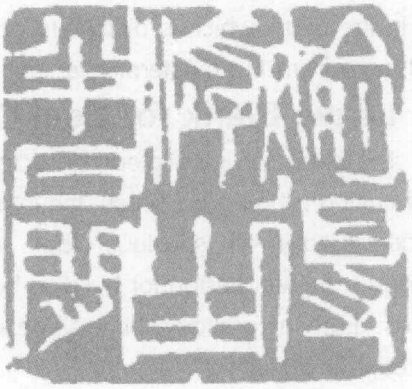


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words are looked too brilliant, sometimes it is depreciation for the author.

## Increase, Decrease, and Repetition

To make the cuttings well arranged, sometimes we need to make some increase or decrease in the proportion of the whole. There is an important point, you can't increase or decrease word by word, and can't change too much of the word itself(strokes), either. Remember keeping the cutting as a whole, if the meaning has been changed, the cutting was considered as a failure. We could also add two dots in the cutting if the same word appeared repeatedly one after another, if it appeared in the same passage, change the form of writing to avoid the repetition and to make the passage look great.



## Decorate

Move the word to a free place which can't be filled, fixed it with artificial changing in the word. Move a position or something like that to ensure the whole passage looked proper and beautiful. Generally do that by means of "the corner decoration", "the head-part decoration","the whole decoration" and the "the space decoration" etc..

## Flections and Variety

The form of written should be arranged too, some words are looked round in cutting and other looked flectional. For well-balanced cutting, we sometimes use "flections and variety" skill to deal with it, but it depends on flexible reactions to specific situation. If it requires several cuttings of the same contents, we always use "flections and variety" skill, change the sect of cutting; add some frame to it; vary with the style, in order not to make it mutually similar. Change a few parallel lines, cutting strokes with different thick, thin, length, etc. to obtain the variety and avoid mild and boring situation.

## Insert the Strokes

To avoid boring seal cutting skill and fix the character in a proper way, sometimes we reduce or stretch the strokes, make the whole cutting beautiful and powerful by joining the strokes up and down or right and left. But it is also important



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that the skill should be carefully used, otherwise the whole seal cutting was finally a failure. Sometimes, the seal of intagliated characters has too many strokes and parallel lines, then strokes arrangement is necessary in order to make the seal a whole. Uniting two strokes into one is like "ink penetration" in painting, but to a certain extent. The overstaffed should be avoided in the outer part and a slight gap exists in the heart, which is difficult to achieve. And also pay more attention to study and learn from the masterpieces seal cutting.

## Leave Blank for Seal Cutting

The blank for intagliated character seal cutting is "liu hong" and for zhu wen seal cutting is "kong bai", esp. the intagliated character seal cutting will impress the readers greatly with spacious blank. It is the core in art of seal cutting. Just like making a mental design for building houses, windows and door are in the builder's minds. Everything should be well-designed. And this is often seen in the masterpieces in seal cutting.

## Transform

It concerns two meanings, if the character was too dense, we make it wider and vice versa. But whether to separate a character or unite, it should be arranged reasonably. Some Chinese character has different strokes in one when it is written in the old form or modern and still it has a mixture arrangement of lines in square or circle, then certain part of the claracter to make it change into a square from a rectangle or from a square into a rectangle. Each Chinese character has its own strokes, we do the cutting depending on specific situations. Keep the principles that it should be looked great and vivid. Unify the whole cutting as a whole, and give readers a new feeling.

## Bevel Balance and Combination

The order of cutting is generally from top to the bottom, from right to the left. Sometimes for the need of layout, we arranged the complicated and easy characters for symmetry in bevel. The order of each character is counterclockwise. That is called bevel balance or Wen. In order to balance one single character into two, we could combine a complicated character and a simple one or two single ones into one frame for symmetry. That's the meaning of combination we mentioned above He Wen.



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### Cursive, Regular Script and Letters of Foreign Languages

Except the seal character, other kinds of chracters are all used in seal cutting for a very long time, we could consult the "Yuan Ya", "Long Men Ershi Pin", "Han Chien" etc. to make our own seal cutting reach a higher level. Seldom, we could find the foreign letter in the cutting. And it is very important that we should change the form into a Chinese character style.

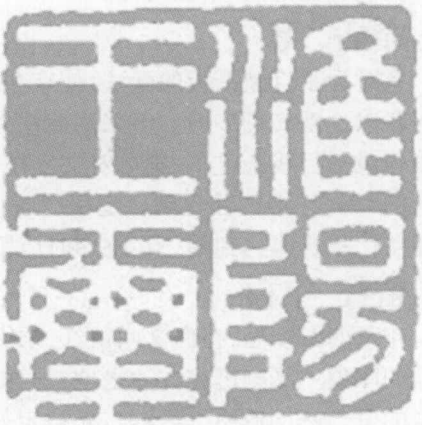
### Add the Boundary Row and Frame.

In order to verify the styles in cutting, sometimes we add the boundary row and frame to the seal cutting. But the traditional principle should be adopted when the boundary is applied to match the characters. Otherwise, it will seem neither foul nor fish to have characters of the Han seal or the characters of Song and Yuan dynasties in the Zhou-and-Qin patterns.

## 篆刻的表现技法
## The Skills in Seal Cutting

### 平正、匀落

这是最基本的要领，就是要使印文安排得匀称妥帖。但值得注意的是，不能将笔画故作盘曲的姿态填满空间，也不能如铅字一样呆板。一般以笔画繁者不觉其繁，笔画少者不觉其少的处理手法为主。汉印及名家中不乏佳作供人的学习。



### 疏密统一

对印面文字笔画多寡差别较大的印，古人有时以"宽可走马，密不容针"的方法处理，对多画字不让其占地多，对少画字反给予较多的地位，从而使疏密对比更强烈，给人以深刻的印象。有时还可调整文字的异体和繁体，人为地安排疏密（如万、无、一等），但要彼此统一。



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## 巧拙

印章的风格应提倡多样，“巧”“拙”是两种不同的风格。但追求“巧”不能失之纤媚：追求“拙”不能失之狂怪。印章文字中多巧者，则就参之以拙，文字中多拙者，则应参之以巧。在传统艺术中，“漂亮”并非好字眼，常作为贬义词，作者都不希望自己的作品被评为“太漂亮”的。

## 增减、重复

为求全印妥帖，对部分文字有时要作增减处理，但要注意，一印中切不可逐字增减，增减的笔画也不能太多；增减要不碍字义，不失篆体。如增减后变成他字，或章法上并无需要而强自增减，则弄巧成拙。印中有重复字接连出现，一般以二小点代替，如不接连出现，则要变化篆刻，不致于雷同，单调。

## 挪让、呼应

挪让即在字有空处无法填实，或一字笔画无法使之平正方直时，则用伸缩文字所占地位，移动文字笔画的位置，使全印气势宽展的办法。呼应这里主要指在章法上两个相同的局部，（包括空间）经过人为的强调，使之起到此呼彼应作用的一种手段，一般有“对角呼应”、“并头呼应”、“盘曲呼应”、“留红呼应”等。

## 盘曲、变化

字体有的带方势，有的带圆势，有的屈曲，有的平直，为求章法上的协调，对个别字可作屈伸方圆处理，但一切应视印文而定。同一内容，如要求连刻数印就要变化字体，或增减、调整其字体结构、位置，或加置印框，或变化流派风格，变化朱白等，以使其不相雷同，就是对几根平行线条，也应使粗、细、长短、波折、顿挫、斜度等取得变化冲破平淡、呆板局面。

## 穿插、笔

有时为了打破平板的章法，使字与字相互顾盼，往往将其中笔画随势伸缩，上穿下联以达到气贯势连。但采用此法宜慎重，以免弄巧成拙。有时白文印笔画繁多琐碎或平行线条过多，则可对文字作“笔”处理，使全印浑为一体。并笔相当于书画上的“墨渗”但往往化到一定程度而止，在外围要防臃肿，在内心必留细眼，而不是随意信手所能达到的。在临印时应留心学习名印中的笔法。

## 留红、空白

印章的留空处，在白文叫留红，朱文称空白。尤其白文，大块留红，可以给读者强烈的印象。篆刻讲究方寸之地“分朱布白”，这“布白”也即留出空处，实在是最要紧的事。好比造屋，设计前，先得定好门窗位置一样，在设计印稿时也得规画好何处留空，这种范例，在古印及名家中是不少见的。

## 离合、变形

离是将字形太局促者分开、使其宽展；合是将字形太散漫者连一体，不致造成



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几个字的感觉。但要使离合错落有致，离不致散，合不致局促才好。有些字笔画繁简不一，线条排列方圆杂陈，就须变动其字体的一部分地位，使之化长为方，或化方为长，以取得统一调和，给人一种新鲜感。

## 文、合文

印章文字一般是从上到下、从右到左地排列，但有时为了布局上的需要，将繁简悬殊的文字安排得斜角对称，将文字的次序作逆时针方向处理，就是“文”。有时为将单数字排列成双数字那样均衡，或将一简一繁的文字或两个较简单的文字处理只占一个字的地位，这便是“合文”。

## 草、隶、楷、外文字母

除篆书以外其他文字入印古已有之，须参考“元押”、“龙门二十品”、“汉简”等资料，使之有金石息。偶以外文字母入印，也要以汉字结构变化处理，使之与其他浑然一体。重要的是必须多多揣摩有关的传统资料及名家作品。

## 加边，界划

在创作中，为求全套印谱之形式多变，可以依照古印的形式，在印章中加以各类界划，边框。所要注意的是，采取的界划同所配的文字要合乎印章的传统体制，如在周秦格式中，填以汉印文字或宋元文字，就显得不伦不类了。



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# Chapter 7 中国传统表演 Traditional Chinese Performances

## 中国魔术的历史 The History of Chinese Magic

Magic has a long history, as early as the Neolithic period, there were traces of magic. The conventional activities, like offering a sacrifice to Heaven, or praying for a good harvest in the ancient times, produced the prototype of magic. Ancient drama, dance, acrobatics and magic were still in the bud, and the separation was not apparent. Alchemists are regarded as the earliest magicians.

Magic performance emerged at least over 2000 years ago. From the Western Han to Tang, a lot of marvelous magic was created. Then, it began to specialize in Song, and the organization of professional magicians also came into being.

## 中国魔术的历史 The History of Chinese Magic

魔术的历史悠久，早在新石器时期，就已有魔术活动的踪迹。在古人祭天、祈年等游艺色彩较浓的习俗活动中，魔术的雏型由此产生。古代戏剧、舞蹈、杂技、魔术都处于萌芽状态，并未明显分家，而方士就是原始的魔术师。

魔术，作为具体节目表演，至少在2000多年前就已经出现，西汉至唐朝，均有



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冠绝一时的魔术佳作产生。到了宋代，魔术开始分科，同时还出现了专业魔术师们组成的民间社团。



# 相声艺术
# The Art of Cross-Talk

The art of cross-take is a traditional "natisve-plants" in Beijing.

In the ancient time, when people celebrated birthday for an old man or for a one-month baby, whatever kinds of play they performed, the cross-talk program should not be left, and must be a "good luck" meaning.

In early years, performers were generally all outdoor performing, and later they entered the theater, put on performance together with Peking Opera. But the cross-talk theater was few. In 1940's, there was a tea house named "Qi Ming" in Beijing "Xi Dan" market, cross-talk was performed all year round there. And the sponsor was Chang Lianan.



After People's Republic of China was established, cross-talk became a "hussar in the war". Taking the master performers such as Hou Baolin, Chang Baokun, Ma Ji, for example, all the artists were in a great enthusiasm in reorganizing and creating new programs. Mr. Hou Baolin reorganized and performed "Change Job", "A Brief Introduction of Drama", "Drama and Dialect", "General Guanyu versus General Qin Qiong", "Presenting a Bold Front to Conceal Unpreparedness", "Yin and Yang in Five Lines of Human Spirit" etc. The modern topics have the following pieces such as "Went In Night", "Full Marked Fan", "The Pre-Step In Divorce Prelusion", "Seed Fan", "Drunk" etc. Mr. Chang Baokun reorganized and performed "New Riddle", "Problem in Mind" etc. Mr. Ma Ji was good at performing the pieces reflecting the real life, who reorganized and performed more than 100 programs, such as "The Anthem of Mountain-



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Climbing Hero", "Portrait" etc., which are all very popular among people.

In recent years, the form of performance was improved and varied, the group-performances and makeup-performances, have been put on performances in festival evening party and television programs with the form of farce, funny drama, comics. Cross-talk performed by Guo Degang is nowadays very popular in China, esp., on the internet.

## 相声艺术
## The Art of Cross-Talk

相声艺术是地道的北京"土特产"。旧时,民间给老人办生日,给小孩做满月,凡使用什样杂耍堂会的,都必须有相声节目,而且必须是"吉祥"段子。



早年,相声一般都是撂地卖艺,后来才进了杂耍馆子,与带唱腔曲艺搭配演出。至于单独的相声馆子较少。40年代,西单商场启明茶社,常年皆演相声专场。由主办人常连安领班。

新中国成立后,相声成为"文艺战线上的轻骑兵"。以侯宝林、常宝堃、马季为代表的相声艺人积极整理、改编传统段子,创作新曲目。侯宝林改编、演出的曲目有《改行》、《戏剧杂谈》、《戏剧与方言》、《关公战秦琼》、《空城计》、《阴阳五行》等。现代题材曲目有《夜行记》、《百分迷》、《离婚前奏曲》、《种子迷》、《醉酒》等。常宝堃编演的新曲目有《新灯谜》、《思想问题》等。马季善于表演反映现实生活题材的曲目,创作、演出的相声作品达100多个,《登山英雄赞》、《画像》等影响较大。

近年来,相声表演形式有所改进和变化,而且增加了群口、彩扮相声形式,常以笑剧、闹剧、滑稽剧的形式出现在各节目晚会和电视节目中。最近火爆的有郭德刚的相声。

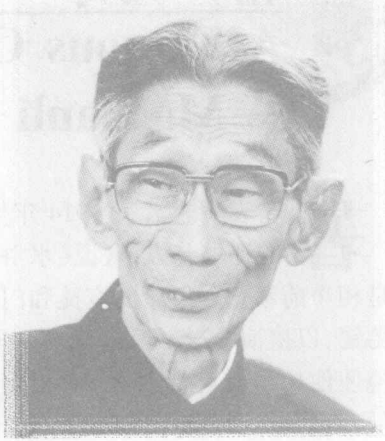


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# 相声大师——马三立
# A Famous Cross-Talk Master —Ma Sanli

Ma Sanli, famous performance master in China, was born in 1914. Born into a Quyi family, his grandfather, Ma Chengfang was a famous story-teller, who was good at telling "Outlaws of the Marsh.", was widely accepted then. His father Ma Delu was a student and the son-in-low of a senior artist—En Xu. His mother, En Cuiqing, once studied Beijing Drum and his elder brother, Ma Guiyuan learned from Li Dexi and he was good at "wengen". Ma Sanli started to read books when he was young, he used to study in Hui Wen School in Tianjin. He learned a lot from his family. The atmosphere in his family did a lot good to his art talent. With the help of his father and brother, he had a deep foundation on the four basic factors of cross-talk": speak, learn, tease, sing". After his middle school, he gave it up for the poor situation of his family.

He began to perform in 1930, and his teacher was Zhou Deshan, Zhou and Ma Delu had the same teacher, and he was also a member of "eight-most famous master for cross talk". Ma Sanli made a rapid progress, as time went by, he broadened his horizons. During the long-run performing, he formed his own personality: tight inside, free outside, and so on. He was popular among the mass. Especially excelled in "Guankou" and "Wengen", a kind of perfoming system of cross-talk, his master pieces were "Boast On House", "Map", "Article Show".



Before liberation of China, he even cooperated with Geng Baolin, Liu Kuizhen, Hou Yichen, and Zhang Qingsen. After foundation of the New China, he was active in making up new cross-talk. In 1952 he called up to go to North Korea to per-



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form for the soldiers. When he went back, he was concerned with the Tianjin broadcast Quyi Group. In 1957, he was derived into "the righter". In 1961, he resumed to his position and cooperated with his new partner Zhao Peiru in Tian Le Theater. His first show was "Huanghe Lou". During these years, he also formed, developed his own personality. He liked to perform by using the first call "me" as the main actor in the show. It was very sarcastic. Some one overstated that: "He is the man who has been parasitized, Maybe sometimes his penggen may point out his flaws, but not openly. He always let the audience to find out, to criticize. The interaction between the player and audience is very hot".

In 1992, he had performed for 65 years, China Quyi Association: Tianjin, Gansu, Quyi group celebrated in Tianjin for his attribution to the cross-talk. Comrade Ma Sanli suffered a lot in his performing time, and did a lot to forward the spiritual civilization of the cross-talk. He is loved by the Chinese people. And our country will never forget what he did for the whole country, for all the Chinese people, for the prompt of cross-talk. He is known not only at home but also in the world. Ma Sanli is a famous humorous master of art.



## 相声大师——马三立
## A Famous Cross-Talk Master —Ma Sanli

著名表演艺术家，1914 年生于北京。出生于曲艺世家，祖父马诚方是著名的评书艺人，擅说《水浒》，名躁一时；父亲马德禄是"相声八德"之一，又是相声前辈艺人恩绪的宠徒和门婿；母亲恩萃卿曾学唱京韵大鼓；兄马桂元师承李德锡，以擅演"文哏"段子著称。马三立自幼读书，曾就读于天津汇文中学。家庭环境使他从小就耳濡目染，对相声艺术十分熟悉。在父兄的熏陶下，打下"说"、"学"、"逗"、"唱"的深厚功底。初中毕业后，因家境不好，辍学说相声。

1930 年开始登台演出，拜周德山为师。周是马德禄的同门师兄弟，也是"相声八德"之一。马三立学艺，进步很快，视野也日渐开阔。经过长期的艺术实践，形成了内紧外松、有条不紊、表演细腻、含蓄隽永的风格。马三立艺术功底扎实，有口皆碑，擅演"贯口"和文哏段子，如《夸住宅》、《地理图》、《文章会》等。

解放前，先后与耿宝林、刘奎珍、侯一尘、张庆森搭档。建国后，积极编演新相



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声。1952 年主动申请参加赴朝慰问团。回国后加入天津广播曲艺团，致力于相声的整旧创新。后来转到天津市曲艺团。1957 年被错划为右派分子。1961 年春回团工作，与赵佩茹搭档在天乐戏院演出，首场演出的是《黄鹤楼》。通过长期艺术实践，马三立形成了艺术上的独特风格。他喜欢用第一人称的表演方式，“我”，既是作品中的主人公，又是嘲讽的对象。有人曾这样评论：“他就是被讽刺的对象，有时虽然捧哏的指出他的漏洞，但，并没有公开的评论。他尽力把被讽刺的对象演活，而把评论工作交给观众。演员与观众配合默契，达到集体抒情。”



1992 年，中国曲艺家协会、天津市曲艺家协会、甘肃省曲艺家协会在天津联合举办马三立从艺 65 周年庆祝活动。马三立同志在漫长的舞台生涯中，饱经风霜，历尽坎坷，矢志不移地以相声为武器，讽刺假恶丑，歌颂真善美，勤勤恳恳、兢兢业业地为人民服务，为社会主义服务，受到群众爱戴，在海内外享有相当高的声誉。他家学渊源，博采众长，承前启后，形成了独特的艺术风格，推动了相声艺术的发展，不愧为当代的相声泰斗、幽默大师。

## 评书艺术
## The Art of Storytelling

It is told by the elder artists that the north and south branches of storytelling are handed down by Liu Jingting during the late Ming and early Qing dynasties. In the first year when Kangxi was in power (1662), Liu Jingting headed north together with Governor Cai Shiying. He then performed storytelling in Beijing, where he accepted Wang Hongxing as his apprentice and thus the seeds of this kind of art began to grow. Wang Hongxing had his own three followers, namely He Liangchen, An Liangchen, Deng Guangchen, who were regarded as “three Morrison” at that time. Wang Hongxing gradually become the authority in

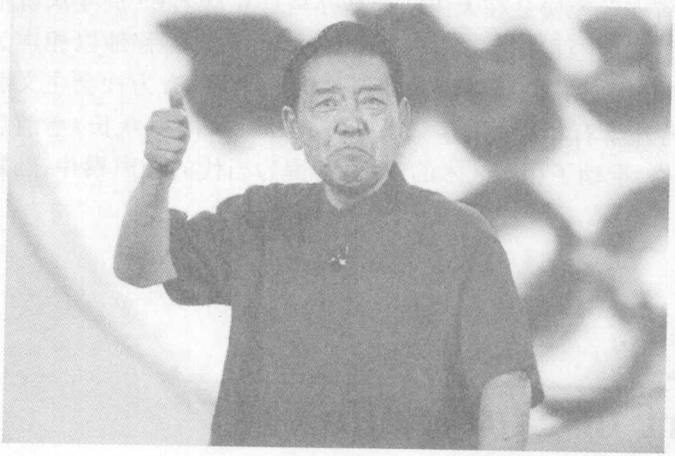


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the field of storytelling and established a new branch of it. Therefore all the Storytelling artists in Beijing are the followers of these three branches.

This third branch of storytelling was once registered in the Ministry of Rites and granted the loyal Dragon Note in the 13th year of Yongzheng (1735). The Dragon Note was well kept before it was lost by one of its posterity during Guangxu Emperor.

In the early years, storytelling was an art combing telling and singing. The modern Xihe Drum and Yueting Drum are of this kind. It was welcomed by many Eunuchs during the reign of Emperor Guangxu and was asked to perform in the royal palace by Dowager Cixi. There was great inconvenience to perform in the palace, so the art was developed into the form of "commenting and telling", which needs only the help of a table, a bench and a bar of wood named "Xing Mu" used to remind audience. From then on, this form of performance—storytelling was kept and handed down.



During the Qing Dynasty, most of the storytelling artists established their performance zone by setting up tents on both sides of paths along the street, and display the long benches into an oblong area, however only a few of them went to perform in the teahouses. After the "Gengzi Incident" (1900), storytelling teahouses became popular and the early in the Republic of China was the prime of storytelling.

Teahouse owners created "the storytelling stage" and needed a so-called special "inviting expert" to invite the artists. According to the custom, the first actor should have the opening ceremory to pray Emperor Zhuang of Zhou, Emperor Wenchang and Liu Jingting, for the storytelling teahouse and a plaque with money is supposed to offer him as well. Earnings were distributed according to the rule "Three to Seven" in its field. It means, if the actor could help earn 1 *yuan* in total, he would receive 7 *jiao* himself while the teahouse owner could get 3 *jiao*. Every sto-



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rytelling artist was allowed to perform for two months, and this was called "one circle". Storytelling teahouses inside the city offered storytelling performances in the daytime and sold cups of tea at night and it was just the opposite with the teahouses outside which sold cups of tea at daytime and offered storytelling performances in the night.



## 评书艺术
## The Art of Storytelling

据老艺人们传说,评书的南北两支派,都是明末清初柳敬亭传下来的。柳敬亭在清康熙元年(1662)随后运总都蔡士英北上,曾在北京说评书,而且收了王鸿兴为徒,因此在京师播下了种子。王鸿兴手下有何良臣、安良臣、邓光臣三徒弟,时人称为"三臣",成为评书权威,且自立门户。后来北京的评书演员皆是这三个支派流传下来的。

当年,说评书的这个门户,于清雍正十三年(1735)曾在掌仪司立案,有皇家颁发的龙票。直至光绪年间,这件历史文物才被评书界的一位后人所遗失。

早年,评书本是说唱相兼,有如现代的西河大鼓、乐亭大鼓,说与唱相辅相承。光绪年间听书的多为一班太监,因此,慈禧闻知,传其入宫。在禁地演唱诸多不便,遂改"评讲",仅以桌凳各一,醒木一块,去掉弦鼓,用评话演说。于是就有了说评书这种表演形式。

清代,民间说评书的,绝大多数是在街面的甬路两旁支棚立帐,摆上长板凳,围成长方形的场子,谓之"撂地"。只有少数评书艺人才上茶馆献艺。庚子事变(公元1900年)后,评书茶馆才畅兴起来,民初是评书茶馆的鼎盛时代。

开茶馆的初创"书座",须通过一个所谓"请事家"来邀请评书演员。照例由头一个演员给评书茶馆举行"开荒破台"仪式,祭周庄王、文昌帝君、柳敬亭之后,送给这位评书演员一个装有现金的"台封"才能开业。在收入上按评书界的行规是"三七下账",说书的挣一元钱,个人只拿7角;开茶馆的拿3角。开书头天和最末一天挣了钱"头尾不下账"全归说书的。每一位说书的演员,在一个书馆内只许说两个月,名为"一转"。内城的评书茶馆都是白天说书,晚上卖清茶。前三门以外的评书茶馆都是白天卖清茶,灯晚说书。



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# 京韵大鼓
# Beijing Drum

Beijing Drum means Beijing's dialect and big drum. A genre of popular entertainment consisting mainly of talking and singing, it tells stories in Beijing dialect with drum accompaniment. The predecessor of this art form was Jie Da Gu (feared drum). It was later reformed by folk artists Yu Dekui who added Beijing dialect and tunes to it and made it into what is known today as Jing Yun Da Gu. After the 1920's, Jing Yun Da Gu artists cropped up, and this made it one of the most important art forms. In the early years, Jing Yun Da Gu mainly featured three major schools of style represented respectively by Liu Baoquan, Bai Yunpeng and Zhang Xiaoxuan. Liu Baoquan was once apprenticed to a veteran artist Wang Qinghe in Tianjin. His natural endowments and diligence finally made him a "Drum King" with a high reputation lasting for fifty years. Bai Yunpeng was unique in terms of simplicity and exquisiteness. Zhang Xiaoxuan's style was bold, calm, energetic and dynamic and had a lasting appeal. Later, lady artist Luo Yusheng (she had a nickname "Little Colored Dance") rose to fame. She developed her own unique style by fully taking advantage of her own abilities and drawing upon the strengths of Liu Baoquan and Bai Yunpeng. In particular, her bass tonal clarity was rivaled by no other artists. Thus, this Little-Colored-Dance became the "Drum Queen" with a long lasting reputation of over forty years in Tianjin.





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# 京韵大鼓
# Beijing Drum

京韵大鼓(北京大鼓)是包含着北京方言的大鼓表演。这种大众娱乐的风格主要是说唱,用北京方言讲故事并且用大鼓伴奏。这种艺术形式的前身是"劫大鼓"。它由民间艺术家于德奎加上北京方言和声调,变成今天为人所熟知的京韵大鼓。在20世纪20年代以后,京韵大鼓艺术逐渐成熟,并且将它作为最重要的艺术形式之一。早年,京韵大鼓三大流派由刘宝全、白云鹏、张小轩代表。刘宝全曾经在天津拜王庆和为师。他凭借天分和努力最后成为一代"鼓王"响誉50年。白云鹏以朴素和优美见长。张小轩样式大胆,镇静,精力旺盛,活力十足,具有经久不衰的魅力。后来,女艺术家骆玉笙(艺名叫"小彩舞")慢慢地有了声望。她创造了自己独特的风格,充分地发挥她自己的能力并且吸收了刘宝全和白云鹏所长。她的低音音调尤其的清晰,没有人能够匹敌。因而,这小彩舞成为了"鼓皇后",40年间享誉天津。

# 天津快板
# Tianjin's Clapper Talk

Clapper talk, or Chinese Kuaibanr, is a kind of rhythmic talk or monologue to the accompaniment of specially made bamboo clappers and "sanxian", a traditional Chinese three-stringed plucked instrument. It was invented by ordinary people and originated in Tianjin in the 1950's. Tianjin's clapper talks are performed in Tianjin dialect, featuring strong rhythms and tunes characteristic of "Tianjin Current Ditty." Tianjin's clapper talk is bold, straightforward, brisk, humorous and lively. It is enjoyed all across the country.





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# 天津快板
# Tianjin's Clapper Talk

快板(或称做中国快板),是一种用竹板和三弦来伴奏的一种有节奏的谈话或是独白的表演活动。它是在20世纪50年代由天津人民发明。天津快板主要是用天津方言来演示,以天津地方民俗小曲为主要内容并伴有强烈的音调。天津快板的主要特点是:豪放率直、幽默诙谐、生动活泼。无论是乡村还是城市,人们都喜爱。

# 皮影艺术简介
# A Profile of Shadow Play

Shadow play, also dubbed as light and shadow play, is one of the most time-honored dramas in China. It originated from Chang'an city in ancient China around 2000 years ago and prevailed in the Tang and Song dynasties. Shadow play, as a selected quality of the Chinese folk art, is still prevalent among people even in today's China.



The shadow puppet, which is made of high-quality cattle hide, has to go through twenty-four procedures of scraping, grinding, washing, engraving and tinting, etc. with 3000 cuts while carving.

The inspiration of the creation of shadow play absorbs nourishment from the technique and style of painting on silk, stone basso-relievo, brick relief and fresco of Tang and Song dynasties.

Shadow play is common in the countryside in the north of China as well as in Sichuan, Hubei,



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Hunan, etc. It has been divided into a variety of local schools during its drastic changes in history, such as Beijing Shadow play, Tangshan Shadow play, Shandong Shadow play, Shanxi Shadow play, Qinghai Shadow play, Chenlong Shadow play, Ningxia Shadow play, Shaanxi Shadow play, etc. Shaanxi, where shadow play is exceptionally prevalent, has two schools of East and West, with their particular features respectively. The shadow puppet, made by engraved thick paper at first, was later manufactured with engraved and painted donkey skin or cattle and sheep hide. Its style is similar to that of folk paper cut. However, the joints of its hands and legs are connected with threads so as to make it more flexible in movement.

## 皮影艺术简介
## A Profile of Shadow Play

皮影俗称灯影戏，是中国最古老的戏剧形式之一，源于2000余年前的中国古代长安，盛行于唐、宋。至今仍在中国民间普遍流行，堪称中国民间艺术一绝。

皮影选用上等牛皮，经过刮、磨、洗、刻、着色等24道工序手工雕刻3000余刀而成。

皮影的艺术创意汲取了中国汉代帛画、画像石、画像砖和唐、宋寺院壁画之手法与风格。

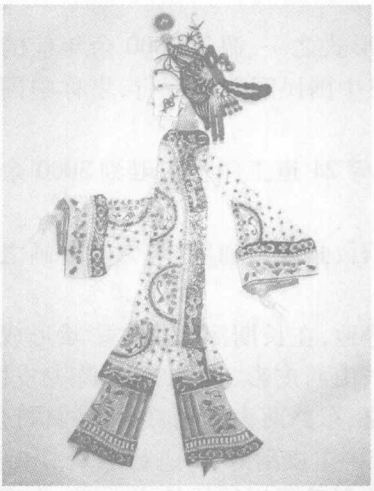
皮影多见于北方农村以及四川、湖北、湖南等地，在长期演变中皮影戏形成不同的地方流派，如北京皮影、唐山皮影、山东皮影、山西皮影、青海皮影、陈龙皮影、宁夏皮影、陕西皮影等，重点流行的陕西还分西路、东路两大派别，风格各具特色。皮影的制作，最初是用厚纸雕刻，后来采用驴皮或牛羊皮刮薄，再进行雕刻，并施以彩绘。风格类似民间剪纸，但手、腿等关节分别雕刻后再用线连缀在一起，表现能活动自如。



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# 走进皮影
# Approaching Shadow Play

Shadow play is a form of drama in which the shadow of the puppets is cast onto a white screen made of cloth so that the audience can get visual pleasure. Shadow play gets its name from the fact that the puppets and the instruments are made with animal skin by folk artists. As one of the earliest dramas in China, shadow play needs little equipment whereas it produces splendid performance and pleasant music. It is not only popular among ordinary people for thousands of years, but also contributes to the development of the culture and art both at home and abroad. Many new local dramas derive from all kinds of Shadow plays. Besides, its use of screen and shadow gives inspiration to the birth and development of contemporary movies. A large number of cultural celebrities in the western world, from Goethe to Chaplin later, have sung high praise of Chinese shadow play before. After the founding of the PRC, the state leaders such as Mao Zedong, Zhou Enlai, have entertained guests both at home and abroad with Shadow play for several times. However, due to the calamity of "Cultural Revolution", Shadow play has been close to the brink of extinction till today.



The characters, and the profile and making of scene in the shadow play, belong to the folk art in China. Distinctive among all kinds of arts in China, it combines the artistic technique of abstract and concrete, treating personage and scenes synthetically and boldly. Its facial make-up and ornaments are vivid, hyperbolic but humorous, honest but crude, delicate but romantic. Moreover, the smooth engraving and gorgeous tinting impress the viewers greatly through its overall effect. Apart from being used in the performances in the Shadow play, puppets can be played by everybody with two hands, or layed on the windowsill as a kind of indoor decoration. With its sim-



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ple and unsophisticated elegant framework, and its intense flavor of the Chinese culture, shadow play is worthy of appreciation and storage. Accordingly, many museums, collectors, art workers and shadow play amateurs both at home and abroad garner shadow play. In the international exchange, shadow play is often presented to foreign friends as first-class gift.

"Shadow play" is a universal name for the performance of puppets and the characters in the performance. The Chinese shadow play is a unique genre of art as a combination of the folk fine art and drama. It is an indispensable and delicate pearl in the palace of art of the Chinese nation.

## 走进皮影
## Approaching Shadow Play

皮影戏是让观众通过白色布幕，观看一种平面偶人表演的灯影来达到艺术效果的戏剧形式；而皮影戏中的平面偶人以及场面道具景物，通常是民间艺人用手工，刀雕彩绘而成的皮制品，故称之为皮影。皮影戏是我国出现最早的戏曲剧种之一。它的演出装备轻便，唱腔丰富优美，表演精彩动人。千百年来，深受广大民众的喜爱，所以流传甚广。不仅如此，皮影戏还对国内外文化艺术的发展起过一定的作用。有不少新的地方戏曲剧种，就是从各路皮影戏唱腔中派生出来的。中国皮影戏所用的幕影演出原理，以及皮影戏的表演艺术手段，对近代电影的发明和现代电影美术片的发展也都起过先导作用。西方世界从18世纪的歌德到后来的卓别林等世界文化名人，对中国皮影戏艺术都曾给予过高度的评价。建国后，毛泽东、周恩来等国家领导人，也曾多次以皮影戏来招待国内外宾客。然而，皮影戏艺术在遭遇"文革"劫难之后，濒危的处境至今未能扭转。



至于皮影戏中人物、景物的造型与制作，却又是属于我国的民间美术范畴。它



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的艺术风格，在民族艺苑里也是独树一帜。它为了适应皮影戏的幕影表现形式，采取了抽象与写实相结合的手法，对人物及场面景物进行了大胆的平面化、艺术化、卡通化、戏曲化的综合处理。其脸谱与服饰造型生动而形象，夸张而幽默，或纯朴而粗犷，或细腻而浪漫。再加上雕功之流畅，着色之艳丽，通体透剔和四肢灵活的工艺制作效果，着实能使人赏心悦目，爱不释手。皮影人制品（简称影人）不只是用于皮影戏的演出，而且每个人都可以用双手耍玩娱乐，还可以置于窗前或白墙之上，作为室内艺术装饰。由于皮影造型古朴典雅，民族气味浓厚，既具有艺术欣赏性又有收藏价值，所以国内外很多博物馆、收藏家、艺术工作者和皮影爱好者都藏有中国皮影。在国际交往中，也常有国人以中国皮影为上等礼品赠与国际友人。

“皮影”是对皮影戏和皮影戏人物（包括场面道具景物）制品的通用称谓。中国皮影艺术，是我国民间工艺美术与戏曲巧妙结合而成的独特艺术品种，是中华民族艺术殿堂里不可或缺的一颗璀璨的明珠。



## 玩皮影
## Shadow Play

Nowadays, people are craving for green environment and green food. How nice their life would be if there is green entertainment. Shadow play gives you eight enjoyments as follows:

First Enjoyment: Shadow play is a craft work with strong flavor of the Chinese nation. It incorporates complete characters in the Chinese drama, namely, Male, denier, painted face, middle-aged male and clown characters. Garnering of shadow play puppets according to different classifications plays a role in enhancing people's disposition and morality, uplifting people's connoisseurship on arts, and improving people's cultural quality. In addition, some well-made puppets will rise in value as time goes by.

Second Enjoyment: the making of shadow puppets can not only enrich the lives of children and students, but also foster their calm and scrupulous personality, the hand skills and interests in arts. The completion of the shadow puppets will give the children a sense of achievement and pride, which helps build up their spirit of confidence and independence.

Third Enjoyment: Playing with shadow puppet can train the manual dexterity



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and the coordination between the fingers and the brain. Consequently, it is conducive to the cultivation of the hand skills of children and students. Furthermore, it is beneficial to the prevention of joints of elderly people from becoming rigid.

Fourth Enjoyment: When playing shadow puppet, people may sing or talk at the same time. During this process, they can not only give vent to their feelings, but also practice dubbing. In this case, hands, brain, mouth and heart cooperate with one another, thus benefiting both physical and mental health.



Fifth Enjoyment: Shadow puppets can be played by only one person or more.

Sixth Enjoyment: Retarded and timid children have a good chance to speak out and express themselves.

Seventh Enjoyment: Playing with shadow puppets creates a channel of communication between lovers, classmates, parents and children, and couples.

Eighth Enjoyment: Playing with shadow puppets fosters the capability of art performance of children and students. The lines can be dubbed into all kinds dialects. Songs can also be sung when playing shadow puppets.

## 玩皮影
## Shadow Play

当今的人们都在渴求绿色环境、绿色食品。如果再加上绿色娱乐，会使人生美好无比。玩皮影有八乐：

第一乐，皮影人是民族风味极为浓厚的美术工艺品，凡戏剧人物生、旦、净、末、丑一应俱全。按类收藏欣赏，可以起到修身养性、提高艺术鉴赏能力、提高自身文化素质的作用。而且好的皮影藏品还有保值增值的艺术价值。



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第二乐，自制影人，不但可以丰富儿童、学生的生活内容，而且还能培养宁静细心的性格、动手劳作的能力和技艺情趣。影人制成后，会产生一种成就感和自豪感，可以提高孩子的自信心和自强自立精神。

第三乐，耍影人玩，可以锻炼手指的灵巧性和手脑配合能力，对培养儿童、学生的手工操作能力十分有益，对老年人活动臂、腕和手指，防止老年关节僵化大有好处。

第四乐，用你的双手耍弄影人，使影人能做出你要它表达的动作，你会有一种主导感，玩起来会感到十分欣慰。在耍弄影人的同时，还可以自由配唱配道白，既可抒发感情，又可练习配音，手、脑、口、心同时联合运动，有益于身心健康。

第五乐，一个人耍影人玩，可以自娱自乐。两人或多人玩，可以锻炼学生互相协作与配合能力。

第六乐，耍皮影玩，可以提高弱智儿童和胆小内向儿童的说话能力和自我表现能力。

第七乐，两人耍皮影玩，当情侣对耍、夫妻对耍、母子对耍或同学对耍时，在自由发挥的道白中，可借影人之口和动作，来倾出自己平日不便表白的内心话语与情感，可使二人在玩皮影中产生心灵上的碰撞、感情上的沟通，使家庭生活更加和谐美满。

第八乐，耍皮影时，不但要操纵影人的动作，而且还要为影人配唱配道白，可以培养儿童和学生的艺术表演能力。配道白可以用舞台腔，也可以用方言口语或快板。配唱也不必非唱皮影调，你可以按影人的角色，根据自己的喜爱配唱京剧、评剧、越剧、梆子等等都行，当然也可以配歌。



## 宁都道情
## Ningdu Chanting Folk Tales to the Accompaniment of Simple Percussion Instruments

Ningdu Chanting Folk Tales is a kind of folk art forms. It is said it started in the Song Dynasty and popular in the end of the Ming Dynasty and the early of Qing. It is current in the areas of Ningdu, Guangchang, Shicheng, Ruijin,



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Yudu, Xingguo and Yongfeng.

