

民间·民俗·国粹

中国民间剪纸艺术

张树贤 编著



国际版

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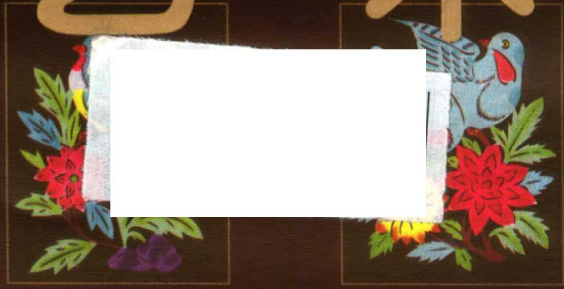
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剪纸艺术



Folk Papercuts

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Flowers in full bloom. Gu Yuan ex-President of the Central Academy of Fine Arts

Dexterity lies concealed in clumsiness; the simplest picture is the most difficult to paint.

Zhang Ding Ex-President of the Central Institute of Arts and Crafts

中國民間剪紙百卷

藏

巧

于

怨

圓

難

于

易

九六年春
袁定山行



一剪之巧

陈叔亮

母体艺术

靳之林

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民间剪纸，乡土情怀——林曦明——（中国剪纸学会名誉会长）

Wonders of a cut. Chen Shuliang former Vice President of the Central Institute of Arts and Crafts

Mother Art. Jin Zhilin Professor of the Central Academy of Fine Arts

The skilful cuttings of this human world excel the beautiful flowers of early spring. Zhang Daoyi Professor of Nanjing Art Academy

Folk papercuts express thoughts and feelings on one's native soil. Lin Ximing honorary President of China Papercuts Research Association

民間剪紙
鄉土情懷

曉田題



巧剪人間樣
勝似二月春

李一



中国民间剪纸分布图

THE ART OF CHINESE FOLK PAPER CUTS

○ 主要产地



新疆维吾尔自治区

甘肃

青海

西藏自治区

四川

○昆明

云南



黑龙江

○海伦

吉林

内蒙古自治区

○丰宁

○承德



北京

○蔚县

○天津

○蓬莱

○牟平

○黄县

○招远

○掖县

○惠民

○夏津

○济南

○诸城

○临沂

山西

宁夏回族自治区

○延安

陕西

○凤翔

○洛阳

河南

○阜阳

安徽

○扬州

○南京

○南通

○金坛

○上海

湖北

○武汉

浙江

○浦江

○永康

○东阳

○温州

○平阳

湖南

○洞庭湖

江西

贵州

○贵阳

○台江

福建

○福州

○泉州

○厦门

○漳州

○台湾

广东

○佛山

○汕头

广西壮族自治区

○南宁

○海南岛



序

民间美术作为一门新的学科，研究之风正在兴起；剪纸作为民间美术的基础品种，对其研究就更为重视。近些年，不少画家向民间美术借鉴，创作了许多新奇而有特色的作品，不少省、市、地区对民间剪纸有计划地开发、整理，取得辉煌成绩，这对继承传统、发展现代剪纸创造了一个极为有利的条件。

民间剪纸作为一个古老而富于传统的美术式样，千百年来一直结合各地的习俗和民众的愿望而进入千家万户，成为最普及最富人民性的艺术品种。它寄托着人民的爱和恨，抒发着生产者的情与美，伴随着喜庆节日出现在门窗、墙壁、橱柜、灯笼上，同时也与刺绣、印染、金银器、陶瓷装饰、木工雕花、建筑彩画以及现代农民画发生着密切的联系，是多种民间美术的造型基础。在古代装饰纹样史上，曾牵动和影响我国历代民间工艺的装饰风格，又是民间图案的基本造型手段。其用途、流传之广，作者之多，产量之大，是任何绘画品种难以比拟的。

剪纸有自己的发展历程，存在着各种流派和风格特点，有自己的艺术语言和比较成熟的表现方法，上千年的实践和经验积累足以证明这一点。剪纸以质朴、清新、纯真而动人，以情真意切和洗炼而为人称道，其放任不羁的表现和稚拙原始趣味就更为推崇。

剪纸是一种比较典型的平面镂花艺术，通过剪、刻，一切形象均在玲珑剔透的形式中塑造和展现，虚实相生，黑白分明；同时构思又富于想象，造型有大幅度的夸张变形，装饰手法更随意而合乎自然，洋溢着浓厚的浪漫气息和装饰性。对表现某些抒情的和歌颂性的题材很有优越性。

