



高密民间艺术精品选

张灯



ELABORATE WORKS OF GAO MI FOLK ARTS



亚太国际出版有限公司

高密民間藝術精品選

張行

Elaborate Works Collection of Gao Mi Folk Art

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《高密民間藝術精品選》

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序

我對高密的民間藝術可以說是“一見鐘情”。1983年2月，“山東省民間工藝展”在中國美術館展出，高密的展品一下子就吸引了我。展覽會上沒看够，當年我就到高密去走了一趟。短短幾天，雖是“走馬看花”，給我感慨不小。那時，在文化館的展廳裏，正在籌備民間風俗展覽，陳列着豐富的民間美術品；老藝人們在工作室裏，畫的畫，印的印，忙個不停；剪紙小組的老少成員們，各顯其能，剪個不停；分工保管的同志正在整理倉庫，裏面堆滿了收集來的民藝品。我在和文化館同志們談話中了解到：高密的民間美術在十年浩劫期間，和其他地方一樣，遭受了極大的破壞，很多珍品幾乎絕迹。黨的十一屆三中全會後，高密的工農業生產和全國一樣，形勢越來越好，群眾的收入成倍增加，他們真想把多年對民間藝術的摯愛心情一下子表達出來。縣領導察民意，順民心，大力組織了春節文化活動，舞龍燈、放烟火、辦燈會……一下子“什麼民間藝術都出來了”。農村大變了，民間藝術開始復蘇了。

1983年春，中共高密縣委又作出決定，成立“搶救民間美術領導小組”，撥了專款，使收集工作又跨出了新的一步。縣文化館在縣委、縣政府和文化局領導的支持下，組織專人尋訪了幾十位老藝人，舉辦了多期剪紙學習班，收集了大量民間藝術品，新印、新畫、新制了許多年不見的民藝品。

第二年（1984）6月，高密縣在首都博物館舉辦了“高密民間美術展覽”。當時，展品有1200多件，二十多個品種，給人的印象是特色強，水平高，尤以撲灰畫、半印半畫、剪紙和聶家莊泥塑更引人注目。一個縣來北京舉辦有相當規模的民間藝術展覽，在當時還是第一次，展覽引起了國內外觀眾的濃厚興趣，好評如潮。當年高密縣委書記趙鳳池同志在審定該展時就說：“看了展覽，我感到好像高了半截”。我體會這話不是自大而是自豪，是作為一個中國人的自豪。

高密，早在1980年就經國務院批准為對外開放縣；1992年被評為“中國百强縣”；1994年經國務院批准撤縣建市。隨着高密經濟的發展，民間藝術工作也邁出了新的步伐。1994年7月，“濰坊高密民間藝術展”在國際名城香港展出。當地各大報紙發了報道，作了介紹，取得了成功。同年8月，又承辦了“中國工藝美術學會民間工藝美術委員會第十一屆年會”，全國民間工藝專家和海外學者教授雲集高密，對民間藝術國內外交流作出了貢獻。1997年1月，“高密民間藝術館”正式建立，向國內外開設了一個介紹高密民間藝術的固定窗口。好事連連，喜訊頻傳。在此先後，高密被文化部命名為“中國民間藝術之鄉”；被山東省委、省政府授予“山東省社會文化先進縣”稱號；1997年高密剪紙能手齊秀花的作品《金牛奮蹄》上了牛年生肖郵票。這一切，是由于歷屆高密縣（市）黨政領導對民間藝術的重視，更少不了文化部門的同志們和新老藝人們杰出的努力。

高密歷史悠久，人文淵藪。境內已發現的文化遺址有二十餘處，其中龍山文化遺址（公元前2500—前2000年）有九處，出土文物近4000件。高密在春秋時期曾稱夷維，秦、漢時為高密，歷朝因之至今。春秋時期齊國名相晏嬰（公元前？—公元前500年），東漢經學大師鄭玄（公元127—200年），清代名臣、書法大家劉墉（公元1719—1804年），都是高密人。如今在峽山水庫岸畔，尚有省重點文物保護單位“鄭公（玄）祠”。

高密歷史文化遺存深厚，民間藝術豐富。可是古籍上對民間藝術的記述甚少。如以撲灰畫、剪紙和泥塑來說，傳說都已有數百年歷史，而在康熙四十九年（1710）、乾隆十九年（1754）、光緒二十二年（1876）三種刻本《高密縣志》上，均未提及。這反映了當時撰寫縣志的達官鄉紳，文人墨客們對人民創造的民間藝術的輕視。民間藝術也祇有在人民當家作主的今天，才得以弘揚。

