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前言

徽州位於安徽南陲，地處黃山白岳之間，山川毓秀，民物豐饒，有着悠久的歷史和發達的文化，素以“聲名文物甲於東南”。

明清之際，是徽州雕刻藝術發展史上的黃金時代。徽州衆多的雕刻能手活躍於明清藝林，以他們的勤勞和智慧，舉凡於金石、碑刻、版畫、墨模、琢硯、嵌漆、竹刻，乃至建築雕飾，無不給後人留下珍貴的藝術瑰寶。尤其是石雕、木雕、磚雕這三朵奇葩顯得更加燦然奪目。

石、木、磚雕主要用作建築裝飾。其範圍之廣，幾遍徽州舊轄歙、休、黟、績、祁、婺六邑；其時間之久，由明入清直至民國，長達三、四百年。

徽州各地的民居住宅、祠堂、廟宇、牌坊、亭、塔、橋、墓等建築上的許多構件和局部，都飾以精美的石、木、磚雕。常見的如：牌坊、石獅、石馬、石鼓、抱鼓石、須彌座、鸛吻、角獸、脊飾、座門、門罩、漏窗、梁枋、料拱、軒昂、雀替、柱、門窗、槅扇、檐欄、掛落、欄桿等；其他諸如神龕佛像，家俱雜件，民俗用品以及工藝擺設等等，也無一不靠石、木、磚三雕增其光輝。尤其是闊綽、考究的建築，往往“一字之上，三雕駢美”，從入口到室內、兩廂迴廊的左右上下，精美的石、木、磚雕飾俯仰即是，美不勝收。可見具有濃郁地方特色的“三雕”在建築裝飾藝術中已獨具一格，充分發揮了其在建築上的實用價值和獨特的審美作用，給徽派民間建築增添了誘人的藝術魅力，大大豐富了中國古代建築藝術的寶庫。

迄今幸存的“三雕”作品，是民間匠師們世代窮年累月慘淡經營才奉獻於世的；它是古代勞動人民輝煌的勞動創造和勤勞的累積，是為後人留下一份極其寶貴的文化遺產，這就給我們研究、借鑒和學習前人的文化藝術成果，提供了一份極為珍貴的文物資料。

“三雕”藝術創作基本上是現實主義的，它具有豐富的民間藝術語言。以其獨特而精湛的雕刻技巧，生動活潑而雅俗共賞的形式及廣為群眾喜聞樂見的題材內容，通過以形、光、空間關係組成的視覺形象，生動地揭示了五彩繽紛的現實世界，熱情而又形象地反映了人民的思想感情，因而深為廣大群眾喜愛，具有長久的藝術生命力和審美價值。即使在經歷了風雨滄桑之後，仍為人民所寶重。雖然藝匠姓名，譜志不載，而實質上，從任何角度來看，“三雕”藝術作品絲毫不遜色於那些名留青史的大家之作。僅就三雕藝術對中國建築藝術的發展所作出的極其顯著的貢獻，即完全應當受到今天中國文化探源者們的充分重視。

“三雕”作為建築裝飾藝術，具備一定的建築審美法則，它是實用藝術和裝飾藝術相結合的產物——在中國民間工藝美術史上占有一席地位的古代民間實用美術。此外，“三雕”藝術所展示的大量豐富的內容，深刻地反映了民族風格、文化素養、語言、風俗習慣、道德觀念、審美心理等，因此無論從歷史的觀點和文化藝術觀點來看，都屬不可多得的珍貴資料。

但是，在以往整理古建築遺產工作中，對徽州三雕藝術重視不夠。六十年代才有人着手摸底，然多屬古建築專業研究和文物保護部門的事。近年來，安徽美術出版社多次派人深入徽州調查和組織拍攝，整理出千餘幅精美的“三雕”代表作品，纂編成冊，可謂“藝海拾貝，採擷連珠”。《徽州石雕藝術》、《徽州木雕藝術》、《徽州磚雕藝術》各領風騷，足以反映徽州三雕藝術之概貌，再現民間雕刻藝術之精華。

本畫冊在編輯過程中，曾得到徽州地方政府和當地文化部門的大力支持和協助，特此謹表謝忱。

徽州木雕藝術初識

張國標

徽州古建築在我國明清建築史上以其別具一格的風貌，占有着十分重要的地位。雖然，由於時代的變遷，一座座現代化的“洋”房在交通要道兩旁和城鎮上鱗次櫛比地建立起來了，但在鄉村，却依舊保留着數量較多的山村民居。那變化多端、高低參差的山樓正門上方砌着的門樓或門罩，宛如一座飛檐。既可以遮住大門上方流下的雨水，更以其精雕細刻的優美圖案，構成一幅幅動人心弦的畫面。跨進居室，那屋梁上的科拱、雀替、駝峰、樓層欄板、華板、柱棋、蓮花門（廂房門），天井四周上方檐條，下方石牆旁的屏門槅扇，窗扇下方和花台，欄桿等處，目之所見都是雕鏤精細的木、磚、石三雕和富麗堂皇的彩繪壁畫，簡直把觀者帶進了浩瀚的雕刻藝術之宮。這裏專門談談其中的木雕藝術。