剪纸艺术很有发展前途，作为一种优秀的民间文化必须发扬，作为一种新型的美术表现形式，也必须大力加以开拓。它毕竟能给人多方面的视觉感受。民间流传的民俗剪纸，为生产者所创造、利用；今天又有许多画家和美术工作者介入剪纸创作，就形成了一个文人、生产者并存而又相结合的庞大创作群，既要继续发展民俗剪纸，又要发挥文人剪纸的特长，使我国剪纸出现一个前所未有的兴盛局面。

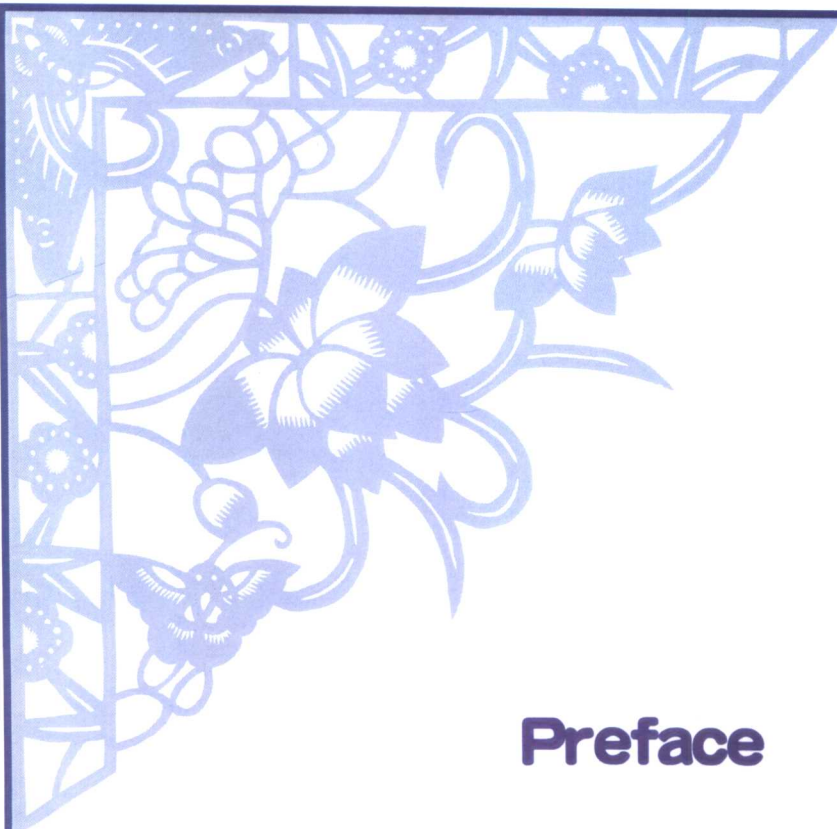
但民俗剪纸的表现方法与科学画论是背道而驰的,它不遵循透视学近大远小的法则,不受解剖学结构和比例关系的制约,也不追求自然色光的真实感。农家妇女,在生活感受和感情的驱使下,直觉、意念和想象在创作中发挥着主导作用,她们怎么想就怎么画,认为怎么美就怎么表现,似乎完全出于“无法”,但也正是在这种“无法”的感情释放中却充分流露出浓烈的原始趣味和稚拙美感,让人感到质朴、清新、放纵、纯真,为此才更有装饰性和浪漫性,应该说这也是一种表现形式,并在科学作画的美术天地里存在下去,且占有一定位置。

民间剪纸在其漫长的岁月里成功地将原始形式与象征寓意的内容相结合,揭示过神秘的令人遐想的意境,但今天文人发展起来的现代剪纸转向了反映现实生活的主题创作,如何使形式与内容达到新的统一,如何继承与发展,过去那些既成的表现方法,哪些可继续沿用,哪些需再创造,就不是简单的一句话,必须在实践中加以验证。昔日的水平再高只能说明过去,不能代表今天,既不是“高不可攀”、“不可企及”,更不是不能再发展。回顾历史,一切研究、总结和分析都是为着更新。剪纸界广大作者和国内外人士最关注的一个问题,是如何继往开来和解决创新中的问题而攀上一个新的高峰,张树贤先生编的这本书,根据他自身的实践体会和经验,从理论上阐述了我国剪纸的发源、流传、风格特点和技法,有自己的观点和发挥,同时在图版上既搜集了不少全国各地民间剪纸的精品,又侧重选用了许多带有明显创新意识的新剪纸,如果我的判断无误的话,那将是预示着我国剪纸民族化现代化的发展方向。

衷心祝愿这本专著的问世!无论对艺术实践家、广大剪纸爱好者,或者理论工作者,都提供了一本可读有益的书,期望它能给人更多的启发。

仇凤皋

注:仇凤皋先生为天津美术学院教授,中国剪纸学会会长,《剪纸艺术报》主编。是中国剪纸学会的主要创始人。



Preface

The study of folk arts is a new science. The art of papercutting attracts ever-increasing attention. In recent years the work to summarize folk papercuts has begun in many places in China, and a large number of rare papercuts have been collected. Particularly in the regions on the middle and lower reaches of the Yellow River, great achievements have been made in this respect.

