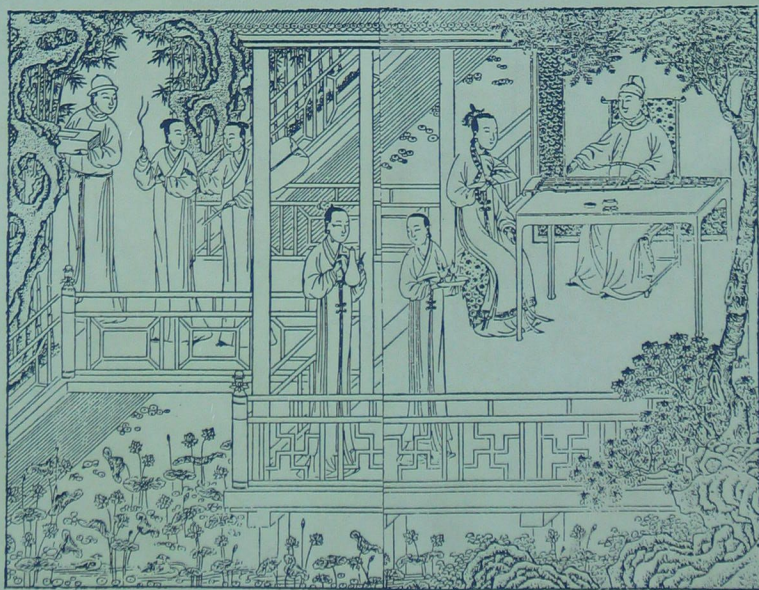


ART OF WOODCUT OF THE HUIZHOU SCHOOL

徽派版畫藝術



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ART OF WOODCUT OF THE HUIZHOU SCHOOL

徽派版画艺术

张国标 编撰



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徽派版画艺术略论

张国标

中国版画史和出版印刷史上记载,明清时期全国八大雕版出版中心之一——安徽的新安,即是徽州(今黄山市)。当时徽州府邑辖歙县、休宁、黟县、祁门、绩溪、婺源。雕刻印刷设肆者遍及六县,不仅多,且分布广。经书画家、刻工高手、印刷人员、书坊主的共同努力和长期实践,形成了具有鲜明时代感和独特风格的艺术形式。徽州刻工基本上是家族式的父子承传,一家一族的经营,因此,在技艺、风格上有相对的沿袭性和稳定性。徽派版画在表现上以单线为主来叙事铺陈,重视诗情画意,常与诗文、书画相结合,构图充实饱满,讲究设境立意和装饰效果,刀法流畅细腻,线条一丝不苟,以流利工致、精绝、秀丽纤巧、生动明快的格调及朴厚道劲的品格和浓郁的乡土风味著称。它既有文人的书卷气,亦有民间的稚拙味,是我们中华民族宝贵的艺术财富。

本书收集的徽派版画作品,包括徽州书坊主、画家、刻工及印刷人员在徽州本土制作的作品;也有外埠书坊主聘请徽派画家、刻工创作的作品;有徽州人在外地开设的书坊,聘请徽州名刻工,邀请外省画家研制的版画作品;还有刻工虽是外埠人士,但深受徽派的影响,作品类似徽派风格者。

(一)明初时期:

明初徽州刻书业要比前朝先进得多,尤其书画雕刻更是异军突起,现存于安徽省博物馆的《报功图》,图上虽署为宋初太平兴国元年(976)四月,但据鉴定,应是明初徽州修谱匠所为。绩溪石氏族人为了炫耀本宗族门庭,抬高门第,故伪托宋太宗赐刊刻。该图从绘画、雕刻风格上看,与歙县虬川名刻工黄铤所刻《新编目莲救母劝善戏文》的插图极为类似,不论人物形象的塑造,还是奏刀线刻的作风,都具有纯正徽派的早期特征;从线刻锋棱来看,受墨模雕刻的影响亦较深。该画全名为《□武戚石氏源流世家朝代忠良报功图》,今存有三种,长与宽均在2米左右。安徽省博物馆收藏的为长188厘米、横267厘米,原藏徽州绩溪石氏宗祠,幅面较大,仔细研究是分刻许多小块图像连续捺印而成的。那宏伟的气势,磅礴的场面是不多见的。明天顺六年程孟(文宾)主持刻的《黄山图经》一卷,后续一卷,附题咏一卷,宋佚名辑,首有宋嘉定改元张介序,嘉定戊辰黄之望序,图目作三十六峰图。另,还有新安歙西槐源程孟序,很有可能是南宋嘉定刊至明天顺年间程氏修补印本。

- 关于《黄山图经考》明末歙人许楚称有八种刻本:
- | | |
|---|----------------------|
| 1. 宋景佑初僧儒明辑·李鎔序; | |
| 2. 宋元符庚辰击尉饒·张介序; | 3. 宋绍兴丙子公库刻·胡彦国序; |
| 4. 宋嘉定戊辰焦东之刻·黄之望序; | 5. 明洪武戊申年吴华祖续辑·唐桂芳序; |
| 6. 明天顺壬午年曾全宁刻·方免序; | 7. 明万历辛巳年李邦和刻; |
| 8. 明万历壬午年(1582)程天锡刻,又称方望子得原本于虞山书家,当时定为宋本,全图四幅 | |

