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藝術學報第二十七期目錄

中國的古典戲劇及其特質……鄧綏甯……一
中國美術的精神表現……凌嵩郎……一三
西洋戲劇與中國現代戲劇之關係……顧乃春……二五
中華民國印刷工業的現況……林啓昌……四八
中國合唱的回顧與展望……戴金泉……八六
今日中國工藝設計的泉源……王銘顯……一〇五
中國繪畫的發展……李奇茂……一一五
中國雕塑藝術的意識與形態……吳樹人……一三一
廣播與電視對中國現代民歌之推廣與發展產生的作用……馬國光……一四三
中國傳統音樂的教育……陳裕剛……一五九
中國古典舞蹈藝術……王廣生……一七三

中國的古典戲劇及其特質

鄧綏甯

一、中國古典戲劇的源流

中國的古典戲劇，是合歌舞而表演故事的一種戲劇，要想探求其本源，必須追溯到古代的歌舞。中國的文化歷史，最早從黃帝算起，如今已達五千年之久。在黃帝以前的一些遠古事迹，雖然後人也有所探求，但大多爲附會傳說之詞，不足徵信。本此，對於黃帝以前的歌舞情形，由於缺乏可靠的記載，我們已不得而知。在黃帝時代，關於樂與歌方面，據莊周的「莊子」一書中說：「黃帝張咸池之樂於洞庭之野，奏以陰陽之和，燭以日月之明。」又「帝王世紀」中說：「黃帝使伶倫氏爲渡漳之歌。」據此二書所記，則黃帝時代已經有了樂與歌。關於舞的方面，據「周禮」春官宗伯說：「大司樂……以樂舞教國子、舞雲門、大卷、大咸、大磬、大夏、大護、大武。」復據鄭玄箋云：「此周所存六代之樂。黃帝曰雲門、大卷……」據「周禮」鄭箋所述，則黃帝時代也有了舞。

如上所述，則知黃帝時代顯然已有了歌舞。或許仍有人對於此種說法表示懷疑，但我們知道，在甲骨卜辭中既然有了舞字和舞名，則黃帝時代有了歌舞，應當是不成問題的。進一步說，歌舞的起源，一則是人類自然感情的流露，二則爲人類實際生活之需要。前者如「詩經」大序中說：「詩者志之所之也，在心爲志，發言爲詩；情動於中而形於言，言之不足，故嗟嘆之，嗟嘆之不足，故詠歌之，詠歌之不足，不知手之舞之，足之蹈之也。」後者如「呂氏春秋」的古樂篇說：「葛天氏之樂，三人操牛尾，投足而歌八闋。」詩序雖然在於闡述詩因抒情而產生之理，但也說明了歌和舞，是與詩在同樣的需要上而同時產生的。「呂氏春秋」所記載葛天氏時代，三人操牛尾投足而歌的情形，毫無疑問的，必然與古人實際的狩獵生活有關。「呂氏春秋」之說，縱然未必可信，但投足而歌的情形，在人類原始生活中一定會有的。我們確信無疑，歌舞的起源，必然是文字發明以

前的事。中國文字的發明者，據說是黃帝的史官倉頡。此說不論確實與否，都不關重要，我們只須確認一種事實，那就是早在文字發明以前就有了歌舞。本此，在黃帝時代應用歌舞，當然是不容置疑的。

在黃帝以後，有關帝堯時代的「擊壤歌」，帝舜時代的「南風歌」，以及帝禹時代的「塗山歌」等，其可信性如何，都無需申論。值得我們重視的，則爲殷商時代。根據可以信賴的記載，我們知道商朝人最迷信鬼神之說，因而巫風也最爲普遍。如「商書」中說：「恒舞於宮，酣歌於室，時謂巫風。」由此可知，巫是以歌舞事神的，在商朝似已成爲一種專門的職業。由於商朝的巫風很盛，而且凡巫必用歌舞，同時具有事神娛人的雙重作用。在「宋元戲曲史」中說：「歌舞之興，其始於古之巫乎？巫之興也，蓋在上古之世。」因王國維如此強調歌舞與巫的關係，而歌舞又是中國古典戲劇中最主要的部分，故有戲劇源於巫舞之說。

