



历史活化石

「传世绝活，妙手出神」

泥塑

Clay Sculpture

高楚涵◎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

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上架建议：历史文化

ISBN 978-7-5461-5278-3



9 787546 152783 >

定价：39.00元



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图书在版编目(CIP)数据

泥塑 / 宫楚涵编著. -- 合肥 : 黄山书社, 2015.11

(印象中国. 历史活化石)

ISBN 978-7-5461-5278-3

I. ①泥… II. ①宫… III. ①泥塑—民间工艺—介绍—中国 IV. ①J314.7

中国版本图书馆CIP数据核字(2015)第275802号

泥塑
NI SU

宫楚涵 编著

出品人 任耕耘
总策划 任耕耘 蒋一谈
项目总监 马磊 钟鸣
责任编辑 程景
责任印制 戚帅
图文编辑 王新
装帧设计 李晶
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.hspress.cn>)
地址邮编 安徽省合肥市蜀山区翡翠路1118号出版传媒广场7层 230071
印刷 安徽联众印刷有限公司
版次 2016年6月第1版
印次 2016年6月第1次印刷
开本 720mm×1000mm 1/16
字数 115千
印张 9
书号 ISBN 978-7-5461-5278-3
定价 39.00元

服务热线 0551-63533706

销售热线 0551-63533761

官方直营书店 (<http://hsssbook.taobao.com>)

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泥塑也被称为“彩塑”“泥玩”，是以泥土为主要材料捏塑而成的。泥塑是中国传统文化中乡土气息最为浓厚的民间艺术品之一，是伴随着人们生产和生活的习俗而产生出来的一种为百姓所喜闻乐见的手工艺品。

至今仍然活跃在民间的各种泥塑作品，如淳朴可爱的“泥咕咕”、造型怪异的“泥泥狗”、憨态可掬的“大阿福”，以及设计精巧的“坐虎”等，外形虽各具特色，但都展现了泥塑艺术在经历社会演变和环境锤炼后的成熟品质。从这些千姿百态的泥塑作品上，人们能够嗅到泥土的芬芳，感受到趣味盎然的欢快和民间艺人的淳朴情感。因

The clay sculpture, also painted sculpture or clay antique, is mainly made and carved out of clay. It is a folk art carrying the most significant local references and a popular handicraft came into being during people's daily production and lives.

Many clay sculptures are still prevalent with great vitality, such as the lovely clay *Gugu* (clay whistle made into statuettes of animals or figurines), Clay Dog with strange appearance, cute Big *Afu*, and the elaborate Sitting Tigers. Despite their different appearances, these clay sculptures all represent the highest quality and artistic value. From these various handicrafts, people can smell the scent of earth and feel the interest and simplicity of common people's life. Therefore, the clay sculpture

此，泥塑才得以世代传承不息。

本书以生动的文字和直观精美的图片，向海内外读者全面介绍中国泥塑的发展历程、工艺技法、用途，以及各地具有特色的泥塑作品，引领读者了解中国泥塑，感受泥塑艺术的绚烂多彩。

can be carried forward through generations.

With the assistance of lively descriptions and abundant beautiful illustrations, this book gives a general introduction on the history, development, producing techniques and application of the clay sculpture, as well as different local clay sculptures with distinct characteristics, letting the audience get a further understanding on Chinese clay sculpture and its charm and beauty.



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泥塑概述

General Introduction of Clay Sculpture

泥塑艺术作为中国的一种古老淳朴的民间艺术形式，其产生和发展在时间上跨越了从史前文明到当代社会几千年的历史。泥塑艺人以纯熟的工艺手法，用简单、原始的泥土材料塑造了丰富多彩的艺术形象，为人们呈现出一个丰富绚丽的泥人世界。

As an ancient folk art in China, the clay sculpture's birth can stretch back thousands of years to the prehistoric civilization. In the continuous development, the craftsmen created various sculptures out of simple and primitive clay with skillful techniques, presenting a diversified clay sculpture world.



> 泥塑的发展历程

泥塑在中国有着悠久的历史，是古老的民间艺术品。多处史前考古遗迹表明，泥塑在八九千年前的新石器时代就已经出现。经考古工作者考证，出土于长江下游河姆渡文化遗址的陶猪、陶羊距今约有6000—7000年，出土于黄河流域新郑裴李岗文化遗址的古陶井及泥猪、泥羊距今约有7000年。



• 陶塑人头像（新石器时代）

此头像以手工捏塑而成，制作粗率，造型稚拙，反映了先民原始的制塑技艺。

Pottery Human Head Statue (Neolithic Age, approx. 8,000-9,000 years ago)

It was pinched by hand with a primitive quality and simple appearance, which reflects the rough producing technique of the ancestor.

> History of Clay Sculpture

With a fairly long history in China, the clay sculpture is an ancient folk art. Several prehistoric archaeological evidences support the idea that the birth of clay sculpture can date back to the Neolithic Age which is 8,000-9,000 years ago. For example, the clay pig and goat unearthed from the relics of Hemudu Culture in the lower reach of the Yangtze River are with a history of 6,000-7,000 years and the ancient clay well and clay pig and goat found in the relics of Peiligang Culture in Xinzheng City are with a history of 7,000 years.

新石器时代之后，中国泥塑艺术一直没有间断。但泥塑不易长久保存，考古发掘的泥塑品很少，多是通过同样为泥土塑造而成的陶器来印证泥塑的流变。在商代（前1600—前1046）坟墓中就发掘了大量的用作陪葬的陶俑，其形体古朴稚拙。到了春秋战国时期（前770—前221），陶俑渐渐增多，人物类的陶俑主要有奴仆、乐伎、士兵等，其造型逐渐往写实、生动的方向发展，并常附有鞍马、牛车等交通工具。而秦兵马俑和两汉墓葬中大量陶俑、陶兽、陶马车、陶船、陶楼等的发掘，不仅反映了秦汉时期丧葬习俗的

After the Neolithic Age, the clay sculpture continuously developed. However, due to its fragile quality, only a few objects were found. So many excavated potteries are used to verify the evolvement of clay sculpture. Many primitive pottery figurines serving as the burial objects were found in the grave of the Shang Dynasty (1600 B.C.-1046 B.C.). By the Spring and Autumn Period and Warring States Period (770 B.C.-221 B.C.), the pottery figurine started to prevail, with vivid appearances of servant, musician, and soldier, usually accompanied with saddled horses and ox carts. And the excavation of the terracotta warriors from the mausoleum of the Qin Dynasty and the pottery figurines, animals, carts, boats and building models from graves of the Western Han Dynasty (206 B.C.-25 A.D.) and the Eastern Han Dynasty (25-220) indicates the prevalence of funeral ceremony and the artistic achievement of pottery and clay

• 陶俑（秦）

此陶俑的塑造以现实生活为基础，手法细腻、明快，其面容中流露出秦代人独有的威严与从容，具有鲜明的个性和强烈的时代特征。

Pottery Figurine (Qin Dynasty, 221 B.C.-206 B.C.)

Based on real social life, it was made with a realistic, smooth and lively approach, whose expression reveals the distinct solemnity and calmness of people in the Qin Dynasty. It wears a strong personality and characteristics of that age.



盛行，也表明陶器和泥塑艺术达到了很高的水准。这些文物既有手捏的，也有模制的，大多形象地模拟了当时的人物和动物，是真实的社会生活场景的再现。

sculpture. These objects, pinched or molded, mostly were produced to restore the appearance of human beings and animals at that time, which are truly the resurrection of the ancient social activities.



• 陶羊（汉）

Pottery Sheep (Han Dynasty, 206 B.C.-220 A.D.)

• 陶楼（东汉）

此陶楼由前屋、后屋及一侧厢房构成，前低后高。前屋正中设一门，门边有一人持械守卫，门左右两侧镂直棂窗。右厢房与内侧不相通，外墙另设一门。

Pottery Building Model (Eastern Han Dynasty, 25-220)

It consists of a front room, a back room and a right wing room (lower in front and higher at the back). There is a gate in the front room and an armed guard sitting by it. On the two sides of the gate, windows are hollowed out in vertical lattice style. The right wing room is not connected from the inner side. A second door is made in the outer wall.



秦兵马俑

秦兵马俑坑位于陕西西安，是中国历史上首位皇帝秦始皇（前259—前210）陵墓中的陪葬陶俑，被称为“世界第八大奇迹”。1974年2月，秦兵马俑由当地农民在秦始皇陵东侧打井时偶然发现，从此揭开兵马俑的千年面纱。目前出土的陶质兵马俑共计8000多个，排列成阵，气势壮观。俑的身份各不同，有将军俑、铠甲俑、跪射俑等。这些俑的神态多种多样，造型栩栩如生，工艺成熟精湛，这仅是秦始皇陵墓陪葬品的一部分。

Terracotta Warriors of the Qin Dynasty

The excavation site of the terracotta warriors of the Qin Dynasty is in Xi'an City, Shaanxi Province. It served as the burial objects for the first emperor in Chinese history, Qin Shi Huang (259 B.C.-210 B.C.), and is called the Eighth Wonder of the World. In February 1974, the terracotta warriors were found by the local peasants while they were digging a well at the east side of the Mausoleum of Qin Shi Huang. Since then, there are 8,000 pieces of pottery warriors and horses unearthed, which were arranged in rows and lines with magnificent view. The pottery warriors also vary in different identities, including general figurine, armored figurine, kneeling archer figurine, etc., with various and lively appearance and exquisite quality. And it is merely one part of the burial objects in the mausoleum.



• 秦兵马俑

Terracotta Warriors of the Qin Dynasty



隋唐时期（581—907），道教的兴起和佛教的传入已有一段时间，这直接促进了社会各阶层对泥塑偶像的需求，社会上多神化的祭祀供奉活动使道观、佛寺、庙堂大量兴起，给泥塑的发展带来更大空间。考古工作者在新疆吐鲁番县发掘阿斯塔那唐代古墓群时，曾在201号墓葬发现了四人一组的彩塑劳动泥俑、骑马武士泥俑、戴帽骑马泥俑等多种泥塑彩绘作品。唐代（618—907）绘画名家辈出，同时

In the Sui and Tang Dynasties (581-907), due to the rise of Taoism and the introduction of Buddhism, the demand for clay religious statues from all levels of society was stimulated. This polytheism triggered a prevalence of ritual ceremony and the construction of temples and monastery in large scale, which brought much more space for the development of clay sculpture. In the excavation of the ancient tombs in Astana (in Turpan, the Xinjiang Uygur Autonomous Region), archaeologist found a four-in-one set of painted clay sculptures in Tomb 201, including labor sculpture, horse-riding warrior sculpture and horse-riding figurine with hat. In the Tang Dynasty (618-907), there were many painters. Meanwhile, several talented clay sculpture craftsmen also appeared. According to the historical record, Yang Huizhi, who was praised as the God Hand of Sculpture, once studied Buddhist



• 持盾武士俑（隋）

俑作分腿站立状，头戴兜鍪，身穿铠甲，下身着裤，足登靴，左手持盾，右手执矛，手掌呈握物状。双目睁张前视，颧骨隆突，龇牙咧嘴，表情严肃专注，似正全力抗击来犯之敌。

Warrior Figurine Holding a Shield (Sui Dynasty, 581-618)

It stands with legs open, wearing helmet, upper armor, trousers and boots, holding shield in left hand and spear in right hand, with eyes widely open and staring straight forward, having high cheekbones and protruding teeth. It shows a solemn expression as if he was preparing for the upcoming enemies.

也涌现出一些泥塑专家。据史料记载，唐代杨惠之被誉为雕塑圣手，他与吴道子共同学习道释画。吴道子学成，杨惠之不甘落后，毅然焚毁笔砚，奋发专攻雕塑，终于成为名家。

painting with Wu Daozi. Seeing Wu Daozi become a famous master, Yang Huizhi refused to accept his failure. So he burnt his painting brushes and ink slab and exerted himself in sculpture. Finally, he became a master in clay sculpture.

• 戴帽骑马泥俑（唐）

此俑表现的是准备狩猎的武士形象。武士头戴帽，右手作握缰绳状，左手放于腰部，脚踩马鞍，神态自如。

Horse-riding Clay Figurine with a Hat (Tang Dynasty, 618-907)

It presents a warrior who is going to hunt. It wears a hat and leisurely pedals on stirrups, holding the rein in the right hand and putting the left hand at his waist.



道释画

道释画为中国人物画的一种，是以道教、佛教（释教）为内容的绘画。魏晋南北朝（220—589）以来，道释画极盛，名家辈出。道释画家有东晋顾恺之、戴逵，南朝陆探微、谢灵运、张僧繇，隋代展子虔，唐代吴道子等。道释画一般绘于寺庙或石窟的墙壁上。因年久失修或某些破坏，如今寺庙中的道释画所存无几，而石窟



• 道释画《维摩诘》吴道子（唐）

Buddhist Painting *Vimalakirti*, by Wu Daozi (Tang Dynasty, 618-907)



壁画则保存尚好，如敦煌莫高窟便保存了大量壁画。另外，也有卷轴形式的道释画，如北宋李公麟的《维摩天女》、武宗元的《朝元仙仗图》，南宋梁楷的《八高僧故事图》，元初颜辉的《李仙像》等。

Buddhist Painting

It is considered as one type of Chinese figure painting, mainly describing the content relating Taoism and Buddhism. Since the period of Three Kingdoms Period (220-280), Western Jin Dynasty and Eastern Jin Dynasty (265-420) and Southern and Northern Dynasties (420-589), it has prevailed for a fairly long time. Many renowned masters appeared at this time, including Gu Kaizhi and Dai Kui in the Eastern Jin Dynasty (317-420), Lu Tanwei, Xie Lingyun and Zhang Sengyao in the Southern Dynasties (420-589), Zhan Ziqian in the Sui Dynasty (581-618) and Wu Daozi in the Tang Dynasty (618-907), etc. The Buddhist painting was usually painted on the walls of temples or grottoes. Due to the neglect of maintenance or deliberate destroy, few Buddhist paintings are left till now. However, frescoes are well preserved, like the ones in Mo Kao Grottoes at Dunhuang which is considered as the largest fresco museum in the world. Besides, there are several scrolls of Buddhist painting, like *Vimalakirti Apsaras*, by Li Gonglin in the Northern Song Dynasty (960-1127), *Pilgrims' Array*, by Wu Zongyuan in the Northern Song Dynasty, *Stories of Eight Eminent Monks*, by Liang Kai in the Southern Song Dynasty (1127-1279), and *Portrait of Immortal Li*, by Yan Hui in the early Yuan Dynasty (1279-1368).

泥塑发展到宋代（960—1279），不但表现宗教题材的大型佛像继续繁荣，小型泥塑玩具也倍受欢迎。同时，还出现了许多以制作泥塑为业的艺人，他们捏制的菩萨头像在坊间作为泥塑商品出售，很受百姓的喜爱。每年农历七月初七乞巧节前后，在当时的东京（今

In the Song Dynasty (960-1279), despite the continuous prosperity of the large-scale Buddhist statue, the small-sized clay sculpture also started to prevail. Meanwhile, many professional craftsmen appeared as well. The head statues of Bodhisattva made by them were sold on the streets as artworks of clay sculpture, which were welcomed



河南开封) 城内有泥玩具“摩睺罗”出售, 不仅平民百姓争相购买以乞巧, 达官贵人也会买回去, 或用于供奉, 或给儿童当玩具。南宋都城临安(今浙江杭州)也是捏塑泥孩儿盛行的地方。因其制作集中于当时的“砖街巷”, 这条巷后来改名为“孩儿巷”。宋代的许多文学作品中也就可以看到有关民间泥塑的记载。如描述南宋临安风俗景观的《梦粱录》中载: “市井儿童, 手执新荷叶, 效摩睺罗之状。此东都流传, 至今不改。”可见, 宋代



• 陶骆驼(元)
Clay Camel (Yuan Dynasty, 1279-1368)

and cherished by common people. Around each Chinese Valentine's Day (on the seventh day of seventh month in traditional Chinese calendar), a special clay toy called Mahoraga would be touted on the street of East Capital (today's Kaifeng City, Henan Province). The common people would buy it in the hope of bringing wisdom, and officials and noble lords would also buy it for worshipping or giving to their children as toy. In Lin'an (today's Hangzhou City, Zhejiang Province), the capital city of the Southern Song Dynasty, the clay statuette of children was very popular, whose workshops gathered in the Brick Street Alley which changed its name to Children Alley for this business. Many literary works of the Song Dynasty also referred clay sculpture as a folk art. For example, it recorded in *Meng Liang Lu* (a book describing the scenery in Lin'an City of the Southern Song Dynasty): children on the street holding fresh lotus leaves and mimicing the posture of Mahoraga. This custom is passed down from the East Capital and never changes a bit. Clearly, the clay sculpture in the Song Dynasty had become a significant part of social life. In the Yuan Dynasty (1279-1368), as a result of the changes



• 泥孩儿（宋）

此泥孩儿头系红绳，上身穿穿着红兜肚，下身赤裸，手持莲花站在大大的莲叶上。莲花因出淤泥而不染的品质，在佛教中寓意纯净、神圣。泥孩儿以手持莲花的形象出现，表达了人们的美好祝愿。

Clay Statuette of Child (Song Dynasty, 960-1279)

With his hair tied with red string, this child (statuette) wears a red bellyband and with lower part exposed and holds a lotus flower sitting on a large lotus leaf. As the lotus flower can retain its purity and beauty after growing out of mire, it represents purity and sacredness in Buddhism. This statuette is designed to hold a lotus flower, which registers people's best wish.

• 泥塑《彩绘菩萨像》（宋）

菩萨面容秀美，身穿短袖衫，胸饰瓔珞，姿态优雅自在。

Clay Sculpture: *Painted Bodhisattva Statue* (Song Dynasty, 960-1279)

It has a beautiful face, wearing short-sleeved shirt and Buddhist ornament around her neck, elegantly and comfortably.



的民间泥塑已经成为当时社会生活中极为重要的一部分。到了元代（1279—1368），由于朝代的变迁和城市的兴衰，集中在东京和临安城内的泥塑艺人纷纷外迁，使得泥塑在各个地区流行起来。

of authorities and the rise and fall of major cities, craftsmen living in East Capital and Lin'an City started to move out, which made the production of clay sculpture prevail in other areas.

012

泥塑
Clay Sculpture

乞巧节

乞巧节也称为“七夕节”，是中国汉族的传统节日。此节日的习俗起源于中国民间关于牛郎与织女的神话传说：牛郎是一个失去父母的孤儿，与仙女织女相爱后，过着男耕女织的幸福生活。但织女私自与凡人成亲，触犯了仙界的规矩而被王母娘娘抓回天庭，从此与牛郎分开。后来，玉皇大帝被二人之间的真挚情感感动了，准许他们每年七月七日相会一次。这一天晚上，妇女们常常陈列鲜花、水果、女红等物品，面朝着织女星座，进行祈祷。如今，乞巧节也被当做中国的情人节。



• 以牛郎织女相会为主题的刺绣

Embroidery with the Theme of the Reunion of Cowherd and Weaving Maid

Magpie Festival

Magpie Festival, also known as Chinese Valentine's Day, is a traditional festival in China. It originates from a famous romantic legend of Cowherd and Weaving Maid. Cowherd, who was a poor orphan, fell in love with a fairy, Weaving Maid. They lived a happy life together. However, as the fairy broke the rules in heaven and married a mortal, she was seized and brought back to the Heaven Palace by the Queen of Heaven. From then on, these two lovers were forced to separate. Later, Jade Emperor was touched by their true love, so he permitted their one meeting in each year on the seventh day of seventh month of traditional Chinese calendar. So at night of this festival, women usually displayed flowers, fruits and needlework on the offering table, faced to the constellation of Weaving Maid (Lyra) and prayed for the happiness and longevity. Now, the Magpie Festival is also considered as Chinese Valentine's Day.

明清时期（1368—1911），泥塑的发展进入了大众化阶段。泥塑

In the Ming Dynasty and Qing Dynasty (1368-1911), clay sculpture has developed into the stage of popularization. The clay artworks were widely spread in the market, especially the small-



• 彩塑《千里眼与顺风耳》（明）

千里眼和顺风耳是中国民间传说中的两位神仙，千里眼可以看见常人无法企及的远距离的及被不透光物质阻隔的事物，而顺风耳听力极好。此泥塑中，千里眼将手放在眼睛上方作观看状，顺风耳则将手握成拳头置于耳边，形象极其生动。

Painted Statues: *Sharp Eyes and Acute Hearing* (Ming Dynasty, 1368-1644)

Sharp Eyes and Acute Hearing are legendary gods. As their names imply, Sharp Eyes can see things from a far distance and even can see through any solid barriers and Acute Hearing is able to notice any small sound in any distance. As to these two statues, Sharp Eyes puts his hand above eyes and Acute Hearing clenches his fist by his ear. The two sculptures are lively and dramatic.

在社会上广为流传，尤其是小型泥塑，因成本低，外观精致，既可观赏陈设，又可见儿童玩耍，逐渐成为老百姓喜闻乐见的艺术品。泥塑生产几乎遍布全国主要的农耕地区，并且出现了许多较为著名的泥塑艺术品，如苏州虎丘泥塑、天津“泥人张”彩塑、无锡惠山泥人等。这些泥塑也往往和风俗节令联系在一起，把传统节日和民俗活动烘托得丰富多彩，充满了浓郁的欢快气息。如无锡的“泥春牛”就是

sized statuette due to its low cost and exquisite quality which can serve as ornamental display and toy for children. Later, it became a popular artwork. And the production of clay sculpture almost covered most major farming areas and many famous clay products also appeared, including the clay sculpture of Huqiu in Suzhou City, the painted statue of Zhang's Clay Figurine in Tianjin City, clay figurine of Huishan in Wuxi City, etc. These clay sculptures often related to the local customs and festivals. Various clay sculptures brought a great festivity during



• 泥塑《牧羊童》（清）

Clay Statue: *Shepherd* (Qing Dynasty, 1644-1911)

- 泥塑脸谱《比丘僧》（民国）

比丘僧为中国四大名著之一的《西游记》续作中的人物。此泥塑色彩艳丽，反映了京剧脸谱的特征。

Clay Theatrical Mask: *Bhikkhu* (The Republic of China, 1912-1949)

The bhikkhu is a character in the sequel of *Journey to the West*. The bright color of the sculpture presents the characteristics of the theatrical mask of Beijing Opera.



- 泥塑脸谱《何路通》（民国）

何路通是民间通俗小说《施公案》中的配角，其水性很好，能在水中待三天三夜，原本以凿穿船只、趁乱偷出金银的方式谋生，后来投靠了施公。京剧中何路通的脸谱为黄脸，此泥塑模仿京剧中的脸谱形象，通体以黄色为主。

Clay Theatrical Mask: *He Lutong* (The Republic of China, 1912-1949)

He Lutong is a supporting role in the popular fiction *Detective Mr. Shi*. He is expert in swimming and is able to stay in water for three days and nights. Before he serves under Mr. Shi's command, he earned his living by stealing money after he chiseled through others' boats. The main tone of his theatrical mask is yellow. So this clay sculpture imitates his appearance in the Beijing Opera.





• 泥塑《茶馆》（现代）

Clay Statue: *Teahouses* (Modern Time)

这样出现的，人们用泥土捏成牛，象征春耕开始，万象更新。

清代（1644—1911）之后，很大一部分的民间泥塑作品被保存下来。无锡惠山泥塑和天津“泥人张”彩塑都有作品传世，分别成为中国南北泥塑流派的重要代表。而伴随着不同的生活习惯和信仰习俗，全国各地出现了种类丰富、形式多样的泥塑，著名的产地有河北白沟、河南浚县、陕西凤翔、湖北

traditional festivals and folk activities, like the Clay Spring Ox from Wuxi City which was made of clay and represents the beginning of spring cultivation.

After the Qing Dynasty (1644-1911), many clay sculptures were preserved and inherited by later generations, including the clay sculpture of Huishan in Wuxi City and the painted sculpture of Zhang's Clay Figurine in Tianjin City, which respectively represent the artistic styles in South and North China. As a result of different customs and beliefs, there

黄陂、山东高密、江苏淮阳、浙江嵊州和北京等地。各个地区的泥塑作品，或鲜艳浓烈，或淡雅精致，或小巧可爱，或粗犷写意，极具地方特色，千姿百态、意趣横生。

are various clay sculptures across the country. Aside from Huishan of Wuxi City and Tianjin City, there are other famous production areas like Baigou County, Hebei Province, Xunxian County, Henan Province, Fengxiang County, Shaanxi Province, Huangpi County, Hubei Province, Gaomi County, Shandong Province, Huaiyang County, Jiangsu Province, Shengzhou, Zhejiang Province and several counties in Beijing. Some of their products are bright-colored or quietly elegant, exquisite or rough, with strong local references and diversified styles.



• 无锡惠山泥人（现代）
Clay Statue of Huishan in Wuxi (Modern Time)





> 泥塑的工艺技法

泥塑是民间手工艺术品中非常有特点的种类之一。泥塑一般要经过选土、晒土、过滤、和泥、砸揉、闷泥、加砂、加棉、立木、绑草、捏塑、压光、阴干、粉底、上色等十几道工序才能完成。为便于泥塑长久保存，有些泥塑还需高温煅烧。常见的泥塑制作方法是：在黏土里掺入少许棉花纤维，捣匀后，捏制成各种人物、动物的泥坯，经阴干，涂上底粉，再施彩绘。

泥塑的选料

泥土是泥塑的最基本用料。泥土看似简单易得，却是泥塑制作的关键。艺人一般选用略有黏性又细腻的土壤，在搅和、捶打、摔揉之后作为泥塑制作的备用材料。另

> Producing Techniques of Clay Sculpture

Clay Sculpture is a distinct handicraft. The finished product needs to go through more than ten processes including choosing, basking, filtering, kneading, rubbing, smothering, adding sand, adding cotton, putting up supporting sticks, binding grass, pinching and sculpting, pressing and polishing, drying in shade, applying foundation, applying paints, etc. In order to increase the storage life, some sculptures need to be processed by high-temperature calcinations. The common production method is as follows: add a few cotton fibers into the clay and smash them together; pinch the clay into the rough bases of all kinds of figurines or animals; dry them in shade and apply the foundation and paints.