The people who play Ningdu Chanting folk tales are blind. The performing form is singing while sitting. While performing, the performer holds a bamboo percussion musical instrument with a metal ring on the middle finger to hit the bamboo tube in the left hand. While the right hand beat the drum to the accompaniment of singing. The notes of the chanting are mainly a note of the old Chinese five-tone scale. The rhythms are changing and flexible. The words are taking the form of sentence with seven characters.

Ningdu Chanting Folk Tales has the feature of narrating and singing the long legend in verse and stories. The contents of the stories are historical with complicated plots. They advocate punishing the evil and praising the good. The feelings of the stories are strong and rich and always move people to tear. But it is performed in local accent and it is difficult for people from a strange land to understand. They have no scripts. They create a lot of traditional plays on the base of the heard stories with additional plots, the developed length and with the processing and recreation of the group. Now there are about more than 300 plays. After liberation, a number of new plays appear and popularize among people.

## 宁都道情
## Ningdu Chanting Folk Tales to the Accompaniment of Simple Percussion Instruments

宁都道情是一种民间说唱曲艺艺术形式。相传其始于宋代，盛于明末清初，其流行地域为宁都、广昌、石城、瑞金、于都、兴国、永丰一带。

宁都道情的从艺人员主要为盲艺人，其表演形式主要为坐唱。表演时，艺人左手持渔鼓，中指戴一金属圈敲击筒身，右手拍打鼓面以伴说唱。所唱曲调多为徵调式，节奏多变而灵活。唱词一般以7字为句。

宁都道情以说唱长篇韵文式的民间传说、故事见长。这些故事内容大都为历史的，情节曲折，宣扬惩恶扬善，感情丰富、强烈，催人泪下。由于使用方言，外地人



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难以听懂。道情艺人一般没有脚本，盲人们在听来的历史传说的基础上，添枝加叶，扩张篇幅，通过集体加工、再创作，形成了一系列传统曲目，大约有300多个。解放后涌现了许多新曲目广为流传。



## 赣南采茶戏
## Tea-Pickers' Opera in the South of Jiangxi Province

Tea-pickers' opera in the South of Jiangxi Province is a local play with the combination of ballads in the South of Jiangxi Province and the folk music and dance. It has developed from the tea-pickers' opera, horse lantern, dragon lantern and arranging character lantern in the places of Anyuan, Gandu, Ganxian, Xinfeng and Shicheng and so on. Now it is popular in the Hekkas dwelling place. The aside of it is the local accent of Ganzhou. The contents of it reflect mainly the production and life of people in the South of Jiangxi Province. It has clear local color and rich life flavour. It is featured with comedies, and farces with a style of humor, easiness and liveliness. The music in it is the music in lantern play with the accompaniment of Suona together with gong and drum and the pick-tea music with the accompaniment of "goutong" (huqin). There are four tunes in the kind of play with the performing skills of fan movements and the dwarf skill. The famous intellectual, Tian Han, praised affectionately after watching it: "The tea-pickers' opera is an exotic flower of the flowers garden."

The South of Jiangxi Province abounds in famous tea since ancient time. So the tea songs and the tea lanterns are very popular. In the middle and later years of the Ming Dynasty it had developed gradually into an informal performance by the informal troupe. In the years of Wangli in the Ming Dynasty, the tea lantern of the East of Guangdong was introduced into the South of Jiangxi Province and mixed with the folk lanterns in Jiulongshan tea-producing area in Anyuan and developed into the tea play with simple plots and characters—"The Sisters Are Picking Tea". Then the tea lanterns had developed into tea-pickers' opera in the South of Jiangxi Province. Later it developed quickly and spread to different places in Jiangxi, Fujian, Guangdong and Guangxi.



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In 1954, it was performed in the cities and had founded 16 formal troupes from the few informal ones. The artistic skills of it came to its prosperity, too. A group of excellent traditional programs are adapted and created as well. It has taken part in the joint performance in Jiangxi Province and the country and awarded for many times. Besides, some of them are adapted as movies or TV series. The "Tea-pickers' Song" and "The Lantern Fairies" were invited by the Chinese Cultural Department to perform in the report-back performance and were highly praised.



## 赣南采茶戏
## Tea-Pickers' Opera in the South of Jiangxi Province

赣南采茶戏是赣南民间口头文学和民间音乐舞蹈相结合而形成的地方戏曲，主要由安远、干都、赣县、信丰、石城等地的茶歌、马灯、龙灯、摆字灯等民间歌舞与粤东采茶灯结合发展而成，并在客家人居住地区广为流行。赣南采茶戏的话白现在使用赣州方言，内容多是反映赣南农村劳动人民的生产和生活状况，具有鲜明的地方色彩和浓郁的生活气息。它以喜剧、闹剧为主，风格幽默诙谐、轻松活泼，音乐主要采用唢呐加锣鼓伴奏的灯戏音乐和用"勾筒"（胡琴）主奏的采茶音乐，曲调有四种，演技以扇子花和矮子步最具特色。文化名人田汉观看后曾赞誉："赣南采茶戏是百花园中的一朵奇葩！"。

赣南自古盛产名茶，采茶歌和采茶灯活动非常流行，明代中后期逐渐发展为三脚班演茶灯戏。明万历年间，粤东采茶灯传入赣南，与安远九龙山茶区的民间灯彩相结合，演变成了具有简单情节和人物的采茶小戏，名为《姐妹摘茶》。至此，采茶灯遂演变成了赣南采茶戏。此后，赣南采茶戏迅速发展，并传播到江西、福建、广东和广西。

赣南采茶戏自1954年进城后，由几个"三脚班"发展成16个正规采茶剧团，艺术上也进入蓬勃发展时期，改编了一批优秀传统剧目，创作了一批新剧目，多次参加江西省、全国汇演并获奖。《采茶歌》和《花灯仙子》应文化部邀请曾进京汇报演出，获得好评。



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# Chapter 8 中国陶瓷艺术 Chinese Pottery Art

## 民间陶器 Folk Pottery

Tri-color in the Tang Dynasty, or Tang Sancai, this Chinese pottery art has a long history, whose wonderful work has reflected the efforts and virtuosity of the Chinese potters. In the national Imperial Palace Museum of Taiwan, China, some thin and half-apparent porcelain produced in the Ming Dynasty and the Qing Dynasty and covered with some flowers and fish have shown the charming of its making technique.



The rise and development of Chinese pottery craftsmanship is mainly influenced by clay, fuel, river and market. The making of pottery need heavy and huge clay and fuel which demands the close choosing of materials for the pricy transportation is beyond the economic profit. Thus the places abounded in clay and forestry fuel are suitable to establish kiln naturally.

Once a big kiln is established, it always lasts for several hundred years with its vivid regional features and techniques spread and passed on by generations, which can be told by the experts touching the porcelain. Since the Han Dynasty, covering the Tang Dynasty, Song, Yuan, Ming, a large amount of porcelain have been exported to the foreign countries such as Asian, American and European



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countries, which supply the best historical materials for studying transportation and trade between China and foreign countries.

The clay in Beitou and Nanshijiao of Taibei in Taiwan is suitable to make porcelain, and then Yingge Town has become the seat of making pottery since the 1990s. Later on many modern kilns gather here. Miaoli County and Nantou County, the middle part of Taiwan, also gathered some kilns with modern technology for making porcelain with high quality by natural gas.

The unprecedented height of the ceramic industry just represents the virtuosity and perfection of Chinese potters because of the seeking-for-perfectness spirit of the craftsmen. They have overcome various unimaginable difficulties to make the wonderful porcelain with the crafting of hand-molded earthenware vessels.

## 民间陶器
## Folk Pottery

唐三彩中国陶瓷艺术源远流长，精美绝伦的作品说明了中国陶工所耗费的心血。在中国台湾省的故宫博物院中，可以看见许多呈现出半透明效果的薄胎瓷器，这些明清时期的作品，在器壁上彩绘了精巧的花草鸟兽，令人不禁慨叹。

中国陶瓷工艺在兴起和发展方面，受到四项客观条件的影响，那就是黏土、燃料、河流和市场。在制作方面，陶瓷工艺需要笨重庞大的坯土及燃料，如果不能就近取材，那么昂贵的运费就无法获得经济效益，因此出产黏土而又有丰富林木可作燃料的地区，先天就具备了建立窑厂的良好条件。



一处大窑厂一旦兴起，常常维持长达数百年的烧制历史，而窑厂的作坯、配釉和烧窑技术也就代代相传下去，于是特殊的釉色、胎质和独树一帜的装饰手法就形成其独特的风格；而今赏鉴古陶瓷的行家，能够摩挲一件盘子，细数它的特征，判定它的年代和窑别，也与窑厂此种独特风格有密切的关系。中国自汉朝开始，历唐、宋、元、明，都有大量的外销瓷器分别



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运往韩、日、琉球、中南半岛、菲律宾、印尼、印度、中东、非洲东岸、欧洲以及英、美等国。这些外销瓷器提供了研究中外交通及经济贸易的最佳史料。

台湾省台北地区的北投和南势角出产可作陶瓷的黏土，而窑厂自19世纪末20世纪初则逐渐集中于莺歌镇。到今天，莺歌镇已成为台湾北部的重要窑区，由于历代烧瓷经验的累积，及镇上世代居住着有技术的师傅，使得许多现代化的窑厂仍寻循而来，在莺歌镇地区继续开窑。台湾中部的窑区则在苗栗县及南投县，因为狮头山区所盛产的器土和丰富的林木，使得苗栗及南投附近的窑场林立，如今苗栗地区部分窑厂已改用瓦斯作燃料，同时进口瓷土来烧制高级瓷器，甚至引进外来的现代化设备和技术来提升产品的品质。

中国陶瓷艺术之所以能发展至极，中国陶工们追求尽善尽美的精神才是重点。历代的陶瓷作品告诉我们中国陶工是如何地克服原料上的缺点，如何以高超的手法去克服作坯的困难。



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# Chapter 9 中国文学艺术 Chinese Literature Arts

## 对联简史 Antithetical Couplet Brief History

As early as before Qin and Han dynasties, people had the custom of hanging Taofu to celebrate the lunar New Year. Taofu is two pieces of peach board hanged on both sides of the gate with the names of two great gods—"Shentu" and "Yulei" written on each of them to expel ghosts and refuse bad lucks. This kind of custom has continued for more than 1,000 years. To the period of the Five Dynasties, the people then started the association language topic on the peach planks, "The coming New Year takes in the remaining lucks, Great festival foretells the forever spring" by Meng Yong, is the first spring festival couplet in our country. After the Song Dynasty, the lunar New Year had it in common to hang the Spring Festival couplet. For the reason that the Spring Festival couplet and Taofu have close relationship and the ancient called the Spring Festival couplet "Taofu", too.




Up to the Ming Dynasty, people then began to use red paper to take place of peach planks, and Spring Festival couplet that we see today appeared. It is written in the book *Chat in Clouds Building* that when Mingtaizu, Zhu Yuanzhang found his state in Jinling, he once ordered his officials and the great families to write a couplet to attach to the door before Eve. Then he traveled incog-

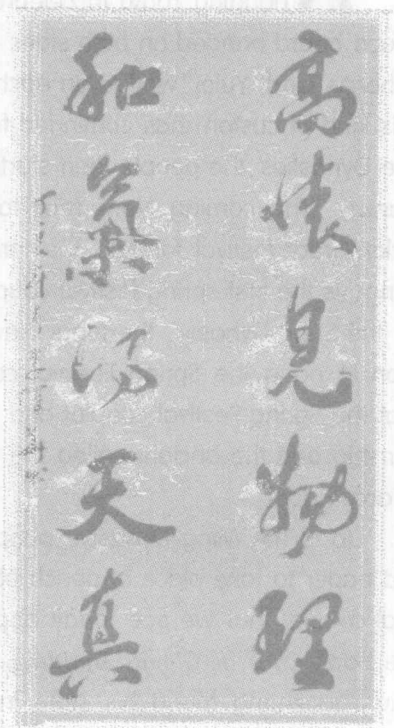


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nito to enjoy these couplets. After that, all the scholars considered it graceful to write couplets. When it was in the Qing Dynasty, the couplet was at its prosperity and quite a lot of famous couplets appeared. Along with the cultural exchanging and development of the countries, the antithetical couplet also spread to Vietnam, North Korea, Japan, Singapore and other countries. These countries have the custom to paste the antithetical couplet till today.

## 对联简史
## Antithetical Couplet Brief History

早在秦汉以前，我国民间过年就有悬挂桃符的习俗。所谓桃符，即把传说中的降鬼大神“神荼”和“郁垒”的名字，分别书写在两块桃木板上，悬挂于左右门，以驱鬼压邪。这种习俗持续了1000多年，到了五代，人们才开始把联语题于桃木板上。孟昶自命笔题云：新年纳余庆，嘉节号长春。”这是我国最早出现的一副春联。宋代以后，民间新年悬挂春联已经相当普遍，王安石诗中“千门万户瞳瞳日，总把新桃换旧符”，就是当时盛况的真实写照。由于春联的出现和桃符有密切的关系，所以古人又称春联为“桃符”。



一直到了明代，人们才始用红纸代替桃木板，出现我们今天所见的春联。据《簪云楼杂话》记载，明太祖朱元璋定都金陵后，除夕前，曾命公卿士庶家门须加春联一副，并亲自微服出巡，挨门观赏取乐。尔后，文人学士无不把题联作对视为雅事。入清以后，对联曾鼎盛一时，出现了不少脍炙人口的名联佳对。随着各国文化交流的发展，对联还传入越南、朝鲜、日本、新加坡等国。这些国家至今还保留着贴对联的风俗。



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# 汉字和对联
# Chinese Character and Antithetical Couplet

The couplet, elegantly called "the couplets hung in front of a hall", is the antithetical couplet. It contains lots of content, the antithesis neatly, the level and oblique tones are coordinated, and it is a unique artistic form of Chinese language of one character one sound. It can be said that, antithetical couplet art is the special product of Chinese character culture alone and Chinese cultural treasure.

The antithetical couplet, which comes from regulated poem's antithesis sentences, remains poem's certain characteristics. Antithetical couplet requests antithesis neat, the level and oblique tones are coordinated, first scroll tail character oblique tone, second line should tail character level tone. These characteristics have certain similarities with that of regulated poem, therefore some people call the antithetical couplet as the poem which posted.

But the antithetical couplet also is different with the poem. It only has the first scroll and the second line. Compared with the poem, the sentence type is nimbler, with free expansion and contraction. The antithetical couplet may be four words, five syllables, six words, seven syllables, eight words, nine words, also may be ten words, and several dozens of words.

There are even several hundreds of words couplets on the ancient buildings in our country. Whether the antithetical couplet is to chant will or to describe the scenery and to express feelings, all request the author to have a stronger sense to sum up and greater ability to apply the words so that he can bestow the feelings and spirit on words and make people enjoy them in thought and art.

The antithetical couplet hung on the pillars of the hall refers to Spring Festival couplet and is the unique literary art in our country. It began in the Five Dynasties and was prosperous in Ming and Qing dynasties. Up to now, it has history of more than 1,000 years.



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# 汉字和对联
# Chinese Character and Antithetical Couplet

对联，雅称“楹联”，俗称对子。它言简意赅，对仗工整，平仄协调，是一字一音的汉语语言独特的艺术形式。可以说，对联艺术是汉字文化的独特产物，是中华民族的文化瑰宝。



对联是由律诗的对偶句发展而来的，它保留着律诗的某些特点。古人把吟诗作对相提并论，在一定程度上反映了两者之间的关系。对联要求对仗工整，平仄协调，上联尾字仄声，下联尾字平声。这些特点，都和律诗有某些相似之处，所以有人把对联称为张贴的诗。

但对联又不同于诗，它只有上联和下联。一般说来，较诗更为精炼，句式也较灵活，可长可短，伸缩自如。对联可以是四言、五言、六言、七言、八言、九言，也可以是十言、几十言。

在我国古建筑中，甚至还有多达数百字的长联。对联无论是咏物言志，还是写景抒情，都要求作者有较高的概括力与驾御文字的本领，才可能以寥寥数语，做到文情并茂，神形兼备，给人以思想和艺术美的感受。

楹联是题写在楹柱上的对联，亦指对联，是我国一种独特的文学艺术形式。它始于五代，盛于明清，迄今已有1000多年的历史。

# 对联的种类
# Categories of Antithetical Couplet

Viewed from the reflection content and the use situation that the antithetical couplet may be divided into:



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## Spring Festival Couplet:

Spring Festival couplet has the contents of saying goodbye to the old and welcoming the new, stating the ambition, being full of lofty sentiments and looking forward to the future. For the reason that it is used on New Year's Day and in the Spring Festival, it is named Spring Festival couplet.

For example: The first month returns, And all the things restore.

## Couplets Hung on the Pillars of the Hall

In order to express some kind of desire or meet the decoration needs, the couplet is often carved on a board or engraved on a stone wall or on the pillars of the office house, temples or the gardens.

## Marriage Couplet

The couplet made for the special wedding ceremony to express the exciting air is called marriage couplet.

For example: Skillfully borrows the beautiful face to the moonlight.

Happily has the Fall night as the Spring evening.

## Elegiac Couplet

It is used to fondly remember the sentiment, use the antithetical couplet at the memorial service or the commemoration meeting in order to appraise ancestors' biography achievement and sincerely express the missing of the posterity.

Take the couple that mourns respected Premier Zhou Enlai as example:

The energy spent all, he still considers the revolutionary course as the lofty Tai Mountain to shake the world;

The bone ash scattered, Premier's loving-kindness moistens our hearts like drops of rain and dew running ever on.

## Birthday Couplet

In order to express the blessing to the old on his or her birthday, children often take the topics that prolong the life, and good lucks as the main content carefully written on the scrolls and then paste them on to the door or hang them in the major hall.

For example: Have a good luck as broad as East Sea,

And longevity higher than South Mountain.



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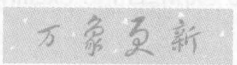
# 对联的种类
# Categories of Antithetical Couplet

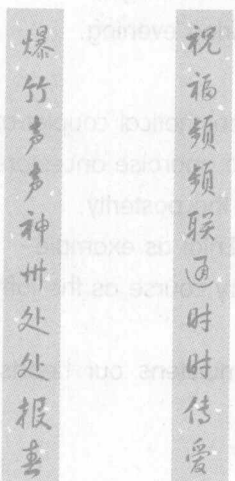
从反映的内容和使用的场合来看，对联可以分为：

## 春联

以除旧迎新，言明志向，充满豪情，展望未来为主要内容，专门在元旦、春节时粘贴的对联，因时效性较强，人们就称为春联。

如：一元复始 万象更新




## 楹联

为了表达某种愿望或满足装饰需要，过去常在宫廷、府宅、庙宇、园林的楹柱之上，或用木板刻制，或在壁石上雕琢的联语，统称为楹联。

## 婚联

专门在举行结婚仪式那天选用或编写的能够表达热烈气氛的对联。

如：巧借花容添月色 欣逢秋夜作春宵

## 挽联

为了评价先人的生平业绩，抒发后人诚挚的怀念之情，在追悼会或纪念会上所用的对联。

如悼念敬爱的周总理的一幅挽联：心血劳干革命事业似巍巍泰山震环宇 骨灰撒遍总理恩情如滴滴雨露润人心

## 寿联

当老人喜过生日，子女为了表达对长辈的祝福之情，常以延年益寿、福满家门为主要内容，精心书写一些吉祥的词语，或贴在门上，或挂在厅堂，这样的对联就叫寿联。

如：福如东海阔 寿比南山高



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# 对联的特点
# The Antithetical Couplet Characteristics

The words of a couplet can have more or less, sometimes only one or two words, sometimes a few hundred of words. Antithetical couplet has different forms. Whatever form is used, the couplet should have the following characteristics.

(1) Same number of words and same punctuations. The first and second line should have the same number of words except to spare certain word in order to have special effect on purpose.

(2) Coincidence of the level and oblique tones and the harmony of the rhymes. The tradition of the tones is to use oblique tone at the end of the first line and level tone at the end of the second line.

(3) Opposition to each other of the same parts of speech and the same place in the two lines. That is to say, to have the function word opposite to another and the notional word opposite to another notional word. So the noun is opposite to the noun, verb to verb, adjective to adjective, number to number and adverb to adverb. Besides, the same part of speech of the words in the two lines should be placed in the same opposite positions.

(4) Closely related contents and up-and-down links. The meanings of the two lines should be lined up but with no repetition.

In addition, the couplet should be written and hung vertically and from right to left, from top to bottom, and so when read.

The horizontal scroll, which has closed relationship with the couplet, is the subject or the centre of the couplet. An excellent horizontal scroll has the function to add the touch that brings a work of art to life and support the couplet.



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# 对联的特点
# The Antithetical Couplet Characteristics

对联文字长短不一，短的仅一、两个字；长的可达几百字。对联形式多样，但不管何类对联，使用何种形式，却又必须具备以下特点：

（1）要字数相等，断句一致。除有意空出某字的位置以达到某种效果外，上下联字数必须相同，不多不少。

（2）要平仄相合，音调和谐。传统习惯是“仄起平落”，即上联末句尾字用仄声，下联末句尾字用平声。

（3）要词性相对，位置相同。一般称为“虚对虚，实对实”，就是名词对名词，动词对动词，形容词对形容词，数量词对数量词，副词对副词，而且相对的词必须在相同的位置上。

（4）要内容相关，上下衔接。上下联的含义必须相互衔接，但又不能重复。

此外，张挂的对联，传统作法还必须直写竖贴，自右而左，由上而下，不能颠倒。

与对联紧密相关的横批，可以说是对联的题目，也是对联的中心。好的横批在对联中可以起到画龙点睛、相互补充的作用。



# 中国的象形文字和旧体诗
# Chinese Pictograph and Ancient Poems

Many Chinese characters are pictographs, thus making Chinese ancient poesy full of visualization. Therefore, poems made of Chinese characters are just like different sets of vivid pictures, guiding readers to enter the bourn described in the poems. Chinese characters have significant effects on the styles of Chinese poems and the major effects are as follows:

## Lines of the Same Length in Poems

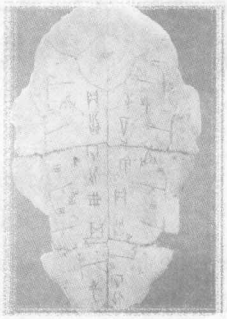
Most Chinese ancient poems employ lines with the same number of characters



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except Ci and Qu. For instance, poems in *Shi Jing* ( *The Book of Odes* ) are mostly four-character lines and poems in *Chu Ci* ( *Songs of Chu* ), six-character lines with an auxiliary word *Xi* (兮) at the end. Most old-style and modern-style poems comprise of five-character or seven-character lines.

### Words and Syntax



Each character is basically an independent morpheme with pronunciation and meaning. A lot of characters have several meanings each and their ways of word organization vary a lot. Therefore, the flowery language used in poems is quite complicated and has different styles. As for syntax, because the Chinese language lacks flexibility in configuration and structures and each character is relatively independent, many ancient poems break up two characters of a word or move certain characters forward in a poetic line.

## 中国的象形文字和旧体诗
## Chinese Pictograph and Ancient Poems

许多中国文字是象形字,这样使得中国古代诗歌非常形象。因此,中国文字构成的诗歌就像许多不同种类生动的图画,引导读者进入到诗歌描述的境界中去。中国文字在中国诗歌当中有着明显的效果,下面列出一些主要效果:

### 相同长度的诗

除了词和曲外,大部分中国古诗每行使用相同数量的文字。例如,诗经中的诗大多是4个字,楚辞中的是6个字并用兮作结尾。许多古代和现代风格的诗由5个字和7个字组成。

### 词和句法

基本上讲,每个字是一个独立的词素,拥有独立的发音和意思。许多字有着几个意思,并且他们的字的组成方式也大不相同。因此,诗里面华丽语言的使用是非常复杂的,并且有着不同的风格。至于句法,因为中国语言缺乏在配置和结构上的灵活性,每个字是相对独立的,一些古代的诗把一个词分开为两个字都具有一定含



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义，或者把特定的字移到一行诗的前面。



# 唐诗
# Tang Poetry

Tang Dynasty is the most prosperous period of the development of China's classical poetry. Tang poetry is not only one of the great literary heritage in China, but also a glittering pearl in the world treasure-house. Though more than one thousand years has passed many of the poems are still very popular.

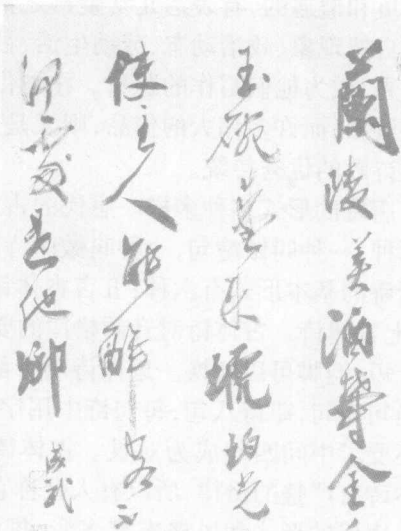
The number of the poets in the Tang Dynasty is great, such as the world well-known poets Li Bai, Du Fu and Bai Juyi. Besides, there are many other poets, just like stars in the sky. Among them, over 2,300 are also known today, whose works collected and recorded in the book "A Whole Collection of Tang Poetry" with a number of over 48,900. The themes of the poems are quite extensive. Some reflect the condition of the darkness of the feudal society; some extol the just war, and express the patriotic feelings; and some describe the beauty of their country. Moreover, some express the individual ideal and misfortune, the love between the lovers, the friendship and the happiness and the sufferings and so on. In a word, all kinds of things have become their poetry themes, from the natural phenomenon, political movement, society custom to the individual feelings. There are schools of realism and romanticism applied in composing skills. And the combination of the two skills makes many good poems and the good tradition of the classical poetry in China.

The forms of Tang poetry are various. The ancient-style poetry contains penta-syllable and septa-syllable. The modern-style poetry has two forms, too. One is quatrain and the other is regulated verse. Quatrain and Regulated verse both contain penta-syllable and septa-syllable respectively. Generally speaking, Tang poetry has six basic forms: penta-syllabic and septa-syllabic ancient poetry; penta-syllabic and speta-syllabic quatrain and penta-syllabic and septa-syllabic regulated verse. The ancient-style poetry is not strict with the rhyme and rhythm; for example, in a poem, the lines are not fixed and the rhymes can be changed. However, the



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modern-style poetry is contrary, that is, the lines are fixed, it refers that quatrain has four lines and regulated verse eight, besides, the level and oblique tones of each word in each line have certain regular, and the rhyme can not be changed. The style of the ancient poems is handed down from ancient customs, so it is also called ancient customs, and the modern one is called rhyme scheme for its strict meter.



The forms and styles are various and changing. Tang poetry not only has carried on the tradition of folk songs of Han and Wei dynasties, but also developed the forms of the poems, not only has carried on the penta-syllabic and septa-syllabic ancient-style poetry form, not only has extended the use of the forms, but also produced the beautiful and neat long modern-style poetry. The modern-style poetry's existence is an important thing in the history of the poetry's development of the Tang Dynasty, because it makes the use of artistical features of succinct language and the syllabic harmony of China's ancient poetry reaches the highest level, and it has provided a most typical form for ancient lyric poetry, which is very popular. But in modern-style poetry, the regulated verse has a big shortcoming for its strict restrictions, which has restricted its contents, and it is the greatest deficiency that its greatest advantage brings about.



## 唐诗
## Tang Poetry

唐代是中国古典诗歌发展的全盛时期。唐诗是中国优秀的文学遗产之一，也是全世界文学宝库中的一颗灿烂的明珠。尽管离现在已有1000



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多年了,但许多诗篇还是广为流传。

唐代的诗人特别多。李白、杜甫、白居易都是世界闻名的伟大诗人,除他们之外,还有其他无数诗人,像满天的星斗一样。这些诗人,今天知名的就还有 2 300 多人。他们的作品,保存在《全唐诗》中的也还有 48 900 多首。唐诗的题材非常广泛。有的从侧面反映当时社会的阶级状况和阶级矛盾,揭露了封建社会的黑暗;有的歌颂正义战争,抒发爱国思想;有的描绘祖国河山的秀丽多娇;此外,还有抒写个人抱负和遭遇的,有表达儿女爱慕之情的,有诉说朋友交情、人生悲欢的等等。总之从自然现象、政治动态、劳动生活、社会风俗,直到个人感受,都逃不过诗人敏锐的目光,成为他们写作的题材。在创作方法上,既有现实主义的流派,也有浪漫主义的流派,而许多伟大的作品,则又是这两种创作方法相结合的典范,形成了中国古典诗歌的优秀传统。

唐诗的形式多种多样。唐代的古体诗,基本上有五言和七言两种。近体诗也有两种,一种叫做绝句,一种叫做律诗。绝句和律诗又各有五言和七言之不同。所以唐诗的基本形式有六种:五言古体诗,七言古体诗,五言绝句,七言绝句,五言律诗,七言律诗。古体诗对音韵格律的要求比较宽:一首诗中,句数可多可少,篇章可长可短,韵脚可以转换。近体诗对音韵格律的要求比较严:一首诗的句数有限定,即绝句四句,律诗八句,每句诗中用字的平仄声,有一定的规律,韵脚不能转换;律诗还要求中间四句成为对仗。古体诗的风格是前代流传下来的,所以又叫古风。近体诗有严整的格律,所以有人又称它为格律诗。

唐诗的形式和风格丰富多彩、推陈出新。它不仅继承了汉魏民歌、乐府的传统,并且大大发展了歌行体的样式;不仅继承了前代的五、七言古诗,并且发展为叙事言情的长篇巨作;不仅扩展了五言、七言形式的运用,还创造了风格特别优美整齐的近体诗。近体诗是当时的新体诗,它的创造和成熟,是唐代诗歌发展史上的一件大事。它把中国古典诗歌的音节和谐、文字精炼的艺术特色,推到前所未有的高度,为古代抒情诗找到一个最典型的形式,至今还特别为人民所喜闻乐见。但是近体诗中的律诗,由于它有严格的格律的限制,容易使诗的内容受到束缚,不能自由创造和发挥,这是它的长处带来的一个很大的缺陷。



## “诗仙”——李白
## Poet-immortal—Li Bai

Li Bai, a style Taibai, had another name Qingliangjushi. His ancestral home was Longxi (now near Tianshui of Gansu Province). His ances-



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tors roamed in the West at the end of Sui Dynasty. Then he was born in Suiye in the Middle Asia. He moved to Qinglian of Changlong (Jiangyou in Sichuan), Mianzhou together with his father when he was very young.

Most of his life spent in roaming. In the first year of Tianbao (724) he was called to Chang'an and to be a member of the Imperial Academy on the recommendation of the Taoist Wu Jun. The style of his essays was very famous and was fancied by Xuanzong. Later he could not bear the authorities and the nobles so he dismissed his office after he had been in Chang'an for three years and continued his life as waif. In the second year after the Rebellion of An Lushan and Shi Siming he became a member of the office of a commanding general of Yongwang Li Lin with the hatred the hardness of the life. Unfortunately, Yongwang had a war with Suzong for the scrambling for the throne. When Yongwang was defeated, Li Bai was involved in it and was banished to Yelang (in the area of the modern Guizhou Province) and he was remitted on the way. In his later years he roamed in the area of southeast and relied on the county magistrate Li Yangbing. He died of illness very soon.



The poetry of Li Bai is lyrical. After Qu Yuan, he was the real one who could absorb the excellent skills of the local folk arts and the Yuefu Songs of Qin, Han and Wei and even the later dynasties, improved them and formence his own style. He had the supreme artistic talent and the great and powerful momentum. All that are surprising, pleasing, exciting and setting people think are expressed in his writings. Du Fu once said "Once he writes he surprises the wind and rain and finishes a poet he makes the ghosts sigh." He was the most outstanding poet after Qu Yuan in China and had the title of "Poet Immortal." He had a collection *The Collection of Li Taibai.*



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## “诗仙”——李白
## Poet-immortal—Li Bai

李白，字太白，号青莲居士。祖籍陇西成纪（今甘肃天水附近），先世于隋末流徙西域，李白即生于中亚碎叶。幼时随父迁居绵州昌隆（今四川江油）青莲乡。

他的一生，绝大部分在漫游中度过。天宝元年（742），因道士吴筠的推荐，被召至长安，供奉翰林。文章风采，名动一时，颇为玄宗所赏识。后因不能见容于权贵，在京仅3年，就弃官而去，仍然继续他那飘荡四方的流浪生活。安史之乱发生的第二年，他感愤时世艰难，曾参加了永王李璘的幕府。不幸，永王与肃宗发生了争夺帝位的斗争，兵败之后，李白受牵累，流放夜郎（今贵州境内），途中遇赦。晚年漂泊东南一带，依靠当涂县令李阳冰，不久即病卒。

李白的诗以抒情为主。屈原而后，他第一个真正能够广泛地从当时的民间文艺和秦、汉、魏以来的乐府民歌吸取其丰富营养，集中提高而形成他的独特风貌。他具有超乎寻常的艺术天才和磅礴雄伟的气势。一切可惊可喜、令人兴奋、发人深思的现象，无不诉诸笔端。杜甫对李白有“笔落惊风雨，诗成泣鬼神”之评，是屈原之后我国最为杰出的浪漫主义诗人，有“诗仙”之称。著有《李太白集》。



## “诗圣”——杜甫
## Poet Sage—Du Fu

Du Fu, with a style of Zimei, was born in Gongxian, Henan Province. He was the grandson of the famous poet Du Shenyan. For he had once lived in Shaoling in the south of Chang'an, he had the name Shaoling Countryman and people called him Du Shaoling. He read and traveled before he was thirty-five years old. When the Rebellion of An and Shi he roamed and was captured by the rebels. After he managed to escape from the danger, he was chosen as the Zuoshiyi. In the second year of Qianyuan (759), he dismissed his office and went west. Finally he reached Sichuan and lived in Chengdu. He had once been a yuan-



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wailang in the check Board of Works in the office of Yan Wu as an ambassador in Jiannan. So he got the title Du Gongbu. In his later years he moved to east together with the whole family. On the way he had stayed in Kuiling for two years. Then he moved out of the gorges and roamed in the area of E and Xiang. Then he died in poverty and of illness.



Du Fu lived in the period that Tang changed from prosperity to decline. So his poets are mainly about the turbulence of the society, the political darkness and the sufferings of the people. And therefore, his poets are called "epic". Du Fu was always worried about the country and its citizens. He was moral and excellent in poems and was respected as "Poet Sage." He had his *Collection of Du Gongbu* handed down.

## "诗圣"——杜甫
## Poet Sage—Du Fu

杜甫,字子美,生于河南巩县,是名诗人杜审言的孙子。因曾居长安城南少陵,故自称少陵野老,世称杜少陵。35岁以前读书与游历。安史之乱开始,他流亡颠沛,竟为叛军所俘;脱险后,授官左拾遗。乾元二年(759),他弃官西行,最后到四川,定居成都。一度在剑南节度使严武幕中任检校工部员外郎,故又有杜工部之称。晚年举家东迁,途中留滞夔州二年,走出三峡,漂泊鄂、湘一带,最后贫病而卒。

杜甫生活在唐朝由盛转衰的历史时期,其诗多涉及社会动荡、政治黑暗、人民疾苦,被誉为"史诗"。杜甫忧国忧民,人格高尚,诗艺精湛,被奉为"诗圣"。有《杜工部集》传世。



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# 鲁迅
# Lu Xun

Lu Xun was born in Shaoxing of Zhejiang Province. He had his first name Zhou Zhangshou with Yu Shan as his style. Later he changed his name into Zhou Shuren and had the style Yu Cai. When he was a boy, he studied poems and biographies and took a strong interest in anecdotes, scribbles, and folk artistry. In 1898, he studied in Jiangnan Naval Academy founded in Nanjing by the sect who advocated the Westernization Movements. A few months later he was enrolled into the Mining Academy attached to Jiangnan Army Academy and began to learn about the research upon New Western things. In 1902, he went to Japan for further education. In April of the same year, he was enrolled into Hongwen Academy and graduated in April 1904. Two months later he went into Xiantai Medical School. During this period, he began to participate in various revolutionary activities of the nation and democracy, through which he had read a great number of Western contemporary magazines on science and literature. His earliest translation of *The Ghost of Spada* was published in *Zhengjiang Wave* published in June 1903 in Japan. In the same year, his first translation work on scientific fiction *Travel to the Moon* was published in Tokyo. In 1906, he dropped his medical study in order to educate the whole nation with art and literature. He made preparations to publish a magazine *New Life* and failed. And then he turned to publish several important essays such as *The History of the Human Beings* and *Emphasis on Literature* etc. on the magazine *Henan*. He collaborated with Zhou Zuoren and translated the first volume of *The Collection of the Foreign Novels* and published it in 1909. After he returned to the nation in summer in 1909, he had been a teacher in the Normal School of Hangzhou of Zhejiang Province, and then in Shaoxing Governmental Middle School. He was appointed as the headmaster of Shaoxing Nor-





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mal School after the Revolution of 1911. In 1911, he wrote the first novel *Reminiscence* with the use of the ancient Chinese. The original ideas and artistic styles were same to his later novels. For this, he was thought as the "the ancestor of the Chinese modern literature' by the Czech scholar Bushik. In February 1912, he went to Nanjing and worked in the Nanjing Educational Department on the invitation from Cai Yuanpei and later moved to Beijing together with the Educational Department. In May 1918, he published the first novel *Diary of the Madman* in modern language in the magazine *The New Youth* with Lu Xun as his penname. In the following three years, he wrote more than fifty novels, poems, essays and translations continually for *The New Youth* and worked as an editor of this magazine. In August 1920, he was invited to teach in Beijing University and Beijing Higher Normal School. From December 1921 to the early the following year his work *Biography of A Q* was published in the supplement of *Daily News* in installments. In 1923, the collection of his short stories *Cry* came out, which was followed by *Hesitation* in 1926. Except for novels, he had written a lot of distinctive essays and published them in *The New Youth* with *Collection of Random Thoughts* since 1918. In 1925, his *Hot Wind* was published. From then on he offered his works to the public almost every year.