撲灰畫，據藝人們口頭傳說，又參照有的家譜推算，大約已有四、五百年歷史。聽說，在明代末年，高密的公婆廟、沙嶺子、棉花屯等村已有撲灰畫生產。到清代中葉，進入了興盛時期，全縣有三十多個村莊生產。

撲灰畫是用類似國畫寫意方法畫的民間手繪彩畫。其“裝裱”也模擬國畫的挂軸。一位搞過收集和研究的老同志說：“它出生于寫意國畫”。我看這話是有道理的。我曾見過一組全用水墨畫成的古舊撲灰畫“花卉四條屏”，它有點像國畫，但絕然不是國畫，而有獨特的民間風味，豪放而雅致，自成一格，韵味極妙。撲灰畫大多是色彩艷麗的彩繪，它不單是用于過年過節的年畫，也可以四時懸挂欣賞，看來它的誕生是起于農家美化家居的需要。它所以稱撲灰畫，是藝人們用柳條燒炭畫粉稿，一次炭粉稿可以撲五張正稿，然後彩繪。這是由于批量生產的需要，撲稿省時省工，規格一致。撲灰畫大量繪制，熟能生巧。它造型拙樸，筆法流暢，狂塗細描，粗中有細，色彩強烈明快，題材喜慶吉祥，因而長期受到老百姓的歡迎。

到清代道光年間（1821—1850），王家城子、李家莊等村藝人們在撲灰畫的基礎上，參照了天津楊柳青年畫印畫結合的方法，用木刻板印刷黑綫半成品，代替撲灰起稿，提高了出畫效率。由此產生了一個新的品種——半印半畫。半印半畫不同于撲灰畫，也不同于楊柳青年畫，而有其獨有的藝術趣味，獨到的藝術成就。

剪紙，也是高密的一種突出的民間藝術品。剪紙、剪紙，剪的是紙。紙是我國古代的四大發明之一，早在西漢時期（公元前206—公元24年）就已有紙。我國人民勤勞智慧，早就創造了剪紙藝術。1959年在新疆吐魯番高昌遺址出土了北朝時期（公元386—581年）的五幅團花圖案剪紙，其中有《對馬》和《對猴》各一幅，這是現存的最古老的剪紙實物。千百年來，剪紙藝術遍及了全國大地。高密剪紙起源于何時，雖已不可考，可是它以高超的造詣向世人表明，它具有悠久的歷史。

高密剪紙是祖國剪紙百花園中的一朵鮮花，它有它自己的美。高密的婦女們以淳樸的審美情趣，用一把剪刀自由馳騁，隨意游弋，剪出了她們心裏的花。在五谷莊稼、生肖胖娃、豬馬牛羊、鷄犬鵝鴨、牡丹鴛鴦、白蛇西廂等等作品，寄托了作者和人們的美好願望。她們用陰剪和陽剪手法，巧用黑塊和細綫，善使鋸齒紋和光滑面，有定規而不拘束，剪出了粗獷而精巧，簡約而不單調，質樸而靈秀，生動又傳神的藝術效果。剪紙出自農家，剪紙常伴農家，說要就有，說來就來。平日裏，一有壽誕添丁，婚嫁喜慶，有了剪紙，喜氣洋洋。一到逢年過節，更是農家剪紙巧手們大顯身手的日子。那時節，農家的門楣上、窗戶上、衣櫃上、箱子上、炕（床）頭上、頂棚上、碗櫥上、禮食上、糧囤上、農具上、連圈牲口的厩舍裏……到處都是剪紙，剪紙之花開遍了農村家家户户，呈現出一派農家無處不飛花的景象。早春時節，戶外瑞雪兆豐年，銀裝素裹和室內紅花怒放，春意盎然，組成了一幅農村節日的良辰美景。

十年動亂中，高密剪紙也遭到了摧殘。可是民間剪紙，扎根大地，生命頑強。“四人幫”粉碎後，春天來臨，文化館下鄉收集，婦女們重又拿起剪刀，老人們獻出了珍藏的老樣，新手們繼承發揚，剪紙之花重又散發出濃鬱的芳香。如今，高密剪紙早已出村晉京，扎根本鄉，走向全國，涉足海外，四海知名了。