Choosing the Clay

The clay is the most essential raw

外，艺人也会根据作品的需要往泥里加一些棉絮或纸草纤维，用来提高泥料的可塑性，使成品结实不变形。

泥塑用的黏土分为普通黏土、膨润土和胶泥。普通黏土黏性大，易粘手和工具，失水后不易再度闷水。膨润土含油性，手感较好，不粘手与工具，失水后可用水再次闷软，具有较多的优点。胶泥是一种无沙黏土，是塑像造型的主要材料，因所含矿物成分不同，常形

material of clay sculpture. It seems to be a common and cheap stuff, yet it is the most crucial part of this art. Craftsmen usually choose fine and smooth clay with a bit of stickiness. After the processes of mixing, beating and kneading, they will add several cotton fibers or papyrus fibers to it to increase the plasticity of the clay and to make the product solid and durable.

The usual materials include common clay, bentonite and plasticine. The common clay is very sticking and hard

• 黏土的挖掘 (图片提供: 全景正片)
Excavation of Clay



成黄褐、赭红、蓝、灰绿、灰白、纯白、灰黑、纯黑等颜色。采来的胶泥要先去掉里面的杂质，再用木槌、木棒反复敲砸、捶打，进行人工捣炼。若泥料太湿，就要先放在室内通风处，让泥土自然达到合适的湿度；若泥料太干，则要先将泥土砸碎，放在容器内，浇上适量的水浸泡，然后再进行捣炼，最后使泥土达到软硬适度又不粘手。中国



to sop after dehydration. The bentonite is an oily clay which is very smooth and not sticking. It can sop and get soft again after dehydration. The plasticine is a type of sand-free clay and is the major material for making clay sculpture. Due to its different mineral composition, it can form various colors like russet brown, auburn, blue, grayish green, grayish white, white, grayish black, black and etc. The plasticine should go through several processes as well, including removing the impurities, repetitively beating with stick or mallet, and manual kneading. If the clay is too wet, it should be dried by natural wind to match the appropriate wetness. If the clay is too dry, it should be smashed in the vessel and steeped in water and later be kneaded manually to get the proper texture for clay sculpture. The clay used to make traditional Chinese clay sculpture is usually mixed

• 《艺人淘沙图》

此图出自《营业写真》。图中的艺人正在河里淘沙，淘出来的沙需要再次筛选出细沙，才能加入黏土之中用于制造泥塑。

Washing Sand

This picture is from the book *Portrait of Business*, in which craftsmen are washing sand in a river. The washed sand needs to be screened again to leave the fine sand. Then it can be mixed into the clay for the production of clay sculpture.



传统泥塑所用黏土，多在泥料里加有稻草、麦秸、纤维等材料以使塑泥收缩而不裂。加工好的泥块需放在缸内或其他容器内，并用湿布或塑料布盖好容器，以保持泥块的湿润，防止变形。这样，在用泥块捏制泥塑的造型时，可以节省许多时间。作品形象塑造完成后，必须在其外面涂上石膏或其他材料，才能保存。

with straws and fibers to prevent the product from shrinking and cracking. The processed clay dough needs to be placed in the jar or other vessels which should be covered with damp cloth or plastic cloth to keep the clay from dehydration and deformation. By doing this, it can save a lot of time during the sculpturing. After the rough appearance is done, the exterior layer should be coated with plaster or other materials for preservation.

泥塑的工具

泥塑用的工具都比较普遍、简易，大都是民间艺人根据自身的使用习惯自行制作的，以方便好用为宜。基本的工具列举如下：

小铁刀，一般为三角形，用于切割、削制泥料。

托泥塑板，选用普通的平整木板打磨光滑即可，主要用来放置泥料。

拍泥板，选用质地较好的柏木、红木，制成长约30厘米，宽约4厘米，厚约1厘米的长方形木板，两面都要打磨光滑，四角磨圆。其主要用于拍打出泥塑的大的形体结构，如人物身体的形廓、衣袖的纵面等。

压子，多用质料好的红木、牛角、竹等制成，其中以富有弹性的竹材为佳。压子呈长条形，上尖下圆，打磨光滑。根据压子的长短宽窄，可分为大、中、小型。大压子面积较大，适于压一些大面和刚劲奔放的大衣纹等；中压子两面较窄又细长，前尖后钝，适于压塑小部位，如头像的口、鼻、耳、手、脚和小衣纹等；小压子又窄又小，适用于细微之处的压塑。

Tools for Clay Sculpture

Tools used for clay sculpture are usually simple and common. Most of them were made by the craftsman himself according to his own habit. Convenience is the only thing that matters. The basic tools include:

Little iron knife, usually has a triangle blade and is used to cut and whittle the clay.

Sculpture plate, which is made of polished common and neat wooden board, is used to place the clay or serve as the pedestal.

Clay slat, which is made of cedarwood and rosewood of good quality, is a rectangular wooden board, with 30 cm in length, 4 cm in width and 1 cm in thickness. Both sides should be polished and as well as the four tips. It is mainly used to form a rough appearance of the statue, like the contour of the figure and the general design of its clothes.

Yazi (like awl), which is mostly made from rosewood, ox horn and bamboo of good quality (bamboo with high elasticity is the best choice), is a polished strip-shaped tool with a sharp tip on one side and a round bottom on the other. According to different size, it can be divided into big, medium and small types. The big one with a large blade is used to sculpt the rough and general drapes. The medium one with narrow blade and tapering tip is used to describe the smaller parts like mouth, nose, ears, hands and feet as well as small drapes. The small one with narrow and small blade is used to process the tiny parts.



• 泥塑的工具
Tools for Clay Sculpture



泥塑的控制

泥塑的制作方法主要分为手捏和模制两种。

手捏泥塑一般是先捏出大体轮廓，然后从局部到整体，再从整体到局部，由上而下逐步调整。在调整及修饰过程中，多次反复加泥、减泥，然后成型。以惠山手捏戏文泥人为例，捏制泥人的原则是“从下到上，由里到外；分段组合，一气呵成”。“从下到上”即从脚捏起，向上逐步塑造出腹部、胸部，最后安上头。这样的捏制顺序便于掌握人体的比例和变化，便于操作。“分段组合”的意思是先捏泥人的躯干，然后添加裤子、裙子等衣服，这样就不会破坏骨干的姿态。手捏工艺的具体过程是一印、二捏、三镶、四压、五扳。一印，是用模子印出头部的胚胎，然后稍加修饰，再加上装饰品；二捏，是捏出泥人的躯干；三镶，是把头和手臂安装在躯干上；四压，是在镶好手臂的泥人身上压出衣纹；五扳，也叫“扳架势”，是调整泥人动态的技巧，能把泥人的神态充分表达出来，以达到最佳的效果。在

Sculpturing the Clay

There are two major production methods of clay sculpture, pinching and moulding.

Pinching is to make a general contour first. Then the craftsman will do some adjustments from top to bottom and from the detailed part to the general body and then vice versa. During the adjustment, the craftsman will add or scrape extra clay to form the appearance. Take the theatrical figurine of Huishan as an example; the tips are quoted as “from bottom to top, from interior to exterior, from segments to the whole, smoothly and consistently”. “From bottom to top” indicates the craftsman will begin from the feet and then the belly, chest and finally the head. This order can let the craftsman easily control the body proportion and make the appropriate changes. “From segments to the whole” indicates the craftsman will make the torso first and then add clothes like trousers and skirts, which won't affect the main gesture. The process of pinching technique includes moulding, pinching, embedding, printing and adjusting. Moulding is to use the mould to make the base of head and then deal with the detailed parts and add some decorations.



• 艺人捏制泥塑的场景 (图片提供: 全景正片)
Sculpting

制作过程之外，还要熟练地掌握“手捏十八法”，即揉、搓、捏、包、推、拍、敲、镶、贴、扳、捻、捋、装、格、剪、戳、滚、拉。这些手法的操作要领是：揉泥、搓泥、拍泥、推泥时要用软硬劲；包泥、贴边、搁纹、敲拍要整齐；捏脚、捏身、捏手、剪指要吃准。制作手捏泥塑的每一个步骤都要细心、留神，以捏为主体的手捏泥人就是要在这些规范动作中塑造形象。为了使手捏泥塑的底部保持稳定，需要增加底部的重量，一般用木板或泥板来承托，这样也便于陈设。

Pinching is to make out the body and gesture of the figurine. Embedding is to add the head and arms to the body. Printing is to print the clothes drapes on the body and arms. Adjusting, also called posing, is to adjust the gesture and try to make the figurine lively and dramatic. Besides the processes, the craftsman has to master the so called Eighteen Pinching Techniques, namely rubbing, twisting, pinching, wrapping, shoving, patting, knocking, embedding, pasting, posing, twiddling, stoking, installing, beating, cutting, pricking, rolling and dragging. The tips for these techniques are: rubbing, twisting, patting and shoving require gentle but solid strength; wrapping clay, pasting outline, making drapes and knocking require neat pattern; pinching feet, body, hands and cutting fingers require appropriate strength. Each step in the production of clay sculpture needs to be done carefully and skillfully. The pinching statue mainly relies on these standard techniques. In order to keep the bottom stable, the craftsman usually uses wooden board or clay board to support the statue and add some weight to the bottom, which is also good for the display.

Moulding clay sculpture basically

泥塑捏制的步骤
Process of Pinching



揉
Rubbing



捏
Pinching



刮
Scraping



戳
Pricking



刻
Carving



抛光
Polishing



模制泥塑基本包括制子儿、翻模、脱胎、着色四个步骤。制子儿就是做出原型，即选一块和好的泥，运用雕、塑、捏等手法，塑造出一个比较完整的形象，再进行修改、磨光，晾干后得到成品。很多地方在制好泥塑的原型后也会用火煨烧一下，以加强硬度，使作品更加结实耐用。翻模就是把和好的泥土均匀地按压在做好的“子儿”上制成模子，常见的有单片模和双片模，也有多片模。脱胎就是用模子印压坯胎，通常是先把和好的泥擀成片状，然后压进模子，再把两片压好泥的模子合拢压紧，再装上一个“底”，即在泥人下部粘上一片



• 模印成型
Moulding

includes four steps, namely making the main statue, reduplicating, moulding and painting. Making the main statue is to produce the original sculpture. The craftsman chooses a mass of clay and makes a relatively intact appearance out of it by several techniques like carving, sculpting and pinching. After adjustment, polish and dryout, the base of the product is done. In some areas, the main statue also needs to be fired in the kiln to raise its rigidity and extend its durability. Reduplicating is to apply the clay to the main statue evenly and to make out the mould. The common types are monolithic mould and two-plate mould as well as multi-plate mould. Moulding is to use the mould to make more statues. Usually,

the craftsman will roll the clay into strips first and then press them into the mould and press the two halves of the mould together and finally add a pedestal (paste a piece of clay to the bottom of the statue). By this method, the statue has a hollow body



泥，使泥人中间空而外壳严密。在胎体上还要留出一个孔，使胎体内外空气流通，以免胎内空气压力变化破坏泥胎。以山东“叫虎”为例，将准备好的泥条填入泥模之前，为了防止泥胎与泥模粘在一起，往往要在模内撒入草木灰或者干燥的浮土。除了浮土与草木灰，也可以用棉絮。如山东惠民地区，就是多用棉絮来隔离泥胎与泥模。用手将泥条按扁嵌入泥模之中，将剩余的泥去掉、涂平，留下泥胎。然后将两片嵌有泥胎的泥模对在一



and tight shell, as well as a little hole left on its body which can make the air circulate to prevent any deformation caused by the air pressure change. Take the Roaring Tiger of Shandong Province as an example, before pressing the clay strips into the mould, in case the clay will stick to the mould, the craftsman usually scatters some plant ash or dry dirt into the mould. Aside from the dirt and plant ash, the cotton fiber is also applicable. Like Huimin area in Shandong Province, people often use cotton fiber to isolate the clay and the mould. The clay strips are pressed and embedded into the mould and the leftover needs to be scraped. Then the craftsman presses the two halves of the mould together and adjusts the joint part by fingers from the interior of the mould. After the formation of the base statue, its bottom should be sealed with a piece of clay. While sealing the bottom, the craftsman will press a concaved dimple

• 制好后待晾干的泥坯

这些泥坯已捏制成型，大体可看出是各种小动物的形象，待其自然风干后便可上色并形成最终的作品。

Clay Bodies Being Dried out in the Shade

These clay bodies are done, whose animal appearance is recognizable now. After the dryout, they can be painted with colors and finished.



起，用手指伸入泥模将二者均匀地捏好，形成完整的造型。确定内胎成型后，再用双手捏一泥片从泥胎底部封上。封底部泥片的时候，用大拇指按下一个凹进的窝，然后松开泥模，一件泥胎就基本成型了。制作好的泥胎要阴干，即放在没有阳光直射的地方自然风干。模制泥塑的最后一道工序是着色，这也是泥塑制作中非常关键的程序之一。

泥塑的设色敷彩

泥塑制作素有“三分塑，七分彩”之说，从底色的涂制到色彩的搭配，从线条的描绘到块面的对比，不同的设计造就出风格各异的泥塑作品。如惠山泥人就比较重视色彩的含蓄与和谐，以花青、石绿、赭石、青莲、群青、金粉、银粉等颜料上色，使作品呈现出含蓄古朴、鲜明艳丽的风格。

在着色之前，一般先在泥胎上涂一层白粉，以保持表面光洁，便于逐层施彩和彩绘颜色的吸收。从总体上讲，泥塑上色方法分为白色底纹、黑色底纹、原色底纹和上釉烧制四大类。山东、河北、陕西、

and then loose the mould. A clay body is basically done, which needs to be dried out in the shade. The last process is painting, which is also an important procedure in the production.

Painting the Clay

It says that the clay sculpture relies on 30% sculpting and 70% painting. From the appliance of foundation to the collocation of colors and from the description of lines to the contrasting of patches, the clay sculpture can be varied according to different ideas. For example, the Clay Figurine of Huishan emphasizes the harmony of colors which include cyan, mineral green, ocher, violet, ultramarine, gold and silver. These colors can build a harmonious result and make the product exhibit a simple yet bright reference.

Before applying the colors, usually the craftsman will paint a layer of white pigment to keep the exterior smooth and paintable. Generally speaking, the painting method can be divided into four types which are white foundation, black foundation, original foundation and glazed foundation. Clay sculptures in Shandong Province, Hebei Province,

山西、江苏、福建、北京等地区的泥塑多采用白底上色的样式。白底色的泥塑一般是在做好的泥胎上均匀涂满溶解了的滑石粉，一遍即成。上色的过程十分讲究，以山东“叫虎”为例：首先在品色里放入适量的鱼眼胶进行溶解，准备一口含少许水的大铁锅，将盛装溶解物的铁碗放入铁锅中加热，等到碗内色料的温度达到恒温时开始给泥胎上色。上色的步骤一般是先上大红

Shaanxi Province, Shanxi Province, Jiangsu Province, Fujian Province and Beijing are usually painted with white foundation which is dissolved from talcum powder and applied to the clay body evenly to cover the original color. The painting procedure is very skillful. Take the Roaring Tiger as an example: firstly, dissolve some fish-eye glue into primary pigments and put the solute into iron bowls and heat them in a big iron pan; while the pigments reach a constant temperature, start to apply them to the clay body with the order of red, green, yellow and black, from the big areas to the detailed parts, from the broad space to the narrow gap and from the thick line to the thin line. As for several parts requiring detailed descriptions like eyes, nose, mouth and tongue, small-sized brush will be used to achieve an exquisite effect. Generally, face goes first and then the clothes and other decoration patterns.



• 《染色料加热图》

此图中的人正在用火炉给大铁锅加热，并用刷子搅拌放在大铁锅内的颜料，以利于颜料的溶解。

Heating the Pigment

The craftsman is heating the cauldron with a furnace and using a brush to stir the pigment to accelerate the procedure.



色，再依次上绿色、黄色、黑色。上色的顺序是先大后小、先广后狭、先粗后细。一些需要仔细描绘的部位，如眼、鼻、口、舌等，都是使用纤细的小笔仔细描摹，力求细致入微。一般脸部上色结束后再绘制服饰或装饰图案的色彩。

上色时，民间艺人们依据各自的表现手法，创造出千姿百态的装饰效果。有的笔锋婉转、精勾细抹，将作品绘制得完美细腻；有的写意传神，寥寥几笔便能表达出作品的意蕴。如山东高密的泥塑艺人在彩绘时喜欢运用退晕的笔法，即先用笔沾满清水，笔尖点施一丝色料，靠腕力和速度轻轻划过泥胎的表面，形成自然、平稳、均匀、流畅的线条。退晕一般要求颜色由浅入深或由深入浅的过渡，它是依靠控制颜色与水的比例来达到层层递进的效果。为了使泥塑成品看上去鲜亮、不掉色，民间艺人也会使用一些自创的小窍门。如山东临沂苍山县的泥哨便以小笔勾勒墨线，白描后再涂饰色彩，然后将调配均匀的鸡蛋清涂抹在泥塑表面，这样晒干后可以保护色彩完整不会脱落。

While painting, craftsmen will employ their own traditional skills to create various decoration effects: some are smooth and exquisite; and some are simple and abstract. For example, craftsmen from Gaomi, Shandong Province like using the skill of shading which is to dip the brush in water first and then tint a few pigment at the tip and apply the color to the surface of the clay body gently and smoothly with the strength of wrist. This technique requires the color shading off into light scale or vice versa. It relies on the control of the proportion of water and pigment. In order to keep the color bright and durable, craftsmen will employ some secret tips. Like the clay whistle from Cangshan County of Linyi City in Shandong Province, it is painted with colors after the description of contours with black thin lines. And then they will apply the egg white to the surface of the clay body evenly to preserve the colors.

Aside from white foundation, several clay sculptures are also processed with black foundation, such as the Clay Dog of Huaiyang City, Henan Province. Firstly they will soak the clay body into black pigment and then draw the detailed parts. While applying the background color,



除了白色，泥塑也用黑色敷成底色。如河南淮阳的“泥泥狗”，上色的流程一般是先成批地浸染黑色的底色，然后再画花。敷色时取一个大铁锅，内调黑色染料，调匀后用大漏勺盛一批成型的“泥泥狗”浸入锅内，用勺子不停地在锅里上下浸染，直到每一个“泥泥狗”的身上完全变黑为止，然后放在干燥的草席上晾干即可画花。

craftsmen will tone the black pigment in a big iron cauldron and then soak a batch of Clay Dogs into the cauldron with the colander and stir up and down to apply the color until all of them are painted with black background. Then they can draw the patterns or detailed lines to them after they are dried out. And the Clay *Gugu* of Xunxian County in Henan Province is painted through being roast on the fire. After the clay body is



• 泥塑的勾线 (图片提供: 全景正片)

艺人在为泥塑勾线时一般使用小笔，这主要是因为沾上颜料的小笔能将人物、动物等各种形象描绘得更加细致。

Outlining

The craftsman usually draws the outlines with the small-sized brush, which can describe the images or figures with lively appearance.

河南浚县的“泥咕咕”则是通过焙烧上底色。泥胎晾干后，先放在火上焙烤，烫手之后立即取下，用一块沾着黑色颜料的松香在泥胎表面涂抹。因遇热，部分松香会和黑色颜料一同均匀地罩在泥胎表面，产生一种油腻的肌理效果。此时的松香如同漆一般形成一层薄膜，油润光亮。类似通过焙烧上底色的泥

dried out, craftsmen will put them on the fire until the temperature raises, and then paint the body with a piece of rosin dipped with black pigment. Due to the high temperature, part of the rosin will melt into the pigment and be left on the surface to form a thin layer of paint with smooth and glossing quality like lacquer. The clay whistle of the Miao nationality from Huangping County, Guizhou



• 泥塑的着彩 (图片提供: 全景正片)

此泥塑的上色基本已经完成，以泥塑中常见的红、黄、绿三色为主。艺人正在修饰泥塑的细微之处，使其更加精致美观。

Painting of Clay Sculpture

This sculpture's painting procedure is almost done. It is applied by three primary colors: red, yellow and green. The craftsman is describing the detailed parts to enhance its exquisite quality.

塑，还有贵州黄平苗族的泥哨和陕西西安鱼化寨的“泥叫叫”。

为泥人敷彩，一般先涂肤色，然后勾花、描发、开相。其中，开相是泥塑彩绘的关键程序。开相也称为“开脸儿”，即描绘泥人的五官来体现人物的神态及心理，特别是眉毛和眼睛最能表现出人物的性格特点。眉毛的画法包括柳叶眉、蛾眉、一字眉、卧蚕眉、八字眉、剑眉、扫帚眉，可根据不同的人物角色选用合适的眉法。眼睛的

Province and the Clay Squeak from Yuhua Village in Xi'an City, Shaanxi Province use the similar method to apply the foundation color.

To paint the clay figurine, craftsmen usually apply the skin color first and then draw the detailed patterns, hair and facial expression which is the most crucial part in some areas. Drawing the facial expression, also called drawing the face, can reveal the mien and mental activity of the character, especially through the styles of the eyebrows and eyes. The eyebrows include several different styles like the willow-shaped eyebrows, crescent-shaped eyebrows, straight eyebrows, silkworm-shaped eyebrows, slanted eyebrows, dashing eyebrows, broom-shaped eyebrows, etc. People



• 泥咕咕

泥咕咕是河南浚县民间对泥塑小玩具的俗称，因其能发出声音，所以人们便形象地称之为“咕咕”。

Clay Gugu

It is a folk name for small-sized clay sculptures in Xunxian County, Henan Province. Because it can make a sound while being blown by mouth, so people refer it with a mimetic word "Gugu".



画法更要注重泥人的身份特征，如刻画权臣丑官必须用“蛇眼”，小而露凶光；描绘侍女则多用“丹凤眼”，看上去秀气妩媚。

can choose different styles based on different characters. The painting method of the eyes emphasizes to highlight the characters' identity. For example, the powerful officials should have snake eyes, small and fiercing and the maid should have phoenix eyes, elegant and coquettish.

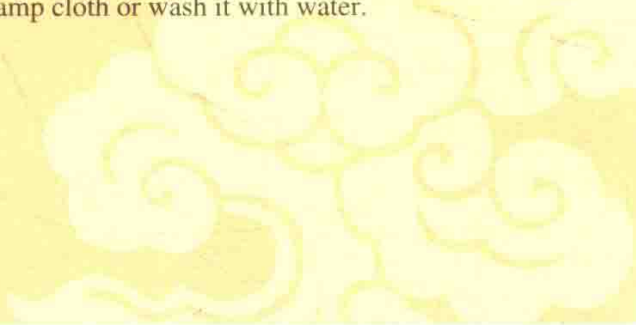


泥塑的保养

泥塑因其材料和色彩的特殊性，需要注意保存。因为泥玩具很不结实，保存时需注意防震。泥塑怕水，需要注意防潮。泥塑的很多色彩都是品色，很怕光，需要放在避光的环境里保存。日常清洁泥塑可用柔软的干布轻擦，忌用湿布及水洗。

Maintenance of Clay Sculpture

Due to the clay sculpture's special characteristics of material (frangibility and water absorption) and color (vulnerable to sunlight), it requires careful attention to prevent any shock and keep it away from water and sunlight. Only in this way, its color and condition can be well preserved. It can be cleaned with dry cloth. Do not use damp cloth or wash it with water.



各种用途的泥塑

Clay Sculptures of Variant Application

泥塑作为中国传统的工艺，已经有几千年的历史了，其不仅具备很强的艺术价值，还和节令、礼仪、风俗等有着紧密的联系，具有各种各样的实用功能。在逢年过节和喜庆之日，以及进行求愿祭祀等活动时，人们往往会买几套泥塑作为摆设，以增加气氛，并通过泥塑的吉祥如意来表达对美好生活的向往。

As a traditional Chinese handicraft, the clay sculpture has a history of thousands of years. Aside from its aesthetic value, it also closely relates to festival, ritual ceremony and custom with various functions. On the occasions of festival or ritual ceremonies, people usually buy a few sets of clay sculpture and display them at home to add more joyful atmosphere and express their best wishes for the future life.



