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序

万灯竞彩映淮水 千载大美照中华

“江南佳丽地，金陵帝王州”。

人们大凡提及“六朝金粉”、“十朝都会”的南京，便会情不自禁联想到她的文明摇篮——充满人文神韵的秦淮河了。自东晋以来，“十里秦淮”两岸是南京城的繁华之所在。源远流长的秦淮文化，在很大程度上代表了南京历史文化的精华。风情万种的民间艺术，则是秦淮文化中最为绚烂的那一部分。而大俗大雅的秦淮灯彩（俗称花灯），在华夏民族民间文化百花园中摇曳生姿，早已成为我国灯彩艺术的一大流派。

秦淮灯彩的产生可追溯到六朝时期。秦淮河两岸民众为了祈求风调雨顺、幸福美满和国泰民安，他们乐于通过扎灯、张灯、赏灯、玩灯、闹灯等形式，创造“天穹星汉灿烂，人间灯火辉煌”的美好情境。由于人文精神的兴起，南朝的灯彩开始从深宫禁苑走向民间大众。每逢传统节日之时，南京便呈现“灯火满市井”的景象，堪称全国之冠。梁简文帝萧纲就曾吟咏：“天宫倘若见，灯王愿可逢。”北宋著名诗人贺铸在秦淮河边写道：“楼台见新月，灯火上双桥。”随着明代开国皇帝朱元璋在南京力倡元宵灯节活动，秦淮灯火之盛，天下所无。城南一带“家家走桥，人人看灯”，当时已有“秦淮灯彩甲天下”之美誉了！许多文人骚客、名士佳人流连忘返，咏叹不绝：“百花疑吐夜，四照似含春”、“一园灯火从天降，万片珊瑚驾海来”、“深讶梅花改颜色，万枝清雪也红妆”……就连秦淮河里的灯舫，也现出“百千神女弄珠来”的人间仙境了。至于文学名著《红楼梦》、《儒林外史》、《桃花扇》和散文名篇《桨声灯影里的秦淮河》等中国文学史上的佳作，都对秦淮灯彩作了绘声绘色的描写。秦淮灯彩作为历代民众生活之火与艺术之火相辉映的传统习俗，薪火相传，世代延续，自20世纪80年代至今，又迎来了一个繁荣发展的大美时代。

改革开放以来，秦淮区竭力弘扬优秀传统文化，以复建和打造“夫子庙及秦淮风光带”为平台，自1985年起恢复举办一年一度的“夫子庙灯会”，为民间灯彩艺人提供了人显身手的舞台。许多灯彩世家和传人，汲取传统艺术之长，综合各种工艺手段，在表现内容上不仅继承了传统品种，而且创作出不少反映时代进步的花灯。新时期的秦淮灯彩品类繁多，争奇斗妍，独具风韵。尤其是在夫子庙地区，形成了以灯会、灯市、灯景于一体的灯彩文化空间。灯海人潮何处是？风情独看夫子庙。从每年大年三十至正月十八，这里每天吸引20万市民和中外游客前来买灯、观灯、赏灯，许多老百姓都说：“春节不到夫子庙看灯，等于没有过好春节。”因此，夫子庙灯会自然成为南京春节期间的一道文化大餐，成为一种民间社火形式的历史延续。不少花灯艺人远赴德国、法国、日本和东南亚国家及我国港、澳、台地区进行文化交流，展示秦淮灯彩的精华。央视新闻联播年年报道夫子庙灯似潮涌的盛况。2000年，秦淮区荣获“中国民间艺术（灯彩）之乡”称号；2005年，荣获全国民间艺术最高奖“山花奖”的金奖和银奖；秦淮艺人创制的荷花灯，被选定2006年中国邮票图案，成为国家民间艺术的特色名片；夫子庙灯会因其人文魅力和广泛影响，已经成为“中国非物质文化遗产（文化空间）”的优秀项目，奠定了秦淮灯彩作为中华民族民间艺术代表作的崇高地位。今天，我们正在沿着建设“人文秦淮”的方向，努力营造一个灯彩迷人的秦淮、灯景宜人的秦淮、灯影醉人的秦淮……

《秦淮灯彩甲天下》一书，主要有两部分内容：第一，以文字叙说为主，简要记载了秦淮灯彩1700年的发展历史；第二，以摄影图片为主，反映了当代秦淮灯彩的繁盛图景。由于编者水平有限，该书难免存在一些舛误、疏漏之处，恳请读者教正。

徐 路 于秦淮河畔

二〇〇五年十二月·日



秦淮灯彩甲天下

周安庆

一座城市，常常因为依傍着一条古老的河流而产生迷人的魅力。然而在中国的许多城市中，恐怕难以找寻到一条能够与秦淮河相媲美的流淌着人文历史的河流了。

南京作为闻名遐迩的华夏历史文化名城，素有“六朝金粉、十代故都”的美称。千载悠悠的秦淮河两岸，自古便是大族聚居、商贾云集、人文荟萃、佳丽如云的风雅之地。秦淮河作为南京的母亲河，则是孕育金陵古老文明的摇篮。