一、徽州木雕藝術產生的條件

徽州位於皖、浙、贛三省交界處的安徽一側。“徽州”之稱始於宋宣和三年（公元1121年），明清時，領有休寧、歙縣、祁門、婺源、黟縣、績溪六縣。這裏盛產竹、木、茶和舉世聞名的文房四寶，天然風景佳麗，黃山、白岳的險峰怪石，新安江畔的奇趣風情，織就了山國的神奇色彩，她吸引着古今中外許多遊人樂而忘返。明萬歷年間著名的戲劇家湯顯祖就曾作詩表達過對徽州的艷羨眷戀之情，所謂“欲識金銀氣，多從黃白游，一生癡絕處，無夢到徽州”便是他的名篇。足見徽州早就以其豪富與風景優美馳名中外。同時，由於文化發達，“以才入仕，以文垂世者”很多，達官顯貴也代不乏人。這些都是徽州木雕藝術產生與發展的最基本的要素。

特別應該強調的是，萌芽於東晉，成長於唐宋的“徽商”，到了明代成化年間，已騰飛

於中國。在清代順治、康熙、雍正、乾隆四朝的一百五十年間，始終處於黃金時代。明代謝肇淛的《五雜俎》說：“富室之稱雄者，江南首推新安，江北則推山右。新安大賈，魚鹽爲業，藏錙有至百萬者，其他二三十萬則中賈耳。”《歙縣志》則從徽商的活動範圍說明：滇、黔、閩、粵、秦、晉、豫、淮、浙、楚、漢等地，都有徽商的足跡，更遠達日本、暹羅、東南亞各國和葡萄牙等地。日本學者藤井宏先生在其專著中則從徽商所經營的業務範圍方面，介紹了“新安商人逐漸以經營鹽業爲中心，雄飛中國商界”的實際情況。正如《歙縣志》所說：“商人致富後，即回家修祠堂、建園第，重樓宏麗”。由此可看出徽州木雕藝術的進一步發展，完全憑借其堅實而牢固的經濟基礎。

徽州又是程朱理學的故鄉。徽人趙吉士所謂“新安自紫陽峰峻，先儒名賢比肩接踵，迄今風尚醇樸，雖僻村陋巷，肩聖賢而躬實踐者，蓋指不勝屈也。”說的就是徽州理學興盛的情況。因此，“賈而好儒”、“儒賈結合”、“賈爲厚利、儒爲名高”、“儒政相通”的局面遂逐步形成，程朱理學所強調的“三綱五常”、“三從四德”，便是徽州商人躬行的最高道德規範。在這一思想指導下，許多人在“衣錦還鄉”、“榮歸故里”之後，往往不惜重金招聘能工巧匠，精心營造足以炫耀富貴和快樂無極的殿堂。同時，也正因爲理學的興盛，講究風水地靈的風氣相沿成習，一時看星相風猖獗。久離徽州的新安後裔，更相繼歸根聯宗續譜，尋找遺址，以標榜自己源出新安爲榮。於是，在興建祖廬中，爭奇鬥艷，比營造之精美，賽雕鑄之堂皇，則更屬司空見慣的現象。

但是，在封建王朝的統治下，等級制度森嚴，住宅的規格也同樣受到限制。據《明史·輿服志》記載，藩王稱府，官員稱宅，庶人稱家。王侯、官員都按等級造房，庶人祇能造“三間五架”之屋。明清兩代的徽商雖然腰纏萬貫，但當時祇有少數人入仕，絕大多數人仍缺乏優越的政治地位，因而他們即使有充足的力量可以建造規模宏大的宅第，也同樣等於癡人說夢，難以實現。即使勉強建造起來，也必然因爲觸犯禁令而受到懲處。如：休寧縣秀陽鄉溪頭村王姓所建“三槐堂”大廳，因觸犯禁令而易名爲“茅廁廳”，就是一例。然而也正因爲如此，這些富商擠出一條小而精的路子，於是一幢幢外表雖不甚壯觀，而內部却十分富麗堂皇的建築，便如雨後春筍挺立在叢山峻嶺與芳草綠樹之間。那清新淡雅、秀麗精美的木、石、磚三雕藝術也隨之應運而生，並隨時代的變遷而發展變化着。當然，徽州這一時期的建築物便是木雕（當然還有石雕和磚雕）所依附的實體。

二、徽州木雕表現的主要內容

徽州木雕的應用範圍是極其廣泛的，它涉及到房屋建築裝飾和日常生活用具等各個方面。

以人物爲主的：有名人軼事、文學故事、戲劇唱本、宗教神話、風俗民情、民間傳說和社會生活等等題材。因而常見的畫面，既有帝王將相、才子佳人和文人騷客的描寫，也有民

間喜聞樂見的“八仙”、“和合二仙”、“郭子儀祝壽”、“劉備招親”、“大鬧天宮”、和“抬角戲”、“鬧元宵燈會”，更有體現當時勞動人民傳統觀念和美好嚮往的所謂忠、孝、節、義諸內容的題材，如表現“忠”的，“岳母刺字”；表現“孝”的，“卧冰求鯉”、“割股以療母疾”；表現“節”的，民族英雄楊家將、戚家軍；表現“義”的，“周仁獻嫂”等等歷史故事。所有這些，無不在巨匠們的刀鑿下被刻畫得栩栩如生。但更常見的則是以漁、樵、耕、織、讀等為內容。紡車前的村姑，飼養家禽家畜的老婦，推車、擔水的漢子，掌船、掌舵的船工，嬉戲的兒童，無不刻畫得神態畢肖。至於遊藝表演、耍燈，舞龍玩獅、玩花船、跑驢、比武、打仗和慶功、祝壽、洞房花燭夜等歡樂喜慶的場面，更是刻畫得有情有趣，生動傳神。

