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Huizhou Stone Carvings of the Twenty-Four Filial Exemplars

徽州石雕二十四孝

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写在前面

过去人也要娱乐消遣，要寓教于乐。没有电影电视报纸杂志，于是出现了颐和园长廊上彩画一万多幅，出现了圆明园深柳读书堂围屏上的美人绢画。皇家之外，民间也一样。富户家玻璃柜橱里镶着的画片，乡间炕头一年一贴的年画，以及一代代的徽州人一刀刀雕在砖石竹木上的故事或风景们，纷纷地出现了，生长着，历久而不衰。

徽雕，顾名思义，就是徽州的雕。有砖雕，有石雕，有木雕，有竹雕。雕的地方遍及民居、祠堂、庙宇、园林，乃至日用家具、屏联、笔筒、果盘，雕艺随处可见。

除了竹雕因其材质而常见于日用器物之上外，其余三种徽雕经常都是作为建筑物的装饰部分出现的（虽然也有石雕宝瓶，但终究罕见），在门楼上，在牌坊上，在回廊上，在影壁墙上，在石阶上……雕艺无所不在。

木雕分布广泛，砖雕题材众多，石雕则少见故事。

然而，万事没有绝对，本书所收的24幅徽雕就切切实实是石雕，内容却也切切实实是人物故事。

这24幅的题材是那年代最广为人知的二十四孝故事。每幅旁有题字，以示此幅为24个故事中的哪一个。

说起二十四孝，自新文化运动“非孝”以来，今人诟病实多。以今之眼光看去，这24个故事中的多数也确实不能说是不传奇，乃至传奇到荒谬的地步了。自舜带有神话性质的以象耕田以鸟播种以后，几乎凡是孝子必家境贫寒或身处逆境，于无计可施时却仍要尽孝，于是感天动地，然后上演奇迹——或地裂，或冰融，或泉水自涌，或掘坑见金。从这个角度看，它们多像是唐传奇里那些带着神化色彩的奇幻故事——本事可能并不神奇，惟口耳相传越传越离谱耳。

然而，从另一个角度看（无论是娱乐，还是教化），这些故事想象力出群，弘扬当时的道德取向，有教，也有乐。而回看这些石雕，运刀虽然寥寥，却也简练有力，衣裾飘荡，树枝疏狂，人物表情丰富，构图错落有致，颇有画意，并非无趣之作。

今日的一些电视连续剧，不也不过如此么？

海德光

2008年8月

海德光，1954年出生于北京，中国摄影家协会会员，编审。

HAI Deguang, born in 1954 in Beijing, member of China Photographers Association and senior editor-revisor.

Preface

People of long ago were having fun and entertaining themselves, and like us, they were also achieving educational purposes through joy. Movies, TV, newspapers and magazines were unavailable, thus along the corridors of the Summer Palace have been left more than 10,000 decorative paintings, and on the surrounding screens in the Deep Willow Reading Hall (Shenliudushu Hall) in the Yuanmingyuan Park were found silk pictures of lady beauties. If the royal families were in need of such, their subjects were, too. Therefore created were the inlaid pictures in the glass cabinets of rich families, the Spring Festival pictures replaced year after year above the Kang in the countryside, and stories and sceneries carved painstakingly on bricks, stones, bamboos, and wood by generations of Huizhou craftsmen. All of these art forms developed and grew with vigor, passing down to us.

Huizhou Carving, namely, is an art form that originated in Huizhou. There are brick carvings, stone carvings, wood carvings and bamboo carvings, found in residential homes, ancestral halls, temples, gardens and parks, and even on household furniture, screens and couplets, penholders, and plates and dishes. It is everywhere.

Bamboo carvings are found on daily utensils and articles, as these are frequently made of bamboo. The other three types of carvings mainly appear on ornamental parts of buildings (treasure bottles carved out of stone are indeed available, but very rare): on gate towers, on memorial arches, on cloisters, on curtain walls, and on stone steps. The carving art is everywhere.

While wood carvings are found in a large variety of settings and brick carvings present many different themes, stone carvings rarely involve storylines.

But nothing is absolute. The 24 Huizhou carvings collected in this book are stone carvings depicting characters and stories.

