



JING LE LV HUI JIAN ZHI XUAN

静乐  
吕慧  
剪纸

REN MIN RI BAO CHU BAN SHE

选

人民日报出版社



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## 吕慧同志剪纸艺术简介

吕慧同志系山西省静乐县西坡崖乡西坡崖村人，现在静乐县文化馆工作。

吕慧同志从小就酷爱剪纸艺术。她从七岁起，就跟着祖母、母亲学习剪纸，摹各种剪纸样式。她心灵手巧，聪慧过人，只要是天上飞的、地上走的，都要试着画下来，进行剪裁。在她的带动下，有不少小伙伴跟着她学习，研讨这一古老的民间艺术。每逢过春节，成了全村人进行剪纸展览和比赛的时节，家家墙上贴满了姑娘们用自己的心血和汗水所剪裁的彩纸。或临摹，或创新，琳琅满目，入室生辉。姑娘们穿着各式新衣服，像蝴蝶似的，在各家飞来飞去，进行着一年一度的参观和评论。艺术上的爱好和追求，大大地激发了她的创作欲望。逢年过节，走亲串戚，成了她学习剪纸艺术的极好机会。为了提高自己的剪纸水平，她多方求教，拜师学艺，为了请教老专家，她专程跑了几百公里，前去拜访。吕慧同志从这一古老的民间艺术中汲取了无尽的营养，成为静乐县小有名气的剪纸新秀。

一九八〇年，吕慧同志被调到县文化馆工作后，更有了发挥她一技之长的用武之地。她潜心剪纸事业，锐意创新。《八仙》、《姥爷送外甥》、《蛇盘兔》、《兔吃白菜》、《鸳鸯戏水》等是她的代表作品。其中《姥爷送外甥》、《八仙》等作品曾被送往日本展出。

一九九八年春节之后，在中国美术馆展览了静乐县的剪纸。在这些展品中，有一百五十余幅作品是吕慧同志创作的，其中中国美术馆收藏了她的展品十三贴。

吕慧同志在剪纸艺术的道路上所取得的可喜成就，是她辛勤劳动、勤于创作的结果。在今后的创作生涯中，我们相信，吕慧同志将会有更多更好的作品问世。

静乐县文化馆

一九九九年八月一日



# 序

剪纸是用纸剪的民间艺术。造纸是我国古代四大发明之一。早在公元前的西汉（公元前206～公元24年）时期，我国就已有纸。现存最古老的剪纸实物是1959年在新疆吐鲁蕃高昌遗址出土的北朝（公元386～581年）时期五幅团花剪纸，其中有一幅周围剪了一圈对猴（16只），另一幅剪了一圈对马（12匹）。1963～1965年又在同一地区的阿斯塔那的盛唐到中唐墓地先后出土了七枚“人胜”剪纸（图为七个站立的人形）。到了宋代（公元960～1127年），书上关于剪纸的记述就比较多了。可见随着用纸的逐渐广泛，剪纸也就日益普及了。到了近代，剪纸已成了遍及全国的一种民间艺术。这也说明了我国剪纸艺术的历史源远流长。

我国各地的民歌、戏曲，各有明朗的风格，剪纸也是这样，各有地方特色，犹如百花齐放，放在一起，又有统一的民族风格。静乐剪纸就是百花丛中一朵鲜艳的山花。

静乐县地处山西吕梁山麓，历史悠久，文化深厚。城南一公里有天柱山，战国（公元前475～前221年）时，山右赵王曾建都于此，古城遗址至今尚在。又据县志记载：“元魏都督尔朱荣自为天柱大将军，即此。”可见天柱山在北魏时期已为静乐名山。天柱山山前碾河如带，汾水如锦，山势峻秀，古木参天，山泉清沏，传说有龙，“天柱龙泉”为静乐八景之一。山中亭台楼阁巍峨壮观，风光奇丽，传说王母娘娘路经此山，为美景吸引，流连忘返。山巅岩石平坦，因而传为“王母石炕”。