以山水為題材的木雕藝術，不僅以黃山、白岳至奇至險之景為主要描繪對象，而且歙縣、績溪的“十景”和休寧、黟縣、祁門、婺源四縣各自擁有的“八景”，也同樣是名工巧匠們熟悉並慣於表現的題材，如：“黃山松濤”、“黃海雲湧”、“白岳飛雲”、“壽山初旭”、“彰山疊翠”、“石澗流霞”、“碎月灘頭”、“大屏積雪”、“石印回瀾”、“龍尾山色”、“太白湖光”等，都是其中具有代表性的，同時也是經常出現的閃光之作。

以飛禽、走獸、魚蟲為題材的，如：龍、獅、鳳、虎、鹿、象、猴、家禽家畜、喜鵲、蝙蝠、蜜蜂等，為了取其吉祥如意之意，都在巨匠的刀下表現出來。其中最突出而又常見者有：“五蝠捧壽”、“鹿鶴回春”、“龍鳳呈祥”、“二龍戲珠”、“雙獅搶球”、“封侯”、“九獅滾球”、“喜事連”、“喜鵲登梅”、“喜上眉梢”等。今存完好如初的績溪龍川胡氏宗祠門樓額坊木雕中，以遍地錦紋相烘托的“九獅滾球”，和以滿天星斗相襯映的“九龍戲球”等，都是當年藝人的獨具匠心之作。績溪胡氏宗祠的正廳上首左右，還有屏門二十二扇，雖然也襯以山光水色和竹、木、花、草等等，但它以“鹿”（祿）為中心題材，鹿身梅花點點，細毛茸茸，或悠然漫步，或受驚疾馳，或回眸招伴，或昂首呦鳴，或溪畔飲水，或口銜靈芝，或吮乳，或撫舐，無不維肖維妙，刻畫入微。

以花卉、樹木、八寶博古、雲頭、迴紋等幾何圖案為題材的木雕，則更是不可枚舉。如符合人們傳統欣賞習慣的“鳳凰戲牡丹”、“松鼠吃葡萄”、“繞梁彩雲”、“春蘭秋菊”、“八寶珍奇”等，亦總是應有盡有。我們在徽州許多民居調查中，經常可以看到這種雕飾。如休寧縣陳村有十二戶民居，都是滿附着諸如此類內容的建築物，充分表現了徽州建築的典型風格。據當地人說，這些民居乃是同一家營造。績溪胡氏宗祠正廳中有八十餘扇屏門槅扇，其上淺浮雕畫面全由花卉、動物、蟲魚、古瓶等組成。該宗祠正廳左右各十扇屏門，上雕《荷花圖》，有的含苞，有的初綻，有的怒放，有的帶蓬；其葉或大翻小卷，或平鋪水面，或舒展如傘，或低垂若帽，千姿百態，變化多端。花板下方，各有一泓池水，有的碧波粼粼，有的浪花朵朵，有的漣漪蕩漾，有的漩渦激湍，總是給人一種“風乍起，吹皺一池春水”的感覺。

畫幅上部則飾以鳥翔藍天，下部則襯以魚游淺底、鴨戲蛙躍、鴛鴦交頸、河蚌翕張、蝦蟹嬉戲、浮萍飄動，真是生趣無窮。也正是這座祠堂的後進兩側，有近四十扇窗門上，全是採用浮雕制成的各式各樣的花瓶，其形狀八角、六角、半圓、菱形、大口、長頸，體態各異。瓶身襯以幾何形的雲紋、迴紋，或串串鈴鐺圖案；瓶下還有古樸淡雅的瓶托，瓶中插有桃、李、梅、蘭、竹、菊、牡丹、水仙、玉簪、海棠等四時花卉，構成一座“群芳爭艷”的百花園。餘如樓上的六角小屏門，亦全是百花組成，婀娜多姿，生趣盎然。然而最令人拍案叫絕的便是窗門中間小片花板上的雕刻藝術。其上分別鏤刻着八仙道具、文房四寶、書案畫卷，圓椅條桌，長則不出一指，大則不出掌心，小巧玲瓏，百態橫呈，立體感很強，完全可以與微雕藝術相媲美。

徽州的木雕藝術一般都能從不同的角度反映了勞動人民的嚮往、愛好和勤勞樸實的美德，較充分地體現了當時當地的民風土俗以及文化素養。雖然，其中也摻雜着不少糟粕，這是時代的局限所致，也是在所難免的，但從雕鏤技藝而論，正顯示了匠師們的天才。