(面),完好,是今存黄山图中最早的一种。

这以后有明弘治十二年(1499)家刻本,《休宁流塘詹氏宗谱》六卷一册,詹氏纂修,刻工有黄文嵩、文祥、文晏、文昱、文晟、文昊、文士、文青、文通等,皆歙县虬川黄家早期刻工。该书所附詹氏祖上乡贤肖像、绘、印皆属家刻书中的上乘,只是线条简略,稍欠灵活。嘉靖辛亥年(1551)新安汪云程序、黄珪、黄钟刻图,明嘉靖三十年歙县刊本《欣赏编续》,人物稚拙有余,精工不足,绘刻者似乎都有力不从心之感。此时徽州刻书画者增多,逐渐形成秀雅精工细腻之特色。嘉靖《徽州府志》记载:当时歙县“刻铺比比皆是,时人有刻,必求歙工。”那时徽刻已在书画坛上崭露头角,但在全国整个出版界仍处于无足轻重地位。可是到了万历年之后,徽刻的发展和进步,直迫久居榜首的苏、常刻本,一跃成为江南刻书画业的中心。万历十年(1582)高石山房郑之珍刊《新编目莲救母劝善戏文》插图出现,令人刮目相看。插图作者想像力丰富,天上、地下、阳间、阴府、人物无不栩栩如生。刻工黄铤、黄钊(即黄榜或榜)刀法飞动,大胆泼辣,民间气息很浓,与后来徽派刻工精细、雅秀风格不同。它的出现,

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确实使人始对徽派正眼相看,也成了徽派版画发展史上的转折点。自此徽州的制墨业、刻书业的书坊老板由于竞争的需要,他们不惜工本,请著名画家如丁云鹏、吴廷羽、郑重、汪耕、黄应澄、陈邦华、陈洪绶、萧云从以及浙江、孙逸、江注、雪庄等人绘画,请名刻工镌图,出现所谓二妙汇流,从而形成徽派版画高度的艺术技巧和独特的时代风格。

(二)万历时期

明万历中叶以后,徽州版画刻工剧增,发展迅速,无论数量还是质量,都名列全国首位。著名学者郑振铎曾称赞“黄氏刻工尤为白眉”,实非过誉。徽墨四大墨谱图的刊行,不少地方志史、家族宗谱、山河志及画谱的刻本出现,尤其是万历以后徽州刻书业范围进一步扩大,上自经史,下至戏曲唱本、文学小说、神话故事无不附以大量的木版插图,无论是画稿、字体、刻工、印刷、装订,还是纸张、墨色等都非常精致细腻。当时徽州百工之作皆备,而歙工为巧,雕镂之技,更属传统工艺,制作欲视徽墨皆与之有关,所以徽派刻工之巧是传统文化的积累。徽刻艺人多集中在歙县、休宁、婺源、旌德等地,尤以歙县虬川黄姓刻工最为闻名。虬川又名仇村,明弘治年间,村中仇姓兄弟开设刻字铺,刻过程敏政《堂墩文粹》、《堂墩文集》、《苏州府志》和《容斋四笔》等书,所刻大字帖本《赤壁赋》仿米体,极为精肖。后仇姓渐衰,村中黄姓继之崛起。黄氏远祖自黄芮公行孝过潭庐墓后,繁衍成族而居,名曰潭渡。芮有三子,长子文璜居潭渡,三子文炳迁离潭渡一华里外的仇村,为黄氏族居此始祖,另立世系。后黄姓人众,聚族成村,遂改名虬川。这里原只住几十户人家,分仇、黄、张、项诸姓,他们祖祖辈辈务农,至明代始,黄门姓氏中方以镌刻为业,世代相传。刻工有名姓记载传世者不下百数十人,王立中撰《歙县刻工姓名征略》,考查弘治年间黄门永字辈刻工十人,嘉靖时仕字辈刻工十三人和黄铎、黄铨、黄细等晚一辈兄弟约四十余人,像黄一楷、黄一彬、黄应光、应瑞、应组、应潮,还有较早一点的黄文敬、文汉、文希、文善、文通、文达,以及黄达中、黄守言、黄汝清等,都是屡见于万历年间徽刻中的名匠高手。从明至清所刻书目约二百多部,刻工约为四百余人。如此世代相传,真是一个了不起的刻工之乡。万历年以后,曾有“无图不刻,刻图必求歙工,歙工首推黄”氏之说。黄宾虹曾把木刻列为徽州“四巧工”之一。他在《黄质书四巧工传》中记述:“……立夫(姓张)家于歙县虬村,村中之人,以刻工为业者甚多,立夫角逐其间,无不传比,上而描篆钟鼎之古,下逮花鸟虫鱼之细,书画摹刻,不爽毫发。立夫不惟精刻,而又兼通书法……子振之世其业,艺事精能不坠家学。”在徽州刻工中有不少能人高手,而且誉满江南。当时虬村刻工业务应接不暇,民间流传“棠樾监布包,抵不上虬川一把刀”之说。徽州刻工之精在于黄,黄刻之精在于画。万历以后,黄氏刻插图线条秀劲流畅,形象逼真活脱,版面清雅简洁,刀法精细入微,形成了“徽派”独特风格。郑振铎曾评语:“凡镌秀丽或奔放雄迈的画幅,一入黄氏之手,臂能削工尽巧以赴之,不损画家之神意。”又说:“点粒不苟,精工之至,即一衣褶亦穷工极巧,然富丽中仍不失潇洒之气韵。”他们创造了我国版画艺术之高峰。黄氏一门数代名匠,刻制了无数版画佳作,自万历十年黄铎续雕《新编目莲救母劝善戏文》三卷起,所刊诸图,刀笔章法,粗豪有力,引起刻版印刷界注目。黄(德)奇于万历二十二年刻《养正图解》,万历三十年黄玉林(德宪)刻《新镌仙媛纪事》草玄居本,九卷,补遗一卷。据郑振铎说:“玉林所佛由粗豪而变隼秀,由质直变为婉丽,盖徽派刻工风转之始也。”万历三十五年刻《状元图考》,几乎也是每事一图,是一部供学人阅读的明代历科状元“实录”的书。郑振铎曾介绍此书插图时说:“几乎没有一点地方是被疏忽了的,栏杆、屏风和桌子线条是那么齐整;老嫗、少年以至侍女的衣衫褶褶是那么柔软;大树、盆景、假山乃至屏风上的图画、侍女衣上的绣花、椅子垫子上的花纹,哪一点曾被刻者忽略过?连假山边上长的一丛百合花,也都不曾轻心的处置着。”黄应澄善于写真,勇于实践,为这部书作了大量插图。《状元图考》“凡例”说:“得良工黄兆圣以像属焉。”又说:“绘与书双美,不得良工徒为灾木,属之刻工即歙黄氏诸伯仲,盖雕龙手也。”“该图板原刻于徽州,直至崇祯元年,亦补刻于徽,后来此板始为杭州陈枚收所购得,又补至崇祯十六年。”