In the mid of 1920s, he took part in the starting of the publication of the weeklies *Wilderness* and *Yusi* and set up a literary club *Anonymous Club*. In the early 1927, he worked as the head of the literary department and the director and dean of the Literary Department of Guangzhou Zhongshan University. In August 1927 he went to work as a professor in Xiamen University. In October of the same year he arrived in Shanghai and then lived there to specialize in writing. In 1928, he collaborated with Yu Dafu and started the publication of the magazine *Torrents*. In 1930, he launched together with the others to set up the Chinese Left-winged Writers Association and he was an important leader in the association. He had edited several important journals such as *Budding*, *Outpost*, *The Crossroad* and *Translations* etc.

In 1936, he died of tiredness accompanied with pneumonia in Shanghai when he was only fifty-five years old.



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# 鲁迅
# Lu Xun

鲁迅原名周樟寿，字豫山，后改名周树人，字豫才，浙江绍兴人。少年时代在家塾学习诗书经传，喜欢野史杂录和民间绘画艺术。1898 年就读于洋务派创办的南京江南水师学堂，数月后重考入江南陆师学堂附设的路矿学堂，开始接触新学。1902 年到日本留学。4 月入弘文学院，1904 年 4 月结业，6 月入仙台医学专门学校。这一时期开始参加各种民族民主革命活动，广泛涉猎西方近代科学文艺书刊。最早的一篇译述文章《斯巴达之魂》前半部分发表于 1903 年 6 月在日本出版的《浙江潮》；同年在东京出版了第一本翻译科幻小说《月界旅行》。1906 年弃医学文，希望以文艺改造国民精神。筹办文艺杂志《新生》，未果，转而在《河南》杂志发表《人之历史》、《文化偏至论》等重要论文。与周作人合译《域外小说集》第一集，1909 年出版。1909 年夏回国，先后在杭州浙江两级师范和绍兴府中学学堂任教。辛亥革命后任绍兴师范学校校长。1911 年用文言写了第一篇小说《怀旧》，思想特色和艺术风格，都与后来小说相同，捷克学者普实克认为它是“中国现代文学的先声”。1912 年 2 月应蔡元培之邀，赴南京教育部任职，后随教育部迁往北京。1918 年 5 月开始以“鲁迅”为笔名在《新青年》发表第一篇现代白话小说《狂人日记》。此后 3 年间陆续在《新青年》发表小说、新诗、杂文、译文 50 余篇，并参与《新青年》编务。1920 年 8 月被聘为北京大学、北京高等师范学校文科讲师。1921 年 12 月至次年初，最重要的代表作《阿 Q 正传》在《晨报副刊》连载。1923 年，第一本短篇小说集《呐喊》出版。1926 年出版《彷徨》。除了小说，鲁迅还写了很多具有独特风格的杂文，以《随感录》为代表，1918 年起在《新青年》上发表。1925 年出版杂文集《热风》。此后几乎每年都有杂文集问世。

20 年代中期，参与创办《莽原》周刊、《语丝》周刊和文学社团“未名社”。1927 年初到广州中山大学任文学系主任兼教务主任。1927 年 8 月到厦门大学任教授。同年 10 月抵上海，从此定居上海，专事写作。1928 年与郁达夫创办《奔流》杂志。1930 年，中国左翼作家联盟成立，他是发起人之一，也是主要领导人，曾先后主编《萌芽》、《前哨》、《十字街头》、《译文》等重要文学期刊。

1936 年因积劳和肺病在上海逝世，终年 55 岁。



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# 巴金简介
# A Brief Introduction about Ba Jin

Ba Jin (1904 ~ 2005) was born in Chengdu, Sichuan Province with the first name Li Yaotang, a style Peigan and the pennames such as Yu Yi and Wang Wenhui and so on. In 1920, he entered Chengdu Foreign Languages School. In 1923, he left his feudal family and studied in the middle schools in Shanghai and Nanjing. In 1927, he studied in France, and finished his first work, the novel *Destruction*, and the penname Ba Jin was first used. In the end of 1928 he went back to Shanghai, writing and translating. From 1929 to the middle of 1937, he wrote his main masterpiece *The Family*, which is the first work of the *Three Songs of the Turbulent Currents* and quite a lot of other novels and the collections of the essays. He made the public focus their attention on him with his unique style and rich works. Lu Xun said he was "an author who is enthusiastic and has progressive ideas, an author who is among the excellent writers that can be counted on the fingers."

After the eruption of the Anti-Japanese Invaders War, Ba Jin devoted himself to the culture activities to resist against the Japanese invaders and save the country from extinction. He edited the magazines and papers such as *Cry* and *The National Salvation Daily* and so on. He wrote *Spring* and *Autumn* as the sequel of *Family*. He wrote the novel *The Three Songs of the War Against Aggression* and published his collection of short stories *Recycled Grass* and *Odds of the Nobodies* and also his collections of essays *Accusation* and *Dragons*, *Tigers and Dogs* and so on. At the end of the Anti-Japanese Invaders War and still after the war, Ba Jin began to criticize the dark reality in the KMT controlled areas in China. His *Garden for Rest*, *The Forth Ward* and the novel *The Cold Night* are the standful works in the aspect. After the foundation of the People's Republic of China, Ba Jin had once been the Executive Chairman of the National Literary Association, Executive Chairman of the Chinese Writers Association, the Chairman of Chinese Handwriting Center and Executive Chairman of the National Political Consultative Conference etc. And he was the chief editor of the magazine *Harvest*. He paid much attention to all kinds of activities



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that could promote the literary creation. He went abroad to attend the world literary communication many times, and he firstly advocated setting up Chinese modern literature museum. He published more than ten works such as his collection of short stories *The Tales of the Heroes*, the reportage collection *Live Among the Heroes*, his prose collection, prose-novel collection and so on. The works before the New China are mainly collected in the fourteen volumes *Collection of Ba Jin*'s Works and his new edited *The Complete Works of Ba Jin* was being published from 1986. His works have been translated into many foreign languages, and he also published many translation works. The most famous work of Ba Jin was based on the corruption of the feudal family and the renegade of the youth. *Family* was the excellent example, it once moved several generations of the young readers, which established his important position in the history of Chinese modern literature. He was good at expressing his own feelings and emotions through the tirelessly stating and sincerely writing, it was detailed and special and it had the artistic power to move the readers as well.



## 巴金简介
## A Brief Introduction about Ba Jin

巴金(1904～2005),原名李尧棠,字芾甘,笔名余一、王文慧等。四川成都人。1920年入成都外国语专门学校。1923年从封建家庭出走,就读于上海和南京的中学。1927年初赴法国留学,写成了处女作长篇小说《灭亡》,发表时始用巴金的笔名。1928年底回到上海,从事创作和翻译。从1929年到1937年中,创作了主要代表作长篇小说《激流三部曲》中的《家》以及小说和散文集。以其独特的风格和丰硕的创作令人瞩目,被鲁迅称为"一个有热情的有进步思想的作



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家，在屈指可数的好作家之列的作家”。

抗日战争爆发后，巴金在各地致力于抗日救亡文化活动，编辑《呐喊》、《救亡日报》等报刊，创作有《家》的续集《春》和《秋》，长篇小说《抗战三部曲》，出版了短篇小说集《还魂草》、《小人小事》，散文集《控诉》和《龙·虎·狗》等。在抗战后期和抗战结束后，巴金创作转向对国统区黑暗现实的批判，对行将崩溃的旧制度作出有力的控诉和抨击，艺术上很有特色的中篇小说《憩园》、《第四病室》，长篇小说《寒夜》便是这方面的力作。中华人民共和国成立后，巴金曾任全国文联副主席、中国作家协会主席、中国笔会中心主席、全国政协副主席等职，并主编《收获》杂志。他热情关注和支持旨在繁荣文学创作的各项活动，多次出国参加国际文学交流活动，首倡建立中国现代文学馆。出版有短篇小说集《英雄的故事》、报告文学集《生活在英雄们中间》、散文集、散文小说集等多种。中华人民共和国成立前的作品大都收集在14卷《巴金文集》内，新编的《巴金全集》于1986年起陆续出版。他的作品已被译成多种语言出版。多年来他还出版了大量译作。巴金小说创作最为著称的是取材于旧家庭的崩溃和青年一代的叛逆反抗的作品，《家》就是这方面写得最成功、影响最大的代表作，曾撼动过几代青年读者的心灵，奠定了他在现代文学史上的重要地位。他善于在娓娓动听的叙述和真挚朴实的描写中，倾泻自己感情的激流，细腻独到，自有一种打动人的艺术力量。



## 季羡林
## Ji Xianlin

Ji XianLin was a famous researcher of ancient Chinese characters, historian and writer in China. He was on a committee of the Philosophy and Social Science Department of Academica, vice president of Beijing University, and the Director of the Research Institute about South Asia of the Chinese Social Science Academy.

Ji Xianlin was born in Qingping county of Shandong Province in 1911. He entered the Western Literature Department of Qinghua University in 1930. He succeeded in the entrance examination of the exchange postgraduate between Qinghua University and Germany in 1935. In 1941 he got the Ph. Degree.

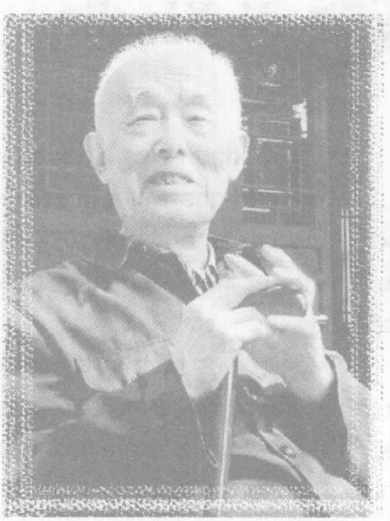
Studying abroad in Germany was a turning point of Ji Xianlin's science career. After coming back from Germany, Ji Xianlin began to study about the Eastern Sci-



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ence. In 1945, as soon as the Second World War ended, Ji Xianlin went back to his motherland he had been away for ten years by passing through many different places. In the autumn of the same year, he was invited as a professor of Beijing University with the recommendation of Chen Yinke and set up the Department of the Eastern Language. After Ji Xianlin returned home, he focused on the study of Buddhist history and the history of the cultural relationship between China and India and he published a lot of essays with original learning idea.

In the aspect of relationship history of cultures between China and India the former external and internal learners lay particular stress on studying how Buddhism influenced the culture of China. Some scholars even thought the relationship of cultures between China and India was one-way-traffic. Ji Xianlin thought the view didn't correspond with the history of the cultural exchanges. Therefore, in his study he paid much attention to the influence of Buddhism on the Chinese cultures on one hand. On the other hand he focused on the study of the cultural transportation of Chinese cultures to India which was ignored before. He published the essays "When and Where the Chinese Paper and the Chinese Paper-making Was Introduced into India" (1954), "The Initial Research upon the Introduction of Natural Silk from China into India" (1955) and "Were the Chinese Paper and the Chinese Paper-making Introduced into India by Sea or Not" (1957) and so on to prove with detailed materials the process that the Chinese paper, the Chinese Paper-making and the natural silk were introduced into India.



Ji Xianlin entered his elder hood in the 1980s but his academic life seemed to go to the golden period. He thought "cultural communication is one of the main forces for the improvement of the human beings. Man should learn from each other to make up deficiencies in order to make progress continuously. The final aim of human progress is the Great Harmony in certain form." Actually this idea pierces through all his works on the cultures and the discussions about the puzzles in the east and west cultures in the past ten years. According to him the world cultures can be divided into four systems—the Chinese Cultural system, the Indian Cultural



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system, Arabian Islamic Cultural system, and the European and American Cultural system since the age of ancient Greece and Rome. The first three form the Eastern Cultures and the later is the Western cultures. He cried for the development of the Eastern nations and the renaissance of the Eastern cultures. He offered the idea of the changes of the Eastern and Western cultures, which can be illustrated by "the constant change of the positions", which has received a great response in China. He expressed his historical and macroscopic view about the Eastern and Western cultures and still his refutation to the long-ruling "European-centered view."

Ji Xianlin came back to China in 1946, was engaged in Beijing University. He was the founder of the Eastern Culture Department, and he pioneered the Chinese Eastern Cultures Learning. He succeeded in the study of Buddhist language, the relationship history of China and India cultures, the history of Buddhism, the history of India, the literature of India and the comparative literature etc. Thus he was known as the master of the Eastern cultures at home and abroad.



## 季羡林
## Ji Xianlin

季羡林是中国著名古文字学家、历史学家、作家。曾任中国科学院哲学社会科学部委员、北京大学副校长、中国社科院南亚研究所所长。

季羡林1911年生于山东省清平县。1930年考入清华大学西洋文学系。1935年考取清华大学与德国的交换研究生。1941年获哲学博士学位。

留学德国是季羡林学术生涯的转折点。留学德国后，季羡林走上东方学研究道路。1945年，第二次世界大战一结束，季羡林就辗转取道回到阔别10年的祖国怀抱。同年秋，经陈寅恪推荐，季羡林被聘为北京大学教授，创建东方语文系。季羡林回国后，着重研究佛教史和中印文化关系史，发表了一系列富有学术创见的论文。

在中印文化关系史研究方面，以往国内外学者大多偏重研究佛教对中国文化的影响，甚至有论者据此认为中印文化关系是"单向贸易"（one - way - traffic）。季羡林认为这种看法不符合文化交流的历史实际。因此，季羡林在研究中，一方面重视佛教对中国文化的影响，另一方面着力探讨为前人所忽视的中国文化输入印度的问题。他先后写成《中国纸和造纸法输入印度的时间和地点问题》（1954）、



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《中国蚕丝输入印度问题的初步研究》(1955)和《中国纸和造纸法最初是否是由海路传到印度去的?》(1957)等论文,以翔实的史料,考证了中国纸张、造纸法和蚕丝传入印度的过程。

季羡林随着20世纪80年代进入古稀之年,但他学术生命仿佛进入了黄金时期。季羡林认为,"文化交流是人类进步的主要动力之一。人类必须互相学习,取长补短,才能不断前进,而人类进步的最终目标必然是某一种形式的大同之域"。其实,季羡林近10年来积极参与国内东西方文化问题的讨论,也贯彻着这一思想。季羡林将人类文化分为四个体系:中国文化体系,印度文化体系,阿拉伯伊斯兰文化体系,自古希腊、罗马至今的欧美文化体系,而前三者共同组成东方文化体系,后一家为西方文化体系。季羡林为东方民族的振兴和东方文化的复兴呐喊,提出东西方文化的变迁是"三十年河东,三十年河西",在国内引起强烈反响。季羡林表达的是一种历史的、宏观的看法,也是对长期以来统治世界的"欧洲中心主义"的积极反驳。

季羡林自1946年从德国回国,受聘北京大学,创建东方语文系,开拓中国东方学学术园地。在佛典语言、中印文化关系史、佛教史、印度史、印度文学和比较文学等领域,创获良多,成为享誉海内外的东方学大师。



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# Chapter 10 中国刺绣 Chinese Embroidery

## 民间艺术精品——刺绣 Embroidery

Chinese embroidery is an exquisite craft, famous for its long history, and is internationally loved. It appeals to the people at home and abroad.

Some four thousand years ago, there was a rule that on ceremonial occasions people should wear dresses with embroidered designs; from then on, embroidery became very important in China. The embroidery of the Warring States period (475 ~ 221 B. C.) shows that the lockstitch was the principal stitch used during that period. Decorative embroidery developed during the Southern and Northern dynasties. In the Song and Yuan dynasties, embroidery shops were established in Bianliang (present-day Kaifeng), Dabu (present-day Beijing), and Suzhou by the government. In the Ming and Qing dynasties, the art of embroidery had its heyday, and the embroidered works began to be exported. Household embroidery was also developed greatly.



Embroidery is done with coloured silk thread in different stitches. There are many kinds of hand-embroidery; some of them use seven or eight different stitches and more than one hundred varieties of coloured thread. Sometimes the thread



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has to be split into many thin filaments. The finer the thread, the better the effect. To become a good embroiderer, one has to learn first of all how to divide a thread into fine floss.

There are four important embroidery centres in China. They are Hunan, Sichuan, Jiangsu, and Guangdong, each famous for its own particular style. Therefore Xiang (Hunan), Shu (Sichuan), Su (Jiangsu), and Yue (Guangdong) have become the four most famous types of embroidery.

Su embroidery is famous for its delicate workmanship, beautiful designs, and tasteful colours. In the past, many families in the south of the Yangtze River raised silkworms and did embroidery. Girls began to learn this skill when they were very young. Suzhou's double-sided embroidery has a distinct pattern on either side. The two sides bear different patterns with different stitches and colours. There are some famous samples of this kind of embroidery. "Kitten and Lapdog" is a two-sided piece showing a kitten and a lapdog embroidered in different stitches. "Rose" is another piece of double-sided embroidery. The colours of one side differ from those of the other side.

Xiang embroidery has a history spanning more than 2,500 years. It was first developed by local women to decorate skirts, pouches, and other articles. The designs show birds, animals, flowers, and landscapes. Embroidered tigers and lions look fierce, imposing, and lifelike. These animals are embroidered with a unique method known as the "loose hair stitch." Originally Xiang embroidery was done on a single side of a piece of fabric. Later craftsmen adopted the technique of double-sided embroidery in which both sides display the same design in the same colours. In 1980, a new breakthrough was made: embroidery experts succeeded in embroidering pictures that were different in design, colour, and stitches on either side of a piece of silk.

Yue embroidery, which is usually done in bright colours, includes the woolen needlepoint, cotton embroidery, and embroidery with gold and silver thread. The superb workmanship of the Yue embroidery enabled it to win prizes at international fairs in Panama and London in 1915 and 1923. In recent years, other places also began to produce Yue embroidery and the number of workers in the industry has increased greatly. "I Love the Chickens of Our Commune" is a typical piece done in the Yue style. The picture is well composed and lifelike, showing a good sense of perspective.

The last type is Shu(Sichuan) embroidery. A typical sample is "Hibiscus and



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Carps". Smooth, beautiful and exquisitely stitched, it shows a hibiscus tree growing on the river bank and carps swimming in the clear water.

# 民间艺术精品——刺绣
# Embroidery

中国刺绣是精致工艺,以历史悠久而著名,并深受各界人民的喜爱,它深深吸引着国内外的人们。

大约4000年前,规定人们在纪念活动中要求人们穿着有刺绣图案的衣服,从那时起刺绣在中国就有一定的重要意义。战国时期(公元前475~公元前211)的刺绣作品表明那时的针法是双线连锁。饰品刺绣在南北朝时期得到发展。宋元时期,京都汴梁(今开封)、大都(今北京)和苏州都有专卖店。明清时期达到鼎盛并开始出口。当时家庭刺绣发展也很快。

刺绣使用不同的针法和彩线。有多种多样的手工刺绣,有的甚至使用七到八种针法、100多种颜色的丝线编织。有时一根丝线要分成缕。线的质量越好,刺绣效果会越好。要想成为好的绣手得首先学会把线分成缕或丝。

中国有四大刺绣基地:湖南、四川、江苏和广东,并各有特色。因此中国有四大名绣:湘绣、蜀绣、苏绣和粤绣。



## 苏绣

苏绣以工艺精美、图案靓丽、色彩悦目而著称。过去,江南多养蚕刺绣之家,女孩很小就学习刺绣。苏州的双面绣绣品两面图案清晰,绣面两边图案不一,针法不同,色彩各异。有关此类作品有些名品,如"小猫和狗",在这幅双面绣作品中,猫、狗就使用了不同的针法。另一幅代表作"玫瑰"是两面的色彩各不相同。

## 湘绣

湘绣已有2500多年的历史,最早是由当地妇女装饰裙子、荷包和其他物件而发展起来的。图案有飞禽走兽、花草和山水,绣出的老虎、狮子凶悍、威武、栩栩如生。绣动物只有一种绣法就是有名的"散针法"。最早湘绣是单面绣,后面艺人们使用双面绣在



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织物两面绣出同样的色彩，同样的图案。1980 年又有了突破：即在同一作品中用不同的针法，绣出两面不一样颜色的两种图案。

### 粤绣

色彩鲜亮的粤绣包括有毛线绣、棉绣和金银绣。精湛的工艺使粤绣在 1915 年、1923 年在巴拿马、伦敦国际博览会多次得奖。近年来一些地方也开始生产粤绣，工厂里工人增加。“我爱公社里的大公鸡”是粤绣的代表作。画面布局合理、栩栩如生，展现了极高的审美观。

### 蜀绣

最后是蜀绣，其代表作品有“芙蓉鲤鱼”绣。绣工平滑、精美、针法精细，作品中展现的是河岸上茁壮成长的芙蓉树和水中游动的鲤鱼。

## 出神入化的苏绣艺术
## The Magic of the Art of Suzhou Embroidery

The Suzhou embroidery is the immortality of China popular art-craft. Legend about the tradition of man with short haircut and body-tattoo that can help to avoid the invasion of the dragon has been spread since the time of the Wuyue State. The words in the book *ZuoZhuan* have proved this legend. It is said that the offspring of Zhongyong used the cut-hair and body tattoo to beautify themselves. And then Zhongyong's grandchildren embroidered such patterns onto the clothes. And later this embroidery replaced the body tattoo. That was the origin of Suzhou Embroidery.

In the Song Dynasty, Suzhou was famous for its silk industry. The popularity of the embroidery was shown by the silk houses locating row by row and lot of couples cooperating to process the embroidery. The government also set the embroidery branches in Suzhou. So you can see the lanes were named as "Embroidery string lane" "Embroidery mill"... the embroidery works were turned from normal commodity into the art crafts gradually.

During the Ming Dynasty, the south of the Yangtze River had become the center of the silk industry. And the Wu Painting School that was represented by the artists Tang Yin and Shen Zhou, who accelerated the development of the embroidery.



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The handicraftsmen combined the painting skill with the embroidery and made the embroidery art works vivid and the classical works are titled the "painted by the needles" and "wonderful article excelling nature" for their highlight. Since then, the embroidery art works shaped color style and stitch format in its own way, which makes it show and compare beauty with other art styles.



In the Qing Dynasty embroidery was in its floruit in Suzhou. Suzhou's embroidery became the lead in this industry. All the goods needed by the royalty were supplied by embroidery city "Suzhou". The main products of Suzhou embroidery were for room furnishing or ornamental use. All the silk threads thickness is equal, the colors are elegant, the stitch styles are abundant, and the stitches are tidiness. The scene of work can show the depth of the field, the pavilions style is classic, the characters in the works seemed lifelike, the birds and flowers are lively. Suzhou embroidery has high requirement on the stitch skill and color using. You can see that there are always lots of color blocks in one work. Our art craftsman also developed the "split thread to have different colors" skill. This skill enriched the colors and make the works have the different forms and structures. The same paint can be broidered into different styles which cannot be done by the directly paint.

The embroidery has developed into South style and North style. And the char-



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acters of these two styles are summarized "south is refined, north is straightforward". The South style embroidery is gentle and elegant. Its colors are very peaceful and fluent. The thread is very fine. Suzhou embroidery is one of the four greatest grand China embroideries. Its development is closely related to the nature and culture environments of Suzhou. And its rising and downfall showed China's rising and downfall. Since the PRC was founded in 1949, Suzhou embroidery has successfully developed its original tradition. The stitch styles are enriched into more than 40 kinds. And the double-side embroidery, mixed stitch embroidery and hair embroidery were upgraded to a new stage.

The double-side embroidery is the heart of this handicraft. It centralized the characters and the strong skills of the Suzhou embroidery. The skill of double-side embroidery was early formed in North-Song period in China. But its works are hardly to be seen, especially the showpiece. Till now we only have two pieces of embroidery screens of the Qing Dynasty collected in the Forbidden City Museum. One of them shows the two girls walking one by one. There is a peach tree on the left side of the work, which has several squashy peaches. There are two flying cranes and clouds in the sky of the work. All these mean happiness and longevity. The surface of the work is smooth. And the patterns, stitch styles and colors are all the same of both sides.

What is double-side embroidery? It means to embroider two faces of one base material with the same pattern.

Today, different color, form and needles can stitch the double-side embroidery, which make double-side embroidery super. But the difficulty of this job is increased either of course. Double-side embroidery with different color and with different needles needs to be careful about the stitches and threads. In the works the colors of the both sides will not influenced each other and the stitches can hardly be seen. The magnum opus "flying dragon in the clouds" was stitched by the gold and silver threads. On one side the golden dragon is flying, on the other side a silver dragon is crawling. The rising clouds, the sparkling stars and the flaming pearls are presented on the surface. It is a wonderful embroidery and looks like a sculpture.

Yang Jingyu created mixed stitch embroidery in 1930's. This skill broke through the traditional form or embroidery. Yang used her needles and threads more freely, which helps the embroidery work show the characters more vivid under new color mixture techniques. Mixed stitch skill is a breakthrough in our thousands of years



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embroidery history. Master Yang's successor Mr. Cheng Yaxian kept the style of her teacher. Her work "Happy Graybeard" shows the old man in the picture is brilliant, happy and emotional. The furrow on the face of the work and the old skin and the white hair are so lifelike. The visual and flying beard of the old man is the highlight of the work.

With the help of mixed stitch skill, Suzhou embroidery work does not just focus on the little animals, but can stitch out all kinds of beautiful scenes. The USA well-known cameraman Robert appreciated and was moved by the embroidery work which was created on the base of his work "Snow Pine" so much. He was totally overcome by the magic of the embroidery.

In a word, Suzhou embroidery is the crystal of the wisdom and hard work of our art masters. These embroidery works can show the big beautiful scene in small piece with the working of needles and threads. That is the magic of the embroidery.

## 出神入化的苏绣艺术
## The Magic of the Art of Suzhou Embroidery

苏绣是我国古代民间工艺的灿烂明珠。相传古吴越一带有截短头发，身绘花纹，以避蛟龙之害的风俗。《左传》云："仲雍嗣之，断发文身，裸以为饰。"后其孙根据文身的图案，在衣服上行针穿刺，绣成五彩缤纷的图案衣服。后来，这种服饰取代了文身，最初的苏绣也就产生了。

宋时，苏州已成为著名的丝绸之乡，机房鳞次，夫络妻织，刺绣盛行。朝廷在这里设立了"绣庄"，城内有"绣线巷"、"滚绣坊"、"绣衣坊"、"绣花弄"等坊巷。刺绣也逐渐从日用品发展为观赏品。

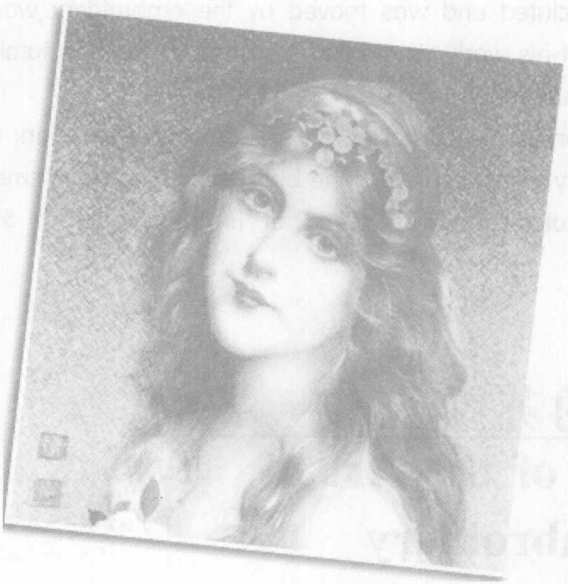
到了明代，江南已成为丝织手工业中心。在绘画艺术方面出现了以唐寅（伯虎）、沈周为代表的吴门画派，推动了刺绣的发展。刺绣艺人结合绘画作品进行再制作，所绣佳作栩栩如生，笔墨韵味琳漓尽致，有"以针作画""巧夺天工"之称。自此，刺绣艺术在针法、色彩图案诸方面已形成独自的艺术风格，在艺苑中吐芳挺秀，与书画艺术媲美争艳。

清代的苏绣，可以说达到了全盛时期，它已成为绣坛盟主，皇室使用的绣品几



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乎都出于苏州。清代的苏州有“绣市”之誉，苏绣产品以陈设性装饰品及室内装饰用品为主，特点是劈丝匀细，用色秀丽雅洁，针法丰富，针脚平齐。山水能分远近之趣，楼阁能得深邃之体，人物能具瞻眺之情，花鸟能极绰约亲昵之态。苏绣的色彩和针法都要求很高，一幅画稿需要的色彩变化万千，艺人从长期实践中创造了“劈丝拼色”的技法，不但有丰富的色彩，而且表现出不同形象的质感、神态和内在结构。因此，尽管画稿大都出于画家，但一经刺绣艺人的再创作，往往能收到“为画所不及”的艺术效果。



我国刺绣素有“南绣”与“北绣”之分，美术界又把两者的艺术风格称为“南秀北壮”。南绣柔丽优美，设色和顺，绣线劈绒纤细。被誉为四大名绣之首的苏绣，其发展和苏州的自然条件及文化渊源有密切关系，其兴衰和国家兴衰是相与始终的。新中国成立以来，苏绣艺术继承和发扬了其优良传统，技艺针法发展到40多种，并把历史上尖端绣种“双面绣”、“乱针绣”、“发绣”，推进到新的阶段。

在苏绣艺术中，双面绣是它皇冠上的一颗明珠，集中体现了苏绣的技艺水平。双面绣虽早在北宋初期已出现，但在历史上只是凤毛麟角，尤其是双面绣艺术品。目前能见到最早的双面绣艺术品，只有故宫博物院收藏的清代两幅双面绣仕女屏。其中一幅为两仕女相随而行，图左有一株桃树，树上悬挂成熟的桃子三五枚，天空飘着两朵图案形的云纹与两只飞翔的仙鹤，寓以“福寿双全”的含意。绣面平展，双面图案、针法、色彩相同。

所谓双面绣，就是在同一块底料上，在同一绣制过程中，绣出正反两面图像，轮廓完全一样，图案同样精美，都可供人仔细欣赏的绣品。

如今的双面绣已发展为双面异色、异形、异针的“三异绣”，把双异绣技术发展到神奇莫测的境界。绣制“双面异色绣”和“双面三异绣”，技艺的难度就更高了，除了双面绣的一般要求外，还要照顾到双面针脚、丝缕，做到两面色彩互不影响，针迹点滴不露，使两面异色分明，天衣无缝。吴县苏绣艺人制作有酷似雕塑的双面异色的立体绣，其代表作《云龙腾飞》，用含金和银的金线、银线与真丝花线，一面绣成腾飞的金龙，另一面则为银龙。蒸腾的云霞，闪闪的群星，火红的宝珠，都突兀呈现



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在绣面上。既是绣品，又似雕塑，令人赞叹不已。

乱针绣是20世纪30年代初著名苏绣艺人杨景玉首创。她把传统刺绣“排比其针，密接其线”的方法创造成以长短参差的直斜、横斜线条交叉，分层搀色的技艺，绣出人物、风景、静物、动物。乱针的出现，是对我国几千年传统刺绣的重大突破，是将西洋绘画与中国刺绣融为一体的创举，开辟了向更高美术层次迈进的广阔前景。艺人杨景玉的弟子陈亚先继承先师的风格，她创作的人像乱针绣《幸福老人》，形象鲜明突出，神情愉快，有较强的感染力，人物脸部纵横的皱纹，松弛的皮肤，蓬松的银发，尤其是飘逸的胡须是整体作品的神来之笔。

苏绣作品成功开发“乱针绣”后，已不再是清一色的“阿猫”、“阿狗”，它已绣出绚丽多姿的锦绣天地。美国著名摄影家罗伯特·柯秋慕在他的作品《雪松》被绣成苏绣后，如痴如醉地细细品味，完全折服于东方艺术的精美神奇。

总之，苏州刺绣是艺术家们纯真的艺术情操和聪明才智的结晶，它缩千里于尺幅，绣万趣于指下，以少胜多，以虚代实，绣针虽小，丝缕传情，这正是苏绣艺术的魅力所在。

## 刺绣“皇后”姚建萍
## The Queen of the Embroidery —Mrs. Yao Jianping

Mrs. Yao Jianping was born in Zhenhu in 1967, which is the hometown of Suzhou Embroidery.

Yao was grown up in the world of Suzhou embroidery. Her works show the features of Suzhou embroidery, which are exact, fine, elegant and pure. And Mrs. Yao is very good at embroidering the portrait. Her work—Portrait of Zhou Enlai awarded the golden prize of China Folk Art International Exposition. The work Mona Lisa awarded the Pediment Prize of the exposition. Mrs. Yao has held her personal exhibition in Beijing, Guangzhou, Tianjin and Australia. All her works are appreciated by lots of people and collected worldwide.

March 28th, 2004 is a significant day to Mrs. Yao Jianping's life as a museum was opened at the day that was named as Yao Jianping. Mrs. Yao considers this case as a milestone of her embroidery life and traditional embroider art development. The Embroidery Museum of Mrs. Yao is located in ancient town Mudu. It is



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about 5000 square meters. This museum combines the eastern and western building styles together. It also integrates the functions of designing, manufacture, research and showing. It has Suzhou typical embroidery show room, embroidery workshop, reception room and training base. All these infrastructures supply the good environment and art atmosphere that help a lot on Yao's development, and also help to make the Suzhou embroidery art develop well in the future.



It is said that there is an affecting story about how to choose the location of the museum. The ancient town Mudu is the hometown of embroidery master Shen Shou in the end of the Qing Dynasty too. After Master Shen, there are also Gu Wenxia and Li E'ying who are also the great masters of embroidery that came out of the Mudu Town. In order to develop the Suzhou Embroidery art, the former residence of Shen Shou was rebuilt with government with great fortune. Now, a new museum for the new age embroidery master Mrs. Yao Jianping will be built with the investment of 3 million RMB. Mrs. Yao Jianping believes that the building of this museum is very significant. She also wishes that the Suzhou embroidery art can be further well developed under the lead of the new generation masters.

Yao Jianping was born in Zhenhu Town of Suzhou in 1967. This town is a true embroidery down with embroldery girls of 8,000. It is said the town is the source of Su embroidery. Embroidery girls start from the old bady to the maidens. Now, the town still keeps the air that every family can embroider. Influenced much in the town, Yao Jianping who was born in a peasant family, began to learn embroidery from her mother when she was only eight.

The main feature of Suzhou embroidery is fine. Many workers and masters have been trying to do the works finer and make the stitch neater. But Master Yao



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felt this style is not perfect. She consulted many masters and had done some innovation in the area of embroidery. She combined the strong point of other art styles together. And she also brought the way of drawing into the embroidery, such as perspective and color effect. All these changes achieve the embroidery art achieve great process.

The most difficult work of Suzhou embroider is to do the portrait. But it has been the stunt of Yao. She has made lots of well known people face on her works, such as the queen of Japan, the leader of Hongkong and Macao... some of these portraits are given to the foreign friends as presents. The great artwork "Mr Zhou En Lai" was made with her heart. It took 7 KG of her weight to finish this work. This work gained the golden prize in the First National Exhibitions and the Fourth International Festival of Folk Art in China.

She used 2.5 KG silk thread with 1480 different colors to embroider the work "President Jiang Meets UN Secretary AnNan". In order to emersion this greatest timeframe, she did some advance research to stand out the main part of this work. And she made all the details of this work very perfect and the characters can well-knit with the background. The space, color and light senses of this art piece are very lifelike. In order to behave the face expression of the characters she used superb thin thread to embroider, which is only one sixty fourth thickness of a normal thread. So the face of the character is vivid and at the peak of perfection.

Mrs. Yao Jianping is 41 years old and she is a very beautiful lady. But this lady has many stories of her own. She was entitled "folk crafts artist" in 1997 by UNESCO. Her success attracted much attention in the world. And her works were invited to exhibit in Australia and Holland. In November 2002, the portrait style work "Peace" got the attention of UN TIPS executive president. Mr. Barese came to Suzhou to attend the ceremony of this artwork's accomplishment.

Mrs. Yao told the journalist that all her masterpieces witness her growing process, so they can't be sold even someone bid very high price. Now she wants that they can be shown in the museum, so that the people all of the world can understand the development of Suzhou embroidery. She also wishs that this embroidery art can be well developed and passed from generation to generation.