千百年来，秦淮河畔的灯火景况始终与南京地区经济、文化、社会、民俗、科技等诸多方面的发展密切相关，它在某种程度上就是南京城市兴衰荣枯的色彩符号。自明代以降，这里便有“秦淮灯火甲天下”之盛誉了。



一街花灯，十里流彩，恰是秦淮正月夜 Lanterns of Varieties of Colors, Stretching for ten li along the Street, right on the Evening of the first month of Lunar Year

秦淮灯彩的产生与发展

所谓“灯彩”，就是人们通常在传统节日、吉祥喜庆之时所张挂的彩灯。由于其在形状、色彩以及灯火等方面常呈五颜六色、如花似锦，因而民间亦称之为“花灯”。它由原始艺术发端，大致从灯具艺术发展而来，可以归结为扎艺范畴，主要是为观赏、装饰所用。作为我国传统灯彩艺术中的一个

Colored lanterns of the Qinhuai River Top All Others

By Zhou Anqing

An ancient river often adds enchanting glamour to a city. However, among all cities of China, I'm afraid that it is difficult to find a river that can rival the Qinhuai River in history and culture.

As a well-known historical and cultural city of China, Nanjing has long enjoyed a good reputation of "the gold and rouge of the Six Dynasties and ancient capital of the Ten Dynasties". Since ancient times, the area along the long-standing Qinhuai River has been a flourishing place with brilliant culture and a galaxy of talents where big families inhabit, merchants come in and the beautiful ladies are as many as stars. As the mother river of Nanjing, the Qinhuai River is a cradle breeding the ancient civilization of Nanjing.

For thousands of years, the development of colored lantern of the Qinhuai River has been closely related to the development of many fields in Nanjing, including economy, culture, society, folk custom, science and technology. In a sense, colored lantern of the Qinhuai River is a sign indicating the ups and downs of Nanjing. Since the Ming Dynasty, colored lantern of the Qinhuai River has been well-known for "Colored lantern of the Qinhuai River tops those elsewhere".

The origin and development of colored lantern of the Qinhuai River

Colored lantern refers to the colored lanterns that people hang on the occasion of traditional festivals and celebration activities. As in terms of the shape, color and lamplight colored lanterns are colorful and look like flower-like, colored lantern is also called "flower lamp". Colored lantern originating from primitive art is a kind of lamp art. Colored lantern belongs to flower art and is largely used for ornament and decoration. As an important school of traditional colored lantern art of China, colored lantern of the Qinhuai River embodies long-standing and brilliant civilization, has profound historical background and regional features, carries forward traditional features of traditional art of China and expresses sincere feelings, love for life and aesthetic concept of residents in Nanjing. Art of colored lantern also reflects historical evolution of the Qinhuai River and Nanjing from fire of nature, fire of life and fire of memorial ceremony to fire



重要流派，秦淮灯彩承载着悠久灿烂的历史文明，具有强烈的历史感和地域特征，秉承了民族传统艺术中的文化特质，蕴涵着历代南京人的真挚情感和热爱生活的审美理念。自古及今，灯彩艺术也客观地反映了秦淮和南京地区从自然之火、生活之火、祭典之火到艺术之火的历史演变。

从南京历史文化版图来看，秦淮灯彩通常亦泛称为金陵（或南京）灯彩，它作为历代南京劳动人民的心灵智慧结晶，早已成了中华民族传统文化百花园中的一朵瑰丽多姿的奇葩。

从社会习俗功效来看，秦淮灯彩的最初产生，大约可以追溯到三国鼎立的东吴时期。据唐代许嵩《建康实录》记载：赤乌十年（公元247年）岁尾，“帝崇佛教，以江东初有佛法，遂于坛所立建



东吴大帝孙权（唐人绘）The Heroic Bearing of Sun Quan, the Great Emperor of East Wu Kingdom of the Three Kingdoms Period (painted by an artist in Tang Dynasty)

of art.

As shown by historical and cultural domain of Nanjing, colored lantern of the Qinhuai River is often generalized as colored lantern of Jinling (or Nanjing). As the crystallization of spiritual wisdom of laboring people of Nanjing, colored lantern of the Qinhuai River has long become a brilliant and enchanting flower of traditional cultural garden of Chinese nation.