> 用于宗教信仰的泥塑

寺庙中的彩塑造像是中国泥塑重要的组成部分。宗教彩塑造像内容多为佛教、道教、地方神祇、纪念性人物、神话及民间传说，其中以佛教造像为主流。西汉末期，佛教经西域传入中国，彩塑佛像也随之盛行。艺人们在继承传统造像的基础上，又吸取了印度雕塑艺术的精华，使中外的造像艺术得到更好的结合。

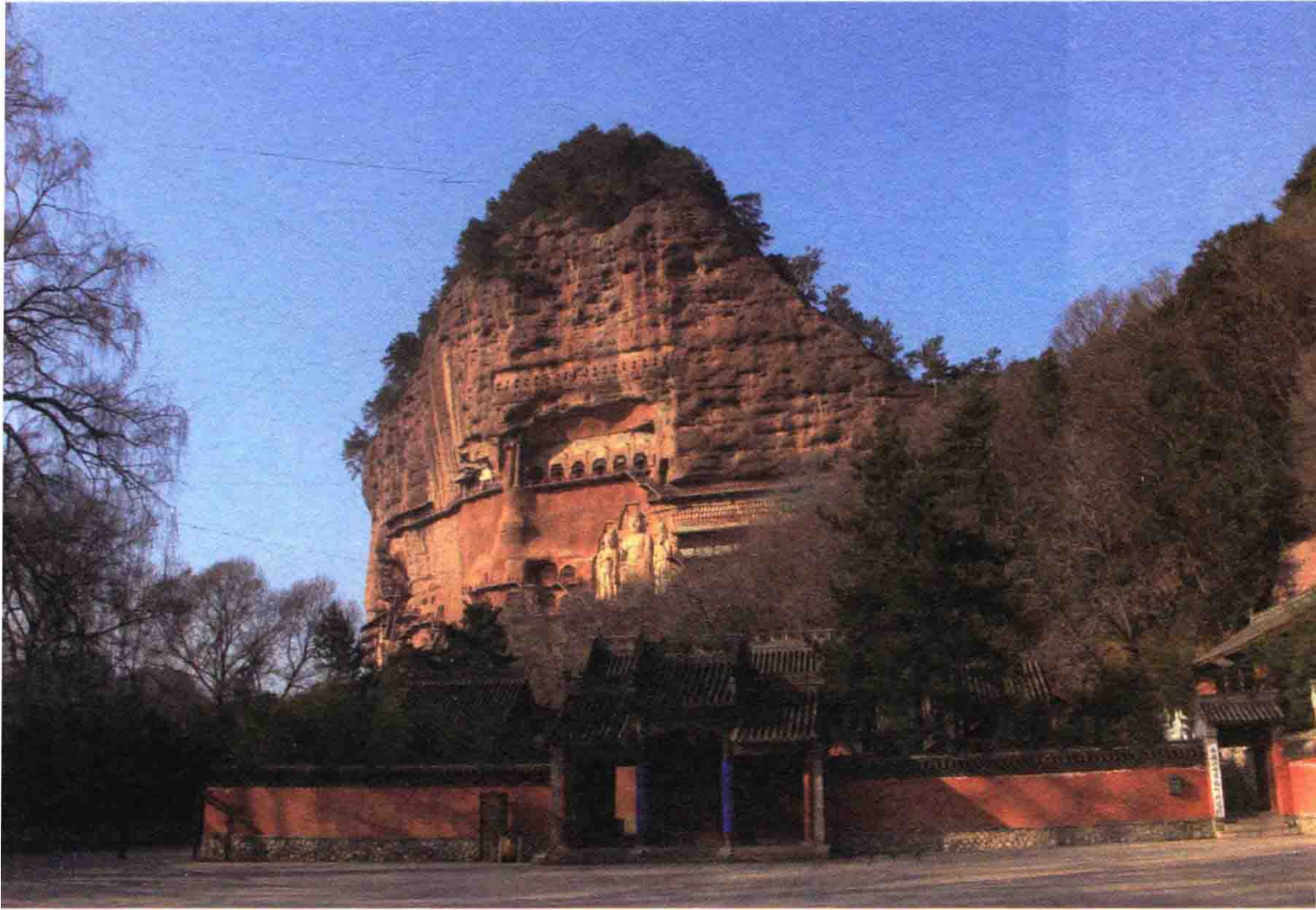
早在南北朝时期，甘肃省的麦积山和敦煌便出现了宗教彩塑。这两地的彩塑造像是中国传统造型和外来雕塑艺术相结合的典型代表。敦煌莫高窟保存着北魏、西魏、北周、隋、唐、

> Clay Sculpture for Religion

The painted statues in temples or monasteries constitute a significant part of Chinese clay sculpture. The religious statues mostly relate to the stories of Buddhism, Taoism, local deities or memorable celebrities as well as legends and folk tales. And Buddhist statues take a large part. At the late Western Han Dynasty (206 B.C.-25 A.D.), Buddhism was introduced to China through the Western Regions. After that, the painted statues prevailed as well. In addition to inherit the traditional clay sculpture, craftsmen also referred to the essence of Indian sculpture, which led to a perfect combination of Chinese and foreign statue art.

As far back as the Southern and Northern Dynasties (420-589), religious statues appeared in the Grottoes of Maijishan Mountain and Dunhuang





- 麦积山石窟

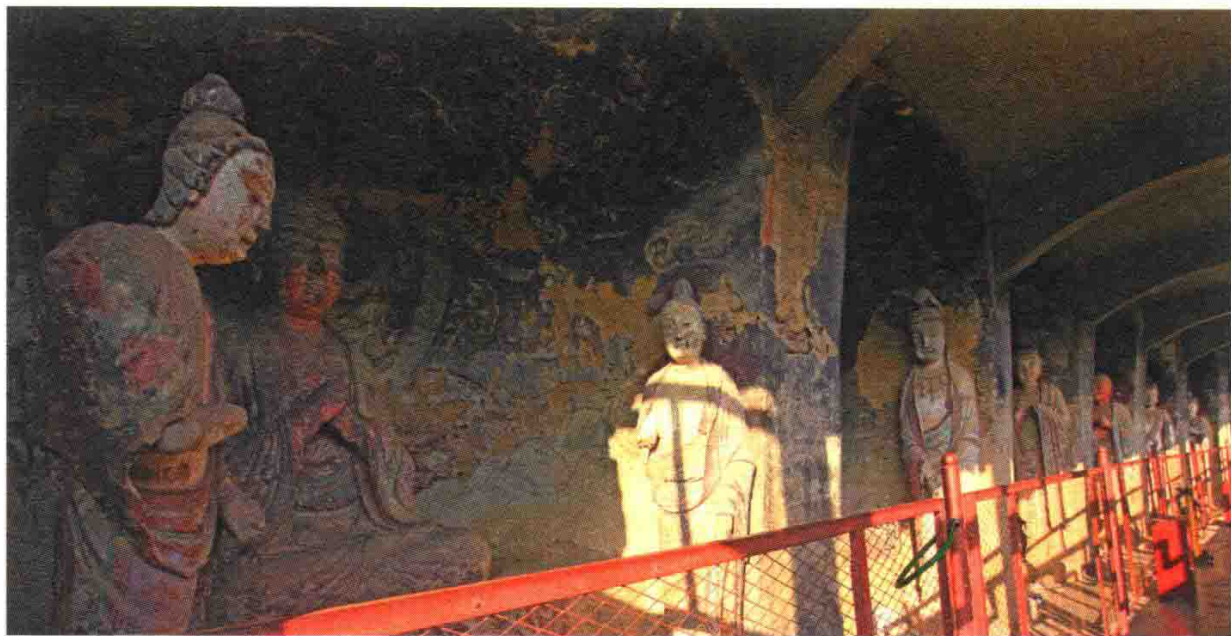
麦积山石窟位于甘肃天水东南的麦积山，是中国四大石窟之一。现存洞窟分布于东崖和西崖的峭壁间，共计窟龕一百九十四個，历代造像七千余尊。

Grottoes of Maijishan Mountain

Grottoes of Maijishan Mountain are situated on the Maijishan Mountain, southeast of Tianshui City of Gansu Province. It is considered one of the four great grottoes in China. The existing grottoes spread over the cliffs between the east side and west side, with a total of 194 niches and more than 7,000 statues.

五代、宋、西夏、元等朝代的塑像三千余尊，塑造有佛、菩萨、弟子、天王和力士等，均为彩塑，以捏、塑、贴、压、削、刻等传统技法成型，用点、染、刷、涂、描等

in Gansu Province, which represent the combination of traditional Chinese style and foreign art. There are more than 3,000 statues covering the period of the Northern Wei Dynasty (386-534), Western Wei Dynasty (535-556),



• 麦积山七佛阁中的泥塑

七佛阁为麦积山规模最大、位置最高的石窟，也是最为辉煌壮观的殿堂式大窟。窟内有塑造于北周时期的佛像与菩萨像，后在唐、宋、元、明时期得到不断修缮。

Statues in the Hall of Seven-Buddha, Grottoes of Maijishan Mountain

The Hall of Seven-Buddha is the one with largest scale and highest position among the grottoes on Maijishan Mountain, which is also the most splendid grotto with hall-style structure. There stand statues of Buddha and Bodhisattva finished around the Northern Zhou Dynasty (557-581), which received continuous renovation during the Tang Dynasty (618-907), Song Dynasty (960-1279), Yuan Dynasty (1279-1368) and Ming Dynasty (1368-1644).

方法施彩。

唐代是中国彩塑造像的顶峰时期。佛像气势雄伟、形象健劲、面容饱满、肌体丰腴，将佛的庄严典雅、菩萨的亲切睿智、弟子的容忍豁达、天王力士的勇猛威严和供养者的虔诚描绘得淋漓尽致，尽显佛国的理想境界。山西五台山佛光寺内的彩塑，写实浓厚、栩栩如生。敦煌莫高窟的众多塑像中，也以唐代塑像为最多，其制作精美，姿态

Northern Zhou Dynasty (557-581), Sui Dynasty (581-618), Tang Dynasty (618-907), Five Dynasties and Ten States (907-960), Song Dynasty (960-1279), Western Xia Dynasty (Tangut)(1038-1227) and Yuan Dynasty (1279-1368) in Mo Kao Grottoes at Dunhuang, referring to several Buddhist figures like Buddha, Bodhisattva, disciples, Heavenly Kings and donors. They were produced with the traditional skills including pinching, sculpting, pasting, patting, scraping and

优雅，比例匀称，面部丰腴，双手纤巧，显示出温柔妩媚的神采。江苏吴县的保圣寺罗汉彩塑，为唐代



• 敦煌菩萨塑像（唐）

此塑像为菩萨的立像，将菩萨端庄优雅与祥和宁静的神态逼真地展现出来。

Standing Statue of Bodhisattva, Dunhuang (Tang Dynasty, 618-907)

It is a standing statue of Bodhisattva, which fully reveals the solemnity and serenity of her expression.

carving and painted with the techniques of dipping, dying, brushing, spreading and outlining.

In the Tang Dynasty, Chinese painted statue reached its heyday. The statues present an imposing style with plump facial profile and body figure, which fully reveal the solemnity of Buddha, wisdom and kindness of Bodhisattva, tolerance of disciples, valiancy of Heavenly Kings and the devotion of the pilgrim, as well as an ideal heavenly world. The painted statues in Foguang Temple of Wutaishan Mountain in Shanxi Province are lively in description and heavy and rough in sculpting. Among the statues in Mo Kao Grottoes at Dunhuang, the ones made in the Tang Dynasty take up the most part. With plump facial contour and slender fingers, they are of exquisite and elegant quality with perfect body proportion and enchanting expression. Painted statues of Arhats in Baosheng Temple of Wuxian County, Jiangsu Province were produced in the Tang Dynasty and renovated in the Song Dynasty. At present, only 9 out of the original 18 statues survived. The Arhats, with perfect body proportion and imposing manner, reveal different characters. All of them have smoothly described drapes and exquisitely outlined



塑造，后经宋代整修，原十八尊，现尚存九尊。罗汉比例适度，造像挺拔有气势，表现出不同的人物性格与气质。塑像的衣褶线条流畅，细节刻画精细，是中国罗汉塑像中的珍品。

宋辽时期的宗教彩塑逐渐往现实主义方向发展，风格清秀俊美，纹理疏朗自然，造型较为洗练。天津蓟县独乐寺内的十一面观音泥



• 普贤菩萨塑像（宋）

普贤菩萨是中国佛教四大菩萨之一，为象征理德、行德的菩萨。此塑像将普贤菩萨严肃的神态刻画得惟妙惟肖。

Statue of Samantabhadra Bodhisattva (Song Dynasty, 960-1279)

Samantabhadra Bodhisattva, is one of the Four Great Bodhisattva, who represents the morality and code of conduct. This statue vividly exhibits his solemn expression.

detail, which are the treasure among all the Arhat statues in China.

In the Song Dynasty and Liao Dynasty (Khitan)(907-1125), the religious painted sculpture tended to be more realistic, with elegant and simple style and natural clothes drapes. In Dule Temple of Jixian County of Tianjin, there stands a statue of Ekādaśa mukhānām Avalokiteśvara (Avalokitesvara with eleven faces), with a height of 16 meters, which is one of the largest clay Buddhist statue in China. Avalokitesvara wears a gentle smile, with his clothes waving in the wind. As there are ten little head statues on the crown he wears, hence it acquired the name. In Lingyan Temple of Changqing County in Shandong Province, there are 40 statues of Arhat, lively and dramatic, with their chests exposed and collarbones and blue veins clearly described. In Huayan Temple of Datong City, Shanxi Province, there stand 31 statues of Bodhisattva, with plump facial contour and waving clothes. Their bodies are painted with colors and particularly, their faces and crowns are gilded. Among them, the liveliest statue is the one with two hands closing together, grinning and leaning his body, with Buddhist ornament around his neck, wearing a long skirt.

塑，高16米，是中国最大的泥塑佛像之一。观音面露微笑，衣带飘动，自然生动。因其头上还有十个小头像，故称“十一面观音”。山东长清县灵岩寺的四十尊罗汉塑像十分逼真，塑像胸骨坦露，锁骨和青筋脉络清晰可见。山西大同华严寺内的三十一尊菩萨塑像，面容丰满，衣饰飘带流畅自如，全身赋色，面部和冠上贴金。其中最为生动的是一尊双手合掌露齿含笑的菩萨，上身微侧，体态窈窕，肩披璎珞，腹束长裙，鲜艳的色彩和华丽



• 彩绘释迦牟尼塑像（辽）

释迦牟尼姓乔答摩，名悉达多，是古印度释迦族人，佛教创始人。成佛后的释迦牟尼，被尊称为佛陀，意思是大彻大悟的人。

Painted Statue of Sakyamuni (Liao Dynasty, 907-1125)

Sakyamuni, originally named Siddhartha Gautama, belonged to Sakya clan in ancient India. He was the founder of Buddhism. After his abhisambuddha (becoming Buddha), he was addressed respectfully as Buddha, meaning the man who reached great awakening.

The elegant posture and magnificent decoration greatly increased the dignified and graceful charm of Bodhisattva.

In the Ming Dynasty (1368-1644) and Qing Dynasty (1644-1911), most of the religious statues followed the style of the Tang Dynasty (618-907) and Song Dynasty (960-1279). Meanwhile, several changes were also inevitable. In this period of time, although the clay statues of Buddha and Arhats were the idols worshiped by believers, craftsmen still could improvise based on their own ideas. So the statue carries strong vitality and greatly appeals to the common people. In Shuanglin Temple of Pingyao County, Shanxi Province, there are more than 2,000 painted statues of the





的装饰，增加了菩萨的华贵端庄与妩媚秀丽的风姿。

明清时期的宗教泥塑大部分继承唐宋以来的造像风格，同时也有所变化。这一时期在寺庙中盛行的泥塑佛像、罗汉像等虽然仍是宗教礼拜的偶像，但工匠多凭自己的生活感受，发挥艺术想象进行创造，因此带有强烈的生活气息，对普通百姓有很大的吸引力。山西平遥县双林寺的两千余尊佛像彩塑，大多属明代（1368—1644）初期的作品，有圆雕、浮雕、壁塑和各种装饰性雕塑，其中尤以千佛殿和菩萨殿的悬塑最为著名，数以千计，姿态各异，风格独

early Ming Dynasty (1368-1644), with circular sculpture, relief, cliff sculpture and various decorative statues, of which thousands of hanging statues with various and lively postures and distinct styles in Qianfo Palace and the Hall of Bodhisattva are of the greatest fame. In the Zijin Nunnery of Suzhou City, Jiangsu Province, there stand 18 statues of Arhats of the Ming Dynasty, with bright colors and simple design. The exquisite texture of costume sculpture resembles silk in distance. The cliff sculpture, of the Story of Buddhism, in

• 山西平遥双林寺观音像（明）

此观音塑像一改佛教造像直立或端坐的姿态，观音侧身而坐，左腿曲蹲，右腿平放，以左手为支撑点，神态自然。

Statue of Avalokitesvara in Shuanglin Temple of Pingyao County, Shanxi Province (Ming Dynasty, 1368-1644)

This statue didn't employ the conventional standing or sitting-up posture. Avalokitesvara sits with her upper body twisting slightly. Her left leg is curled up and left hand supports the body. So it reveals a free and comfortable manner.



特。江苏苏州紫金庵内的十八尊罗汉塑像，色泽古朴明快，服饰塑造精致，远看就像是丝绸。陕西蓝田水陆庵佛教故事壁塑，包括有五百罗汉和神王像，罗汉穿插于亭台楼阁建筑之中，以宏大的场面和丰富的内容为特色，整体构思精巧，塑工精致。陕西三原城隍庙内的二十四乐女彩塑像，如真人大小，容颜清雅，手执乐器各不相同，表情和姿势各异。

Shuilu Nunnery of Lantian County of Shaanxi Province, includes 500 statues of Arhats and Heavenly Kings accompanied with buildings like pavilions, terraces and open halls, which features grand scene and rich content with delicate design and craft. In the Chenghuang Temple of Sanyuan County of Shaanxi Province, 24 life-size painted statues of female musicians, with elegant facial expression, hold different musical instruments and postures.

泥塑佛像的制作

寺庙里的泥塑佛像造型各异，形体较大，供奉在庙堂里。这样的塑像看上去庄严华丽，如果将其打碎，其中却是木材、泥团、棉花、断麻、沙子、稻草、麦秸、苇秸、谷糠等。它的制作程序与其他民间泥塑略有不同，而与西方的雕塑步骤相仿：第一步，根据神佛的题材、大小和动态等搭好木制骨架，在骨架上捆好稻草或麦秸以增大体积，再用谷壳、稻草和泥拌成的粗泥一层层地涂抹在骨架上并用力压紧、糊牢；第二步，等粗泥干到七成的样子，加上用黏土、沙子、棉花等混合而成的细泥，再把泥塑整体的姿势和动作以及面部的五官特征和神情姿态一点点地刻画出来；第三步，泥塑完全干透后，会出现许多大小不一的裂缝，再对其进行修补；第四步，待泥塑修补完整，把表面打磨光洁，然后用胶水裱上一层棉纸，并加以压磨，使表面一层更平整、细致、坚固，再涂上一层加过胶水的白粉；第五步是在白色的胎体上，根据人物的需要涂上各种颜色，待全部颜色上好后，再涂上一层亮油。

The Production of Clay Buddhist Statues

The clay statues sitting or standing in temples or monasteries are usually varied style and with large scale. They are enshrined in niches and worshiped by followers, showing solemnity and grandeur. However, originally they are made from wood, clay, cotton, plant fiber, sand, straw, wheat straw, reed and cavings. Different from other folk crafts, their production procedure much more resembles the western sculpture. Firstly, to build the wooden skeleton of the statue based on its theme, size and posture, and to bind straw or wheat straw to fill the body, and then to apply the coarse slurry mixed by chaff, straw and clay to the skeleton layer by layer and to pack them closely together; secondly, while the coarse slurry is dried out 70%, to apply the fine silt mixed by clay, sand and cotton to the body and face to further describe its facial expression and gesture; thirdly, after the statue is dried out, to repair the cracks on the statue's body; fourthly, after the repair, to polish the exterior and to paste a layer of cotton paper to the surface with glue and to keep the surface even and smooth through press and polish, and then to coat a layer of whiting mixed with glue and then to apply a layer of bright oil.

044

泥塑
Clay Sculpture



• 福建厦门南普陀寺彩绘泥塑

此泥塑的造型为坐在椅子上、手持拄杖的长须老人，老人的身上刻着一个“福”字。

Painted Statue in Southern Putuo Temple in Xiamen City, Fujian Province

This statue depicts an old man with long beard, sitting on a chair with his hand holding a cane. There is a Chinese character “福” (*Fu*, meaning happiness) carved on his body.



> 用于岁时节令的泥塑

岁时节令在中国具有悠久的历史，至少从商代开始，人们就将天象变化与四时节气联系在一起。古时关于岁时节令的习俗流传至今，而这些习俗中又常常能用到泥塑。

古时有这样的习俗：季冬之月，人们要制作土牛来“送寒气”。季冬，即农历十二月。古人按照星相学说，认为季冬天性属寒，阴气极盛，不利于人类的农作。土能克制阴寒，因此古人创立了制作泥塑的土牛来“送寒气”的方法。后来，“送寒气”演变为立春日的风俗活动，发展成“鞭春牛”的民俗事项。据记载，南宋临安（今杭州）有“鞭春牛”仪式。立春当日，由临安知府带头，手执彩扎牛鞭，在泥牛身上抽打三次，

> Clay Sculpture for Traditional Festivals and Activities

Traditional festivals and activities have a fairly long history in China. As early as in the Shang Dynasty (1600 B.C.-1046 B.C.), Chinese have started to relate the astronomical phenomena to the change of four seasons. The traditions of agriculture were passed down through the inheritance of festivals during which the clay sculpture usually served as an important role.

In ancient times, there were several customs, for example, in the last month of winter (i.e. the twelfth month in traditional Chinese calendar), people would produce clay ox to send off the cold air. According to the theory of astrology, ancient people believed that the last month of winter is with the coldest nature and *Yin Qi* (cold air), which is bad



• 泥塑《舞狮子》

此泥塑中的人与动物均活灵活现，表现了舞狮子时的喜庆和热闹，烘托出节日的欢快气氛。

Clay Sculpture: *Lion Dance*

In this sculpture, the performer and lions are all with lively expression. It exhibits the joyous atmosphere in the festival.

作为春耕开始的象征，同时寓意阴气消退、阳气上升、万象更新。之后，人们也会争先恐后地抢夺被打碎的泥牛，将碎泥片带回家涂在灶上，用来保佑炉灶兴旺。以土牛为原型的泥塑玩具是庙会上最受欢迎的商品。立春前后，人们买来小泥牛在邻里间相互赠送，共同祈求五谷丰登、六畜兴旺。立春这天，农民则会买件春牛回去讨个吉利，认

for farming activities. And the element of earth can restrain the power of cold air. So they initiated the tradition of producing clay ox to send off the cold air. After the following inheritance and development, the activity of sending the cold air has turned to a tradition custom called whipping the spring ox on the day of the Beginning of Spring. It's recorded that in Lin'an (Hangzhou) of the Southern Song Dynasty (1127-1279), on the day of

为“摸摸春牛头，一年到头不用愁；摸摸春牛脚，生活过得好”。买来的泥牛大小不一，大一些的一般用来摆设和供奉，小一些的多供孩童玩耍。

民间艺人在泥塑的造型设计上，通常不刻意追求写实和逼真的模仿，神似即可。人们将春牛泥坯捏得粗壮有力、四腿结实、肚子圆鼓，因为他们认为若有了这样的

the Beginning of Spring, the magistrate of Lin'an would take the lead to whip the clay ox three times with a colored silk whip, representing the start of spring ploughing, as well as the retreat of negative air and the raise of positive air, indicating a new beginning of everything. Then, people would fall over each other to take the fragment of the clay ox and paste the clay debris on the walls of their kitchens to protect the kitchen. As the clay ox represents the auspiciousness,



• 灶台

灶台是中国民间做饭时放置物品的一个平台，用砖垒成方体。其前面留空作为烟囱，后面留口作为添柴用的灶眼，上方则留出一个大的圆形，用于放锅。立春时，人们常常将泥牛的破碎泥片拿回家涂在灶上，以求五谷丰登。

Kitchen Range

The kitchen range is a stone platform on which people can place food or utensils in China. It is built by bricks and left its front side as the connection to chimney and open a channel at the back as the range mouth for adding firewood. Above it there is a large round mouth for placing cauldron. On the day of the Beginning of Spring, people often take the fragments of clay ox home and paste them onto the kitchen range for great harvest.





• 无锡惠山的五色春牛

春牛是迎春仪式中的主角，具有劝农春耕的象征意义。

Painted Sculpture of Five-color Spring Ox, Huishan Mountain in Wuxi City

Its symbolic meaning of persuading spring ploughing makes the spring ox the main character of the spring ceremony.

牛定能丰收，过上好日子。伴随着悠久的农耕文化，经过千百年的传承，这个岁时民俗至今仍流传在广大农村，成为当地百姓寓教于乐的趣味活动之一。

the clay toy inspired by clay ox became the most popular kind at the temple fair. Around the day of the Beginning of Spring, people would give small clay ox as present to each other to pray for the prosperity. At this day, peasants would bring the clay statue of spring ox home to pray for good fortune. It is believed that touching the head of the spring ox will cast all the trouble away and touching the feet of the spring ox will bring a happy life. With different sizes, the bigger clay ox would be displayed in living room or enshrined in ancestral hall and the smaller one would become children's toy.

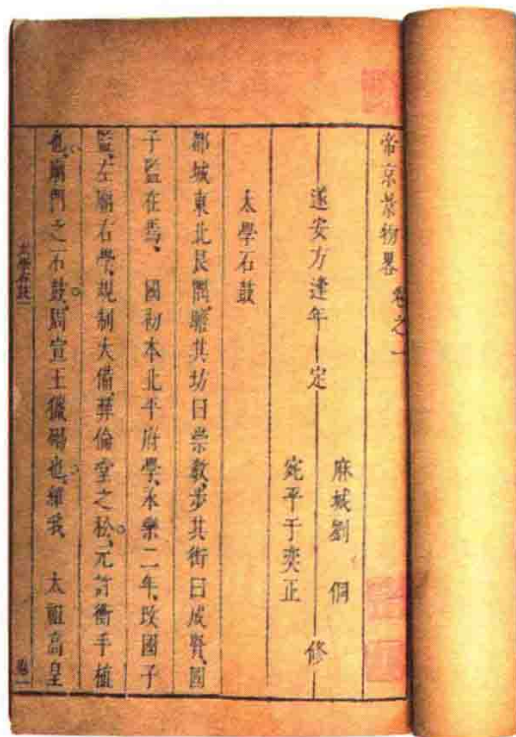
As to the design of clay sculptures, civilian craftsmen usually tended to pursue the simplicity instead of a life-like appearance. Take the spring ox as an example, it had to be with sturdy legs and bulged belly, which represented great harvest and happiness. Along with the agricultural civilization of long standing and centuries of inheritance, this handicraft which embodies traditional festival and custom has been spreading over villages across the country and become one of the most interesting activities in local areas.

