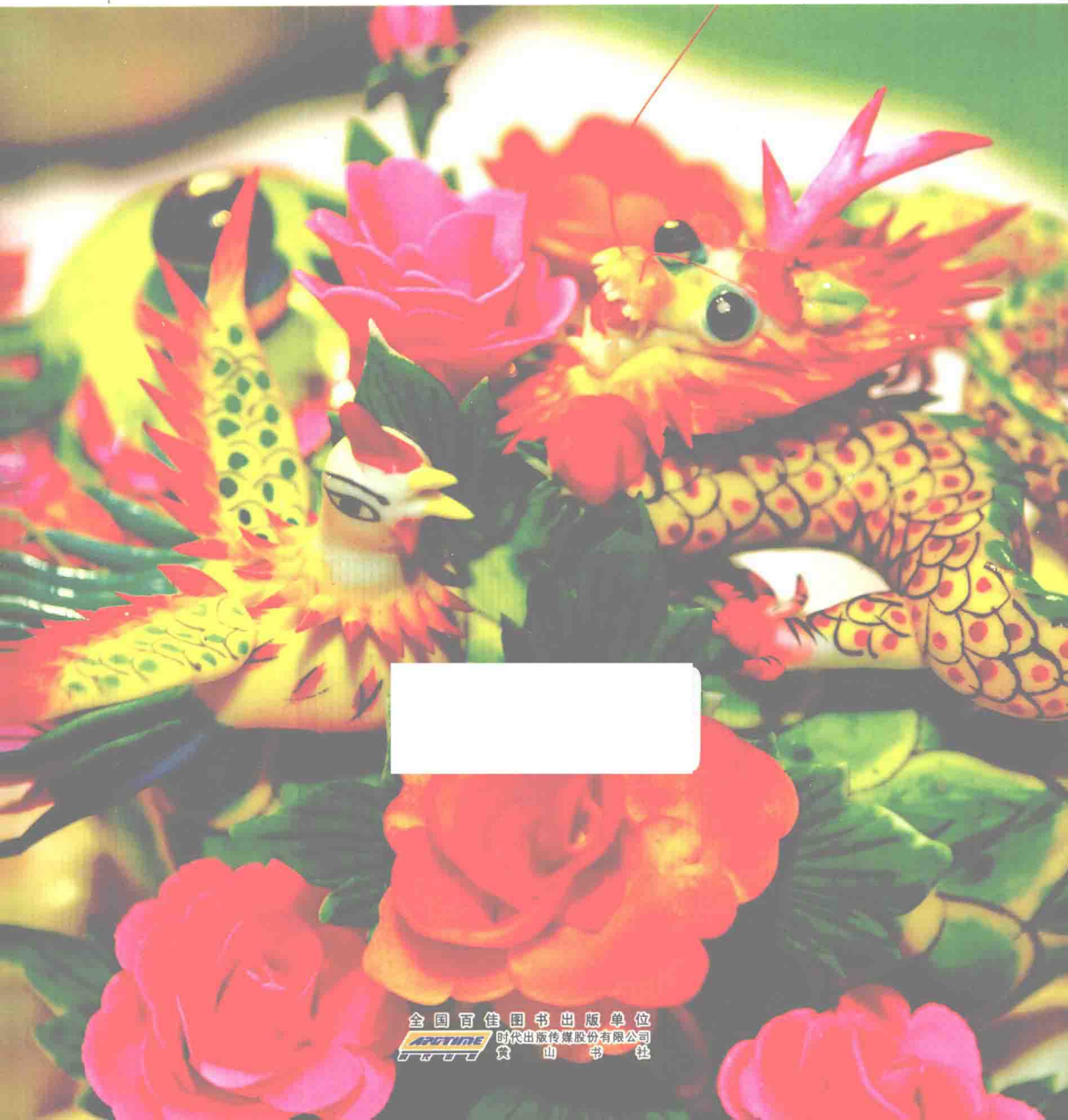






国家出版基金项目
NATIONAL PUBLICATION FOUNDATION

CHINESE RED
中国红

面塑

Dough Modeling

宫楚涵◎ 编著



全国百佳图书出版单位
时代出版传媒股份有限公司
黄山书社



图书在版编目(CIP)数据

面塑：汉英对照 / 宫楚涵编著. -- 合肥：黄山书社，
2013.4
（中国红）
ISBN 978-7-5461-3595-3

I. ①面… II. ①宫… III. ①面塑—工艺美术—介绍—中国—汉、英 IV. ①J528.4

中国版本图书馆CIP数据核字(2013)第098063号

面塑 MIAN SU

宫楚涵 编著

出 版 人：任耕耘
责任编辑：范丽娜
责任印制：戚 帅 李 磊

特约编辑：包云鸠
装帧设计：商子庄

出版发行：时代出版传媒股份有限公司（<http://www.press-mart.com>）

黄山书社（<http://www.hsbook.cn>）

（合肥市蜀山区翡翠路1118号出版传媒广场7层 邮编：230071）

经 销：新华书店 营销电话：0551-63533762 63533768
印 刷：安徽新华印刷股份有限公司 电 话：0551-65652866

开 本：710×875 1/16 印张：9 字数：120千字
版 次：2013年4月第1版 2013年4月第1次印刷
书 号：ISBN 978-7-5461-3595-3 定价：59.00元

版权所有 侵权必究

（本版图书凡印刷、装订错误可及时向承印厂调换）

面塑，俗称“面花”或者“捏面人”，是一种在中国流传很广的民间手工艺。它用面进行造型，以面粉、糯米粉为主要原料，加上颜料、石蜡、蜂蜜等辅料，经过防裂、防霉变等处理，再经手工捏、搓、揉、掀等工序制作而成。面塑取材容易、制作

Dough modeling, commonly known as “decorated dough models” or “dough figurines”, is a widely spread popular folk handicraft art. As a molding process, it uses wheat and glutinous rice flour as the main raw material. By adding other ingredients such as color pigments, wax, honey, etc., and going through crack and





简便、贴近生活，因而备受人们青睐。经过祖祖辈辈手工艺人的继承和发扬，面塑逐渐成为中国传统文化和民间艺术的一部分，为历史、考古、民俗、艺术等诸多研究领域提供了非常宝贵且独具特色的实物资料。

本书以汉英对照的形式，配以大量面塑相关图片，介绍了面塑的历史、捏塑工艺、各地面塑，以及面塑在人们生活中的应用等内容。

mildew proof treatments, the dough pasta is then manually pinched, twisted, kneaded or lifted to produce the desired shape. Dough modeling has attracted much attention of the people because of the easy access to raw material, convenient production process and intimate relationship with life. Through the inheritance and development by generations of craftsmen, dough modeling has become a component part of the traditional Chinese culture and folk art, offering valuable and unique in-kind data to researchers in many areas such as history, archaeology, folk customs and art.