三、徽州木雕的表現形式

如上所述，徽州木雕主要用於建築和家具兩大方面。因此它在注重藝術的同時，則必須更多地考慮它的使用價值。如果祇着眼於前者，那就失去其使用價值；若祇着重於後者，也就無所謂什麼木雕藝術可言了。所以除在選擇材料和確定內容上，都必須進行認真地推敲外，還須立足於一個“雕”字。因此，它祇能根據建築物體與家具部件的實際需要，採用圓雕、浮雕（高浮雕、淺浮雕）、透雕（平面雕）等形式，以解決它的藝術性與實用性兩者相結合的問題。

徽州木雕在徽州古建築上的表現，一般是通過梁架梁托、枋拱、雀替、檐條、樓層欄板、華板、柱棋、窗扇、欄桿等等來表現的。特別是沿天井四周的欄板，更是木雕藝術家大顯身手的地方。雖然如此，但不管每個部件的如何巧妙構思與制作，在其制作之先都必須根據整體規劃而分工，最後必須符合整體規劃的要求。因此這裏所說的“局部”與“整體”的結合，從始至終都是協調一致和毫髮不差的。這就要求每個木雕部件，不僅在結構上保持與整體的一致性，而且也要在木雕藝術的畫面上做到賓主相容，主題突出，彼此相得益彰，以求得和諧、統一流暢的效果。

我們在徽州木雕的調查中，常見的是：大凡窗子下方、天井四周的欄板、檐條，總是採用浮雕較多，其內容也多為戲曲故事，如：連環計裏的貂蟬和呂布，白蛇傳裏的許仙和白娘子，慶功堂裏的八千歲程咬金和衆將官等，或以亮相式的鏡頭引人駐足，或以打仗、比武、遊藝等動態逗人發笑，令人流連忘返。當然，在窗子下方刻着花鳥、走獸、蟲魚、八寶博古等畫面的也並不少見。

在梁托、枋、雀替，以至於月梁（即冬瓜梁）上，一般使用圓雕較多。如：休寧縣陳霞村一座清代民居，月梁上的是“雙獅相對搶綉球”，四周雕以花鳥相襯托，左右對稱，盡是用圓雕、透雕組合而成。其間支撐橫梁的梁托和檐條，或雕以獅、虎、象、鹿，或雕以福、祿、壽、喜、八仙、羅漢以及西游記裏的人物，大都採用圓雕形式。總之，不拘一格，因人制宜，因物制宜。

有一處明代民居，沿天井四周鑲嵌一圈整齊的欄板，這是明代建築十分重視裝飾化的範例，其上雕花撰朵，富麗典雅。有含苞欲放的蓮瓣，有迎風起舞的秋菊，有鸞鳳、麒麟、游龍、仙鶴，有壽星老人、和合二仙，有鷄、鴨、鵝、兔、猪、馬、牛、羊，更有仕女飲宴、車馬出行、舞樂百戲等。特別值得提出來的是一些細微末節之處也不放過，如木雕的邊框上，一般又都雕有纏枝圖案，對整個畫面來說，確實起到畫龍點睛作用。

至於日用傢具方面，床和衣櫥則是木雕藝術閃光耀彩的主要項目。徽州人的傳統習慣，每當辦理終身大事的婚禮時，總要購置一套精雕細琢的木雕傢具。而豪富之家既然有了雕梁鏤柱的宅第建築，當然更少不了這些傢具了。實際上這也是顯示闊綽富足，光耀門楣，體現素養和迎合風氣的必不可少的一環。

徽州的木雕，除了表現在民居建築和日用傢具諸方面之外，還因為它由圓雕、浮雕或透雕所構成，要求既能經久耐用，又能承受其他建築材料的壓力，這又非得使用諸如柏、梓、椿、銀杏、楠木、榿樹、烏柏、紅木等高級木材不可，並且需要斷面較大的木材。同時因為需要顯示木材本身固有的天然色調和木紋的自然美，或不施髹漆，或需要施以彩漆或金箔，這對盛產木材或精工髹漆的徽州地區來說，又提供了優於其他地區的得天獨厚的條件。

四、徽州木雕藝術的特色

徽州木雕藝術究竟有哪些特色？這是所有愛好徽州木雕的人十分感興趣的問題。討論這個問題必然會牽涉到上面已經說過的“表現形式”問題，這裏祇就其時代特徵、地方特色和別具一格的裝飾美三個方面，提出一點粗淺看法。

誰都知道，徽派版畫在中國版畫史上占有一席重要的地位。特別到了明萬歷年間，已達到登峰造極的地步。徽州木雕自然也直接或間接地接受了版畫的深刻影響，所以在其初期，祇是在版刻的基礎上，逐步加深雕刻度和層次感，到了明代初年已粗具規模。這時雖然在構圖上缺乏變化，亦不太講究透視，但在雕鏤手法上却能逐漸由平面淺浮雕邁向一至二層式的高浮雕和透雕，並能借助於線刻造型，加強其裝飾趣味，終使作品表現為奔放沉雄、粗獷憨拙的藝術風格。這對於清代乾、嘉以前木雕的影響確實是很大的。但到了清代乾、嘉以後，由於徽州富商巨賈們競相奢侈，不惜耗費巨額資金以炫耀鄉里，因而木雕的藝術格調亦漸漸趨於細膩繁瑣。比之前代來說，這當然是美中不足之處，但由於在內容上注重情節性，構圖與

