

CUSTOMS AND FOLKWAYS OF CHINA

神州风采



民俗风情

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湖北教育出版社



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民俗 风情

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前 言

我们的祖国,是一个历史悠久、山川秀丽、民族众多、地大物博的文明古国。千百年来,中华各族人民在这块伟大而神奇的土地上繁衍、生息、劳动,创造了光辉灿烂的文化。形成了许许多多绚丽多彩的节日喜庆、技艺精湛的工艺制品、繁花似锦的文化习俗、独具特色的民居建筑、风味各异的名馐佳肴和影响深刻的宗教信仰等民俗风情。

中英文《民俗风情》画册,把具有中国特色的民俗风情介绍给国内外的朋友们,通过这些色彩斑斓、蕴涵民族文化精华的中国民族风情,使他们看到:中国各族人民对生活的热爱,对美好事物的追求和向往,团结友好、开拓奋进的民族精神。

本书是依据中央电视台《神州风采》栏目所提供的文字资料,由我们进行选编的,在编辑过程中,自始至终得到了中央电视台社教部的热情支持与帮助,在此表示最诚挚的谢意。

由于我们学识浅薄,编写难免挂一漏万,敬请国内外朋友批评指正,以待今后补充修定。

徐德宽

一九九六年十二月十八日

写于珞珈山

FOREWORD

Our motherland is a multinational country with an ancient civilization, beautiful landscape, vast territory and abundant resources. The Chinese people of all nationalities, who have from ancient times laboured, lived and multiplied on this wonderful and mystical land, have, over the centuries, created a marvellously brilliant culture, which shall find its expression in the colourful celebrations of various festivals, the exquisite artefacts of superb craftsmanship, civilian structures with unique characteristics, choice delicacies of various flavours, far-reaching religious believes as well as the great variety of local customs and folkways.

Customs and folkways of China is a collection of pictures with descriptions and background introductions in Chinese and English. It aims to acquaint readers at home and abroad with the unique customs and folkways of China, and in doing so, make them aware of the Chinese people's zealous love of life, their yearning for and pursuit of beautiful things, as well as the Chinese national spirit characterized by fraternal unity and pioneering gumption.

This book is based on the scripts provided by the editorial department of CCTV's Kaleidoscope Programme. The compilation of the book has been enthusiastically aided and assisted from start to finish by the Society and Education Department of CCTV. The most heartfelt gratitude is hereby extended their way.

Due to our insufficient knowledge and superficial learning, this book may have left much to be desired. Criticism is therefore humbly requested from friends at home and abroad, as it might be of great help to the future revised edition of this work.

Written at Luojiashan, Dec. 18, 1996.

by Xu Dekuan

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南国瓷乡

Home of Ceramics in the South

富丽堂皇的仿古瓷，形象逼真的瓷塑，以假乱真的瓷花，都产在祖国南方历史文化名城——潮州。早在 4000 多年前的新石器时代，潮州人就已制作出印花刻纹的陶器，宋、明（1368 ~ 1644）两

潮州市笔架山的宋窑遗址

The ruins of a Song Dynasty kiln on Mount Bijia, Chaozhou City, Guangdong Province



彩瓷是潮州的传统工艺，在国际博览会上多次获金奖

Painted ceramics is the traditional handiwork of Chaozhou frequently winning gold awards at international fairs

代曾盛极一时，成为广东的瓷都，当时潮州的陶瓷业出口贸易已相当发达。

潮州瓷洁白细腻，很适合女性、儿童体裁的雕塑，因此，有潮州瓷坛出美女的赞誉。一块块普通的瓷土，在能工巧匠的手中瞬时变成了一件件精美的工艺品和艺术珍品，光彩照人。彩瓷是潮州的传统工艺，人物、花鸟、栩栩如生；各种图案，巧夺天工。

潮州的通花、瓷花在全国瓷坛中独树一帜。艺人们把通花和瓷花结合起来，使这类瓷器更臻完美，不少精品被选为国礼，受到国内外嘉宾的喜爱和珍藏。

Chaozhou, a historic city of culture in the south of China abounds with sumptuous porcelain in the style of the ancients, lifelike porcelain sculptures and artificial porcelain flowers. As early as the Neolithic Age, more than four thousand years ago, people in Chan-



瓷花

Porcelain flowers



zhou manufactured a great variety of painted and carved ceramics, which were in fashion for a time during the Song Dynasty and the Ming Dynasty (1368 ~ 1644 A. D.). As a centre of chinaware in Guangdong, Chaozhou's export trade of ceramics was quite flourishing at that time.