In a Chinese-English bilingual format and supplement by a large quantity of relevant pictures and illustrations, the book introduces the history, the production process of dough modeling, dough models made in different parts of the country, as well as the application of dough modeling in people's life.

 面塑的历史	
History of Dough Modeling	001



 面塑的捏塑工艺	
Molding Craft of Dough Modeling	017
面塑的制作特点	
Features of Dough Modeling.....	018
收藏类面塑的捏塑工艺	
Molding Process of Dough	
Models for Collection	022
食用类面塑的捏塑工艺	
Molding Process of Dough	
Models for Consumption	025



面塑的分布

Distribution of Dough Modeling 033

北方地区的面塑

Dough Modeling in Northern China 034

南方地区的面塑

Dough Modeling in Southern China..... 065





民俗与面塑

Folk Customs and Dough Modeling 071

岁时节令中的面塑

Dough Modeling during Different Seasons 072

人生礼仪中的面塑

Dough Modeling in Rituals 107

面塑的历史

History of Dough Modeling

面塑源于传统的饮食文化。人类的面食风俗早在汉代就有文字记载，面塑就随其而产生，最初为随葬或祭祀用品，宋代时成为逢年过节的必备之物，后来又逐渐发展成为街头的民间工艺品。经过几千年的传承和经营，面塑已经成为中国民间艺术的一部分。

Originated in the traditional food culture, dough modeling evolved from mankind's tradition of eating wheat-flour based food, a custom recorded in text form as early as in the Han Dynasty. Initially dough models served for burial or sacrificial rituals only. It evolved into a festival necessity by the Song Dynasty. Later it gradually developed into a form of street folk art. Through thousands of years of inheritance and development, dough modeling has become a member of the Chinese folk art family.