万历年后,徽派版画发展依然处于鼎盛时期,如《邯郸记》三卷,作画虽是吴门王文衡,刻工却是徽州高手,天启元年刊本;《性命双修万神圭旨》四卷,丁云鹏画,黄伯符四十四岁时刻,天启二年刊印。该本有涂玄阁主人程于廷(惟贞)序,邹元标万历四十三年序,余永宁序后还有“黄伯符刻并书”刊记;《水许叶子》陈洪授画,有黄肇初刻和黄君倩刻两种,皆明末刊本;《新镌出相点板北调万壑清音》八卷,黄光字刻,天启四年刊本;黄君倩《彩笔情辞》十二卷,也是天启四年刻;《牡丹亭记》四卷,王文衡画,汪文佐、刘升伯刻,天启年间吴兴闲氏朱墨套印本;《白雪斋选订乐府吴骚合编》四卷,古歙汪成甫、洪国良及武林项南洲同刻,崇祯十年刊本。像陈洪授画、项南洲刻《秘本西厢》、《鸳鸯冢》、《水许传》等绣像图稿,无愧是百花园中的奇葩。该插图构思巧妙,造型完美,人物性格鲜明,都可以与刻家的其他绘画作品相媲美。项氏初刻即与徽州木刻家汪成甫、洪国良合刻,受其影响很深,以后独当一面刻了不少书籍插图,他的作品具有强烈的徽派特色。《新刻出像点板怡春锦》六卷,洪国良刻,明末刊本;《七十二朝四书人物演义》四十卷八册,陆武清画,项南洲、洪国良合作,崇祯(1628至1643年)刊本;《新镌绣像通俗演义隋炀帝艳史》八卷,四十回,黄子立刻,崇祯四年人瑞堂刊本;《新刻绣像金瓶梅》一百回,有插图,每回两图计二百幅。新安刘应祖、刘启先、黄子立、洪国良、黄汝耀同刻,崇祯年间刊本;《李卓然批评忠义水浒传》,刘君裕刻,明末三多斋刊本;《清夜钟》黄子立、刘启先刻;《盛明杂剧》二集,古歙黄真如刻;《花幔楼批评写图小说生销剪》,徽州黄子和、叶耀辉刻,均明末刊本;《楚辞述注·九歌图》陈洪授画,黄肇初、黄建中刻,崇祯十一年刊本;著名的《十竹斋本书画谱》、《十竹斋笺谱》胡正言等画,胡正言、汪楷等刻,崇祯年间十竹斋刊本。明末还有《圣迹图》一百幅,徽派刻本。

入清后,徽刻较著名的作品有芜湖画家萧云从画,淮德人汤尚汤羲、刘荣金刻《太平山水图画》,不分卷,一册,顺治五年(1648)张氏德古堂刊本。全图四十三幅,画的是芜湖、当涂、繁昌一带风光,幅幅皆精,为版画史上难以多得的精品。郑振铎云:“无一不具深远之趣。”《博古叶子》,不分卷,陈洪授画,黄子立刻,顺治八年刊本。这里值得一提的《红楼梦》早期刻本,主刻人徽籍程伟元。乾隆五十六年(1791)活字排印本,称“程甲本”,乾隆五十七年排印本称“程乙本”。程伟元擅长绘事,可能这本插图是出自他的手笔并自刻,共二十页,刀刻稍板滞,但可以看出镂版者很认真,亦有力不从心之感。程伟元对早期刻书刊本贡献很大。此外,清顺治年间旌德承助父子绘制的《秦楼月》,康熙四十年启贤堂刊本鲍氏父子摹刻《扬州梦奇传》,还有《杂剧新编》等书之插图,亦精丽动人,绘画和雕刻技巧都甚高超。

还有黄一桂、黄一绪为吴勉学刻大量医学方面图书,嘉靖年间刊本《淳安县志》、万历刊本《金华府志》,皆为黄仁钺兄弟等刻。其时徽派版画在杭州、徽州最为盛行,雕版画无不出自色人手迹,绘、刻、印刷皆绝。

徽州版画历程有四百余年,影响十分深远。直到乾、嘉、道间仍生气勃勃。徽州刻印的刊本,无论在范围、种类、数量方面,依然大大超过前代,图解、插图以及画谱、笺谱、独幅的木版年画、标单、画片之类的版画有增无减,尤其是结合当时流行的戏曲、小说刻本插图盛行,使原已衰落的人物画,又在版画艺术天地里获得发展新机,为了更好地表现复杂的内容和广阔的生活面,以适应新的社会趣味需要,就必须在绘画、雕刻和艺术形式上再进一步探索,力求创新,经过百余年的酝酿、创造,徽派版画便产生了大量丰富多采的新颖精品。