Porcelain clay in Chaozhou is fine, smooth and white. It is fit for sculpturing statues of females and children. As a result, it is on everybody's lips that the porcelain circles of Chaozhou are always teeming with beauties. Lumps of ordinary china clay are kneaded in no time into exquisite shining handicraft articles and art treasures. Painted ceramics is the traditional handiwork in Chaozhou. Lifelike porcelain figures, birds, flowers and various designs are of superb craftsmanship.

Chaozhou's porcelain flowers and transparencies are unmatched in the ceramic world. The combination of these two kinds of flowers by the handicraftsmen has further brought chinaware to perfection. Many elegant articles of porcelain are chosen as state gifts and souvenirs that are very much treasured and collected by our honoured guests both at home and abroad.

古城潮州远眺

A distant view of the ancient city of Chaozhou





东阳木雕



东阳木雕的全盛年代是清代乾隆年间~民国初年

The heyday of Dongyang Wood carving was the period of time from the reign of Qianlong during the Qing Dynasty to the early years of the Republic of China

木雕工艺，在中国有着悠久的历史，它以那古老而独特的艺术风格而闻名于世。浙江省东阳市是木雕工艺品的主要产区，历史上东阳几乎家家都会木雕，故有“木雕之乡”的美称。东阳木雕是中国古老的传统工艺品，据1963年在东阳市南寺塔出土的北宋建隆二年（961）木雕罗汉佛像考证，东阳木雕起始于唐朝（618~907），发展于宋朝（960~1279），距今已有1000多年的历史。

东阳木雕在国内外都享有盛名，是中国著名的民间传统工艺品，带有强烈的民族特色。它是以建筑装饰、家具陈设、宗教用品为主的雕刻艺术，其产品都具有很强的使用和装饰

价值，深受广大群众的欢迎和喜爱。

东阳木雕是中国木雕艺术的一颗灿烂明珠。它古香古色，结构新颖，制作考究，它所创作出的各种人物形象栩栩如生，巧夺天工。东阳木雕艺人长期以来形成了自己独有的雕刻技法 and 艺术风格，世代相传，创作出了无数的艺术珍品。

清代（1644~1911）中期，常有四五百东阳木雕艺人常作故宫，从事修缮和制作各种皇家用品。那些封建帝王的皇宫大殿里，到处都有他们心血凝成的辉煌的艺术珍品，为中华民族留下了宝贵的文化遗产。

东阳木雕，以它那精美绝伦的雕刻技法和古老而独特的艺术风格，弘扬了中华民族悠久的历史，表现了东方艺术特有的魅力，誉满华夏，蜚声海外。



细雕是东阳木雕制作工艺的关键

Fine carving is a lynchpin in the working process of Dongyang Wood carving

Dongyang Wood carving

The handicraft of wood-carving has a long history in China. It is well-known throughout the world for its age-old and special artistic style. Dongyang City of



Zhejiang Province is the principal area producing wood carving artwork. In the past, nearly every household of Dongyang city could do wood carving, and hence Dongyang bears the graceful name of wood carving's homeland. Dongyang wood carvings are our traditional antique artworks. An Arhat Buddha statue was unearthed from



豪华典雅的刻花

Splendid and elegant carved designs

under a Buddhist pagoda in the south of Dongyang City in 1963. Examination shows the statue was carved out in the year of 961 A. D. during the Northern Song Dynasty. It proved that the Dongyang wood carving art had come into being in the Tang Dynasty (618 A. D. ~ 907 A. D.) and was developed in the Song Dynasty (960 A. D. ~ 1279 A. D.). Thus, it has a history of more than 1000 years.

Dongyang wood-carving artwork is celebrated for its striking national features and enjoys a high reputation both at home and abroad. It is a carving art mainly used as architectural ornaments, furnishings and religious articles. Since the artwork owns a good deal of decorative and pragmatic values, it is quite favoured and loved by the broad masses.

The Dongyang woodcarving is really a bright pearl of Chinese woodcarving art. Its decorative art is exceptionally rich in antique flavour and classic beauty, accompanied with the new and original structure and fine workmanship. All the images of different figures were created vividly and lively with wonderful skill that might excel nature. The Dongyang woodcarving artisans have long developed a u-

nique carving skill and formed an artistic style of their own, which has been passed down from generation to generation, bringing about myriads of art treasures.

During the mid-period of the Qing Dynasty (1644 ~ 1911 A. D.) there were usually 400 ~ 500 Dongyang wood-carving artisans living in the Imperial Palace. They engaged themselves in repairing and making all kinds of the imperial household appliances. In the Imperial Palace and Audience Halls of the feudal emperors, these splendid art treasures can be seen everywhere. They are cemented by the artisans' pains taking labour and intelligence. The artisans have left the Chinese nation an invaluable cultural legacy.