到了周朝，由於周公的制禮作樂，文化特別發達，不論詩歌或舞蹈，都已呈現出前所未有的盛況。即以中國最早的一部詩歌總集「詩經」來說，其中三百零五篇，分爲風、雅、頌三類，不僅每篇都可以歌唱，而且有些頌詩，都是既歌且舞的。例如周頌中的維清、武、酌、桓、般等篇，既爲頌詞，也是舞曲。尤其是其中的武，即爲「大武」之舞，乃周公爲頌揚武王伐殷的戰功所創的一種武舞。關於此舞演出的情形，據「禮記」明堂位中說：「朱干玉戚，冕而大武。」所謂「朱干」，前人解釋爲赤色的盾，或爲矛戟之類。所謂「玉戚」，則爲柄上飾以玉類的斧鉞。盾和戚，都是古時的兵器。所謂「冕」，即冕服，爲舞者所著之服裝。這句話的意思，即說明舞者著冕服，手持盾和戚兩種兵器，表演「大武」之舞。把「大武」之舞的表演，解釋得最清楚者，當首推孔子。據「樂記」所載孔子與賓牟賈的論樂一節，便是解釋「大武」之舞的，因原文較長，姑不具論。

周朝把舞分爲文武二類，凡執羽籥而舞者，謂之文舞；持干戈而舞者，謂之武舞。如勺舞、帗舞、羽舞等，都是文舞；象舞、干舞、戈舞等，都是武舞。這兩大類型的舞，是由政府提倡的，普遍實施於全國的學校中，按照學舞者的年齡大小，分別教以文舞和武舞。如「禮記」中說：「十三舞勺、成童（謂十五以上）舞象，二十舞大夏。」不但此也，何時教文舞，何時教武舞，也都統一的規定。如「禮記」中說：「春夏教干戈，秋冬教羽籥，皆於東序。」按東序，即周朝的大學。這就是說明在

大學裡，於春夏二季教干戈等武舞，於秋冬二季教羽籥等文舞。

周朝的舞蹈，除上述的文舞與武舞，用於廟堂等禮儀之外，還有娛樂性的民間舞蹈。此類舞蹈的情形，在「詩經」的國風中曾有所描述。如陳風中的宛丘詩云：

坎其擊鼓，宛丘之下；無冬無夏，值其鷺羽。

坎其擊缶，宛丘之道；無冬無夏，值其鷺翿。

又如東門之枌詩云：

東門之枌，宛丘之栩；子仲之子，婆娑其下。

穀旦于差，南方之原；不績不麻，市也婆娑。

上面所引宛丘一詩，是描寫陳國人無冬無夏的，在宛丘之下，持著鷺羽舞蹈的情形。東門之枌一詩，描寫陳國子仲氏族人，在東門的枌樹下，在宛丘的栩樹下，婆娑聚舞的情形。他們不在家裡紡紗織布，却選擇吉日良辰，在南邊的平原上，相聚如市的婆娑而舞。由此可見，周朝民間的舞蹈也是很盛行的。不論用於廟堂的禮儀之舞，或者用於民間的娛樂之舞，儘管沒有故事情節，但其所用的舞具與動作，對於促成後世戲劇的興起與發展，或多或少總會有些影響吧。我們知道，中國的傳統戲劇，向有文戲和武戲之分，而在伴奏樂方面，又有文場與武場之別，也許這是受了文舞與武舞分類的影響。

自周室東遷以後，從平王四十九年到敬王三十九年，亦即從魯隱公元年至魯哀公十四年，在歷史上稱爲春秋時代。在這期間，出現了以優爲業的一種人。優的職務，初以滑稽的語言和動作，供人笑樂，故多以朱儒充任。其後，除善於滑稽之外，且須能歌會舞。如楚之優孟，晉之優施，於滑稽外，且能歌舞，便足以說明這種情形。春秋時代有關優的記載，多爲王侯的弄臣，因而往往藉滑稽的言詞達到諷諫之目的。這種情形，在司馬遷的「史記」滑稽列傳中曾有的敍述。其中值得特別提出的一位是楚之優孟。他爲了救助楚相孫叔敖的遺族，著類似孫叔敖的衣冠，爲莊王祝壽，盡述叔敖廉潔相楚之功，而死後其子貧無立錐之地。莊王聽了優孟的話，立卽召叔敖之子，並賜予封地。由於優孟的爲孫叔敖衣冠，類似後世演員之扮演劇中人物，遂有

謂「優孟衣冠」爲戲劇之始者。其實，優孟衣冠，只是向莊王諷諫，以達成其救助叔敖之子的目的，與後世戲劇的扮演故事，是迥然不同的。充其量，不過是近似後世戲劇演員的扮演人物而已。雖然我們不能稱優孟衣冠爲戲劇之始，但其對世戲劇演員之扮演人物，不能說沒有相當的影響。