一方山水养一方人。勤劳智慧的静乐人民，世代代在此生息，在此劳作，形成了淳朴的民风，内秀的性格，创造了丰富璀璨的文化，剪纸就是其中之一。静乐剪纸茁壮浑厚，粗犷中见灵秀，清丽中见匠心。作者们凭着对生活的热爱，对剪制对象的熟悉，运用娴熟的技巧，大胆的夸张，简炼的处理，剪出了家乡的花草虫鱼，猪狗牛羊，日常劳作，节日喜庆，戏剧神话……这些作品，以似与不似的艺术效果，给了人们独特的美的享受。

剪纸艺术在民间历来是：母传女，长教幼，代代相继，广泛流传。在传承中有创造，流传中有演变。静乐剪纸也不例外于此。本书剪纸的环境中成长起来的位剪纸能手。这是静乐县西坡崖乡西坡崖村人，于1973年参加工作，81年调到静乐县文化馆，多年来一直从事剪纸实践。今年44岁，算来已有三十余年剪纸艺龄了。她在多年剪纸中，对静乐剪纸感情日益加深，感到有必要将静乐剪纸收集整理、整理、复剪，有有机己出样，向世人展示静乐剪纸提高、向老前辈们学习。复剪的行古了旧再梳的生吕在新，取得学教的集花些不努力，有的完提学的，不忘作营果，给古老的静乐剪纸增添了新花。

现在，她的劳动成果，由人民日报出版社精选了一部分出版，将使静乐剪纸为更多世人所赏识。

中国美术馆研究员李寸松  
1999年3月于北京



# Preface

Paper-cut is a kind of folk art cut with paper. Paper-making is one of the four ancient inventions in China. The history of paper can be traced back to Western Han Dynasty (206 B.C.-A.D.24). The oldest paper-cut works preserved up to now were five round-shaped paper-cut works of Northern Dynasties (A.D.386-A.D.581) which were unearthed in Gaochang ruins in Tulufan in Xin Jiang Weiwer Autonomous Region. Among these works, there were sixteen monkeys cut around one piece of them, and twelve horses around another piece. From 1963 to 1965, in the same region, seven "Rensheng" paper-cut works (with the pictures of seven standing figures) were unearthed first from early Tang Dynasty tomb and afterwards from middle Tang Dynasty tomb in Astana. To Song Dynasty (A.D.960-A.D.1127), the record on paper-cut in books were much more. It means the art of paper-cut got more popular with the wide use of paper. To modern times, paper-cut had become a very popular folk art spread to the whole nation. All this shows that the paper-cut art in China can go back to ancient times.

The folk songs and traditional operas in different parts of China not only have common national features, but have distinctive local flavour. So does the art of paper-cut. They are just like a hundred of flowers in bloom. The famous Jingle Paper-cut is one of them.

Jingle county is located at the foot of Lu Liang Mountain of Shan Xi province. It has a long history and good cultural tradition. One kilometre away from Jingle county in the south, there is a mountain named Tian Zhu Mountain where King of Zhao set up its capital in Zhan Guo Period (475 B.C.-221 B.C.) The ruins of the ancient capital still exist now. Besides there is an account in the county chronicles, saying "Erzhurong, a general of Yuan and Wei Dynasties called himself 'Tian Zhu General', here Tian Zhu is just Tian Zhu Mountain." From these accounts, we can see that Tian Zhu Mountain had become a very famous mountain in Jingle county during Northern Wei Period.

In front of Tian Zhu Mountain, Nian River winds like a ribbon, and Fen River flows as beautiful as brocade. The mountain is so high and beautiful with towering old trees and clear limpid around that it is said there was a dragon in it. "Tian Zhu Dragon Limpid" is one of the eight sceneries of Jingle. In the mountain, there are also many pavilions and towers, lofty and grand, beautiful and marvellous. It's said when Heavenly Empress passed by this mountain, she was deeply attracted by the beautiful scenery so much as to forget to return. The smooth rock on the peak is said to be "The Rock Kang of Heavenly Empress".