民以食为天，中国传统的饮食文化源远流长，尤其是谷物类农作物，其种植和生产已有几千年的历史。谷物中的水稻、小麦在中国的膳食中占有重要的地位，被当作传统的主食。湖北省江陵县凤凰山的汉代明器陶仓模型，出土时内盛黄稻穗4束，说明谷物不仅是人们生活中不可或缺的主食，也是祭奠亡者的重要祭品之一。

Food is the first necessity of man. Traditional Chinese food culture has a long history, especially in growing and producing cereal crops which goes back to several thousand years. Paddy rice and wheat among the cereal crops have always occupied an important position in Chinese diet, and have been regarded as the staple food. In an archaeological finding at Phoenix Peak, Jiangling County, Hubei Province, an unearthed



• 石磨盘、石磨棒（新石器时代）

石磨盘是供谷物脱壳的工具，一般与石磨棒配套使用。

A Stone Grinder and a Stone Grinding Bar (Neolithic Age, approx. 8,000 years ago)

The stone grinder is a tool for un-husking the cereals. It is usually used together with the grinding bar.

• 陶仓（西汉）

汉墓中常出土有模型明器，包括仓、灶、院落、楼阁等，反映了当时的日常生活。

A Pottery Barn (Western Han Dynasty, 206B.C.-25A.D.)

Among the burial objects unearthed in Han Dynasty tombs, models of grain barns, stoves, models of courtyards, pavilions have been found quite frequently, reflecting the daily life of the people at the time.



汉代（前206—公元220）以前少有面食，到魏晋时期（220—420）开始有发面馒头之说。宋代（960—1279）高承的《事物纪原》一书中有这样的记载：诸葛武侯征孟获时，有人说，蛮人多邪术，须用人头祭神，可借阴兵相助。诸葛武侯则用面粉包着牛、羊、猪肉做成人头形状，用以祭神，从此有馒头之说。《中国大百科全书·轻工卷》载，汉代迎神赛会上的傩舞便以面团塑成鬼怪头部形象。《论语·乡党》、《礼记·月令》、《吕氏春秋》均记载，古人驱疫除病的禳祭中，舞蹈者头顶面制的鬼怪头形，向神灵祈祷。

现存最早的面塑出土于新疆吐鲁番阿斯塔那地区的唐墓，有面制

Han Dynasty pottery barn model contained four bunches of yellow rice ears, proving that cereal grains were not only indispensable staple food in people's daily life, but also one of the important sacrificial items.

Wheaten food was very rare prior to the Han Dynasty (206 B.C.-220 A.D.). By the Wei and Jin dynasties (220-420), leavened and steamed buns emerged. As recorded in the Song Dynasty (960-1279) *Origin of Matters (Shi Wu Ji Yuan)* written by Gao Cheng: When Zhuge Liang fought Meng Huo, some people suggested that since the barbarians had many evil tricks, we use human heads to offer to the Gods, so that they lend us their troupes to help us fight the barbarians. Zhuge Liang thus ordered beef, mutton and pork to be wrapped with



• 《大傩图》（宋）

A Nuo Dance (Song Dynasty, 960-1279)

wheat flour and made into the shape of human skulls and offered them to God. In *China Encyclopedia-Light Industry Volume* it states: During the idolatrous procession of the Han Dynasty the Nuo dance performers would use dough to make ghost head images. In other historical books such as *The Analects of Confucius*, *The Book of Rites*, *The Spring and Autumn Annals*, there were descriptions

on how people carried out worshipping rituals to dispel epidemics and diseases. The dancers wore ghost head wear made of dough while praying to God.

The earliest extant ancient dough models were burial objects including female warrior heads, male busts and dough pigs and snacks unearthed in Astana region, Turpan in Xinjiang. Folk dough models first started as sacrificial offerings. Wang Dang of the Song Dynasty wrote in volume seven of his book *Notes on the Tang Dynasty* (*Tang Yulin*), "Cui Anqian of the Tang Dynasty believed in Buddhism and ate only

女俑头像、男俑上半身像和面猪以及糕点，距今已有一千多年的历史。民间面塑最初就是作为祭祀的祭品而产生的。宋代王谠在《唐语林》卷七载，唐代崔安潜信佛吃素，“镇西川三年唯多蔬食，宴诸司以面及茱萸之属类，染作颜色，用象豚肩、羊脯脍炙之属，皆逼真也。”卷八又载：“明皇朝（712—755），海内殷赡，送葬者或当街设祭，张施帷幕，有假花、假果、粉人、粉帐之属。”可见唐代（618—907）时民间制作的面塑已广泛地应

七擒孟获

三国时期，蜀汉开国皇帝刘备病死前后，居住在蜀汉西南边境的南中少数民族发动叛乱。孟获是当时南中地区的大姓豪强，在当地土著和汉人中威望高。诸葛亮出兵南方，将孟获捉住七次，又放了七次，使他心服口服。七擒孟获彻底消除了南中少数民族的反叛心理。之后，诸葛亮采取怀柔政策治理南方，重用地方势力，保障他们的利益，从此南中再没有发生大规模叛乱。