漢朝比較重視音樂，舞蹈略遜一籌。在所有的舞蹈中，以項莊劍舞，欲殺沛公的「公莫舞」，略具一點的故事性。雖然未能藉此向戲劇方向發展，仍停留在舞蹈階段，但既具有故事性，也不能說對於後世戲劇沒有一點影響。

在三國時代，根據「魏書」上的記載，謂小優郭懷、袁信作「遼東妖婦」。郭懷、袁信的扮妖婦，爲男人扮女子，可見後世戲劇的男優扮女人，是來源有自了。

根據「太平御覽」引「趙書」的記載，謂後趙石勒的參軍周延爲館陶令時，因貪污下獄。後雖赦免出獄，惟每週大宴，則使一優扮參軍，另一優調謔之，以示對貪官的戲辱。其後，唐朝盛行的「參軍戲」，即本於此。

北齊的時代雖短，却產生了兩種以實事演成的歌舞劇。一爲「大面」，一爲「踏搖娘」。「大面」寫北齊蘭陵王著假面破敵大捷的故事。此舞表演時，蘭陵王除戴假面具外，並衣紫、腰金、執鞭。其所戴假面，即爲後世戲劇採用「臉譜」的由來。「踏搖娘」寫蘇中郎醉酒後毆打其妻的故事，表演時蘇中郎著緋、戴帽、面正赤。其著緋色衣服，戴帽子，與蘭陵王的衣紫，腰金，同樣爲後世戲劇行頭與盔頭的濫觴。至於面正赤，可能在臉上塗以赤色，與大面同爲後世戲劇臉譜的本源。至於蘭陵王的執鞭，更可能爲後世戲劇演出以鞭代馬之所本。

唐朝仍保持了「蘭陵王」、「踏搖娘」，以及「撥頭」等的表演。但最新的表演節目，則爲參軍戲和滑稽戲。至於唐朝新創的歌舞，則有「霓裳羽衣舞」和「樊噲排君難」。前者爲一純粹的歌舞；後者取「鴻門宴」的史事，以表揚孫德昭解除昭宗危難之功。故事極簡單，性質與「公莫舞」類似，對於後世戲劇並沒有什麼影響作用。

從商朝的「巫舞」，以迄唐朝的「樊噲排君難」，歷代的歌舞，始終停滯在單純的歌舞方面，其中雖有帶點故事性質者，但大多非常簡短，未能向戲劇方面發展。

宋朝的音樂與歌舞，雖然也有些承襲前代者，但却向多方面發展，有了突破性的進步。首先值得一提的，卽「大曲」發展到歌唱較長的故事階段。如「薄媚」咏歌西施的故事。因大曲的咏歌故事，遂產了說唱故事的「諸宮調」。宋朝的「諸宮調」，雖已失傳，但金代董解元的「西廂記」諸宮調，却完整的傳留下來。由此我們可以推知，宋朝的諸宮調，也大致如此。除此以外，宋朝特別重視「雜劇」的演出。此類雜劇極短，由二人演出，大抵以滑稽的語言爲主，與唐朝的「參軍戲」頗相類似。其所不同者，在雜劇演出方面，宋朝已經有了戲班的組織。在演出的脚色方面，已經有了名目，如末泥、引戲、副淨、副末、裝孤等。在雜劇演出的場所方面，已有搭建的勾欄之類。

宋室南渡之後，在溫州產生了「戲文」，成爲後來南戲的根源。宋朝的戲文，除保存少數名目，如「王煥」、「王魁」、「趙貞女」等外，關於戲文的劇本早已失傳。但我們從元末戲文「小孫屠」等劇，也可以推知宋朝戲文的結構形式。

由於宋朝的歌舞、大曲、雜劇、諸宮調等，均有突破性的發展，所以在宋朝中葉以後，終於形成了早期的戲劇模式。本此，我們可以說，宋朝才是中國戲劇的形成時期。

元朝盛行「雜劇」，此類雜劇，與宋朝的雜劇迥異。宋雜劇仍爲唐朝「滑稽戲」一類短的小表演節目，而元雜劇已成爲由演員扮演長篇故事的眞正戲劇。無疑的，元雜劇間接受了宋大曲，而直接受了諸宮調的影響最大。元雜戲每本四折，以賓白及唱詞交相運用發展劇情。

元雜劇作家衆多，作品亦多，留傳今日的劇本，約近二百種。其中大家與名劇甚多，如關漢卿之「竇娥寃」，馬致遠之「漢宮秋」，王實甫之「西廂記」，白樸之「梧桐雨」，鄭德輝之「倩女離魂」等，均爲元雜劇中的傑作。

