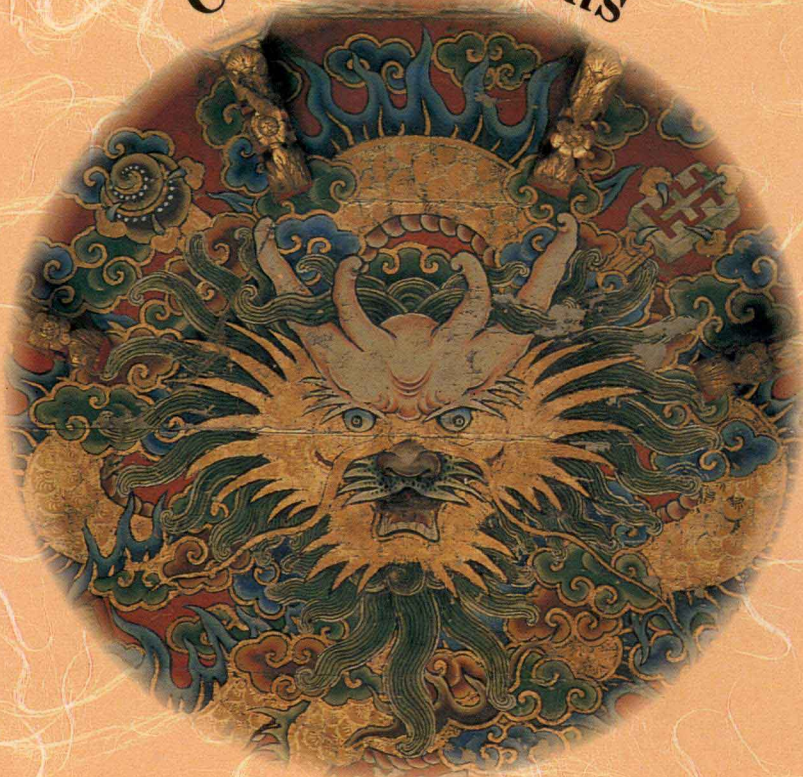


中

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Chinese Forms



莊伯和著

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Preface

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好多年前，我由於從事中國古代美術研究的關係，逐漸對所謂的「中國造型」感到興趣。

簡單地說，我思考：「在中國美術史上，常出現的造型是什麼？有那些是其他民族所未見或見過的造型？如果是同樣的造型主題，中國方面是否有其特色？」

例如獅子的造型意匠，傳自西方，却由舶來品的地位發展成中國式的獅子，乃至民間處處有其形象存在，而今在國外，「舞獅」甚至成為華僑社會的標誌。

又如雲紋，最常見於中國，西方的天使一定得長一對翅膀，但中國的飛天或孫悟空，靠著雲朵就飛得起來了，這就造成了兩者顯然不同的造型美感。

除了美術上的經典名作，由大量存在於民間、日常生活中使用的器物或微不足道的小裝飾，是否也可找到更多的「中國造型」？

農家用的陶製大茶壺，何以有如此粗樸却深具魅力的造型？拜拜的牲禮，也是美化了的，祭品竟是那麼吸引人，又充滿民間生活的活力。

再如目前極為流行的咬錢蟾蜍，雖然俗不可耐，却源遠流長，仍聯繫著古代的蟾蜍信仰系統。

此外，我思考著各種造型背後的意識形態基礎，大自一種民族共同的宇宙觀、審美意識的具現，小至民間百姓對生活的祈願，以及結合民俗所產生的象徵意義。

It was many years ago, while studying ancient Chinese art, that I gradually became interested in what have been called Chinese forms.

Simply put, I asked myself: "What shapes and forms have appeared frequently throughout the history of Chinese art? Which are never or rarely seen in the art of other countries? And if the subject in other countries is the same, what special characteristics has the form taken in China?"

The lion, for example, came from the West but developed here a form all its own. Images of lions appear throughout the country, and the lion dance is still a symbol that binds together Chinese communities overseas.

Besides those seen in noted works of art, can't even more Chinese forms be found among the people in many seemingly insignificant decorations and practical articles of daily life?

Why are the plain, stout earthenware teapots used by farmers so full of charm, for instance? And offerings in religious worship are embellished to make them more appealing, in a way that exudes the vitality of folk life.

I also pondered the conceptual basis behind each form, from questions as weighty as the world view and the aesthetic consciousness they imply to subjects as out of the way as the hopes and dreams of the common people and the symbolic meaning of various folk customs.