People usually rely on the place they live and work. Jinle people are industrious and ingenious people. They live, grow and work here from generation to generation, and create simple custom, intelligent character and bright splendid culture. Jingle paper-cut is one of the typical art. It is simple and vigorous, nimble and bold, exquisite and ingenuity. Based on deep love for life and familiarity with the objects cut, the paper-cutters cut out not only the patterns of flowers, grasses, insects, fishes, pigs, dogs, cows and sheep, but also the patterns reflecting the daily work and life, festival celebration, drama and myth of their hometown, with superb skill, bold exaggeration and brief handling. These works give people a unique beautiful treat for their familiarity and unfamiliarity artistic effects.



According to folk custom, the art of paper-cut is usually passed on and widely spread from mother to daughter, from the old to the young, generation by generation. In the process of impartment, some developments and improvement are made. So does the art of Jingle paper-cut. Lu Hui (another name Cui Hua), the author of this book is a dab at paper-cut. She is now 44 years old and grew up under this circumstances. She was born in Xi Po Ya Village of Jingle county, and began to work in 1973. She had been keeping on paper-cut creation for more than 30 years since she was transferred to cultural centre of Jingle county. In her artistic creation for many years, She had a deep love for Jingle paper-cut. She felt it necessary to collect, collate and recut patterns of Jingle paper-cut and to make them widely known by people at proper time. Meanwhile, she could make further study, improvement and bring forth new ideas in the art of Jingle paper-cut. So she cut out patterns her mother had taught her, patterns she learned from old people, patterns she herself tried hard to collect from others. In the process of recut creation, she completed those rear incomplete patterns, restored the old ones, recut some unshaped ones. With more than ten years' efforts, the traditional Jingle paper-cut was systematized. Some patterns verging on the edge of losing were preserved, some patterns which had been buried in oblivion were recut. She made great contributions for keeping the art of Jingle paper-cut systematized.

It is worth mentioning that in the process of collecting and collating traditional patterns, she tried her best to make further study, to derive nourishment from the traditional patterns, to create new patterns and to explore her own artistic style. She created a lot of works of paper-cut and achieved satisfactory results. Her great efforts and achievements do credit to the old art of Jingle paper-cut. To our joy, her paper-cut works will be published soon by the publishing house of People's Daily. We are sure that the traditional old art of Jingle paper-cut will be better known and enjoyed by more and more people.

Li Cunsong, research fellow of  
China Art Gallery.

march, 1999, in Beijing

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一 姥爷送外孙

(中国美术馆收藏)



二 连年有余





### 三 撒 尿

(中国美术馆收藏)



### 四 双猫登碗

(中国美术馆收藏)



八仙之何仙姑



八仙之兰采何

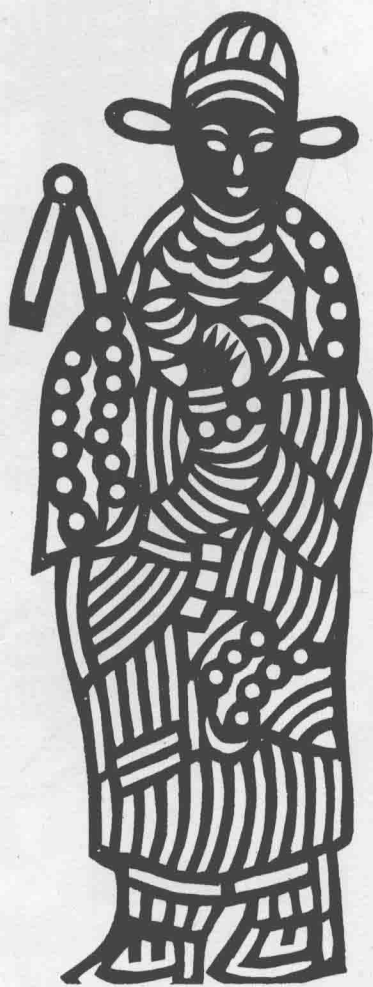
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(中国美术馆收藏)





八仙之汉钟离



八仙之曹国舅