元雜劇的演出，頗受「諸宮調」的說唱影響。每劇演出時，僅限一主脚可唱。此主脚或爲正末，或爲正旦，其他的脚色，只能說賓白而不能唱。元雜劇演出，對於臉譜、服裝、以及道具等，都有所創製或改進。

明朝是「傳奇」盛行的時期。所謂「傳奇」，是指產生在南方的戲之總稱。它包括了宋元時代的「戲文」，也包括了明朝中葉以後的「崑曲」。因此，就曲調而言，傳奇稱爲南曲，雜劇稱爲北曲。

關於宋元的戲文，這裡姑置不論。就明朝的傳奇而言，則有高明的「琵琶記」，施惠的「幽閨記」，柯丹邱的「荊釵記」，以及作者不可考的「白兔記」等，此四部傳奇，爲南戲復興最傑出的劇本。其後，在嘉靖、隆慶年間，崑山魏良輔根據「海鹽腔」、「弋陽腔」以及流行當地的「水磨調」創製了「崑腔」。在樂器方面，則增以笛子、笙、琵琶，配以柔美的唱腔，所以最能動聽。其後，他的同鄉梁辰魚，既善文辭，又精曲律，著有「浣紗記」等劇，更助長了崑曲的發展。

崑曲初興時，只行於崑山和蘇州一帶，後來流行大江南北，最後遠播北方而流行全國。在萬曆年間，不僅崑曲作家衆多，作品也互爭短長，因而形成兩派不同的風格。一爲玉茗堂派，以湯顯祖爲首領，主張以「文辭」和「艷事」爲尚。他的作品，以「牡丹亭」最爲傑出。另一派以沈璟爲首領，主張以「韻律」與「形式」爲重。他的作品，以「紅渠記」最爲出色。

明朝雖爲傳奇盛行時代，但仍有著雜劇者，其中以明初朱有燉最負盛名。他的傑出劇本，計有「香囊怨」、「曲江池」、以及「復落娼」等。

明朝末年，崑曲開始衰落，到了清朝初期，尤其是在康熙和乾隆時代，崑曲幾已一落千丈。雖然如此，但傳奇作家仍多。其中早期最傑出的一位，是長於理論和創作的李漁。他在寫作上，具有多方面的才華。詩、詞、小說，無不能者。在戲劇方面，除理論外，著有「十種曲」。其中最傑出者，有「風箏誤」、「愼鸞交」，以及「奈何天」等。他精於描寫人情世態，長於劇情結構，而曲文與科白之通俗流利，尤爲其他傳奇作家所不能及者。

其後，有兩位著名的傳奇作家出現，一爲洪昇，一爲孔尚任。洪昇著有有「長生殿」，孔尚任著有「桃花扇」。「長生殿」和「桃花扇」二劇，可以說是傳奇殿後的傑作。此後，由於崑曲的衰落，傳奇作家也就後繼無人了。

二、中國的國劇過去與現在

清朝乾隆年間，崑曲衰落，代之而盛行的，是「京腔」、「秦腔」、「弋腔」、「梆子腔」、以及「二黃腔」等。乾隆四

十四年，四川伶人魏長生抵京，以演秦腔旦脚，名振京師，從此秦腔盛行。

乾隆五十五年，高宗八旬萬壽，徽伶高朗亭率徽班入京。稍後，「四喜」、「和春」、以及「春臺」，也相繼而至，此爲四大徽班入京之始。

其後，到咸豐年間，徽伶程長庚崛起劇壇，名噪一時。他最工二黃，也兼擅崑曲，對於當時戲曲，多所改良，終於促成皮黃之勃興。與他同時的名伶，尚有余三勝和張二奎，均擅生角。

到了光緒年間，最具盛名一位伶人，爲譚鑫培，他長於老生，能戲最多。慈禧太后最愛觀劇，無譚戲則不歡。與譚同時的著名老生，尚有汪桂芬、孫菊仙，惟譚派傳人最多。

清代皮黃之所以興盛，與帝王的愛好和提倡有關。清代的皇帝，大多愛好戲劇，其中尤以乾隆爲甚。原來在清初之時，內廷設有南府，爲專供內廷演劇而設的一個機構，其中名伶最多。在道光初年，南府改名爲昇平署，仍繼續主持內廷演劇之事。在咸豐年間，復選京中各班名伶加入昇平署，不僅集中了戲劇人才，且成爲戲劇人才訓練的機構。