透視都能重視變化，圓雕形式也日臻豐富，在章法布局上吸取了中國繪畫中的立軸、橫幅、手卷、扇面、紈扇等藝術手法，因而也出現不少符合人意的杰作。這固然與其所用刀法不同有關，但更重要的則是由於各時代的指導思想不同，審美標準各異，風尚有別等因素而決定的。

明清兩代，中國畫家紛起，畫派林立。徽州地區亦然，如丁雲鵬、程嘉燧、李流芳、李永昌、漸江、查士標、程邃等，都因為是其中的佼佼者，而經常出入徽商家中論詩觀畫，自然免不了要幫助徽商們籌劃設計營造其宅第。同時又因為書畫家與工匠素有合作的傳統，這些都是徽州木雕具有高度藝術價值的重要性因素。因而明清時代的徽州木雕表現出明清時代的藝術風格，自是不足為怪的事。這是一。

其二，徽州木雕因為富有濃郁的鄉土氣息，所以又顯示了它的鮮明的地方特色。這表現在以下幾個方面：

1.取材大多是徽州地方很有代表性的景物，如群山環抱、綠樹掩映、山水相襯。而滿身遍布徽州木雕的建築物，又都點綴在那青山綠樹之中，因而更加引人入勝。

2.從現存的建築物看，民居的前庭或庭側都置有小型庭院或花園，其中綴有花壇、水池，植以花木，擺放盆景；粉牆上飾以磚雕和石雕窗花；石桌，石凳錯落有致，建築物與山水花木融為一體，頗得園林之趣。

3.在層層疊疊、高低有致、長短相間的白牆黑瓦和馬頭牆上，那木雕上的松石、雲、泉和奇花異卉，亦都是徽州山區的典型景物。具體地說來，如：

松：便是那無石不松，無松不奇的黃山虬松，頂平如削，狀如虬龍，蒼翠奇特：

石：便是那似人、似物、似禽、似獸的黃山石，遍布山崖的頂部，活靈活現：

雲：便是那時出時沒、變幻不盡的黃山雲海，雲鋪深壑，霧掩危崖，妙在非海，確又似海，峰石矗立其中，似島、似舟，景象萬千，變幻無窮。

那節節上升的瀟湘秀竹，那老竿新芽的徽派盆景，以及春蘭、夏荷、秋菊、冬梅，匯成了百花爭艷的世界。

那生動活潑的黃山猴，褐毛茸茸的松鼠，以及所有皖南山區的飛禽走獸，都通過精雕細刻的畫面表現出來。

上述這許許多多景物，本來就是一幅幅畫。徽州木雕的能工巧匠們的成就，在於把這絢麗多姿的迷人景物，以其高超的藝術造詣和鬼斧神工之力，在木雕藝術中充分表現出來，從而顯示了各自的個人與地方風格乃至民族風格。

其三，便是徽州木雕富有鮮明的裝飾性。工匠們從大自然和勞動生活中，直接提取他們所熟悉的物像和題材，充分展開想像的翅膀，利用制作條件和物質材料，或作誇張變形，或

作如實刻畫，以符合美的要求。如在傳統題材中的龍鳳和麒麟等；花卉中的各種紋樣，二方連續及四方連續；在生活題材中的故事，以及家禽、家畜、蔬菜、山川、河流；在民俗題材中的福、祿、壽、喜等等，都通過它們之間相同的屬性，擷取其各自優美的部分，以滿足人們對美的追求。工匠們還善於把具體的無定形物像，化爲人們所熟悉的可視形像，有時爲了突出畫面的中心，往往出現人大於屋、人大於山的情況。有時又善於把理想的事物與現實事物結合起來，讓理想事物有現實基礎，讓現實事物有理想的意境。如“龍騰虎躍”、“麒麟送子”等，這“麒麟”便是獅子的變形；爲了表現龍的飛動和虎的奔騰，則在腿、身兩側刻上“火苗”，以賦予運動感。這些都是神奇之筆，令人拍案叫絕。像這樣一類景物，對於一位畫家來說，那自然心明意快，揮毫即成，然而名不見經傳的工匠們，以手中規格不同的刀具，面對着的看似柔和而實質却堅硬如石的高級木材，一斧一鑿，終獲得畫家們難以在紙上獲得的效果，這該是何等偉大藝術創造啊！面對這些藝術成就，我們無不爲之擊節稱賞，嘆爲奇觀，感到無比自豪和驕傲。

一九八六年十一月五日

PREFACE

Huizhou District is located in the south of Anhui Province, lying between Huangshan and the White Mountains. Its mountains and rivers are wonderfully beautiful, the people are well off and the land fertile. The area has a long history and a developed culture. Its reputation and cultural relics are considered second to none in Southeast China.