As shown by effect of social custom, colored lantern of the Qinhuai River dated back to the Eastern Wu Period when three kingdoms coexisted. According to A Realistic Record of Jiangnan (called Nanjing today) by Xu Song of the Tang Dynasty, at the end of the year 247, "Emperor Sun Quan admired Buddhism, believing that there was Buddha's teachings in Jiangdong and established a temple there". Legend has it that after Eastern Wu established its capital in Nanjing (called Jianye at that time), Emperor Sun Quan carried forward the practice of "admiring Buddhism" that has been popular since Emperor Ming's reign of the Eastern Han Dynasty. On the occasion of festivals and celebration activities, lanterns and colorful decorations would be hung up out. If troops win a big battle, officials and common people will gather around the city gate, and create an atmosphere with fragrant flowers and lights to welcome troops who have scored great victory. According to A Poetic Prose of Capital of Eastern Wu written by Zuo Si of the Western Jin Dynasty, "Beacon fire was lighted and war drum was beaten. Soldiers drank to their heart's content so as to recover from fatigue". Just a few words reflect the situation that troops of Eastern Wu light beacon-fire and drink to their heart's content so as to recover from fatigue. Legend has it that Zhu Gehang (a master of Shu Kingdom) also invented a kind of signal lantern known as "Kongming Lantern". The "Kongming Lantern" is different from modern lantern in that there is no hole at its top and there is a hole at its bottom. People can light pine gum at its bottom, then the lantern will take advantage of air to float itself and then rise up to the sky. This lantern was firstly used by Western Shu County for military purpose. Later on, the lantern was copied by other places. The introduction of brocade technology from Western Shu County promoted the development of silk industry in the south of the Yangtze River and provided good materials for producing of colored lantern.

Eastern Wu Dynasty and Eastern Jin Dynasty of Six Dynasties and Song, and Qi, Liang and Chen Regime only occupied part of the country and were content to exercise control over part of the country. However, as a capital of many



初寺。”相传东吴定都南京(时称建业)后,曾延续了汉明帝以来“表佛”的一些做法,当时还在岁时节庆、欢乐喜庆的场合张灯结彩。如前方将士打了大胜仗,朝野官民都聚集在都城内外,用香花烛竞相营造气氛,迎接他们的凯旋而归。西晋左思的《吴都赋》记载:“炊烽起,鼙鼓震。士遗倦,众怀欣。”寥寥数语,反映了东吴官兵燃起烽火、开怀畅饮、疲倦一扫而光的情形。相传当时诸葛亮也发明了一种信号灯,俗称“孔明灯”。它与现代的灯笼区别在于其顶部无开口,而下部却留一个开口,下方可以点燃松脂,并不断利用空气加热上升的力量飞向高空。该灯首先被西蜀用于军事目的,后来才渐被其他地方效仿。随着当时织锦技术由西蜀传入,促进了江南丝织业的发展,也为后来的灯笼制作提供了良好材质。

六朝时期的东吴、东晋,以及宋、齐、梁、陈政权,它们只占据半壁河山,偏安一隅,但南京(东晋和南朝时称建康)作为各朝都城和中国南方的文化中心,具有举足轻重的影响,使得当时我国在经

dinasties and a cultural center in the south of China. Nanjing (called Jiankang during the Eastern Jin Dynasty and the Southern Dynasty) was of decisive influence and made China during that period accomplish unprecedented development in terms of economy, politics, ideology, culture and art and the folk customs have evolved and developed non-stop since then. In Stone City located in the western corner of Nanjing, "thousands of boats were moored alongside the pier". According to A Poetic Prose of Capital of Eastern Wu written by Zuo Si of the Western Jin Dynasty, "market has been established; markets stand side by side; people can buy various kinds of goods in market". Thus it can be seen that trade market was flourishing then. Officers of Eastern Wu kingdom including Zhou Yu, Zhang Zhao, Lu Yun and Zhu Geke, brothers Lu Ji and Lu Yun (famous man of letters), Wang Dao and Xie An (chief minister of the Eastern Jin Dynasty), Wang Yizhi (a famous calligrapher), Wang Xianzhi (son of Wang Yizhi and also a famous calligrapher) general Ji Zhan and Gu Kaizhi (a famous painter) had their magnificent houses built in Hengtang, Chang'anli and Wuyi Lane along the Qinhuai River. Legend has it that during the festivals such as Lantern Festival, Taichu Palace and Zhaoxing Palace of the Eastern Wu Dynasty and Jiankang Palace of the Eastern Jin Dynasty



两岸彩灯映水,一河朦胧烟霞,秦淮夜色如诗如画 Colored Lanterns on Both Banks Reflected in Water; Dim Mists and Brumes over the River; the Night Scene of Qinhuai as Romantic as a Poem and as Beautiful as a Picture