到了民國時代，生角能繼承譚鑫培者，惟余叔岩、馬連良、言菊朋、譚富英數人而已。另有麒麟童，自成一派，唱做均有足觀者。在旦角方面，有梅蘭芳、程艷秋、荀慧生、尚小雲。此四人被譽爲四大名旦。其中，梅蘭芳的造詣最高，除保存傳統的劇藝外，並在化裝、服裝、以及表演方面，從事多方面的創新，卓然成爲一代旦角的宗師。因他多次出國演劇，頗受歐美人士之讚譽。其後，有四小名旦之一的張君秋，藝事大進，亦爲一不可多得的人才。

民國三十八年，我國政府遷至臺灣，有些國劇藝人也先後來此。政府爲了發揚這一優良的傳統戲劇，除了成立了若干國劇團外，並推行戲劇教育，培植國戲人才。在劇團方面，計有大鵬、陸光、海光、明駝、大宛等。在戲劇教育方面，計有國立復興戲劇學校、大鵬戲劇職業學校、陸光戲劇職業學校。此外，中國文化學院設有國劇組。這些學校，都先後培植了很多人才，其中有成就者也不在少數。

目前，經常演出的著名演員，在老生方面，計有哈元章、胡少安、周正榮、李金棠等。在小生方面，有劉玉麟。在淨方面

，有李桐春、王福勝、陳元正等。在旦角方面，計有顧正秋、張正芬、徐露、郭小莊等。

由於政府繼十大建設之後，又積極推行十二項文化建設，因而國劇也呈現復興的氣勢。目前，不僅加强戲劇教育，培植人才，國劇團也經常在劇院和電視節目中演出。在許多機關、學校、以及公司行號中，都有國劇社的組織，有時在適當的節日，也舉辦試驗性的演出。尤其是愛好國劇的青年人，也一天天地多起來了。

三、中國古典戲劇的特質

中國的古典戲劇，由元之雜戲發展而爲明代的傳奇，再由傳奇發展而爲清代的皮黃，儘管在劇本的結構形式上，未盡相同，但在演出的基本型態上，却是一脈相承的。當然，這一套承傳的演出方法以及表演技巧，總是一代比一代更爲精進。到了清朝和民國的皮黃，中國古典戲劇的表演藝術，可以說已臻於純熟完美的地步。本此，我們談中國古典戲劇的特質，必須根據由皮黃而易名的國劇加以探討。於此，我想首先把國劇這個名稱的由來，略爲加以說明。在清朝乾隆年間，繼崑曲在北京興起的一種戲，因爲以唱「西皮」和「二黃」兩調爲主，所以簡稱爲皮黃。關於這一名稱，大多用在有關論述皮黃的文章中，一般人的口頭上都稱它爲「京戲」。後來因北京易名爲北平，也有稱爲平劇者。因爲此戲的唱辭與賓白，大多用國語或近似國語發音，幾乎流行全國，而且又足以代表中國古典戲劇的模式與風格，經一代名戲劇家齊如山首倡稱爲「國劇」，於是大家也都這樣稱呼了。

中國的古典戲劇，由元歷經明清兩朝，以迄民國時代，業已發展成爲一獨特而完美的戲劇表演體系。它不僅與自古希臘以來之西方各國戲劇迥然不同，即與其切鄰的東方各國的戲劇，也顯然有別。或有人舉莎士比亞時代戲劇演出之舞臺燈光運用，有近似中國古典戲劇演出之處，但不能據此而斷定此二者是相同的。西方現代戲劇家，考克圖、布瑞哈特、以及吉奈特等，雖然都熟中中國的古典戲劇，甚至於有的是模倣中國戲劇的某些技巧，而試創其新的劇本，但我們只能說，他們在創作的觀念上

和技巧上，受了中國古典戲劇的某些影響，仍不能與中國的古典戲劇相提並論。至於東方的日本，由於他們早期的文化深受中國的影響，所以在音樂和戲劇方面，也或多或少受了一些影響。如日本音樂中的雅樂，以及戲劇中的「能劇」和「卡布基」，不能說絲毫沒有受到中國音樂和戲劇的啓發影響。當然，日本的能劇和卡布基，自有其自行發展的獨特表演程式，當然不能和中國的古典戲劇同日而語。

中國的古典戲劇，與東西方的各國戲劇之所以不同者，當然是因爲它具有若干的特質，而這些特質也正是世界上其他各國的戲劇所沒有的。中國古典戲劇的特質，我們可以歸納爲四點，卽象徵性、强調性、諧和性、以及精簡性。茲分別說明於下：