在版套印色技术方面,此时已可用多种颜色把书籍的正文、附注、批评、圈点和插图区别开来;也可用多种颜色把绘画中的人物、花鸟、山水显现出来,增加欣赏者视觉的感受力。元代至元六年(1340)无闻和尚用朱墨两色印《金刚经注》,有人说这就是我国第一次用套色方法来印书,其实那不是套色,只是以两种色彩同时涂在一块版上印出来的。明嘉靖年间用靛青印休宁赵汝慎的《春秋集传》十五卷(现藏南京图书馆),才是徽州区域用两色印刷的开始。万历以后徽州套色印刷大放异

彩,万历三十年(1602)歙县黄尚文(希周)、程起龙(伯阳)、黄应泰、黄应瑞合作刊刻的《古今女范》,从周秦到明代邹元标妻子,每人立一传,绘一图,黄尚文作传,程起龙绘图,黄应瑞等刻版,用朱墨套印,这是我国双色套版印刷的起源。到万历三十三年(1605),程君房改印《程氏墨苑》里的《天老对庭图》印出红色、黄色的凤凰和绿色的竹子,非常协调美观,全书彩色图五十幅,使用四色、五色,都是先涂颜色于版上,然后印出来,为一套而具数色。郑振铎谓:“后来诸色套印本,盖即以此变化而出。”郑氏惊喜此书为“国宝”。又说:“我国人谈彩色套版,每不知其起源于何时,得此书,则此疑可决矣。”到了万历三十四年(1606)出版的新安黄一明刻的《风流绝唱图》,又比程君房的《程氏墨苑》套印更进了一步。

休宁胡正言(字曰从)与徽州刻工汪楷等人,于天启七年(1627)在侨居南京寓所里,创制饾版法,印《十竹斋书画谱》,把彩色画稿分开各种颜色,每色一版,印刷时依次逐色套印,使花鸟虫鱼等形象,更生动逼真,把版画印刷术推向新的高峰。杨文聪(龙文)曾称赞胡正言曰:“曰从,真千古一人哉!”到崇祯十七年(1644)胡正言又印《十竹斋笺谱》,于饾版法之外,采用拱花法,即用刻好的线纹或块面版,不施颜色,而用压印方法,如同现代的钢印,使线条块面像浮雕一样凸出在笺纸上,呈现出凹凸感。这种印法,多用于行云流水、博古纹样、禽类羽毛、花草茎络,借以增强艺术的表现力。拱花法的出现,使观者叹为绝技。

徽派版画在发展过程中,涌现出大批绘画和镌刻优秀人才:黄、仇、张、项、鲍、刘、汪、郑、汤、吴、洪、程、方等姓氏都是家传户习,名手辈出的镌刻世家,他们同书画家合作共同创造出光辉的业绩。同时还有一批以铅笔为生或闲书自给的画家与民间艺人,也参加了版画艺术创作活动,通过长期的艺术实践,刻工中出现像鲍承勋父子绘、刻兼长的高手。值得一书的是徽州书画家参与刻工活动,除了丁云鹏、黄应澄、蔡冲寰外,胡曰从的业绩亦是亘古未有的。胡氏是医生,也是篆刻、书画家和诗人,他创十竹斋书肆,艰苦探索数十年,推出“饾板”与“拱花”印刷术。他与汪楷等人合作,精心制作《十竹斋书画谱》、《十竹斋笺谱》,巧妙地运用饾版与拱花二法,胡氏亲自操刀镌刻和用手捺印,筹划色彩,所刊套色印版之精美,施墨着色之雅丽,不失原画神意,再现原作的笔墨韵味,几可乱真。画谱与笺谱的问世,将徽派版画艺术推向新的高峰,奠定了中国版画创作艺术的基础。

徽派版画经历了数百年风风雨雨,至目前已发现的传世作品约五千至八千余件,当然,这决不是它丰硕成果的全部。徽派版画的发展和明代封建经济相联系的,徽商的兴起是徽刻业强大的后盾;书商的竞争,从客观上也促进了刻工队伍的兴盛。所以徽刻的兴起、昌盛是与徽商同步的。

晚清道光二十年(1840)鸦片战争以后,西方印刷机器和印刷术传入,传统刻书业急剧衰落,南京、苏州、杭州、广州等刻书中心的雕版印刷业相继淘汰。但由于徽州地处山野,新的印刷技术一时难以传入,雕版刻书仍然盛行。尤其是同治以后,徽州一些商人、学者,纷纷呼吁搜集刻印因太平天国战争而散失的先贤著述,于是光绪年间徽州刻书又掀起一个小小高潮,涌现出绩溪汪泽楼、抱吟馆、黟县李宗渭的宝文堂、裴熙堂,休宁兰田项氏,屯溪茹古堂,新安味经山房等刻铺与刻书家。其中李宗渭对访求刻印徽州先贤著述不遗余力,先后刻有罗愿、金声、汪宗沂、王有光、俞正、曹文植、吴定等人的著作,尤以所刻李英元辑校的《徐骑省集》最为精善。绩溪王子乾抱吟馆为了向当时的学校提供新学教材,先后编辑刻印了《地学》、《矿学》、《力学》、《数学》、《珠算速成课本》等新式教材,直到民国时期,徽州仍有大量的刻版书籍,其中最迟的木刻图本,要算是1949年汪廷英编修的《杜川汪氏宗谱》。