济、政治、思想、文化、艺术等方面都得到了空前发展，而且民俗习尚不断丰富变化。东吴都城西侧仅石头城一带，就已是“门泊东吴万里船”了。《吴都赋》还记载：“开市朝而并纳，横阡陌而流溢，混品物而同廛，并都鄙而为一。”由此可见当时城市商贸集市和对外交往的发展情况了。像东吴著名的文臣武将周瑜、张昭、陆逊、诸葛恪，著名文学家陆机和陆云兄弟；东晋丞相王导、谢安，书圣王羲之和王献之父子，侍中骠骑将军纪瞻，大画家顾恺之等人，都先后将自家豪门宅院构筑于秦淮河畔的横塘、长干里和乌衣巷地区。相传每到元宵等喜庆佳节，除了东吴太初宫、昭明宫，东晋建康宫内张灯结彩外，这些达官贵人在自家的宅邸门户内也竞相效仿。故而东晋习凿齿的《诗灯笼》有曰：“煌煌闲夜灯，修修树间亮。灯随风炜烨，风与灯升降。”每当暮霭四合，华灯齐放，秦淮河面灯光倒映，辉煌一时。早期的秦淮灯彩在结构造型上还是比较简单的，基本上是在灯具的基础上略加装饰而已。

would be decorated with lanterns and colorful streamers, and ranking officials followed this practise one after another. Therefore, as shown by Poetic Lantern written by Xi Zuochi of the Western Jin Dynasty, "Splendid lantern lit up trees. Lantern swayed with wind. Wind rose and fell with lanterns". When evening mist hung low and the evening lantern were lit, light of lantern was reflected on the surface of the Qinhuai River, presenting magnificent scenery. Colored lantern of early period was simple in terms of structure and modeling, and was basically produced through adding simple decoration on the basis of lantern.

In 420, when Liu Yu, a general of the Eastern Jin Dynasty, ascended the throne, lantern made of cloth was hung in the palace of the Southern Song Dynasty. According to The Book of the Song Dynasty written by Shen Yue of the Southern Dynasty, "in room where Emperor Liu Yu lived, Emperor Liu Yu hung lanterns on the wall and all the officials viewed the lantern". This kind of lanterns not only can serve the lighting purpose, but also can create joyful atmosphere for emperor and officials. A hole was left at the top and bottom of the oval structure so as to facilitate circulation of air during the process of combustion. This is probably the embryonic form of the lantern we see today. In 461,





公元420年(永初元年),原东晋大将刘裕登基称帝后,就曾在南朝宋代建康宫城内悬挂工匠用葛布制成的灯笼。南朝梁代沈约在《宋书》中记载:“孝武大明中,坏上(指宋武帝刘裕)所居阴室,于其处起玉烛殿,与群臣观之。床头有土卮,壁上挂葛灯笼、麻绳拂。”该灯既能用于照明,又可为君臣欢聚营造喜庆氛围。它在椭圆形结构的上、下方各留一个空口,主要是在燃烧时有利于空气流通,这大概就是我们今天所见到的灯笼雏形。到了461年(大明五年),宋孝武帝刘骏继承了汉武帝以来的拜祖祭天做法,置明堂于国学南丙巳之地,并依照汉汶上图仪设五帝位,以太祖文皇帝对享,而且还定期举行仪式,用火、供品等祭祀皇天。到了齐、梁时代仍然沿袭此俗。另外宋司徒何尚之、齐武帝萧融、梁武帝萧衍、陈仆射尚书令江总及兵部尚书孙瑒等人,也曾将自家宅院构筑于秦淮河流域。当时该河两岸官民杂居,商肆繁盛,历久不衰。随着人文精神的兴起,灯彩艺术也开始从深宫禁苑走向民间大众,这也是我国灯彩艺术发展的一个转折期。低成本的纸张取代丝帛制品而大量运用,也使得灯彩艺术在民间迅速发展成为可能,所以每年元宵张灯、观灯活动蔚然成风。梁武帝萧衍在位之初,由于社会繁荣安定,曾出现过“文化盛世”景象。梁武帝本人笃信佛教,大肆建造寺庙。梁代每年元宵张灯结彩,既是宫廷庆典的重大活动,也是寺庙祭祀的一桩盛事。其中用精丝制成的藕丝灯,外表常绘有佛教故事,成为当时的应景之物。萧衍的三儿子简文帝萧纲除了写下《正月八日燃灯应令》等诗文外,还在《灯赋》中生动地描述:“何解冻之嘉月,值蕙萼之盛开。草含春而色动,云飞采以轻来。南油俱满,西漆争燃。苏征安息,蜡出龙川。斜晖交映,倒影澄鲜。九微间吐,百枝交布。聚类炎洲,迹同大树。竞红蕊之晨舒,蔑丹萼之昏翳。兰膏馥气,芳炷擎心。寒生色浅,露染光沉。”从中可见,当时由于供点灯用的燃油尚比较昂贵,故有不少则是用漆来代替燃油点灯的。南朝最后一个皇帝陈叔宝仍不接受前朝覆灭的教训,继位后大兴土木,花天酒地,竟唱起了《宴光璧殿咏遥山灯》这样的诗歌:“照耀浮