The 24 carvings are about the 24 filial exemplars whose stories were widely known in the days of these carvings. Alongside each carving there are inscriptions indicating the story of the filial exemplar being depicted.

Much reflection is elicited on my part regarding the 24 exemplars. Since “Feixiao” (opposing filial piety) of the New Culture Movement, people in modern times have found a lot of faults with these stories. From today’s perspective, the 24 exemplars’ stories are indeed legendary and even absurd. Beginning from Shun’s mythical stories of elephants ploughing the fields and birds sowing seeds for him, almost every filial son has been reputed to be born in a poverty-stricken family or to find himself in adversity; they were nonetheless doing their filial duties, even by extreme means, despite their helplessness or the impossibility of their wishes, thus moving Heaven and Earth; then miracles occurred: the ground cracked, the ice melted, a water spring spurt forth by itself, or gold revealed while a hole was being dug in the ground. Seen in that light, they are more or less like the larger-than-life stories in the Tang Romance – the original stories might not have been amazing at all; they were only amplified in oral transmission and went out of proportion by and by. However, from a different angle (whether entertaining or pedagogical), these stories were indeed creative and imaginative. They popularized the moral teachings of the time, being both instructive and fun. Looking closely at these stone carvings, we observe that their knife application may not be elaborate, yet concise and forceful, the characters’ sleeves fluttering, their facial expressions rich, strong winds blowing and trees bowing. The carved pictures are vivid, picturesque and poetical, and the fun therein is great.

Today’s TV drama series are no more fun than these, are they?