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# 刺绣“皇后”姚建萍
# The Queen of the Embroidery —Mrs. Yao Jianping

姚建萍，1967年出生于苏绣艺术之乡——镇湖。

姚建萍在苏绣艺术天地中长大，她的刺绣体现出苏绣“精，细，雅，洁”的独特艺术风格，融入了苏州文化的丰厚底蕴。她所绣的伟人肖像画独具一格。《周恩来绣像》荣获首届中国国际民间艺术博览会金奖，《蒙娜丽莎》在2001年获得民间艺术博览会最高荣誉——山花奖。姚建萍曾在北京、广州、天津、澳大利亚等地举办过“姚建萍刺绣艺术展”。她所绣的绣像深受大众喜爱，被世界各国收藏。

2004年3月28日，对于苏州绣娘姚建萍来说是人生中极有意义的一天，以她名字命名的姚建萍刺绣艺术馆正式对外开放。在开馆仪式上，姚建萍激动地说，在二十八届世界遗产大会在苏召开之前，姚建萍刺绣艺术馆如期开放，她不仅是我个人刺绣艺术的一个里程碑，也是几千年传统艺术苏绣发展的一个里程碑。

姚建萍刺绣艺术馆位于千年古镇木渎镇上，共占地六亩，是一座具有东方特色、中西合璧的园林式建筑。艺术馆融设计、制作、研究、展示于一体，有苏绣展示大厅、刺绣工作室、接待厅、艺术培训基地等等，它不仅为姚建萍艺术的成长提供了一个幽雅的文化氛围和坚实的设施支持，也让苏绣艺术这朵奇葩在新时代中后继有人。

对于艺术馆的选址，据说还藏着一个动人的故事。原来，古镇木渎是清末刺绣“皇后”沈寿的故里，多年来，这里相继走出了顾文霞、李娥英等当代苏绣大师。为了大力弘扬苏绣艺术，木渎镇曾斥巨资重修了沈寿故居，今天在沈寿故居东侧又投资300万元建造第三代苏绣新秀姚建萍刺绣纪念馆。姚建萍说，将艺术馆建在此地意义很深，她希望在一代刺绣大师的指引鞭策下，苏绣造诣能越来越高。

姚建萍1967年出身在苏州镇湖镇上，那是一个名副其实的刺绣之乡，拥有绣女8000。相传，这个镇是苏绣的主要发源地之一，自古以来这里一直是绣女成群，上至古稀老人，下至青春少女，没有一个不会描龙绣凤的。如今，这个镇依旧承袭和保持了“户户有棚架，家家会刺绣”的特有风貌。耳濡目染，出身于镇湖农家的姚建萍，八岁就跟着母亲拿起绣针。

传统刺绣讲究一个“细”字，多少绣娘包括一些颇有成就的刺绣大师都是在“细”字上下功夫，力求做到针脚齐，做工细。爱动脑筋的姚建萍渐渐感到这种绣法



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似乎欠缺些什么。她四处拜师学艺，大胆创新，博采众长，将油画、国画、人物、肖像等题材与苏绣艺术巧妙融合，把美术中的素描关系、光影变化、透视与色彩的表现手法灵活运用到刺绣中去，使传统苏绣有了质的飞跃。

苏绣中最难的人物肖像绣，却是姚建萍的拿手绝活。毛泽东、马来西亚总理马哈蒂尔、日本皇妃、董建华、何厚铧等中外名人的风采神韵，在她的一针一线下化作永恒。不少作品还被作为国礼赠送给海内外的知名人士。她倾尽心血绣制的《周恩来》大幅绣像，给人强烈的艺术震撼。画面上的周恩来身着水灰色中山装，面容清癯，安详地侧坐在紫红色沙发里，忧国忧民的高风亮节形象跃然于丝帛之上。作品完成之时，姚建萍的体重一下子下降 7 公斤。这幅绣像在第四届中国国际民间艺术节、首届中国国际民间艺术博览会上，均获金奖。

绣制《和平》，用去丝线 2.5 公斤，丝线颜色达 1480 种。为了艺术地再现江泽民与安南这二位世界伟大人物的特有气质和神态，融中西画手法于一体，并根据照片素材，在创意设计上进行大胆探索，以突出人物为主体，以苏绣仿真绣特点为基础，在针法选择上反复推敲调整，对每个细节的结构环境色彩都做到一丝不苟精益求精，整幅画面画中有画，虚实结合，大胆创新，很好地表现出了人物与背景的空间感、色彩的光影感，以及服装面料和丝绸领带的对比质感。绣到细微之处，她们把一根丝线劈成 64 根，从而使人物的面部肌肉丰满，眉目传神，令人叹为观止。

今年 41 岁的姚建萍清丽秀美，却有着太多的传奇：1997 年，被联合国教科文组织授予“民间工艺美术家”称号。姚建萍的艺术成就引起海内外关注，先后被应邀赴澳大利亚、荷兰等展出，盛况空前。2002 年 11 月，姚建萍创作绣制的人物肖像《和平》（江泽民主席与安南秘书长握手）引起了联合国 TIPS 执行主席巴雷斯的关注，他专程赶到苏州参加其封针仪式。

姚建萍告诉笔者，海内外许多买家愿出几万乃至几十万购买她创作的精品，但她舍不得，因为这些作品见证了她的成长足迹。现在，姚建萍把它们放在刺绣艺术馆里，希望海内外人士能够通过这些艺术品穿过历史的时空，看到苏绣的辉煌发展，更希望苏绣这一古老的民间工艺薪火相传，生生不息。

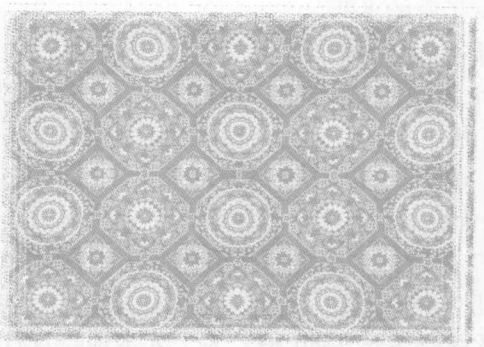
## 地毯
## Carpets

Rugs and carpets originated in prehistorical times in various areas of Central Asia. There are now dozens of carpet-making countries all over



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the world. Carpets may be subdivided into two categories: hand-made and machine-made. Hand-made carpets are mainly produced in some Asian countries along the old Silk Road from the Far East to the Near East. That is why hand-made carpets are also known as Oriental carpets. Machine-made carpets are mostly made in developed countries such as the United States, Japan, and some European countries. China is one of the biggest hand-made carpet producers in the world, with a history of more than three thousand years. Chinese carpets are celebrated for their gorgeous designs, exquisite craftsmanship, and full range of specifications. Chinese carpets were highly acclaimed and awarded a gold medal in the world exposition held in St. Louis in the United States in 1903. In the international competition held in Leipzig in 1964, Tianjin "Junco" brand carpets were universally praised and awarded a gold medal. The same brand of carpets won another gold medal in a world fair held in Hungary in 1980. China is now the third largest carpet exporter in the world.



## 地毯
## Carpets

地毯起源于史前时代中亚各个地区。目前已有几十个地毯制作国家。地毯可被细分为两类：手制地毯和机织地毯。手制地毯生产主要集中在亚洲一些国家，沿着老丝绸之路从远东到近东。这就是为什么手制地毯又称东方地毯。机织地毯大多在发达国家，如美国、日本和一些欧洲国家。中国是世界上最大的手工地毯生产国，有3000多年的历史。中国地毯以华丽设计，工艺精美，品种繁多而闻名。中国地毯得到高度评价，并获得1903年在美国圣路易斯举办的世界博览会颁发的金奖。在1964年莱比锡举行的国际竞赛中，天津"风船牌"地毯被普遍赞扬和荣获金奖。同一品牌的地毯又夺得1980年在匈牙利举行的世界展览会金牌。中国现在是全球第三大地毯出口国。



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# 地毯的主要设计样式
# Main Designs of Carpets

The main designs of Chinese carpets are Beijing design, aesthetic design, floral design, and plain design.

Beijing design is derived from the rich traditional Chinese art such as ancient Chinese painting, architecture, religious emblems and embroidery. It features symmetrical patterns, elegant colour tones, and classical style. Aesthetic design is a recent modification of Western decorative art which consists mainly of roses, buds, scroll leaves and tulips. The pattern is well-disposed and in good perspective. The colours are bright and rich. The overall design looks elegant and magnificent. Carpets with a floral design look like a traditional Chinese realistic painting of flowers and birds in beautiful colours. The composition is full of variety, including diagonal corner flower pattern, three flower pattern, four flower pattern and all-round pattern. It gives one a feeling of freshness and loveliness. Carpets in plain embossed design have a single colour with patterns fashioned in relief. They look elegant and sedate.

Chinese carpets are rich in allusions and legends such as "Dragon and Phoenix Bringing Luck and Fortune", "The Eight Celestial Objects", "The Eight Lucky Omens", which prompt a large number of users to study their details and symbolism.

# 地毯的主要设计样式
# Main Designs of Carpets

中国地毯的主要设计样式有北京样式、美术样式、彩花样式和素凸样式。北京样式源于富饶中国艺术传统像古老的中国绘画、建筑、宗教标志和刺绣。它以对称的模式为特征，雅致的配色以及经典的风格。艺术样式增加了近



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代根据西方装饰艺术的修饰，包括玫瑰，含苞待放的蓓蕾，卷形叶子和郁金香。这种模式经过很好的处理具有很好的前景。色彩靓丽而饱满。整体设计看上去优雅和华丽。地毯的花样设计看上去像传统的中国写实的花鸟绘画，有着美丽的色彩，有很多种式样，包括对角花模式，三朵花模式，四花模式和到处都是花的模式，给人一种新鲜和生机勃勃的感觉。朴素样式的有着单一的颜色配以精致的图案来补充，看上去典雅稳重。

中国地毯富有许多传说和典故，如“龙凤呈祥”、“八宝”、“八种吉祥的征兆”，引起大批用户去研究它们的细节和象征。



## 地毯工艺
## Craftsmanship of Carpets

Chinese carpets are made from indigenous wool of high quality, carefully selected and scientifically blended and spun exclusively for carpet-making. Carpet yarn is coloured by experienced technicians so that the colours are even and fast on the fibres and will not fade after a long time or after chemical cleaning. Pattern design and the enlargement of the layout lay the foundation for carpet making. Experts first draft the form of the pattern and then enlarge the layout according to the form and the required size. Weavers then sketch the outlines of the enlarged layout design on the warps (which is known as 'tracing on warps') as a blueprint for the actual weaving process.

Weaving is the most important process in carpet-making. It includes four steps: knotting (known as hand-knotting), locking of the edge, passing the wefts and cutting the excessive length of wool. When a carpet is woven, carpet smoothing workers use special tools to peel off the excessive thickness of the knotted layers, making the surface smooth and lustrous. After shearing, clipping workers use scissors to make the patterns on a carpet stand out distinctively. Finally, in washing the carpet, various chemical washing agents are used to alter the form and arrangement of the carpet fibers, making the surface as smooth and glossy as velvet.

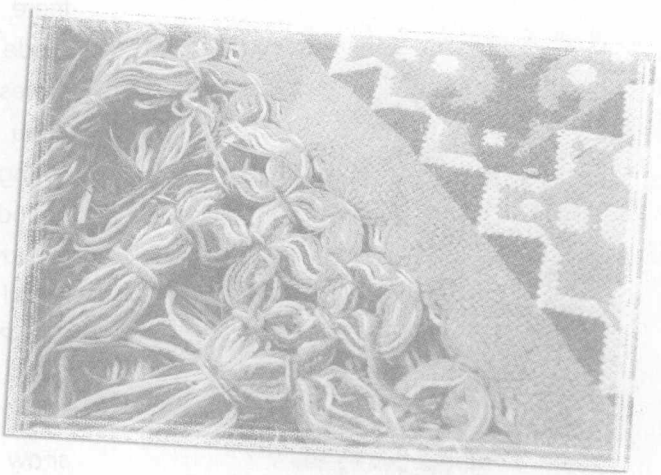
China also produces aesthetic hanging carpets or tapestries, latex-back full-cut woolen rugs, Tibetan rugs, and Xinjiang carpets, in addition to other varieties.



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Among them, Tianjin aesthetic hanging carpets are celebrated for the unique effect of combination of art and carpet-making. "The Great Wall," a tapestry that decorates the headquarters of the United Nations, is woven by Tianjin carpet-making artists.

# 地毯工艺
# Craftsmanship of Carpets



中国地毯是由本土高质量羊毛制成，然后专门为地毯制造进行精心挑选和混纺。地毯纱由资深技术人员上色，使颜色快速和平整地上到纤维上，使得颜色在经过较长时间或者化学清洗后不会褪色。模式设计和布局设计的加强奠定了制作地毯的基础。专家首先设计出初稿模板形式，按要求的大小扩大版面形式。然后织工在纱上草画出扩大的图案设计（描经）作为实际织造过程的蓝图。

织造是最重要的工艺地毯制作过程。它包括四个步骤：打结（又名手工打结）、撩边、过纬、切割过长羊毛。当编织地毯时，地毯平滑工人用特殊工具剥离过厚的节层，使表面光滑、光亮。修剪后，裁剪工用剪刀使得花纹在地毯上显得鲜明独特。最后，洗地毯。各类化学清洗剂被用来改变形式和地毯纤维的安排，使表面光滑、光亮如天鹅绒。

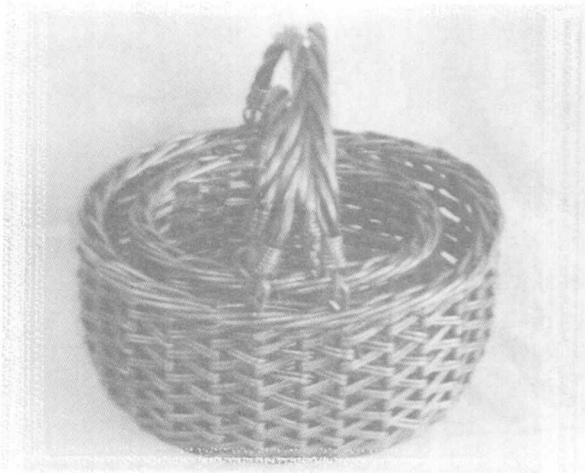
除了其他品种外，中国也生产有审美感的挂毯或织锦，乳胶背衬全剪全羊毛地毯、西藏地毯、新疆地毯。其中，著名的天津艺术挂毯以艺术特点和地毯制作效果相结合而闻名。装饰在联合国总部的"万里长城"挂毯，是由天津地毯编织艺术家制作。



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# 中国草编
# Plaited Straw Articles

Plaited straw articles are handicrafts made of pliable and tough herbs. Since raw materials grow broadly, and articles are much easier to make, plaited straw craft extremely popularizes throughout the country. Currently, the earliest visible remains are 7000 years old. It is recorded in the *Book of Rites* that there were Wanxi—a mat made of leaf of cattail—and professional craft men in Zhou. In the Autumn and Spring and the Warring States periods, bamboo hat made of daylily hemp and leaf of cattail appeared.



Plaited straw articles were used widely in Qin and Han, like straw sandals, straw mats, grass fans, grass curtain as well as rush cushion for clergy followers to sit in meditation. From the Han Dynasty to the glorious age of Tang, technique was fairly developed. There were sails made of leaf of cattail, along with cattail cloaks and shoes.

Most straw materials in the Yangtze River Valley area are wild, but there are also planted crops-straws. Straw mats, straw sandals and other daily necessities are the most distinguished articles distributing in Sichuan, Hebei, Hunan, Jiangsu and Zhejiang Provinces. Zhejiang is the base of production, whose products have been sold overseas since 1840s.



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# 中国草编
# Plaited Straw Articles

草编是利用各种柔韧草本植物为原料加工编制的工艺品。其原料生长地域广泛，而且易得易作，故草编工艺在我国民间十分普及。目前可见的中国最早的草编遗物，距今已有7000年之久。据《礼记》记载，周代已有以莞（蒲草）编制的莞席了，而且当时已有专业的“草工”，“作萑苇之器”。到春秋战国时期，已有用萱麻和蒲草编制的斗笠。

秦汉时期，草编已在民间广泛使用，品种有草鞋、草席、草扇、草帘及僧侣信徒打坐的蒲团等。汉代至盛唐，草编亦较发达。除了蒲草编制蒲衣、蒲鞋外，还有蒲草编制的蒲帆。

长江流域地区的草编原料多为野生的，也有用人工栽培的农作物稻草为原料的。长江流域的草编以草席、草鞋和其他日用品类最具特色，分布于四川、湖北、湖南、江苏、浙江等地，其中浙江为中国的草编生产基地，从19世纪40年代起就已远销国外。



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# Chapter 11 中国戏曲 Chinese Operas

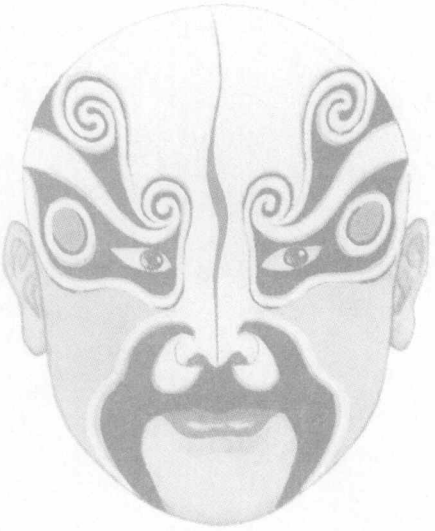
## 中国戏曲剧种介绍系列(一)
## Serial Introduction to Types of Traditional Chinese Opera (1)

### Kunqu Opera

Kunqu, also called "Kunqiang", is a kind of ancient opera. It originated in Kunshan, Jiangsu Province and gained its popularity in the middle of the Ming Dynasty. At that time, most of the legendary plays were performed by Kunqu. Clear and sweet, gentle and mild, delicate and expressive, strict in procession and with a lot of dancing while singing, it is the representative of Chinese traditional opera.

### High Tunes

High Tunes is the general name of a system of opera singing tunes. Its features are: simple and unaffected performances, explicit lyrics, loud and sonorous singings, one person sings and others join in the singing, and use only a golden drum to beat time and without accompaniment of orchestral music.



### Bangzi Tunes

Bangzi tunes is a general name of a system of opera singing tunes. It



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originated from "Shan-Shaan bangzi" at the border of Shanxi and Shaanxi Provinces, its characters are: loud and sonorous, beating time with wooden clappers and so it is called bangzi.

## Beijing Opera

Beijing opera is also called "Pihuang", consisting of two basic tunes: "xipi" and "e'huang". It also contains some petty local tunes (for example, liuzi tunes and blowing tunes) and Kunqu tunes. Formed in Beijing at around 1840 and gained its popularity in 30s and 40s of 20th century, then it beared the name of "national opera". Until now it is still the most influential opera in China. It has comprehensive types of roles and is very mature in acting and magnificent in performance. Beijing opera is the representative opera in modern China.

## Ping Opera

Ping Opera was formed in around Luan County in Hebei Province at the end of the Qing Dynasty, based on petty tunes called "Duikou lianghualao". At first, it was popular in the rural area of Hebei Province, and then it entered Tangshan, and was called "Tangshan laozi". In the 20s of the 20th century it was popular in northeast of China. After 1930s, it became mature gradually with the influence of Beijing opera and Hebei Bangzi. After the year of 1950, some Pingju operas Such as *Liu Qiaoer*, *Flowers As Go-Between*, *Accusation From the Third Daughter of the Yangs*'" and *Qin Xianglian* and so on caused a sensation in China, and famous actors like Xin Fengxia, Bai Yushang the junior, and Wei Rongyuan made their names.

## Hebei Bangzi

Hebei bangzi is the Bangzi opera that is popular in Hebei Province and Beijing. It originated from Shan-Shaan bangzi at the border of Shanxi and Shaanxi Provinces. It maintains the features of beating time with clappers (bangzi). Loud and sonorous, it is suited to perform tragedies. Famous plays are *Butterfly Cup* and *Du Shiniang* and so on.

## Jin Opera

Jin opera, also called "middle-way bangzi", is popular in mid-Shanxi, Inner Mongolia and Hebei Province. It was formed as the Shan-Shaan bangzi spread to Shanxi and assimilated characteristics of local language. It maintains the feature of bangzi qiang that beats time with clappers. Its singing is loud and sonorous, and its show is simple. The famous plays are *Beat Jinzhi* and *Dinner* and so on.



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## Pu Opera

Pu opera, also called "Puzhou bangzi", derived from Shan-Shaan bangzi which originate at the border of Shanxi and Shaanxi Provinces, is now popular in southwestern Shaanxi, Shanxi and Henan Province. Its tunes are close to Qinqiang opera, and actors sing in local dialect. The representatives are*Gua Hua* and *Killing Dogs* .

## Shangdang Bangzi

Shangdang bangzi is one of the major four kinds of bangzi in Shanxi Province. It derived from "Puzhou bangzi" and is popular in Shangdang, southeastern Shanxi Province. But for Bangzi tunes, it has the tunes of Kungu, Pihuang and Luduo.

## Yan Opera

Yan opera was also called "northern bangzi". It derived from "Puzhou bangzi", and is popular in northern Shanxi Province, Zhangjiakou of Hebei Province and Inner Mongolia. The famous plays are *Blood Handprint* and *Jinshui Bridge* and so on.

## Qinqiang Opera

Qinqiang opera, also called "Shaanxi bangzi", is the local opera of Shaanxi Province. Formed in the middle of the Ming Dynasty, it is the earliest bangzi opera. Its performances are rough and unaffected, singings are loud and sonorous. It is suited to perform tragedies. The famous plays are *Butterfly Cup*, *Visit Guishan Mountain* and *Three Drops of Blood* and so on.

## Two-person Platform Opera

Two-person platform opera is a kind of opera that is popular in Inner Mongolia, Shangxi Province and Zhangjiakou of Hebei Province. It was formed on the basics of Inner Mongolia folk songs and petty tunes of Shanxi rural area, and matured gradually after absorbing some acting elements of Jin opera. Its performances are very lively and its lyrics are very plain. It has famous plays such as *To Xikou* and *Brother Wu Herds Sheep* and so on.

## Ji Opera

Ji opera is popular in Jilin Province. It evolves from the "two person performance" of Northeastern China. The melody is lively and the lyric simple and plain. The performances are often very sensational.

## Longjiang Opera



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Longjiang opera is popular in Heilongjiang region. It is derived from the "two-person performance" of Northeastern China, local folk music and some other operas. The performances are humorous and light-hearted; the lyrics are simple and plain.

### Henan Clipper Opera

Henan clipper opera or Yu opera, is also called "Henan bangzi". It was formed at the end of the Ming Dynasty combining Shan-Shaan bangzi that was transmitted into Henan Province and local dialects and folk tunes, and is now popular in Henan, Hebei, Shaanxi, and Shandong Provinces. Famous Yu opera actors include Chang Xiangyu, Chen Suzhen, Ma Jinfeng, and Yan Lipin etc.

### Yuediao Opera

Yuediao opera, a local opera of Henan Province, is popular in Henan and northern Hubei. Because it employs "siguxian" as a major accompaniment instrument, it is also called "siguxian". Its music is mainly of Banqiang pattern. The famous actress was Shen Fengmei.

## 中国戏曲剧种介绍系列(一)
## Serial Introduction to Types of Traditional Chinese Opera (1)

### 昆曲

昆曲,又称"昆腔",是一种古老的戏曲剧种。它源于江苏昆山,明中叶后开始盛行,当时的传奇戏多用昆曲演唱。除了保持早期昆曲特色的南昆外,还在全国形成许多支脉,如北方的昆弋、湘昆、川昆等。昆曲的风格清丽柔婉、细腻抒情,表演载歌载舞、程式严谨,是中国古典戏曲的代表。

### 高腔

高腔,是对一种戏曲声腔系统的总称。其特点是表演质朴、曲词通俗、唱腔高亢激越、一人唱而众人和,只用金鼓击节,没有管弦乐伴奏。

### 梆子腔

梆子腔,是对一种戏曲声腔系统的总称。它源出于山西、陕西交界处的"山陕



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梆子”，特点为唱腔高亢激越，以木梆击节。

## 京剧

京剧，也称“皮黄”，由“西皮”和“二黄”两种基本腔调组成它的音乐素材，也兼唱一些地方小曲调（如柳子腔、吹腔等）和昆曲曲牌。它形成于北京，时间是在1840年前后，盛行于20世纪三四十年代，时有“国剧”之称。现在它仍是具有全国影响的大剧种。它的行当全面、表演成熟、气势宏美，是近代中国戏曲的代表。



## 评剧

评剧是清末在河北滦县一带的小曲“对口莲花落”基础上形成，先是在河北农村流行，后进入唐山，称“唐山落子”。20世纪20年代左右流行于东北地区，出现了一批女演员。20世纪30年代以后，评剧表演在京剧、河北梆子等剧种影响下日趋成熟。1950年以后，以《刘巧儿》、《花为媒》、《杨三姐告状》、《秦香莲》等剧目在全国产生很大影响，出现新凤霞、小白玉霜、魏荣元等著名演员。

## 河北梆子

河北梆子，即流行于河北、北京一带的梆子戏，它源于山、陕交界处的山陕梆子，经由山西传至河北，结合河北与北京方言而形成。它保持了梆子腔以梆击节的特点，唱腔高亢激越，善于表演悲剧情节。河北梆子著名剧目有《蝴蝶杯》、《杜十娘》等。

## 晋剧

晋剧，又名“中路梆子”，系由山西、陕西交界的山陕梆子发展至山西，结合山西语言特点而形成。现流行于山西中部及内蒙、河北一带。它保持了梆子腔以梆击节的特点，音乐风格在高亢之余，也有柔婉细腻的一面。表演通俗质朴。著名剧目有《打金枝》、《小宴》等。

## 蒲剧

蒲剧，又名“蒲州梆子”，系由山西、陕西交界的山陕梆子发展而成，一说此即为原来的山陕梆子。现流行于山西西南部及陕西、河南一带，在声腔上近似于秦腔，



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语言也用陕西方言。著名剧目有《挂画》、《杀狗》等。

## 上党梆子

上党梆子，山西四大梆子之一，系由山西西南部的“蒲州梆子”发展而成，流行于山西东南部上党一带。其声腔除梆子腔外，也兼唱昆曲、皮黄、罗罗腔等。

## 雁剧

雁剧，也称“北路梆子”，由“蒲州梆子”发展而来，流行于山西北部及河北张家口、内蒙古一带。据说它对河北梆子的形成有很大影响。剧目有《血手印》、《金水桥》等。

## 秦腔

秦腔，陕西省地方戏，也叫“陕西梆子”，是最早的梆子腔，约形成于明代中期。其表演粗犷质朴，唱腔高亢激越，其声如吼，善于表现悲剧情节。剧目有《蝴蝶杯》、《游龟山》、《三滴血》等。

## 二人台

二人台，流行于内蒙古、山西及河北张家口一带的戏曲剧种，在内蒙民歌及山西民间小调基础上形成，后来又吸收晋剧的表演成分而渐渐成熟。表演具有生活气息浓郁的特点，曲词通俗。剧目多为表现农村生活的小戏，如《走西口》、《五哥放羊》等。

## 吉剧

在东北“二人转”的基础上发展而成，曲调轻快、词句通俗、表演质朴火爆。

## 龙江剧

龙江剧，流行于黑龙江地区，20 世纪 50 年代在东北“二人转”、拉场戏、影戏及当地民歌基础上形成，表演轻松幽默，曲词通俗。

## 豫剧

豫剧，又称“河南梆子”。明代末期由传入河南的山陕梆子结合河南土语及民间曲调发展而成，现流行于河南、河北、山西、山东等省份。原有豫东调、豫西调、祥符调、沙河调四大派别，现以豫东、豫西调为主。出现常香玉、陈素珍、马金凤、阎立品等著名旦角演员。

## 越调

越调，河南地方剧种，流行于河南及湖北北部地区，因以“四股弦”为主要伴奏乐器，所以也称“四股弦”。音乐以板腔体为主，也唱曲牌。著名演员有申凤梅等。



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# 中国戏曲剧种介绍系列(二)
# Serial Introduction to Types of Traditional Chinese Opera (2)



## Henan Musical Play

Henan musical play is a local opera of Henan Province which is popular in Hunan Province and north-west of Hubei Province. It was derived from "Henan Quzi". Its tunes are gentle and mild, and are suited to perform tragic stories.

## Shandong Bangzi

Shandong bangzi is a local opera of Shandong Province that is popular in Hezhe of Shandong Province. Because Hezhe used to be called "Caozhou", Shandong bangzi was also called "Caozhou bangzi". This kind of bangzi was evolved from ShanShaan bangzi that was spread to Henan, then brought into Shandong.

## Lu Opera

Lu opera is a local opera of Shandong Province that is popular in central Shandong and parts of Jiangsu, Henan Province. It was formed in early 20th century based on "Shangdong Qinshu", and was given the name "Lu opera" in 1950. Lu opera is full of the atmosphere of everyday life, plain and simple; its tunes are very easy to learn and sing. For this reason, it is very influential in rural area.

## Huai Opera

Huai opera is a local opera of Jiangsu Province that is popular in Jiangsu, Shanghai and Anhui Province. It originated from small folk plays of Jiangsu Province, then gradually developed and matured through absorbing some artistic elements of Hui opera. Its performances are rough and simple.



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## Hu Opera

Hu opera is a local opera that is popular in Shanghai. It originated from folk music of Pudong area of Shanghai, and then was greatly influenced by Suzhou Tanhuang opera when it was formed Shanghai Tanhuangdiao. In the 30s of 20th century, it was performed in Shanghai in the form of Civilized Opera, and was given the name "Hu opera". Its themes are mostly modern.

## Farce Opera

Farce opera is a local opera that is popular in Jiangsu, Shanghai, and Zhejiang Province. It originated from monodrama of Shanghai, and then evolved into farce opera. It has assorted tunes. The performances are usually funny.

## Yue Opera

Yue opera is a local opera that is popular in Zhejiang Province and areas around it. It originated from "Didu ban" of Meng County in Zhejiang Province, entered into Shanghai around 1916 and performed under the name of "Shaoxing Liberal Opera". At the beginning, the crew were mainly male, but by and by, female actress became the majority. After the year of 1938, it took the name of "Yue opera". In 1942, a group of actress of Yue opera with Yuan Xuefen as their leader reformed its performance and singing, absorbing the advantages of stage play and Kunshan opera, and formed the performing style of being gentle and delicate.

## Wu Opera

Wu opera, named"Jinhua opera," is popular in Jinhua of Zhejiang. It is a local opera with multiple tunes, which contains the tunes of High tunes, kunqu, Tanhuang and Hui tunes, etc.

## Shao Opera

Shao opera is a local opera popular in Shaoxing and Ningbo region of Zhenjiang Province. It was formed at the end of the Ming Dynasty. Shao opera is good at performing martial combats. Its style is rough and simple.

## Hui Opera

Hui opera is popular in Anhui and Jiangsu Provinces. It was formed in the middle of the Qing Dynasty. It is an opera of mang tunes. The main ones are Bazi, Chuichang and Erhuang, sometimes Kunqu, High tunes and Xipi. In 1790, theatrical troupes of Hui opera went to Beijing to celebrate the birth day of King Qianlong, Hui opera was then gradually converted into Beijing opera.



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## Huangmei Opera

Huangmei opera originated in Anhui Province, and is popular in Anhui and Jiangxi Provinces.

## Min Opera

Min opera is popular in Fujian Province. It sprang up in the middle of the Ming Dynasty and had almost taken shape in the Qing Dynasty, except that it was still small in scale. By the beginning of the 20th century, under the influence of Beijing opera, it began to grow.

## Gaojia Opera

Gaojia opera is popular in Jinjiang, Longxi area of Fujian Province. It originated in the middle of the Qing Dynasty, and then through assimilating performing elements and programs of Liyuan opera, it began to take shape. It matured in the 20s of the 20th century under the influence of Beijing opera. Its main type of role is clown. When actors perform on the stage, they look like puppet. It is very unique.

## Gan Opera

Gan opera is popular in north east of Jiangxi Province. Emerged from Geyang tunes, it is a mixture of Geyang tunes, Qingyang tunes, Kunshan opera, Luantan, and other kind of operas.

# 中国戏曲剧种介绍系列(二)

# Serial Introduction to Types of Traditional Chinese Opera (2)

## 河南曲剧

河南曲剧,河南省地方剧种,流行于河南省及湖北西北部地区,由曲艺"河南曲子"发展而成。唱腔轻柔婉转,以悲剧内容见长。

## 山东梆子

山东梆子,山东省地方剧种,流行于山东菏泽一带,因其地古称"曹州",故又名"曹州梆子"。此梆子系由山陕梆子经由河南再传入山东,历经变化而形成。



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## 吕剧

吕剧，山东省地方剧种，流行于山东中部及江苏、河南一带。20 世纪初由民间说唱艺术“山东琴书”发展而成，1950 年定名为“吕剧”。吕剧表演富于生活气息，通俗质朴，唱腔曲调简单，易学易唱。所以吕剧在广大农村影响很大。

## 淮剧

淮剧，江苏省地方剧种，流行于江苏、上海及安徽等地区。它起源于江苏民间小戏，后又吸收徽剧的艺术因素而逐渐发展成熟。其表演粗犷朴素。

## 沪剧

沪剧，是流行于上海一带的地方剧种，源于上海浦东的民歌，后形成上海滩簧调，又受到苏州滩簧的影响。20 世纪 30 年代以文明戏的形式在上海演出，并被定名为沪剧。戏曲主题以当代为主。

## 滑稽戏

滑稽戏，流行于江苏、上海、浙江等地的戏曲剧种。源于上海的“独角戏”，后发展为滑稽戏，曲调驳杂、表演滑稽。

## 越剧

越剧，流行于浙江一带的地方剧种。它源出于浙江嵊县的“的笃班”，1916 年左右进入上海，以“绍兴文戏”的名义演出。先以男演员为主，后变为以女演员为主。1938 年后，使用“越剧”这一名称。1942 年以袁雪芬为首的越剧女演员对其表演与演唱进行了变革，吸收话剧、昆曲的表演艺术之长，形成柔婉细腻的表演风格。



## 婺剧

婺剧，流行于浙江金华一带的地方剧种，又名“金华戏”。它是一个多声腔剧种。其声腔由高腔、昆曲、滩簧、徽调等组成，各有其剧目及表演特色。

## 绍剧

绍剧，流行于浙江绍兴、宁波一带的地方剧种，形成于明末。以“三五七”、“二凡”为主要声腔，表演上以武戏见长，风格粗犷、朴实。

## 徽剧

徽剧，流行于安徽、江苏等地区的戏曲剧种，形成于清代中期，系多声腔的剧种，主要声腔为拔子、吹腔、二黄，也兼唱昆曲、高腔和西皮。1790 年，徽班进京为



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乾隆庆寿，后演变为京剧。

### 黄梅戏

黄梅戏，起源于安徽的戏曲剧种，流行于安徽、江西及湖北地区。

### 闽剧

闽剧，流行于福建地区的戏曲剧种。兴起于明中叶，到清代时已基本形成，只是规模较小。20 世纪初，在京剧影响下，逐渐走向成熟。

### 高甲戏

高甲戏，流行于福建晋江、龙溪一带，起源于清代中期，后吸收了梨园戏的表演因素及剧目，渐成规模。20 世纪 20 年代又受到京剧的影响，渐渐成熟。它以丑角为主要行当，表演状如牵线傀儡，很有特色。

### 赣剧

赣剧，流行于江西省东北部的戏曲剧种，由明代的弋阳腔发展而来，系由弋阳腔、青阳腔、昆腔、乱弹等多种声腔组成的剧种。



## 中国戏曲剧种介绍系列（三）
## Serial Introduction to Types of Traditional Chinese Opera (3)

### Tea-pickers' Opera

Tea-pickers' opera is popular in parts of Jiangxi Province. It is derived from the combination of songs and tunes sung by local tea planters when they were picking tea and folk singing and dancing.

### Han Opera

Han opera usually refers to a kind of traditional opera that is popular in Hubei, Henan and Shaanxi Provinces. It originated in Hubei, and has up to now a history of 300 years. In the past, it was named "chudiao" or "Handiao" with the tunes of Xipi and Erhuang.

### Xiang Opera

Xiang opera is a local opera of Hunan Province, popular in Changsha and



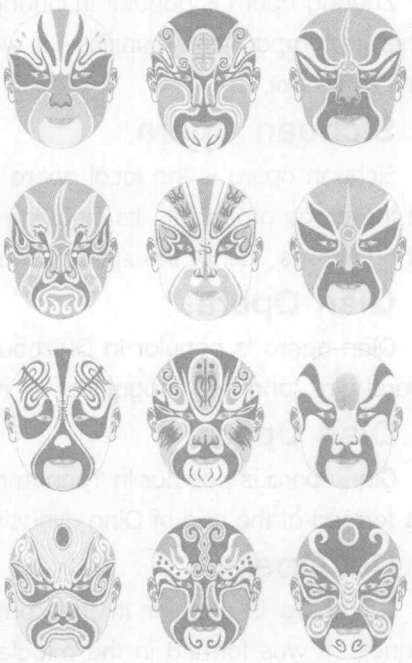
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Xiangtan region. It originated from Geyang tunes of the Ming Dynasty, and then by taking in Kunshan and Pihuang tunes, it has formed a new opera of multiple tunes of Hightunes, Dipaizi, Kunqiang and Luantan, etc.

## Qi Opera

Qi opera is also called "Qiyang drama"; it's popular in Qiyang and Shaoyang of Hunan Province, which originated from Geyangqiang in the Ming Dynasty.

## Hunan Flower-drum Opera



Hunan flower-drum opera is the general term of flower-drum opera and festival-lantern opera in various parts of Hunan Province, including Changsha flower-drum opera, Yueyang flower-drum opera, Changde flower-drum opera, Hengyang flower-drum opera, and Shaoyang flower-drum opera and so on. They have different stage language and different performing styles. Generally speaking, the acting is simple, gaiety and lively. Xiaosheng, Xiaodan, Xiaochou are the major types of roles with the application of fans and towels.

## Guangdong Opera

Guangdong Opera is popular in Guangdong, Hong Kong, and southeastern Asia etc where people speak Cantonese. It was formed in the early years of the Qing Dynasty. It was formed with the mixture of imported High tunes, Kun tunes, Pihuang, Bangzi and the local music.

## Chao Opera

Chao opera is popular in Shantou of Guangdong Province, southern Fujian Province and Taiwan region.

## Gui Opera

Gui opera is popular in northeastern Guangxi Province and southern Hunan Province. It was formed in the regions of Jiaqing and Daoguang of the Qing Dynasty. Pihuang is its major melody mixed with Kun tunes, High tunes and Chuitunes,



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etc.

## Caidiao Opera

Caidian opera, originally named "Diaozi" or "Caicha", is popular in Guangxi region. It is derived from local singing and dancing and has a history of nearly 200 years. Its performances are lively and full of the spirit of everyday life.

## Zhuang Opera

Zhuang opera is popular in Guangxi and Yunnan where Zhuang people live together in compact communities. It was divided into the southern school and the northern school.

## Sichuan Opera

Sichuan opera is the local opera of Sichuan Province. It is popular in Sichuan and the areas around it. Its singing is loud and sonorous, its performance funny and humorous, full of the spirit of everyday life.

## Qian Opera

Qian opera is popular in Guizhou Province. It is derived from the opera art of "liberal qin" and has yangqin as its major accompaniment instrument.

## Dian Opera

Dian opera is popular in Yunnan and Sichuan and parts of Guizhou Province. It was formed at the end of Qing dynasty and the beginning of the Republic of China.

## Dai Opera

Dai opera is popular in the compact communities of Dai people in Yunnan Province. It was formed in the middle of the Qing Dynasty deriving from local folk singing and dancing and absorbing the artistic nutrition of Beijing opera, and Dian opera. It has erhu as its major accompaniment instrument.

## Zang Opera

Zang opera is popular in Tibet, Qinghai etc. where Zang people live in compact communities. The actors sing in Tibetan language. It was formed in the 17th century, and has Buddhist stories and folk tells as its major subject matters. Actors often wear mask when performing. The whole opera is divided into three parts: the first part is opening, the second part is acting, and the third part is blessing at ending.

## Shadow Play

Shadow play is a kind of play that uses the human-shaped shadows on a screen formed by shedding lights on animal skins or cardboards to perform a story.



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The program of play and the tunes interact with local operas. The artists sing the songs as they control movements of the shadows, and they are accompanied by orchestral music. Chinese shadow has a history of more than 1000 years. Now Tangshan shadow play has been one comprehenisve art with delicate carving, skillful performances and lyrical tunes.