Emperor Liu Jun carried forward the practice of “offering sacrifices to ancestors and Heaven” and had sacred palace built in auspicious place, established memorial tablet of five emperors according to rules of ceremony of the Han Dynasty, regularly held ceremony and offered sacrifices to Heaven. In the Qi and Liang Dynasty, this custom was still carried on as before. In addition, He Shangzhi, an official of the Song Dynasty, Emperor Xiao Ze of the Qi Dynasty, Emperor Xiao Yan of the Liang Dynasty, Jiang Zong and Sun Chang, two officials once had their houses built along the Qinhuai River. In those days, officers and common people inhabited along the Qinhuai River and trade there was flourishing and long-standing. With the rise of humanistic spirit, art of colored lantern began to enter the families of common people from imperial palace, which signifies a turning point in the development of art of colored lantern of China. Low-cost paper has been a substitute for silk products and been applied in large quantities, which also enables art of colored lantern to develop rapidly. When Lantern Festival approaches, watching the colored lantern has become a common practice. During the early period of Emperor Wu' reign of the Liang Dynasty, as the society is flourishing and stable, “thriving cultural age” arose. Emperor Wu of the Liang Dynasty faithfully believed in Buddhism and had many temples built. During the period of the Liang Dynasty, Lantern Festival decorated with lanterns and colorful streamers not only was an important celebration activity of imperial palace but also was a great sacrificial event of temples. With Buddhist tales being engraved in it, Lotus-Root Lantern made of silk became the seasonable product. Apart from the poem of “Lighting lantern in the eighth day of the first lunar month”, Emperor Jianwen of the Liang Dynasty, the third son of Emperor Xiao Yan of the Liang Dynasty, also wrote the poem “A poetic prose of lantern”, which is read as follows: When legumen was in full bloom, the moonlight was the most beautiful; Plants turned green and clouds was floating in the sky; Lantern in the south has been filled with oil while lantern in the west filled with paint competed for light; cradle appeared out of lantern; slanting light set off each other; shadow of lanterns was clear; the light was as bright as if in the daytime; the color of lantern was bright while the light is heavy”. Thus it can be seen that oil used for lighting lantern was quite expensive then, so paint was used to be a substitute for oil. Chen Shubao, the last emperor of the Southern Dynasty, didn't learn a lesson from the downfall of the previous dynasties. After he ascended the throne, he went in for large-scale construction, led a decadent and dissolute life and sang such a poem of “Sing the lantern in Yanguangbi Palace”: the light of lanterns lit the Palace



南朝梁武帝萧衍画像（清人绘）The Portrait of Xiao Yan, Emperor of the South Dynasty (Painted by an artist of Qing Dynasty).

辉明，飘飒落岑轻。枝多含树影，烟上带瓠生。杂桂还如月，依柳更疑星。园中鹤未丽，池上鳧飞惊。”而同时期的朝廷重臣江总也吟咏出了《三善殿夜望山灯》的诗来。所有这些，皆生动地描绘了南朝梁、陈时期利用彩灯来增添节日气氛的社会风尚。

589年(开皇九年)隋文帝派兵灭陈之后，为了抑制金陵“王气”，断然下令将原有的宫殿和城邑夷为平地，并采取强制迁徙居民和降低行政建制等贬抑金陵的政策。“六朝文物草连空”，此后的南京（时称蒋州）备受冷落，似乎“惟有蒋山青，秦淮碧”了。故后人在抒发对金陵的怀古慨叹中，大都流露出了“诗人去后江山冷”等哀愁感伤的心境。隋朝以后的南京十分萧条，秦淮灯彩的发展受到了严重影响，遗留在历史记忆中的则是明月一片，空照秦淮。

while the ashes was light; Laurel regarded the light as radiated by moon while willows mistook the light as radiated by star; When the light lift up the crane, blinds over the pond fled”. Jiang Yong, an official of the Southern Dynasty, also wrote such a poem named *Watching Lantern at Night in Shanshan Palace*. All these vividly presented the social custom in the Liang and Chen Dynasties that colored lantern was used for adding the atmosphere of festivals.

In 589, after Emperor Wen of the Sui Dynasty overthrew the Chen Dynasty, he resolutely ordered his troops to level original palaces and city to the ground and adopted the policies of “compelling residents in Nanjing (called Jiangzhou at that time) to migrate and reducing administrative size” in order to hold back the “royal ghost” of Nanjing. “Cultural and historical relic has been completely destroyed”. Nanjing (called Jiangzhou at that time) in those days was deprived of its bustling life. “There was nothing but green Jiang Mountain and clear Qinhuai River in Nanjing in those days”. Therefore, when lamenting Nanjing in those days, most descendants expressed their sorrows in such a way: “When poets came to visit Nanjing, they felt territory of Nanjing was cold”. Nanjing in the Sui Dynasty was quite bleak, which produced a big influence on the development of colored lantern of the Qinhuai River. What was left in the memory of history was “bright moon shaded her light on bleak Qinhuai River”.