Landscape paintings, for example, besides providing aesthetic enjoyment, also reveal the Chinese way of looking at nature and

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(攝影／鄭元慶 photo by Arthur Cheng)

朱自清
Chuang Po-Ho

國

像山水畫，不僅爲了欣賞，其實最足代表中國人把宇宙自然視爲生命存在的觀念。

平凡粗糙的民間常用的鷄碗，其上的公鷄圖案，其實也是在中國古代以來視鷄爲五德象徵傳統之下，更配合語言同音的特徵，而有「起家」（家道興旺）的意思。

總而言之，造型不僅是可視可賞的外表而已，其構成的原理，也不僅出自美術或裝飾的理由；之所反映的審美意識的根源，往往來自民族生活智慧、感情，或其他的精神意義，這才更值得我們探討。

所以圍繞「中國造型」的主題，就覺得可以探討的有：

- 一、中國獨有的造型。
- 二、因使用機能所產生的造型。
- 三、造型的象徵意義。
- 四、造型本身的衍化。

因爲這樣的興趣，甚至讓我曾經想策畫一個理想中的「中國美術造型」展，透過形象的展示，讓人瞭解中國文化的某些特質。當然，我的夢想何日實現？仍未可知。

「光華」編者知道了我的想法，於是鼓勵我寫「中國造型」專欄，也算是事前的「資源」挖掘工作，配上力求精美的圖片，希冀能達到傳播這個意念的效果；自民國七十四年四月發表第一篇「三足金蟾」以來，至今終於能結集出書，然而這項工作幾乎是無止盡的，當然希望以此爲開頭，繼續今後的研究工作。

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the universe. And ordinary chicken bowls (bowls with the picture of a chicken on them) are part of a long Chinese tradition in which the chicken is seen as a symbol of the five virtues.

Forms, in sum, are not merely visible exterior, and their structural principles are not entirely those of art and decoration. The aesthetic consciousness they reflect is often rooted in the wisdom and feelings of the people or possesses some other conceptual significance, and this is what makes them worth discussing.

The approaches I have chosen to take toward the subject are 1) forms unique to China; 2) forms produced for functional uses; 3) symbolism in forms; and 4) the evolution of the forms themselves.

Interest in the subject once led me to think about holding an exhibit of Chinese artistic forms to help people understand certain special aspects of Chinese culture. Of course, when or whether my dream can ever be realized is still a question.

Knowing how I felt, *Sinorama* encouraged me to write a series of articles on the subject in the hope that a combination of preliminary background research and exquisite photos would achieve our purpose in popularizing the concept of Chinese forms. All the articles that have appeared to date have now been collected in book form, but the subject is nearly inexhaustible and I can only hope that this series will prove a beginning for further research.

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(tr. by Peter Eberly)

三足金蟾

The Golden Moon Toad

三足金蟾

圖・楊永山／鄭元慶

的蟾蜍。
劉海屢救不成，靈機一動，竟然用錢輕易釣起了這隻貪財守財型的師父，因貪汙被貶為三腳蟾蜍打入深井中，徒弟

The miserly master was turned into a *ch'an-ch'u* toad for his avarice and cast into a well.

His student Liu Hai tried to rescue him repeatedly but to no avail, until he had an idea — fishing him up with money.

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三足金蟾



選三隻脚的蟾蜍做為中國造型的代表，也許會令讀者覺得奇怪；但在各種中國人想像出來的動物中，牠的確很受民間百姓歡迎。

十八世紀法國畢梵伯爵，曾對妖怪做了簡單的分類，他將它們分為三種——軀體過剩、欠缺，或部位顛倒、誤置都算是典型的妖怪。

漢代「淮南子」一書中，有「日中有踉鳥、月中有蟾蜍」的說法；長沙馬王堆出土的西漢帛畫裏，也出現有金鳥的太陽和有金蟾的月亮。

據說金蟾是一種蟾蜍精，為月魄之精光；也有人說嫦娥奔月是騎蟾蜍上天的；神話上

The choice of the three-legged golden moon toad as a representative form in Chinese art may be considered strange by many readers. Yet among the numerous mythical animals which have sprung from the Chinese imagination, the moon toad is particularly popular.