Through its matchless exquisite carving technique and its age-old and distinctive style of art, the Dongyang woodcarving has promoted and developed the Chinese nation's long standing culture and heightened the artistic charm with Oriental features. You may well say it commands tremendous popularity and enjoys a high reputation in China and the world over.

潍坊

风筝



有90多岁高龄的杨桐科创就了扎制、绘画、裱糊等独具特色的杨家埠风筝
Yang Tongke, the octogenarian originator of the Yangjiabu kites with its unique characteristics in frame-making, picture-drawing and paste-applying

中国是风筝的故乡，中国人制作风筝已有2000多年的历史，风筝是中国相沿已久的民间艺术珍品。各地的风筝构思不同，风格也不同，其中潍坊风筝以其题材广泛、种类繁多、富于浓郁的地方色彩而最负盛名。风筝是民间工艺品，它植根于人民的生活，反映生活，带有浓厚的民俗色彩。花鸟虫鱼、戏剧脸谱，都能成为风筝仿制的对象；历史事件、神话传说，都是制作风筝的好题材。在温暖的春天，人们把对生活的美好愿望，对未来的理想，把纯真的感情寄托给一只只风筝，凭借着平稳的风力放飞到空中。

潍坊风筝讲究扎、糊、画、放。其中扎是造型的基础，风筝在模拟自然时并不照搬原样，而是按照风筝工艺的需要和民间审美的要求

加以夸张和变形，把千姿百态的自然物象纳入风筝形体规矩之中，使之变得对称、平衡、和谐，升华为具有装饰美的艺术形象。潍坊风筝可以扎得很小，小到可在一只手上放上12只风筝，一条龙可以装到火柴盒里；也可以扎得很大，九龙壁风筝用了100千克竹子，面积有



能装入火柴盒内的小蜈蚣风筝

A centipede kite small enough to go into a matchbox

200平方米，需要40多人才能放飞它。龙头蜈蚣是潍坊风筝的代表作品，为传统风筝的一绝。

风筝作为一种民间艺术，它反映着人们的理想和愿望，和人们有着密切的联系。风筝不仅仅要扎得精，画得美，风筝还要去放，要高高地飞翔。苍穹之下，大地之上，随着一次次成功的放飞，人们感到身心无比欢乐。



Kites of Various Makes in Weifang

China is the home of kites. It has a long history of more than two thousand years in making kites. This age-old art treasure has been handed down from generation to generation among our people. Both the design and the style of kites vary from place to place. Of all kites of various makes, Weifang's is the most noted for its wide-ranging themes, numerous shapes and rich, local colours. Kites are a sort of handicraft article rooted deeply in the people's life and reflecting it. They bear marked features of folk customs. Flowers, birds, worms, fish and types of facial makeup in operas are all objects to be modelled; historical events and legends are all good themes to be incorporated in the process of fabrication. During the warm and sunny spring, people place their fine

110 米长的巨龙风筝
a dragon-like kite of 110 metres long



为山东省潍坊国际风筝会举办的潍坊风筝展览

An exhibition of kites sponsored in honour of the International Kite-flying Festival of Weifang, Shandong

wishes for a happy life, their lofty ideal of a bright future as well as their pure and innocent feelings on their kites. By relying on the steady wind force, the kites, with all these sentiments, fly up into the air.

Making kites in Weifang is quite an art. They attach much importance to frame-making, paste-applying, picture-drawing and kite-flying. Among them, frame-making is the foundation. While imitating the natural objects in the process of kite fabrication, makers do not copy mechanically. Artistic exaggeration and deformation are put into action in accordance with different craft requirements and aesthetic standards of the people. It is because of this that an infinite variety of natural images are brought into line with numerous specifications of kites. As a result, symmetry, equilibrium and perfect harmony can be sublimated into fine

artistic images for decorations. Kites made in Weifang can be very small. One palm is big enough to hold twelve kites. A dragon made up of this sort of small kites can be put into a matchbox. Kites can be very big too. A kite that is an imitation of the Nine Dragon Wall needs one hundred kilograms of bamboo. It occupies a space of two hundred square metres. It takes more than forty people to fly it. A kite resembling a centipede with a dragon's head is said to be the masterpiece of Weifang's kites. It has reached the peak of perfection.

As a form of folk art, kites may mirror the ideals and aspirations of the people and are closely associated with the masses. Not only must kites be exquisitely made and beautifully painted but, above all, they should fly high. As kites fly freely and gracefully in the sky, the people physically and mentally feel very much amused.