Many emperors of the Tang Dynasty devoted major efforts to promoting lantern show in Lantern Festival. The time used for lantern show was extended from one night to three nights between 14th of the first lunar month and 16th of the first lunar month. During Lantern Festival, curfew was lifted and people could go out freely, which promoted the custom of lantern show in Lantern Festival. Although emperors of the Tang Dynasty also believed that Nanjing had powerful “royal ghost” and adopted the policies to restrain the development of Nanjing, with fertile land and rich products as well as constant economic recovery of the regions in the south of the Yangtze River, Nanjing (called Jiangzhou or Shengzhou in Tang Dynasty) in the Tang Dynasty began to flourish. Population was dense, trade was booming, and restaurants and hotels stood in great numbers, and trade markets neighbored each other along the Qinhuai River. Lantern-making craftsmen gathered in Da Bridge, a place close to the Qinhuai River. Legend has it that embryonic form of lantern market in Lantern Festival emerged in Da Bridge. “Mist veils the cold stream, and moonlight is as light as silk; I moor in the shadow of a river-tavern”, a poem written by Du Mu, de-



画舫是一只梭，从熠熠夜灯中抽出千缕万缕金丝银线，织就出云锦似的锦绣江南 The Painted Boat, like a Shuttle, Waves out of the Beautiful (Hui) Scene of South Yangtze Area with the Silky Gold and Finer Silver Drawn Out of the Night Lanterns

唐代不少皇帝大力提倡元宵节观灯活动，而张灯时间则由原来的一夜变成了农历正月十四至十六日三夜。元宵节期间还取消宵禁，人们在这几天晚上可自由外出，故对元宵观灯的习俗起到了推波助澜的作用。虽然唐代的皇帝们认为金陵“王气”比较重，也效仿隋朝采取限制其发展的政策，但由于这里土地富饶、物产丰富，随着江南经济不断恢复，初唐以后的南京（时称蒋州、昇州）地区逐渐繁华起来。此时的秦淮河两岸又是人烟稠密，商贸兴旺，酒肆林立，集市相连。离秦淮河不远的苕桥一带，就已经聚居了扎制花灯的艺人，相传此处出现了南京早期元宵灯市的雏形。杜牧所云的“烟笼寒水月笼纱，夜泊秦淮近酒家”诗句，客观地反映了秦淮河畔的繁盛景象，在这样一个相对安逸的社会环境中，每到正月十五前后“闹元宵”、赏花

灯，就积极反映了繁荣景象的秦淮河。在这样的一个相对安逸的社会环境中，元宵节观灯活动，就积极反映了繁荣景象的秦淮河。在这样的一个相对安逸的社会环境中，元宵节观灯活动，就积极反映了繁荣景象的秦淮河。

During the early Southern Tang Dynasty, overall strength of the country has been greatly enhanced. Nanjing (called Jiangning in the Southern Tang Dynasty) was prosperous, Lantern Festival was also free from original mysterious atmosphere such as taboo and superstition and became an auspicious festival featured by jubilation, entertainment, etiquette and custom. Furthermore, Li Jing and Li Yu, two emperors of the Southern Tang Dynasty, attached great importance to the development of art and literature, so many men of letters and master craftsmen poured in, folk art including colored lantern obtained further development. A lively picture of "lanterns compete with one another for glamour" emerged in annual Lantern Festival.

Lantern show in Lantern Festival has become more popular



灯的习俗，大大地促进了灯彩艺术的发展。

南唐立国之初，国力得到较大增强，南京（时称江宁）地区比较富庶。这时候我国元宵节也早已开始从人们原先的禁忌、迷信等神秘气氛中解脱出来，转变成为了更具有喜庆娱乐及岁时礼俗特征的良辰佳节。加上中主李璟和后主李煜比较重视发展文艺，文人墨客与能工巧匠都一起聚集到南京城里，包括灯彩在内的民间艺术也得到了进一步的延续和发展，并在每年的元宵节创造出千灯斗艳的热闹景象。

北宋时期元宵节观灯现象愈加盛行。自宋太祖起，张灯时间又增加了农历正月十七、十八累计五夜。随着火药技术的应用，燃放烟花给元宵观灯增添了更加喜庆的气氛。作为灯彩艺术发展历程的一个显著标志，竞猜灯谜活动以及作为专门售灯（即灯市）和放灯的场所也出现了，此后蔓延各地，相沿成俗。南京（时称昇州、江宁）也是这一时期的经济中心之一。北宋初期整个城市建设得