Praying for rain is a traditional custom closely related to Chinese



“求雨”是与农耕文化紧密相连的另一种民间习俗。北方的春天多旱，发芽的嫩苗需要大量水分滋养才能保证生长。可是往往天公不作美，连日干旱，滴雨未下，农民心急如焚。古代缺少对于天气变化的科学预报，人们只有借助神话传说中统领水族的龙王来祈求降雨。介绍明代北京城风土民俗的著作《帝京景物略》记载，在天旱不下雨的日子里，各家各户要在门上张贴龙王年画，还要在花瓶中插上柳树枝条，为的是求上天降旨，让龙

agricultural civilization. The northern people often suffer from drought in spring. However the shoots need a large amount of water during their growing period. So in the presence of continuous drought, ancient Chinese could only turn to the legendary Dragon King for help for their lack of scientific knowledge on the changes of weather. In the folk-custom book, *Landscape of Beijing*, it records: in the presence of drought, people will paste paintings of Dragon King on their doors and put willow branches in the vase, in order to pray for the permission from God to ask Dragon King to bring



• 《帝京景物略》（书影）

此书为明代末年的居京文人刘侗、于奕正合著。书中详细记载了明代北京城的风景名胜、地理文化、风俗民情等。

Landscape of Beijing (Copy)

This book was written by two Beijing scholars, Liu Tong and Yu Yizheng, in the late Ming Dynasty (1368-1644), in which it records all the scenic spots, geographical culture and traditional customs.



• 北京恭王府花园内的龙王庙

恭王府分为府邸和花园两部分。在恭王府花园的西南角有个龙王庙，其修建的目的就是为了确保恭王府免遭火灾。

Dragon King Temple in Prince Gong's Mansion in Beijing

Prince Gong's Mansion, consists of two parts, the mansion houses and the gardens. In the southwestern corner, there is a Dragon King Temple to protect the mansion from fire hazard.

王带来一场大雨。小孩子们在这个时候就用泥土捏制龙王的样子，并为土龙着色，插上小纸旗，拿到龙王庙里玩耍。通过求雨和劝农等民俗活动，泥塑被赋予了一定的祈福功能，这是用于岁时节令等民俗活动中的泥塑的特性。正是由于从古至今的民俗风尚流传，使得每逢节

a rainfall. And children at this time will produce painted clay toys decorated with small paper flags according to Dragon King's appearance and take the toys to Dragon King Temple for recreation. Through several traditional activities like praying for rain and spring ploughing, clay sculptures was endowed a significant meaning of bringing good fortune which

令之日，大量泥塑玩具汇集于庙会或者繁华地带，成为百姓争相购买的玩意儿。

is a unique function that clay sculptures possess. Due to the traditional customs, in the presence of festivals, abundant clay toys will become the most popular commodity at temple fairs or bustling commercial streets.

立春节

立春节是中国的传统节日，即二十四节气的立春。在立春节的前一天，人们要举行祭祀伏羲等上古之神的仪式，并进行打春牛、喝春茶、食春盘、贴春帖、剪春幡、绑立春萝卜等活动。而早在3000年前，古人就已经开始在立春这一天举行各类纪念活动。据文献记载，周代迎接立春的仪式为：立春前三日，天子开始斋戒；到了立春日，亲率三公九卿与诸侯大夫到东方八里之郊迎春，祈求丰收。宋代的《梦粱录》中记载：“立春日，宰臣以下，入朝称贺。”此时的迎春活动已经从郊野进入宫廷，官吏之间亦相互祝拜。

Festival of the Beginning of Spring

The festival of the Beginning of Spring is a traditional festival, on the day of the first 24 solar terms, the Beginning of Spring. On the previous day, people will hold a ritual ceremony to worship the gods of ancient times and carry on the activities including whipping spring ox, drinking spring tea, eating spring plate (spring pancake), pasting spring couplets, cutting spring flag and binding spring carrot. As early as 3,000 years ago, ancient people started to hold memorial activities on this day. According to historical records, the ceremony of welcoming spring consisted of several stages: on the three days before the festival, the king started to fast; on the day of the Beginning of Spring, the king would lead all the nobles and officials to the eastern suburb which was 4 kilometers away to welcome the spring and pray for a great harvest. In the book *Landscape of Lin'an*, of the Song Dynasty (960-1279), it records: on the Day of the Beginning of Spring, officials shall enter the court and send their greetings to the emperor. By the time of that, the activity of welcoming the spring had become an imperial event rather than a folk activity.





> 用于人生礼仪的泥塑

在中国传统的民俗活动中，婚丧嫁娶是人生礼仪中最重要的内容，每类仪式都有其特定的民俗习惯。无论这些风俗习惯之间的差别如何，人们都会在礼仪中广泛运用泥塑来表达喜悦或悲伤的情感。

结婚是一个人成年的重要标志，与婚礼相关的诸多活动都会带有求吉纳福之意。新人的家居摆设中少不了泥塑的和合二仙，此二仙取材于神话传说中的寒山与拾得。相传这两人亲如兄弟，但同时喜欢上一个女子。当寒山得知情况后便出家为僧，而拾得亦舍此女去寻觅寒山，相会后均出家为僧。后来，和合二仙便成为中国神话中象征夫妻相爱的神仙。旧时民间举行婚礼，人们常做和合二仙的泥塑，一

> Clay Sculpture for Etiquette

Among the traditional activities in China, wedding ceremony and funeral are of the most significance. Each ceremony has to follow distinct customs. Despite of the differences between the traditional customs, people will use clay sculpture to express their feelings, joy or grief.

Wedding ceremony is an important symbol indicating the start of people's adulthood. Many routines in the wedding ceremony carry the best wishes for good fortune. The clay sculptures of the immortals of *He He* are necessary to display. These two immortals originated from the legend of Han Shan and Shi De. They were close friends yet fell in love with the same lady. When Han Shan knew the truth, he decided to become a monk. Then Shi De also followed his step and became a monk too. Afterwards,

仙持荷花，一仙捧圆盒，取和谐美好之意。

在中国很多地方，当新生命诞生之时，亲朋好友都会给新生儿送很多泥玩具以示祝贺。这些泥玩具的题材主要有“麒麟送子”“刘海戏金蟾”等。“麒麟送子”是中国民间传统的吉祥装饰图案之一，意指麒麟送来的童子，长大以后一定是经世良材、辅国贤臣。据说孔子诞生之前，来了一只麒麟，口吐玉书于其家院，这就是“麒麟送子”的来历。民间还有这样的生子习

the immortals of *He He*, together represents a happy marriage. In the old times' wedding ceremony, people often made the clay sculptures of immortals of *He He*, with one holding a lotus flower and the other holding a round box to represent harmony and happiness (homophonically).

In many areas, when a baby was born, relatives or friends would give it many toys to congratulate. Clay toys often have many auspicious meanings like *Kylin Delivering Son* and *Liu Hai Teasing the Golden Toad*. *Kylin Delivering Son* is a traditional auspicious pattern in China, meaning the son who is delivered by kylin will be a talented official or general. It's said that before the birth of Confucius, there came a kylin bringing a jade book in its mouth. Since then, this allusion was considered as the origin of *Kylin Delivering Son*. There is a custom that when the child is one-month old, its uncle needs to prepare clothes, bedding, shoes and hats, capes and cloth tiger for the baby as well as a new dress for the mother; other relatives will send pancakes to the couple and clothes, jewelry and clay toys to the baby.

The celebration of birthday also has lots of traditions. Before the age of 60, it



• 泥塑《刘海戏金蟾》

刘海戏金蟾的故事是中国传统的民间传说之一，民间多以此为题材塑造各种工艺品来表达祈福祈愿的心情。

Clay Sculpture: *Liu Hai Teasing the Golden Toad*

The story of Liu Hai Teasing the Golden Toad is originated from a folk legend. There are many handicrafts inspired by this story to exhibit people's devotion for good fortune.





• 泥塑《抬花轿》

古时，男女结婚当日，男方一般会请人抬着花轿前去女方家里迎接新娘。花轿一般用红色绸布装饰而成，外表华美而喜庆。此泥塑展现的正是抬花轿的场景。

Clay Sculpture: *Carrying the Bridal Sedan Chair*

In old times' wedding ceremony, the groom would ask footmen to carry the bridal sedan chair to invite the bride. The sedan chair was usually decorated with red silk to match the joyful atmosphere. This sculpture describes the scene of carrying the bridal sedan chair.



• 泥塑《迎亲队伍》

Clay Sculpture: *Wedding Parade*



• 泥塑《麻姑献寿》

在民间传说中，麻姑是个神仙，常用桃子接济一些贫困饥饿的老年人。这些桃子能使老年人神清气爽、延年益寿。

Clay Sculpture: Aunt Ma's Celebration

In the folk tales, Aunt Ma was a fairy who often helped the old man suffering from famine with peaches. After eating the peaches, they all felt refreshing and healthy again.

俗，孩子满月时，娘舅家要为小孩送衣料、被褥、鞋帽、斗篷、布老虎，还给产妇送一身新衣；亲友则会送来油花馍，并给满月的小儿送衣服、首饰、泥塑玩具等。

庆贺生辰也有很多礼俗，六十岁之前叫“过生日”，之后即称“过寿”。六十岁以后，每十年称为“大寿”，每五年称为“小寿”，过寿人称为“寿星”。按照传统的过寿习俗，儿孙们要提前为寿星准备新衣，并在贺寿前一天布置寿堂。布置寿堂包括挂寿图、贴寿联和摆放寿果、寿酒、寿鱼等，以及供奉南极仙翁、麻姑等寿神的

is called birthday (*Sheng Ri*). And after the age of 60, it is called celebration for longevity (*Guo Shou*). Each tenth birthday after the age of 60 is called great celebration of longevity and each fifth birthday is called small celebration of longevity. The host man is called the god of longevity. According to the traditions, children and grandchildren will be responsible for the preparation of new clothes and the arrangement of the birthday hall which includes hanging the longevity poster, pasting the couplets, placing the fruit, wine and dishes for the celebration, and worshiping the clay statues of immortals like Immortal of





泥塑像。其中，以“麻姑献寿”为题材的泥塑作品最为常见。在贺寿当日，寿星穿上新衣，坐于寿案。点烛、烧香、放鞭炮后，儿孙们穿戴整齐，给寿星磕头、祝寿、送寿礼，祝愿寿星多福多寿。

South Pole and Aunt Ma. Among them, the clay sculpture with the theme of Aunt Ma's Celebration is a common decorative display. On the birthday, the host should wear new clothes and sit in front of a long table. After lighting the candles and incenses, as well as setting the firecrackers, the children and grandchildren will come in and send their presents and greetings.

寿堂的布置

在中国古代，人们的寿辰有上、中、下之分，即一百岁称“上寿”，八十岁称“中寿”，六十岁称“下寿”。一般为年龄在六十岁以上的老人庆祝生辰，称为“做寿”。做寿时，寿堂的布置极为讲究。若为男子做寿，正厅墙壁要悬挂南极仙翁像，女子做寿则悬挂瑶池王母像，还可悬挂八仙庆寿图、三星图等象征高寿的画轴，并在寿堂正中张贴金纸剪制的大“寿”字。堂上设一礼桌用来陈设寿桃、寿糕、寿面、香花、水果等。

Arrangement of the Birthday Hall

In ancient times, people's birthday was divided into three stages: 100 years old was called superior longevity; 80 years old was called middle longevity; 60 years old was called inferior longevity. When people reached the age of 60, their birthday was called the celebration of longevity in which the arrangement of the birthday hall has many routines and traditions. If the host is male, a portrait of Immortal of South Pole will be hung on the wall of the birthday hall and if the host is female, then there will be the portrait of Heavenly Queen. Besides, the paintings of the Celebration of Eight Immortals or Three Immortals will fit the occasion too. A large golden paper cut of a Chinese character for longevity (*Shou*, 寿) will be pasted on the front wall. A present table will be placed for peaches, cakes, noodles, flowers and various fruits.

> 用于求愿祭祀的泥塑

用于求愿祭祀的泥塑，从古至今都存在。在南宋的都城临安，流传着一种泥塑的小象，和泥娃大小差不多，被人们奉为神兽。相传泥象的产生源于皇室的南郊祭天礼。

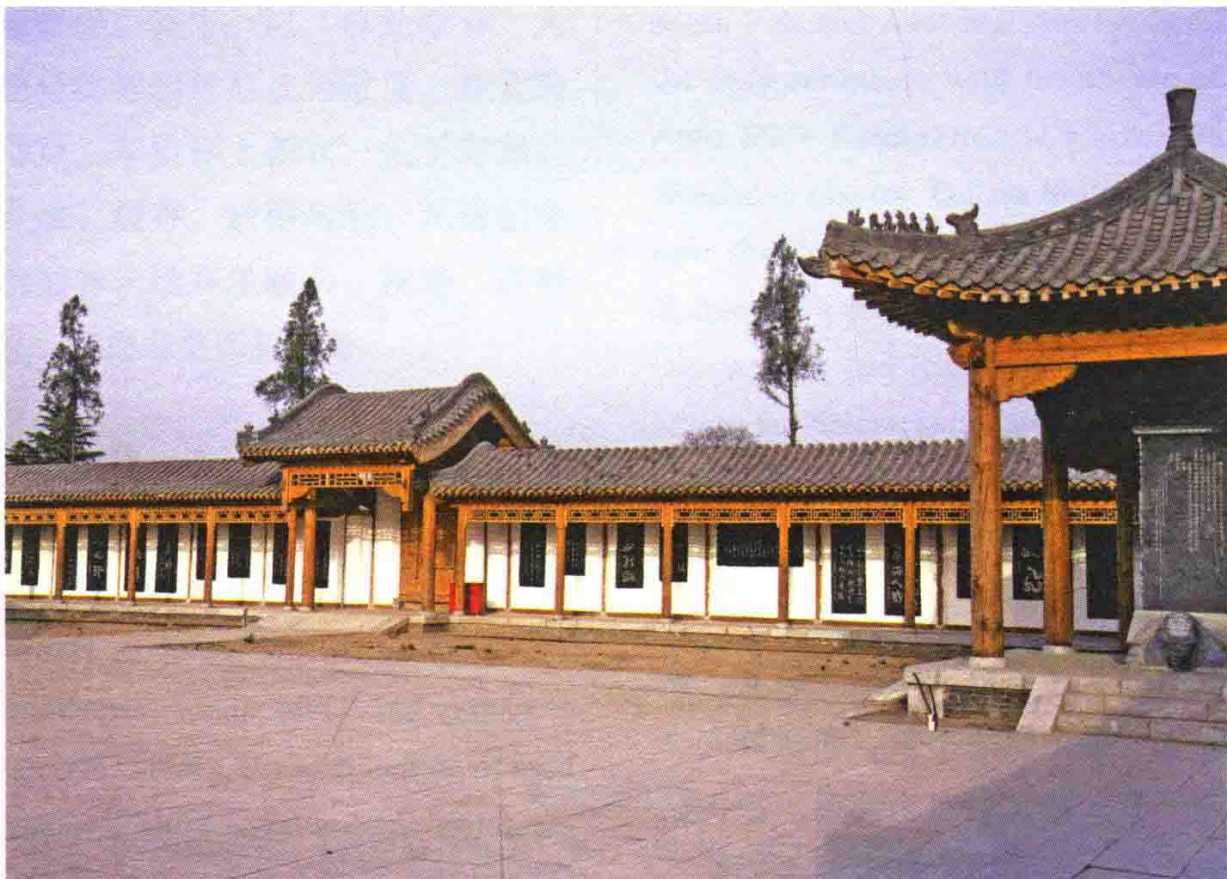


• 泥泥狗《双头猴》
Clay Dog: *Two-head Monkey*

> Clay Sculpture for Ritual Ceremony

The clay sculpture used in ritual ceremony has a long history stretching back to ancient times. In Lin'an City, the capital of the Southern Song Dynasty (1127-1279), there was a small-sized clay elephant (with the similar size as clay doll), which was worshiped as mighty animal. Legend has that the clay elephant was originated from the imperial ritual ceremony for heaven at the southern suburb. The court would hold a grand ceremony every three years. And the imperial array would be led by elephants offered from ancient Vietnam. So watching the training and rehearsal of the elephants were an interesting event for people at that time. And the clay elephant also emerged from this ritual event.

Huaiyang County in Henan Province, once called Chenzhou, was the



● **太昊陵** (图片提供: 全景正片)

太昊陵始建于春秋时期，陵园由墓地和庙宇两大院落构成，均有高墙围护，其规模之宏大，为陵园建筑中所少见。

Taihao Mausoleum

It was firstly built in the Spring and Autumn Period (770 B.C.-476 B.C.). It consists two parts: the graveyard and the courtyard, all of which are protected by high walls with rarely grand scale.

南宋王朝每三年举行一次郊祭大礼，仪仗队就是由当时从越南进贡的大象为前导。观看大象排练是当时人们的一大乐事，故泥塑小象应运而生。

河南淮阳，古称陈州，是中国历史传说中“三皇五帝”之首伏羲

ancient capital city built by the leader of the legendary Three Emperors and Five Sovereigns, Fuxi. In the north of the city, there is the Taihao Mausoleum, also called Ancestral Temple. On each 2nd February of traditional Chinese calendar, a temple fair will be held whose original theme was to worship the ancestral



• 泥泥狗《母子猴》

泥泥狗是河南淮阳太昊陵人祖庙会中出售的泥玩具的总称。此母子猴造型的泥泥狗寓意生命繁衍不息。

Clay Dog: *Mother-and-son Monkeys*

This Clay Dog is the general term for the clay toy sold on the temple fair in Taihao Mausoleum in Huaiyang County, Henan Province. This statue indicates the cycle of life.



的建都之地。淮阳城北有太昊陵，俗称“人祖庙”，民间每年农历二月二都要举行人祖庙会，祭祀人祖伏羲和女娲，以求子孙繁衍。淮阳泥塑泥泥狗是形如“人祖猴”的泥塑作品，是用于辟凶、纳吉和求子的吉祥物，在淮阳泥塑中颇有特色。泥泥狗看似一种玩具，随着民俗研究的深入，审美价值越来越被许多人所关注。人们认为泥泥狗可以禳除灾害和保佑他们子孙满堂。现今淮阳县城东北的金庄、盛庄、陈楼等村庄，仍有许多艺人在制作泥泥狗，使这一传统技艺得以延存。

Fu Xi and Nü Wa to pray for a family prosperity. The Clay Dog is another product generated along the religious ceremony and tradition, which also has a fairly long history. The Clay Dog (general term for small-sized religious clay statues), distinct from others, with a similar style as the clay statue of ancestral monkey, is considered as an auspicious symbol for protection and fertility. It seems to be a toy for children. However, with further researches on folk customs, its aesthetic value is more and more cherished by the public. People thought it can expel the disaster and protect their family. Nowadays, in the villages in the northeast of Huaiyang County including Jinzhuang, Shengzhuang and Chenlou, many craftsmen are still engaged in the Clay Dog's production.

伏羲与女娲

伏羲是中国神话中人类的始祖，传说人类由他和其妹女娲相婚而生。相传他为风姓，建都于陈（今河南淮阳）。又传说他教民结网，从事渔猎畜牧，反映中国原始时代开始农业生产的情况。女娲也是中国神话中的人类始祖，传说她曾用黄土造人，并炼五色石补天。

Fu Xi and Nü Wa

Fu Xi is considered as the ancestor of Chinese nation. Legend has that Fu Xi married to his sister Nü Wa. It's said that his family name is Feng and he settled in Chen (present-day Huaiyang, Henan). It's also said that he taught people how to tie knots, hunt and fish, which represents China's agricultural conditions in primitive society. Nü Wa is also considered as the ancestor of Chinese nation. She turned earth into human-beings and melted down the colorful stones with which she patched the sky in legends.



• 伏羲和女娲
Fu Xi and Nü Wa





> 用作民间玩具的泥塑

民间流传有“孩子哭，找他妈，他妈买个泥娃娃，逗得孩子乐哈哈”的民谣，可见泥塑玩具是旧时孩童不可缺少的玩具之一。宋代有许多人专门从事泥玩具的制作和出售。据记载，宋代临安的泥塑产品多为泥娃娃，称为“磨喝乐”。所谓“磨喝乐”，是梵语的音译，也叫做“摩睺罗”“魔合罗”，是佛经中一位神的名字，传自西域。据民间传说，“磨喝乐”是佛祖释迦牟尼在迦毗罗卫国为王太子时的亲生儿子，成年后随父出家，修成正果，成为十八罗汉之一。后来，“磨喝乐”演变成民间七夕节的儿童玩具，其形象多为手执荷叶的儿童。“磨喝乐”的大小、姿态不一，最大的高至三尺，与真的小孩

> Clay Sculpture for Folk Toy

There is a folk song: child is crying, looking for his mother; mother buys him a clay doll, makes the child laugh. It is obvious that the clay toy was one of the indispensable toys in people's childhood. There were many people engaged in the production and commercial business of clay toys in the Song Dynasty. According to the record, Lin'an City was one of the centers for clay sculptures, especially for the clay doll, which was also called *Mohele*. *Mohele* is the transliteration of Mahoraga which is the name of a God in the Buddhism of Western Regions. According to the folk tales, *Mohele* is Sakyamuni's son who was born in Kapilavastu while Sakyamuni was the prince. When he grew up, he followed his father's step and became a monk in the monastery. Then he achieved the practice and became one of the Eighteen



• 泥娃娃（钟东生塑）

钟东生是中国现代著名的泥塑艺术家，为中国关东泥塑文化的集大成者，其塑造的泥塑娃娃都表现了吉祥、祝福、欢乐的主题。

Clay Doll, by Zhong Dongsheng

Zhong Dongsheng is a famous modern clay artist, who has inherited the essence of the clay sculpture culture in the eastern area of Shanhaiguan Pass in China. He often employs the auspicious, joyful themes for his clay sculptures.



• 泥塑《孩童》（钟东生塑）

此泥塑玩具为两个手持莲花的孩童，圆圆的脸庞使泥塑显得极其可爱。

Clay Sculpture: *Children*, by Zhong Dongsheng

It describes two children holding lotus flowers, with plump face and lovely expression.



不相上下。宋代稍晚以后的“磨喝乐”的制作更加精致，或用象牙雕镂，或用龙涎佛手香雕成，有以彩绘木雕为栏座，或用红纱碧笼当罩子，也多用金玉宝石装饰。不过，民间流传最为广泛的还是泥塑的“魔喝乐”，在宋元时俗称“泥孩儿”。



• 泥塑玩具

此泥塑玩具表现的是中国古典神话小说《西游记》中猪八戒的形象，猪八戒因其可爱憨厚的模样而深受孩童的喜欢。

Clay Toy

It is originated from the character Pigsy in *Journey to the West*, who is loved by children for his cute and honest appearance.

Arhats. Afterwards, *Mohele* was gradually developed into children's toy particularly sold in Chinese Valentine's Day. It usually had an appearance of a child holding a lotus leave. It varied in different size. The largest one was with a height of one meter, almost as tall as a real child. In the late Song Dynasty, *Mohele* became more and more delicate. It applied several expensive materials like ivory and *Longxian* finger citron incense and processed with complicated crafts like hollow engraving and sculpting. The decorative accessories were also extremely exquisite. Some had the painted wood carving pedestal; and some had red silk as its cover, others had ornamental parts made of gold, jade or other jewelries. But, the clay *Mohele* still enjoyed the most extensive influence among the folks. It was also called clay doll in the Song Dynasty and Yuan Dynasty.

In Fengxiang County, Shaanxi Province, friends or families often give children sitting clay tiger as present to show their best wishes for children's health and happiness. The sitting clay tiger, with its forelegs standing and rear legs sitting, is very abstract yet lively. It has a tightly organized face and large



- 陕西凤翔泥塑《坐虎》
Clay Sculpture: *Sitting Tiger*, from Fengxiang, Shaanxi Province



在陕西凤翔，亲友们通常将泥塑的坐虎赠送给孩童作为玩具，以表达他们对小孩长命、富贵的祝福。泥塑坐虎前腿立、后腿坐，形象极度概括，但又不失虎的神韵。其面部紧凑，耳朵夸张，显其威严，躯体饰以莲花、牡丹等纹饰，浓艳大方，很富有观赏性。泥塑挂虎也深受孩童喜爱，硕大的虎头暴额突眼，双眉为两条相对的鱼，鼻子中插着三根火红的辣椒，色彩强烈鲜艳，造型奇特。据泥塑艺人解说，辣椒多用来比喻妇女的泼辣，故借之渲染虎的厉害。虎头的“王”字为牡丹所替代，象征富贵。虎面的其他纹饰多为五谷、花草、蔬果等，反映出自然界生生不息、开花结果的永恒规律。

ears to show its majesty. And body is brightly painted with patterns of lotus and peony. The hanging clay tiger is also popular among the children. It has a large head with bulged forehead and eyes and two opposite fish as its two eyebrows. Interestingly, there are three red chilies stuck in its nose. It is painted with bright contrasting colors and bizarre patterns. According to the craftsmen, chilies are often used to describe rude and unreasonable women, so it can enhance this impression of tiger. The natural pattern of “王” on the forehead of tiger is replaced by the pattern of peony which represents wealth and dignity. Other patterns are mainly the combination of the designs of five cereals, flowers and plants, vegetables and fruits to reflect the cycle of life and the everlasting law of the nature.