由于时代的变化,西方印刷机器传入,木版刻书业受到致命的冲击,徽派版画的发展也受到影响,可是版画的制作,毕竟不是机器所能替代的,艺术作品是社会生活与艺术家个性及艺术技巧的结晶,徽州版画业亦是随着时代的前进而发展着,因此,徽州版画传至今日,依然能保持着其鲜明的个性,显示出强劲的生命力。

A Few Words on the Art of the HuiZhou School

Zhang Guobiao

According to the history of Chinese woodcut and the history of Chinese printing, Xinan, that is Huizhou, of Anhui Province, now the modern city of Huangshan was once one of the 8 centres of block printing in China. Then Huizhou jurisdictioned 6 counties, they were Shexian, Xiuning, Yixian, Qimen, Jixi and Wuyuan. Woodblock printing shops were opened all over the 6 counties. Through the joint effort and in long practice, painters, engravers, printers and shopkeepers of Huizhou created an artistic form with a unique style and distinctive flavour of the times. In Huizhou woodcutters kept their skill within the family, and the father passed on the techniques only to his own son. Hence the skill and style remained constant and stable. Woodcut of the Huizhou School (In the following, the Hui School is used, with Hui standing for Huizhou), using single line as its chief approach, had a quality suggestive of poetry and artistic conception and decorative effect. Its cutting was fine and graceful with each line done with minute care. Elegant, lucid, lively with strong local flavour, and with a bookishness of literary men and a rustic simplicity of the populace combined, woodcut of the Hui School is a rich artistic treasury of the Chinese nation.

Collected in this book of woodcut works of the Hui School are those created by bookstore-keepers, painters, woodcutters and printers living in Huizhou proper, and those done by them outside Huizhou, and some works created by painters of other provinces who were profoundly influenced by the Hui School and their works are similar to woodcut of the Hui School in style.

The general picture of the development of woodcut of the Hui School

I. In the period of early Ming Dynasty

In early Ming Dynasty the book engraving was highly developed, with calligraphy and painting as the first priority. The diagram "Reporting Meritorious Deeds", now kept in Anhui Museum appeared in this period. In style this diagram is quite similar to the illustrations of "Mu Lian Coming to Mother's Rescue", which was engraved by the famous woodcutter Huang Ting of Quichuan, Shexian County. It bears the characteristics of early works of the Hui School. In the line-cutting it was influenced by the ink-mold engraving. The full title of the diagram is "Reporting Meritorious Deeds of Devoted Officials of the Distinguished Wei Family of Kouwu". It has 3 editions, all about the size of 2 metres long and wide, the one stored in Anhui Museum is 188cm×267cm, which was originally kept in the ancestral hall of the Shi family of Jixi. This diagram has a tremendous momentum and an imposing scene. "The Series of Drawings of Mount Huangshan" appeared in the 6th year of the Tianshun Period of the Ming Dynasty. It has another title—"The 36 Peaks". This work has 8 block-printed editions, respectively edited, or engraved or prefaced by the following:

1. Ru Ming (edited), Li Dun (prefaced);
2. Ji Wei (edited), Zhang Jie (prefaced);
3. Gong Ku (engraved), Hu Yanguo (prefaced);
4. Jiao Dongzhi (engraved), Huang Zhiwang (prefaced);
5. Wu Huazu (edited), Tang Guifang (prefaced);
6. Zeng Quanning (engraved), Fang Mian (prefaced);
7. Li Banghe (engraved);
8. Cheng Tianci (engraved)

In the 12th year of the Hongzhi Period of the Ming Dynasty appeared "The Family Tree of the Zhans of Liutang in Xiuning" (6 volumes), which was compiled by Zhan Gui, the woodcutters taking part were Huang (Wensong, Wensheng, Wenmin, Wenyu, Wenhao, Wenshi, Wenping, Wentong) and other men. They were all early cutters of the Huang family of Quichuan. The portrait painting and the printing skill were among the finest, though the line-cutting was a little bit too simplified and short of flexibility. In the year of Xinhai of the Jiajing Period (1551), "Appreciation (Continued)" came off the press. At that time calligraphy and painting cutters increased, an elegant and refined style was virtually established. According to "The Local Chronicle of the Huizhou Prefecture", engraving shops were scattered almost everywhere in the Shexian County, and engravers became very popular. Woodcut of Huizhou thus began to stand out conspicuously. Yet its status was still of no striking importance in the circle of calligraphy and painting of China. After the year of Wanli, rapid progress was made in woodcut of Huizhou, and Huizhou, overtaking Suzhou and Changzhou, became a centre of book and painting engraving in the south of the Changjiang River. In the 10th year of the Wanli Period, attractive illustrations of "New Edition of Mu Lian Coming to Mother's Rescue" appeared. Its author was very imaginative, and characters of heaven and earth, and figures of this world and the nether world in those pictures were all made so lively. The cutters Huang Lian and Huang Fang were so skillful in handling their knives, with bold and pungent approaches they made the work so full of local flavour. The style was quite different from that of later woodcutters whose works were elegant and re-

fined. That's why it received new looks from the eyes of the people. The appearance of this work became a turning point in the development of woodcut of the Hui School. Since then the bookmen and traders of ink stopped at nothing to invite famous painters, such as Ding Yunpeng, Wu Tingyu, Zheng Zhong, Wanggeng, Huang Yingcheng, Chen Banghua, Chen Hongshou, Xiao Yuncong of Huizhou, and Jian Jiang, Su Yi, Jiang Zhu, and Xue Zhuang from Zhejiang, and some noted woodcutters, to draw and engrave for them. This brought about a highly artistic skill and a unique style of the Huizhou woodcut."