第一、象徵性　中國的古典戲劇，自元代雜劇，明清傳奇，以迄今日的國劇，都是一脈相承，不採用寫實的方法。所有演員表演的姿態、動作、化裝、服裝、佈景、以及道具等，都是象徵性的。在動作方面，如飲茶、喝酒、上樓、關門、騎馬、乘車、划船等，都是象徵的。在化裝方面，如關羽的紅臉，表示忠心耿耿；包拯的黑臉，表示正直無私；曹操的大白臉，表示陰險奸詐，也都是象徵的。在服裝方面，如諸葛亮所穿的八卦衣，表示有道術之人；「連陞三級」一劇中之王名芳所穿的富貴衣，表示一時窮困，而終必顯貴之人；觀音菩薩所穿的白色繡竹葉的觀音帔，表示聖潔慈悲之神，更是象徵的。在佈景方面，如「空城計」中的城門，僅用藍布畫上磚墻和門，稱之爲布城，凡戲中出城入城，都以此表示城墻。舞臺上的一張桌子，可以代表一切高出地面的景物，如山坡、樓臺、橋樑、墻垣之類。舞臺上用的大帳子，也有多種用途。可以做爲女人用的繡榻或彩樓，也可以做爲皇帝的暖閣，元帥的營帳，以及官員的大堂。舉凡這些，都有象徵的作用。在道具方面，如以兩面黃布，上畫車輪形，稱爲車旗，以代車輛。人物所持的馬鞭，以代騎馬。四方的黑旗，稱爲風旗，搖擺於舞臺之上，表示刮風的意思。四方的白旗，上面畫着水紋，稱爲水旗，揮之表示發水的意思。所有這些代替性的道具，都是象徵性的。

第二、强調性　在中國古典戲劇的演出中，爲了刻劃人物的某些特徵，所有人物的聲容、笑貌、動作、化裝、以及服裝等，無不加以强調。就聲音而言，劇中純粹的唱詞，因有一定的唱法，又有音樂伴奏，縱有强調之處，也不甚多，且不顯著。惟在念引子、念詩、念對聯、念話白等等，念完之後，要把末一字的聲音拉長，稱之爲「叫板」。叫板的作用，是喚起伴樂者的

注意，以示叫板終止就要唱了，準備給他奏樂伴唱。有時，不念引子、對聯之類，僅用一字，如哎、噫、哦等字，亦可以叫板。類此末字拉長音，以及一字的叫板所發的聲音，都是强調的性質。又如劇中人物的話白，本來應當像我們日常生活中的說話一樣，可是在古典戲劇中的話白，一定有要腔調，有韻味，有抑揚頓挫，有拉長聲，與我們生活中的說話全然不同。其所以用異於常人說話的腔調，完全是强調的性質。就劇中人物的笑而言，因脚色類別之不同，笑也因之全然有別。如生、旦、淨、丑四類脚色，都各有其不同的笑聲。而且每一脚角的笑聲，都顯得特別怪異。初看國劇的人，聽到這種怪笑的聲音，一定覺得好笑。類似這種的笑聲，也都在於發生强調的作用。就動作而言，不論大小，無不寓有强調的作用。譬如演員在舞臺上走路，術語叫臺步，這是演員最初要學的基本功夫。國劇演員，不論扮那一類型的人物，在舞臺上不得隨便走路。換句話說，絕對不可以學常人走路的樣子。而且生、旦、淨、丑，各有各的走法，也不完全相同。譬如以淨脚的走路來說，抬足的時候，足尖往外撇，每一抬足，必須先向裏稍微一繞，再向外繞，然後才能落地。在抬足的時候，膝要大爲彎曲，兩肩都要用力。又如劇中人物臉上出汗，作彈汗的動作時，不能像普通人的隨手一抹一彈。如臉上出汗，演員要用中指及無名指，在腦門上一抹，再往外往下，往裏往上，再往外一繞才彈。這種採用曲線的彈汗動作，也是强調的性質。就化裝而言，不僅國劇中的各種臉譜的形式、線條、和色彩，都是强調的，即劇中人物所戴的各種鬍鬚，術語稱爲髯口，雖然在於表示年齡或性格，但其長度和形式，也都顯示出强調的作用。就服裝而言，如衣服兩袖所加的水袖，幾乎與衣襟等長，雖然是受舞袖的影響，表示美觀的意思，但也具有强調的作用。又如劇中所用的八卦衣、龜紋馬甲、風伯衣、雨師衣、雷公衣等，都富有强調的意思。它如各種服裝鮮艷色彩，也無不含有强調的意思。