# 中国戏曲剧种介绍系列(三)
# Serial Introduction to Types of Traditional Chinese Opera (3)

## 采茶戏

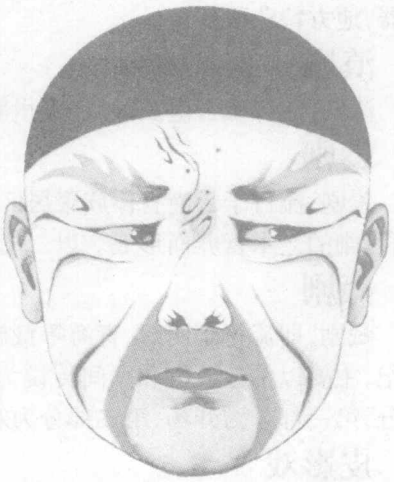
采茶戏,流行于江西各地的戏曲剧种,主要由当地茶农采茶时所唱的歌曲小调结合民间歌舞发展而成。

## 汉剧

汉剧一般指流行于湖北、河南、陕西等地的戏曲剧种,源出湖北地区,旧称"楚调"或"汉调",主要声腔是西皮腔,兼唱二黄腔,迄今为止已有近300年历史。

## 湘剧

即湖南省的地方戏曲剧种,流行于长沙、湘潭一带,源出于明代的弋阳腔,后又吸收昆腔、皮黄等声腔,形成一个包括高腔、低牌子、昆腔、乱弹的多声腔剧种。



## 祁剧

祁剧,又称"祁阳戏",流行于湖南祁阳、邵阳一带,源出明代弋阳腔。

## 湖南花鼓戏

湖南花鼓戏是对湖南各地花鼓、花灯戏的总称,其中包括长沙花鼓、岳阳花鼓、常德花鼓、衡阳花鼓、邵阳花鼓等,它们各有不同的舞台语言,形成了各自的风格。



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花鼓戏的表演朴实、欢快、活泼，行当以小生、小旦、小丑为主，长于扇子和毛巾的运用。

## 粤剧

粤剧，流行于广东、香港、东南亚等粤语语言区。形成于清初，由外地传入的高腔、昆腔、皮黄、梆子等声腔与当地民间音乐结合而成。

## 潮剧

潮剧，流行于广东汕头、福建南部及台湾等地区。

## 桂剧

桂剧，流行于广西东北部及湖南南部地区，清嘉庆、道光年间形成，唱腔以皮黄为主，兼唱昆腔、高腔、吹腔等腔调。

## 彩调

彩调，原名“调子”或“采茶”，流行于广西地区。在当地民间歌舞基础上形成，已有近200年的历史，1955年定名为“彩调”。其表演自由活泼，富于生活气息。

## 壮剧

壮剧，流行于广西、云南等壮族聚居区的戏曲剧种，分为南路和北路两派。

## 川剧

川剧，四川省地方剧种，流行于四川及其周边地区。由昆腔、高腔、胡琴、弹戏、灯戏部分组成，各有其剧目。川剧唱腔高亢激越，表演诙谐幽默，富于生活气息。

## 黔剧

黔剧，流行于贵州省的地方剧种，由曲艺“文琴”发展而成，主要以扬琴为伴奏乐器，地方特色浓郁。

## 滇剧

滇剧，流行于云南及四川、贵州部分地区的地方剧种，形成于清末民初。

## 傣剧

傣剧，流行于云南省傣族聚居区，形成于清中叶，源于当地民间歌舞，并吸收京剧、滇剧的艺术营养而形成。以二胡为主要伴奏乐器。

## 藏剧

藏剧，即流行于西藏、青海等藏族聚居区的戏曲剧种，用藏语演唱。形成于17世纪，主要以佛教故事和民间传说为表现内容。演员表演时多戴面具。表演分三部分，第一部分为开场，第二部分为戏，第三部分为结束时的祝福。

## 皮影戏

皮影戏，也叫“影戏”、“灯影戏”、“土影戏”。用灯光照射兽皮或纸板雕刻成的人物剪影以表演故事的戏剧。剧目、唱腔多同地方戏曲相互影响，由艺人一边操纵



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一边演唱，并配以音乐。中国影戏距今已有1000多年的历史。由于流行地区、演唱曲调和剪影原料的不同而形成许多类别和剧种，以河北唐山一带的驴皮影和西北的牛皮影最为著名。其中唐山皮影已发展成为具有精美的雕刻工艺、灵巧的操纵技巧和长于抒情的唱腔音乐的综合艺术。

## 中国传统戏剧的发展
## The Development of Traditional Chinese Opera

Traditional Chinese opera is a comprehensive performing art which combines singing, music, dialogue, acrobatics, martial arts, and pantomime, and has a long history.



As far back as the third century, simple plays were performed as part of court entertainment. In the twelfth century, during the Southern Song Dynasty, more mature forms of opera such as Song zaju or zaxi emerged in Zhejiang Province. Opera flourished during the Yuan Dynasty. The Yuan zaju 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 Yuan dramatist. One of his plays, "The Wrongs Suffered by Dou E", is still appreciated by today's audiences.



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In the later years of the Yuan Dynasty, Yuan zaju was gradually replaced by Nanxi, a kind of southern opera. By the middle Ming Dynasty, a combination of Yuan zaju and Nanxi, known as poetic drama, appeared. "The Romance of Peony Pavilion", which is representative of this type of drama, was written by Tang Xianzu who is considered the "Chinese Shakespeare."

During the late Qing Dynasty, a new type of traditional drama—Beijing Opera—came into being. In 1790, some troupes of Anhui Opera went to the Imperial Palace in Beijing to offer birthday congratulations to the emperor and other members of the royal family. They remained in Beijing and performed for the ordinary citizens. Because of their efforts to learn artistic techniques from other local operas and to cater to the taste of the townspeople, the troupes started to attract Beijing audiences. Based on Anhui Opera, Beijing Opera took shape as an independent opera form between 1840 and 1860. Having incorporated the merits of many other local dramas, Beijing Opera not only appeals to Chinese audiences but is warmly received by people all over the world.

In the course of the development of Chinese traditional opera, mutual borrowing has taken place among various types of local operas and new forms have appeared continually. Recent surveys show there are 368 different forms of operas throughout the country. Each variety takes its name from the place where it originated and is popular. 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).



## 中国传统戏剧的发展
## The Development of Traditional Chinese Opera

中国传统戏剧是集歌唱、音乐、对话、杂技、武术和手势为一体的一种广泛的表演艺术，具有悠久的历史。



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早在第3世纪，简单的戏曲表演就被当作皇家宫廷娱乐的一部分。12世纪南宋年间，就流行着比较成熟的戏剧形式。例如传唱在浙江省的宋杂剧或杂戏。戏剧在元朝期间繁荣发展起来。元杂剧是传统戏剧发展的一个里程碑。它把社会的生活题材作为主题，非常流行。最伟大的元曲作家是关汉卿。他的表演戏曲之一《窦娥冤》仍然感动着今天的听众。



元朝后期，元杂剧逐渐地被南戏——一种南方的戏剧所取代。明朝中期，出现了元杂剧和南戏的结合，一种诗歌形式的戏剧。《牡丹亭》，是典型代表，其作者汤显祖被视为“中国的莎士比亚”。

清朝末年，一种新的传统戏剧——京剧出现了。1790年，徽剧的一些剧团在北京故宫为皇帝和皇室的其他成员表演作为生日祝贺。他们留在北京而且为平民表演。为了迎合当地居民的习惯他们把京剧中的精髓融入到徽剧当中，开始吸引北京听众。基于徽剧，在1840和1860之间京剧成为一种独立的戏剧形式而诞生，它吸取了许多其他的当地戏剧的精髓，京剧不仅仅征服中国观众也广泛地被全世界人们所接受。

在传统戏剧发展的过程中，各种不同的地方剧均相互借鉴，新的剧种不断诞生。最近调查表明全国上下共有368种不同的剧种。每个剧种的名称均来自它的发源地和传唱的地域，用方言和独特的曲调来区分不同类型的戏剧。众所周知的剧种有：京剧（其实为国剧）、评剧（流行于北方）、绍兴戏（又称越剧）、豫剧（河南地方戏）、昆曲（昆山剧，流行于江苏）、秦腔（陕西戏曲）、川剧（四川地方戏）、汉剧（湖北戏）和粤剧（广州戏）。



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# 中国的地方戏
# Chinese Local Operas

Chinese local operas have a long history and are unique in the art of world's operas. There are various kinds of them owing to China's vast size, different minorities and dialects. It's estimated that, besides Beijing opera, there are 368 kinds of them in China, which can be bordered on top in the whole world. Among them Pingju, Yueju and Yuju and Huangmeixi have bigger influence.

Pingju: It's a local opera originated in Tangshan, Hebei Province, popular among Beijing, TianJin and North China and Northeast China. It was based on "Lian hua luo", China folk performance of speaking and singing popular in Hebei. Having obsorbed performances of other local operas and speaking and singing music, it was formed by the end of the Qing Dynasty. Its characteristics are vivid, free and life-like which present modern life. The famous actors include Xiao Bai Yushuang and Xin Fengxia etc., and its representative operas are *Qin Xianglian*, *Little Husband* and *Liu Qiao'er* etc.



Yueju: The main type of drama which chiefly popular in the area of Guangdong and Guangxi and Minnan and keened by oversea Chinese or people and HongKong-Maxco brothers who live in Southeast Asia, American states, Europe and Atlantic. In Ming-Qing period, China's lots of drama passed to Guangdong and combined with Guangdong music and folk tune, forming a new type of drama—Yueju. It uses Guangdong dialect to sing and forms its own special style. The well-known actors include Hong



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Xiannü, Ma Shizeng and so on. Its representative dramas are *Sou Shu Yuan*, *Guan Hanqing* etc..

Henan Clipper opera: It's the main local drama of Henan Province, also called Henan Bang Zi or Henan high tune, populates in Henan and the neighbor Provinces and has a 300-year history. Some of them are vivid and some of them are sad and it can perform different style dramas and possesses more than 650 traditional operas, It developed the inflation one all of the world. The famous actors including Chang Xiangyu and Niu Decao etc. *Mu Guiyin Gua Shuai*, *Hong Niang*, *Qi Pin Zhi Ma Guan* and *Chao Yang Gou* are the representative dramas.

Huang Mei opera: It's one of the local operas of Anhui Province. In old times it was called Huangmei tune, and chiefly populates in Anhui and Jiangxi and part of the area of Hubei. It originated from the teapickers' songs of Hubei Province, obsorbed local folk music of Anhui after it passed to Anqing area of Anhui and formed this type of opera. It is welcomed by people and always sung companied dance, beautiful sound, graceful performance, and fill with life taste. The popular actors include Yan Fengying, Wang Shaofang and Ma Lan and so on. The traditional operas are *Tian Xian Pei*, *Nu Fu Ma* and *Niu Lang and Zhi Nu* and so on.

## 中国的地方戏
## Chinese Local Operas

中国的戏曲有着悠久的历史，是世界上一种独特的歌剧艺术。由于中国地域辽阔，民族众多，各地的方言不同，除了京剧以外，还形成了丰富多彩的地方戏。据统计，中国的地方戏遍及全国各地，有368种，可以称得上世界之最。其中影响比较大的有评剧、粤剧、豫剧、黄梅戏等。



评剧：发源于河北唐山，是流行于北京、天津和华北、东北各地的地方戏。它最初是在河北民间说唱“莲花落”的基础上发



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展起来的，又先后吸收了其他剧种和民间说唱的音乐和表演形式，于清朝末年形成了评剧。评剧具有活泼、自由、生活气息浓郁的特点，擅长表演现代生活。著名演员有小白玉霜、新凤霞等，代表剧目有《秦香莲》、《小女婿》、《刘巧儿》等。

粤剧：是广东省的主要剧种，主要流行于广东、广西和闽南一带。居住在东南亚、美洲、欧洲和大洋洲的华侨、华人及港澳同胞也十分喜爱粤剧。明清时代，中国的许多剧种流传到了广东，这些剧种的声腔与广东音乐、民间曲调相结合，逐渐形成了一个新的剧种——粤剧。粤剧用广东方言演唱，形成了自己独特的风格。著名演员有红线女、马师曾等，代表剧目有《搜书院》、《关汉卿》等。

豫剧：是河南省的主要地方戏，也叫河南梆子、河南高调，流行于河南以及临近各省，已有300多年的历史。豫剧的声腔，有的高亢活泼，有的悲凉缠绵，能够表演各种风格的剧目，传统剧目有650多出，已经发展成为具有全国影响的剧种。著名演员有常香玉、牛得草等，代表剧目有《穆桂英挂帅》、《红娘》、《七品芝麻官》、《朝阳沟》等。

黄梅戏：是安徽省的地方戏之一，旧时称为黄梅调，主要流行于安徽及江西、湖北的部分地区。黄梅戏起源于湖北黄梅的采茶歌，传入安徽安庆地区后，又吸收了当地的民间音乐，发展形成了这个剧种。黄梅戏载歌载舞，唱腔委婉动听，表演朴实优美，生活气息浓厚，受到了人们普遍的欢迎。著名演员有严凤英、王少舫、马兰等，演出的传统剧目有《天仙配》、《女驸马》、《牛郎织女》等。



## 京剧艺术的历史
## The History of Beijing Opera

Beijing opera took shape in Beijing at Guangxu Reign of the Qing Dynasty. It evolved from Hui opera, which was very popular in the reign of Tongzhi and Guangxu.

During the reign of Daoguang, Handiao opera was introduced into the capital Beijing. It was then absorbed by E'huang opera and formed a merger of Hui and Han opera. Strictly speaking, E'huang and Pihuang opera are different: E'huang only represents the early stage of Hui opera, Pihuang opera, on the other hand, was a new type of Hui opera, including in itself Xipi opera. Yet by the period of the end of the Qing Dynasty and in the early years of the Republic of China, they were both called Pihuang opera. During the reign of Guangxu and Xuantong, Beijing



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theatrical troupes of Pihuang opera went to perform in Shanghai. They sang in different tunes from another school of Pihuang opera, which was of the same origin but was from Anhui Province, and their melodies were more pleasant, so, to differentiate the two, their tune was called Beijing Tune. During the reign of the Republic of China, all of Shanghai's theatres were controlled by theatrical troupes from Beijing, so Beijing Pihuang opera was officially named Beijing opera. The name was actually originated in Shanghai, and eventually spread to Beijing.



Beijing opera is one of the schools of opera that were formed in Beijing. It has a history of nearly 200 years. Based on Hui opera and Han opera, it evolved by absorbing advantages of Kunshan opera, Qinqiang opera and other operas. Hui opera entered Beijing in the year of 1790. The first theatrical troupe of Hui opera that came to Beijing was the famous Sanqing Squad. After them, came Sixi Squad, Hechun Squad and Chuntai Squad. Together, they were called "the four Anhui squads".

Beijing opera formally took shape after the twentieth year of Daoguang Reign (1840). At this phase, its different melodies had already been developed, its unique linguistic characteristics had appeared and there were some innovations in types of roles and there were programs of performance with its own style. The first generation of actors of Beijing opera had emerged, too. Among them, Yu Shengsan, Zhang Er'kui, Cheng Changgeng was called "the best three actors of laosheng". Besides them, laosheng actor and Beijing opera playwright Lu Shengkui was very famous, too. Cheng Changgeng was the representative figure of this period. He had made far more efforts than any of his contemporary actors in combining Han opera and Hui opera and absorbing, converting and promoting Kunshan opera. He had contributed a lot to the development of Beijing opera and greatly influenced its performing art.

The music of Beijing opera falls into the category of Banqiang style. It has two main systems of melody: Xipi and E'huang, so Beijing opera is also called



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Pihuang. The most commonly employed tunes includes Nanbangzi, Siping tune, Gaobazi and Blowing Tune. It has more than a thousand traditional plays; about 3 to 4 hundred of them are often performed. Except for those derived from Hui opera, Han opera, Kunshan opera and Qinqiang opera, a substantial amount of them were written in succession by actors themselves and folk writers. Beijing opera was good at depict historical and political combats. Its stories are often from historical events and novels. Some plays are long and tell the whole story; many are just highlights from operas.

The division of types of roles in Beijing opera is very strict. At its early stage, there were all together seven types: sheng, dan, jing, mo, chou, wuhang, liuhang (longtao), eventually, they combined into four types: sheng, dan, jing, and chou.

Mei Lanfang was one of the greatest performing artists of Beijing opera. His best performance includes: *The Blade of the Universe*, *Farewell to My Concubine*, *The Drunken Imperial Concubine*, *The Water Funnel... the Broken Bridge*, *The Party In the Garden and the Start of the Dream*, *Mu Ke Stockade and Emperor Mu*, *Mulan Joins the Army*, *Counterattack Against the Jin Troupes*, *The Grieve of the Living and Dead*, *Xi Shi*, *The Goddess of Luo River*, and the play he wrote himself in his later years, *Mu Guiying Took Command*.



## 京剧艺术的历史
## The History of Beijing Opera

京剧于清光绪年间形成于北京。其前身为徽剧，通称皮簧戏，同治、光绪两朝，最为盛行。

道光年间，汉调进京，被二簧调吸收，形成徽汉二腔合流。严格地说，二簧与皮簧两个名称应有区别：二簧只代表初期的徽调，而皮簧则为包括西皮在内的新的徽调。至清末民初，通称皮簧戏。光绪、宣统年间，北京皮簧班接踵去上海演出，因京班所唱皮簧与同出一源、来自安徽的皮簧声腔不同，而且更为悦耳动听，遂称为京调，以示区别。民国以后，上海梨园全部为京班所掌握，于是正式称京皮簧为京戏。京戏一名，实创自上海，而后流传至北京。

京剧是在北京形成的戏曲剧种之一，至今已有将近200年的历史。它是在徽



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戏和汉戏的基础上，吸收了昆曲、秦腔等一些戏曲剧种的优点和特长逐渐演变而形成的。徽戏进京是在公元1790年，最早进京的徽戏班是安徽享有盛名的三庆班。随后来京的又有四喜、和春、春台诸班，合称四大徽班。



京剧的正式形成大约是道光二十年(1840)以后的事，这时京剧的各种唱腔版式已初步具备，京剧的语言特点已经形成，在角色的行当方面已出现了新的变化，已拥有一批具有京剧特点的剧目，京剧第一代演员也已经出现：余胜三、张二奎、程长庚被称为老生三鼎甲，此外还有老生演员兼京剧剧作家卢胜奎。程长庚是这一时期的代表人物，他在融合汉调、徽调并吸收昆曲加以改造和提高方面，比同时期的其他京剧演员作了更多的努力，对京剧表演艺术的形成贡献很大，对后世京剧的发展影响起了很大的作用。

京剧音乐属于板腔体，主要唱腔有二黄、西皮两个系统，所以京剧也称皮黄。京剧常用唱腔还有南梆子、四平调、高拔子和吹腔。京剧的传统剧目约在1000多个，常演的约有三四百个以上，其中除来自徽戏、汉戏、昆曲与秦腔者外，也有相当数量是京剧艺人和民间作家陆续编写出来的。京剧较擅长于表现历史题材的政治和军事斗争，故事大多取自历史演义和小说话本。既有整本的大戏，也有大量的折子戏，此外还有一些连台本戏。

京剧角色的行当划分比较严格，早期分为生、旦、净、末、丑、武行、流行(龙套)七行，以后归为生、旦、净、丑四大行。

梅兰芳是京剧艺术最卓越的表演艺术家之一。他的代表剧目有《宇宙锋》、《霸王别姬》、《贵妃醉酒》、《水斗断桥》、《奇双会》、《游园惊梦》、《穆柯寨穆天王》、《木兰从军》、《抗金兵》、《生死恨》、《西施》、《洛神》以及晚年编演的《穆桂英挂帅》等。

## 戏曲脸谱的艺术特征
## Chinese Opera Makeups

Chinese opera is a huge opera group including many very old opera types and new form operas. According to the latest statistics, there are



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more than 300 Chinese opera forms in China now. And most of them have the makeup during the performance, such as Beijing opera, Kun opera, Jin opera, Qinqiang, Jinju, Han opera, Huiju and Yueju and so on. Their makeups have some characters in the same, but also have some unique characters. Generally speaking, Chinese opera makeup characters can be summarized to three points: as decoration, as orderliness, and as symbol.

### (1) The Character of Makeups as Decoration:

The operas are all performed to pursuit the beauty of out-form not only in China but also abroad. But the form they use to show the beauty is different on the expression way and shape. The Chinese opera makeup is an extremely distortion art of makeup. The first step of distortion is to abandon the original shape, which means should not be restricted by the realistic world. All the made up will be exaggerated. For example the apple-cheeked face will be made up to red. And the suntanned face will be makeup to black. The yellow face will be made up to yellow. The paleness face will be made up to white. All these four types of made up will be drawn out lines by the four colors exaggeratedly. On one hand, such bright pure color will distinguish this makeup with the real face in the daily life. This is the distortion of the color on the makeup. On the other hand, the outline of the makeup will be very abstract. This also can distinguish the makeup with the real face in the daily life. It is the distortion of the shape on the makeup.

In order to distortion, we have to get some basic shape on hand. This is called shape collection. We need collect some basic shape information from the daily life items. Then we can abstract them and symbolize them to the patterns or decorations, which can also have some symbolization and meaning. Shape collection also has some tips. For example, we need collect the key parts' information to the shape. And then we can organize these parts together to form an overview.

The shape collection and distortion of makeup are for the beauty of pattern type and decoration type. The purpose of it is to make the makeup strike the eyes and lifelike. The lifelike of the makeup is to include the characterizing. That is to say the makeup can show the character of a person who has it. And it should also follow the plots and the actors' performance to make it vivid and charming.

### (2) The Orderliness of the Makeup

Though the makeup is very colorful and exaggerated, but it still follows some rules and methods. The makeup art focuses on the orders and rules very much. It organizes the points, lines and colors together to form the decorated pattern



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forms. So there must be all kinds of the rules and orders of the makeup making. And there is the procedure for the makeup either.



The character of orderliness means the makeup should follow and correspond to the style of the opera and taste of the art. The art of Chinese opera and its branches are all preceded. And the language of the Chinese opera follows the rules and forms of classical poem. You can find the same length couplets and different length couplets in the Chinese opera. The music of the Chinese opera has the variety of forms and traditional forms. The Chinese opera can be performed by singing, reading, actions and tussles. The backdrop and the costumes of the characters should also need follow the traditional rules. All the patterns and rules are integrated together to form the whole view of the opera. We can get the overview of the Chinese opera that it is a harmonious and fresh and vivid art.

The Chinese opera makeup follows the similar way just as the way of other performance. It has the traditional quality that most of the people can understand it easily according to certain orderliness. So most of the audiences can read the opera and have the imagination of their own. All these can help them to understand the opera characters' emotion, mind and so on.

### (3) The Symbol Function of Chinese Opera Makeup.

The symbol may be the sign, but it is not the usual sign. It is the sign that can imply the meaning that the symbol has.

The Chinese opera makeup also has the function of showing the goodness and badness. You can also get the moral remark of the character directly from the makeup's shape and color. That is the basic and most important function.

The shape of the makeup is for symbolizing. And they are from the natural shape, such as the animals or person through patterns and decorative distortion handling. All these shapes are distorted to highlight the personalities of the characters.

The way of distortion to the makeup is also different according to the different



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opera species. This was caused by the different cultures, life styles and comprehensions of the character through patterns and decorative distortion handling.

The color of the makeup is also for symbolizing. The colors of the facial makeups have close relationship with the cultures and life styles. Each color has its special meaning. For example, the red is for loyalty, the purple is for brave. The yellow is for valiancy. The green means termagancy. The blue means obstinate and e close relationship with the cultures and life styles. Each color has its special symbolic meaning. unruly. The black means honesty and faith. The white means duplicity and cattiness. Pink rosy means the loyal and brave old person. Grey means old hero. Gold and silver symbolize God, Buddha and ghosts.

So we need link the shape, the colors and styles of the clothes, the plots and even the characters with the color of makeup to better understand the Chinese opera makeup. And these two characters also need to fit with the plots of the opera. The shape and the color can also help us to understand the opera.

Now on the stage of Chinese opera you will get the characters' personality from the colors and shapes of the makeup. And the makeup is helpful to improve the communication between the audiences and the actors. Generally speaking, the makeup has great effect on the atmosphere romance, opera watching, moral reflecting and emphasizes the personalities of the characters.



## 戏曲脸谱的艺术特征
## Chinese Opera Makeups

中国戏曲是一个大“家族”，有很多古老剧种，也有新产生的剧种。据统计，目前全国范围共有300多个剧种，其中很多剧种都有脸谱，如京剧、昆剧、秦腔、晋剧、汉剧、徽剧、粤剧等。各剧种的脸谱既有相同之处，又有不同之处。戏曲脸谱的艺术特征从整体上概括来讲，主要有装饰性、程式性、象征性等特征。

### 戏曲脸谱的装饰性特征

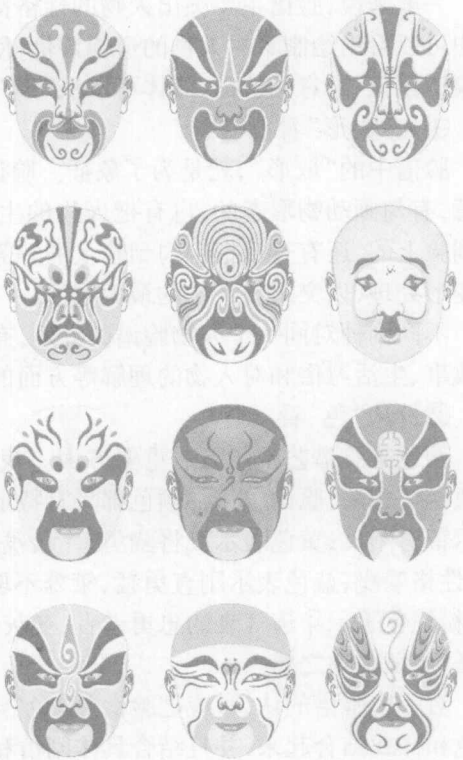
古今中外的戏剧演出都追求外部形式的美感，但外部形式的形态、手法、方法等很不相同。戏曲脸谱是一种变形极大的化妆艺术。脸谱的变形首先要“离形”，“离形”就是不拘于现实生活的自然形态，大胆地进行夸张、装饰。戏曲舞台上各种



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颜色的脸谱在生活中是没有的，但他又是来自生活的，如生活中形容人脸常用“漆黑的脸”、“红红的脸”、“脸色焦黄”、“面色苍白”等。勾画脸谱，就分别用黑、红、黄、白等颜色夸张地进行表现，鲜艳的纯色就与现实中人脸的颜色拉开了距离，这是色彩的“离形”。另一方面，脸谱勾的都是图案化的脸形，与现实人脸形状拉开了距离，这是形状的“离形”。

脸谱的变形还要“取形”，“取形”就是把现实生活中的某物象的自然形态取来，加以变化，使其图案化、装饰化，具有一定的象征、寓意在里面。“取形”也就是讲究章法，把脸部一些重要部位的色彩、线条，巧妙地组织、归纳到一定的“形”的图案中来。通过“取形”来达到“离形得似”。



脸谱的“离形”“取形”达到图案化、装饰化的美的效果，其目的是为了醒目地传神。“脸谱的传神包含性格化。脸谱的性格化，是要求表现出一种符合这个人物性格的基本神气、基本特征。这是整个脸谱的色彩、纹样的综合效果，再结合戏的情节、演员的表演，装饰性的脸谱才能充分发挥其表现力，才能生动、迷人。

## 戏曲脸谱的程式性特征

戏曲脸谱的变形大胆而夸张，正所谓”粉墨青红，纵横于面“。但是，这种大胆和夸张，又不是随便涂抹而成的，是有一定的规律和方法的。脸谱艺术非常讲究章法，将点、线、色、形有规律地组织成装饰性的图案造型，由此也就产生了戏曲脸谱的各种各样的格式与规则，也就是形成了一定的程式。

戏曲脸谱的程式性特征，是服从并协调于戏曲艺术的整体风格和美学特征的。戏曲艺术的整体及各个部门都是程式化的，戏曲的文学语言是诗词格律化的，有字数不同的对偶句式和各种长短句式等；戏曲音乐有曲牌联套体和板式变化体两大系统内的各种程式音乐；戏曲表演有唱、念、做、打的各种程式；人物服装和景物道具等也都有各种程式。图案化、装饰化的脸谱程式与上述各种程式有机地综合起来，构成了戏曲艺术严谨和谐、节奏鲜明、气韵生动的艺术品格。

脸谱的程式与表演等其他程式一样，具有约定俗成的性质，常看戏的观众一看



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到某种程式，就能明白是什么意思，产生丰富的联想，帮助观众理解剧情和人物性格、情绪、心理等，增强演出感染力。

## 戏曲脸谱的象征性特征

象征是一种符号，但不是一般的符号。德国古典哲学家黑格尔老人说，“象征符号是一种在外表形状上就已可暗示要表达的那种思想内容的符号”。

一般来说，脸谱主要突出人物的性格特征，具有“寓褒贬，别善恶”的艺术功能，从中可以看出绘制者对人物的道德评价，使观众能目视外表，窥其心胸。这就是戏曲脸谱象征、寓意的特征，具体可以从“形”和“色”两个方面来看。

①先从“形”看

脸谱中的“取形”，就是为了象征。脸谱中常取某种自然形态的东西，来象征、寓意，有勾画动物形态的，也有把人物的生理形态勾画出来的；也有把使用的兵器画到脸上的，还有直接把字勾到脸上的等等。这些形态都经过了图案化、装饰化了的变形处理，以突出该人物的最大特征。

不同剧种对同一个人物脸谱的处理，有时也是不同的，这是因为各地流传的民间故事、生活习俗和对人物的理解等方面的不同造成的。

②再从“色”看

颜色是脸谱艺术的另一重要方面。戏曲脸谱的颜色与民族的文化传统、生活习惯密切相关，脸谱中每种颜色都具有特定的象征意义。红色表示赤胆忠心；紫色表示智勇刚义；黄色表示武将骁勇善战、残暴，表示文士内有心计；绿色表示侠骨义肠、性格暴躁；蓝色表示刚直勇猛、桀骜不驯；黑色表示忠耿正直；白色表示阴险奸诈；粉红色表示年迈气衰的忠勇老者；互灰色表示老年枭雄；金、银色多用于神、佛、鬼怪，象征虚幻之感。

对一个脸谱的认识，应把脸谱的“色”与脸谱的“形”结合起来，还要与服装的颜色和样式结合起来，并且结合具体剧情和具体人物，才能有较为准确的认识。反过来，脸谱又可帮助观众理解人物和剧情。

戏曲舞台上，净、丑角人物一出场，其脸谱和服装就会告诉人们这个人物的性格、品德以及身份、地位，使观众在明了的情况下，去专心欣赏演员的表演技艺，有助于观众与演员之间的情感、精神交流深入妙远意趣。总之，脸谱在表现人物性格及身份、烘托与渲染戏剧氛围、间接反映观众观剧心理等方面，起着巨大的作用。



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# 梅兰芳——京剧大师
# Mei Lanfang—The Great Master of Beijing Opera

Mei Lanfang (1894 ~ 1961), the great master of Beijing Opera, made outstanding contributions to the development of the opera and the spread of the beauty of Chinese theatre all over the world. Mei was born in Beijing in a family of Beijing Opera performers. He started to learn the art of opera when he was a little boy. He made his debut at the age of eleven and became well-known before he reached twenty.



Mei not only inherited the fine traditions of Beijing Opera, but also improved it with his own creations. In his actor's career of fifty years he played more than one hundred roles, which included emperor's concubines, daughters of noble families, women generals, and goddesses. In his performances, he demonstrated the different characters and personalities of these women. He was the first to change the tradition that female characters paid attention only to the art of singing or acrobatic skills. Instead he combined singing, dancing, expression, and martial arts to develop comprehensive roles.

Mei designed various kinds of dances to help express the characters of the roles he played. In the opera *Farewell to my Concubine*, he used a sort of sword dance. Through the gentle yet forceful movements of the sword, the audience saw the heroine's bravery, gentleness, and loveliness. For the opera *The Fairy Scattering Flowers*, he designed a silk-ribbon dance based on ancient Buddhist grotto frescoes. With two colourful ribbons tied to his body he danced with the elegance of a fairy flying in the sky. In addition, he created a plate dance, a horsetail



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whisk dance, a feather dance, and a floral sickle dance. The repertory of the Mei Lanfang School includes *Farwell to my Concubine*, *The Drunken Beauty*, and *A Startling Dream of Wandering through the Garden*, *Beauty Defies Tyranny*, *Mu Guiying Takes Command*, *The Fisherman's Revenge*, and *Phoenix Returns to Its Nest*.

Mei Lanfang was the first to introduce Erhu, a two-stringed musical instrument, into the Beijing Opera orchestra. Today more than sixty years since the introduction, Erhu has become one of the main orchestral instruments for Beijing Opera. Under Mei's direction, Western musical instruments were also used in the accompaniment for Beijing Opera. His other stage innovations included changes in hairstyles and color of the costumes used in the opera.

Mei was the first person to introduce Beijing Opera to foreign countries. With his troupe, Mei visited Japan three times. During his first visit in 1919, he was praised as an "outstanding performer of the Oriental art." In 1929, Mei and his troupe toured the United States. In spite of the Great Depression, all the tickets for the two-week premiere were sold out in only three days. Mei's performances were a great success. Justin Brooks Atkinson, the drama critic, said in the New York Times: "You may feel yourself vaguely in contact, not with the sensation of the moment, but with the strange ripeness of centuries." During his stay in the United States, he met with the famous motion-picture actor Charles Chaplin and the American singer Paul Robison. Six years later, Mei introduced Beijing Opera to the Soviet Union. There he had the chance to meet the theatre artists. They all felt that they could learn from the superb acting forms in Beijing Opera.

Although Mei Lanfang was dead, his art is well remembered, and his impact on Beijing Opera still remains.



## 梅兰芳——京剧大师
## Mei Lanfang—The Great Master of Beijing Opera

梅兰芳(1894～1961),京剧大师,在中国戏剧的发展和向全世界传播中国戏剧的成就中做出了杰出的贡献。梅兰芳生于京剧世家,当他还是一



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个小男孩的时候，就开始学习戏剧艺术。在11岁的时候首次登台表演，并且在不到20岁的时候就已经家喻户晓。

梅兰芳不仅继承了京剧的优秀传统，而是用自己的创造改良京剧。在他50年的演员生涯中，他扮演过皇帝的妃妾，官宦之家的女儿、普通妇女和女神等百余种角色。表演中，他完美地展现了不同女人的个性和性格。他第一个改变了在戏曲中女性只演唱和做一些杂技动作的传统。相反地，他运用演唱、舞蹈、语言和武术，从而对角色有了广泛的拓展。

梅兰芳为了更好地表演他所扮演的角色，设计出很多种舞蹈动作。《霸王别姬》中他借用舞剑表现项羽的爱姬，透过刀剑刚柔并济的动作，观众看到了女主角的勇敢、温顺和可爱的形象。对于京剧《天女散花》，他设计了以远古的佛教洞穴壁画为基础的绸舞，两条色彩斑斓的绸子缠绕身上，他就像翩翩起舞的仙女在空中飞翔。除此之外，他创造出了碟子舞、马尾舞、羽毛舞和花刀舞。梅兰芳剧团经常演出的戏剧有《霸王别姬》、《贵妃醉酒》、《游园惊梦》、《穆桂英挂帅》、《打渔杀家》和《凤还巢》。

梅兰芳还是介绍二胡进入京剧乐班里的第一个人。二胡是一种两弦乐器，60多年来，已经成为京剧中主要的弦乐器之一。在梅兰芳的指引之下，西方乐器也为京剧伴奏。他在其他领域的革新包括京剧的发型和服装颜色方面的改变。

梅兰芳是第一个介绍京剧给外国人的。梅兰芳随团三次拜访日本。在1919年第一次访问演出期间，他就被称赞为“东方艺术的杰出表演”了。1929年，梅兰芳和他的剧团到了美国。尽管处于经济大萧条时期，但他所有的为期两个星期的首映票仅在三天内就销售一空。梅兰芳的表演获得了很大的成功。戏剧评论家Justin Brooks Atkinson在纽约时报上谈论到：“看他的戏，恍恍惚惚接触到的不是片刻的感觉，而是几个世纪的前所未有的成熟。”在美国停留期间，他和著名的电影演员查里·卓别林和美国歌手保尔·罗宾逊见过面。六年之后，梅兰芳把京剧引入苏联。在那里他遇见了众多的歌剧艺术家。他们都认为从京剧的表演形式中学到了很多东西。

虽然梅兰芳去世了，但是，他的艺术造诣被很好地传承下来，而且他对于京剧的影响仍然持续至今。



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# 常香玉:艺德常馨香
# Chang Xiangyu—A Good Master of Art and Morality

Chang Xiangyu, whose original name was Zhang Miaoling. She was born in a poor family in Gongyi, Henan in 1923. In order not to be taken as a child daughter-in-law when she was only nine years old, she began to learn artistry from her father. And one year later, when she was only ten, she performed on stage as an actress.

"Who dare say the ladies are not so good as the boys", which is one famous piece of her Henan Clipper Opera *Hua Mulan*, thus she soon became famous in the country with it. Later she had occupied the leading position for decades of years in the field of Henan Clipper Opera.

In the eyes of Chang Xiangyu, opera is everything. She had played as Hongniang, Bai Suzhen and Hua Mulan. The never-ending pursuit for art had taken up all her life, making Henan Clipper Opera the first greatest local opera in the country from a rural one. She had millions of thousands of fans both at home and abroad.

She was respected for her art and her morality. On June 1, 2004 she left the Pear Garden forever. As an artist of the people, she had contributed a plane to the country with the money from the charity performance, and she had helped a lot of poor people. She founded "Xiangyu Cup" to inspire the following generations who are good at Henan Clipper Opera. Her excellent spirit of loving the country and people and her artistic morality to be a moral person first before performing on stage are always giving off fragrance.

She had incorporated all the peculiarities to form her special style. She melted the five kinds of tunes of Henan Clipper Opera together, such as the Eastern Henan Clipper Opera, the Western Henan Clipper Opera, Xiangfu, Shanghe and Gaodiao into one and she collected most skills and, tunes and voices from Henan Quju, Henan Yueju, Beijing Opera, Kun Opera, Hebei Bangzi, and Henan Zhuizi etc. and had formed the widely accepted Chang School of Henan Clipper Opera. Sometimes she could sing out five tunes in one line and in one sentence the skills of the Eastern Henan Clipper Opera and the Western Henan Clipper Opera could be found.

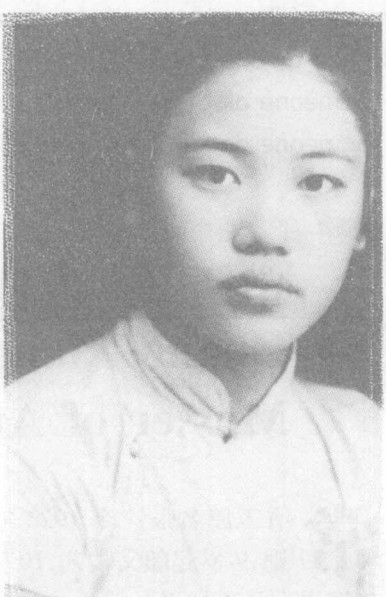


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Thanks to her everlasting pursuit for art, she had become a master of modern Henan Clipper Opera.

She lived a simple life in her day. In the early years of liberation, she had devoted a plane for the Chinese volunteers in the Korean War. In her life she had charity performance all the time and her art career. Whenever her life was mentioned, her relatives, neighbors, apprentices and students have one word all the time: thrifty. The little flat house she had lived in for seventeen years was whitewashed with concrete floor. In the house, stood a desk with three drawers and a bookcase given out by her unit and a hard wooden bed covered with an old sheet, which was cut off half. It was she who was thrifty and she devoted a Miger-15 plane for the Chinese Volunteers in the War to Resist U. S. Aggression and Aid Korea, when at the very early years of being liberated and then who was just standing erectly and was worried about her own foods. Actually the devotion of plane was just the beginning. It is easy to find that all her life centered around charity performance when we follow her footprints.