HAI Deguang

August 2008



虞舜孝感动天

虞舜，瞽瞍之子。性至孝。父顽，母嚣，弟傲。舜耕于历山，有象为主耕，鸟为之耘，其孝感如此。帝尧闻之，事以九男，妻以二女，遂以天下让焉。诗曰：

队队春耕象，纷纷耘草禽。

嗣尧登帝位，孝感动天心。

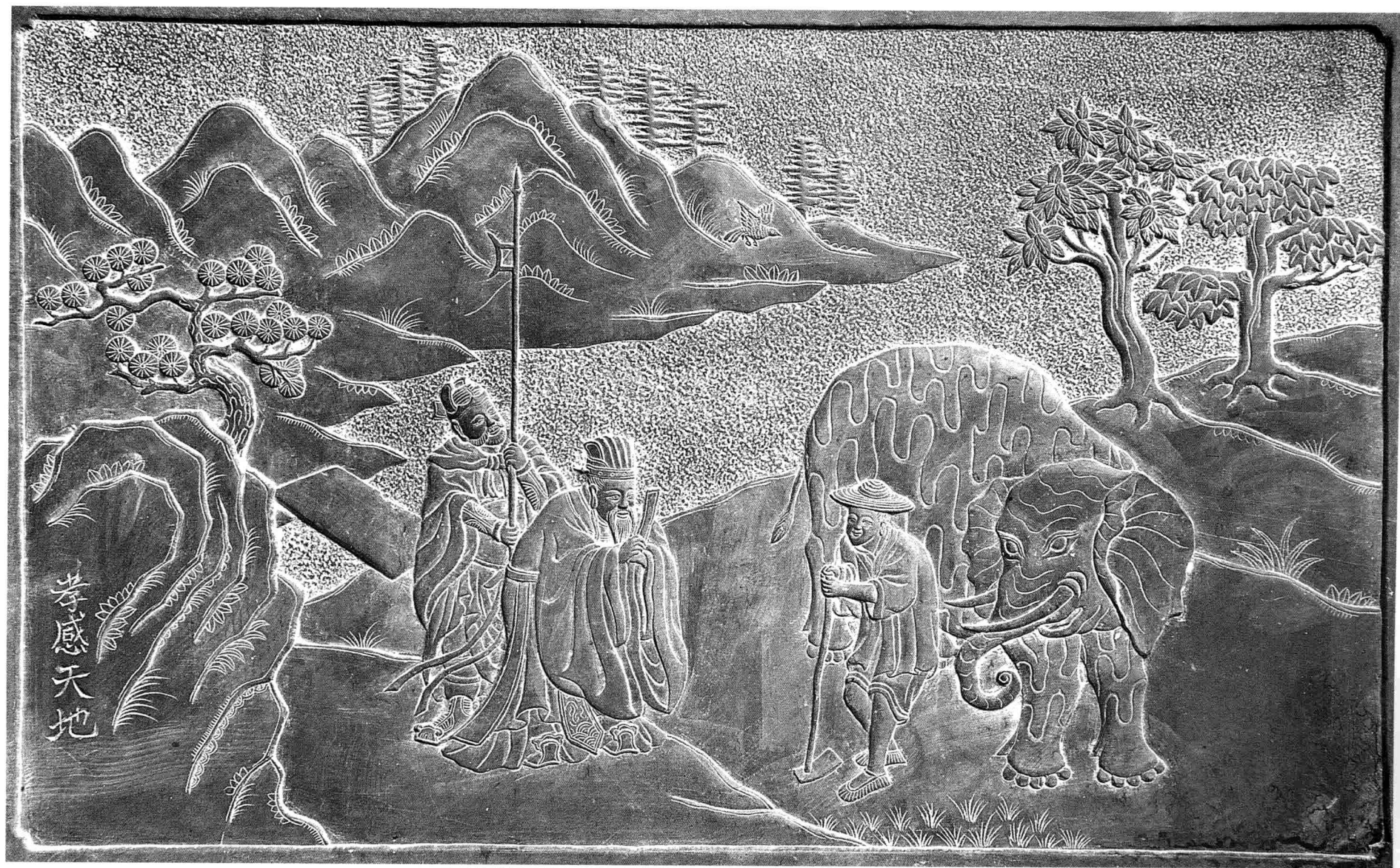
传说中的远古帝王舜，号有虞氏，所以史称虞舜。他是瞽瞍的儿子，天性至孝。然而他的父亲瞽瞍很愚顽，继母很嚣张，同父异母的弟弟也很傲慢，他们对舜很不好，甚至还设计害他。舜去修补谷仓顶时，弟弟却从下面纵火；舜去挖井，挖到深处时，瞽瞍与弟弟却往井内填土，幸亏舜凭着聪明过人，都得以逃脱，每每化险为夷。家人们这样对待自己，使舜很伤心，但他仍然宽厚仁慈，孝敬父母，友爱兄弟。因为他的孝行，感动了上天，于是当他在历山耕田时，有大象前来为他犁地，鸟飞来为他播种。帝尧听说了这件事，派自己的九个儿子去帮助他，并将两个女儿娥皇和女英嫁给他。后来尧便将天下让给了舜。

YUSHUN'S FILIAL PIETY MOVING HEAVEN

The legendary Emperor Shun in very ancient times was ruling over a small kingdom called Youyu. He is thus also known as Yushun in history. He was the son of Gusou (meaning "Blind Old Man") and was extremely filial by nature. However, his father was foolish and obstinate, his stepmother rude and arrogant, and his stepbrother proud and overbearing. They maltreated Shun and even plotted to kill him. His stepbrother set fire to the barn when Shun was trying to fix its roof; Gusou and Shun's stepbrother started to fill up the well when Shun was digging deep into it. Fortunately, Shun always managed to outwit them and their ill intentions never succeeded.

Though Shun was deeply hurt by all the terrible treatment, he was still lenient and benevolent, carrying out his filial duties to parents, and showing kindness to his stepbrother.

Shun's filial piety moved Heaven so much that when he tilled the land on Mount Li, elephants came to plough the fields for him and birds came to sow seeds for him. When Emperor Yao heard of this, he sent his nine sons to assist him and married his two daughters, E'Huang and NuYing, to him. Emperor Yao eventually abdicated the throne in favour of Shun.