各地特色泥塑

Clay Sculptures of Different Areas

中国民间泥塑的地方特色非常鲜明，每个地区都各有特点，保持着独特的风格。这些泥塑有的造型圆润、色泽典雅，有的做工精细、秀美甜润，有的外形简洁、用色大胆，有的小巧精致、古朴神秘。这些千差万别的特点都与不同地域的文化和生活习俗有着千丝万缕的联系。

The local clay sculptures are with very distinct references. They all have preserved their own characteristics and unique styles. Some of them are with mellow style and elegant color; some of them are with delicate craft and graceful appearance; some of them are with simple style and bold color; and some of them are with small size and mysterious feature. These differences closely relate to their diversified regional cultures and various customs.





> 北京泥塑

泥塑脸谱是北京很有代表性的泥塑品种之一。它的出现还有一个故事：相传清代光绪年间，有位姓桂的满族人爱好京剧，能诗善画，尤其爱好京剧脸谱。他闲时无事可做，便用胶泥塑造了一个面具，晒干后，就用它做模子，模仿舞台脸谱勾画上色。经过不断改进，他做的泥塑脸谱越来越精细，很受亲友欢迎。后来，求其泥塑脸谱的人越来越多，人们称他为“花脸桂子”。有个李姓的摆摊人很有眼光，看出泥塑脸谱是个可以赚钱的玩意儿，就将桂先生做的脸谱全都买下，再进行转卖。果不其然，这些脸谱很快都被顾客买走了，大有供不应求之势。后来，泥塑脸谱便逐渐成为广受欢迎的工艺品。北

> Clay Sculpture in Beijing

The clay opera mask is one of the representative clay sculptures in Beijing. As to its origin, there is a story: In the Period of Guangxu (1875-1908) of the Qing Dynasty, a Manchu, Mr. Gui, was obsessed with Beijing Opera. He was good at writing and drawing, particularly love the opera mask. In his leisure time, he made a mask mould out of plasticine. After the mould was dried out, he used it to produce several clay bodies and then drew the pattern according to the stage masks. After continuous development, his clay masks became more and more exquisite and were appreciated by his friends and family. Later, more and more people came to him for the clay opera mask and called him Opera Mask Gui. Then, a peddler, Mr. Li who got an acute business sense, found out the clay opera mask was very profitable. So he bought



• 泥塑脸谱《黄天霸》

黄天霸是京剧《施公案》中的角色。《施公案》以清代康熙年间的官员施仕纶为中心，讲述了其秉公办案、为民造福的故事。

Clay Opera Mask: *Huang Tian Ba*

Huang Tian Ba is the character in the Beijing Opera *Detective Mr. Shi*, which mainly depicts the detective stories of official Shi Shilun in the Period of Kangxi (1662-1722), Qing Dynasty.

• 泥塑脸谱《姬光》

姬光是京剧《鱼藏剑》中的角色。姬光是吴王之子，却被姬僚篡位。姬光在宴会上令勇士将剑藏在鱼腹中，趁上菜之机刺杀了姬僚，从而夺得吴国王位。

Clay Opera Mask: *Ji Guang*

Ji Guang is the main character in the Beijing Opera *Sword Hidden in Fish*, which depicts an assassination for the kingship. Ji Guang was the king's son, but Ji Liao usurped the throne. Ji Guang asked a warrior to hide the sword in the fish belly. During the serving, he took the sword and killed Ji Liao and then seized the kingship.



京泥塑脸谱可分三个类别：第一类为光头脸谱，不戴帽，也没有胡须；第二类是用泥在脸谱上做出胡须，再彩绘出纹样；第三类是模仿舞台上的脸谱，装饰齐全，配有帽或冠，头饰上还配有绒球和小珠等，胡须则用不同颜色的丝绒制成，缀在脸谱上可以活动，看上去生动可爱。

all of Gui's clay opera masks and then sold them on the market. As expected, the masks were sold out quickly and always on a short supply. Hence, the clay opera mask gradually became the most popular handicraft in Beijing. The clay mask can be divided into three categories: the first is bald mask without hats and beard; the second is the one with painted clay beard; the third is the one with complete



• 北京前门五牌楼

五牌楼是前门大街的正大门，明清时期的许多商贩多在此摆摊出售泥塑、脸谱等工艺品。

Quintuplet Memorial Archway at Qianmen, Beijing

The Quintuplet Memorial Archway is the main gate of Qianmen Avenue on which there were many peddlers selling clay sculptures, opera masks and other handicrafts in the Ming and Qing Dynasties.

泥玩具兔儿爷也是北京很有特色的民间泥塑，是中秋节时常见的摆设。旧时京华，中秋节前半个月，在东安市场、前门、东四、西单等地都有售卖兔儿爷的摊子，摊上架设数层楼梯式的木架，上面摆满大大小小的兔儿爷，让观者爱不释手。兔儿爷是一种兔面人身的泥玩具，虽是“兔面”，也不完全是，除了长长的耳朵和三叉形的兔唇，其他部位则更像人脸。兔儿爷



• 背插纛旗的兔儿爷

Clay Lord Rabbit with Military Banners

accessories (with hat or crown, headwear decorated with bobbles and pearls, movable beard made from velvet of different colors, etc.) as the stage mask.

The clay Lord Rabbit is another local clay sculpture which was a common display and significant symbol for the Mid-autumn Festival. In the old times of Beijing, half a month before the Mid-autumn Festival, there would be numerous peddlers selling the clay Lord Rabbit in Dong'an Market, Qianmen, Dongsu and Xidan. On the storage shelves, there were many clay Lord Rabbits with different sizes, which greatly attracted the pedestrians. It is a type of clay toy with appearance of human body and rabbit face, or more exactly, a resemblance of human face with long ears and harelip. Although the origin of Lord Rabbit can not be proved, at least in it had started to prevail among the public ever since the Ming Dynasty (1368-1644). In the book *Left Record of Huawangge*, written by Ji Kun of the Ming Dynasty, it says that, during the Mid-autumn Festival in Beijing, people will make the rabbit-liked clay statue which wears human's clothes and sits upright. Then they will enshrine it with respect. In the Qing Dynasty (1644-

的起源已难考证，但至少在明代就已经流行了。明代纪坤在《花王阁剩稿》中载：“京师中秋节，多以泥抟兔形，衣冠踞坐如人状，儿女祀而拜之。”清代此俗渐盛，兔儿爷的品种颇多，造型一般为兔子身穿红袍，怀揣金枪，雄踞在黑虎、白象、麒麟等神兽身上。再讲究些的造型有兔子头撑伞盖或背插纛旗，看上去像戏台上的武将，威风凛凛，很有气势。

1911), this custom prevailed across the country. The categories were diversified. The common style was the one wearing red robe and carrying a golden spear in its arms, solemnly sitting on the back of black tiger, white elephant, kylin or other legendary animals. If with more exquisite craft, some rabbits were decorated with canopy or military banners, which resembled the generals on the stage.

“兔儿爷”称呼的来源

相传某年北京城里发生了瘟疫，几乎每家都有人得病，且久治不好。月神嫦娥看到此情景，心里十分难过，就派身边的玉兔去为百姓们治病。玉兔变成了一个少女，她挨家挨户地走，治好了很多人。人们为了感谢玉兔，纷纷送东西给她，可玉兔什么也不要，只是向别人借衣服穿，每到一处就换一身装扮，一会儿是女人装束，一会儿又是男人打扮。为了能给更多的人治病，玉兔就骑上马、鹿、狮子或老虎，走遍了京城内外。消除京城的瘟疫之后，玉兔就回到月宫去了。于是，人们为了纪念玉兔，便用泥塑造了玉兔的形



• 坐宝座的兔儿爷
Clay Rabbit Sitting
on the Throne

象，有骑鹿的，有乘风的，有披挂着铠甲的，千姿百态，非常可爱。每到农历八月十五那一天，家家都要供奉玉兔，以感谢它给人间带来的吉祥和幸福，人们还亲切地称其为“兔儿爷”“兔奶奶”。

The Origin of the Name Lord Rabbit

One year, an outbreak of plague spread over the whole Beijing City. Many people got severe illness which could not be cured. The Goddess of the Moon, Chang'e saw the situation and felt sad for the disaster. So she sent her servant, Jade Rabbit, down to earth to help the people. Jade Rabbit turned into a young lady and cured many people. With the gratitude to Jade Rabbit, people started to give her reward and gifts. But she didn't want anything but the clothes borrowed from each family. She changed her clothes each time she met a new family. Sometimes, she dressed like a lady, sometimes like a man. In order to cure more patients, she rode on horse, deer, lion or tiger and traveled around the Beijing City. When the plague was over, Jade Rabbit returned to the Palace of the Moon. So, in memory of Jade Rabbit, people sculpted her appearance out of clay. Some rode deer or phoenix, and some wore armor, with lovely and various expressions. On the day of 15th August of traditional Chinese calendar, people would worship the Jade Rabbit to thank her for bringing happiness and auspiciousness to the world. They also called her Lord Rabbit and Grandma Rabbit.



• 坐在黑虎上的兔儿爷
Clay Lord Rabbits Sitting on
the Back of a Black Tiger





> 天津泥塑

天津有名的泥塑是“泥人张”彩塑，自清道光年间（1821—1850）张明山首创，流传至今已有近二百年的历史。“泥人张”彩塑一般尺寸不大，适于室内陈设，可放在案头或书架上。“泥人张”彩塑所用的材料是含沙量低且无杂质的纯净胶泥，经风化、打浆、过滤、脱水，再加上棉絮反复砸揉，形成“熟泥”后就可手工捏制成型。“泥人张”合理运用夸张、对比等手法，取舍得当。泥人用色沉稳典雅、清新秀丽。

“泥人张”作品中有各类型的历史人物，历代“泥人张”都善于捕捉人物刹那间的动态，通过形与色的结合将人物的性格表现得淋漓尽致，彰显出强烈的生命力。如张

> Clay Sculpture in Tianjin

The most famous clay sculpture in Tianjin is Zhang's Clay Figurine. Established in the Period of Daoguang (1821-1850) by Zhang Mingshan, it already has a history of almost two hundred years. His medium size makes it appropriate for indoor display, on the table or the book shelf. The raw material applied is the pure plasticine with little sand content. After the weathering, background pasting, filtering and dehydration, the clay will be mixed with cotton fiber and repeatedly rubbed until it matures. Then the craftsmen can start to sculpt according to the anatomical structure with reasonable exaggeration, contract and other proper approaches. The color applied is elegant and fresh.

Zhang's Clay Figurine includes many historical characters. It can exhibit characters' personality and dramatic



明山的泥塑作品《严振像》《严仁波像》等将人物的体态及气质塑造得十分传神。关于这两件作品，中国著名画家徐悲鸿曾有评论说：

“色雅而简，至其比例之精确、骨格之肯定、与其传神之微妙，据我在北方所见美术作品中，只有历代帝王中宋太祖、太宗之像可比拟之。若在雕刻中，虽杨惠之不足多也。”张明山自幼家境贫寒，童年时在天津跟随父亲以捏泥人为生，

vigor through the combination of style and color. For example, the *Statue of Yan Zhen* and the *Statue of Yan Renbo*, works from Zhang Mingshan, are produced with accurate and exquisite posture and quality. As to these two works, famous Chinese painter Xu Beihong once stated as follows: The color is elegant and simple. With an accurate body proportion and anatomical structure, it is rare and incomparable among the artworks in the north. Only the statues of Song Taizu and



• “泥人张”彩塑《渔樵问答》
张明山（清）

此泥塑表现的是渔夫和樵夫对话交谈的场景。左面的樵夫身强力壮，半裸肩膀，背着一捆柴草。右面的渔夫则形体瘦弱，两手分别拿着渔网和绳子。泥塑将二者不同的身份特征和面部表情逼真地刻画了出来。

Zhang's Clay Figurine: *Conversation Between Fisherman and Woodman*, by Zhang Mingshan (Qing Dynasty)

This sculpture depicts a conversation between a fisherman and a woodman. The woodman on the left with a strong figure leaves his shoulder exposed and carries a bundle of firewood. The fisherman on the right with a weak figure holds the fishing net and threads. It accurately reveals their personality and characteristics through different body features and vivid facial expression.

并对泥塑产生了浓厚的兴趣。当时的天津是重要的港口城市，商业、贸易发达，流行赶庙会 and 由名角演出的外台戏。张明山时常在集市上和戏台外观摩人物及其服饰，然后偷偷地在袖口里捏制泥人。成年累月的细心揣摩与刻苦实践，使张明

Taizong can share the same level with it. As for the carving technique, even Yang Huizhi won't be able to compete with him. Zhang Mingshan was born in a poor family. His childhood was occupied by the clay sculpture business run by his father. He was obsessed with clay sculptures. At that time, Tianjin was an important port city with the most

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泥塑
Clay Sculpture



• “泥人张”彩塑《木匠》张钺（现代）

此彩塑塑造了一个正在校正刨板的木匠形象。木匠一手拿锤子，一手拿推刨，专心地注视着刨板安装位置。专注的神态、鼓起的眼睛所牵动的脸部肌肉和歪斜的嘴巴，充满了生活的情趣，显示出作者对日常生活敏锐的洞察力。

Zhang's Clay Figurine: *Carpenter*, by Zhang Yue (Modern Time)

This painted statue exhibits a carpenter who is adjusting the assembly of a hand plane. He holds a hammer in one hand and a plane in the other, carefully checking the position of the plane board. His dedicated expression, the slightly twisted facial muscle dragged by bulged eyes and curled lips, has fully expressed a lively personality and also demonstrates the craftsman's insight into common people's daily life.



• “泥人张”彩塑《蔡文姬》张铭（现代）

蔡文姬为东汉大文学家蔡邕的女儿，是中国历史上著名的才女，既精通音律，又博学能文，代表作有《胡笳十八拍》《悲愤诗》等。此泥塑作品将坐在案前、品读诗书的蔡文姬刻画得惟妙惟肖。

Zhang's Clay Figurine: *Cai Wenji*, by Zhang Ming (Modern Time)

Cai Wenji is the daughter of Cai Yong, a famous scholar in the Eastern Han Dynasty (25-220). She is a talented woman and literati in Chinese history, who is an expert in music and writing. The representative works include *Eighteen Beats of Hu Jia* and *Verse of Sorrow*. This statue vividly restores a lifelike Cai Wenji sitting in front of the table and reading the books.

山对捏塑泥人技术产生了独到的见解。其为人捏像只需对坐谈笑，抟泥入手，顷刻而成。无论是古装仕女，还是戏曲角色，或是各行业的人像，皆被捏制得栩栩如生，因此张明山被称为“南北塑像者之冠”。为了使彩塑得以流传后世，张明山创建了彩塑作坊“塑古斋”，培训晚辈。其子孙继承家

developed trade and commercial activities. The temple fair was really popular. Many famous actors or actresses would perform on the stage. Zhang Mingshan often went to the fair or the street stage to observe their costumes, and pinched the figurine in his pocket. Due to his meticulous attitude and assiduous practice for many years, Zhang Mingshan had obtained an original idea on the craftsmanship of clay sculpture. When

he sculpted statues for others, he could finish the work while having a casual talk with the client. From the ancient maid to the characters in the opera, as well as people with different backgrounds, he could make their figurines lively and dramatic. Therefore, Zhang Mingshan was praised as the Top Among All Statue Craftsmen. In order to extend the life of painted statue, he set up a workshop,





• “泥人张”彩塑《吹糖人》
张玉亭（近代）

吹糖人是中国北方地区的一个行业，即将糖加热变软后制作各种糖人儿。此泥塑表现的是正在制作糖人的人物形象，生活情趣浓郁。

Zhang's Clay Figurine: *Sugar Maker*, by Zhang Yuting (Modern Time)

Sugar figure maker mainly appeared in the north of China, who could produce various sugar figures out of heated syrup. This statue depicts a craftsman making a sugar figure, which is very interesting and lively.

业，在艺术上取得较大成就。

“泥人张”彩塑注重对市井生活的描写，通过朴素的色彩运用和微妙的细节处理，使作品散发出一种真实美。“泥人张”的第一代张明山、第二代张玉亭、第四代张铭与张钺都曾先后创作过这一主题的作品。张玉亭塑的《吹糖人》《卖糖者》以小小泥塑再现了当时市井的真实生活状态，将人物的职业特点和瞬间神态描绘得十分准确。张钺的《乐在其中》塑造了一位颇有文雅情趣又不失傲骨风范的文人。其注重泥人面部的表情和手的动作，衣服线条简单、色彩淡雅。可以看出塑者在这件作品中寄托了自

Ancient Statue Room (*Su Gu Zhai*), to train the younger generations. His son also followed his step and achieved a great accomplishment in this area.

The painted statue of Zhang's Clay Figurine also emphasizes the description of common people's daily life. With simple colors and delicate quality, his works always reveal the beauty of reality. Many successors have produced clay sculptures based on the theme of real life, including Zhang Mingshan (1st generation), Zhang Yuting (2nd generation), Zhang Ming and Zhang Yue (4th generation). The sculptures of *Sugar Figure Maker* and *Sugar Peddler*, exhibit the real living conditions of common people and accurately reflect characters'



己的情感并借此抒情，表达了超脱、乐观、进取的人生观。此外，“泥人张”多以仕女形象为题材，张玉亭的《渔妇》造型简洁纯美，线条流利明快，加上淡淡的色彩，看上去与敷施淡彩的仕女画颇有几分相似。



• “泥人张”彩塑《渔妇》张玉亭（近代）
Zhang's Clay Figurine: *Fisherwoman*, by
Zhang Yuting (Modern Time)

professional characteristics and their instant gestures. As for the statue of *Happiness* produced by Zhang Yue, it depicts a cultured and proud scholar. He paid much attention to the description of its facial expression and the gesture of fingers. With simple and elegant clothes, the figurine gives out a reference of innocent and lofty personality. Clearly, the craftsman has put his own feeling and wishes into this work to express a transcendent, optimistic and active philosophy. Besides, the theme about maid is also a common subject in the works of Zhang's Clay Figurine. The sculpture of *Fisherwoman* produced by Zhang Yuting, has a simple design and smooth contour, along with the lightly tinted color, exhibiting an elegant maid with the impression resembling the ones in Chinese painting.





> 河北泥塑

河北省玉田县民间泥塑乡土味道甚浓，该地区的泥塑稚拙有趣，题材吉祥，着色喜庆。清光绪年间（1875—1908），以戴家屯刘凯为代表的泥塑艺人远近闻名，此后，经过历代泥塑艺人的不断努力，玉田泥塑延续至今。玉田泥塑俗称“泥人”或“泥笛”，用泥土捏塑形象，经彩绘后成为泥坝。泥塑题材以历史人物、神话故事、田园动物等为主，外形简练，色彩协调。泥塑内镶有苇子削成的小笛，或在顶端扎两个“鼻眼”直穿两侧深孔，口吹顶部或背部等处的小孔，泥坝便发出奇妙悦耳的音响。玉田泥塑的制作流程主要分为取土和泥、捏泥胎、制泥模、合模装笛、修整晾晒、铺白粉底、调胶、敷彩

> Clay Sculpture in Hebei

The folk clay sculpture of Yutian County in the Hebei Province has a strong local reference, with interesting style, auspicious theme and bright color. In the Period of Guangxu (1875-1908) in the Qing Dynasty, craftsmen from Daijiatun enjoyed a prestigious fame, especially the famous craftsman, Liu Kai. Thereafter, with constant practice and development, the clay sculpture of Yutian County has been well preserved. It is also called Clay Figure or Clay Whistle. They are made from clay and can function as *Xun* (an ancient egg-shaped, holed wind instrument) after being applied with colors. Its themes include historical characters, legendary stories and farm animals. It usually has simply designed appearance and harmonious color combination. A small reed whistle is embedded into the statue

等八道工序。代表作有《八仙过海》《麒麟送子》《大公鸡》《搬不倒》等。这些半塑半画、以画为主的小型泥塑，有的内部还藏着皮筋、铁丝簧，触动即可摇摆；有的用牛皮纸联结，或用兔皮做鼓，摇动时可以发出声音。

白沟的泥塑据传已有三百余年的历史，早期主要是塑制泥娃娃，也叫“寸人”，分吹响、摆设、手捏、印模等品类。白沟泥人干燥后坚实不裂，用模子扣成素坯，涂一层白粉底儿，再涂上红、绿、黑、蓝、黄等颜色。白沟泥塑看似工

or two mouths are opened at the top of the statue which connect with the inner holes on both sides. When people blow the air into the holes at top or the back of the statue, the clay *Xun* will make a beautiful sound. The main procedure of the statue production includes eight steps, which are choosing material, rubbing clay, pinching body, embedding whistle, adjusting and dying out, pasting white foundation, mixing glue, and applying colors. The representative works like *Eight Immortals Across the Sea*, *Kylin Delivering the Son*, *Great Rooster*, and *Tumbler*, are half statue and half painting.

• 河北泥塑《武松打虎》

“武松打虎”出自中国四大名著之一《水浒传》，主要讲述了武松于回家的途中遇到一只猛虎，在喝醉的情况下将其打死，为当地百姓除去一害的故事。此泥塑中的武松正骑坐在虎背上，用手揪住老虎头上的皮毛，与虎搏斗。

Clay Sculpture in Hebei Province: *Wu Song Fighting with a Tiger*

The story of Wu Song Fighting with a Tiger is originated from one of the four major classical novels, *Water Margin*. It depicts that the drunk warrior Wu Song killed a giant tiger with bare hands. As to the statue, Wu Song is riding on the back of the giant tiger and seizes the skin of tiger's forehead.





• 河北泥塑《短打武净》

武净是京剧中的角色，俗称“武花脸”，以武打翻跌见长。此泥塑描绘了双手持刀、作攻击状的武净。

Clay Sculpture in Hebei Province: *Wu Jing in a Hand-to-hand Fight*

Wu Jing is a character in Beijing Opera, also called Painted Face Wu, who excels in martial arts and tumbling. This statue depicts the Wu Jing holding broadswords in his two hands and preparing to attack.

艺简单，形象却不失生动，泥人底部还装有苇笛或塑有口哨，音形俱佳，而且价格低廉，很受儿童的喜爱。后来，泥塑得到不断创新，出现高达尺余的大泥人、佛像和飞禽走兽。艺人们在制作泥人时，注重突出头部特征，强调神似形略，崇

Paintings play a significant role in its presentation. There are rubber band, iron spring and other small devices hidden in its body to keep it sway while being touched. They can be linked together with kraft paper, or the rabbit skin can be used to make a drum.

The clay sculpture of Baigou has a history of more than three hundred years. The clay figure was its early representative work, also called clay doll or small man. It can be categorized into several kinds including wind instrument, display, hand pinched and mould printed. The clay sculpture of Baigou is made out of special clay which can keep solid and crackles condition after being dried out. Generally, craftsmen will use mould to get the base body and apply a layer of white foundation then draw the pattern with colors of red, green, black, blue and yellow. Its seemingly simple appearance reveals a lively image. At the bottom of the statue, there install the reed whistle or sculpt the whistle, which makes it outstanding on the style and the sound. Moreover, its economical pricing allow the clay sculpture to become children's favorite toy. Owing to its continuous development, the giant statue, Buddha statue and statues of

尚夸张变形。其题材内容多取自《穆桂英挂帅》《西游记》和《三国演义》等。



• 河北泥塑《猪八戒》

Clay Sculpture in Hebei Province: *Pigsy*

animals and birds with a height over several meters started to appear. In the production, craftsmen pay more attention to the description on its facial expression. They like to emphasize its charm and simplify its appearance, as well as uphold exaggeration. The themes of the statues include some legendary stories and historical events like *Lady General Mu Taking Command*, *Journey to the West* and the *Romance of the Three Kingdoms*.





> 河南泥塑

河南泥塑中最具代表性的是淮阳泥塑，叫“泥泥狗”，为胶泥捏制而成。泥泥狗都有孔可吹，声音悠远嘹亮。制作的过程为打泥、搓坯、成形、打底、画花五个步骤。打泥的目的是使泥土均匀、柔软，泥打好之后，再捏制成型。捏好的泥泥狗经过两三天的晾晒后再上色。上色时一般以黑色作底，常用大红、黄、白、绿、桃红五色，由点、直线和圆弧曲线组成各式图案，用笔稚拙而生动。泥泥狗的造型比例以塑造的内容不同而呈现出不同的夸张变形。头部是身体的重要部位，夸大头部造型是为了表现其拥有的智慧；眼睛在五官中的位置很重要，是泥塑的灵气所在，所以眼睛通常会被描绘得很夸张。总

> Clay Sculpture in Henan

The most representative clay sculpture in Henan Province is the one from Huaiyang County, also called Clay Dog which is made out of plasticine. As the Clay Dog has air hole, it can make bright sound while being blown. It should go through five steps including patting, rubbing, shaping, setting background, and drawing. The patting step is meant to make the clay even and soft. After the basic appearance is done, it should be dried in the shade for two or three days until it enters the next step. While applying the background color, the craftsmen usually choose red, yellow, white, green, and pink to draw the different patterns. According to different themes, the body proportion of the Clay Dog varies and often exhibits exaggerated deformation. Head is the most important part of the body.