In the Northern Song Dynasty, since Emperor Taizai's reign of the Northern Dynasty, time for lantern show has been extended to five nights, between 14th of the first lunar month and 18th of the first lunar month. With the application of gunpowder, firecrackers added joyful atmosphere to lantern show in Lantern Festival. As a remarkable mark in the development of art of colored lantern, "guess lantern riddles" activities and special spot for lantern sales (namely lantern market) and lantern show also appeared. Later on, other cities also followed this custom. Nanjing (called Shengzhou or Jiangning in the Northern Song Dynasty) was one of economic centers during that period. The urban construction developed rapidly in the early Northern Song Dynasty. In 1034, after Emperor Wenxuan Temple (called Confucius Temple today) and Yilun Hall (called Mingde Hall today) used for offering sacrifices to Confucius was built along the Qinhuai River, the Qinhuai River was as flourishing as described by Zhou Bangyan, a poet of the Northern Song Dynasty, "Where can we find signboard of restaurants and drum of theatre? The Qinhuai River along which official's inhabited occurs to me". During that period, cultural center of China was gradually shifted to the regions in south of the Yangtze River, therefore, folk art developed

神奇的彩灯，将音乐喷泉的水珠幻变成一粒粒色彩绚丽的珍珠了。彩珠，不就是彩色的音符吗？Superficially Colored Lanterns, turning the Beads of the Music Fountain into Innumerable Florid Pearl, Colored Pearl, Arent They Colored Notes?





灯，垒起的塔；灯，铺就的桥；灯，构建的殿，为我们再现了“楼台见新月，灯火上双桥”的喜境 The tower, piled up by lanterns, the bridge, strewn by lanterns, the palaces, made of lanterns, relive for us the scene of "new moon over the terrace; lanterns on twin bridges"



到了较大发展。1034年(景祐元年),用于祭祀孔子的文宣王庙(今夫子庙)和彝伦堂(今明德堂)在秦淮河畔建立后,此地正如北宋词人周邦彦所描绘的那样:“酒旗戏鼓甚处市?想依稀,王谢邻里。”这时中国的文化中心也逐渐移往江南,因此民间艺术无论在形式还是内容上都依然迅速发展。相传“唐宋八大家”之一的文学家王安石也曾写过一些字谜,后来还被广泛用于南京每年元宵节竞猜灯谜活动中去。“楼台见新月,灯火上双桥。”北宋诗人贺铸笔下的秦淮河,已成为了闻名一时的览胜佳地,元宵节也逐渐变得热闹起来。南宋诗人范成大吟咏的绝句:“春前腊后天好晴,已向街头作灯市。叠玉千丝似鬼工,剪罗万眼人力穷。”正是当时灯火盛况的真实写照。辛弃疾也写下了传扬千古的绝词佳句:“东风夜放花千树,更吹落,星如雨。宝马雕车香满路,风箫声动,玉壶光转,一夜鱼龙舞。娥儿雪柳黄金缕,笑语盈盈暗香去。众



南宋后主李煜画像(清人绘) The Portrait of Li Yu, the Last Emperor of South Tang Dynasty (Painted by an artist of Qing Dynasty)

swiftly in terms of form and contents. Legend has it that Wang Anshi, one of "Eight Prose Masters of the Tang Dynasty and Song Dynasty", once wrote some riddles that were later on widely applied to "guess lantern riddles" activities held in Lantern Festival in Nanjing. As shown by the poem of "In waterfront building appears a new moon, Hung over the bridge is lanterns" written by He Zhu, a poet of the Northern Song Dynasty, the Qinhuai River has become a well-known resort. Lantern Festival gradually became flourishing. "Weather between spring and the twelfth month of the lunar year is sunny. Lantern market has emerged in streets. Lanterns seem to be produced with divine craftsmanship. Laboring people are so intelligent", a poem written by Fan Chengda, a poet of the Southern Song Dynasty, truthfully reflects grand occasion of lantern show. Xin Qiji also wrote such a famous poem: The spring wind makes hundreds of trees in full bloom at night, And also blows down numerous stars like rain; Noble horses and carved coaches strew the path with perfume, The phoenix-organ rings loud, The crystal-pot lantern moves around, The dances of fish-and-dragons go on all night long, Decked with jade-moths, silver-willows and gold threads, Talking and laughing, the fair ones pass along in the dark, A thousand times I've been seeking her among the crowds. When all at once I turn my head, find her there where lantern light is dimly shed". This poem combines lanterns hung at hundreds of trees and enchanting charm of lanterns and also perfectly integrates lanterns and people into one whole. In evening of Mid-Autumn Festival, Nanjing competed with Hangzhou (called Lin'an in the Southern Song Dynasty), the capital of the Southern Song Dynasty, for glamour of colored lantern. Candles swayed, presenting magnificent scenery. Later on people were allowed to show lanterns in the fifteenth day between the seventh lunar month and the tenth lunar month. In 1243, time for lantern show was extended to six nights between the 13th day of the first lunar month and the 18th day of the first lunar month.

During several decades of the Yuan Dynasty's regime, although Nanjing carried forward some customs of festivals, recreation activities such as lantern show in important festivals were under the restriction of governments.