仲由为亲负米

周仲由，字子路。家贫，常食藜藿之食，为亲负米百里之外。亲歿，南游于楚，从车百乘，积粟万钟，累茵而坐，列鼎而食。乃叹曰：“虽欲食藜藿，为亲负米，不可得也。”诗曰：

负米供旨甘，宁辞百里遥。

身荣亲已歿，犹念旧劬劳。

东周时的仲由，字子路。他年少的时候，家里很穷，经常要靠吃藜和藿这样的野菜充饥，仲由担心父母以野菜为餐影响身体，但家贫又买不起米。为了让父母吃到米，他听说百里之外的地方米价贱就赶去买了一些，再背着米走回家。后来他的双亲都去世了，他才离开家乡去做了大官奉命到了楚国。在那里，他受到楚王的盛情礼遇，每次出行，随行的车子有上百辆，家里存了上万钟的粟米，他坐的位子上铺了厚厚的垫子，吃饭时面前摆了许多只鼎。但他却叹息道：“现在即使我想再吃藜和藿，想为双亲去百里外背米，都不可得了。”

ZHONG YOU FETCHING RICE FROM AFAR TO FEED HIS PARENTS

ZHONG You, of the Eastern Zhou Dynasty, whose style name was Zilu, grew up in a very poor family. The family could only live on wild plants like brambles. He was concerned that such a diet was far from nutritious for his parents and that their health might suffer. However, he could not afford the rice available nearby.

When he heard that more than a hundred li away cheaper rice was available, he went there hurriedly without hesitation to purchase a sack of rice and carried it all the way home.

He never considered leaving his hometown to receive high offices until both his parents had passed away. Now that he did, he was given a high post in the court. Then he was dispatched to the state of Chu in the south, where he was grandly received by its Prince and was treated with great respect. Each time he left his residence, over a hundred chariots were in his procession and he had a large store of grain in the house. He had many layers of comfortable cushions, and before him were laid rows of tripods of food at each meal. But he sighed, “Even though I would wish to eat brambles and to purchase and carry rice for Dad and Mum from more than a hundred li away, it is now simply impossible for my wish to be granted.”





闵子骞单衣顺母

周闵损，字子骞，早丧母。父娶后母，生二子，衣以棉絮；妒损，衣以芦花。父令损御车，体寒失驭。父察知故，欲出后母。损曰：“母在一子寒，母去三子单。”母闻悔改。诗曰：

闵氏有贤郎，何曾怨晚娘？

尊前贤母在，三子免风霜。

周朝时有一个人叫闵损，字子骞，很小的时候就死了母亲。后来父亲娶了后妈，又生了两个儿子。冬天来了，后妈给自己的两个儿子做了棉衣，但是她不喜欢闵损，于是在给他的衣服里只缝了芦花。有一天父亲外出时让闵损驾车，因为芦花衣不能挡寒，他冻得失手掉了手里握着的缰绳。父亲发觉了缘故，非常生气，要休弃掉后妈，闵损却劝说道：“母亲在的话，只有我一个人受冻；母亲若是不在的话，您的三个儿子都会受冻的。”后妈听说了之后，很是羞愧后悔，后来便改为对闵损也像对亲生孩子一样。

THINLY-CLOTHED MIN ZIQIAN PERSUADING FATHER TO FORGIVE STEPMOTHER

MIN Sun, of the Zhou Dynasty, whose style name was Ziqian, was bereaved of his mother at a very young age. In time, his father took on a new wife, who gave him two younger sons. When winter came, Min Sun's stepmother dressed her own sons in cotton clothes. But since she did not like Min Sun at all, she merely gave him clothes lined with reed catkins.

One day, his father told him to take over the reins as they were driving a horse-drawn carriage. As his clothes were too thin to keep out the cold, Min Sun was almost frozen. He could not even hold onto the reins. When his father found out the cause, he flew into a rage and determined to divorce his second wife.

Min Sun, however, tried to talk his father out of the decision, saying, "If Stepmother stays, there will be only me who will be thinly dressed and frozen. If Stepmother leaves, your three sons will be left out in the wind and cold."

When his stepmother heard this, she was very much ashamed and repented herself. She mended her ways and treated Min Sun as her own child from then on.