聶家莊泥塑的老家，在高密姜莊鎮東聶家莊、西聶家莊和高家莊三個村，藝人大多姓聶，所以通稱“聶家莊泥塑”。從見過的聶氏家譜推算和老藝人回憶傳聞，他們的先輩是在明代（公元1368—1644年）初年，從河北泊鎮遷移來此定居的。老藝人們說：大約在明代隆慶年間（公元1567—1572年），莊裏人因生活艱難，做起“鍋子花”來，用于出門乞討時帶着換幾片白薯幹吃。“鍋子花”是一個不加任何粉飾的泥坨，形似一口覆扣的鐵鍋，因之得名。泥坨腔內裝有火藥，上面留有細眼，下面安有點火引綫，用于春節期間晚上點燃“放花”觀賞。後來逐漸有所改進，有了幾個品種，開始稍加

粉飾，形象簡略，色彩簡單。有的做成粗略的坐娃形，放花以後，孩子們還可以玩，這是“鍋子花”的後期。據說到了清代乾隆年間，“鍋子花”已發展為泥娃娃、泥獅、泥虎、泥鷄、泥馬……，形成了泥塑。這是口頭傳說，聽者也祇能聽個大概。

聶家莊泥塑為了適應農村市場需要，擴大銷售，不斷改進，不斷創新，積極向多方面發展，逐漸形成了形、色、聲、動四大特點。形，是因題材廣泛，形象多樣，造型優美；色，是色彩鮮艷，艷而不俗；聲，是有哨有“鼓”，能叫能響；動，是設計巧妙，動作有趣。比如說，廣受人們歡迎的“叫虎”，形象美麗，威武可親，看到它的虎頭模樣，就會使人聯想起戴了虎頭帽的胖娃娃，它的腰部粘有一圈軟皮，體腔內裝有葦哨，拉合它身軀的前後兩部分，就會發出“虎叫”。又如，既可作為擺設，又可作為玩具的大、小“座獅”，色彩鮮明強烈，它以大紫、桃紅、大紅、大黃、大白、大黑和諧組合，其中大紫、桃紅在別地民間玩具中是很少用的，它明顯地是借鑒了當地的民間年畫色彩，突出了自己的色彩風格，再加上描金、敷膠，取得了堂皇富麗的效果。能動的玩具，如身有紙“鼓”，手搖能“叭噠、叭噠”響的“叭噠孩”，腰部有軟皮，腹內有葦哨，搖之能響的“母子猴”（又稱“搖猴”）。最有趣的是“盒子孩”，一個有哨的小泥娃，連着盒底的彈簧，關在盒子裏，當你一打開盒蓋，小泥娃就會蹦出來叫一聲“哇”！

聶家莊泥塑最興盛時期有過多少品種，現在是很難算清了。在遭受“文革”摧殘後，經文化館的同志們挖掘搶救，重又復生的有七十餘種。

現在，聶家莊泥塑和撲灰畫、剪紙，都成了國內外人們人見人愛的民間藝術品。高密市政府已將這一“家珍”，列為國際交往中的贈送禮品。高密的同志自豪地將撲灰畫、剪紙和泥塑稱為“高密三絕”。不過，高密是個民間藝術寶庫。“三絕”之外還有不少好東西，如：手繪風箏、半印半畫、木版年畫、土布印花、饅饅磕子等等，其中也有不少“絕妙”之作。當然，民間藝術是群眾創作，作者眾多，藝人有老有少，手藝有高有低，作品水平自然參差不齊。

以“三絕”為代表的高密民間藝術品，早已進入了國家美術殿堂，并被收藏；上了電視和電臺，又出了郵票；還飄洋過海，在海外獻藝、展出、交流，以它獨有的鄉土藝術魅力，在國際上贏得了榮譽。這一切，都是空前的記錄。和在舊時被看成“粗俗東西”相比，確實是天淵之別。