• 泥塑艺人给泥泥狗上色
Craftsman Applying Color to the Clay Dog

之，需放大主要表现的部位，而缩小次要表现的部位。如“人面猴”的头部较大，四肢短小，眼睛画成圆圈形，不仅看上去神气，更富含一定的神秘气息。总体来说，泥泥狗的头一般被捏成圆形，而身体和脚被处理成方形，胳膊则做成圆柱形，造型敦实厚重。泥泥狗的形象非常丰富，有半人半猿、人兽同体，有长着九个头的鸟、两个头的狗，还有“猴头燕”以及“人面猴”等，这些怪异奇特的形体代表着神秘的神灵崇拜。人类学家认

The large head is meant to present the wisdom. Among the five sense organs, eyes are of the greatest significance and are the window to its soul, so they will be drawn in an exaggerated way. In a word, the part that needs to be emphasized should be magnified and other inferior parts can be reduced in size. For example, the human-faced monkey has a larger head and smaller limbs and round eyes, which looks full of mystery and interest. Generally, the head's outline of Clay Dog usually is abstracted into a round shape and his body is made into a cube. It gets cylindrical arms and square feet





• 泥泥狗《双头马》

河南浚县的泥玩具大都是有声响的，以珍禽瑞兽、人物的造型为主。此双头马造型夸张，威武神气，色彩鲜艳夺目。

Clay Dog: *Double-head Horse*

Most of the clay toys in Xunxian County, Henan Province are sound toys, with appearance of animals and birds or human figures. This double-head horse has an exaggerated style and exhibits a majestic-looking with bright color.



• 河南浚县泥塑《狮》

Clay Sculpture in Xunxian County, Henan Province: *Lion*

to emphasize its simplicity and honesty. There are various appearances of the Clay Dog, including half man half ape, half man half animal, nine-head bird, two-head dog, monkey-faced bird and human-faced monkey. These strange designs represent the worship to ancient deity. Anthropologists believe that the Clay Dog closely relates to ancient totem, which is the clay sculpture with longest history and a lively sample of ancient culture and art in Central Plains.

Clay *Gugu* is another famous clay sculpture in Henan Province. Most of them are produced in Xunxian County. It says that in the late Sui Dynasty (581-618), the army Wagang sculpted statues based on the appearance of the deceased soldiers to show their condolence. Afterwards, on each 15th January and 15th July of traditional Chinese calendar, these clay toys would be sold on the market, which were welcomed by the senior and women. It has a bulged belly and tapering tips. At temple fairs, craftsmen would set up their stalls and put the raw material on the storage shelf. They would pinch the base body and then apply the color, finally put the bamboo whistle or reed whistle at the appropriate place and leave a whistle mouth at the top

为，泥泥狗与上古的图腾有关，是流传至今最为古老的泥塑，也是中原早期文化与艺术的活样本。

“泥咕咕”是产于河南浚县的一种著名的泥塑品种，相传隋末的瓦岗军为了悼念阵亡的将士，就用泥捏制成他们的模样。后来，每逢农历正月十五和七月十五，庙会上都会有这样的泥玩具出售，深受老人、妇女的喜爱。泥咕咕的造型中间圆、两头细尖。庙会时，民间艺人铺好摊子，把和好的泥料放在台架上随时准备制作。他们捏好泥胎，搭配好色彩，将竹哨或苇哨安在泥胎的恰当位置，在鸟首或兽头顶上留出哨口，待泥胎干后，再提笔上色。浚县泥塑有一百多种，分系列品种和单个品种两大类。系列品种多取材于神话传说、戏曲故事，如十二生肖，八仙人物，三国故事里面的刘关张，还有《西游记》中的唐僧、孙悟空、猪八戒等，形象逼真，生动活泼。单个泥咕咕的题材也非常丰富，主要是鸟的形象，大的有五寸，小的仅有两寸，鸟的各种姿态以夸张的艺术手法表现出来。“泥燕”在浚县泥塑中也较为常见。燕子是春天北迁、



• 泥咕咕
Clay Gugu

of the statue. While the body was dried out, they would draw the colors. There are more than one hundred types of clay sculptures in Xunxian County, which can be divided into two categories: serial works or single works. Most of the serial works were inspired by legendary stories and operas, like the Twelve Chinese Zodiac Signs, the Eight Immortals, main characters in the novel *Romance of the Three Kingdoms* and *Journey to the West*. The single works also have many different themes, especially the bird with the size from 15 cm to 6 cm. Birds are expressed by exaggerated approach. The clay swallow is a common type in Xunxian County. The swallow is a type of migrant bird with pretty appearance which will build nest on houses and live





• 河南浚县泥塑《骑马武人》

图中有两对骑马武人，一黑一红，武人皆端坐在马上，眼睛直视前方。泥塑形象地表现出了武人骑马时的动作、神情，以及马的昂扬姿态。

Clay Sculptures in Xunxian County, Henan Province: *Horse-riding Warrior*

There are two warriors, black and red. They all ride on the horses and look straight ahead. The statues exhibit the action, expression of the warriors and the posture of the horses.

秋季南归的一种候鸟，形象俊俏，屋舍筑巢，与人和谐相处，自古即被视为吉祥物。此外，燕子成双成对，双宿双栖，共同筑巢，共同育雏，因此人们以“燕侣”比喻夫妻和谐。“双燕闹春”等题材常出现在各类民间艺术作品中，以祈求婚姻美满、幸福。鸡也是泥塑重要的

with human in harmony. So it has been considered as an auspicious symbol since ancient times. Besides, as the swallow often flies in couple and together they build nest and raise their babies, people like to use swallow couple as a metaphor for happy couple. The theme of Couple Swallow Welcoming Spring is often borrowed by the craftsmen to

表现题材，以色彩艳丽的红色公鸡最为常见，常取站立姿势，母鸡则以卧为主，正合了俗语“公鸡打鸣，母鸡抱窝”的描述。此外，还有一种颇具特色的连体形象，如猪八戒背媳妇、胖墩儿骑鸡、胖墩儿骑鱼、小姐儿坐莲花盆、小猴儿抱蟋蟀等。艺术形象最为奇特的要属长颈马，马头加上脖子比全身还要长两倍；还有头比身子大两倍的小猪，这种夸张的表现手法格外传神，是浚县泥塑的特点。

pray for a happy marriage. The hen and rooster are also a common theme in clay sculpture, especially the standing red rooster with bright color and crouching hen, which perfectly fit in the idiom of “rooster is crowing and hen is hatching”. Furthermore, there is another unique combination style, such as Pigsy carrying the bride, fatty riding a rooster, fatty riding a fish, little girl sitting in lotus, monkey holding cricket and etc. The strangest style includes the long-neck horse, which has a fairly long neck more than two times as the length of its body, and piggy with a head more than twice as its body's size. Such exaggeration method can make the sculpture more lifelike and is the most distinct feature of the clay sculpture in Xunxian County.





> 陕西泥塑

陕西凤翔彩绘泥塑，始于西周时期，流传民间三千年之久，是中国保留至今的最古老、最具民族特色的泥塑类手工制品。当地居民多购泥塑置于家中，用来求子、护生、辟邪、镇宅、纳福。凤翔县位于关中平原西部，该地春秋战国及汉唐时期的墓葬中均有陶俑出土。古时的凤翔彩绘泥塑主要分布在城关镇六营村地区，因明代朱元璋军队中的第六营兵士曾驻扎于此，这个村便命名为“六营”。这些来自江西的兵士有制陶手艺，闲暇无事，就和土为泥，捏制各种形态的泥活儿玩具，并施以彩绘。后来，军士落户为农，转为地方居民，其中部分人重操入伍前的制陶手艺，利用当地黏性很强的板板土，和泥

> Clay Sculpture in Shaanxi

The painted clay sculpture of Fengxiang County in Shaanxi Province was originated in the Western Zhou Dynasty (1046 B.C.-771 B.C.), with a history of more than 3,000 years, which is the oldest and most distinct clay sculpture in China. The local people usually place them at home to express their wishes for having son, protecting family, expelling the evil, guarding the house, and bringing happiness. Fengxiang County is located in the west of the Central Shaanxi Plain, in which there are several burial objects unearthed from the tombs of Spring and Autumn Period (770 B.C.-476 B.C.), Warring States Period (475 B.C.-221 B.C.), Han Dynasty (206 B.C.-220 A.D.), and Tang Dynasty (618-907). The ancient painted clay sculptures are mainly spread in the Liuying Village of Chengguan Town. As the sixth battalion of Zhu



• 陕西凤翔泥塑《玩偶》

Clay Sculpture of Fengxiang County ,
Shaanxi Province:Doll

捏塑泥人，彩绘后拿到各大庙会出售。六营村的脱胎彩绘泥偶由此出名，并代代相传，在中国民间泥塑艺术中独树一帜。

凤翔彩塑的主要产地至今仍在六营村及其周围地区。庄户人家农闲时和土为泥，经毛稿制模、翻胚捏型、粘合罩粉、开纹点彩、装色上光后，花样繁多的彩色泥塑便制成了。泥塑作品的类型包括：以脸谱、虎头、牛头、狮子头、麒麟送子、八仙过海等为代表的挂件，

Yuanzhang's army once stationed in this area, hence the name. These soldiers from Jiangxi Province excelled in making clay sculptures. So, in the leisure time, they started to mix the earth and sand, and produced various painted clay toys. Then, some soldiers became peasants and were transferred as local residents. So they returned to their former career and employed the local plate earth with high stickiness to make clay figurines. They used the mould they produced to make painted statues and then took them to the market for sale. Hence, the moulded clay sculpture earned its fame since then and was passed down through generations. Now, it is a distinct clay handicraft in China.

The production area of the painted sculpture of Fengxiang County is now still in the area of Liuying Village. The major production procedure includes mixing clay, making mould, making body and shaping, pasting and applying foundation, drawing and polishing. It has several kinds of products: the pendant represented by facial mask, tiger head, ox head, lion head, kylin delivering the son, Eight Immortals across the sea and etc, and the display represented by statues inspired by the characters in folk



以民间传说及历史故事中的人物为题材的摆件，以动物造型为主的手玩。泥塑作品有半人高的巨型蹲虎、挂虎，也有小到方寸的小兔、小狮；有空心的圆塑体，也有浮雕式的挂片。其制作方法简便易行，将黏土和纸浆搅拌成塑泥，先制好模子，翻成胎坯晾干，上白色底粉，随后涂彩、绘画和上光。泥塑用色不多，以红、绿、黄为主，以黑墨勾线和简练笔法涂染，对比强烈。其周身各种色块和纹样有着特定的寓意：绿色，表示万年长寿；

tales and historical events, and hand toy represented by statues with animals' style. The size of the clay statue varies from the large crouching tiger or hanging tiger with half man's height to the small statues of rabbits or lions with several centimeters height. It can be produced into a hollowed round shape or hanger carved with relief. The production process is simple and easy to learn. First, to mix the earth and paper pulp into sculpture clay; second, to make the mould with which to produce the bodies; third, after being dried out, to apply white foundation and then the color or patterns; finally, to



• 陕西凤翔泥塑《虎头挂脸》
Clay Sculpture of Fengxiang County, Shaanxi Province: A Hanging Mask of Tiger



• 陕西凤翔彩塑

此彩塑形象地展示了关羽的特征，即身長九尺，髯長二尺，丹鳳眼，面如重棗，唇若塗脂，使青龍偃月刀。

Painted Clay Sculpture of Fengxiang County, Shaanxi Province

This painted figure is inspired by the famous general, Guan Yu. It vividly exhibits the feature of Guan Yu's appearance: with a tall figure and long beard, phoenix eyes (slender eyes) and crimson face, glossy lips and holding the broadsword called *Qing Long Yan Yue*.

紅色，表示四季紅火；石榴，取意多福多子；艾草，取意去毒辟邪；海棠，取意富貴；蝴蝶，取意多福；牡丹，有吉祥高照之意；貫錢，有萬貫利錢之意。黑牛、卧虎、坐獅、挂虎、五毒、虎頭是常見的造型，具有濃厚的民俗風味。

polish the whole body. Craftsmen mainly apply the colors of red, green and yellow. They use black ink to draw the outline and apply the color with simple approach to get a contrasting effect. Furthermore, each color and pattern has its specific meaning: green indicates longevity; red indicates prosperity; pomegranate indicates fertility; wormwood indicates exorcism; Chinese flowering crabapple indicates good fortune; butterfly indicates happiness; peony indicates auspiciousness; a string of coins indicates wealth. The common styles also include black ox, crouching tiger, sitting lion, hanging tiger, the five poisonous creatures, tiger head, etc. These abstract designs reflect Chinese folk culture. The clay sculpture of Fengxiang County also borrowed the patterns from stone inscription, New Year paintings, paper cutting and embroidery, which are exaggerated and brightly colorful. Besides, there is a type of single-color sculpture influenced by Chinese painting and calligraphy, with a simple and elegant quality.

The clay sculpture of Ansai County is another type with strong local reference. The major raw material of Ansai sculpture is the local red clay, also



凤翔泥塑还汲取了石刻、年画、剪纸和刺绣中的纹饰，造型别致，色彩鲜艳。此外，还有一种无色彩的素白色作品，主要受中国书法、绘画的影响，有留白守黑之意，颇有大雅若俗的意味。

安塞泥塑也是具有陕西地方特色的泥塑品种。制作安塞泥塑的主要材料是当地产的一种红色黏土，俗称“红胶泥”。在捏塑前，先把泥土用水和成糊状，待多余的水分渗干，加适量麻纸或棉花，用木棒反复捶打，直到纸絮或棉絮在泥

called red plaster. Before the sculpting, craftsmen should knead the clay with water into pasty mash. After the extra water is dried out, they will mix hemp paper or cotton to the clay and hammer it with wood stick until the fibers are evenly distributed in the clay. Then they will lift the clay with two hands and throw it to the board with strength until the clay is shaped into rectangular block. Finally, they will use plastic paper to wrap the clay up and wait three days. The folk sculpture of Ansai County was originated from dough sculpture.



• 陕西凤翔彩绘泥塑《坐狮》

Painted Clay Sculpture of Fengxiang County, Shaanxi Province: *Crouching Lions*



• 陕西凤翔泥塑《马》

Painted Clay Sculpture of Fengxiang County, Shaanxi Province: *Horses*

内分布均匀时，再用双手举起胶泥在板上用力摔掼，掼成长方块状，用塑料纸包严，三天后便可捏制。安塞泥塑源于面塑，保留有面塑的捏塑痕迹，但又能充分发挥“泥”的性质，通过多种不同的工具和手法，把一个个具体的形象刻画得丰富多彩。民间艺人在创作时，为了充分表现自己的审美趣味，对工具的挑选较为严格，多是用柏木制成的尖、细、圆、扁、方、斜、凸、四齿和多齿等形状的大小不同的工具，通过点、按、挑、刻、画的手法和泥点、泥线的堆积去捏塑。他

It retains the sculpting method and also fully exploits the nature of clay. Through many different tools and techniques, the craftsmen can make lively and diversified statues. In order to obtain the ideal result, craftsmen will pay special attention to the tools. They often choose the one made from cedarwood. As for the tools, there are various styles and sizes, including the sharp, thin, round, flat, square, slant, bulged, four-toothed and multi-toothed. Craftsmen use serials of techniques to create their ideal artwork, such as tipping, pressing, picking, carving, drawing and piling up with clay dots or clay lines. They concentrate on

们在捏制泥塑时从不精雕细刻，不局限于透视比例，不追求原样。如捏雀、燕和鸡，头都是一个样子，只是在身体、翅膀和尾部稍加变化以作区分。捏塑老虎和狮子，只在头部和尾部变化便能使人明白所捏为何物。这些全靠艺人们对生活的认识和感觉，他们凭借着灵心和巧手，去抓住那些最能表现出神韵的特点。

the major characteristics of the objects instead of the perspective ratio or detailed description. For example, the statues of sparrow, swallow and rooster have same heads yet different body, wings and tails from which people can tell the difference. As for the statues of tiger and lion, only the difference in the head and tail can identify the kind. So it greatly relies on the craftsman's aesthetic sense and the recognition and perception to daily life to catch their features.



面塑

面塑俗称“面花”，是中国传统的民间艺术，主要流行于黄河流域和长江流域。虽然捏面人真正始于何时已无从考证，但中国的面塑艺术早在汉代就有了文字记载。经过几千年的传承和发展，面塑早已是中国文化和民间艺术的一部分。面塑按其使用功能可分为两类，一类是专门用于收藏的面塑，另一类是可以食用的面塑。用于收藏的面塑通常用精面粉、糯米粉、盐、防腐剂及香油等制成，而用于食用的面塑则用面粉、豆面等制成。面塑的制作仅需简单的工具，再彩绘上不同色彩即可塑造出栩栩如生的形象。就捏制风格来说，黄河流域的面塑古朴、粗犷、豪放，长江流域的面塑则细致、优美、精巧。

Dough Sculpture

The dough sculpture, also called dough flower, is a traditional folk art in China, mainly prevailing in the Yellow River Valley and Yangtze River Valley. Although the origin of the dough sculpture can not be proved, there are historical records about the dough sculpture as early as in the Han

Dynasty (206 B.C.-220 A.D.). After the inheritance and development of thousands of years, the dough sculpture has been a part of Chinese culture and folk art. According to its functions, it can be divided into two kinds: one is for collection, the other is edible food. The former one is usually made of fine flour, glutinous rice flour, salt, preservative and sesame oil. And the edible one is made from flour and bean flour. It only requires several simple tools and techniques to produce various vivid statues. In terms of the sculpting style, the one in the Yellow River Valley is simple and rough. And the one in the Yangtze River Valley is delicate and graceful.



• 面塑〈龙与朱雀〉

龙是中国古代神话与传说中的神异动物，能呼风唤雨，与白虎、朱雀、玄武一起并称“四神”。此面塑将龙与朱雀同时呈现，构思精巧。

Dough Sculpture: *Dragon and Red Phoenix*

Dragon is a legendary animal in Chinese culture, which can bring the rainfall and the storm. Along with white tiger, red phoenix, and black tortoise, they are called the Four Gods. This dough sculpture presents the dragon and red phoenix together in a delicate way.



> 湖北泥塑

湖北黄陂是著名的泥塑之乡，尤以塑造佛像见长，木兰山的神像和汉阳归元寺的五百罗汉就是其代表作。木兰山是佛道两教的宗教圣地，其庙宇始于隋，兴于唐，盛于明，先后曾出现过七宫八观三十六殿、古佛千余尊的壮观场景。一千余尊神像或坐或立，或走或骑，造型各异，栩栩如生，堪称荆楚文化宝库中的泥塑珍品。闻名于世的归元寺五百罗汉则是湖北黄陂县王氏父子用九年时间塑成的，并于清道光、光绪年间两次塑修。五百罗汉中，第四百三十尊和第五百尊即为王氏父子的自塑像，父像一手擎日，子像一手托月。五百罗汉在工艺上采用“脱胎漆塑”，即先用泥胎塑成模型，然后用涂抹生漆的葛

> Clay Sculpture in Hubei

Huangpi District of Wuhan City, Hubei Province is a renowned production area for clay sculpture, especially the Buddha statue. The religious statue on Mulan Mountain and the statues of 500 Arhats in Guiyuan Temple in Hanyang District are the most representative works. Mulan Mountain is the holy land of Buddhism and Taoism. The temple was built in the Sui Dynasty (581-618), developed in the Tang Dynasty (618-907) and reached its heyday in the Ming Dynasty (1368-1644). There once stood seven palaces, eight monasteries and 36 halls with thousands of Buddha statues. There are more than 1,000 Buddhist statues in the temple, sitting or standing, walking or riding, with various styles and vivid quality. It definitely is worthy of the title of the treasure of Jing-Chu culture. The prestigious statues of 500 Arhats



• 归元寺 (图片提供: 全景正片)

归元寺又称“归元禅寺”，位于武汉汉阳的翠微路上，与宝通禅寺、莲溪寺、正觉寺并称为武汉“四大佛教丛林”。

Guiyuan Temple

Guiyuan Temple, also called Guiyuan Monastery, is on the Cuiwei Road in Hanyang District of Wuhan City. Along with Baotong Temple, Lianxi Temple and Zhengjue Temple, they are called the Four Great Buddhist Temples in Wuhan City.

布逐层粘贴套塑，最后饰以金粉。这种工艺制成的泥塑抗潮湿，防虫蛀，色泽经久不变。两百年间，罗汉堂几次受水灾侵袭，罗汉满堂漂浮，但水退后罗汉仍完好无损，可见制作工艺之高超。

黄陂泥塑的制作原料主要是黄泥，要求泥质松软，无砂石，黏性强。黄泥选好后加水 and 匀，用木棒反复锤打，达到上手不粘的状态就

in Guiyuan Temple are the masterpiece accomplished by Wang's father and son from Huangpi County, Hubei Province. The statues cost them nine years and was renovated twice in the Period of Daoguang (1821-1850) and the Period of Guangxu (1875-1908). Among the 500 statues, the 430th and the 500th are based on the appearance of the father and son. The father holds the sun and the son holds the moon. They employed





• 归元寺罗汉堂内的罗汉 (图片提供: FOTOE)

这些罗汉的外表皆镀金, 看起来金光闪闪, 且众多罗汉依次连续排列, 气势非凡。

Statues of Arhats in the Hall of Arhats of Guiyuan Temple

These statues are gold-plated. With glittering appearance, the array of 500 statues definitely presents a splendid scene.

可捏制成小型的泥塑, 经过不断修改后定型。大样定型后, 用木签、雕刀等工具进行精加工, 反复补裂打磨, 直至达到理想的效果。成型的泥塑不宜暴晒, 需放在通风干燥的地方阴干, 以免产生裂痕。这时的泥塑大多以黄泥本色为主, 泥塑艺人常常根据菩萨、神像、奔马、脸谱、玩具等泥塑作品各自不同的特点而选择合适的色彩。妙趣横

the technique of bodiless lacquer sculpting: first, to make the mould with clay; second, to paste the ko-hemp cloth applied with raw lacquer layer by layer to the mould; third, to decorate with gold powder. Statues made by such technique can resist to damp, worm and color-decay. For two hundred years, the Hall of Arhats suffered several floods and the statues were soaked in water for many times. However, they are still sound and intact.



The major material of the clay sculpture in Huangpi County is the sandless yellow clay which is soft in texture and sticky in quality. First, the craftsman should knead the yellow clay with water and repetitively hammer it with wood stick and steel bar until it isn't sticky; second, to sculpt the clay into small-sized statue and gradually enlarge the size by adding extra clay or adjustment; third, after the completion of the big statue, to describe the detailed parts with pegwood and carving knife; finally, to repair the cracks and polish the body until it reaches the idea result. In order to prevent the cracks, the completed statue should be dried out in the shade instead being exposed to the sun. Now, the statue is with the original yellow color. Craftsmen usually pick the appropriate color according to different objects including Bodhisattva, deities, dashing horses, facial mask or toys. The clay sculpture of Huangpi County is full of interest and rich in styles from funny stories to serious figures, from warriors to literati and maid. Nowadays, it still enjoys a prestigious reputation and is popular in the domestic market as well as the foreign countries like UK, France, Italy and Singapore.

生、逗人喜爱是黄陂泥塑的特色。黄陂泥塑造型多样、形象生动，既有滑稽诙谐的小品，又有严肃端庄的人物，将军、武士、文人、仕女等都塑造得栩栩如生。黄陂泥塑至今依然具有很高的知名度，其产品不仅在国内畅销，而且远销到英国、法国、意大利、新加坡等国。





> 山东泥塑

山东高密聂家庄泥塑是山东泥塑的代表，距今已有400多年的历史。据聂家庄聂氏家谱记载，明代万历初年（1573），聂家庄人聂福来就开始制作“锅子花”进行销售。“锅子花”是一种以泥巴做外衣、中间装火药、顶部留空、外形极似反扣锅底的玩意儿，可作为礼花点放。把装火药的泥坯塑成娃娃型，焰火放过以后，就可直接当做玩具或陈设用的装饰品。之后，又由“锅子花”发展到泥娃娃等泥玩具。到清康熙后期，聂家庄内几乎家家户户都捏泥玩，广为流传的民谣说：“聂家庄，朝南门，家家户户捏泥人。”在乾隆年间（1736—1795），聂家庄泥塑又借鉴了杨家埠年画的艺术特点，在表现手法及

> Clay Sculpture in Shandong

The clay sculpture of Niejiazhuang Village in Gaomi City, Shandong Province is the representative clay craft, with a history of more than 400 years. According to the family record of the Nie's, the local craftsman Nie Fulai started to produce and sell the clay sculpture called Pan-shaped Firecracker since 1573. It is a toy coated with clay and installed with fire powder and left some space at the top, with an appearance resembling an overturned pan. It can be lit as firecrackers. After the fireworks are set, the doll-shaped clay container can be used as toy or decorative display. Afterwards, it was evolved into clay doll. In the late Period of Kangxi (1662-1722) of the Qing Dynasty, almost all the people in Niejiazhuang Village were engaged in the production of clay



• 山东高密聂家庄泥塑《叫虎》

此叫虎泥塑分为首尾两部分，中间用皮革或牛皮纸连接，内装钢丝弹簧、哨子，用手摇动或拨动时就会发出叫声。

Clay Sculpture of Niejiazhuang Village in Gaomi City, Shandong Province: *Roaring Tiger*

This roaring tiger is made from two parts: head and tail, which are connected with leather or kraft paper. There are wire spring and whistle installed inside its body. So when it is waved or pulled by hand, it will start roaring.