The invention of mythical animals with metaphysical powers is common to most cultures. The French have organized these creatures into three separate categories. The first group consists of animals such as the unicorn or two-headed gorgon which have an extra limb, head or projec-

三足金蟾

將月蝕歸因於蟾蜍吞下了月亮，所以古人相信放爆竹、鳴鐘，能讓牠把月亮吐出來。

蟾蜍原有四隻腳，畫面上的金蟾却少了一隻腳。三足蟾蜍顯然可歸類於軀體欠缺的怪物，而東漢以後民間傳說中的三足金烏，則屬於軀體過剩的怪物。

三足金烏、三足金蟾，都說明牠們不是普通的烏鴉或蟾蜍；而這不合常理的長相，暗示著牠們具有超凡的力量。

民間流行的三足金蟾，傳說是劉海的寵物。古代奇人劉海，本名操，原是一名進士，後來拜呂洞賓為師，也成了仙。傳說劉海在學道的過程，曾遇一位守財奴的師父，這位師父有回因貪污被貶，且罰入井中，化為三足蟾蜍。劉海十分擔心，設法營救，却屢試不成。最後他靈機一動，用了長長的絲線，綁上銅錢，垂入井中，果然把這位化身蟾蜍

也愛財的師父釣上來了。

這雖是無稽之談，但金蟾在後世總被當做財富的象徵，人們相信牠有神奇的力量，能帶來錢財好運；民間美術也時常出現劉海騎在蟾蜍身上，手中抬個大元寶的造形。

商家尤其喜歡，過去還有人乾脆將商標就名之為「劉海繫金蟾牌」。農村流行的秧歌，有一首歌詞是這樣的：「劉海吸金蟾，滿地洒金錢；金錢洒在寶府內，富貴榮華萬萬年。」金蟾之受重於庶民，由此可見。

圖中這一個木雕三足金蟾，本是廟宇建築的裝飾。它的面貌像一隻貓或小虎，瞪着圓圓的大眼，一點也不可怕。金蟾身上還雕有金色圓狀紋，表示背上疊疊；另外，魚的背鰭和火焰紋，都在表現牠不是一隻尋常的蟾蜍。

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(原載光華74年4月號)



tile. The second group has a missing limb or body part. In the third, the animal's body is rearranged, with limbs in the wrong place. Creatures which are a mix of different animals or part animal, part man such as the centaur or mermaid would also fall into this category.


The moon toad first appeared in the literature and art of the Han dynasty. The *Huai-nan-tzu* describes a creature called *chun-wu* which inhabits the sun, and the moon toad which inhabits the moon. These animals are also illustrated in silk paintings of the Western Han.

A number of myths and beliefs about the moon toad subsequently evolved. It is written that the legendary fairy Ch'ang O flew up to the moon on the toad's back, and that the spirit of this metaphysical creature gives the moon its soft glow. A lunar eclipse was explained as the result of the moon toad swallowing the moon. During an eclipse, the ancients would set off firecrackers to upset the toad and cause the creature to spit the moon back up.

While a common toad has four legs, the moon toad has only three, placing it in the second category of those described

above. The *chun-wu*, the metaphysical equivalent of a raven, believed to inhabit the sun, also came to have three legs after the Han dynasty. Because this bird-like creature gained a leg in the course of history, it would fall into category one.

At the mention of the toad, many people recall the story of Liu Hai, a student whose master was known for his miserliness and love of money. The master was eventually demoted and thrown into a well, and suddenly transformed into a three-footed toad. Seeking to help his master, Liu Hai tied a gold ingot to the end of a rope and lured the hopping toad out of the well. The toad has since become a symbol of wealth.

The moon toad shown in the photograph is carved out of wood, and was originally placed in a temple. With only three legs, the fins of a fish, and flame pattern covering its body, it is far from the ordinary toad. Yet small and self-contained, it is unimposing and innocent as it stares out at its viewers. 

(photos by Yang Yung-shan and
Arthur Cheng/tr. by Jill Ardourel)



山水畫

Mountains

山水畫

圖·故宮博物院提供

了中國文人的生命觀照。
在中國人的世界觀裡，山水有靈性。同樣的山水畫也蘊含

In the world view of the Chinese people,
mountains and rivers possess a spiritual nature.
Similarly,
Chinese landscape paintings are imbued with the philosophical outlook of the literati.

山水畫無疑是中國美術最典型的代表。

現實世界裡那麼多名山大川，到了中國畫家筆下，却是如此不同。因此，把它選為中國造型的例子，是最恰當不過了。

在悠長的美術史中，山水畫已自成一個龐大的體系；諸多繪畫題材裏，以山水畫成名的畫家也最多，要在簡短的篇幅裏一窺究竟，談何容易？本文只從另一角度來談山水畫的起源。

我們看山水畫，多半出自一種觀賞的心情。受了文人藝術觀的影響，縱情山水、徜徉於大自然的觀念，也往往深植吾人心中。

其實，遠在觀賞式的山水畫出現之前，山水的美術造型早已存在，原因是中國人對「山」懷有莫大興趣。

舉例來說，崑崙山是傳說中的神山，也是人們崇拜的仙境。它的上空為天帝所居，山中更住了以西王母為主的神明及動物。基於「禮記」所謂「魂氣歸于天，形魄歸于地」的傳統生死觀，這樣的聖域，便被視為死者昇天的地方，所以在戰國至漢代之間，墳墓出土的繪畫或其他裝飾資料中，即出現了崑崙昇仙的畫面。