現在，高密市委、市政府決定市文化局編印出版這本畫冊，這又是高密民間藝術的喜事。我祝畫冊選好、編好、照好、印好、出好，“五好臨門”。



一九九九年六月于北京

Preface

I fallen in love with folk art of Gao Mi at the first sight when I saw those items on display in "Folk Artwork Exhibition of Shan Dong Province", which was held at China Art Gallery in February 1983. I went to Gao Mi the same year because I was eager to see more. In spite of short time and only gained a superficial understanding through cursory observation, I was touched deeply by all of what I saw. Then, in the exhibition hall of the county's cultural center, plenty of folk artworks were presented and people were busy preparing for a folk-custom exhibition. Skilled handicraftsmen were drawing and printing in the workroom; all members of paper-cut group were working with their own particular skill; warehouse operator was packing up the warehouse which was full of collected folk artworks. I got some idea from the conversation with the comrades of the cultural center: The folk artworks were badly destroyed during the "ten years of catastrophe" and a lot of precious artworks were lost, which is the same status as in other places. With the convene of 11th session third plenary meeting of CCP, industrial production and agricultural production increased in Gao Mi. People's income increased by times and they had great happiness in heart which need to be expressed out eagerly. Seeing this, and trying to do something with people's will, officials of the county organized Spring Festival Activity, Dragon Lantern Dance, and Fireworks Show, Lantern Show to celebrate -- too many kinds of folk art came out at the same time. Rural area has changed a lot and folk art has been awakened at one stroke.

In the spring of 1983, Gao Mi county committee decided to establish a "leader group for rescuing folk art" and appropriated special funds for artwork collection, which made collection work stride a new step. Supported by the county's part committee and the government, officials of the cultural bureau, the cultural center organized to visit dozens of veteran handicraftsmen and conducted quite many paper-cut training classes. At the same time, they collected plenty of folk artworks and printed, drawn and re-made a lot of folk artworks which hadn't been seen for many years.

In July of the next year (1984), Gao Mi County held "Gao Mi Folk Art Exhibition" in Beijing Museum. There were over 1,200 pieces of artworks and over 20 kinds on display, which expressed visitors with its high characteristics and high level of skill. The most attracting items were the Flapped Ash Drawing, Half Printing Half Drawing, Paper-cut and Nie Jia Zhuang Clay Sculpture. That a county held a large-scaled folk art exhibition in Beijing was the flash-news at that time. The exhibition attracted strong interest of visitors both from domestic and abroad, flood of good comments was received. At the same year, official of Gao Mi county, Mr. Zhao Feng Chi said, "After attending the exhibition, I feel I become much higher than before." when he examined and approved the exhibition. I think what he said is not arrogance, but proud, a kind of proud to be a Chinese. Gao Mi was approved to be an open county by State Department in 1980 and was selected as one of the "China One Hundred Prosperous County" in 1992; in 1994, it was approved to be upgraded to a city for a county. With the development of economy, the folk art in Gao Mi also stripped forward a new step. "Wei Fang Gao Mi Folk Art Exhibition" was held in world famous city--Hong Kong in July 1994. Almost all local papers made reports and introduction of it and it got a great success. In August of the same year, "The 11th Annual Meeting of Folk Art Committee of China Industrial Arts" was held by the city. Folk arts specialists from all over the country, professionals from abroad gathered together in Gao Mi, which made contribution for intercommunication of folk arts at home and abroad. "Gao Mi Folk Arts Gallery" was established formally in January 1997 and it was a settled window for Gao Mi folk arts introduction. Good news is coming one by one. Culture Department nominated Gao Mi "Hometown of China Folk Arts"; "Cultural Advanced County of Shan Dong Province" is from Shan Dong Provincial Party Committee and government. Skilled paper-cutter Qi Xiu Hua's work, "Golden Cattle" was printed on stamps of cattle year....All of these are resulted from the recognition to folk arts of officials of Gao Mi government, as well as the great efforts made by comrades inside and outside cultural department, and by veteran / new handicraftsmen.

Gao Mi has a long history and many historic scenes. Over 20 cultural relics were found here, in which there are 9 Long Shan cultural relics (BC2500-BC2000) with nearly 4000 pieces of unearthed treasures. Gao Mi was ever called Yi Wei in Spring and Autumn Age and was named Gao Mi in Qing and Han Dynasty and till now. The famous prime minister YanYing (BC. ? -BC500) in Spring and Autumn Age, master Zheng Xuan in East Han, famous minister and great calligraphist

Liu Yong in Qing dynasty were all born in Gao Mi. There is still a "Zheng Gong Temple" on the bank of Xia Shareservoir, which is provincial pivot protect relics.