曾参啮指心痛

周曾参，字子舆，事母至孝。参尝采薪山中，未及归家。家有客至，母无措，望参不还，乃啮其指。参忽心痛，负薪以归，跪问其故。母曰：“有急客至，吾啮指以悟汝尔。”诗曰：

母指才方啮，儿心痛不禁。

负薪归未晚，骨肉至情深。

周朝时的曾参，字子舆，侍奉母亲极孝。曾经有一天他去山里打柴，家里却来了客人，母亲很是手足无措，希望曾参快点回来，可是却一直不见他的人影。情急之下咬了自己的手指，常言道：“十指连心，母子连心。”这时曾参在山里突然觉得心痛，急忙背着打到的柴赶回家来，见到母亲，他跪下问出了什么事情。母亲说：“家里突然来了客人，我没法招待，所以咬手指以使你知道。”

ZENG SHEN'S HEART ACHING WHEN HIS MOTHER BIT HER OWN FINGER

ZENG Shen, of the Zhou Dynasty, whose style name was Ziyu, was extremely filial in caring for his mother.

Once he had gone to the mountains to gather firewood when an unexpected visitor came to his house. His mother was at a loss. She did not know how to entertain the guest. She counted on Zeng Shen's return, but after a long wait he still had not shown up. She was so anxious that she bit her own finger. Blood oozed.

As the saying goes, mother and son can feel each other's sorrow and pain in the same way that the heart feels the excruciating pain when any of the ten fingers is injured. Zeng Shen felt a heartache. He hurried home with his firewood. When he arrived, he went on his knees and asked his mother what had happened. His mother said, "A guest came unexpectedly and I had no idea how to entertain him. So I bit my finger to let you know."





老莱子戏彩娱亲

周老莱子至孝，奉二亲，极其甘脆。行年七十，言不称老，常著五色斑斓之衣，为婴儿戏于亲侧。又尝取水上堂，诈跌卧地，作婴儿啼以娱亲意。诗曰：

戏舞学娇痴，春风动彩衣。

双亲开口笑，喜色满庭闱。

东周时楚国的老莱子非常孝顺，侍奉双亲时像小孩子一样可爱。虽然他已经年过 70 岁，却不说自己已经老了，以免父母更添风烛残年之感。而且常常穿着五彩斑斓的衣服，在父母旁边像婴儿一样嬉戏。一次，他端着水上到堂屋里，装作跌倒在地上，像婴儿一样啼哭，以此娱乐父母。

OLD MAN LAIZI AMUSING HIS PARENTS IN VARIEGATED COSTUMES

Old man LAI, known as Laolaizi, of the state of Chu in the Zhou Dynasty, was noted for his filial obedience to his parents. When he was amusing his parents or caring for them, he was as lovable as a small kid.

Although he was over seventy, he never mentioned that he himself was old, lest his parents should feel how feeble and senile they were themselves. He was often wearing variegated costumes and playing like a small child around his parents.

Once he carried some water into the family room and pretended to slip and fall. He cried heartily like a baby, and his parents laughed in amusement.



弄彩娛親



剡子鹿乳奉亲

周剡子，性至孝。父母年老，俱患双眼，思食鹿乳。剡子乃衣鹿皮，去深山，入鹿群之中，取鹿乳供亲。猎者见而欲射之，剡子具以情告，乃免。诗曰：

亲老思鹿乳，身挂褐毛衣。
若不高声语，山中带箭归。

东周时剡国有一个国君，人称剡子，非常孝顺。他的父母已经年老，都患有眼病，要靠食用鹿乳医治。但是鹿乳十分难得。于是剡子披上鹿皮，去到深山里，混进鹿群当中，取到鹿乳以回家供养双亲。由于他扮成了鹿的样子，有猎人见到便以为他是真的鹿，张弓搭箭要射杀他。他发现了之后，急忙走出鹿群，将自己扮作鹿取鹿乳奉亲的事情告诉了猎人，才没有被射伤。

TANZI MILKING DEER TO SERVE HIS PARENTS

In the Eastern Zhou Dynasty, there was a prince in the state of Tan, who was known as Tanzi. He was very obedient and filial to his parents. His parents were very old, and both suffered from a malady of the eyes, for the cure of which they needed deer milk in their diet. However, deer milk was very hard to come by.

Tanzi therefore disguised himself in deerskin and went deep into the mountains. He joined a herd of deer and tried to milk them.

When hunters came, they took him for one of the herd, loaded arrows on their bows, and were about to shoot. Tanzi saw what was going to happen and immediately came out of the herd. He revealed himself and explained that he was obtaining deer milk for his parents in deerskin. Only in this way had he escaped from falling prey to the hunters.