着色上有所创新，且逐步增加了音效和局部动作。在此之前，所制的泥塑多为不会动、不会叫、不会斗趣的“呆”玩意儿，至此便改进成音形结合、形象趣味皆佳的“活”玩意儿，如叫虎、叫狮、叫猴、叫鸡等都是声形并茂的泥塑。

聂家庄泥塑无论是创作题材的选择，还是造型的确定、色彩的运用，都受到了高密扑灰年画（所谓扑灰，即用柳枝烧灰，描线作底版，一次复印多张）和高密剪纸的深刻影响。扑灰年画和高密剪纸中所表现的“梁山伯与祝英台”“刘海戏金蟾”“八仙”“叫鸡”“坐狮”等民间传说、神话故事和鸟兽虫鱼的题材，都在聂家庄泥塑中有

sculptures. As quoted from a popular ballad, in the Niejiazhuang Village, the door is facing the south and everybody is making clay sculptures. In the Period of Qianlong (1736-1795), it referred the feature of the New Year painting drawn by Yang Nianbu and developed several coloring techniques and gradually enhanced the sound effect and detailed postures. Previously, the clay sculptures were dull and boring which could not move and make sound. Then, it was improved into a combination of movement and sound with interesting appearance and lifelike quality, such as roaring tiger, roaring lion, sounding monkey and crowing rooster.

In terms of the themes, styles or the color scales, the clay sculpture of





所呈现。在色彩运用上，聂家庄泥塑追求鲜明醒目，以桃红和翠绿两种基本颜色为主，用色虽少却精，能把动物和人的神情衬托得恰到好处。聂家庄泥塑还吸收了扑灰年画上“明油”和“涮画”的技法，加强了作品色彩的亮度和晕化效果。在艺术造型上，聂家庄泥塑偏向高密剪纸，造型大胆夸张，注重神似，力求简约概括，与天津“泥人张”注重写真的艺术手法大异其趣。聂家庄泥塑造型朴拙，但透露出精巧与灵秀，所塑事物有静有动，形声俱备，使作品看上去栩栩如生、活灵活现。如“叫虎”，竖眉瞪眼，昂首踞立，胸挂桃红大



• 山东高密聂家庄泥塑《红马》

Clay Sculpture of Niejiazhuang Village in Gaomi City, Shandong Province: *Red Horse*

Niejiazhuang Village is greatly influenced by the dust-printed (to finish the sketched draft with burned willow branch and use the draft to print several new pages) New Year painting and paper cutting of Gaomi City. Several themes which appeared in the dust-printed painting also can be seen in the clay sculptures such as Liang Shanbo and Zhu Yingtai, Liu Hai Teasing the Golden Toad, The Eight Immortals, Crowing Rooster, Crouching Lion and other folk tales, legendary stories or birds, animals, insects and fish. As for the coloring, Nie's clay statues emphasize the brightness and contrasting effect. The major colors are pink and green. Although the colors are simple, it can exhibit the expression of animals or human beings. It also referred the technique of oiling and brushing from the dust-printed painting to enhance the brightness and shading effect of clay sculpture. As to the artistic style, it is inspired by the paper cutting of Gaomi City, with exaggerated and simple style, which is opposite to the realistic feature of Zhang's Clay Figurine. Its simple appearance reveals the delicate beauty. The statues can make sound and also with a lifelike appearance. For example, the roaring tiger, staring its eyes and



• 山东泥塑《玩偶》

此玩偶为身穿红衣、双手环于胸前、呈半蹲状的福娃，其面貌清秀，惹人喜爱。

Clay Sculpture of Shandong Province:
Doll

This crouching clay doll, wearing red clothes, with her hands placed in front of her chest, is elegant and adorable.

花，额前以朱笔书“王”字，既威风凛凛，又憨态可掬，用手拉其首尾，则发出洪亮的虎啸声。

山东潍坊泥塑早在明代就以制作泥娃娃、皮老虎、摇拉猴而著称，每逢年节，贩卖这些泥塑的客商就络绎不绝，花色品种达上百种。潍坊泥塑之所以有名，在于造型简练夸张，极富装饰性和幽默感；用笔有干有湿，一笔即出效果，笔迹明显；色彩热烈、鲜艳，

sitting up with pride, wearing pink flower in front of its chest, with its forehead written a character “王” (*Wang*) with red brush, is of majestic-looking and lovely expression. If you pull its tail, the statue will start roaring.

The clay sculpture of Weifang City in Shandong Province is famous for its clay doll, leather tiger and shaking monkey. In the festivals, various clay sculptures with more than 100 designs will be sold on the market. The sculpture here earns its name by its simple and exaggerated style and decorative and interesting quality. Craftsmen will use both the dry brush and wet brush. The statues are completed with smooth stroke and bright colors like red, green, purple, yellow and black. While applying colors, craftsmen will mix the pigments with egg white, peach gum and other colloidal materials and then apply them on the statue, which can make the sculpture glossy and bright in color. Most of the clay sculptures in Weifang City are installed whistle. Craftsmen will leave some space for the whistle or divide it into two parts with soft kraft paper. Then the statue will make different sound while being pushed, pulled, waved and blown.

The clay sculpture of Yexian County



常用红、绿、紫、黄及黑等颜色。着色时，先把颜料用鸡蛋清、桃胶等胶质物进行调和，然后再敷在泥塑上，这可以使泥塑闪闪发光，艳丽明快。潍坊泥塑大部分都装饰有响哨，凡是装有响哨的都在哨处留有空隙，有的还分成两段，中间用柔软结实的牛皮纸相连，在推、拉、摇、吹时会发出不同声响。

山东掖县（今山东莱州市）的泥塑以不倒翁最为有名，为泥托纸胎。纸胎的原模也为泥制，泥模有一道环绕的深沟，糊上一层层的纸，待晾干后沿深沟割开纸层，取出泥胎，再将纸胎黏合，安放在泥托上。由于上层为纸胎，下层为泥托，上轻下重，故摇晃不倒，称为“不倒翁”。其造型有寿星、儿童、猴子、青蛙等。

• 山东掖县泥塑《不倒翁》

不倒翁是一种形状像人，但一经触动就左右摇摆，然后恢复直立状态的玩具。从图中可以看出，此泥塑的底部为圆形，就是为了使其摇摆而不倒。

Clay Sculpture of Yexian County in Shandong Province: *Tumbler*

The tumbler is a type of toy with a human appearance which can retain the position after being touched. This statue applies a round bottom to keep it from falling down.

(present day Laizhou City) in Shandong Province is famous for the paper-based clay tumbler. The mould of the paper base is also made from clay, which has a circle of groove. After being pasted with layers of paper and dried out, craftsmen will rip off the paper by cutting along the groove and take out the clay base. And then they will paste the paper base together and put it on the clay pedestal. Because the tumbler has a paper base on upper side and clay pedestal on bottom side, it is much lighter on the upper side, which can keep it from falling down. So it acquired its name tumbler. The common styles include the God of Longevity, child, monkey and frog.



年画与剪纸

年画是中国特有的一种绘画体裁，是人们用来祈福迎新的一种民间工艺品，大都用于新年时张贴，故名。古人对年画有着多种称呼，宋代叫“纸画”，明代叫“画贴”，清代叫“画片”，直到清代道光年间（1821—1850），才被正式称为“年画”。传统的民间年画多用木板水印制作，追求拙朴的风格与热闹的气氛，因而年画的线条简单、色彩鲜明，题材包括花鸟、胖孩、金鸡、春牛、神话传说与历史故事等，表达了人们祈盼五谷丰登的愿望和对幸福生活的憧憬，具有浓郁的民族特色与乡土气息。

剪纸艺术是中华民族的传统民间工艺，是用剪刀将纸剪成各种各样的镂空图案，如窗花、门笺、墙花、顶棚花、灯花等。这种民俗艺术的产生和流传与中国传统的节日风俗有着密切关系，逢年过节抑或婚嫁时，人们把美丽鲜艳的剪纸贴在窗上、墙上、门上、灯笼上，节日的气氛便被渲染得非常浓郁。



• 年画《老鼠嫁女》

画中老鼠形态各异，形象逼真，场面热闹、喜庆。

New Year Painting: *Mouse's Wedding Ceremony*

The mice in the picture have various expressions, which is lifelike and joyful.

New Year Painting and Paper Cutting

The Chinese New Year painting is an exclusive drawing style and a folk handicraft used for praying for good fortune and welcoming the New Year. Most of them are pasted in the Spring Festival, hence the name. There are many names for New Year painting: Paper Painting in the Song Dynasty (960-1279), Picture Poster in the Ming Dynasty (1368-1644) and Picture in the Qing Dynasty (1644-1911). It didn't get the name New Year Painting until the Period of Daoguang (1821-1850) of the Qing Dynasty. The traditional New Year paintings are mainly printed by wood board to achieve a joyful and simple style. So it has simple and bright drawing, with the themes including flowers, birds, chubby boys, gold rooster, spring ox, legendary stories and historical events, which can express people's wishes for great harvest and happiness and obtain a distinct local reference.

Paper cutting is a Chinese folk art, which is to use scissors to cut out various hollowed patterns like window cutting, gate cutting, wall cutting, ceiling cutting and lamp cutting, etc. The origin and development of this folk art closely relate to the traditional customs. In the presence of festivals or wedding ceremony, people will paste the beautiful paper cutting to the window, wall, gate, and lamp cover, which can make the joyful atmosphere even stronger.



- 贴在灯笼上的“福”字剪纸
Lamp Paper Cutting of Chinese Character “福” (*Fu*)





> 江苏泥塑

江苏无锡的惠山泥人以其造型简练、色彩艳丽、形神兼备的独特风格而久负盛名。惠山泥人距今已有一千余年的历史，其始于南北朝时期，在明代得到了充分的发展。明末清初，惠山出现了专业性的泥人作坊，加之当时昆曲流行，以戏曲人物为题材的泥塑也应运而生。清代以后，泥人的生产和销售达到了鼎盛时期，有袁、朱、钱等姓的专业泥塑作坊。艺人王春林曾制作五盘泥孩儿进献，得到乾隆皇帝的赞赏。当时，惠山有作坊、店铺四十多家，专业匠师三十多人。在慈禧太后六十大寿时，地方官把一套大型手捏戏文泥人《蟠桃会》供奉内廷，从此惠山泥人成为贡品。在这里，一到农闲季节，几乎家家

> Clay Sculpture in Jiangsu

The clay figurine of Huishan Mountain in Wuxi City, Jiangsu Province is renowned for its simple style, bright color and lively quality. With a history of more than 1,000 years, it was originated from Southern and Northern Dynasties (420-589) and fully developed in the Ming Dynasty (1368-1644). Then, in the early Qing Dynasty (1644-1911), several professional workshops appeared in this area. Due to the prevalence of Kunqu Opera, the character figurine inspired by operas also appeared. After the Qing Dynasty, the production and trading of the clay figurine experienced its full bloom. Famous workshops included the Yuan's, Zhu's and Qian's. Craftsman, Wang Chunlin once produced five plates of clay dolls and offered them as imperial tributes which were appreciated by Emperor Qianlong. At that time, there



• 无锡惠山泥人《霸王别姬》

霸王别姬是中国著名的历史故事，也是戏曲、泥塑等艺术中常见的题材。它讲述的是西楚霸王项羽在与刘邦争夺天下而失败时，与宠妾虞姬告别的故事，反映了项羽和虞姬的真挚爱情，以及英雄末路的悲壮情景。

Clay Figurine of Huishan Mountain, Wuxi City: *The Conqueror Xiang Yu and His Concubine Yu Ji*

It is originated from the famous historical event which is also the common theme for traditional opera and other art forms. It depicts the farewell scenario of Xiang Yu and Yu Ji after they lost the battle fighting for the kingship, which reflects their true love and the sad ending of the desperate heroes.

都做泥人，自古便有“家家善塑，户户会彩”的说法。逢年过节，在庙会 and 集市上，人们托个盘子，盘子里放着自家做的泥人到处叫卖，以增加家庭收入。

were more than 40 workshops and stores and more than 30 craftsmen in this area. On the 60th anniversary for Empress Dowager Cixi, local officials sent a set of large-sized opera figurines with the theme *Peach Feast* to the courtyard. Since then,



惠山泥人所用的泥土是惠山附近特有的一种黑土，土质细腻柔韧，可塑性强，而且干而不裂、弯而不断。惠山泥人的制作工艺分为捏胚、彩绘、开相几部分。早期的惠山泥人大致有佛像、人像和各种动物像。佛像由佛教信徒“请”到家中以供奉。人像和各种动物像则多用作儿童玩具，其长度一般在3至7厘米，造型简朴，粗犷略带夸张。匠人特别重视彩绘，有所谓“三分

it became the imperial tribute. In the leisure time, almost all the people would produce clay figurines. So there was a saying quoted as “everyone is sculpture expert and everyone is great painter”. In the festivals, peddlers would hold a plate in which there were the home-made clay figurines and peddled along the street to earn some extra money.

The raw material of clay figurine of Huishan Mountain is a special black earth with fine and smooth texture and high



• 无锡惠山泥人《年年有余》

此泥塑展现的是一对男女儿童共同抱着一条红色的鱼，因“鱼”与“余”谐音，故常用鱼来寓意年年有余，祈盼来年有个好生活。

Clay Figurine of Huishan Mountain, Wuxi City: *Having Surplus Every Year*

It exhibits a boy and a girl together holding a red fish. As the fish in Chinese character (鱼, *Yu*) is the homophone of the character 余 (*Yu*, means extra), so people often use fish to indicate a harvest year and pray for a better life.



坯子七分画”之说。常用的色彩有大红、绿、金黄、青等颜色，色调鲜艳、对比强烈、主次分明，显露出浓郁的江南乡土气息。惠山泥人的代表作是一对男女儿童，即泥塑大阿福。两个泥娃娃头缩双髻，笑容可掬，赤足盘膝，怀抱异兽，娇憨稚气，惹人喜爱。

惠山泥人品类丰富，主要分为粗货和细货两大类。粗货也称“耍货”，属于印模泥玩具，用模具翻

plasticity which can be dried without being dehydrated and be bended without being broken. The production procedure has three steps including making base, painting color and drawing face. The early clay sculpture of Huishan was usually with themes of Buddha, figure and various animals. The Buddha statue should be “invited” to home. And the figures and animals’ statues were mainly used as toys, with the length of 3 cm to 7 cm and a simple rough style. The



• 无锡惠山泥人《大阿福》

大阿福一般以成对的男女儿童的形式出现，多采取盘腿坐姿，头身一体。阿福长得面如满月，两脑际梳抓髻，耳大垂肩；胸前挂金锁，身穿小坎肩，露出两臂；双手放于腿侧，捧着麒麟。

Clay Figurines of Huishan Mountain, Wuxi City: *Big Afu*

Big Afu often appears in the pair of a boy and a girl, sitting with legs crossed. Afu has a chubby face and wears two buns, with big ears, hanging a gold lock in front of his chest, wearing a small cape, holding a small kylin.



制，大批量生产。其主要以求吉纳福为题材，手工绘彩，造型夸张，线条简拙，体形丰硕，彩绘用笔粗放，色彩对比强烈。细货也称“手捏戏文”，以戏剧演出的场景为题材，手工捏制各种艺术形象。其造型优美，做工细致，一般从脚捏起，从下到上，由里到外，分段组合。在彩绘上则以细腻的笔触，从人物表情到衣服褶裯皆作精致的描绘，呈现出绚丽的色彩。手捏戏文着重刻画戏剧中的人物角色和性格特点，为了使造型更加生动，通常注重表情的塑造，并善于抓住戏剧人物的瞬间神态，再配上艳丽的色彩、小巧别致的丝线及串珠等，为人物的服饰和头冠进行精美的装饰，使泥人看上去愈加逼真。

在历史上，无锡手捏戏文出现了不少名家。从清末的三位名艺人的手捏戏文来看，丁阿金手捏戏文表现得潇洒生动，色彩朴素典雅；周阿生的《蟠桃会》《坐骑》捏得端庄安详，色彩浓艳悦目，具有强烈的装饰特点。前者追求舞台式的艺术形象，而后者追求的是民间装饰效果。因此，当时流传着“要

craftsman would pay special attention to the coloring as quoted that “a good statue relying on 30% base and 70% drawing”. The common colors are red, green, golden yellow and blue, with bright and contrasting effect. The representative work of the clay figurine of Huishan is the statue of a pair of boy and girl, which is *Big Afu*. These two clay dolls, wear double-buns and bright smiles, with their feet exposed and the knees bended, holding a mysterious animal, which is innocent and adorable.

There are various kinds of the clay sculpture of Huishan which can be divided into two categories: rough craft and fine craft. The rough craft, also called toy craft, is a type of printed toy produced with mould in large scale. It is mainly about the themes of praying for good fortune and happiness. It is painted by hand, with exaggerated style and simple outlines. The body is plump and the pattern is abstract and painted with contrasting colors. The fine craft, also called clay literati, indicates hand-sculpted figures inspired by Chinese operas, with elegant appearance and delicate craft. It usually starts from the feet with the orders of from the bottom to the top, from the interior to the exterior



• 苏州虎丘塔

苏州虎丘是著名的风景名胜区，区域内有驰名中外的宋代古塔——虎丘塔。塔七级八面，砖身木檐，是10世纪长江流域砖塔的代表作，也是苏州的标志性建筑。除了虎丘塔，富有苏州特色的虎丘泥塑也产于虎丘风景名胜区。

Huqiu Pagoda in Suzhou City

Huqiu is a famous scenic spot in Suzhou City, in which there stands the ancient Huqiu Pagoda of the Song Dynasty (960-1279). It has seven levels and eight facets, with brick body and wooden eaves, which is the representative building in Yangtze Valley in the 10th century and the symbol of Suzhou City. Aside from the Huqiu Pagoda, the most distinct clay sculpture was also originated from the Huqiu scenic spot.

戏文找阿金，要佛像找阿生”的俗语。另外，陈桂荣的手捏戏文则表现得干净利落，挺拔稳重，色彩简朴明快。

江苏苏州的虎丘泥塑也非常有

and from segments to the whole. As to the coloring, craftsmen will apply the thin brush to draw its facial expression and drapes, with bright colors and detailed craft. The fine craft emphasizes the personality of the characters. In order to enhance the dramatic effect, craftsmen will pay attention to the description of expression and catch the instant moment. Along with the bright color and delicate silk thread and strings of beads, all these decorative ornaments make the clay figure even more lifelike.

In the history, there are many masters of literati figure. Comparing with three famous craftsmen in the late Qing Dynasty, the clay figure produced by Ding Ajin is of the most dramatic effect and with simple colors. The statues of *Peach Feast* and *Horse* are of peaceful reference with bright colors and strong decorative feature by Zhou Asheng. The former pursues the stage-styled image and the latter is good at describing the religious figures. Therefore, there was a saying quoted as “literati figure by Ajin and Buddha statue by Asheng”. Besides, the literati figure made by Chen Guirong is also clean and steady with lively reference.

The clay sculpture of Huqiu Hill in



特色。清代晚期，虎丘泥塑出现了微型的泥塑头像。一般的头像大约有鸡蛋大小，可用作案头摆设。到了后来，头像则以小为贵，外形越做越小，至清光绪时，泥塑头像可以做成瓜子般大小。这样的袖珍泥塑头像并不是微雕艺术，是艺人运用“缩模”的工艺巧制而成。因为泥土在晾干的过程中会失去一定的水分，泥土分子的组合结构会变得紧密一些，整体的体积较刚捏好时就缩小一些，一般较细的黏土在晾干后，体积缩小8%至10%，有些泥

Suzhou City, Jiangsu Province is also very unique. In the late Qing Dynasty, there appeared a miniature head statue, with a general size as an egg, which could be used as display in the study room. Afterwards, the smaller the head statue was, the higher the price went. In the Period of Guangxu (1875-1908), the head statue can be made in the size of a melon seed. Such miniature clay statue doesn't belong to the microscopic carvings. It is produced by the technique of shrinking. While the clay is dried out, it will lose amount of water, so the molecular structure of clay will become tighter then the whole body will shrink a little. The common fine clay will shrink 8% to 10% after being dried out in the shade; some of them even can shrink 12%. So the shrinking technique was invented by experienced craftsman based on the natural feature of the clay. They



• 无锡惠山泥人

此泥塑的外观呈树状，掩映在一片绿色的树木之中，意境幽远。

Clay Figurine of Huishan Mountain, Wuxi City

It has a tree-shaped appearance, being hid in the green woods, which presents a peaceful conception.



土可缩小12%。缩模工艺正是经验丰富的泥塑艺人根据泥土的收缩特性发明出来的。即先用泥土捏好形象逼真的头像，晾干后翻印成泥模，泥模晾干收缩后，放入火中烧成陶模，再用陶模翻制头像，头像晾干收缩后又制模再烧成陶模……经过如此多次反复，直到头像缩到瓜子那么大。如此完成的小小头像五官精巧，比例协调，与头像的原型相比模样丝毫不差。

will make a lively head statue and then produce a mould based on it. After the mould is dried out and shrinks, they will put it into fire to get a clay mould, and then use the mould to produce more head statues, and that cycle repeats until the head statue shrinks to the size of a melon seed. By this method, the miniature head statue will have delicate facial expression and appropriate body portion just like the original large one.

泥塑与昆曲

中国泥塑作品的题材广泛，有许多取自戏剧，如昆曲。人们捏制泥塑时，常常模仿昆曲中的舞台场景、戏剧人物。昆曲是中国汉族传统戏曲中最古老的剧种之一，为明代中叶至清代中叶戏曲中影响最大的声腔剧种，很多剧种都是在昆曲的基础上发展起来的，因此昆曲被誉为“百戏之祖”。昆曲的伴奏乐器以曲笛为主，辅以笙、箫、唢呐、三弦、琵琶等打击乐器。昆曲的表演，也有其独特的体系和风格，其中最大的特点是抒情性强、动作细腻，歌唱与舞蹈结合得巧妙而和谐。在2001年，昆曲被联合国教科文组织列为“人类口述和非物质文化遗产代表作”之一。

Clay Sculpture and Kunqu Opera

Chinese clay sculpture embraces many topics including traditional operas, and Kunqu Opera is one of them. When craftsmen make clay sculptures, they often borrow stage settings and characters from Kunqu Opera. Kunqu Opera, one of the oldest forms of Chinese opera, has been

the dominant melody opera in Chinese theatres from the middle Ming Dynasty (1368-1644) to the middle Qing Dynasty (1644-1911). Many other types of Chinese operas have developed based on Kunqu Opera, therefore Kunqu Opera is also titled as the Ancestor of One Hundred Operas. It is performed mainly accompanied with bamboo flute, assisted by Chinese wind flute, Chinese clarinet, Suona horn, *Sanxian*, etc, following a certain pattern in a unique style. Featured as a harmonious combination of melody and acting in a lyrical and emotional way, it was listed as one of the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO in 2001.



• 昆曲中的戏剧人物
Characters in Kunqu Opera





> 浙江泥塑

浙江泥塑的历史可追溯到清代早期祠堂庙宇中的塑像，如观音佛像、四大金刚等彩塑，都出自民间艺人之手。然而，随着时间的推移，这些手艺渐渐消失。直到民国时期，艺人在嵊县的关镇东街开设菩萨店，用手捏泥人的方法，手工制作并出售观音、财神等泥塑小像，浙江的泥塑才又兴盛起来。有些艺人还制作一些动物类的小玩意儿，深受百姓和孩童的喜爱。

嵊县泥塑采用当地特产的乌黑泥为主要原料，其细腻洁净，沙子少，黏性好，可塑性极佳。经过轧泥、翻模、低温烧结、绘彩、喷漆等工序，泥塑便加工而成。嵊县泥塑的造型简洁洗练，讲究艺术趣味，强调姿态传神，具有独特的艺

> Clay Sculpture in Zhejiang

The history of clay sculpture in Zhejiang dates from the early Qing Dynasty (1644-1911). At that time, folk artists made clay Buddha like the colored sculptures of Avalokiteshvara, and Four Devarajas for temples. However, with the passage of time, the sculpture craft died away before gaining popularity again during the period of the Republic of China (1919-1949). Some folk artists opened Buddha craft shops in the East Street of Guanzhen Town in Shengxian County. They made clay figures figurines like Avalokiteshvara and the God of Wealth by pinching the clay with hands, which helped to restore the popularity of clay sculpture in Zhejiang. Some of the folk artists also made other stuff, like animals, which was the favorite of local people and children.

The clay sculpture produced in Shengxian County is mainly made of the



• 浙江泥塑《玩偶》

此玩偶造型小巧，便于携带，而在神情、姿态、着色上又不失精致。

Clay Sculpture in Zhejiang Province: *Doll*

This doll has a small size and is highly portable. Nevertheless, it is fine in expression, posture, and colors.

术风格。其外形精雅小巧，便于携带，大的也不过20厘米。最小的微型泥塑只有钢笔那么大，但嘴眼分明、形态传神、生动细腻。嵊县的泥塑内容广泛，常以夸张、变形、写意等方式塑造古典名著里的人物和神话传说中的喜庆吉祥题材。如泥塑《梁山好汉》就是将中国古典小说《水浒传》中四位为人津津乐

black mud, which is fine, smooth, sticky, and highly moldable. Its production procedures include rolling, molding, low temperature sintering, color painting, and lacquering. The clay sculpture of Shengxian County has simple but refined shape with good artistic tastes and vivid postures, showing its unique artistic styles. It has a delicate appearance which is portable with the size no larger than 20 cm. The smallest miniaturized clay sculpture is only in the size of a pen, but it has clear mouth, eyes, and life-like expressions. A wide range of themes have been used in the clay sculpture in Shengxian County with exaggerations, distortions, and free styles, including famous figures from classic books, and festive or auspicious scenes from myths and legends. For example, the sculpture of *Liangshan Heroes* depicts four legendary heroes in Chinese classical novel *Water Margin*, including the “black whirlwind” Li Kui, the “dandy monk” Lu Zhishen, the “hermit” Wu Song, and the “nine-tattooed-dragon” Shi Jin. These sculptures provide concise outlines of the body with elastic curves, which keeps the entirety and carries virility. Other works, like the *Old Couple*, *My Grandparents*, and *360 Professions*, got their aspirations





道的英雄人物黑旋风李逵、花和尚鲁智深、行者武松、九纹龙史进进行了艺术处理，以富有弹性的弧线概括人体，简练而又有整体感，并具有雄浑粗犷之风。而《老夫老妻》《我爷爷我奶奶》《三百六十行》等一些作品，则取材于民国初期的一些普通百姓形象，人物造型栩栩如生，夸张中不失逼真，寥寥几笔意境全出。

from the images of the ordinary people, who lived in the lowest status of the society in the early period of the Republic of China (1919-1949). These lifelike sculptures reflect good artistic tastes from simple and unadorned shapes, keep the realistic images from exaggeration, and illustrate profound artistic conceptions from concise techniques.