Climax, twists and turns of colored lantern of the Qinhuai River

During the early Ming Dynasty, in order to encourage rich merchants to construct Nanjing, the capital of the Ming Dynasty, and create a flourishing age, Emperor Zhu Yuanzhang



里寻他千百度，蓦然回首，那人却在，灯火阑珊处。”词中融合了千树花灯和万种风情，也是描写“灯人合一”的绝妙词章。而且在中秋节夜晚，南京与南宋都城杭州（时称临安）等地一样竟放灯彩，烛耀月台，蔚然奇观。后来又曾经发展到七月十五中元日和十月十五下元日夜晚都要放灯的情形。1243年（南宋淳祐三年），元宵节张灯又添加了农历正月十三共计六夜。

在元朝统治的几十年时光中，这里尽管传承了以往节日的一些习惯，但是重大节日张灯、观灯的娱乐活动却要受到官府的限制。

秦淮灯彩的高潮与曲折

明代初期，朱元璋为征招天下富商建设国都南京，营造盛世图景，便竭力提倡元宵灯节这一盛事。他索性将每年元宵节张灯的时间再次延长至十

of the Ming Dynasty gave all-out support to the promotion of Lantern Festival. He simply extended the time for lantern show to ten nights between the eighth day of the first lunar month (called lantern-hanging festival, with the thirteenth day of the first lunar month being formal lantern show) and the eighteenth day of the first lunar month (called lantern-declining festival), thus making Lantern Festival the longest festival in China. According to A Record of Festivals of Nanjing written by Pan Zongding, "Lantern Festival falls on the eighth day, the thirteenth day and the fifteenth day of the first lunar month". Furthermore, as the saying goes, "eat rice glue ball and noodle respectively in lantern-hanging festival and lantern-declining festival", which reflects food custom of traditional Lantern Festival. Besides, Emperor Zhu Yuanzhang often traveled incognito on a fact-finding mission, watched lanterns and observed people's life condition. According to folklore, Emperor Zhu Yuanzhang himself was an expert in making lantern riddles. These legends have added rich and varied contents to custom of Lantern Festival, which also resulted from combination of graceful culture of



"春前腊后天好晴，已向街头作灯市。”灯市历经千年，宛如春花开了又谢，谢了又开，绵延不绝。“At the fine day at the end of winter, lantern fair has been set up along the street.” The lantern fair has a history of one thousand years. Like spring flowers fading and blossoming.



这是一条灯光浸染的彩色的河；这是一匹流动着的金陵云锦。This is a Colored River Dyed with Lamplight; this is a Flowing Jirling Cloudlike Brocade.

夜，使之成为了我国历史上时间最长的灯节：即农历正月初八上灯（该日为上灯节），张挂十天后至十八落灯（该日为落灯节），十三正式试灯。潘宗鼎在《金陵岁时记》中写道：“俗以正月八日、十三日、十五日皆为灯节。”而且民间还有“上灯（顿）元宵落灯（顿）面”之说，这也反映了传统灯节食俗。此外朱元璋还经常微服私访，走街观灯，体察民情。他本人就是一位制作灯谜的高手，民间传说也比较多。由此促进了元宵节的灯俗在内容上更加丰富多彩，这是灯韵高雅文化与秦淮灯彩民俗文化相互交融的结果。

1372年（洪武五年）元宵节，朱元璋为了渲染元宵佳节的繁华景象（还有一说是为了祭奠因建立明代江山而阵亡的将士们），更是别出心裁地下令在秦淮河上燃放万盏水灯。此夜官民纷纷走出家门，南京城里彩楼绵延，花灯烟火通宵闪耀，鼓乐杂耍喧闹达旦，观灯之盛况实属罕见。此时的灯彩逐渐地演变成成为人们舞弄玩耍的道具，如舞

Lantern Riddles and Folk Culture of Colored Lantern of the Qinhuai River.

In Lantern Festival in 1372 (The fifth year of Emperor Zhu Yuanzhang's reign of the Ming Dynasty), in order to color flourishing sight of Lantern Festival (another argument is to hold a memorial ceremony for officers and soldiers killed at the action), Emperor Zhu Yuanzhang ordered to light thousands of lanterns in the Qinhuai River. Officials and common people came to watch lanterns at that night. Decorated buildings stretched endlessly, colored lanterns glittered, and loud music filled the air throughout the night, presenting an unprecedented grand occasion of lantern show. Colored lantern during that period has gradually evolved into stage property for people to perform lantern dance such as lantern-dragon dance and lantern-lion dance. In Lantern Festival, common people would walk out of home, watch colored lantern, guess lantern riddles and admire firecrackers, songs and dance. Nanjing simply became a sea of jubilation.

In 1409 (the seventh year of Yongle Period), Zhu Di, the Emperor of Chengzu of Ming Dynasty, granted to his officials ten days of Shangyuan Festival starting from the Guichou