The Ming and Qing Dynasties constitute the golden age in the history of the development of wood carvings in Huizhou District. Numerous master carvers in Huizhou District were active among the artists of the Ming and Qing Dynasties. Using a variety of forms and materials such as gold, stone, inscriptions on tablets, printing plates, ink-making moulds, cutting and polishing of inkstones, inlaying of lacquerware, bamboo carvings, as well as structural ornaments, they left precious gems of art to later generations through their diligence and wisdom. Especially attractive are their three forms of art in stone, wood and brick.

Stone engravings, wood carvings and engraved bricks ("the three cuttings") were mainly used to decorate buildings. These forms of decoration extended to all the six counties formerly under the jurisdiction of Huizhou District: Xixian, Xiuning, Yixian, Jixi, Qimen and Wuyuan. These decorations date from the Ming Dynasty and run through the Qing up to the Republic of China period, three to four hundred years.

Many parts of the dwellings, ancestral halls, temples, memorial portals, pagodas, pavilions, bridges, tombs, and so on, are all decorated with elegant cuttings of stone, wood and brick. The common ones are: memorial portals, stone lions, stone horses, stone drums, drum holding stones, pedestals

for Buddha's warrior attendants, owl-beak roof tips, horned beasts, decorated ridges, pedestals, porticoes, skylights, beam bracings, brackets, verandas, bracket bracings, column pillars, door windows, partition boards, gutter brackets, drop hangers, banisters of balustrades, and so on. Other objects made splendid by "the three cuttings" were shrines for idols or ancestral tablets, niches for statues of Buddha, various pieces of furniture, simple household items, household decorations, and so on. Ostentatious and fancy buildings, in particular, were often seen as houses on which "the three cuttings" were vying with each other for beauty. More beautiful fine stone engravings, wood cuttings and engraved bricks than one could ever view were visible everywhere: from both sides of the house entrance and on the upper and lower parts of the angled corridor of the two anterooms. From this we can see that "the three cuttings" were unique in the art of structural ornamentation, and we can also see that their functional realistic value and aesthetic roles in buildings have been fully made use of, thus giving the Huizhou style buildings additional artistic charm and greatly enriching the great artistic treasure-house of China's ancient buildings.

These surviving works of "the three cuttings" have come down to us as a legacy of the painstaking efforts of generation after generation of folk craftsmen. They are the accumulation of their brilliant creative labour and diligence and are a very precious cultural heritage left for later generations. These artifacts provide us very valuable cultural material to research, to use for reference, and to study the cultural and artistic achievements of our predecessors.

The artistic creation of "the three cuttings" reflected basic realities. These arts richly spoke of folk culture. With particular and consummate skill the "cuttings" vividly brought to light the colourful, realistic world. Their vivid forms suited both refined and popular taste. Their themes, which were loved by the broad masses, were based on the relationship among shape, light and space. They enthusiastically and imaginatively reflected the thoughts and feelings of the people. Hence, they were deeply loved by the broad masses and had permanent artistic vitality and aesthetic value. Despite physical ageing and changes in social values, they are still treasured by the people. Although the names of the craftsmen have not been registered, in fact, viewed from any angle, the art of "the three cuttings" is not in any way inferior to that of the great artists recorded in histories. As far as the outstanding contributions of "the three cuttings" to the development of China's architectural art is concerned, this should be fully taken into consideration by the researchers who are exploring the sources of China's culture.

"The three cuttings," as architectural ornamental art, had certain laws of architectural appreciation. They were products of the combination of practical art with ornamental art —

ancient practical folk art occupies a position in the history of China's industrial art. In addition, a vast amount of the rich contents manifested by the art of "the three cuttings" deeply reflects a national form of expression, cultural accomplishment, language, customs, moral concepts and aesthetic psychology. Therefore, considered from either the historical or artistic point of view, "the three cuttings" are rare specimens of precious data.

However, the work of evaluating the ancient architectural legacy of "the three cuttings" in Huizhou District was inadequately approached. It was not until the 1960s that some people began to get a feeling for this form of art, but this was mostly on the part of organizations concerned with professional study of ancient buildings and preservation of cultural relics. In recent years, Anhui Art Publishing House has many times sent its personnel into Huizhou District to carry out investigations and do photography in a planned way. These researchers have classified more than a thousand fine representative works of "the three cuttings" and compiled examples of these works for publication. We can call this process "gathering sea shells and discovering pearls." The books themselves are Stone Engravings in Huizhou District, Wood Carvings in Huizhou District and Engraved Bricks in Huizhou District, each volume highlighting that particular art form. Each volume provides a good general picture of "the three cuttings" in Huizhou District, further illustrating the cream of those folk art forms.

While compiling these illustrated volumes, we enjoyed wide support and great help from the local governments and cultural organizations in Huizhou District. For this assistance we are deeply grateful.