Meng Huo Captured Seven Times

During the three Kingdoms Period, around the time of the death of Liu Bei, founding Emperor of the Shuhan State, some ethnic minorities living in the southwestern border area Nanzhong rose in rebellion. As a powerful person from a prominent family, Meng Huo enjoyed high prestige among the local aboriginal communities as well as the Han community. Zhuge Liang sent troops to Nanzhong and captured Meng Huo seven times and released him after each capture. This gracious and accommodating action convinced the rebel leader of the sincerity of the Shuhan administration. Later, Zhuge Liang implemented a governance policy featuring inclusion and conciliation in the south. He also assigned local officials in important positions while protecting their interests. Since then no large-scale rebellions or riots had taken place in Nanzhong area.



• 诸葛亮

诸葛亮（181—234），字孔明，三国时期蜀汉丞相，杰出的政治家、军事家、发明家、文学家。他为匡扶蜀汉政权，呕心沥血，鞠躬尽瘁，死而后已，成为后世推崇的忠臣楷模，智慧化身。

Zhuge Liang

Zhuge Liang (181-234), style-named Kongming, chief minister of the State Shuhan during the Three Kingdoms Period, was an outstanding statesman, strategist, inventor and writer. His dedication and painstaking efforts in supporting the Shuhan regime until his last became a model of loyalty and an embodiment of wisdom for later generations to emulate.



用在随葬和祭祀之中。

宋代时，面塑融入了百姓的生活中，成为岁时民俗的必备之物。宋代陈元靓的《岁时广记》卷二十六引《岁时杂记》载：“京师人以糖面为果食，如僧食。但至七夕，有为人物之形者，以相饷遗。”庞元英的《文昌杂录》载人日有煎饼，二月二有迎富贵果子，三月三有饀人，寒食则有子推蒸饼，七月七有巧果子。宋孟元老在《东京梦华录》中记载：“寒食前一日谓之炊熟，用面造枣旗，飞燕，柳条串之，插于门楣，谓之子推燕。”即在寒食前一日要用面团捏成燕状，用柳条串连，插于门楣。另有七夕“以油面糖蜜造如笑靥儿，谓之果食花样”。当时制作的面点，有“甲冑”人物、“戏曲”人物、“孩儿鸟兽”、“飞燕形状”等，可谓“奇巧百端”。宋代《梦粱录》中记载面塑用在春节、中秋、端午以及结婚祝寿等喜庆日子。在陕西、河北地区也有把面塑称作“面花”和“年馍”的，并将其用于节庆日子。

自明代（1368—1644）开始，面塑进入鼎盛时期。在岁时礼俗

vegetarian food. When he served as the governor of Xichuan for three years, he entertained his guests with food made of flour and konjac family plants dyed with edible colors to imitate meat dishes such as pig's thigh, sheep's upper arm, and other popular food items that were so vivid." Volume Eight also states: "During the reign of Minghuan, (712-755), it was a popular practice to mourn the dead by setting up alters in the street with a tent surrounding it. On the altar artificial flowers and fruits, as well as rice dough figurines and buns are placed as offerings." This shows that dough models were widely used as funeral and sacrificial offerings during the Tang Dynasty (618-907).

During the Song Dynasty dough modeling became more integrated into people's daily life. Dough models became a necessary folk item during different seasons. In Volume Twenty-six of the book *Notes on the Seasons* by the Song Dynasty Chen Yuanliang, it quoted from *Miscellaneous Notes on Seasons* the following statement: "City people use flour and sugar to make snacks, just as the monks do. But by lunar July 7th, dough models are available in the market for people to buy as gifts." In his book



• 祭馍《狮子滚绣球》山西 常荷香作

A Sacrificial Bun Depicting A Lion Playing with a Ball, by Chang Hexiang, Shanxi

Wenchang Medley (Wen Chang Za Lu)
Pang Yuanying wrote: "On lunar January 1st, people make pancakes, on lunar February 2nd, they make fruits, on lunar March 3rd, they make dough figurines, on Cold Food Festival they make steamed buns, on lunar July 7th they make smart cakes and fruits." In his book *Beautiful Dream of the Capital City Dongjing*, (*Dong Jing Meng Hua Lu*) Song Dynasty writer Meng Yuanlao wrote: "on the eve of the Cold Food Festival, people make dough swallows and string them together with willow branches and hang them on the door frame. On lunar July 7th, "people use oil, flour, sugar and honey to make figurines of smiling children which are called smart fruits." Pastry snacks made at the time adopted many forms such as 'armored' characters, 'opera' characters, children, birds or animals and swallows". Indeed they deserve to be labeled "exquisite works of art". In the Song Dynasty, *Dream of the Liang (Meng Liang Lu)*, it is recorded that dough