Gao Mi has profound culture heritage and abundant folk artworks. But old books said little about it. For example, it is said Flapped ash drawing, paper-cut and clay sculpture have several centuries of history, but the "Gao Mi County Annals" of Kang Xi 49(1710), Qi Long 19(1754) and Guang Xu 22(1876) versions mentions nothing about it. This reflects the potentates, the squires and the bookmen who wrote the county annals looked down upon the folk art created by work people. The folk art can be developed in a large scale only in today when the people become the master of the country.

According to the nuncupation of handicraftsmen and reference of family trees, flapped ash drawing has four or five hundred years of history. It is said that Gong Po Miao, Sha Ling Zi, Mian Hua Tun had flapped ash drawing works in the last years of Ming dynasty. It became prosperous in middle Qing dynasty and over 30 villages in the county were producing it all. Flapped ash drawing is a kind of folk freehand drawing similar to Chinese traditional painting and its mount and decoration also simulates Chinese traditional painting. A comrade involved in collecting and learning of flapped ash drawing said, "it was born with enjoyable Chinese traditional painting." I think it is reasonable. I ever saw a group of old flapped ash drawing named "Four Screen Bars of Flowers" drawn with ink, which seems to be China traditional painting, but it is definitely not. It has unique folk style, bold, unconstrained and elegant with lingering charm. Most of the flapped ash drawings are flamboyant colored paintings, which are not only used as New Year picture, but also can be hanged to appreciate the full seasons. It seems to be born with the requirement of beautification of home. The reason that it is called "flapped ash drawing" is: handicraftsmen use osier to burn carbon and draw power sketch. One carbon power sketch can flap to five formal drawing to be color painted. For the need for batch production, flap drawing saves time and labor, and all copies' specifications are the same. Practice makes perfect. If you draw a lot of flapped ash drawing, you will be very skilled of drawing it. It's austere in pattern, smooth in the tip of writing brush, violent drawing and elegant painting mixed in one drawing, with strong colors and joyful and propitious subject, so became very popular among common peoples. In Dao Guang period of Qing dynasty (1821-1850), handicraftsmen in Wang Jia Village and Li Jia village began to print black lined semi-product with woodcut on the basis of flapped ash drawing and reference of combination of printing and drawing in Tian Jin city's Yang Liu Qing Spring Festival drawing. Flapped carbon sketch was replaced and the production efficiency was improved. Therefore, a new type named "half printing half drawing" came into being. It is not the same as flapped ash drawing or Yang Liu Qing Spring Festival drawing, it has its own unique artistic interest and particular artistic achievement.

Paper-cut is another outstanding folk art of Gao Mi, which means to cut the paper. Paper is one of the four great inventions in ancient China and it came into being in West Han dynasty (BC206-AD24). Intelligent Chinese created the paper-cut art in very early age. Five pieces of flower pattern paper-cut of Bei Chao period was excavated in Tu Lu Fan, Xin Jiang in 1959, including which is a "pair of horse" and a "pair of monkey". This the most antiquated paper-cut relics remains today. There is no information about the exact time of paper-cut's beginning in Gao Mi, but it indicates with its superior accomplishments that it has a long history.

As one of the flowers in the garden of our country's paper-cut art, Gao Mi paper-cut has its own beauty. Women in Gao Mi use scissors to cut the flowers in their heart. The works such as "the five cereals", "cherub", "pig, horse, cattle and sheep", "hen, dog, goose and duck", "peony and mandarin duck" and "white snake and west house"(came from traditional love stories of China) express the good will of the people. They use positive cut and negative cut, black block and thin lines, saw-teeth face and glaze, obey the rule but not to be constrained. They cut rugged but elegant, simple but not bald, unvarnished but delicately beautiful, dramatic and vivid artistic effect. Paper-cut was born in farmhouses and was always accompanies them. In ordinary days, when it's somebody's birthday or a baby is given birth, or there is a marriage celebration, paper-cut will add lots of happy atmosphere. Spring Festival and other festivals are also the time for paper-cut. Door frames, windows, chest of drawers, trunks, bedsteads, ceiling, buffets, foods, barns, tools and even stables will full of paper-cut. Flower of paper-cut open in all the farmhouses. In early spring, auspicious snow is flying outside, the white cover of world and red flower inside form a beautiful scene of festival in village.