The editors

A Preliminary Look at the Wood Carvings in Huizhou District, Anhui Province

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Having a distinctive style, the ancient buildings in Huizhou District, Anhui Province, are of great importance in China's architectural history during the Qing and Ming periods. Although in the course of development row upon row of modern "westernstyle" buildings have lined the main communication routes, or have been built up in cities and towns one after the other, a rather good many old style mountain villages and houses still exist in the countryside. The arches or lintels over the main doors of the mountain houses, differing in a great variety of designs, are just like eaves. These eave-like structures not only prevent rain from flowing down from above the entrances, but they also form exquisitely patterned pieces with evocative designs. On entering the houses, one is greeted by the meticulous articles of wood carvings, engraved bricks, and stone engravings, plus splendid coloured murals. These splendid works appear on such items as bracket decorations, humps, balcony railings, canopies, column bases, lotus flower doors (or wing room doors), eaves hung on the four sides over the atriums, and on the screening walls just below, the lower parts of the casements, flower pots, balustrades, and so on. These designs entice the viewer into a vast palace of sculptured art when he pays a visit to such buildings. Here, we discuss only the art of wood carvings.

1. Conditions Favoring the Emergence of Wood Carving in Huizhou District

Huizhou District is situated in the part of Anhui Province where Anhui, Zhejiang and Jiangxi provinces meet. The name "Huizhou" dates from the third year of Xuanhe of the Song Dynasty (1121 A.D.). In the Ming and Qing, Huizhou administered the six counties, Xiuning, Xixian, Qimen, Wuyuan, Yixian and Jixi. This area teems with bamboo, timber, tea and the world-famous four treasures of the study (writing brush, ink stick, ink slab and paper). The natural scenery is beautiful. Perilous peaks and oddly-shaped rocks of Huangshan and the White Mountains, plus

the intriguing customs of the Xinan River area constitute the mystical elements of this mountain-ous region. This area has attracted many tourists in both ancient and modern times, from both China and abroad, and the area's charm made some forget to go home. During the years of Wanli of the Ming Dynasty, the famous playwright Tang Xianzu wrote poetry to express the feelings of admiration of and fascination for Huizhou. A famous portion reads:

"If you want to know wealth, please travel more to Huangshan and the White Mountains. Those forever infatuated with uniqueness will constantly dream of going to Huizhou." From this we can well perceive that Huizhou's power, wealth and scenery have long had great renown at home and abroad. At the same time, because of the well-developed culture in the area, there were many people who, being talented, became officials, and there were others who made lasting literary contributions, nor was there any lack of high-ranking officials and important personages in every generation. These were the fundamental factors of the coming into being and development of wood carvings in Huizhou District.

It should be stressed that commerce in Huizhou District, budding in the Eastern Jin Dynasty (317--420), had matured during the Tang and the Song and in the Chenghua period of the Ming (1465--1487), Huizhou had commercial connections all over China. Its golden age flourished during the 150 years of the reigns of the Shunzhi, Kangxi, Yongzheng and Qianlong Emperors in the Qing. For instance, the "Wu Za Zu" from the official Ming History by Xie Zhaozhi states, "The richest of the rich south of the Yangtze were the elite in Xinan, and those in the north are in the area to the right of Tihungshan" (former name of Shanxi Province). The richest merchants in Xinan dealt in fish and salt. Some possessed more than one million strings of cash; others who kept from twenty to thirty thousand were considered men of average wealth. Regarding the range of the activities of Huizhou merchants, Xixian County Annals show that evidence of Huizhou merchant activity could be found in these provinces and areas: Yunnan, Guizhou, Fujian, Guangdong, Shaanxi, Shanxi, Henan, Zhejiang, Hunan, Hubei and the Huai River Basin, and even as far away as Japan, Thailand, southeast Asia, and Portugal. In his monograph, the Japanese scholar (Fujii Hiroshi) Tengjinghong, considering the scope of business engaged in by Huizhou merchants, explained how the Xinan merchants, having centred their business on salt, came to occupy a dominant position in China's business circles. According to Xixian County Annals, "When the merchants became rich, they returned home to erect ancestral halls, build up estates and family status. Their towering roofs were very beautiful and magnificent." From this we can see the development of Huizhou wood carvings indeed had a very firm economic base.

Huizhou was also the native place of the Chengzu Confucian School of Philosophy. According to Huizhou scholar, Zao Jishi, "From Ziyang in Xinan the mountain peaks become high and steep; there sages and distinguished persons of virtue were crowded shoulder to shoulder. Up to now the natural conditions and customs remain mellow and simple. Although the villages are remote and the lanes narrow, sages and virtuous men who shoulder official

responsibility and teach by example are too numerous to count." This quotation vividly describes the flourishing situation among followers of the Confucian School of Philosophy in Huizhou. Thus gradually developed a situation where "Merchants deeply respected learned men," "Learned men associated closely with merchants," "Businessmen were interested in making profits whereas learned men were interested in gaining fame," and "Learned men and public officials had close relations." The doctrine emphasized by the Chengzhu Confucian School of Philosophy, "the three guiding cardinal principles and the five constant virtues" and "the three filial obediences and the four virtues" guided the conduct of the merchants in Huizhou. Under the influence of this doctrine, after they had returned to their hometowns, "silken robed and honoured," bringing glory to their native places, very often many of them hired skillful craftsmen to build and decorate halls to display their riches and honour and demonstrate their boundless joy. At the same time, because of the flourishing of the Confucian School of Philosophy, the common practice of believing in geomancy and the influence of geographic settings became well established and both were widely popular. Descendants of men who had long been absent from Xinan in Huizhou returned home in large numbers to resume family ties. To demonstrate the honour they felt at being of Xinan origins and to carry on their family lines, they sought out the buildings their forefathers had occupied. And, as a consequence, as they reconstructed their ancestral homes, they vied with one another seeking the exotic and colorful. Competition among them for elegance of structure and magnificence of carvings and metal castings was widespread and keen.