第三、諧和性　中國的古典戲劇，是以歌唱和舞蹈爲基本的表現方式。所謂「有聲必歌，無動不舞。」便足以說明這種情形。因爲歌舞需要音樂的伴奏，所以音樂也就成爲戲劇演出之重要環節。場面所用的樂器，有打擊樂器和管絃樂器兩大類。在打擊樂器中，有小鼓、板、堂鼓、大鑼、小鑼、鈸、以及哨吶等。在管絃樂器方面，有笛子、簫、笙、南胡、胡琴、月琴、二胡、三絃、琵琶等。在這些樂器中，以小鼓最爲重要，打鼓者爲場面上的指揮，所以特別受人敬重。所有這些樂器，或獨奏，

或合奏，或用鑼鼓拍板，或用琴絃簫笛，無不配合戲情，無不配合動作。大體來說，打擊樂器多用於武戲，管絃樂器多用於文戲。中國古典戲劇的表演動作，非常細膩，一舉手，一投足，以及表達各種心理的細微小動作，無不伴有樂器之聲。至於唱詞部分，各種樂器之伴奏，更是合作無間，絲絲入扣。本此，中國古典戲劇的演出，可以說是結合了音樂、歌唱、舞蹈等之音樂與動作的諧和之美，而且創造了臉譜與服裝之美術的諧和之美。由於中國古典戲劇具有這種諧和的特質，所以成爲使人樂看而又樂聽的一種戲劇藝術。

第四、精簡性　中國古典戲劇演出的舞臺，可以說是空無所有，但在演出時却又能以無作有。中國古典戲劇之所以採用象徵的方法，也正是爲了自由運用這空無所有的舞臺，而創造以簡駁繁，取精去蕪的戲劇表演藝術。本此，在舞臺上不採用眞實的佈景，而用象徵的方法表現之，以打破時間和空間的限制。譬如一個演員作開門的動作，你不僅可以想像這裡有一道門，一道墻，你也可以想像這裏有一棟房子或更多的房子。又如一個演員在臺上繞行了一個圈子，你可以想像他走了一里或二里，也可以想像他走了十里百里，甚至於千里萬里。這就可以說明，其空間是無限的，而時間也是無限的。至於佈景以城門片代表一座城，以大帳子代表宮室或大堂，以鞭代馬，以槳代船，都是以小代大，以簡駁繁的方法。其他如在人物方面，完全採用以少代多的方法。如曹操以八十三萬人馬下江南，在舞臺上不過是曹操統帶幾名戰將和四名或八名龍套而已。但由於演員打殺動作，以及鑼鼓之聲的配合，製造了緊張的舞臺氣氛，你可以把它想像爲千軍萬馬的一場大戰。至於以無作有，我們可以舉出「拾玉鐲」中的繡鞋和趕鷄爲例。少女孫玉姣繡鞋時並沒有針和線，可是從她穿針引線的唯妙唯肖的動作中，可以視爲有針有線。又如在她趕小鷄時，也並沒有一隻小鷄，可是透過她那種趕鷄的動作，就彷彿臺上有很多的小鷄。舉凡這些，都是以無作有，充分表現了戲劇的精簡性。

結　論

中國的古典戲劇，由初創一直到今天，經過一再的改良和創新，始終承襲了傳統的歌舞形式。由於它具備了以上所列舉的

四種特質，成爲世界上最爲獨特而優美的戲劇藝術。這種超越時空的有聲有色的戲劇，也正是今天世界上，一些超現實的戲劇家所努力追求模倣的。最後，我引用考克圖的一段話作爲本文的結束。考克圖說：「中國的演員們，已經證實了他們能够做到他們從心所欲的任何事情，而且引導著戲劇使之達到其最高的程式，及其盡善盡美的境界。」

中國美術的精神表現

凌嵩郎

前言

文化是人類思想方式與生活方式的統稱，它是有着各種表現形式的，但美術却是廣用物質材料，具體的以線條、色彩表達出文化意象，所以美術品保存了完整的文化過程。因爲美術品是經由「人」來製作的，因而受到製作者個性、環境及時代精神的影響，造成各個時代、地域有其不同的表現，所以在美術史的過程中，固然可以看出各個時代的生活方式、思想方式，亦可瞭解各時期的文化重心與變化，探測出其所表現的精神背景。