I. In the Wanli Period

After the middle of the Wanli Period, woodcut of Huizhou developed more rapidly with a radical increase of cutters, and its woodcut works ranked first in the country both in quantity and in quality. The Great Four Manuals of the Huizhou Ink was printed, family trees, local chronicles, mountain—river records and painting manuals came off the press, the scope of book engraving was expanded. Large numbers of illustrations were added to the scriptures, and writing, cutting, printing and binding were superb, and the paper and ink used were of high quality. Of hundreds of woodcutters those from Shexian stood out. Their techniques used in manufacturing ink stands no doubt gave them enlightenment in wood cutting. It was obvious their craft of woodcut came out of accumulation of traditional culture.

Most of the woodcut artists gathered at Shexian, Xiuning, Wuyuan, and Jingde. The cutters of the Huang family in Qiuchuan of Shexian were the most well-known. Qiuchuan was also named Qiucun (the Qiu Village). In the years of the Hongzhi Period of the Ming Dynasty brothers of the Chou family opened xylography shops, and they engraved "the Huangdun Anthology", "The Best Writings of Huangdun", "Suzhou Prefecture Records", and "An Ode to Chibi". Later the Chou family declined, and the Huang family rose. One ancestor of the Huang family was Huang Ruigong who settled at Tandu. Huang had 3 sons. The youngest son Huang Wenbin later moved to the Chou Village. His offsprings changed the name of the Chou Village into Qiuchuan. They engaged themselves in farming at first, but from the Ming Dynasty turned to woodcut. Hence woodcutters sprang up in great numbers. Some master hands were Huang Yue, Huang Quan, Huang Xi, Huang Yikai, Huang Yibing, Huang Yingguang, Huang Yingzu, Huang Yingchao, and the earlier cutters Huang Wenjin, Huang Wenhan, Huang Wenxi, Huang Wenshan, Huang Wentong, Huang Wenda, and Huang Dazhong, Huang Shouyan, Huang Ruqing, etc. From the Ming to the Qing dynasties there emerged over 400 cutters, and they engraved about 200 books. Their skill was passed on within the family from generation to generation. Huizhou was really a home of woodcut. The famous modern painter Huang Binhong listed woodcut as one of the 4 great skills of Huizhou. The talented Huizhou woodcutters were renowned all over the south of the Changjiang River. Everyday they were so fully occupied that they couldn't attend other affairs. A saying goes, a cutting knife of Qiuchuan is better and more profitable than anything else. Cutters came best from the Huang family, and Huang family's woodcut came best from painting. After the Wanli Period their line—cutting became more elegant but still vigorous, free and meticulous in every possible way. For a long time of practice they gradually formed a unique style of the "Huipai" (the Hui School). The achievement of woodcut of the Hui School was highly spoken of by the famous modern critic Zheng Zhenduo. He thought these fine and powerful works constituted a peak in woodcut of China for a period of time. Besides above-mentioned works and other pieces, such as "The Records of Fairy Girls", "The Yangzheng Diagram", "The Scholars" also caught the

people's eye.

The Wanli Period was the heyday of the Hui School.

This prosperity of woodcut of the Hui School continued for some time after the Wanli years, and then more wonderful works came out. Some representative works are listed as follows:

"Handan Chronicles", 3 volumes, painted by Wan Wenheng, engraved by an unknown Huizhou cutter;

"Sacred Sounds of Gods", 4 volumes, painted by Ding Yunpeng, engraved by Huang Bofu;

"Pages of the Water Margin", painted by Chen Hongshou, engraved by Huang Zhaochu and Huang Junqian;

"Quietness of the Valleys", 8 volumes, engraved by Huang Guangyu;

"Affections in Colourful Verses", 12 volumes, engraved in the 4th year of the Tianqi Period;

"Record of the Peony Pavilion", 4 volumes, painted by Wang Wenheng, engraved by Wang Wenzuo and Liu Shengbo; "Yue Fu", "Secret Edition of Xi Xiang", "The Sepulchre of the Affectionate Couple", "The Water Margin", painted by Chen Hongshou, engraved by Xiang Nanzhou;

"Yichun Brocade", 6 volumes, engraved by Hong Guoliang;

"Characters of the 72 Dynasties", 40 volumes, painted by Lu Wuqing, engraved by Xiang Nanzhou and Hong Guoliang;

"Silk Pictures of Jinpingmei", engraved by Liu Yingzu, Liu Qixian, Huang Zili, Hong Guoliang and Huang Ruyao;

"Faith and Virtue of Characters in the Water Margin with Comments of Li Zhuoran", engraved by Liu Junyu;

"The Romances of the Emperor Suiyang", 8 volumes, engraved by Huang Zili;

"Embroidered Pictures of Jinpingmei", 100 chapters, engraved by Liu Yingzu, Liu Qixian, Huang Zili, Hong Guoliang and Huang Ruyao;

"Clock's Sounds at a Quiet Night", engraved by Huang Zili and Liu Qixian;

"Miscellaneous Dramas of the Flourishing Time of the Ming Dynasty", engraved by Huang Zhenru;

"Comments on the Novel Shengxiaojuan", engraved by Huang Zihé and Ye Yaohui;

"Notes to Chuci. The Diagram of Jiuge", painted by Chen Hongshou, engraved by Huang Zhaochu, and Huang Jianzhong;

"The Manual of Calligraphy and Painting of the Ten-bamboo Study",

"The Manual of Seal-cutting of the Ten-bamboo Study", painted by Hu Zhengyan, engraved by Hu Zhengyan and Wang Kai;

"The Footprints of Saints", 100 pictures;

These woodcut works are skillful in conception, perfect in modeling and characters are lively.