Papercutting, a traditional form of folk art, which has been around for several thousand years, is most popular and loved by Chinese people. During festivals, weddings or on other happy occasions, people would put up colorful papercuts to decorate windows, lanterns, gift wrappings and ceilings. They also use papercuts in embroidery, wood-carving, dyeing, architecture, porcelain, trade marks and the packing of goods. No other form of art can be compared with papercuts in terms of popularity, the number of producers and quantity. Historically, it has exerted a great influence on the decorative features of many other art forms. It can be said that papercuts are the foundation of Chinese design.

Noted for their beautiful, simple forms, papercuts express people's love for life, their ideals, longing for happiness, and embody their aesthetic feelings and concepts. The immortal papercuts, to some extent, are an accomplishment of Chinese peasants without the use of a written language.

Folk papercuts have their own artistic characteristics and artistic language, portraying images through exquisitely wrought forms. They have a novel and unrestricted composition, exaggerated and romantic shape and decorative style. Their vigorous knife-work, bright color and unique presentation differ from other artistic creations.

A short poem does not mean a bad poem; a good painting is not determined by its size; large flowers are not all beautiful; flowers that are small do not necessarily mean that they do not have a pleasing fragrance. Papercuts, though small in size, should not be looked down upon or belittled. They have their own unique functions and characteristics and fill their own special niche in the world of art.



Folk papercuts and how they enrich modern painting have become a subject that has interested specialists and scholars from around the world. In the literary field, writers have studied and expounded on folk literature for many years, but folk papercutting is still a new theme in the art fields.

Chinese folk papercuts, a product of a small-scale peasant economy, originated in the slave society and took shape in the feudal society. Today, they have been given a new meaning and put to new ways of use. How folk papercuts bring forth something new is a question of great significance, which we must endeavor to solve in our generation.

Mr. Zhang Shuxian has been engaged in the distribution of foreign publications and the study of papercuts for many years. In the past few years he has accumulated a great deal of data concerning papercuts, from which he has selected the most beautiful and, after having made a systematic investigation of papercuts in various parts of the country, compiled this book. In a general way he explains the history, development, style, characteristics and techniques of Chinese papercutting. With rich contents and clear-cut points of view, the book provides rare materials and a theoretical basis for the study of Chinese folk papercuts and New Papercuts.

I sincerely congratulate Zhang Shuxian on the publication of this book and hope it will benefit its readers.

by Professor Zhang Fenggao^①

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丰宁民间传统剪纸



丰宁地处河北省北部的燕山深处，丰宁剪纸传世作品非常丰富，目前能收集到的清代末年保留下来的作品，就已有相当高超的技艺。

长期以来，山区人民把剪纸广泛运用于生活，和当地的民俗紧密地结合在一起。我到当地采集作品正遇农历五月初一，见到家家户户的门上都贴着葫芦图案的剪纸（见彩图），颇觉新奇，后来听一位老大娘讲，这是当地的一种风俗民情，其中还有一个动人的民间故事：传说古代八仙之一的吕洞宾，在一村上卖油，买者自付自取，村人来打油都是多取油，少付钱。一少年亦是，回家后母亲责其贪心，令他把多取的油退回，并前去赔礼，吕洞宾感其诚实，告诉他：“五月初一，将有天难降于此地，你在家中挂一葫芦，自可安然。”他母亲心地善良，又转告村民，许多人家都挂上了葫芦。五月初一，一场山洪果然卷走了没有挂葫芦的人家，而挂葫芦的人家却安然无恙。从此，便留下这一习俗。

我还听到另外一种说法：五月初一这一天药王爷下凡，见到人间毒虫横行，瘟疫四起，他就把自己的神药葫芦挂在一家门上，灭虫收瘟，普救众生。后来，民间艺人用剪纸葫芦贴在家家户户的门上以保平安。这些美丽动人的传说体现了民间剪纸同实际生活的联系，塞北的五月初，正是春末夏初，百虫复苏，也是各种瘟疫易发的时候，通过神话传说，看到门上的剪纸，使人联想的是劳动人民灭虫除害，追求美好平安生活的愿望。

除此之外，丰宁的民间剪纸作品中还有许多是关于优美的民间神话故事。如《霸王出世》（见图），母虎正用奶汁哺育幼年的霸王，小虎知趣地躲在母虎背上，自然界中凶猛的百兽之王在艺人的剪刀之下却变成了慈祥的母亲。