• 浙江泥塑《猫》

此泥塑采用流线型的线条将猫的形体刻画出来，特别是猫背部呈现出优美的弧度。同时，猫的胡须清晰可见，眼神懵懂可爱，可见艺人技艺之高超。

Clay Sculpture in Zhejiang Province: *Cat*

This clay cat is shaped with smooth lines. In particular, its back has a beautiful arc. Besides, it has clear whiskers and adorable eyes, showing the exquisite craftsmanship of the artist.





> 广东泥塑

广东潮州的大吴泥塑历史悠久。南宋末年，曾随父亲在江苏无锡经商并学会了惠山泥塑艺术的福建漳浦人吴静山，在潮州大吴村定居后，以制作泥塑玩具为生，从此大吴泥塑便代代相传，至明代中期繁荣起来。从清乾隆年间（1736—1795）到清末，大吴泥塑最为繁盛，一千余人口的大吴村就有四百



• 广东泥塑《泥鸟》

Clay Sculpture of Guangdong Province:
Clay Bird

> Clay Sculpture in Guangdong

The Dawu clay sculpture in Guangdong Province enjoys a long history of nearly one thousand years until now. In the last years of the Southern Song Dynasty (1127-1279), Wu Jingshan, who was from Zhangpu in Fujian Province, helped his father conduct business in Wuxi City of Jiangsu Province and learned clay sculpture of Huishan Mountain. After settling down in Dawu Village of Chaozhou City, he earned a living through making clay sculpture and from then on, the Dawu clay sculpture has been handed down from age to age. It initially prospered from the mid-Ming Dynasty (1368-1644) and from the Qianlong Period (1736-1795) to the last years of the Qing Dynasty (1644-1911), the Dawu clay sculpture reached a period of its great prosperity. There were more



- 广东泥塑《小猫》
Clay Sculpture of Guangdong Province:
Kitten

多名泥塑艺人，几乎是户户有作坊，人人会泥塑。大吴的泥塑作坊不仅引来四面八方的商人到此采购，而且这些商人还在大吴的浮洋镇开设了一条至今犹存的“翁仔街”。

大吴泥塑的类型主要分为戏曲人物、“土翁仔”和“翁仔头”。而最多的则是戏剧人物造型的泥塑，既有捏一出戏几个人物的，也有仅捏剧中的一两个主角的。整台戏的泥塑称“大斧批”，一两个人物的分“文身”和“武景”，即文人或武将中的男女。这些泥塑人物在五官神态、身段肢体和动作姿势上都极富戏剧张力，可陈设在厅

than 400 craftsmen in Dawu Village that contained only more than 1,000 people. It can be said that almost every family owned a workshop and every villager could make the clay sculpture in Dawu Village. The clay sculpture workshop not only attracted numerous businessmen from different places to make purchases here and these businessmen even established a street called Wengzai Street in Fuyang County, which still remains now.

The major types of Dawu clay sculpture are Chinese opera characters, Clay *Wengzai* and *Wengzaitou*. The most common one is the opera character sculpture, which can be presented through several characters in one play or through one or two leading characters. The clay sculpture of the whole play is called *Dafupi* and those consisted of one or two characters are further divided into literati and military officers, referring to women or men who are literary or military figures. With regards to their facial expressions, body shapes, movements and postures, these clay figures are presented dramatically and vividly, which can be displayed in the main hall or in front of the Buddha statues, or for the use of Chinese lantern show on the

堂或神像前，或供社团元宵时游灯用。“土翁仔”是各式各样的玩具型泥塑，包括各种儿童形象和动物造型。其中，鸟兽类的泥塑上带有哨眼，可吹响。“翁仔头”几乎都产自大吴地区，其泥塑造型主要源于皮影戏，即模仿皮影戏中的木偶头像塑造人物。由于皮影戏具有浓厚的乡土气息，按照皮影戏中的木偶头像塑造出的“翁仔头”泥塑深受人们的喜爱。

大吴泥塑用的泥料是地下2米左右的泥土。这种泥土具有黏性强、含沙少、柔软性能好的特点，用于捏造泥塑时不容易产生裂缝。捏好



night of the 15th of the first lunar month. Clay *Wengzai* represents various clay toys, including different child- or animal-shaped sculptures, among which the bird-shaped or beast-shaped clay sculptures can be blew and make a sound through the air slot on the sculptures. Almost all *Wengzaitou* is from Dawu County and its surrounding region. The inspiration of this sculpture mainly comes from the shadow puppet play and the craftsman creates the clay figurine through imitating the design of puppet head in shadow puppet play. Since the shadow puppet show is tightly embedded in the local custom and culture, the *Wengzaitou*, based on the design of shadow puppets, is also deeply favoured by the local people.

The clay employed in Dawu clay sculpture is taken from the underground of approximately two meters. This clay performs excellent in stickiness and softness, and contains less sand, which

• 潮州大吴泥塑

此泥塑表现的是同台演出的四个京剧人物形象。

Clay Sculpture of Dawu Village, Chaozhou City

This sculpture illustrates four Beijing Opera characters performing on the same stage.



的土坯模型先要放在阴凉处风干，避免阳光直晒。风干后的泥塑，再放到炉子里面用温火慢慢烘烤，两三天之后就可以出炉，然后上色抹油彩。在制作过程中，一般使用“捏段”“镶手”“着衣”“彩饰”等工序，即先分别捏出人物的躯体、四肢，把它们镶接好，然后用泥片塑成衣服、裤子和袍裙等贴附在人物的身体上，再给烧制好的泥塑涂上色彩，最后加上胡须、发辫等配饰。这样，一件完整的泥塑人物就做好了。

can hardly generate crack for sculpture manufacture. The kneaded greenware mould will be dried in the shade and protected from the direct sunshine. Then, the clay model will be mildly fired in the furnace and after two to three days, the sculpture can be painted. The manufacture procedures are generally consisted of kneading, hand-inlaying, dressing and decorating. It means that the craftsman kneads the figurine's main body, arms and legs respectively first, followed by assembling and inlaying them together; after that, the tops, bottoms and robe will be manufactured through modelling the clay slices and the clothes will be attached to the figurine's main body; then the craftsman will paint the sculpture after firing and the beard or braid will be finally finished. Based on these steps, a complete clay sculpture is done.



> 贵州泥塑

贵州位于中国西南部，是一个多民族聚居的省份。千百年来，这里的少数民族特有的地域文化造就了其与中原、江南地区迥异的艺术风格。贵州泥玩具上釉的较多，釉色清新润滑、晶莹剔透。



• 贵州黄平泥哨《猪》

此泥塑猪小巧玲珑、造型夸张，长长的鼻子与短短的腿形成鲜明的对比。

Clay Whistle of Huangping County, Guizhou Province: *Pig*

This small and exquisite piece of clay sculpture is styled in an exaggerated way. One can see a strong contrast between its long snout and short legs.

> Clay Sculpture in Guizhou

The Guizhou Province, located in southwestern China, is a multi-ethnic province. Over the past hundred years, the Guizhou ethnic minority groups have styled their art based on their local cultural elements, which is totally different compared to what people live in Central China and the South of the Yangtze River have created. Most of the clay toys produced in Guizhou Province is glazed with a layer of silky and crystal-clear coat.

The clay whistle made by the Miao people in Huangping, Guizhou Province is considered typical Guizhou clay sculpture. The whistles are mostly styled in insects and other small-sized animals. Their colors are similar to the Clay Dog produced in Huaiyang, Henan Province. The craftsmen add colored patterns



• 贵州黄平泥哨《龙首》
Clay Whistle of Huangping
County, Guizhou Province: *The
Head of Dragon*

较有代表性的是贵州黄平苗族泥哨。黄平苗族泥哨的造型以昆虫和小型兽为主，色彩上与河南淮阳的“泥泥狗”相近，在黑色底上描绘彩色纹样，显示出小巧玲珑、圆润饱满的艺术特征。有趣的是，泥哨不论是昆虫，还是小型兽类，尺寸大小一律相同。在这些动物泥哨的身上，画着许多象征符号，圆点、条形、曲线、锯齿、漩涡等图案颇有异域趣味。如圆形的鸟首高高仰起，眼睛中间排列着红色与绿色搭配的圆点，从嘴直到头顶，又延伸至背部；在展开的鸟尾上，用大块的红色与绿色标示尾羽，中间以白色线条勾画羽毛，简练概括地表现出了丰满的鸟翼；高高仰起的胸部则点缀着黄色花瓣和红色花心

on the black base to make the finish look both exquisite and vigorous. One interesting thing to mention is that no matter how these clay whistles are styled, either as insects or small-sized animals, they are all made in the same size. Various symbolic decorations are added on the whistles including dots, lines, curves, zigzags and vortexes, presenting an exotic fun blend. For example, there is a bird-style whistle raising its head high with red and green dots decorated in a line between its eyes, stretching from its beak to its back. Its extended tail feathers are filled with red and green and outlined with white lines giving a full-fledged look. Its chest puffs out decorated with a blooming flower with yellow petals and red heart. What is more, one can find that rooster whistles are also styled in



的团花图案。鸡的造型也十分夸张，有的昂首阔步表现出骄傲的神态，有的则活泼可爱、稚拙诙谐，但在风格上，都同样突出鸡冠与鸡尾的特征，整体造型圆润敦实。还有许多叫不上名字的怪兽，往往被制作成既像龟又似鸟的形态，具有一双晶莹透亮的大眼睛和尖尖的鼻孔，背上点缀着椭圆形图案。

黄平泥哨采用当地优质的白泥作为基本原料，通过手工进行搓捏成型、木屑煨烧、上色涂油等多道工序制作而成。其具体的制作方法是：先将白泥和好，反复摔打后，根据制作者的艺术构思与丰富想象，手捏成型；再用制哨棒在每个泥哨下部留有一个吹气孔和一个回气孔，以便能吹出清脆悦耳的声音；将开哨后的泥哨放入炉窑中烧制；出窑后用水粉颜料描绘纹饰，着色一般以黑底点红、绿色为主，兼杂黄、白、蓝、紫等色，近似当地苗家妇女的刺绣花块；最后在泥哨上罩以清漆，使之光滑生亮。

an exaggerated way: some stride forward with their chest out while others are styled vivacious and funny, but they are all stocky with high rise combs and sticking out tails. There are also other unnamed animals styles with features from both turtle and bird. They have big sparkling eyes and pointed noses, with oval patterns decorated on their backs.

The clay whistles produced in Huangping adopt the high-quality white clay as its basic material. The production process includes kneading, sawdust burning, coloring, oil coating, etc. A more specific method of the process is given as follows: firstly, the craftsman prepares and hammers the white clay until it is ready. Then one knead the clay into different styles and leave each whistle a blow hole and a labium with a stick to make sure it will blow hard. When the basic structure is finished, the whistles are put in the kiln and fired. After the firing is the coloring with poster colors. The whistles will have black as the base color, red and green as main colors, and yellow, white, blue and purple as decorations; how Miao women use colors when embroidering flower patterns is very similar to this. The last step is coating the whistle with varnish to make a fine gloss.



> 西藏泥塑

西藏的泥塑工艺历史久远，由于西藏民众信仰藏传佛教，泥塑的制作主要为宗教服务。按照类别，藏传佛教的泥塑作品可以划分为泥塑佛像和“擦擦”两种类型。

泥塑佛像为大型雕塑，通常有素面和彩塑之分。在现存佛像作品中，大部分都经过上彩和敷金，因此彩塑在西藏泥塑中占有重要的

地位。泥塑佛像的主要材料是塑泥，但泥塑的骨架通常用木材、皮



• 彩绘的“擦擦”
Painted Caca

> Clay Sculpture in Tibet

Clay craft in Tibet has a long history. Due to the popularity of Tibetan Buddhism in Tibet, the clay sculpture there is closely related with religious belief. There are two types of clay sculptures about Tibetan Buddhism, including the clay sculpture of Buddha and *Caca*.

Clay sculptures of Buddha are usually in large size and has either plain or colorful surface. Nevertheless, most existing Buddha sculptures have been painted with colors and gold, showing the dominant role of colored sculptures. Clay is used as the main material to make these sculptures, but their support is often made of wood, leather and straw. A pencil-shaped stick with two parallel shovels at its ends has been used to as the tool to make these sculptures. Some of the shovels have crossing molds caved on their surface for shaping or finishing the



• 西藏江孜白居寺的佛像 (图片提供: FOTOE)
Clay Buddha in Baiju Temple of Gyangze, Tibet

革、草等材料制成。泥塑佛像的制作工具为一种铅笔状的木棍，其两端各有一个平行的铲面，有的铲面刻有相互交叉的印槽，专门用于塑造或抹光泥像的泥壳。一般而言，泥塑佛像的制作方法为：先按一定比例做一个尺寸合适的木架，周围缠绕上能粘附塑泥的禾秆；然后用草绳和棉线把禾秆捆扎起来，做成毛坯；再在毛坯上涂抹、覆盖塑泥；最后，用工具塑造出所需佛像的骨形、躯体和衣饰，至此，佛像

surface of the clay sculpture. Generally, the following steps are followed to make the clay sculpture: first building a wood frame with an appropriate size and surrounding it with straws to keep the clay stick together; then tying the straws together with grass ropes or cotton strings before covering this semi-finished product with clay; finally, the outline, body, and clothes are shaped with tools and a clay Buddha is nearly finished.

Compared with other clay sculptures, *Caca* is quite small and is carved in



• 西藏托林寺彩塑 (图片提供: 全景正片)

托林寺坐落于西藏阿里地区扎达县城西北的象泉河畔，始建于北宋时期，至今仍然殿宇林立、佛塔高耸，是研究当地建筑、雕塑、绘画艺术等方面的珍贵实物资料。此彩塑描绘的天王形象逼真，色彩艳丽。

Colored Clay Sculpture in Tuolin Temple of Tibet

Located by Xiangquan River in the northwest of Zada County in the Ngari area, Tibet, Tuolin Temple was originally built in the period of the Northern Song Dynasty (960-1127). To this day, its main halls, rooms, and pagodas are still around and become valuable resources for research on local architecture, sculpture, and painting, etc. The Heavenly Kings have been depicted vividly with bright colors.

就基本塑成。

“擦擦”与普通泥塑相比，形制较小，且为模子模印而成。“擦擦”一词源于梵文，是藏语对梵语的音译，意思是“用模子挤压印制的泥塑”。这种泥塑大体分成两类：一类是佛陀、菩萨、神灵、

molds. As a transliteration from Sanskrit to Tibetan, *Caca* refers to “clay sculpture made from molds”. In general, it can be divided into two categories: embossment of Buddha, Bodhisattvas, heavenly beings, masters, and offerings made of hard mold or plates with die stamping; small-sized sculptures of Buddha and



• 小型佛像“捺捺”
Small-sized *Caca* in Buddha Sculpture



• 浮雕式“捺捺”
Relievo-styled *Caca*



• 浮雕式“捺捺”
Relievo-styled *Caca*



• 浮雕式“捺捺”
Relievo-styled *Caca*

上师及其象征供品等的浮雕，是用硬模挤压而成或用单面凹凸板模压成；另一类是小型的佛像和带有佛塔的“佛塔小山”，由类似于软模的模子做成。“擦擦”被信徒当做藏传佛教的供奉品或寄托品，常与嘛呢石、风马旗相伴，放置在藏区的寺院、佛塔、山洞和湖边。在西藏，人们为积善业的目的而大量制作“擦擦”的现象相当普遍。藏地早期的“擦擦”具有印度风格，大都印有般若经咒。后来，藏地开始自制“擦擦”，六字真言也由藏文转写的梵文经咒取代。

pagoda hills made of soft molds. As the oblation used by believers of Tibetan Buddhism, *Caca* is often associated with Mani stones and prayer banners, and has been placed in temples, pagodas, caves, and by lakeside. In Tibet, it is common to make lots of *Caca* for the purpose of accumulating virtue and merit. Initially, Tibetan *Caca* carried the Indian style and most of them carved with the prajna Sutra mantra. Subsequently, Tibetans started to make *Caca* with their own style and with the mantra Om Mani Padme Hum (Six Characters of Truth) translated from Sanskrit to Tibetan.

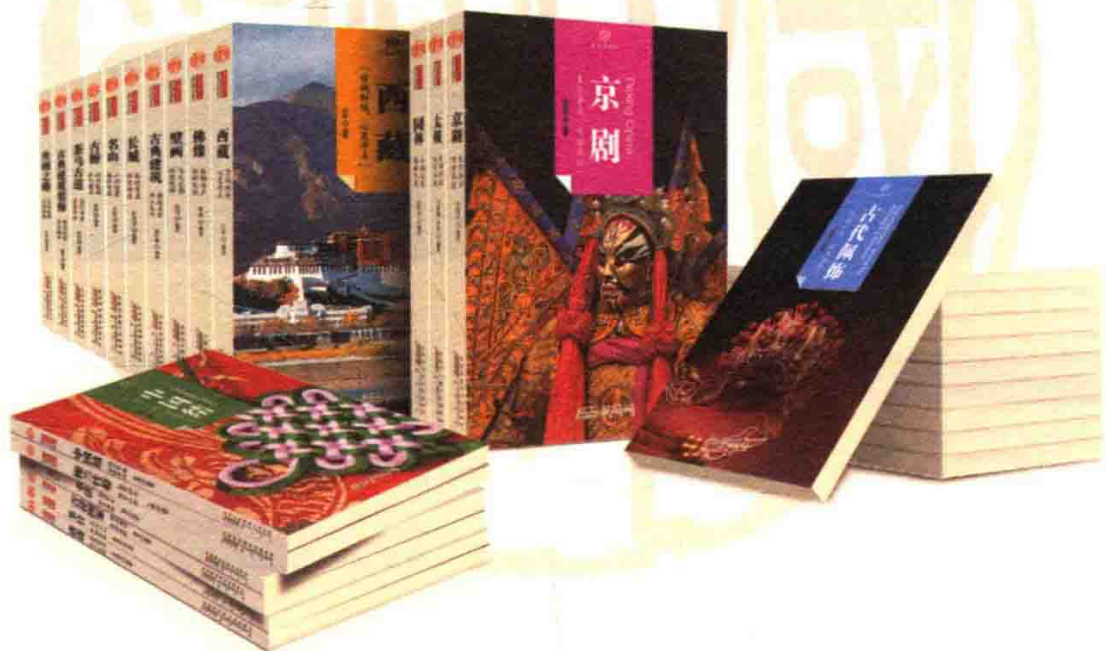


• 佛塔类“擦擦”

佛塔类“擦擦”又称为“塔擦”，根据塔擦上模塑的佛塔的多少分为好几种。此“擦擦”为四相成道塔擦，塔身上模塑的四座宝塔象征释迦牟尼一生的四件大事。

Pagoda-styled *Caca*

Pagoda-styled *Caca*, also known as the “Pagoda *Caca*”, can be divided into several types based on what kinds of pagodas are carved. This *Caca* depicts four signs and the four pagodas symbolize four important events in Sakyamuni’s life.



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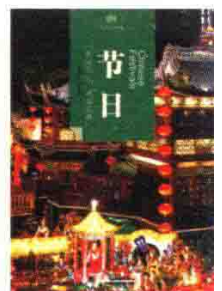
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唐元明 韩 进 蒋一谈

执行编委 任耕耘 蒋一谈



纸上博物馆

印
刀石寄情，篆刻有味

老茶具
冲泡时光，品悟人生

兵器
刀枪剑戟，斧钺钩叉

古钱币
铜绿银辉话沧桑

石
石不能言最可人

古铜器
国之重器，青铜文明

服饰
云之衣裳，华夏之服

传统乐器
五音和谐，古韵悠悠

紫砂壶
紫玉金沙，壶中乾坤

传统家具
起居之用，造物之美

少数民族服饰
风情万千，地域美裳

古代佩饰
环佩叮当，钗钿琳琅

文房清供
方寸清雅，书斋淡泊

扇
引秋生手内，藏月入怀中

金银器
奢华之色，器用之极

景泰蓝
紫铜铸胎，金生婉转

衡器
公正立国，权衡天下

盆景
案头山水，方寸自然

陶器
抟土成器，泥火交融

料器
火中吹料，华美天成

漆器
朱墨华美，品位之具

竹木牙角器
镂刻精巧，雅玩清趣

鼻烟壶
不盈一握，万象包罗

瓷
千年窑火，碧瓷青影

茶
一茗一世界

玉
温润有方，石之美者

文化的脉络

吉祥图案
图必有意，意必吉祥

书法
翰墨千年，纸上春秋

笔墨纸砚
清明月，文房雅玩

唐诗
锦绣华章，半个盛唐

节日
民族记忆，风俗庆典

国画
水墨丹青，落纸云烟

梅兰竹菊
花中四美，君子之德

宋词
浅吟低唱，词以言情

汉字
横竖之间，方正之道

瑞兽祥禽
德至鸟兽，祈福禳灾

古代教育
教之以道，学而致仕

禅
拈花一笑，佛语禅心

古代交通
旁行天下，方制万里

姓氏
一脉相承，炎黄子孙

古代科学
格物致知，天工开物

古代游戏
嬉戏千年，益智悦心

中国结
绳艺千载，情结中国

古代帝王
风流人物，各领风骚

传统美德
立身之本，济世之道

道教
天人合一，贵生济世

神话传说
创世叙说，远古回响

生肖
属相文化，地支纪年

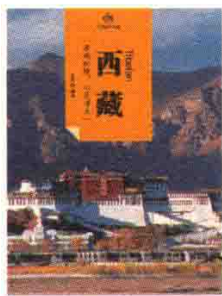
节气
四时和煦，岁时如歌

兵书
兵家智慧，决胜千里

诸子百家
思想交锋，百花齐放

匾额楹联
留墨费思量，雅韵岁月长

四大名著
传世奇书，文学丰碑



文明的印迹

- | | |
|---------------------|---------------------|
| 徽州
一生痴绝处，无梦到徽州 | 帝王陵寝
地下宫殿，古墓黄昏 |
| 西藏
雪域秘境，心灵净土 | 名湖
轻烟拂渚，浓淡相宜 |
| 佛像
法相庄严，信仰之体 | 牌坊
旌表功德，标榜荣耀 |
| 古典建筑
桂殿兰宫，神工天巧 | 壁画
飞天无影，粉壁乾坤 |
| 古镇
烟雨千年，山水故园 | 秦陵与兵马俑
地下雄师，八大奇迹 |
| 长城
秦时明月，万里雄关 | 名泉
竹林清风，洗盏煎茶 |
| 名山
三山俊秀，五岳奇崛 | 大运河
南北动脉，皇朝粮道 |
| 颐和园
佛香阁暖，昆明水寒 | 丝绸之路
东西走廊，文明纽带 |
| 古典建筑装饰
雕梁画栋，绘彩描金 | 历史名城
文明驿站，王朝印记 |
| 古桥
赵州遗韵，卢沟晓月 | 北京中轴线
王者之轴，平衡之道 |
| 名寺
梵林古刹，清凉世界 | 胡同
北京记忆，市井人家 |
| 名塔
乃至童子戏，聚沙为佛塔 | 茶马古道
马行万里，茶香千年 |
| 民居
阡陌交通，鸡犬相闻 | 长江黄河
文明之源，华夏之根 |
| 石窟
凿山镌石成佛国 | 故宫
盛世屋脊，紫禁皇城 |
| | 秦砖汉瓦
秦汉气象，土木之工 |

历史活化石

- | | |
|--------------------|-----------------------|
| 园林
山池之美，宛若天成 | 中国色彩
五色人生，多彩中国 |
| 京剧
生旦净丑，唱念做打 | 雕刻
巧匠神技，托物寄情 |
| 旗袍
优雅风韵，花样年华 | 中医
悬壶济世，妙手春风 |
| 木文化
盛木为怀，和木而生 | 茶艺
壶中真趣，廉美和敬 |
| 太极
阴阳辩证，无极而生 | 面具
原始面孔，沟通天地 |
| 剪纸
妙剪生花，大千世界 | 婚俗
婚姻之道，嫁娶之礼 |
| 酒
开君一壶酒，细酌对春风 | 皮影
隔纸说话，灯影传情 |
| 中华美食
烟火人间，味道中国 | 泥塑
传世绝活，妙手出神 |
| 传统手工艺
镂尘吹影，匠心传世 | 面塑
诞生于餐桌的艺术 |
| 年画
新桃旧符，迎福纳祥 | 风筝
好风凭借力，送我上青云 |
| 武术
文以评心，武以观德 | 灯彩
花灯如昼，溢彩流光 |
| 民间玩具
泥木之艺，奇趣之具 | 木偶
笑尔胸中无一物，本来朽木制为身 |
| 染织
草木之色，纵横之美 | 杂技
惊险奇绝，艺动人心 |
| 刺绣
针绕指尖，线舞布上 | 棋艺
风雅手谈，桌上厮杀 |
| | 民间戏曲
好戏连台，乡土有味 |