中，制作面塑已蔚然成风。明代《宛署杂记》中记载了北京的习俗：每逢七月，农家用面团捏成果实状，挂在田地上，称为“挂地头”，以祈祷丰年。面塑除了为传统风俗所用之外，还逐渐脱离实用，演变成艺术形式而独立存在。一些身背工具箱，四处奔波的面塑艺人将有形有趣的面塑传播开来。





为谋生计，他们以此为业，各施才能，吸引了众多观者与买主。这样的相互竞争发展成为有意识的创作行为，从而激励了面塑技艺的提高，使面塑的欣赏性明显增强。

清代（1644—1911）时，民间出现了专门制作面塑的作坊和艺人。面塑流行于北方地区，但由于受北方面塑的影响，在南方也出现了米塑，这是用煮熟的米粉团为原料，添加颜料后做成人物、花果、鸟兽等的一种民间艺术。

不过，当时的米塑由于黏性太

models are used during carnivals such as the Spring Festival, the Mid-Autumn Festival, the Dragon Boat Festival, as well as weddings and birthday gatherings. In Shaanxi and Hebei areas, dough models are also called “decorated models”, or “steamed festival buns” and the tradition has sustained until this day.

Dough modeling entered its heyday of development since the Ming Dynasty (1368-1644) when it became a popular practice in seasonal and ritual activities. The Ming Dynasty *Summer Notes on Beijing* (Wan Shu Za Ji) recorded such customs in Beijing: Every year in lunar July, farmers make dough models of all kinds of fruits and hang them in the fields to pray for a good harvest. In addition to their functions in traditional rituals, dough modeling gradually went beyond their role as food and evolved into a form of independent art. Carrying their simple toolkit, dough modeling artists disseminated this exquisite and interesting handicraft art to many parts of the country. In order to attract more people and more customers, they did their best to improve their skills and created new themes, making dough models all the more artistic and enjoyable.

During the Qing Dynasty (1644-



• 剪纸《清明挂寒燕》山西 丁芳莲作

A Paper Cut Depicting *Hanging Cold Swallows During the Qingming Festival*, by Ding Fanglian, Shanxi Province



• 剪纸《七月十五蒸面羊》山西 丁芳莲作
A Paper Cut Depicting the Scene of Making Steamed Dough Sheep During Lunar July Fifteenth, by Ding Fanglian, Shanxi Province

强使得捏塑的作品都外形较小，而面塑又由于缺乏黏性而显得粗糙。咸丰三年（1854），江西弋阳的米塑艺人王清原、郭湘云来到山东菏泽穆李村卖艺，与当地的面塑艺人贺胜、杨白四合作，把米塑与面塑结合起来，用可塑性很强的小麦面粉和质地黏和的糯米粉为原料，掺入各种颜色，蒸成面团捏制了各种花草、人物、动物，形成了今天闻名遐迩的“面人儿”。清末进士杜维桢在王、郭二人的碑文中写道：“每构一象，形容毕肖，眉目

1911), workshops specializing in dough modeling emerged in folk society. Influenced by dough modeling in the north, a similar folk art—rice modeling emerged in the south. Using cooked rice flour as the raw material and after adding pigments dough artists molded the rice lump into various shapes such as flowers, birds and animals.

At the time rice models were rather small in size because of the high viscosity of rice flour. Wheat dough models on the contrary were rather rough because of the relatively low viscosity of wheat flour. In the third year of the Xianfeng reign (1854), rice modeling artists Wang Qingyuan and Guo Xiangyun from Yiyang, Jiangxi Province, traveled to Heze, Shandong Province to promote their business. When they came to Muli Village, they cooperated with local artists He Sheng and Yang Baisi. By mixing glutinous rice flour with wheat flour as the raw material, and adding various color pigments, they succeeded in molding a variety of flowers, figurines and animals. This was the origin of the well-known folk art of “dough figurines” today. On the epitaph of the two artists Wang and Guo, the Qing Dynasty scholar (Jinshi) Du Weizhen wrote: “Every