丰宁民间剪纸的另一大特点是紧紧地和现实生活结合在一起。当地村民的房子顶棚许多是用秫秸做架，用白纸裱面，装饰房间主要是靠剪纸，特别是每当新春或布置新房时，整个房间用剪纸糊得琳琅满目。冬天房内生火炉，为了使室内外的空气对流，有的在“顶棚花”上掏空，有的在“窗花”上用香火烧透，以使空气流通。在当地，将这类剪纸叫作“气眼”（见图）。除此以外，挂签也是在当地比较流行的实用剪纸，家家户户喜欢将它贴在门楣上，与两边的对联相配套，以此来点缀节日的气氛。

这一类剪纸作品主要考虑实用效果，基本上以单色为主。制作较为精细的有“花字剪纸”（见彩图），他们把中国书法作品与剪纸有机地结合起来，图案上用花卉、人物或动物相配。在剪刻时，艺人们利用阳刻和阴刻技法，粗细大小参差变化，精细而不杂乱，花字保留原书法艺术的风韵，相辅相成，别具一格。

和其它地方的剪纸相比，丰宁民间剪纸在“锯齿”技法上显得劈毛细长一些。一般采用阳刻（剪）为主，阴刻（剪）为辅。以剪为主，以刻为辅。

Fengning papercuts in Hebei Province.

Fengning County is hidden in the depths of the Yanshan Mountains in northern Hebei Province. Local papercuts have been popular among country folks for many generations. Works made during the late Qing Dynasty are excellent examples of superb craftsmanship.

Mountain people have used papercuts widely in their daily life for a long time in combination with other local crafts. I happened to be there collecting papercuts on the first day of the fifth lunar month and was surprised to see gourd-patterned papercuts (Fig. 31) on all the doors of the houses. People at the county cultural center told me that this folk custom was related to a very moving folk tale. The story goes: Lu Dongbin, one of the Eight Immortals, sold oil in a village. Since the buyers measured the oil themselves when they got home they would take more oil than they should. A young lad did the same, but was scolded by his mother for his avarice. The mother sent him to return the extra oil and make an apology. Moved by his honesty, Lu Dongbin told him that a disaster would occur on the first day of the fifth month, but he could survive by hanging a gourd on his door. His kind mother passed the warning among villagers. That day mountain torrents swept away all the houses that had not hung gourds on the door. The custom has remained. But instead of real gourds, the villagers put gourd-patterned papercuts on the door.

But I got another story from a woman. It says that the third solar term fell in the early fifth month and many more insects were active, causing seasonal febrile diseases to break out. On the first day of the fifth month God of Medicine came down from heaven, and seeing the insects and the diseases running rampant, he hung his medicine gourd on the door of a house to wipe out the insects and eradicate the diseases. To this day folk craftsmen still paste gourd papercuts on doors in honor of this tradition.

No matter which story you prefer, these beautiful folk legends show the connection between papercuts and people's life. Early fifth lunar month in the area north of the Great Wall is late spring or early summer, when insects hatch and diseases break out easily. The papercuts on the doors remind people of guarding against diseases.

Many Fengning papercuts are about folk tales and legends. A papercut "The Conqueror Coming Into the World" (Fig. 32) depicts a mother tiger sucking a baby warrior while a well-behaved young tiger hiding behind its mother. Under the artist's scissors the ferocious king of beasts becomes a loving mother.

Another feature of Fengning papercuts is that they are closely linked with real life. Ceilings of local houses are framed with corn or sorghum stalks and pasted over with white paper. Papercuts are the main decoration for them. During Spring Festival and at wedding ceremonies in particular the rooms are filled with beautiful papercuts. In winter when a stove is placed in the room, some people hollow out the white ceiling paper to allow the air inside to circulate and adhere ornamental papercuts to the edge of the hole. These papercuts are called "air draughts" (Plate 33).

Hanging papercuts are also a popular type of decoration. People like to put them over doors, forming a complete set with gatepost couplets to enhance a happy festive atmosphere. This kind of papercuts are usually rough and simple in monochromatic paper. Another kind of papercuts—window decoration—are more meticulous since they are mainly for appreciation. The cutters make them more carefully and design richer patterns. The common ones are "flower and calligraphy cuts" (see plates). Most of the designs are flowers, human figures or animals. Artists apply positive and negative engraving techniques. As a result this kind of papercuts look more elaborate, retaining a calligraphic style.

Windows of local houses are square. Artists often cut round papercuts for decoration in order to give them a sense of variation (see plates). Compared with papercuts in other regions, Fengning papercuts have narrower and longer "saw-teeth" and mainly use positive engraving with negative engraving as complement. They are cut primarily with scissors, and have one dominant color. Black and grey colors are never used as local people regard them as inauspicious.