It is hard to say how many times of charity performances she had had in her life but she always contributed foods to the victims of the natural calamity, and collected money for the primary and middle schools. For her money means something but not everything. When the People's Republic of China was founded, she could have a wage of 800 yuan and it was a high wage at that time compared with the country leaders' 300 yuan. She was the first to stand out in the entertainment circle to demand a decrease in her monthly payment. At other times whenever she had money she would buy the government bonds to support the construction of the country. On May 4th, 1959, she became a member of the Communist Party thanks to the concern of Comrade Deng Xiaoping. After having been proved that she was innocent in the Great Cultural Revolution, she devoted the 10,000-yuan paid as compensation to the Party as Party membership dues.



"The difficulties of the country is mine" is what she always said. In the beginning of



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1998, in order to call on people to care for these laid-offs, though she was 75 years old, she had given a charity performance in Henan People's Theatre together with her families and her apprentices. The money they got with a total number of 60,000 yuan for this was donated to "Henan Welfare Fund." After this, she together with her family, had given another 30,000 yuan to the fund.

In April 2003, SARS had troubled the country and even the world. This old lady had taken out 10,000 yuan from her little payment for the rural preparation and treatment of SARS in Henan Province.

"Opera is everything" is her motto. As long as it was for the people, she would do anything else regardless of the illness. On December 23, 2003, she was in hospital for the cancer in Beijing and when the news that there would be a special performance as an expression to show gratitude to the Henan workers on the Olympic site, she, with the help of her families, came there with a piece of "Liu He Wan" in spite of her sick body, which became the last of all her performance career.

She went off forever. She did not like people to see her off but millions of opera fans came to her funeral. In Xi'an, they rented 100 buses and drove to her day and night. In Shandong, the children from Qilu Music School in Heze of Shandong Province came to Zhengzhou at 2 a. m. to play the newly learned funeral music, which was querulous and plaintive. Some peasants burnt the paper for her at the entrance of the villages... She deserves the title of "An Artist for People", just as described by one poet:

Someone alive, but silent;
Someone dead, but singing all the time!



## 常香玉:艺德常馨香
## Chang Xiangyu—A Good Master of Art and Morality

常香玉原名张妙玲,1923 年出生在河南巩义一个贫苦家庭,为了不当童养媳,9 岁起随父学艺,10 岁登台。

"谁说女子不如男",常香玉以一出豫剧《花木兰》风靡艺坛,家喻户晓。在此



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后的几十年里，她成为豫剧的领军人物。

戏比天大。从艺70多年，她曾敲过张生的房门，舞过白素贞的宝剑，握过花木兰的长枪，把对艺术永无止境的追求当作了自己生命的全部，使一个乡间小戏成为中国第一大地方剧种，不仅唱遍黄河两岸、大江南北，而且走出了国门，拥有亿万观众和戏迷。

德艺双馨。2004年6月1日，她永远离开了梨园艺坛。但作为一位人民艺术家，从义演捐献飞机到投身扶危济困公益事业，再到筹资设立“香玉杯”奖掖豫剧后人，她爱国爱民的高尚情怀和演戏先做好人的艺德，永远馨香扑面。



海纳百川成大洋。常香玉博采众家之长，集豫剧之大成，把豫东、豫西、祥符、沙河、高调等五大豫剧声腔派系熔于一炉，而且广泛采撷了河南曲剧、越调、京剧、昆剧、河北梆子及河南坠子等剧种和曲艺的声腔技巧，形成了深受广大群众喜欢的常派艺术。有时她一句唱腔里能有5个音，一句话里融合豫东、豫西两大派。正是凭着对豫剧艺术的执着追求，常香玉才成为现代豫剧的一代宗师。

她一生简朴，但早在解放初期就给抗美援朝的志愿军捐献了一架战斗机，义演伴随着她一生的演艺生涯。说起常香玉平时的生活，她的家人、邻居、徒弟、学生，几乎都用同样的两个字概括：简朴。那座不起眼的小平房，她一住就是17个年头，刷的是白粉墙，铺的是水泥地，用的三斗桌、书柜是当年单位发的，她睡的板床上还铺着裁掉半截的旧床单用来遮灰。就是这样一个省吃俭用的人，在解放初期，刚挺直腰杆、自身温饱堪虞，却给抗美援朝的志愿军捐献了一架米格-15飞机。事实上，捐飞机的壮举仅是常香玉一生中“捐赠”的开始。循着常香玉走过的足迹，人们会发现始终伴随着她演艺生涯的有一件事，那就是义演。

常香玉一生为灾民筹粮，为小学、中学集资，到底有过多少次义演，恐怕谁也无法说清。但对于她个人生活来说，金钱似乎是可有可无的东西。新中国刚成立，按当时的工资定级她可以拿到800元钱一个月，而当时的中央领导人才拿300元，文艺界她第一个站出来，主动要求减薪。平日手上一有余钱，她就买公债支持国家建设。1959年5月4日，在邓小平同志的亲切关怀下，常香玉光荣地加入了中国共产党。“文革”后平反，她将补发的一万多元工资全部交了党费。

“国家的难，就是自己的难。”这是她经常挂在嘴边的一句口头禅。1998年初，



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为唤起社会各界对下岗职工的关爱,75岁高龄的她携家人和弟子在河南人民剧院登台义演,所得的6万多元票房收入全部捐给了"河南省送温暖工程基金会"。随后她和她的子女们又向基金会捐助了3万元人民币。

2003年4月,非典肆虐中国,老人又一次慷慨解囊,从自己微薄的工资里拿出1万元钱用于河南省农村非典防治工作。

"戏比天大"是她的座右铭。只要是为人民而演,哪怕是病入膏肓,她都要拖着病躯赶来。2003年12月23日,80岁的常老先生正身患癌症在北京住院。当得知奥运场馆建设工地上有一场专门慰问河南民工的演出,她拔掉输液管,戴上发套遮掩住化疗后稀疏的头发,在家人的搀扶下登上舞台,不顾身体虚弱清唱了一段《柳河湾》,成为她一生舞台生涯的绝唱……

她走了,尽管她不想麻烦大家来送别,可成千上万的戏迷还是来了,西安的戏迷租了100辆客车日夜兼程赶来送她最后一程;山东菏泽齐鲁音乐学院的孩子们凌晨两点乘车赶往郑州,用他们的乐器奏起连夜新学的哀乐,如泣如诉;有的农民在她曾经演出过的村头燃起一堆堆的纸钱……她无愧于"人民艺术家"这一光荣称号。正像一位诗人为悼念她而写的那样:

有的人活着,就是没有声响;
有的人死了,却仍在歌唱!



## 豫剧及其五大名旦
## Henan Clipper Opera and Its Five Famous Deniers

Henna Clipper Opera, the original name "Henan Bangzi", is a great Chinese traditional opera, which has deep and strong mass basis.

Henan Clipper Opera has a history of more than two hundred years from its first word record. By the end of the Qing Dynasty, it had been current in the central important parts of Henan. After the People's Republic of China was founded, Henan Clipper Opera developed more and more quickly, and also spread to more than tens Provinces such as Taiwan, Xinjiang, Gansu, Shaanxi, Hubei, Shanxi, Shandong, Hebei, Sichuan and Jiangsu and so on. By the middle of 1980s, Henan Clipper Opera had leaped to the first place of more than three hundred types of local Chinese traditional operas for its performance groups, the number of workers,



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the number of audience etc. Henan Clipper Opera's characteristics are: to express the real life, they describe the ordinary people, to be simple as its nature and to appeal to all.

After developing to its perfection in the end of the Qing Dynasty, Henan Clipper Opera has developed from several regional branches to the combination of them and to an achievement of many styles in one hundred years and we say it has covered a process "to negate the wrongs." It sets up one monument after another on the way of the development of Henan Clipper Opera. As a kind of local traditional opera, it can spread to every city and county and village in Henan Province in only one hundred years after its perfection, and possesses numerous artists and audience. Perhaps this is mainly because of its simple style, the features of daily life and local life and its clear and strong rhythm, which meets the need of aesthetics of the masses today.

Henan Clipper Opera has different regional schools such as the Eastern Henan tune, Shahe tune and the Western Henan tune etc. The combination of different schools and the reform of the performance have formed different schools named after different individuals. Now in the world of Henan Clipper Opera, there are the following five schools: Chang school, Chen school, Cui school, Ma school and Yan school and they have the five great artists as the deniers of Chang Xiangyu, Chen Suzhen, Cui Lantian, Ma Jinfeng and Yan Lipin. Meanwhile the young sheng Zhao Yiting, beared sheng Tang Xicheng, and heilian Li Sizhong have become the actors with their own styles. The modern Henan Clipper Opera after the foundation of the New China has its five main artists. They are Gao Jie, Ma Lin, Wei Yun, Wang Shanpu and Liu Lanfang.



Chang School in Henan Clipper Opera, which was created by Chang Xiangyu, has its special characteristics. Firstly it is simple, new, and suitable to the taste of the audience and full of the sense of the time. Secondly the image is very colorful, exact and unique. Thirdly, its style is very fresh, special and colorful. All the professional composers admire the melody, which was created by Chang Xiangyu. Chang Xiangyu absorbed the excellent skills of all the operas and schools, incorpo-



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rated things of different artists and operas, stressed the tradition and had the courage to create so she had made great contribution to the development of Henan Clipper Opera

Today in the world of Henan Clipper Opera, there are eleven artists: Tang Yuying, Wang Qingfen, Hu Meiling, Li Jinzhi, Gu Xiurong, Chen Shumin, Li Shujian, Zhu Qianyu and Wang Hongli who have won the "Plum Blossom Reward" of Chinese Operas.



## 豫剧及其五大名旦
## Henan Clipper Opera and Its Five Famous Deniers

豫剧，原名"河南梆子"，是一个具有深厚群众基础的大剧种。

自看到有关它的文字记载至今已有200余年历史，清代末年，它已流布了河南全省的腹心地域。建国后更以罕见的速度发展壮大，遍及河南城乡各地，并流布台湾、新疆、甘肃、陕西、湖北、山西、山东、河北、四川、江苏等全国十几个省、市、自治区。至80年代中期，豫剧从演出团体、从业人数、观众数量等诸多方面跃居全国300多个地方剧种之首。豫剧的特点是生活化、平民化，质朴本色，雅俗共赏。



豫剧在清代末年成熟之后，一个世纪内，由几个地域分支到各个分支相互融合，再到艺术家多种风格的形成，正好走过了一个"否定之否定"的过程。在河南戏剧发展道路上留下了一座座丰碑。作为一个地方戏剧种能够在它成熟后的百年之内覆盖全省城镇山乡，流布全国16个省区，拥有其他剧种在数量上无法相比的从业人员和观众，这主要得力于它那自然质朴的风格、生活化乡土化的特点、鲜明强烈的节奏对应了当今观众的审美需求。

豫剧有豫东调、沙河调、豫西调等多种地域流派。豫剧的大融合，大革新，形成了各种不同的以个人名字命名的流派。当前河南豫剧界，以艺术家名字为标志的



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豫剧流派主要有常(香玉)派、陈(素真)派、崔(兰田)派、马(金凤)派、阎(立品)派等代表豫剧五大风格流派。常香玉、陈素真、崔兰田、马金凤、阎立品并称“豫剧五大名旦”。与此同时,小生赵义庭、须生唐喜成、黑脸李斯忠也成为各具特色的名演员。建国后的现代戏创作又涌现出高洁、马琳、魏云、王善朴、柳兰芳等“豫剧五大主演”。

常香玉所创作的“常派”豫剧唱腔极富特点:一是朴实、新颖、耐听,且富时代感;二是形象鲜明、准确、极富个性;三是风格清新、独特,更富色彩性。常香玉创作出的豫剧唱腔为同时代的豫剧专业作曲家们所叹服。由于常香玉博采众长,兼容并蓄,注重传统,敢于创新,从而为整个豫剧唱腔艺术发展作出了杰出的贡献。

活跃在当今国内豫剧舞台上的汤玉英、王清芬、虎美玲、李金枝、谷秀荣、陈淑敏、李树建、朱巧云、王红丽等11位豫剧表演艺术家先后摘取中国戏剧“梅花奖”。

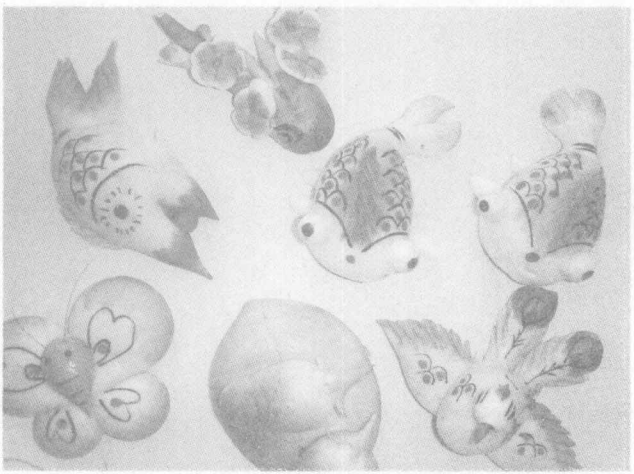


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# Chapter 12 中国饮食文化艺术 Arts in Chinese Food

## 山西面食文化与面塑艺术
## Shanxi Wheaten Food Culture & Dough Modeling Art

Food is the first thing to everyone. Shanxi, as the land of wheaten food, has been enjoying the great fame for a long time in China, and even the whole world. There is a good saying, "The most delicious wheaten food of the world is in China, and while the most delicious one of China is in Shanxi." Counting back from the Eastern Han period which kept record on the historical data of wheaten food, Shanxi people has formed many different ways of making wheaten food. Such as rolling, pulling, dragging, cutting, pressing, plucking, boiling, and steaming, sautéing, frying and so on, after over 1000 year's development. Shanxi wheaten food usually has the reputation of Wheaten Food with a great variety of





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eating pattern. And the variety of its ways of making and eating is incomparable. For example, with the hands of Shanxi people, the ordinary paste can be made into stretched noodles, sliced noodles, plucked noodles, Zhuan mian, Lou mian, Maoerduo, Tijian, Liujian in Shanxi Province. At the 1st International Wheaten Food Festival held in Taiyuan, Shanxi Province in 2003, visitors came in streams. The unique wheaten food of different styles and schools are showed together. Especially in the stretched noodle show, the chef pulls a lump of ordinary paste into as thin as a hair, even can go through hole of the needle, which wins the highly praise of the people.

In each area of the country or overseas, we can often hear or see wheaten food Festival mainly on Shanxi wheaten food. No matter where it arrives, it will be praised by the visitors. As a culture, Shanxi wheaten food is passed down and spread in the world.

During the hand down of the culture, laborious Shanxi people use another way of making wheaten food express their eternal spirit world and their good wishes toward life. That's Shanxi dough modeling or sculpted paste.

Sculpted paste is commonly called "Paste figurine", "Paste sheep", and "beautiful steaming bun" among the people. It is called differently and has its own features of shape in each locality. Country house wives in Shanxi mainly make them. They use flour as raw material. After kneading dough, modeling, steaming, and coloring up, a beautiful sculpted paste is finished. Most of them are exaggerated model, simple, concise, and have obvious folk and local features. Later, it continued in city, and developed into the formula features of non-eatable, antiseptic, untidy, and easy to storage. Craftsman use their deft hand kneading elaborate, vivid, having story line and cultural connotation sculpted paste artwork just for viewing.

Shanxi sculpted paste is mainly divided into Huozhou, Xinzhou and Jiangzhou sculpted paste.

Huozhou sculpted paste is called "lamb steaming bun". In ancient times, lamb was the homonym of "Yang". Which has the meaning of auspicious life. In general, when the New Year or some other festivals are coming. according to the local custom, women from peasant families would use prepared flour milled by their own family to knead kitty, doggie, small tiger, rabbit, chicken, duck, fish, fog, grape, Pomegranate, aborigine, "the hand of Buddha", "Red house", "Skilled couple" and so on, sympathizing the good wishes: everything goes well in



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the future year, more happiness and longer life-span, building up a family fortune and live a harmonious and happy life. Huozhou sculpted paste is plainly shaped without excessive decoration and usually use Pinhong only to color up.

Xinzhou sculpted paste is a traditional folk artwork, which comes down in this area. It was rooted deep in folk, becoming one of the artworks in local. In Xinzhou area, people have to worship and prepare food for the Deity during the spring festival, so they will knead dough into the shape of the hand of Buddha, pomegranate lotus, peach, chrysanthemum, horseshoe and so on. We call them beautiful steaming bun.

The steaming bun of Xinzhou, with red Chinese date in the middle, can be used as decoration and also nourishment and condiments, so it is warmly welcomed. There is also a kind of large-scale and top-grade food named "Zao shan" in local areas. It wrapped Chinese date with paste and was made into the shape of equipment triangle, with a coast of carved Pattern symbolizing lucky on the top, and three or five "Xiao Yuanbao" also made of paste in addition and a carved animal "Qianlong" which was used for biting "Tongqian" (a kind of coin in ancient China). The food can be painted with different colors after it is steamed and becomes a bright-colored folk artwork.

Jiangzhou means the county of Xinjiang. In each festival, every family here will mill flour and knead sculpted pastes in different pastures to celebrate the festival. As the sculpted paste here laid stress on florid color, the local people call it "Huamo". And the steaming bun of Jiangzhou is famous for its exaggerated model, especially the steaming bun in beast shape.

In town and country, the majority of housewives can knead beautiful steaming bun, and most of them even knead steaming bun in different shapes and levels, but it doesn't affect them to enjoy it.

This folk activity which was carried on in every family, make bulk of skilled craftsmen who are good at kneading beautiful steaming bun and hand down their craft from generation to generation. However, as the rapid development of Science and technology, handicraft industry is gradually replaced by mechanized production, many folk arts and crafts including sculpted paste are taking smaller room in the market.



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# 山西面食文化与面塑艺术
# Shanxi Wheaten Food Culture & Dough Modeling Art

民以食为天，作为面食的故乡——山西，很久以来在全国乃至世界倍受赞誉，有句话说得好，世界面食在中国，中国面食在山西。从有史料记载的东汉算起，经过1000余年的发展，山西面食在制作上逐渐形成了擀、抻、揪、切、压、拨、煮、蒸、炒、炸等多种方法。山西面食素有“一面百样吃”之誉，做法、吃法多样是任何一个地方都无法比拟的，普通的面团在山西人手中可以做出拉面、削面、刀拨面、转面、漏面、猫耳朵、剔尖、流尖、擦蝌蚪、抿曲、揪片、搓鱼等近百种花样，具有浓厚的地方特色，声誉传遍海内外。在2003年山西太原举办的首届国际面食节上，参会者络绎不绝，各种风格、流派的面食绝活得以展示，特别是拉面表演的师傅把一团普通的面团拉到细如发丝，可穿针引线，叫人赞不绝口。

在全国各地或国外，常会看到或听到有以山西面食为主的面食节，每到一处，都会有参观者啧啧称道。山西面食作为一种文化在世界上得以传承和延伸。

在这样的文化传承中，勤劳的山西人民用另外一种制作面食的方式，表达他们内心的精神世界和对生活的美好愿望，这就是山西面塑。

面塑——民间俗称“面人”、“面羊”、“花馍”等。各地叫法不一，形态各有特点，它们大都出自山西农村乡镇家庭妇女之手，以面粉为原料，经过揉面、造型、笼蒸、点色而成，大都造型夸张、简练、质朴，民间和地方特色鲜明，而后延续到城市，发展到通过非食用的，防腐、防干裂、易存放的配比特点，用艺人灵巧的双手，捏制出精细的、生动的、有故事情节的、有文化内涵的纯观赏意义的面塑艺术品。

山西面塑主要分为霍州面塑、忻州面塑和绛州面塑。

霍州面塑当地人称为“羊羔儿馍”。古时的“羊”即是“洋”，有“吉祥”的寓意，一般过年过节临近，农家妇女用家庭自磨的精粉，按当地习俗捏制小猫、小狗、小虎、玉兔、鸡、鸭、鱼、蛙、葡萄、石榴、茄子、“佛手”“满堂红”“巧公巧母”等面塑制品，以象征万事如意，多福多寿，发家致富，和睦友爱，祝愿万事如意。霍州面塑造型朴实，不多修饰，着色往往仅用品红点彩。

忻州面塑是流传于这个地域内的民间传统艺术品，它深藏于民间，扎根于民间，成为当地的工艺品之一。在忻州一带地域内，春节期间要敬神蒸供物，节前把和好的面团捏制成“佛手”、石榴、莲花、桃子、菊花、马蹄等各种形状的供物，通称它为“花馍”。



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忻州花馍，中间往往插以红枣，既有装饰性，又是营养品、调味品，很受欢迎。当地还有一种大型供品为“枣山”，这种枣山以面卷红枣拼成等腰三角形，角顶往往塑一层如意形图案，在上面再加上面塑的“小元宝”三至五个，同时还塑上一个供咬“铜钱”的“钱龙”。枣山蒸出后可以颜色点染，成为一种鲜艳的民间艺术品。

绛州即新绛，每逢过节，这里家家磨面粉，捏制出千姿百态的面塑来欢度节日，由于这里的面塑注重彩色点染，花色绚丽，当地人称之为“花馍”。绛州花馍，造型比较夸张，尤以走兽花馍最为出色。

在城乡，大部分家庭妇女都会捏制花馍，而且普遍都会捏制多种造型的花馍。由于是自做自用，尽管水平不一，并不影响食用。

这种家家户户都要进行的民间活动，造就了大批捏制花馍的能工巧匠，而且世代相传。但是，随着科学技术的迅猛发展，机械化生产逐步代替手工业，包括面塑艺术在内的许多民间工艺在市场的空间越来越小。

## 中国面塑
## Chinese Dough Modeling

Historical data records that Chinese Miansu (Dough Modeling) has early been recorded in the Han Dynasty and handed down and managed for thousands of years, so its historical origins may well be termed long and it has already been a part of Chinese culture and folk art. Besides, it is also an important reality material to study history, archaeology, folk custom, sculpture and aesthetics. Funding by moldy styles, the Yellow River Valley style is simple, bold, forthright and profound, while the Yangtze River Valley style is meticulous, graceful and ingenious.



The character of Dough Modeling art, which is also the steps of making it, is first to print, second to mould, third to inlay and final to roll. Besides, scholars' chest, knights' stomach, the old man's lean back and the pretty slim waist are the main part of a model to express.



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Miansu is actually the steamed bun which is modeled into various small-scale persons by colored polished glutions rice and flour. It mainly appears as the gift for marriage and sacrifice to funeral and also is used to celebrate birthday, present to relatives and friends, pray and sacrifices. Farmers put all kinds of soiled miansu before foods and pig-headed model is called "Dragon" which means that it is the most important and there are other shapes of bun, such as flowers models, fruits models, presents models and model toys. Tools for making flour model are very simple, white flour scissors, kitchen knife, comb, date and Chinese prickly ash are needed. As long as one masters skills of leavening dough and moulds according to styles, there will be a lively flour model.

Our traditional diet culture has a very long history. Recorded by historical material, miansu had been appeared in the Han Dynasty. *Meng Liang Lu*, a very famous book of the Song Dynasty, once records that miansu was used in Spring Festival, the Mid-Autumn Festival, the Dragon Boat Festival, marriage and birthday. In Shanxi and Hebei, Miansu is called "mian hua " and "mian mo", which has been carried through all long the whole Festival. From the New Year's Eve to the fifteenth day of the first month of the lunar year, many people give each other miansu presents in the village. In the east of Shanxi, almost every woman is an expert at making present models, especially the elder women.

Miansu is a folk art in street corner at first. Brought into catering trade, it is used to decorate and beautify dishes and set off the surrounding feeling just as carved food.

Miansu can be classified into two groups by function: one is specially used to collect, and another can be eaten. The former is usually made from flour of high quality, polished glutinous rice, salt, antiseptic and sesame oil, while the latter is made from "Cheng fen" and "Sheng fen". The collection miansu is mainly discussed here.

Mixing flour is one key to make miansu, which is different from making bread. The former needs to consider the plasticity and antiseptic of dough.

When making miansu, many people will meet such problems that dough is hard to mould and the work is easy to crack. The main reason might be that the maker doesn't master the skill of mixing flour for miansu completely.

There are many schools of miansu, so the formula and methods of mixing flour are different. In spite of the same school, the formula and ways of mixing flour may have differences because of the change in the seasons and unique of the



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work.

According to the experience of the school the present author belongs to, the formula of mixing flour in winter is 1500 grants' flour of high quality, 1000 grants' polished glutinous rice, 200 grants' salt of high quality, 100 grants' antiseptic and 250 grants' sesame oil.

The making method is mixing flour, polished glutinous rice, salt of high quality and antiseptic evenly in the bowl and pour the soiled water in it gently as well as stir with chopsticks, then knead the dough again and again until it is perfectly smooth—dough smooth, hands and bowl are both clean. Press the dough into thin piece by hand, put it into the food steamer for 45 minutes and take it out, then knead the piece with sesame oil well and put it into plastic bag, wrap in towel, lay aside for 24 hours, then it can be colored by advertisement colors.

If making miansu in summer, considering the temperature and humidity, we can increase the proportion of flour properly to about 1700 grants. At the same time, the proportions of antiseptic and sesame oil are appropriately increased, too.

Mixed dough can be stored 1 or 2 months in winter and about 1 month in the refrigerator in summer. If the dough is hard when taken out, which can be made soft by kneading, and it doesn't affect the effect of using.

When green horn is mixing dough, as he doesn't control well the usage proportion of material and methods of making it, following problems will easily appear:

(1) The dough is too dry to glue different section of miansu. Its main reason is adding too little water or too much flour when mixing dough. Never add water to knead it if finding out the problem, and we can only use 502 glue or white emulsion to stick them.

(2) The dough is too soft, that is, it has no power to stand, because water or polished glutinous rice is too much while mixing dough. The way of solving the problem is putting dough in shady and drought place until the dough isn't sticky.

(3) The elasticity of dough is too great to carve subtle parts. For instance, the eye socket, which is just done by knife, will spring back soon. But it's very easy to handle it: as soon as dough is mixed, put it into food steamer until it is done.

(4) The finished miansu will crack, have worms and go mould. Add Sault of high quality and sesame oil or glycerin to increase resilience of dough, and dough will not easily to split. Therefore, as long as put proper stint of these two materials



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and knead evenly with other material, it can prevent the work from splitting.

# 中国面塑
# Chinese Dough Modeling

史料记载:中国的面塑艺术早在汉代就已有文字记载,经过几千年的传承和经营,可谓是历史源远流长,早已是中国文化和民间艺术的一部分。也是研究历史、考古、民俗、雕塑、美学不可忽视的实物资料。就捏制风格来说,黄河流域古朴、粗犷、豪放、深厚;长江流域却是细致、优美、精巧。

面塑艺术的特点是"一印、二捏、三镶、四滚"(泥塑的步骤),还有"文的胸、武的肚、老人的背脊、美女的腰"。

面塑实际上是馍,用糯米粉和面加彩后,捏成的各种小型人物。主要出现在嫁娶礼品、殡葬供品中,也用于寿辰生日、馈赠亲友、祈祷祭奠等等方面。农家把已蒸好的各种面塑花摆在诸神前,其中猪头形面塑俗称"大供",另外还有花馍、花果馍、礼馍、馍玩具等。制面馍的工具十分简单:白面、剪刀、菜刀、梳子、红枣、花椒等物,只要掌握好发面技术,按照式样进行捏制,那么一个鲜活的面馍形象就会脱颖而出。



我国传统饮食文化源远流长,据文献资料,汉代早已有面塑的记载,宋代《梦粱录》中曾记载着把面塑用在春节、中秋、端午以及结婚祝寿的喜庆日子。在陕西、河北也有把面塑称作"面花"和"年馍"的,并将这古老习俗贯穿于节庆日子的始终。从年三十到正月十五,乡村中到处可见互送礼馍的欢快场面。在陕西关中东部妇女几乎人人都是制作礼馍的高手,其中尤



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以年长的妇女技艺更是高超。

面塑本是一种街头民间工艺，被引进餐饮殿堂之后，它也和食雕一样，担当起点缀和美化菜肴、烘托宴席气氛的作用。

面塑按其使用功能可分为两类，一类是专用于收藏的面塑，另一类是可以食用的面塑。用于收藏的面塑通常用精面粉、糯米粉、盐、防腐剂及香油等制成，而用于食用的面塑则用澄粉、生粉等制成。本文主要讨论用于收藏的面塑。

制作面塑，和面是关键之一。制作面塑的和面与制作面点不同，前者需要考虑面团在可塑性、防腐性等方面的要求。

许多人在制作面塑时都会遇到诸如面团不易塑造成形、作品易干裂绽口等问题。究其主要原因，是和面的诀窍问题。

由于面塑的流派众多，故和面的配方和手法各有所不同。即使是同一流派，和面的配方和手法也会因季节的变化及作品的不同而有所差异。

根据笔者所属流派的经验，冬季和面的配方为：精面粉 1500 克、糯米粉 1000 克、精盐 200 克、防腐剂 100 克、香油 250 克。

其制作手法为，将面粉、糯米粉、精盐、防腐剂放在盆中和匀，再徐徐倒入开水并用筷子搅拌，然后将面团反复揉搓，直至达到“三光”效果：面光、手光、盆光。用手将面团压成薄片，上笼蒸约 45 分钟取出来，迅速将面片与香油揉和均匀，再放入塑料袋中，用毛巾裹好，放置 24 小时至面团上劲后，即可用广告色进行调色了。

如果是在夏季，考虑到气温和湿度等因素，一般可适当增加面粉的比例，可将面粉增加到 1700 克左右，同时，防腐剂和香油的比例也应适当加大。

和好的面团在冬季可保存 1 ~ 2 个月，夏季放在冰柜中也可保存一个月左右。取用时若感到面团发硬，可用手将其揉软，这并不影响其使用效果。

初学面塑者在和面时，由于对原料的用量比例及制作手法掌握不好等原因，容易出现下列问题：

（1）面团过干，这会造成面塑各部件之间不易粘接。其主要原因是，和面时水加得过少或面粉加得过多。但如果发现问题已出时切不可再加水揉和，只能用 502 胶或白乳胶对部件进行粘接。

（2）面团太软，就是说面团失去了骨力。主要是因和面时水或糯米粉加得过多所致。其解决的办法是：将面团置于阴凉通风处，吹至面团不黏时即可。

（3）面团弹力过大，这可能造成无法刻画面塑的细微部分。如用塑刀刚压好的眼窝，马上又会弹起恢复原状等。解决办法很简单，面团和好后立即入笼蒸熟即可。

（4）制好的面塑作品存放时出现干裂或生虫长毛。加入精盐和香油或甘油后，有增加面团筋力、使面团不开裂绽口的作用。因此，只要和面时将上述两种原料放够了，并与其他原料充分揉匀，即可防止作品干裂。



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# 面花捏塑
# Dough Figurine Molding

Dough figurine is called molding dough figurine. It is a kind of technology production, which originated among the people. Through the long development, especially the hard exploration and continuous innovation of modern artists, dough figurine has its distinctive charm in the palace of art and takes an important part in the Chinese colorful industrial artworks. The skillful hands of artists mold every tiny place of dough figurine. Its excellent workmanship, its well-knit, its lifelike figurine and its art effect are so beautiful and great and can be considered unique in China. Dough figurine has different types. One can be the visual art for display; another can be plate decoration, which can add color, and luster to the banquet, and the rest can be light refreshments, which can be eaten. The following is the process of molding dough figurine:

(1) Leavening dough. First put the flour, which is measured by wooden dipper to the kneading bowl and then put some small pieces of yeast to it according to the quantity and quality of flour. Consulting and following the temperature and water degree, use the cold water when the day is hot, while use the warm water when the day is cold, then mix flour and water into dough until the yeast dough is rising, add the soda and knead dough evenly. Put the dough aside and wait it for fermentation, it is also called "Xing Mian" in the countryside. Dough figurine will be great influenced by the time of fermentation. If it is kept for too long, dough will be poor and has its vinegar flavor, after steamed, the dough figurine will be soft and out of shape, all kinds of rising and falling molding will be vague. While, if it is kept for too short, it is not fermented full. After steamed, the surface of dough figurine will not be shining bright. The molding figurine isn't mellow and full, the color is dull and the quality is poor. So it is important to grasp the time of fermentation. Usually the dough should be placed in the warm place. If it is summer, the dough can be placed in the basin directly and be covered with cage or sifter. But if it is cold in north, people usually make a fine and heat *kang*. The edge of *kang* is hot and its temperature is high. So put the dough basin on the *kang* and add the quit to it. The dough will be fermented quickly. If the *kang* is not heated, it can also put



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the dough basin beside the store or near the stovepipe. The degree of fermentation isn't ruled, it can be decided by experience or pressing with fingers or watching. If it is short of fermentation, the dough in the basin will not rise or not rise fully. People call it "Buqifa" under this situation. Then it is hard and no resilience, the place of which figures press can't leap, and there is no dough-hole in it when you cut dough on the kneading board. If it is long fermented and it is called "Falaole" the vigor of dough is heavy. You can't feel any resilience when you press it with hands. It likes soft cotton when you grasp it. There are so many dough-holes in it when you cut it. If it is normal fermented, the dough with resilience will fall a little when you press it. It is tough and Cheney. You can feel its face smooth and delicate. It sounds "peng, peng" when you knock it. There are many evenly dough-holes which like the figure of mesh. It also has a kind of light and sour flavor.



(2) Kneading dough. When the dough is well fermented, roll the dough on a lightly floured surface. If the dough is soft and it can be added flour, then roll the dough again and again until it is evenly. Dough rolling should be rolled evenly, thoroughly, and brightly. It will make the surface of dough bright and clean and not have card and pleats after the repeatedly rolling. The dough is tough and chewy and well molded. After it is stemmed, the surface of dough figurine has no bubbles, no trachoma, no parch and no damage and it looks bright and lustrous, and it has a nice chewy texture. So the skill of rolling dough should not be neglected. Rolling dough should be a hard and long-time job. You can use one hand or two hands to roll dough. First take the well-fermented dough wholly from basin with two hands and put it on the kneading board. Because the fermented dough is loose enough at the beginning, you should add flour to the dough when you roll it, and mix them together to a proper extent. Dough rolling needs pushing, pressing, scrubbing and kneading with two hands. When you are rolling, the right palm should push and press and the left hand can be put on the kneading board when the dough is rising and falling. Then hold the dough between index finger and thumb, turn it over and adjust it simultaneously. Both hands should be coordinated. Roll it evenly until the dough



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feels smooth and fine. The more you roll the dough, the finer the dough is.

(3) Molding dough figurine. According to the size of model, divide the dough into different ones and begin to mould after rolling evenly. Because of different skills of madders and different models of figurine, all kinds of molding are different, according to the different demand, the handicrafts man can use the skills of rolling, twisting, rubbing, molding, pressing, squeezing, pasting and others to mould the whole figure, then use scissor, comb, thimble, wheat straw, model carefully to push, press, print and mould all kinds of lively figure. The figurine molding is the key step before polishing, coloring and drawing. So the figure of figurine comes into being. The earlier stage is a preparing job. Molding is the finished form stage of the dough artistic design. Because of different area and different customs, the concept of model is different as well as the skins and technique. The styles of figurine are different.

(4) Steaming figurine. Put the dough figurine into the wooden utensil for steaming according to the size of figurine, and then fix the time of steaming. The dough figurine should stay for a while before steaming, that is to say, don't put it into utensil and steam it immediately, just as the dough should be fermented for a while. The dough figurine will be mellow, bright and shining. For example, in the Lang Village, Guan County of Shandong Province, there is especially iron-support. There they put Bizi on it and the dough figurine pulls put on the Bizi. Then put the iron-support on the firing store to speed the dough fermenting before steaming. After the dough figurine steamed, then assemble, revamp, embellish and color it. Except the dough figurine can be steamed, it can also be fried and baked. No matter when it is steamed, fired or baked, heat control is the most important. Or else, the cooked figurine is neither good-looking nor deliciously tasted.