除了西邊的崑崙山之外，東方海上也有秦始皇派遣徐福往求不死之藥的仙山。古代常見的「博山爐」，正作海上仙山的造型。不

Without question, the delicate brush strokes that brought the mystical beauty of mountains, forests, and water to life in the guise of landscape paintings are one of the most representative forms of Chinese art. Masters of this traditional painting form (known as *shan-shui hua*) imbued these works with a magical flavor that has helped distinguish them from most other forms of art. This distinctive style has also made landscape painting with its component scenes of mountains and waters appropriate art forms that are representative of the Chinese culture. Having enjoyed such a lengthy artistic tradition, however, makes an adequate discussion of this artistic school impossible within the confines of one short article. Therefore this column will look at some of the significant artistic origins of the landscape style from another angle.

Most people appreciate the traditional landscape form from an aesthetic standpoint, which has also been influenced through the centuries by the literary class. The Taoist ideal of being one with nature, escaping the confines of daily life to a solitary existence among the forests and mountains, has long played an important part in the general appreciation and popularity of traditional landscape painting.

But long before this artistic appreciation became prominent, the natural forms of the mountain and the river were held in great esteem by the early Chinese. The ancient Chinese had a deep interest in the mystic form of mountains.

中

山水畫



宋／郭熙／早春圖
Early Spring, by Kuo Hsi of the Sung dynasty (960 to 1127).

國

山水畫

論崑崙山或海上仙山，基本上都屬神聖之域，非常人易入，所以博山爐的臺座底盤象徵茫茫大海，難以超渡；此外，人們即使能夠來到那類似桃形的山上，也還有雲霧瀰漫，且充滿魑魅魍魎。換句話說，山之不可知，雖是聖域，却仍是一個恐怖的境地。

到了東晉葛洪所著「抱朴子」一書中，他不但提到山中種種怪物，還提供了許多入山的方法，煉功入山遂成道教修行的重要部分，而「三年尋龍，十年點穴」則是入山的主要目的之一。

在此，我認為風水思想與山水畫應有重大關聯。山水畫表現了中國風水理想中背山環水的地形，我們常見幽邃的重重山巒、巍峩岩石間，總有一隱士高人所住的茅屋、草亭，甚至是幾乎不可能建立起來，却美侖美奐的宮殿羣，這豈非理想中的龍穴？！

在中國人的世界觀裏，原將山水視為有靈的存在，山水畫上也同樣出現這種精神；五世紀南朝宋的宗炳在「畫山水序」中所說：「至於山水質有而趣靈。」雖然是為山水畫提出躋身高度藝術的理由，其實也與中國人一貫把宇宙自然，視為有生命存在的觀念一致。

至於文人把山水畫視為精神高潔的象徵，或純以欣賞為目的，則是後來的事了。 S

(原載光華74年5月號)

K'unlun Mountain was one of the earliest mountain forms to be revered by the Chinese. According to legend this mountain was the home of the Hsi Wang Mu as well as many animal spirits. It was also widely believed that this was the place to which the souls of the departed journeyed. Many Han dynasty (206 B.C. to 219 A.D.) grave paintings depict scenes of the dead going to the mountain. Another legendary mountain, the Tungshan (East Mountain) represented the sacred mountain of the eastern part of the world (K'unlun Mountain being the scared mountain of the west). Ch'in Shih-huang-ti (246-214 B.C.), the first emperor to unite all of China, sent men out to search for this legendary eastern mountain in the hopes of finding the magic elixir of immortality reputed to be hidden in its slopes.

No matter if it were the east or west, the early Chinese were awed by the mountain form. Rugged peaks shrouded by mists and fogs, they were the mysterious, terrifying abodes of supernatural beings. During the Tsin dynasty (265-420 A.D.) Ko Hung wrote a treatise on the best methods to enter these sacred mountains. These principles later became incorporated into the general tenets of Taoist philosophy.

Mountains also represented the beauty of nature, and many paintings depicted the Taoist ideal of the solitary hermit, his grass house set against the mystic splendor of nature. S

(photo courtesy of the National Palace Museum/tr. by Gerald Hatherly)

銅鏡

Bronze Mirrors

銅鏡

圖·故宮博物院提供

要，而有了不同的造型。
中國人以鏡子照形影、鑑是非、辨妖怪，銅鏡雕刻也因需

Bronze mirrors were used by the Chinese to reflect images,
detect the true from the false,
and expose monsters and demons.
They had different designs according to their function.