Gao Mi paper-cut was destroyed in the "ten years of catastrophe". But the folk paper-cut being rooted in the earth have stalwart life force. Spring was coming with the "Four Gangsters" downfall. The cultural center began to collect it, women took up the scissors again, old craftsmen took out the treasured old pattern and newer ones succeeded to develop. Flower of paper-cut gave out full-bodied aroma. Today, Gao Mi paper-cut has come out from village to city. It is rooted in village and forward to all places of the country. It becomes famous.

The cradles of Nie Jia Zhang clay sculpture is East Nie Jia Zhuang, West Nie Jia Zhuang and Gao Jia Zhuang of Gao Mi's Jiang Zhuang town. Most of the handicraftsmen's family name is Nie, so it is called "Nie Jia Zhuang clay sculpture". From Nie's family tree and old handicraftsmen's memory and hearsay, their ancestor came hereto settle from Po District of He Bei Province in the first year of Ming dynasty (AD1368-AD1644). Old craftsmen said, during Long Qing period of Ming dynasty (AD1567-AD1572), villagers began to make "pot flower" because of hardship of life, with which they exchange for sweet potato. "Pot flower" is a kind of mud block without any decoration. It looks like a overturned pot, so it is called "pot flower". There is powder inside, slim hole above and ignition down-lead under for view and admire at night during spring festival. Afterwards, there appears several types with a little decoration, but the shape is still simple and the color is brief. Some of them look like sitting baby and after its ignition, children can play with it. This is anaphase of "pot flower". It is said that during the period of Qian Long in Qing dynasty, pot flower became clay sculpture, including clay cherub, clay lion, clay tiger, clay chicken and clay horse, etc. This is a story from mouth to mouth, so we can only catch a rough idea of it.

As requested by village market, Nie Jia Zhuang clay sculpture has made continuous improvement and new creation. It gradually formed four characteristics, shape, color, sound and motion. Shape means the subject is expansive, the shape is versatile and the pattern is elegant. Color represents its bright color, bright but not tacky. Sound means it can blow. Motion means its smart design and interesting action. For example, the popular "crying tiger" has pretty, perky and amiable image, which can recall a cherub with "tiger cap". It has a ring of soft skin around its waist and reed whistle inside, pull back the front and the back of it will produce "tiger's shout". Another example, the big and small "sitting lions" can be used as furnishings and toy, which has very strong and bright color combination of black tartarian, peachblow, scarlet, yellow, chalk white and jet black. Black tartarian and peachblow are seldom used in folk toys of other places. Obviously, it used the folk New Year picture as reference and emphasize its own color style. Movable toys such as "ba da child" with a paper "drum" on its back, "mother and baby monkey" (also called rocking monkey) with soft skin around the waist and reed whistle inside. The most interesting toy is "box boy" with a whistling boy and spring inside the box, when you open the box, the boy will jump out and shout "wa"!

It is hard to calculate how many kinds of clay sculpture in the most prosperous period of Nie Jia Zhuang clay sculpture. After destroy of "institutional revolution", comrades of cultural center rescued over 70 kinds of clay sculpture.

Today, Nie Jia Zhuang clay sculpture, flapped ash drawing and paper-cut are becoming one of the most popular folk artworks at home and abroad. Gao Mi municipal government has ranked these "treasure" as present in international communication.

Gao Mi people are proud to call flipped ash drawing, paper-cut and clay sculpture as "three treasure in Gao Mi", however, Gao Mi is a mine of folk artworks and it has a lot of good things besides the "three treasure", such as freehand kite, half printing half drawing, wood block of new year's picture, woven cloth's print and Mo Mo pie, in which there are some "splendid" artworks. After all, folk art is made by mass and originators including veteran craftsmen and new craftsmen whose skill level is not the same, so the artworks are not with the same quality. Gao Mi folk artworks represented by "three treasure" has been collected by national art gallery, reported by TV station and radio station and printed on stamps. It even went to abroad, appeared in exhibition and earned glory in the international with its unique village artistic charm. All of these broke the record. Comparing with old times when folk artworks was regarded as "vulgar things", it really made a big difference.

At present, Gao Mi's Party committee and government determined to compile and publish this picture album, which is another good news for Gao Mi folk art. I sincerely hope this picture album will choose the best, compile the best, take pictures of the best, best printed and best published, "five best come together".

Li Cun Song
June 1999

美在民间

山东高密民间艺术三绝精品选

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