In the Qing Dynasty the following works were comparatively well-known:

"Mountains and Waters of Taiping"—the beautiful scenery of Wuhu, Dangu and Fanchang, painted by Xiao Yun, a famous artist of Wuhu, engraved by Tang Shang, Tang Xi and Liu Rongjin;

"Pages of Bogu", painted by Chen Hongshou, engraved by Huang Zili;

"A Dream of the Red Mansions", engraved by Cheng Weiyan who, good at painting, made great contributions to early block-printed editions.

"The Moon over Qinlou", the illustrations of "Legend of Yangzhou Dream" and "The New-edition Miscellaneous Dramas", painted and cut by Bao Chengxun father & son, both painting and cutting were exquisitely done. Besides, Huang Yigui and Huang Yixu engraved a large number of medical books for Wu Mian. The two brothers Huang Renjin and Huang Renlong engraved "The Record of the Chunan County", and "The Record of the Jinhua Prefecture". The woodcut works of the Hui School were then all the vogue in Hangzhou and Huizhou.

The artistic achievement of woodcut of Huizhou

Woodcut of Huizhou, undergoing a period of over 400 years, had a far-reaching influence. It kept its vitality at the time of the Qianlong, Jiajin and Daojian. The printed versions then greatly surpassed those of the preceding dynasty both in quantity and quality, and in the scope of expression. Diagrams, books of drawings, manuals of seal-cutting, new year pictures, tags, miniature paintings had a tremendous increase. Illustrations of novels and dramas prevailed, in which figure painting which declined for a period of time again found expression. These works perfectly expressed complicated contents, broadly reflected people's life, and met various kinds of taste and interest of the people. In the process of hundreds of years of exploration large quantities of colourful and original works came into being.

The development of the technique of chromatography made it possible to differentiate the text, notes, comments, punctuations and illustrations with various colors. Figures, flowers and birds, and mountains and waters could be better presented. In the 6th year of the Zhiyuan period of the Yuan Dynasty the monk Wen printed "The Jingang Scripture" in both red and black colors. But the real color printing in Huizhou began in the production of the 15 volumes of "Spring and Autumn Collection" by Zhao Fang of Xiuning, which was done in blue and purple colors during the Jiajing Period. After the Wanli Period color process yielded unusually brilliant results. In the 30th year of the Wanli Period Huang Shangwen, Cheng Qilong, Huang Yingtai and Huang Yingrui jointly cut and printed "Model Women of the Present and the Past" in red and black, which marked the beginning of printing of the double-color plate in our country. In the 33th year of the Wanli Period, Cheng Junfang reproduced pictures of "the Cheng Family Ink Garden", in which the phoenix was printed in red and yellow, and bamboo in green. The colorful 50 drawings looked beautiful and harmonious. Zheng Zhenduo acclaimed it as a national treasure. In the 34th year of the same period Huang Yiming of Xinan engraved his "Incomparable Intelligent Verses", in which color process was further improved.

In the 7th year of the Tianqi Period Hu Zhengyan of Xiuning and Wang Kai of Huizhou joined hands in printing "The Ten-bamboo Study's Manual of Painting". The Dou-plate method was adopted. Colors were separated, and there was one color on one plate. Hence flowers and birds, insects and fishes were made more lifelike. This brought the printing technique of woodcut to a new high. In the 17th year of the Chongzhen Period Hu Zhengyan printed "The Ten-bamboo Study's Manual of Seal-cutting". The Arch-flower method was adopted. It was very much like the modern steel seal, with which lines and blocks appeared like reliefs. This method was mainly used in

printing clouds, waters, veins and grains, feathers of beasts and birds, and stems of flowers and grass. This technique was acclaimed as unique and unsurpassable.

In the development of woodcut of the Hui School there appeared a large number of outstanding and talented painters and cutters. Apart from Bao Chengxun father & son, Hu Yuecong was especially worth mentioning. Hu was a doctor, and a master hand of seal-cutting and calligraphy, and a poet as well. His cooperation with Wang Kai and other artists led to many elegant and exquisite works. The ingenious Huizhou painters and cutters pushed the art of woodcut of the Hui School to a new peak and laid a foundation for the Chinese woodcut art creation.

Woodcut of the Hui School went through thick and thin for hundreds of years. Works that have been handed down are about 5-8,000, which are of course only part of its fruitful result. The development of woodcut of the Hui School was closely connected with the feudal economy of the Ming Dynasty. The rise of merchants of Huizhou was its powerful backing. The competition among the booksellers objectively promoted its prosperity and the training of the ranks of cutters. Therefore we can say that the woodcut developed along with the prosperity and decline of the businessmen and commerce of Huizhou.