However, under the feudal rulers, the social rankings were very strict, and the size and shape of residences strictly controlled. According to Mingshi Yufuzhi (Vehicles and Clothes, a separate volume of the Ming History), the dwelling place for a vassal state's king was called "Fu" (mansions), the one for an official was called "Zhai" (residences) and those for the common people were called "Jia" (homes). Royalty and public officials built their houses according to their rank, whereas the common people had no alternative but to build houses with three rooms and limited roof area. Although Ming and Qing merchants possessed millions of strings of cash, only a few of them were made officials. Most of them lacked official status. Thus, even though they had enough money to build spacious residences, their wishes had no more hope of realization than the dreams of a lunatic. Even if they illegally constructed such residences, they would inevitably have been punished for violating the limitations. For instance, a great hall named "Sanhuaitang" (Three Pagoda Tree Hall), built by a Wang family in Xitou Village, Xiuyang Township, Xiuning County, violated the limitations and as punishment was renamed "Maoceting" (Latrine Hall). However, just because of such problems, the rich merchants sought other ways to satisfy their desires. Hence, buildings not especially grand or outwardly impressive, but with sumptuous interiors sprang up everywhere like bamboo shoots after a spring rain. The three forms of cutting arts—wood carvings, stone engravings and engraved brick—came into being in that historical period. These art forms were pure, both simple and elegant, and graceful. These forms of art developed and changed as time passed. Thus, in that period wood carvings (while

there were also stone engravings and engraved brick) were the main forms of art in Huizhou buildings.

2. The Main Themes Portrayed in Huizhou District Wood Carvings

The wood carvings have a very wide range of use, and the carvings appear on many parts of residences and articles of daily use.

Themes featured are : famous persons, tales from literature, scenes from Chinese opera, religious legends, popular customs and belief, folk tales and community life, and so on. As a consequence, very common are scenes not only of emperors, kings, generals, officials, gifted scholars, beautiful women, poets and men of letters, but also portrayals of widely popular themes like the "Eight Immortals," the "Immortal Twins," "Guo Ziyi's Longevity Salutation," "Liu Bei Adopts A Son-in-law," "Monkeyshines in Heavens," "Mobile Opera," and "Lantern Festival Farces." What is more, there are themes portraying traditional concepts and expectations of labouring people such as loyalty, filial piety, moral integrity, benevolence, and righteousness. The theme expressing loyalty is "Mother Tattooes Yue Fei," and the themes representing filial piety are "Prone On Ice Seeking Carp," and "Butchering One's Thigh To Treat One's Mother." The themes which denote national heroes are "The Yang Family Generals" and "The Qi Family Army." The themes representing moral integrity are historical tales like "Zhou Ren Exposes His Sister-in-Law." All of these themes were carved in truly life-like ways by the great craftsmen. However, much more common are fish, woodcutters, farmers, weavers, and readers. Also portrayed in a very life-like way are village girls at spinning wheels, old women tending domestic animals and poultry, men carrying water and pushing carts, boatmen poling or steering boats, and happy frolicking children. As for happy and jubilant activities, like variety shows, lantern juggling, dragon and lion dances, festooned boat displays, donkey riding, martial arts, contests of strength and victory celebrations, elderly persons' birthdays, wedding festivities and so on, all scenes are depicted in ways that are especially lively and impressive.

Wood carvings using scenery as their motif not only depict the wonders of Huangshan and the White Mountains, but they also employ themes such as the "Ten Vistas" of Xixian and Jixi Counties and the "Eight Vistas" in the counties of Xiuning, Yixian, Qimen, and Wuyuan which the great master craftsmen knew well and favored. For example, among the dazzling and widely presented themes were "Huangshan's Soughing Pines," "Huanghai's Billowing Clouds," "Scudding Clouds Over the White Mountains," "Shoushan Sunrise," "Zhangshan's Emerald Ranges," "Rocky Torrents and Rosy Clouds," "Scattered Moonlight on Beaches," "Snowy Panorama," "the Shiyin Whirlpool," "Splendors of Longweishan," and "Glories of Taibai Lake."

Themes evoking realization of good fortune using figures from animal, bird, aquatic and insect life such as dragons, lions, phoenixes, tigers, deer, elephants, monkeys, domestic animals and poultry, magpies, bats, honeybees, and so on are all from the blades of great masters. Extremely striking and popular are portrayals of "Longevity's Five Blessings," "Cranes Returning in Spring," "Dragons and Phoenixes Manifesting Good Fortune," "Two Dragons Playing with a