## 面花捏塑
## Dough Figurine Molding

面塑,又叫捏面人,是起源于民间的一种工艺制作。面塑艺术经过漫长的发展,特别是通过近代艺术家的艰苦探索和不断创新,已经在当今艺术殿堂中具有独特的魅力,在多彩的中国工艺美术作品中占有重要地位。面塑作品



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全身每一个细小的部位，都是艺术家用灵巧的双手捏制出来的，其做工的精细、结构的严谨、形象的惟妙惟肖、艺术效果的美不胜收，堪称中华一绝。面塑有不同的类型：一类是可供陈列观赏的工艺品；另一类可作为盘饰，为餐宴增色添彩；还有可以食用的精巧别致的小点心。面塑的制作过程如下：

（1）发面。将所需的干面粉用瓢盛在和面盆里，根据面粉的数量和质量，放入揪成小块的酵面，再参照气温、水温，天热用凉水、天冷用温水将干面和成面团，待发酵面起，倒入碱水揉均匀。将面和好放在盆里发酵，农村也叫醒面。醒面时间的长短，对面花成品质量的影响非常大。时间太长，醒面的时间过长，面团质量差，会有一种酸味，蒸熟后，面花软塌塌的浮肿变形，各种起伏造型变得模糊不清；时间过短，醒得不足，则不起发，面花蒸熟后表面不鲜亮，造型不够圆润、饱满，色暗质差，也影响面花的质量。因此，把握好醒面的时间十分重要。醒面一般要把和好的面放在温热暖和的地方，如果是夏天，和好的面可直接放在盆里，盖上笼布或是箅帘子就可以了。北方农村天冷时一般生火烧炕，炕头热，温度高，把面盆放在炕头，用被子盖上，面很快就会醒好。不生热炕就将面盆放在炉子旁边或靠近烟囱的地方。发酵的程度，没有一定之规，可以凭经验用手指按压或观察。如果发酵时间短，面盆里的面团不会鼓起或是起鼓不饱满，人们叫“不起发”，这种情况下面团发死发硬，无弹性，手指按压的地方，指痕不会弹起，在面板上切面时，面内无孔眼；如果发酵过头，叫作“发大了”、“发老了”，是发酵的时间过长，面团的酸味很重，用手按，感觉没有弹性，用手一抓似棉絮，软软的，切面时孔眼多而大；发酵正常，手按有弹性，略微下陷，有一定筋力，用手摸面，质地光滑细腻，用手敲，有“嘭嘭”的响声，切开面团，剖面有许多均匀的细小孔洞，像网眼的形状，还有一种淡淡的、酸酸的酒香气味。

（2）揉面。面醒好后，将面粉倒在案板上，如果面团较软，可加入干面，将面团反复揉均匀。揉面一定要揉得匀，揉得透、揉得光，使面团表面光洁，不能有裂纹和面褶出现。经过反复揉搓后，制作面花时面团有筋道，可塑性强，蒸熟的面花表皮不易起泡、没有砂眼、不易干裂、破损，而且色泽鲜亮，吃起来口感好，所以和面揉面的功夫不可忽视，揉面要用力，时间要长。揉面可用双手揉捻和单手揉。先是双手揉，将醒好的面从盆中全部拿出放在面板上，刚醒好的面比较稀软，要一边揉一边往里搀干面，调制到软硬合适的程度，一盆面需要用双手同时用力推、压、搓、揉。单手揉面，揉面时右手掌用力揉压，一压一起时，左手放在案板上，用拇指和食指捏着面，同时进行翻转和调整。两手相互协调，使面向前连续转动，均匀揉搓，直到面团手感细腻光滑，面团越揉越细。

（3）捏面花。将面团根据花馍的造型大小，分成大小不同的面团，揉匀后进行捏塑。面花的制作方法因操作人的灵巧劲儿不一样，各种面花的造型不一样，所以做法也就各不相同。艺人可根据自己的要求，灵活地运用揉、捻、搓、捏、压、挤、粘

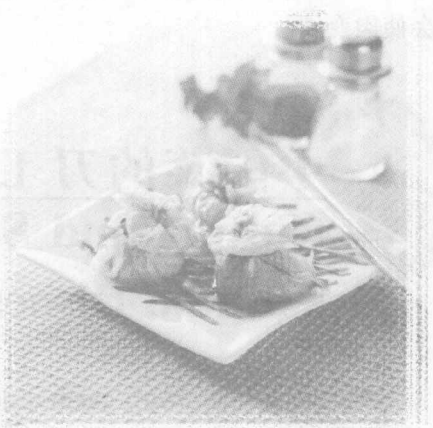


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连等方法先塑造出整体的造型，然后再用剪刀、梳子、顶针、麦秆儿、模型等细心地剪、压、按、印，塑出各种生动活泼的造型。面花捏塑是色彩点染描绘前最关键的步骤，面花的造型因此而产生。前期只是准备工作，捏塑是面食艺术化造型的成型阶段，因地域差异、民俗有别、艺人造型观念及技法等的不同，面花因此而风格不同。

（4）蒸面花。面花上笼进锅蒸制，主要根据面花的大小来确定蒸制的时间。面花制成后还要醒，就是不立即放进锅里蒸制，像面团醒面一样发酵一段时间，然后再蒸。这样蒸出的面花圆润饱满，表面光亮。如山东冠县郎庄面花上锅蒸制以前醒面，要专门做一个铁支架，支架上放箅帘，箅帘上放捏好的面花，然后将支架放在点燃的炉子上加热快醒。面花蒸熟出笼后，再进行组装、修整、点缀、染色。面花除了上锅蒸，也可以用油炸，也可以用火烘烤，无论蒸、炸还是烤，掌握好火候最重要，否则做出的面花既不耐看，也不中吃。

## 中餐烹饪温度
## Cooking Temperatures of Chinese Dishes



The textures of the raw materials for Chinese cuisine are varied. They can be hard, soft, crisp, or tender. The cut shapes are also different. Different ingredients require different cooking time and temperatures. They can be cooked over high, moderate, or low temperatures. Dongpo Braised Pork, a famous Hangzhou dish, is a good example. The dish is named after a distinguished Song poet and painter Su Shi (Su Dongpo). Su, an expert-amateur cook, was especially good at making Braised Pork in Brown Sauce. He even wrote a poem to describe the cooking process. According to Su Shi's recipe, the pork is simmered slowly over low heat in a covered pot. When it is done, the meat is tender and delicious but not greasy at all.



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On the other hand, the dish Fried Sliced Chicken and Chicken Liver is stir-fried at a high temperature for only a few seconds. The cooked meats turn out to be tender and tasty. But a low temperature would make the meats tough and hard.



## 中餐烹饪温度
## Cooking Temperatures of Chinese Dishes

中国菜做菜的原料是多种多样的。可以是硬的,软的,脆的,或是嫩的,切出来的形状也不同。不同的成分需要不同的烹调时间和温度,可以用高温、中温或者低温。东坡肉这道著名的杭州菜,就是一个很好的例子。这道菜来自一位很杰出的宋代诗人、画家苏轼(苏东坡)。苏东坡,可称得上是一个业余厨艺专家,他尤其擅长炖酱肉。他还写过一首诗,描绘烹调的过程。根据苏轼的食谱,猪肉是被放置于锅里盖了盖子慢慢用小火煨的。做好后的肉不仅鲜嫩,而且肥而不腻。

另外,油炸鸡片、鸡肝被放在油里高温翻炒数秒,肉就变的柔嫩、鲜美。相反低温会使肉变硬。



## 中国菜的刀工和调味
## Cutting and Seasoning of Chinese Dishes

Cutting has always been a distinctive feature of Chinese culinary art. The ingredients of a given dish can be cut into slices, strips, shreds, cubes, segments, dices, grains, or minced into a uniform, and small size. Some materials like turnip, radish, and potato, can be carved into the artistic shapes of chrysanthemums, peonies, phoenixes, and peacocks. Chinese characters can also be carved on food for special banquets to celebrate birthdays or weddings.

Seasoning is very important in Chinese cooking. The number of spices and



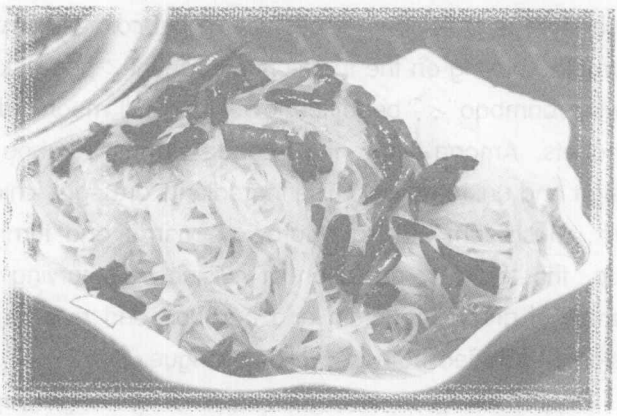
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herbs used is estimated at more than one hundred. Those used in various geographical regions have helped to shape the different styles of Chinese cooking, and all kinds of salty, sweet, sour, and pungent flavours can be found in those cuisines. Changes resulting from cooking are carefully watched. Chinese chefs see to it that seasonings are added at the right time so that the natural flavours of the main materials are preserved.

## 中国菜的刀工和调味

## Cutting and Seasoning of Chinese Dishes

一直以来，刀工都是中国烹饪艺术中极具特色的一项技艺。一道菜的配料可以切成片、条、段、块、丁、沫或是乱刀切成统一大小的小块儿。像甘蓝、萝卜、土豆等有的原材料还可以雕刻成一些艺术造型，如：菊花、牡丹、凤凰、孔雀等。在一些生日、婚礼等特别的宴席上还会用一些食物做成中国传统人物造型来应景。



调料在中国菜的烹饪中也是非常重要的。用于调味儿的各种香料估计有100多种。不同的地方菜系选用不同的调味料，这样就形成了各种不同特色风味的中国菜。在这些不同的菜系中还要加入各种各样的盐、糖、酱油、醋和辣椒等调料。整个烹饪过程都需要厨师在一旁关注菜品的变化，中国厨师要确定在适当的时候加合适的调料，这样才能保持住原材料的原本口感和风味。



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# 美不胜收的川菜
# Delicious Sichuan Food

Not only the local Sichuan people, but the foreigners do prefer the world famous Sichuan Food. Once you have a taste of all kinds of Sichuan food and learned its history and recipe, you'll never help giving it a great praise. It has been named together with Lu Food, Huaiyang Food and Yue (Cantonese) Food as Chinese four big food families.

Composed by Nine-big-bowl dish, popular dish, homely dish and folk relish, Sichuan Food family focuses on both freshness and pungency. The cuisine is a lot, famous for dried roasting, frying and stir-frying. The ingredients are from a wide range of fields, mainly from beast, livestock, fish and vegetable. Sichuan food intends to use different flavors comprehensively while focusing on the main one. Making good use of the five ingredients as searing, peppery, sour and sweet, you may make "one hundred flavors come out from just five ingredients" and "one dish with one style and one hundred courses with one hundred flavors", thus create hundreds of famous dishes with good color, fragrance, flavor and shape. For example, basing on the traditional food, the "peacock displaying its tail", "panda playing bamboo", "beautiful flower and full moon" dishes are frequently seen in banquets. Among them, the "panda playing bamboo" dish is special for its novel design and unique flavor. The ingredients are egg, chicken breast meat, sausage, ham, mushroom, fa-tsai, caraway, carrot and turnip. Accompanied with fresh soup, the talent combination of cuisine and carving skill, it draws the beautiful scenery of green mountain and bamboo and rare panda on a dish, making the customer satisfied both in eye and tongue.

Double-fried pork is a good dish for drinking, fragrant, slightly peppery, tasting smooth but not oily. So, there's a saying that "you're not really in Sichuan without tasting double-fried pork". Pepper-boiled beef from Yan city tells you the characters of Sichuan Food, searing, peppery and hot. Then comes "Yu Xiang Rou Si" (threaded pork with fish flavor), expresses the character of variety of Sichuan Food with such flavors as salty, sweet, sour, peppery, fragrant and fresh.

Sichuan Food also puts great attention to soup. There're fresh soup, milk



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soup, red soup, fish soup and so on. Different soup has its unique flavor and color, so there's a saying that "the tune of Sichuan Opera, the soup of Sichuan Food" that you should have in China.

The history of Sichuan Food is very long. So far there're over 3000 kinds of dishes and hundreds of famous ones, so, it's impossible to taste all of them. Nevertheless, if you have tasted Double-fried pork, Pepper-boiled beef and "Yu Xiang Rou Si", you have roughly tasted the flavor of Sichuan Food.

## 美不胜收的川菜
## Delicious Sichuan Food

驰名天下的川菜，不仅四川人喜欢，就是外地人也喜欢。只要你品尝了各式各样的川菜，了解了川菜的历史和烹饪艺术，一定会赞不绝口。已经与鲁菜、淮扬菜、粤菜并称为我国四大菜系。

由三蒸九扣菜、大众便食菜、家常风味菜和民间小吃菜组成的川菜风味体系，以清鲜醇浓并重，以清鲜见长；因广集民间风味，又以麻辣兼备著称。川菜的烹饪方法多种，以干烧、干煸、小煎、小炒驰名。川菜的选料范围广泛，以兽、禽、鱼、鲜菜为主。川菜讲究综合用味，突出主味，掌握好麻、辣、酸、甜、咸五种调味品，便可"五味调和百味出"和"一菜一格，百菜百味"，创造出许多色、香、味、形兼而有之的精美绝伦的名菜。如在传统名菜基础上创新而成的"孔雀开屏"、"熊猫戏竹"、"花好月圆"等工艺菜，常常出现在宴席上。其中构思新颖、用料调味讲究的"熊猫戏竹"工艺菜，以鸡蛋、鸡脯肉、香肠、火腿、蘑菇、发菜、香菜、红白萝卜等为原料，配以清汤做成，使烹饪特技与雕刻工艺相结合，集青山翠竹与珍贵熊猫情景交融于一盘，大饱了食者的眼福、口福。



川菜回锅肉的味道，香嫩微辣，爽而不腻，是下酒的好菜，民间流传有"入蜀不吃回锅肉，等于没有到四川"的说法。来源于盐都自贡的水煮牛肉，滑嫩可口、麻辣味厚，最能体现川菜麻、辣、烫的特点。还有用烹制鲜鱼的调料和办法来烹制的鱼香肉



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丝，有咸、甜、酸、辣、香、鲜各种味道，显示出川菜味多且广的特色。

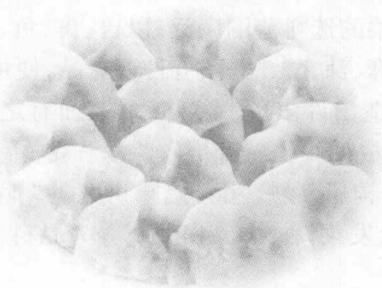
川菜还讲究制汤，有清汤、奶汤、红汤、鱼汤、毛汤等。各种汤又有各种汤的香味与色彩，所以流传有“川戏的腔，川菜的汤”的说法。

川菜的历史悠久，已历经千年，至今已有3000多个品种、数百种名菜，要想吃遍各种川菜很难。但是，只要吃过回锅肉、水煮牛肉、鱼香肉丝等菜，就可以大致领略川菜的风味了。



## 饺子
## Dumplings

Dumplings (jiaozi) are Chinese favorite food in China, especially in the north. People make dumplings on holidays, when they have guests, or at any time they want to. During the Spring Festival—the Lunar New Year—no food is more festive than dumplings. In northern China, dumplings are usually eaten on New Year's Eve and New Year's Day of the lunar calendar.



The following is a recipe for making dumplings. First, have the following ingredients ready: one cup (150 gm.) chopped pork, one half cup chopped Chinese cabbage, some chopped scallion and fresh ginger, soy sauce, salt, and sesame oil, four cups of flour, and one cup of water.

For the filling, put the chopped pork in a large bowl. Add scallion, ginger, soy sauce, salt, and sesame oil. Mix in cabbage and stir. Then prepare wrappers as follows. Make the dough in a large bowl. Gradually add water to the flour and knead till smooth dough forms. Cover it with a damp cloth and let it stand for some time.

Roll the dough into a cylinder about three centimeters in diameter. Cut the roll into small pieces. Using a small rolling pin, roll out each piece into a round thin wrapper. This should be slightly thicker in the center and about eight centimeters in diameter. Place one teaspoon of filling on the center of each wrapper, fold in half



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and press the edges together.

Dumplings can be boiled, steamed or fried on one side (as guotie). In North China, dumplings are dipped in vinegar and often eaten with raw garlic.



## 饺子
## Dumplings

中国人特别喜欢吃饺子，尤其是北方人。节假日有客人时，或者在平时人们都会包饺子。过春节（农历新年）的时候，没有什么能比吃饺子更具有节日特色了。在北方，除夕夜或者农历春节那天，人们都会吃饺子。

饺子的做法如下：首先，准备如下的原料：一杯碎肉，大约 150 克；半杯剁碎的中国大白菜；一些葱花；酱油；盐；芝麻油；四杯的面粉和一杯水。

调馅：把碎猪肉放进盆，加入葱、姜、酱油、盐和芝麻油。混入大白菜一起搅拌。然后开始做饺子皮。把面团放进盆里。慢慢把水加进面粉，然后和面，直到光滑的面团成形。盆上盖一块湿布，放置一段时间。

把面团揉成直径三厘米的面卷，把卷切成小块，用个小擀面杖，把每块擀成扁平的小圆片，中间稍厚，直径 8 厘米左右，在面皮的中心放一匙的馅，折叠一半，把边沿挤压在一起。

饺子可以放水里煮，也可以蒸或者油煎，也可做成锅贴。在中国北方，饺子可以蘸醋吃，也经常配生蒜一起吃。



## 叫化鸡
## Beggar's Chicken

Chicken dishes abound in China: fried chicken, Dezhou Braised Chicken, Fuli Stewed Chicken and many others. Jiao huaji (Beggar's Chicken) is one of them. This famous dish is said to have developed in Changshu County of Jiangsu Province.

There is a legend about its origin. During the Qing Dynasty, a beggar was so



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hungry that he stole a chicken. Not having any cooking utensils or condiments, he killed the chicken, removed the entrails, covered it with mud, and broiled it. When the mud blackened, he removed the mud and found the chicken not only plucked, as the feathers had stuck to the mud, but ready to be eaten. Such is the mythic origin of "Beggar's Chicken."

This way of cooking chicken has been preserved and constantly improved. To prepare "Beggar's Chicken," choose a one year-old chicken, which weighs about one and a half kilos. After cleaning the chicken, marinate it in a mixture of wine, soy sauce, ginger and minced onion. Then stuff the chicken with dried shrimps, diced meat and ham, and bamboo shoots. Brush the chicken with some lard and wrap it in lotus leaves. Finally, bind it into an oval shape, cover with mud, and bake for four hours over a slow fire. Remove the mud and the leaves, flavour the chicken with sesame oil and onion, and you will find it crispy and delicious.

## 叫化鸡
## Beggar's Chicken

在中国有着许许多多的用鸡肉烹饪的美食，如：炸小鸡、德州扒鸡、富黎炖鸡等等。“叫化鸡”就是其中非常有名的一道菜，据说它起源于江苏省的常熟市。

关于“叫化鸡”的起源还有一个传说。传说在清朝年间，有一个乞丐饿极了，就去偷了一只鸡。可是他没有锅和调料，于是把鸡杀了，去掉内脏，然后糊上泥巴用火烤。等泥巴变黑后再把泥巴扒掉，这时他发现，由于鸡毛都被粘到泥巴上了，不仅鸡毛被拔得干干净净，而且鸡肉鲜美可口。“叫化鸡”便因此而得名。



后来，这道菜的做法被人们保留了下来并不断地加以改良。要做“叫化鸡”，首先要选一只重约3斤左右的喂养了约一年的公鸡。先把鸡去毛洗净，然后浸泡在由料酒、酱油、姜和葱末等调在一起的料汤里。等到鸡肉进味后取出，在鸡的胸腔内填入干虾米、肉丁和火腿丁，还有笋尖儿。然后在



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它的表面刷上一层猪油后用荷叶包起来。最后把它捆成椭圆形，糊上泥巴后在文火上烘烤四个小时。烤熟后，去除外面的泥巴和荷叶，再在鸡肉上淋上香油、撒上香葱，一道爽口美味的“叫化鸡”成了。

## 火锅
## Hot-pot

On a cold winter's day nothing can be more desirable and pleasing than sitting down with family and friends to a hot-pot. A hot-pot is a charcoal stove with a central chimney and an outer ring filled with hot water for cooking.

The hot-pot, which originated in North China, boasts a history of more than one thousand years. It became popular during the Tang Dynasty and was greatly enjoyed by supreme rulers like Emperor Qianlong and Emperor Jiaqing of the Qing Dynasty. According to historical records, when Emperor Jiaqing came to the throne in 1796, he gave a celebration banquet at which 1,550 were entertained with hot-pots. Hot-pots have also been enjoyed by people from abroad. Leading statesmen of many countries has savored the Mongolian hot-pot at Beijing's Donglaishun Restaurant.

Various types of hot-pot are popular in different regions. Two of them, mutton hot-pot and soup hot-pot, are worthy of mentioning.

## 火锅
## Hot-pot

在一个寒冷冬天的日子里，如果和朋友或者家人在一起吃到令人喜欢的火锅是多么令人惬意的事情。火锅是中间是一个烟囱和有四周环绕热水组成的木炭火炉。

火锅，在中国北部已经有1000多年的历史了。在唐朝的时候已经相当普及而



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且清朝的皇帝乾隆和嘉庆这样至高无上的统治者也喜欢火锅的美味。据历史记载，当嘉庆皇帝在1796年登上皇帝宝座的时候，在宴会上用火锅招待了1550位到场的各国客人。火锅在国外也倍受青睐。在北京的东来顺饭店，多国的政治要人都品尝过蒙古草原火锅。

不同的火锅流行在不同的区域中，有不同的风味。特别值得一提的是两种火锅：羊肉火锅和热汤火锅。



## 热汤火锅
## Soup Hot-pot

Unlike mutton hot-pot, soup hot-pot uses soup instead of water in the pot. The soup is made from many ingredients. According to a recipe popular in Chongqing, the ingredients include hot pepper, Chinese prickly ash, thick broad bean sauce, ginger grain, beef fat, crystal sugar, and wine.

Different foods may be added to the soup: spring onion, soyabean sprouts, mushrooms, eel, duck, pork, kidney, and sea cucumber. The cooking takes only eight to ten seconds. This way of cooking helps to preserve the taste of the food and the vitamins. When cooked, the food is dipped into sesame paste to eat.



## 热汤火锅
## Soup Hot-pot

热汤火锅不同于羊肉火锅，热汤火锅是用汤代替火锅中的水汤，汤是用许多成分不一样的佐料配置而成。依照四川重庆汤锅：包括胡椒粉，蚕豆酱、肥牛肉、糖和酒等等。

不同的食物都可以加到汤里：洋葱、蘑菇、鳗鱼、鸭肉、猪肉、猪腰子、海参等等。放入后只要等八到十秒，这样就可以保持食物的味道。熟了以后可以浸入芝麻酱享用。



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# 羊肉火锅
# Mutton Hot-pot



For mutton hot-pot, only the rather tender meat should be used, and it is cut into paper-thin slices. The mutton is cooked at the table in the hot-pot. The diner immerses a piece at a time into the boiling water in the pot. The meat is done in a few seconds. Then the diner dips it in his individual bowl of sauce which is a blend of seven or more ingredients: soy sauce, chili oil, sesame paste, chopped chives, glutinous rice wine, shrimp sauce, vinegar, and Chinese parsley. Side dishes such as silver noodles, Chinese cabbage, tiny meat pastries, and sweet pickled garlic are served with the mutton.

# 羊肉火锅
# Mutton Hot-pot

羊肉火锅，只能用最嫩的羊肉而且要切成像纸一样的薄片，就在桌子上的火锅里煮熟。吃的人每次把单片羊肉浸入已经滚开的汤中，几秒钟就熟了，然后在配好的蘸料中蘸一下，配料盛在自己单独的小碗里，由至少七种调料配制而成：酱油、辣椒油、芝麻酱糊、剁碎的葱花、料酒、虾酱、醋，香菜。其他搭配羊肉的配菜还有粉条、大白菜、小肉丸和糖蒜等等 。



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# Chapter 13 中国插花艺术 Chinese Flower Arrangement

## 插花艺术 Flower Arrangement

2000 years ago, there were the primitive ideas and prototypes of flower arrangement in China. It was prevailing in Tang, not only popular in the palace, but used as offerings to Buddha in temples as well. During the period of Song, flower arrangement was spread throughout the country, and particularly favored by scholars, who wrote a lot of poems about the appreciation of it. To Ming, the golden age of flower arrangement, the art was so universal that books about it came out. At that time, it was quite mature and perfect in technique and theory: natural, elegant and plain in style; delicate in color; simple in shape. Then, it declined in Qing and nearly disappeared in modern times because of wars and other causes. It is not until recent years that flower arrangement gradually returns to our life with the reform and opening-up, the development of national economy and the improvement of living standard. The oriental flower arrangement advocates nature, stresses graceful lines and natural carriages with the layout interlocked and correlated. According to the natural shape of plants, flower arrangement includes erect,





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leaning and hanging down styles.

## 插花艺术
## Flower Arrangement

中国在近2000年前已有了原始的插花意念和雏形。插花到唐朝时已盛行起来，并在宫廷中流行，在寺庙中则作为祭坛中的佛前供花。宋朝时期插花艺术已在民间得到普及，并且受到文人的喜爱，各朝关于插花欣赏的诗词很多。至明朝，我国插花艺术不仅广泛普及，并有插花专著问世。中国插花艺术发展到明朝，已达鼎盛时期，在技艺上、理论上都相当成熟和完善；在风格上，强调自然的抒情，优美朴实的表现，淡雅明秀的色彩，简洁的造型。清朝插花艺术在民间却得不到重视、发展和普及。中国的近代由于战乱等诸多因素，插花艺术在民间基本上消失。一直到近几年来，随着国民经济的发展及改革开放，人民生活水平逐步提高，鲜花才逐步回到了人们的生活当中。东方式插花崇尚自然，讲究优美的线条和自然的姿态。其构图布局高低错落，俯仰呼应，疏密聚散，作品清雅流畅。按植物生长的自然形态，有直立、倾斜和下垂等不同的插花形式。



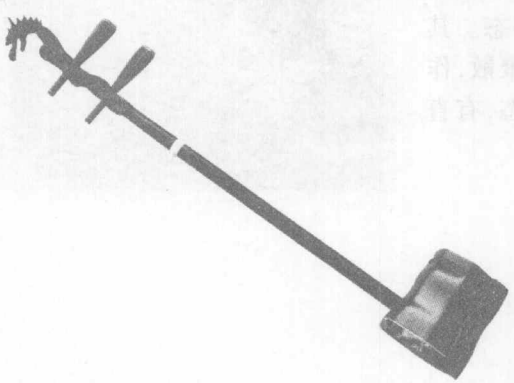


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# Chapter 14 中国音乐 Chinese Music

## 中国传统音乐简介 Brief introduction of Traditional Music in China

We can find the word "national music" in many folk song music CDs. This Chinese word means the musical quintessence come down from ancient time, and has developed in recent years. So the national music was written in ancientry. On the contrary, the new music was created after 1840's opium war by the writers who had received the education of western music.



"Chinese music" not only included the music from ancient time, but also included the music written under the theory of western music.

"Traditional Chinese music" means the music created under our native theory and in our own traditional way. The music contains the character of our nation. The music can cover the ancient music and the contemporary era music. But all the music should represent the character of our nation. They are all typical Chinese music.

Traditional music is a very important part of Chinese folk music. And the difference between the ancient music and modern music is not the creating era, but the musical style and representing form. The Erhu soli "Two Founts Reflect the Moon" is a latter-day music, but it is the Chinese folk music because it was created in the



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traditional way, and performed with the traditional instruments. The performance form is unique to China. The "Music of the Classroom" and piano solo "Cowboy Piccolo" is not the traditional Chinese music as they use the western musical style to express the idea.

The traditional music classification was first raised in the book *Folk Music Conspectus*, which was written by China Music Research Center. The traditional music was classified into five main species: song, singing and dancing music, talking and singing music, opera and instrumental music. But most of the college combined the singing and dancing music with the folk song. So there are four species left: folk song, folk instrumental music, talking and singing music and Chinese opera.

Actually, the "national music", "traditional music" and "folk music" are three different concepts. The "national music" includes the traditional music and new era music. But the "folk music" is just one sort of the traditional music. And the national music of China is abundant. We still have the royal court music and religious music and literal music, except the folk music.

Mr. Du Yaxiong also classified the Chinese traditional music into "folk music", "literal music", "religious music", and "royal court music". The "folk music" includes the folk song, folk instrumental music, and folk dancing, operas and talking and singing music. The "literal music" includes the ancient musical instrumental music and, poems recitals, literati self-make music. The "religious music" includes the Buddhism music, Taoism music, Christian music, Islam music, Shamanism music and so on. The "royal court music" includes the fete music, pilgrimage music, guide music, patrol music and banquet music.

## 中国传统音乐简介
## Brief introduction of Traditional Music in China

我们在许多民乐CD中都可看到"国乐"二字,"国乐"指的是从古代流传下来,在近代又有所发展的属于"国粹"的音乐,可见"国乐"的创作时间指的是古代;"新音乐"指的是那些学习过西方音乐的人所写的音乐,如学堂乐



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歌，可见新音乐的创作时间是在1840年鸦片战争之后。

“中国音乐”则不仅指古代传承下来的音乐，也指中国人按西方理论创作和改编的音乐。

“中国传统音乐”是指中国人运用本民族固有方法、采取本民族固有形式创造的、具有本民族固有形态特征的音乐，不仅包括在历史上产生、流传至今的古代作品，还包括当代作品。可见，传统音乐包括“国乐”但不包括“新音乐”，但它们都是“中国音乐”。

传统音乐是我国民族音乐中一个极为重要的组成部分，传统音乐与新音乐的区别并不在于创作时间的先后，而是在于其表现形式及风格特征。如二胡独奏曲《二泉映月》、《渔舟唱晚》虽是近代音乐作品，但其表演形式属中华民族所固有，所以也是传统音乐。相反，学堂乐歌、钢琴独奏曲《牧童短笛》等因其音乐形态特征借鉴了西方音乐，故不是传统音乐。

传统音乐的划分最早见于中国音乐研究所编写的《民族音乐概论》，分为五大类：歌曲、歌舞音乐、说唱音乐、戏曲和器乐，但大多院校在教学中把歌舞音乐并入民歌，于是就变成四大类：民歌、民族器乐、曲艺（即“说唱”）音乐、戏曲音乐。

实际上，“民族音乐”、“传统音乐”和“民间音乐”又是三个不同的概念：“民族音乐”包括传统音乐和新音乐；而“民间音乐”只是传统音乐的一个类别。且我国的民族音乐是非常丰富的，除了民间音乐，还包括宫廷音乐、宗教音乐和文人音乐。

杜亚雄先生则将中国传统音乐分类如下：民间音乐、文人音乐、宗教音乐、宫廷音乐；其中民间音乐包括民间歌曲、民间器乐、民间歌舞、戏曲音乐和说唱音乐；文人音乐包括古琴音乐、诗词吟诵调、文人自度曲；宗教音乐包括佛教音乐、道教音乐、基督教音乐、伊斯兰教音乐、萨满教及其他宗教音乐；宫廷音乐包括祭祀乐、朝会乐、导迎及巡幸乐、宴乐。



## 中国古乐
## Chinese Classical Music

The origin of Chinese classical music is a great treasure. It makes people go back to the early ancient times by leaping over time and people can only see the top of the iceberg with the most part of it under water. Certain kinds of ancient music have missed for a long time for the innate limitation of history, such as the single spreading means, the quick loss of the music carriers, the notes



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which cannot be interpreted etc. , which is the greatest pity of the Chinese classical culture and the music lovers.

Chinese classical music has a long history. In the Warring States Period, there were constant musical activities with the culture background of letting a hundred schools of thoughts contend. Furthermore, the music thinking of the Confucian School, the Mohist School and Taoist School with the representatives of Confucius, Mozi and Laozi. After the foundation of the Han Dynasty, the music developed very quickly and the "Music Bureau" was built up in the period of Han Wudi. The Music Bureau made full use of the folk music and improved them into the Xiang He Cantus with high artistic quality and the Xiang He Cantus with dance and music such as the present well-known "Guangling Songs" and the "Eighteen Songs Accompanied by the Tartar Reed Flute." In the Northern and Southern Dynasties, the customs of the central plain of the Hans were introduced to the south of the Yangtze River and it was called Qingshang Tune together with the Southern folk music. Huan Yi composed "Meihua San Nong" in the Eastern Jin Dynasty and then it was revised into Qinqu by Yan Shigu in the Tang Dynasty and it has been current even now.

In the Tang Dynasty the central government carried on a new policy about music to absorb and contain all the music so the different kinds of music were collected in the government, which made the imperial music for ease and comfort very prosperous. Meanwhile, a new music style appeared, it is melody, which came from a different tunes and was sung by means of works of song or in reiterative sentences, the present famous "Yang Guan San Die" is sung with the reiterative sentences of Wang Wei's poem, which is the most typical music. In the music of the Tang Dynasty, the scores of the music of Tang and the Five Dynasties are taken seriously in the world, which are found in the classic-holding cave in Dunhuang Ganshu Province.

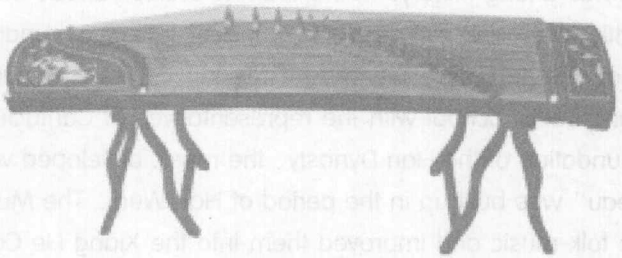
In the Song Dynasty, the main contents of music are about the town people's life, and the melody appeared in the Sui and Tang Dynasties was called "Ci" melody, which reflected the features of the time. It had two forms: one was new word with old tune, and the other was the newly created tune. The only existing music of Ci melody is the seventeen tunes composed completely by the musician and the poet Jiang Kui in the Southern Song Dynasty. Besides Ci, there was another kind of music. It is Qinqu in the Song Dynasty.

Poetic Drama developed quickly in the Yuan Dynasty. It is a combination of different kinds of qu played together with four acts in one script and every act is limit-



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ed to use one mode of ancient music. The Poetic Drama has strong rhythm, bold and uninhibited style, and is fit for performance. It reflects the highest level of music. In the late years of the Yuan Dynasty, a new kind of music became popular in the cities, non-dramatic songs, which were consisted of single song and divertimento. Single song is a lonely tune and difertimento is a series of tunes with a mild rhythm and good style, and it suits to sing in blue mansions and pub.



During the Ming and Qing Dynasties, the blooming economy in the cities promoted the development of the city music with a content of different kinds of music such as the folk songs about the realistic and world life, with simple and vivid qualities and they were popular in the cities.

## 中国古乐
## Chinese Classical Music

中国古乐之史源，是一个沉睡着的庞大宝藏。今人跨越时空，梦回远古，也只是触到其冰山之一角。由于历史固有的局限，如音乐的传承方法单一，音乐的载体转瞬即逝，乐谱符号后人难以破译识别等众多原因，造成了部分古乐长期失去，此乃中国古典文化与爱乐者之千古憾事！

中国古乐，源远流长。战国时代，在诸子百家齐鸣的文化背景下，音乐活动相当繁荣，并产生了孔子、墨子、老子为代表的儒、墨、道三家音乐思想。汉代建立以后，音乐快速发展，汉武帝时建立“乐府”，广采民间音乐，经过加工提高，成为艺术性较高的相和歌与歌舞兼备的相和大曲的音乐。汉代流传至今的《广陵散》和《胡笳十八拍》均为著名古琴曲。南北朝时期，汉族中原的传统被带到江南，和江南民间音乐一起统称为清商乐。东晋桓伊创作了笛曲《梅花三弄》，后经唐人颜师古改编成琴曲流传至今。



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唐朝建立后，对外来音乐文化采取了“兼收并容”的政策，天下各地音乐汇集于朝中，宫廷燕乐兴盛。其时，各种音乐的曲调在流传当中，歌手用诗作歌词来唱，或叠唱或加衬词产生了新的歌曲形式——曲子，流传至今的《阳关三叠》就是用王维之诗叠唱，成为最具代表性的经典名作。在唐代音乐中，甘肃敦煌藏经洞发现的唐、五代时期的曲子乐谱，倍受世人瞩目。

宋朝，随着市民阶层的发展壮大，音乐多以市民生活为主要内容，隋、唐兴起的曲子在宋朝称为“词调”。词调音乐是宋代最具时代特色的音乐载体，其发展有两种形式：一是依旧曲调填词，一是自度曲。南宋词人兼音乐家姜夔创作词调 17 首，是目前仅存的词调音乐。除词调之外，宋代的琴曲，则是另一个有代表性的品种。

元朝时杂剧得到了迅速发展。元杂剧的音乐是曲牌联缀结构的音乐，杂剧一般一本四折，每折音乐限用一个宫调。杂剧音乐节奏强烈，风格雄健，豪放，适合舞台表演，可以说元杂剧反映了当时最高的音乐成就。在元朝后期，城市里流行一种新的歌曲形式——散曲，散曲分小令和套曲，小令是一个单独的曲调，套曲由一个宫调的若干曲调组成。散曲节奏舒缓，旋律委婉，风格纤雅，适于在青楼酒肆中演唱。

明清时期，城市经济的繁荣，促进了市民音乐的发展，其音乐内容是现实的、世俗的，形式生动质朴，民歌小曲在城市中广泛流行。

## 中国民歌
## Chinese Folk Songs

Chinese folk song has a long history, it has distributed to many provinces. The folk songs were originally sung by labour people, then, more and more people accepted them.

There are three types of Chinese Folk songs, they are called: Hao zi, Xiao diao & Shan Ge. Usually, Haozi is sung by male labour people, such as “Song for Fisher”. Shan Ge are sung by two people, such as “Xiao He Tang Shui”, and “Ao Bao Dating”. Xiao Diao with the nice tone, usually girls like singing it, such as “Purple Bamboo”, “Do You Know”. There are 27 provinces and autonomous regions and 4 Central-Government-Direct-Control Munici palities and 2 Special Administrative Areas, different place has different style of folk songs.



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# 中国民歌
# Chinese Folk Songs

中国民歌历史悠久，流传广泛，民歌原是中国劳动人民在生产中而唱的，但久而久之，让更多的人民而接受。

民歌分为号子、小调和山歌三种。通常，号子更为劳动人民流传，如《船夫曲》等，山歌通常是对唱歌曲，如《小河淌水》，《敖包相会》等，小调曲调悠扬，旋律动听，一般为女性来演唱，如《紫竹调》，《知道不知道》等。中国有 27 个省、自治区、4 个直辖市和 2 个特别行政区，而每一省、自治区和直辖市及每一地方的民歌风格也不尽相同。

# 陕北民歌
# Northern Shaanxi Folk Songs

In northern Shaanxi, all the feelings of happiness, anger, sadness and joy can be expressed in folk songs. Wherever you go, standing on the top of the mountains, walking on the winding rocky road, or marching on broad road, you can always hear the sweet songs in the blow of wind—the northern Shaanxi folk songs.





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"Women cry from worry, men sing a song from worry." Actually, in northern Shaanxi, all people, old or young, show much interest in folk songs. On the higher plateau, not only can you hear the low mourning like hum of women, but also the high "sheep like or cow like" voices of the young. Northern Shaanxi is the world of folk songs, and the ocean of them.

Northern folk songs have many types, there are Four Seasons Song, Early Morning Song, Working Song, Drinking Song, Planting Song, Labor Hum, Dancing Tune, Yulin Tune, Northern Shaanxi Tune Series, Duet, Civil Song, Religious Song, Returning Home Tune and so on, among which Small Tune and Xin Tian-you Tune hold the leading position.

Small Tune, mainly narrative, generally has scene, character, plot and details. For example, *Being Pregnant*, *Visiting Sister Yu*, *Down to Willow Wood* etc. is all long narrative folk songs.

Xin Tian-you Tune is the popular folk song in northern Shaanxi, which is short and made on the spot, dependant on different scenes. For example, while the villagers are farming, sheeping on the mountain slopes, cutting wood, carrying coal on the donkey, they get the inspiration, and start to sing in loud voice. The language of it is simple, the rhythm obvious, and the rhyme feet varying. It is generally with two rhyming lines, and fully expresses the generosity of Northern Shaanxi people. Two lines form a stanza, which can be together or separated as an independent song like a "loose tune".

Yulin Tune is the form of folk song popular in Yulin city, which can be divided into two types: one is somewhat like small tune, but different in music; the other mainly reflects the city life, young girl's love and the sadness of the girls in buildings, with a strong atmosphere of city and a kind of genteel language.

Dancing Tune mainly refers to the various forms in planting, such as the ship tune, lantern tune, making New Year's visit tune etc.. These tunes are mostly improvisations, and some forms have already become a fixed program on stage of long-term activity. While singing on stage, the singer only needs to add the contents into it, and mainly guide the crowd to join the chorus.

In the 8,000 Northern Shaanxi folk songs, the songs reflecting love, marriage and the like amount to 80%. Xin Tian-you tune, praised as the representation of the labors, mostly reflects that content. Therefore, Xin Tian-you tune is also called "the ocean of love".