After the Opium War which broke out in the 20th year of the Daoguang Period of the late Qing Dynasty (1840), the western printing techniques and printing machines were introduced into China. The Chinese traditional book engraving business drastically declined. The wood block printing business in such centres, as Nanjing, Suzhou, Hangzhou and Guangzhou was sifted out. As Huizhou was a remote place which kept the new printing techniques from entering, the wood block book engraving still prevailed there. Especially after the Tongzhi Period merchants and scholars of Huizhou kept on appealing for collecting the works of the late elite scattered during the Taiping Heavenly kingdom War. And this evoked another upsurge of book engraving in Huizhou. Numerous shops of book engraving and seal-cutting sprang up. The most famous ones were the Shize Tower, the Baoyin Centre of Jixi; the Baowen Hall, the Lizhao Hall of Yixian; the Xiangshi House, of Lantian of Xiuning; the Rugu House of Tunxi and Weijing Mountain House of Xinan. Engravers were also multitudinous. Of them Li Zongmei of Yixian made greatest contributions. Li successively engraved works of Luo Yuan, Jin Sheng, Wang Zongyi, Wang Youguang, Yu Zheng, Cao Wenzhi and Wu Ding. Of them "The Collected Works of Xu Qisheng" was best done. Wang Ziqian, proprietor of the Baoyin Centre of Jixi engraved many new textbooks for schools, such as "Science of Mining", "Mechanics", "Mathematics", "The Quick Method of Learning Mining". "The Quick Method of Learning Calculation by the Abacus". Many block printed books were still found in Huizhou in the time of the Republic of China. The latest woodcut book of drawings was "The Family Tree of the Wangs of Shechuan", compiled by Wang Tingying in 1949.

Along with the changes of the times and the introduction of the printing machines of the west into the area, the trade of book engraving of Huizhou suffered a telling blow, and the development of woodcut of the Hui School was also affected. Nevertheless the making of woodcut by the artist could not be substituted by the machine. An artistic work comes out of the artist's personality and his techniques. Woodcut of Huizhou has been developing along with the progress of the times. It has been handed down to the present day. Now it still keeps its striking features and great vitality.

Translated by Zhang Zuwu

圖功報良忠代朝家世流源氏石威武



《□武威石氏源流世家朝代忠良报功图》，元末明初间绩溪石氏家族刻本。宽188厘米，长267厘米，原藏徽州绩溪上旺石氏宗祠，现藏安徽省博物馆。图上虽署宋代太平兴国元年(976)四月，但据鉴定大约是明初前后徽州修谱工所为。另上海博物馆藏有两本《新安胡氏历代报功图》、《胡延庆服城都报功图》。综观以上三本，图中多处出现线条重叠，类似敦煌《千佛像》分版捺印不准造成的迹象。据说刻工有一套应万变之“谱版”，供修谱者不同需要可变换其形式，无甚特色。



《黄山图经》宋元刊本有五、六种之多，现已亡佚。明代黄山图志，除洪武刻本外，可考者还有四：天顺六年(1462)样符寺曾全宁辑刻本；万历九年(1581)邑侯李邦和辑刻本；万历十年(1582)程天锡与白岳诗合刻本；万历四十七年(1619)潘之恒刻的《黄海刊本》，这中间唯天顺本有方勉序，新安歙西槐源程孟(文宾)跋可考。该书一卷，后续一卷，附题咏一卷，首有宋嘉定改元张介序，嘉定戊辰黄之望序，图目作三十六峰，曾全宁刻。



《休宁流塘詹氏宗谱》，六卷一册。詹贵纂修，刻工：黄文嵩、文升、文旻、文显、文晟、文昊、文士、文川、文青、文通等，皆歙县虬村黄家早期刻工。该书所附詹氏祖上的乡贤肖像，绘刻印属同类书中之上品，明弘治十二年(1499)家刻。该本线条简略，稍欠灵活。还有嘉靖年间汪云鹏刊黄琬等刻图本。



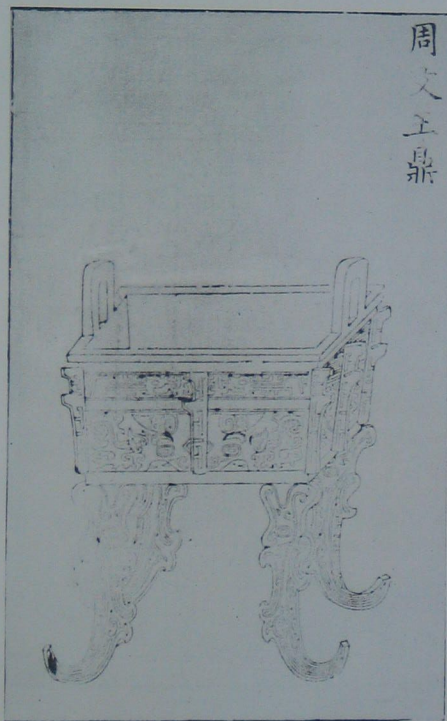
《孔子家语图集校》十一卷。明吴嘉谟撰，新都程起龙(伯阳)画，黄组刻，明万历间刊本。孔子家语书籍刻本甚多，有黄铅、黄德时刻本；乔山堂刘龙田刻上图下文本；明末德聚堂本。凡插图者，均不及此本精工。

右图《泊如斋重修考古图》，十卷，宋吕大临撰，元陈翼校对，罗更翁考订，传宋李公麟作，明丁南羽、吴左千、江耕摹图，黄德时、黄德懋刻，明万历二十七年(1599)泊如斋刊本。王立中著称此本与《博古图》同时付梓，工致绝伦，无分轩輊。本图是《商父乙鼎》。

商父乙鼎



周文王鼎



左图《泊如斋重修考古图》，三十卷，三十册，宋王黼等撰，明丁南羽(云鹏)、吴左千(廷羽)画，黄德时刻，万历十六年(1588)泊如斋刊本。斋主吴养春百昌，歙县溪南人，富商。绘画丁氏，休宁人，著名画家，吴氏，歙县人，南羽学生。刻工黄德时字汝中，歙县虬川黄氏第二十六世孙，生于1566年。本图是《周文王鼎》。