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# 陕北民歌
# Northern Shaanxi Folk Songs

在陕北，人们的喜、怒、哀、乐的情感都可以用民歌的形式来表达。无论是站在崇山峻岭之巅，还是走在弯弯曲曲的山道里，或者行进在一马平川的大路上，到处都可以听到顺风飘来的悠扬歌声，这就是陕北民歌。



“女人们忧愁哭鼻子，男人们忧愁唱曲子。”实际上，陕北无论男女老少都喜欢民歌。黄土高原上，既有婆姨们如泣如诉的低婉吟唱，又有后生们的“拦羊嗓子回牛声”的高歌回荡。陕北，是民歌的世界，民歌的海洋。

陕北民歌种类很多，其中有四季歌、五更调、揽工调、酒歌、秧歌、劳动号子、歌舞曲、榆林小曲、陕北套曲、二人台、风俗歌、宗教歌曲和探家调等，以小调和信天游为主。

小调，以叙事为主，一般都有场景，有人物，有故事情节，还有细节描写。如《害娃娃》、《探瑜姐》、《送情郎》、和《下柳林》等都是篇幅较长的叙事体民歌。

信天游是广泛流行于陕北的一种民歌，篇幅比较短小，是即兴创作的产物，可以根据不同情景自由吟唱。如村民们下地干活，上山放羊，进林子砍柴，赶毛驴拉煤炭，心行所感，便放开嗓子歌唱起来。它语言质朴，节奏明显，韵脚多变，一般为两句体结构，上下句押韵，充分体现了陕北人的豪放性格。它两句一段，段与段之间可分可合，也可独立为一首，类似“散曲”。

榆林小曲是流传于榆林城内的一种民歌形式。可分为两类：一类与小调差不多，只是曲谱有所不同；另一类以反映城市生活、闺怨情思、香楼哀怨的内容为主，市井味足，语言也文绉绉的。

歌舞曲，主要是指秧歌活动中的各种演唱形式，如船曲、灯曲、拜年调（又称大套高跷）等。这类作品多为即兴之作，有些形式在长期的演唱活动中已形成相对固定的程式，演唱时只需把要唱的内容临时加进去即可，演唱时以一人领唱众人合唱为主。

在8000首陕北民歌中，反映爱情生活、婚姻问题，或与这个内容有关的作品，



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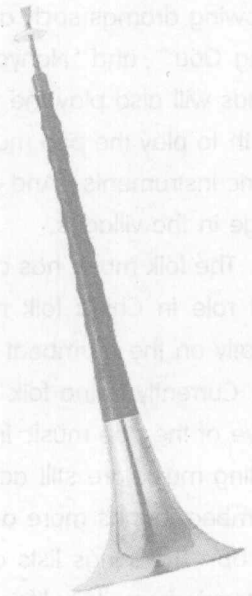
占全部民歌的80%。被誉为劳动人民代表作的信天游，反映的几乎全是这个内容，因此，信天游又被说成是“爱的海洋”。

# 唢呐——中原民俗音乐的一枝奇葩

# Suona Horn—The Astonish Flower of Central China Folk Music

Central China area is the cradle of Chinese culture. The development and flow of folk music are closely connected with the life and history changing of central China citizen.

It is a common sense that the sound of Suona Horn is silvery, bright and penetrable. So it is irreplaceable to use the Suona Horn to add to the fun during the celebration and expand the influence. In the central China cities and towns, the folk drumbeats bands performances are very hot and flourish. And in some village, 80% citizens can play the Suona Horn. The village citizens are busy with the farm working in the busy season. When they are free, they play the Suona Horn here and there. And this skill of playing the Suona Horn has been transferred generation by generation. The handicraftsmen have intercommunicated with each other about the skill to improve it. Since the Founding of People's Republic of China, government has paid more attention to the folk music. Lots of excellent songs and talent performers were discovered and after coordination they began to show the highlight again. And the folk music in central China developed gradually. Now they are the very important part of the city and village literal life.



Because of the existence of the folk-custom activities, lots of civilian performer became the professional



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artists. And since the reform and opening up to the outside world, the lives of central China people get better and better. And there are more and more happy things need to be celebrated. So using the Suona Horn to celebrate the happiness became a new trends. The Suona Horn is not only used in the traditional folk activities, but also used in the send-off son to the troop, business opening and advertisement propagandizing. Especially in the red and white things (i. e. wedding and bereavement ceremonies). In the wedding and bereavement ceremonies, at least one or two suona teams will be invited to play. Some will invite 5 to 6 teams to add to the fun. Each team has 8-10 players or 16-20 players. They will play 4-5 hours, and sometime they will play whole night. The crowds who surrounded to listen to the playing will be at least hundreds of people. And people of the host home's circumference of several square miles will come to see the performance by driving the motorbike and tractors. The program list is abundant and flexible. But there will be many classical melodies, which are familiar by the citizens and loved by most of the people. The tunes are "Fanyi Tune", "Xiao Kaimen", "Eighteen Ban" and "Da Qiban". There are some Suona Solos, such as "Salesman Has Come to the Mountainious Village", "One Flower", "The Happy Family", "San Ba Ban", "Carrying the Sedens" and "Birds Worship Phoniex" and so on. Drama blowed or choked with Suona has deep impression on the elderly audience. Usually they will perform the following dramas such as "San Ku Dian", "Juan Xi Tong", "Duan Qiao", "Chao Yang Gou", and "Nanyang Guan" and so on for several hours. Some time the bands will also play the pop music by Suona Horn. This became a fashion in the youth to play the pop music by Suona, Shen, Flute, Brass instruments and other electric instruments. And the light and acoustics equipments are also used on the stage in the villages.

The folk music has centuries history in central China, and it plays a very important role in China folk music treasury. Especially the Suona Horn, it contributes greatly on the drumbeat music's development and the brace up of China folk music. Currently China folk music is wandering in the low valley because of the shock wave of the pop music from Hongkong and Taiwan. But the folk drum beating and tooting music are still active in the cities and villages. This made the popular folk drumbeat bands more adapted to the request of the new era of reform and opening up. The songs lists are expanded step by step and they are involved in more materials from daily life. Suona plays a very important role in the different forms of traditional custom activities.



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That the central China drumbeat music has experienced three stages after the liberation of China. First is the traditional custom music development and expanding before the Great Cultural Revolution of China. Second is the Great Cultural Revolution. In this stage, lots of performances were stopped. And the number of craftsmen was decreasing. The folk music was facing the danger of destruction. The third stage began after the Third Plenary Meeting of the 11th Central Committee of CCP. The folk music has gained great development during this period. And the folk custom activities were recovered and developed. The folk music was also active. Using the Suona Horn to add to the fun became the new fashion now.

The activities of the folk traditional drumbeat music bands develop so well are because their works are so closed to the lives of the Chinese people. And all these works can be quickly adapted with the development of the society. The Suona Horn has deeply rooted in the daily life of the central China citizens.

But the drumbeat music bands also have their own limitations For example, they are the deputies of the superstitious form to some extent. And the use of the new music instruments changes the traditional musical style. But all these issues will not be the big problems, the writer believed. Because the culture of Central China has the tradition of absorbing and synthesizing the imported cultures, the traditional culture will keep developing and being accepted by more and more people. It will certainly make the folk drumbeat music flourish in the traditional activities and make the folk music develop better and better.

## 唢呐——中原民俗音乐的一枝奇葩

## Suona Horn—The Astonish Flower of Central China Folk Music

中原地区是中国文化的摇篮，民俗音乐的流向与发展，与中原人民的生活和历史变化有着密切的联系。

唢呐，其色清脆、明亮、穿透力强，以唢呐来助兴、宣传扩大其影响，也是其他乐器无法替代的。在中原广大城乡，民间鼓乐班的演奏活动热热火火、非常活跃，有的村庄百分之八十的人会吹唢呐。农忙务农，农闲则四处奔走，真是“吹完这家吹



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那家”。艺人们代代相授,不断地切磋技艺,以求生存、发展。新中国成立以后,由于政府部门对民间音乐的关怀重视和挖掘整理,使许多优秀的曲目、吹奏技巧和演奏人才重放异彩。使中原地区的民俗音乐活动,在历史的长河中不断发展、壮大,成为活跃城乡文化生活的一支重要力量。

由于这些民俗活动的存在,使众多的民间艺人走上了职业演奏家的道路。改革开放以来,中原人民的生活逐步富起来,喜事也越来越多,用唢呐来助兴也成为一种新的习俗。唢呐不仅在一些传统的民俗活动中使用,而且在送子参军、开张剪彩、厂庆、店庆、广告传播等项活动中,也要请民间鼓乐班来吹奏庆贺。尤其是红、白喜事(即:婚事、丧事)更是如此。农村有这样一种说法:“七寸唢呐拿在手,五音六律里边有,婚丧嫁娶没有它,闷声闷气蛮难受”。一般红、白喜事都要请 1 ~2 班鼓乐班来助兴,多则可达 5 ~6 班,每班由 8 至 10 个人或 16 至 20 余人不等。一般是前一天晚上主事吹奏 4 ~5 小时,彻夜不停者也不乏其例。观看鼓乐班吹奏的群众少则几百人,多则可达上千上万人。方圆几十里的群众开着拖拉机、三轮机动车等,前往办事的村镇看鼓乐艺人对吹。吹奏内容与形式较灵活自由,曲牌有《凡乙调》、《小开门》、《十八板》、《大起板》。独奏曲如《山村来了售货员》、《一枝花》、《全家福》、《三八板》、《抬花轿》、《百鸟朝凤》等。吹戏、咔戏在部分老年观众心目中有较深厚的感情。什么《三哭殿》、《卷席筒》、《断桥》、《朝阳沟》、《南阳关》等等,一吹就是几个小时。特别是吹奏流行歌曲、电视插曲,在鼓乐班成为一种“时髦”,很受年轻人欢迎。吹奏形式由原来的单笙独笛(笛,这里指唢呐)发展为中西混合:唢呐、笙、笛、弦、铜管、电声,带舞,带唱,灯光,音响也走上了农村的土台子。

民俗音乐在中原地区有着悠久的历史,在我国民族音乐宝库中占着重要的位置。尤其是唢呐,为民间鼓乐的繁衍、发展和我国民族音乐的振兴做出了可喜的贡献。当前,由于港、台流行音乐的冲击,我国民族音乐步入低谷,但民间鼓吹乐并没有萎缩,而是通过各种途径和形式活跃于城市和乡村,使本来就很贴近生活的民间鼓乐班,更加适应于改革开放的新时代需求。他们的素材和吹奏曲目,在各种不同形式的民俗活动中,发挥着自己的作用。

中原地区的民间鼓乐,在解放后经历了三个不同的阶段:文化大革命前属于传统习俗音乐的延续、扩展,唢呐吹奏的主要曲目是曲牌、吹戏、咔戏,吹奏形式也比较单一。文化大革命中,许多地方的民间鼓乐班被迫停止吹奏。民俗活动被扣上“四旧”、“迷信”的帽子勒令禁止。艺人队伍在逐渐缩小,民俗音乐面临灭绝的危险。党的十一届三中全会以后,随着改革开放的发展,民俗活动才得以恢复和发展,民俗音乐也随着活跃起来。有的地方礼仪公司还特设了鼓乐班,用唢呐来助兴成为一种新的时尚。

民间鼓乐班在民俗活动中,长期以来得以生存、发展,这和鼓乐班本身贴近生活、反映生活、具有很强的适世应变能力分不开。唢呐曲目可以很快适应社会变

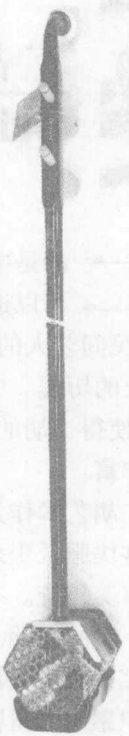


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化，并且唢呐已在中原人民的生活中深深扎下了根。但唢呐鼓乐队也有其局限性，如带有某种程度的迷信色彩。同时，西洋乐器的加入使唢呐吹奏发生了变化。但这些都不会影响唢呐的表演，因为中原人民有吸收和同化他人文化的习惯，唢呐传统文化会持续发展，并被越来越多的人们所接受，也会使民间鼓乐在民间艺术的海洋里永放光彩而且日趋完美。

## 二胡
## Erhu

Erhu is one of the musical instruments, which has a long history and can symbolize the national feature in our country. Its source can date from the Tang Dynasty and it was Zhazheng or Jiqin or Xiqin. From performing by rubbing with a piece of bamboo to tail of horse, from folk artists' vagrant instrument to the instrument which can stand for Chinese musical culture, the course of Erhu's development is very long. The broad cultural details of China and the diligent pursuit of musicians have quickened its development and made the performing method more and more scientific and systematic, and also made the technique of expression quite rich.



As a flower of the musical world, which takes root from our national culture, Erhu takes in national cultural nourishment all the time and grows up strong and sturdy. Erhu, a kind of special musical art, traces back to our national aesthetic tradition. In ancient time there were many essays about qin and they provided us amount of wealth, especially had great effect on Erhu from the performance techniques to aesthetic interest. The inspiration for musical creation comes from every side, for instance, the worship for gods, the guidance of sight, the passion in heart, the attack of the reality, the struggle for individuality, the search for structure and so on. Many excellent subject matters come from the folk and the moving images entrust musicians rich imagina-



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tion. If there were not rich culture, unique experience for feelings, there wouldn't have fascinating imagination or exciting composition. The wonderful creation of Erhu not only owe to deep cultural details, but also to the use of reference and then the elaboration of inspiration.

No matter which kind of musical instrument it is, the peak of its art is endless. With the going of time, artists have created various techniques about Erhu performing. All the techniques are the important parts of playing art.

There are three rubbing skills to play Erhu: the roll, press and slide. The rubbing skills are often used combined when the composition rich and frequently changing. When playing composition filled with the breath of the South of the Yangtze River the soft rubbing skill should be played. Otherwise, the beautiful scenery of the South of the Yangtze River cannot be expressed exactly.

Developed from A Bing's immortal masterpieces *Two Streams Milloring the Moon* and *Listening to Pine*, the style of Erhu group has formed at the beginning of 1950s because of the effort of Yang Yinliu, a famous musician.



## 二胡
## Erhu

二胡是中国历史悠久、流行普遍、最具民族特色的拉弦乐器之一，其渊源可以追溯到唐代的轧筝或稽琴亦称奚琴。从竹片擦奏过渡到用马尾拉奏，由民间艺人的流浪工具发展成为具有中华民族音乐文化象征意味的乐器，经过了漫长的历程。中国博大精深的文化底蕴和历代音乐家们对二胡艺术孜孜不倦的追求，使得二胡的发展提高很快，演奏方法更加科学化、系统化，演奏技巧和表现力相当丰富。

二胡艺术作为根植于中国民族文化土壤中的乐苑之花，无不时刻吸收着民族文化这块肥沃土地上的营养，并茁壮成长。二胡这门独特的音乐艺术，渊源于我们民族审美传统。二胡两条弦上流淌出来的是一种静态幽淡美、自然美，事实上却倾注了丰富的内涵。艺术表演不过分写实，重神韵，重意趣，崇尚自然美，是我们中华民族宝贵的审美传统。中国古代乐论中关于琴的论述颇丰，它为我们的民族文化宝库积累了大量财富，又特别对二胡这样具有抒情性的乐器，从演奏方法到审美趣味都有很深的影响。音乐创作的灵感来自于各个方面：神灵的崇拜，景物的诱发，



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心中的激情，现实的冲击，个性的挣脱，结构的探寻等等。众多优秀的二胡题材来自于民间，动人的艺术形象赋予作曲家的想象。试想如果没有丰富的文化，独特的情感体验，哪有瑰丽奇美的艺术联想，也一定奏不出优美动情、扣人心弦的乐曲。而二胡乐曲创作的形象动人，不但受益于中国民族文化深厚的底蕴，而且在借鉴中国传统民间音乐的基础上充分发挥了灵感。

无论作为哪种乐器，艺术的高峰是无止境的。二胡的演奏技巧丰富多彩，时代的进步，使人们对二胡的表现力不断提高，范围不断扩大，从而形成了二胡演奏风格的多种技巧，主要有揉弦、滑音、装饰音、弓法等，通过这些风格性技巧来达到其演奏味十足的效果，这也是二胡演奏艺术的重要组成部分。

二胡的揉弦分为滚揉、压揉、滑揉三种，一般在内容丰富、情绪变化较多的乐曲中，揉弦以组合的方式在演奏中应用。在演奏“江南丝竹”这种具有江南水乡气息的乐曲时，若不采用小揉弦方式，则欢畅秀丽的江南风格就不能准确体现。

中国二胡流派风格的形成约在50年代初期，是在著名音乐史学家杨荫浏先生采录了阿炳的不朽名作《二泉映月》和《听松》等二胡作品的基础上开展起来的。
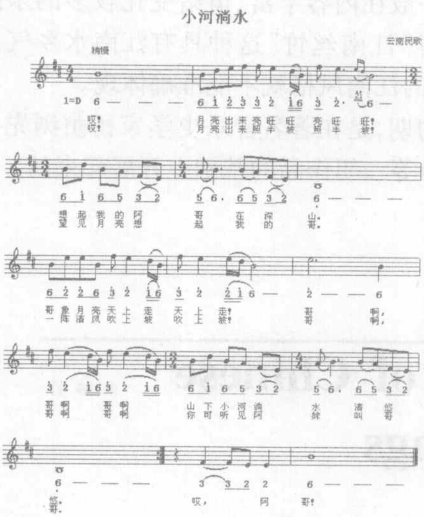


## 乐歌之背景
## The Background of Chinese “Classroom” Songs

China is entitled the politeness and music country. And this title has lasted for more than 3000 years. But the music heritage was so little. The Chinese traditional art is splendid, and there are so many heritages can be appreciated. Some are even still living in the current art forms. The painting has lot of the excellent works handed down from ancient time. The calligraphy has the stele and copy-chisel. The literature handed down through generations by the words. Even the dancing can also be discovered from the Qing and Han Dynasties stone carving works. We still can feel rhythm and motion of the ancient dancing through them. The actual drama stage performance state did not exist now. But we still can touch its routes from the scripts. And even the music cannot compare with it. Till 20th century, the soul of human—music is still blank in the stage of China. It is a pity and dreariness for us. And lots of men of insight began to work to improve this situation. But there are many factors that lead to this situation. First, the special rules



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of art made this situation. These rules do exist in the timepiece and change with the time. So the real ancient music cannot be found nowadays. Second, in ancient time, music seldom had its character independently as an art. It was considered as the tool of making feudalism environment and strengthening the political atmosphere of feudalism. So the people who had opened their eyes to the world focused they eyesight on the music at the beginning of the 20th centuty. And they devoted their lives on this action. Under such situation, the development of the music in China was the development of the relationship between China and Western countries.




There have been three times that the cosmically Western culture invading has great influence in China. First is the Buddhism coming to Eastern area in the Sui and Tang Dynasties. Second is the Western culture input in the Ming and Qing Dynasties. Third is the Western knowledge invading in the end of the Qing Dynasty. Especially after the third Western culture invasion, the Chinese almost lost all the pride on the culture. We lost commanding status as before in accepting the culture. One can understand this change from the title we supplied to the Western culture. At first, we called it raze culture with contemptuous sight. Then we called it Western culture. At last we called it new culture with respect, and we took the western culture as the catholicon. And its status was increasing fast. Such change was afforded for thought very much. At the crossover of the century, the whole China was seeking the solution to save the country from the miserable. Some musicians brought forward that we had to import the Western music to save the country's music. The Classroom music is the source of the music change in China.

At the end of 19th century, the Western countries invaded China with the guns and powder. This invading woke up the slept Chinese people. The first batch of awakening persons found that the reason we were beaten is not only as short of guns, but also our shortage of music. We need to learn the knowledge, but we



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had to keep up in the music art. The Classroom song is the pioneer.

The loss of the Jiawu war in 1894 made the Qing government shocked. No one could believe that such a huge country will lose to the small shit Japan. And considered the loss of the opium wars, we realized the gap between China and Western countries. In order to catch up with the Western countries, our government sent several students to study oversea. And the quantity of the overseas students was increasing year by year. And the government also abolished the old style imperial examination system and adopted the new form of talent select system by the decree of the emperor. With this decree, the old style imperial examination system disappeared from China, which had stayed in China for more than 1,300 years and bore so many people's dream of being official. This also set the basis for the new type classroom. Mr. Kang Youwei also set the system for the new western style school based on the western system. Such as the elementary school should be set in each county. And all the youth must study the history, Chinese, art, physics and music. The students would be graduated after 8 years study. This is the first time that the music was put into the general courses list. And the Classroom music must develop under such situation. It was a part of the new culture. And it was the songs sung in the new style schools. The main character of it is the use of imported tones and filling them with the new lyrics. It is a totally new style songs differ from the original ones. It had great influence on the Chinese people, especially the ones having knowledge. So we can take it as the start of the Chinese neoteric music.



## 乐歌之背景
## The Background of Chinese "Classroom" Songs

中国虽有礼乐之邦之称，并延续了3000余年，但音乐的遗存实在是太可怜了。中国传统艺术的辉煌灿烂，大多均有实物可供追寻、摩挲、凭吊，有些甚至仍存活在当今的艺术形态之中。绘画有历代的传世佳作；书法有碑、帖、摹刻；文学凭藉着文字而百世传承更不必说了；即使是舞蹈，如今也能从秦汉的画像石、画像砖以及隋唐以后大量的石窟、墓葬中的壁画、雕塑所描摹的多彩姿态中，感受到古代舞蹈的体态律动；戏曲真实的舞台演出情形已不复存在，但凭借其文学



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脚本以及地上地下的戏曲文物遗存，使我们在准确地把握其发展脉络上，比之于音乐仍算略胜一筹。直至20世纪初，这最能反映人的灵魂的艺术——音乐，在中国的舞台上居然是空空如也，好不凄凉。这不能不使当时的有识之士惊诧、焦虑、扼腕，进而发奋图强、奔走呼号、振臂疾呼。造成这种局面的原因当然是多种多样的。首先，是音乐艺术的特殊规律使然。它存在于时间中，并随着时间的流动，或变化或衰减，真正的"古之乐"是不可求得了。其次，音乐作为艺术，在中国古代，其独立品格极其微弱。千百年来一直是作为礼的附庸、政治氛围的营造手段和教化的工具而沦为封建礼教的等级符号。所以，20世纪初一批"睁开眼看世界"的人们，几乎不约而同地将焦虑的目光投向了中国音乐。他们树雄心立壮志，要使中国音乐脱胎换骨，自立于世界民族艺术之林，并为之倾注了太多的精力。在这样的情势下，百多年来的中国音乐发展之路，主要是在中西关系一径上蹒跚。

在我国历史上，外来文化大规模输入，并对中国发生重大影响的有三次：一是隋唐时期的佛学东来；二是明清之际西学的输入；三是清末民初之西学东渐。尤其以清末的这次，中国人在文化上的自豪感几乎已丧失殆尽。而不像以前敞开胸怀，以平等的姿态，甚至是以居高临下的姿态来接受。我们如今从百多年前对外学术的称谓上也能品出些味儿来，最初是称之为"夷学"，进而较客观地称之为"西学"，接下来就不无敬意地称之为"新学"，而后是"显学"，直到后来达到被人们认做是匡世救时之灵丹妙药了。地位在不断上升，使命被不断加重。这种变化颇耐人寻味。世纪之交，整个社会都在寻求救国良方的同时，一批音乐家便自然得出了"中国音乐欲图谋发展，必须引入西(东)洋音乐"的结论。"要救国，只有维新；要维新，只有学外国。"可以毫不夸张地说，百年来中国音乐发展的历史，中西之辨是一条主线。这条主线的源头便是"学堂乐歌"。

19世纪末，外国列强依靠坚船利炮打开了中国的大门，惊醒了沉睡在天国梦想中的国人。揉着惺忪的睡眼，首先觉醒了的一批志士仁人发现，我们挨打的原因不仅仅是科技落后和没有坚船利炮，我们的音乐也粗陋不堪。科技要学，音乐更要迎头赶上，开风气之先的便是"学堂乐歌"。

中国在1894年甲午战争中失败，使得朝野震惊，举国哗然。天朝王国，居然败给了从来未被放在眼中的倭国日本。再联系第一、二次鸦片战争的惨败，国人确实看到了自己的差距，于是发奋直追。要学西方，先学日本，成了当时国人的共识。1896年，清朝政府始选派十余名青年学生赴日留学，以后每年递增，至1906年一年就达1200人。不分男女老少，各阶层人士均有，甚至还包括了为数不少的秀才、举人、进士。自然，通过日本转口输入新学，便渐成热潮。1898年戊戌变法时，康有为在其上书《请开学校折》中，提出"今则广开学校最为要矣"，并建议具体做法应"远法德国，近采日本，以定学制"。据此，光绪皇帝曾颁诏改革科举制度，废除八股文，兴办学校，各地大小书院均改为兼习中学和西学的学堂。由于保守势力的兴风



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作浪，其后也小有反复。至1905年9月，直隶总督兼北洋大臣袁世凯等奏请立停科举，推广学堂，“科举一日不停，士人皆有侥幸得第之心，……学堂绝无大兴之望。”清廷迫于形势，诏准“自丙午（1906）科为始，所有乡会试一律停止，各省岁科考试，亦即停止。”随着这道圣旨的颁布，在中国自隋代以来延续了1300年之久、满载着中国读书人恩恩怨怨的科举取士制度，宣告彻底废除。这也为新学堂的全面发展奠定了基础。康有为在《请开学校折》中，就已参照西法，对新学堂的学制和科目设置有了初步的考虑：“创国民学，令乡皆立小学，限举国之民自七岁以上必入之，教以文史、美术、舆地、物理、歌乐。八年而卒业。”这是近代以来第一次将音乐的内容写入了普通教育的课程设置。“学堂乐歌”正是在这样的背景下产生并发展起来的。它是“新学”的一个组成部分，特指清末民初在新式学堂里的音乐课和所唱的歌曲，它的基本特点是引进外来曲调，填上反映新思想的歌词。这是不同于以往中国传统音乐任何样式的一种新的体裁。它在近代中国对民众尤其是知识阶层的影响是巨大的。因此，我们可以将其视为我国近代音乐发展的开端。

## 学堂乐歌的代表人物——李叔同

## Classroom Music Representative —Mr. Li Shutong

In the flourish of Classroom Music at the beginning of the 20th century, the name “Li Shutong i. e. Hong Yi rabbi” seemed so distinguished. Mr. Li was born in Tianjin. He studied hard the classical books of China literature and facsimile the stone inscription since he was very young. So he was versed in poems and handwriting and seal cutting. At the era of revolution in the Qing Dynasty, he was enthusiastic about the reform and sighed with regret for the China that “Great China can only be saved by reform”. He also cut the seal to show his esteem of the reform. After the failure of the reform, he escaped down to Shanghai to avoid being captured as the revolutionary. And he joined in the “Southern City Literal Club”. In 1901, he established the Shanghai Literal club with Xu Huanyuan and Huang Yanpei. Before Mr. Li studied abroad in Japan in 1905, he wrote a poem “Off My Motherland” to show his affection of worrying about the status of Chinese people.



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When he arrived in Japan, he studied in the Tokyo Shangye Art College. His major was painting. The vice course is piano and melodies theory. He established the earliest Chinese drama group in Japan with Zeng Xiaogu. He also attended the performance of the dramas and became the famous actor at that time. In 1906, he originated the earliest Chinese music magazine *Small Magazine Music* by himself. The content of this magazine was very rich. Its columns consisted of music history, music story, music songs, and poems and so on. One can see it was full of beautiful things in eyes from this magazine. This magazine contributed greatly to the latter-day music invention research. In 1910, Mr. Li finished his study in Japan and back to China. He became a teacher in the school in Tianjin, Shanghai, and Hangzhou. He brought up so many artistic talents for China, such as the educational specialists Liu Zhiping and Wu Mengfei; the Artists Feng Zikai and Pan Tianshou. In 1918, Mr. Li became a monk and was named as Hong Yi Rabbi.

Mr. Li had ever been studying Western music and songs under the teaching of Shen Xingong since Shen's backing from Japan in 1903. Then he began to do the choice and selection of the songs and music. A book was published which was about the songs and music of patriotic. He had written more than 50 songs till 1918, and most of them were collected in the book 50 *Pieces Famous Chinese Songs* and *Li Shutong Songs Collections* written by Feng Zikai. The music invention period paused after he became a monk.

Li Shutong's products not only covered his love to the landscape of nation, but also showed some sentimental feelings. His works are distinct, elegant, beautiful and harmonious. Some of them have the idea of yearning to the Buddha and have very special charm.

The flourish of the classroom music were companied by the new reform idea and democracy revolution thoughts' spread. All the music publicized the bourgeois new culture and new idea and new science knowledge. They stroked the feudalism thoughts, and tried to break the shackle of feudalism. They had the significant meaning and deep influence in neoteric music creation. And there were many good products about the Old-democratism in the classroom music era. The first batches of Chinese musicians, educationalists came into being at that time. The neoteric music knowledge and new music theory were spread widely. All these were recorded in the China history, as they were very important to the initiation of China neoteric music



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# 学堂乐歌的代表人物——李叔同
# Classroom Music Representative —Mr. Li Shutong

十世纪初，在兴盛一时的学堂乐歌浪潮中，还有一个闪光的名字：弘一法师——李叔同。李叔同生于天津，自幼攻读经史，临摹碑帖，精于诗词、文章、书法、篆刻。戊戌变法时，热情向往变法维新，曾慨叹“中华老大帝国，非变法无以图存”，并刻有“南海康君是吾师”的印章，以示他对康有为变法之举的崇敬。变法失败后，李叔同为避“康梁同党”之嫌，南下上海。初入“城南文社”，1901年秋入南洋公学，后与许幻园、黄炎培等创设“沪学会”。1905年东渡日本前，他以“金缕曲”词牌填写《留别祖国》，表现他的忧国忧民之情。

到日本后，他入了东京上野美术专门学校，主修绘画，兼习钢琴和作曲理论。这期间，他与曾孝谷在日本创办了我国最早的话剧团体“春柳社”，并参加演出，成为当时出名的演员。1906年，他独自创办了我国最早的音乐期刊《音乐小杂志》（仅出了一期）。该刊内容丰富，有乐史、乐典、乐歌、辞赋等栏目，设计得琳琅满目。计有木炭画一幅、木版画两幅、文章七篇、乐歌三首、词章五阕。三首乐歌是《隋堤柳》、《我的国》和《春郊赛跑》，对研究我国近代音乐创作颇有价值。1910年李叔同结束了在日本的留学生活，回国后在天津、上海、杭州等地任教，为我国培养了最早的一批艺术人才，如音乐教育家刘质平、吴梦非，著名画家丰子恺、潘天寿等均出自他的门下。1918年，李叔同披剃出家，法号弘一。

早在1903年沈心工从日本回国后，李叔同曾从其学习西洋音乐知识和乐歌的创作。其后便开始选编乐歌，出版了《国学唱歌集》。内中所收多半为古近体诗词，且多具爱国情绪。1905年李叔同在上海主持“沪学会”时，曾以民间乐曲《老六板》的曲调填写了一曲《祖国歌》，在当时颇有影响。唱词洋溢着爱国激情：“上下数千年，一脉延，文明莫与肩。纵横数万里，膏腴地，独享天然利。国是世界最古国，民是亚洲大国民，……”这首歌可视为李叔同所创作的学堂乐歌中的代表作。到1918年止，他共作乐歌50余首，大部分后来被收入丰子恺编的《中文名歌五十首》（1929）和《李叔同歌曲集》（1958）。出家后，李叔同的乐歌创作告一段落。

从内容上看，李叔同所作的学堂乐歌，除了教育鼓舞人们反帝爱国一类外，借景抒情之作也占了一定的比例。都是作者通过对自然景物的细心观察、深刻体会，将对祖国山河浓浓的眷恋倾注笔端，再运用他那极好的古典文学修养及音乐造诣，



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使得笔下流出的文字和曲调清新、典雅，优美、谐和。此外，他还有一部分作品带有较浓的伤感和出世思想，如《梦》、《落花》、《晚钟》等等，同样具有特别的魅力。

学堂乐歌的兴起，“从一开始就伴随着维新思想和民主革命思想的传播。乐歌作品宣扬了资产阶级新文化、新思想和科学知识，它在冲击封建主义思想，摆脱封建主义的桎梏，为创造近代音乐方面，具有重要意义并产生了深远的影响。学堂乐歌时期创作了不少反映旧民主主义时代精神的好作品，产生了我国近代第一批音乐家、教育家，传播了近代音乐知识，阐述了新的音乐理论和思想。这一切都作为具有启蒙意义的我国近代音乐文化的开端而载入史册。”



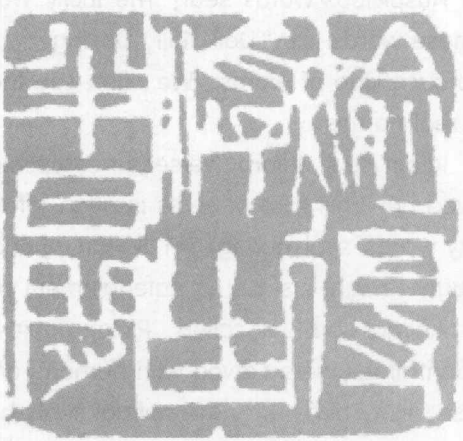
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# Chapter 15 中国金石艺术 Chinese Epigraphy

## 印章的种类 The Types of Seals

There are various sorts of seals, but here we basically have 2 kinds: official seals, and personal seals.

Only the officials use official seals. The seals from different generations had their own systems. They are different not only in name, but also in shape, size, the content of the seal and also knob. Seals were often awarded/granted as by the imperial families to distinguish the official rank and display the title of nobility. The official seals that are delicately made and caked with snobs are often larger that the personal ones.



Apart from the official seals, all the seals are generally called personal seals. Their systems are so complicated that they can be classified according to the literal meanings, the typeface, the approaches of making and the material for making and the forms.

### First, by the literal meanings, we have:

Name seal: Carving the name or nickname on it. The script regarded the alternation of the intagliated characters with the characters carved in relief as the reg-



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niar script since Tang & Song Dynasties. And some people also add the Chinese character "shi" behind their surnames. People in modern society have the seals carved with their pennames, and these also apply to this sort.

Room seal. People of the ancient China often named their buildings and studies, and then carved them into seals etc. Li Qin of the Tang Dynasty had a seal of "Duan Jushi" which perhaps is the pioneer of this sort of seals.

Letter seal: Adding "Qishi" (notice) Baishi or Yanshi (give speeches) behind the content of the seal. People now have the seals of "Call again, Jin Feng, Dunshou", this kind of seals can be used for correspondence.

Collection & appreciation: This kind of seals is mostly used to affix on the paintings of cultural relics. It was born in the Tang Dynasty but well developed in the Song Dynasty. Tang Taizong & Xuan Zong from the Tang Dynasty had Zhenguan & Kaiyuan respectively. Hui Zong of the Song Dynasty had Xuan He. They all were used for the painting in the imperial place. The collection seals often add more words like collections, value, while the appreciation had the words like "appreciation".

Auspicious words seal: The lucky words are carved on the seals saying the Chinese words like "Dali, Rili, Daxing, ... etc". The seals of the Qin Dynasty had also such kind of words. We often see the two-sides seals with lucky words after the real names.

Idiom seal: Idiom, verses or compliments, romance and even the Buddha are carved on. This kind of seals is often affixed on the paintings. It evolved from the lucky words seal during Qin & Han and became popular in Song, at that time, though it might just be an entertainment program, they couldn't be fabricated.

Animal seal, or called, Pictographic seals, or designs. The animal seals of ancient times were carved with human, animals like dragon, phoenix, tiger, dog, horse, fish, birds etc. The animal seals had intagliated characters, pure pictures, some with words. Seals of the Han Dynasty were often circled by tiger or dragon, or something else like the smart animals—green dragon, white tiger, rose finch, and tortoise.

**Second, by the typeface, we have**

the seals of intagliated characters, relief character seals, the mixture of the two, and the Hui character seals.

**Third, by approaches of making seals, we have**

cast seals, chiseled seals, carved seals and springing seals.



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**Forth, by the material of making seals, we have** seals made of gold, jade, silver, bronze, iron, ivory, crystal, stone etc. Today we also have seals made of wood & organic glass.

**Fifth, by the form of the composition, we have the** one-side seals, two-side seals, six-side seals, synchronized seals and chromatograph.

## 印章的种类
## The Types of Seals

印章种类繁多，基本上可分为官印和私印两类。

官印：官方所用之印章。历代官印，各有制度，不仅名称不同，形状、大小、印文、纽式也有差异。印章由皇家颁发，代表权力，以区别官阶和显示爵秩。官印一般比私印大，谨严稳重，多四方形，有鼻纽。

私印：官印以外印章之统称。私印体制复杂，可以从字意，文字安排，制作方法，治印材料以及构成形式上分成各种类别。

### 从字义上分

姓名字号印：印纹刻人姓名、表字或号。汉人名多一字，其三字印，无"印"字者即字印。字印自唐宋后始以朱文二字为正格，也有于姓下加"氏"字的。现代人也有刻笔名的，也属此类。

斋馆印：古人常为自己的居室，书斋命名，并常以之制成印章。唐李沁有"端居室"一印，约为此类印章的最早者。



书笺印：印文在姓名后加"启事"，"白事"，"言事"者。今人有"再拜"，"谨封"，"顿首"者。此种印专用于书简往来。

收藏鉴赏印：此种印多用于钤盖书画文物之用。它兴于唐而胜于宋。唐太宗有"贞观"，玄宗有"开元"，宋徽宗有"宣和"，皆用于御藏书画。收藏类印多加"收藏"，"珍藏"，"藏书"，"藏画"，"珍玩"，"密玩"，"图



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书”等字样。鉴赏类多加“鉴赏”,“珍赏”,“清赏”,“心赏”,“过目”,“眼福”等字样。校订类印多加“校订”,“考定”,“审定”,“鉴定”等字样。

吉语印:印文刻吉祥的语言。如汉印中常见的“大利”,“日利”,“大幸”,“长乐”,“长幸”,“长富”,“宜子孙”,“长康寿”,“永安宁”,“日入千石”,“日利千万”等,皆属此类。秦代小玺有作“疾除,永康休,万寿宁”。也有在姓名上下附加吉语者,多见于汉代两面印中。

成语印:属于闲章之类。印文刻以成语、诗词,或牢骚、风月、佛道等语,一般钤盖在书画上。成语印盛行于宋元,成语入印是从秦汉吉语印演变而来的,随一时游戏,然当求其隽永笃雅,不能信手臆造。

肖形印:也称“象形印”,“图案印”,刻有图案印章的统称。古代的肖形印,一般刻有人物,动物等图像,取材多样,有龙、凤、虎、犬、马、鱼、鸟等,以古朴取胜。肖形印多白文,有的纯图画,有的加有文字,汉印中多有于姓名四周附以龙虎,或“四灵”(青龙、白虎、朱雀、玄武)。

## 从文字安排上分

白文印、朱文印、朱白相间印、回文印。

## 从制作方法上分

铸印、凿印、琢印、喷印。

## 从制印材料上分

金印、玉印、银印、铜印、铁印、象牙印、犀角印、水晶印、石印等,今人尚有木质印、有机玻璃印等。

## 从构成形式上分

一面印、二面印、六面印、子母印、套印。



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