中國美術，其所以被稱爲東方美術系統之祖，固因其發生較早，時間悠久，且能在其過程中吸收外來的如印度及健陀羅風格，將之吸收融鑄，更能以其恢宏的影響力外傳沿朝鮮而及於日本，巍然成爲東方藝術的典型，在整個世界的美術園地中，具有獨特的風格，佔有重要而崇高的地位，當然其來有自。

中國是由其國內的漢、滿、蒙、回、藏、苗、倮各族，在强大的親和力和同化力之下，融合爲一大國族；中華民族發源於亞洲中國大陸黃河流域，自黃帝（西元前二六九八—二五九八）建國以來，及與黃帝合稱的五帝（除黃帝外，另有少昊、顓頊、帝嚳、帝摯）（西元前二五九八—二三五七），歷經唐堯（西元前二三五七—二二五五）、虞舜（西元前二二五五—二一八三）、夏（西元前二一八三—一七五一）、商（西元前一七五一—一一一一）、周（西元前一一一一—二二一—前二〇六）、漢（西元前二〇六—西元二二〇）、魏（西元二二〇—二六五）、晉（西元二六五—四二〇）、南北朝（西元四二〇—五八九）、隋（西元五八九—六一八）、唐（西元六一八—九〇七）、五代（西元九〇七—九六〇）宋（西元九六〇—一二七九）、元（西元一二八〇—一三六八）、明（西元一三六八—一六四四）、清（西元一六四四—一九一一）、

以至民國（西元一九一二—　　），已達五千年之久，雖然朝代有所更遞，但是文化却是一脈相承，迄未中斷，而形成東方文明的主流。

中國美術，自傳說中的三皇、五帝、唐堯、虞舜、歷經有文字記載中的商、周而迄於秦漢期間，其發展完全是自由自發，美術工藝是由實用而產生，再依著使用方便的心理因素，演進到精神的鄭重表現與物質的妥善運用，使之趨於完美，也就是說，在秦始皇併吞六國統一天下而與外邦發生交涉之前，中國美術未曾受過域外文化的營養與刺激，其表現的成就，雖較後代爲單純，但我國古代民族精神的面目，却能很直率地在作品上反映出來，即使其後秦時西域的美術品和漢代時印度佛教傳入的影響，但是在中國美術上所起的變化最初還是很微薄，仍保有中國化的固有形式；迨至魏晉南北時期，因政治社會影響於人民心理的關係，而大量的吸收了佛教藝術文化，反而使中國堅實文化的根基，得到新的因素，孕育成唐代的藝術光輝，爾後沿延不輟。

爲使於瞭解，謹分下列時期來加以介述：

一、生活化的實用時期

談到中國三代以前，可謂一切器具皆以生活爲主，根據考古工作的成果，我們知道中國古代人類的藝術表現，在舊石器時代業已開始，就是民國二十二年在河北省房山縣周口店所發現的山頂文化，他們大概生活在二萬五千年以前，已發掘出裝飾性及宗教性物品，如經染色可供串連的石珠、獸齒、骨鑿以及去皮刻紋的鹿角指揮棒等。新石器時期（西元前約二千餘年），除發現有較進步的石器外，在陶器的表現上，造形已有碗、杯、盆、缸、罐、甕、罈、盤、瓶、鼎、鬲、甗、鬶、觚等十四種之多，而分別用彩繪或刻紋來裝飾，實在表現出聰明智慧的創造力。

二、禮教化時期

在夏商周三代時期（西元前二一八三—西元前二二一），就中國的政治狀況而言，自夏代以來，都是由許多諸侯認一王朝爲共主，這便是我們所稱的封建制度，這可從商代的甲骨文中獲得證明。到了西周初年的封建，則以一種新的姿態出現，將其宗族與親戚，不斷的分封到外方，造成更强固而統一的王朝，譬如在周武王及周成王兩世，西周所建立的七十多個新諸侯中，就有五十多個是西周的同姓，使中央共主勢力更進一步完成，因此周朝的數百年間，可以不用兵力，僅賴禮節使那時的中國民族益趨融和，文化益趨同化，國家的向心力亦益趨凝定，這便是中國傳統的所謂禮治精神。到了東周的春秋和戰國時期，雖然征伐會盟的頻繁，但仍舊是運用同盟的方式，朝着團結的方面進行。

在這夏商周三代的時期中，因爲注重禮治，加之分工精密，所以在生活性藝術品方面的成就極大，更因爲將之提升爲敬祖尊天的「禮」相結合，所以此時禮器的製作極爲精美，且又富於人生倫理上的教訓意義。

此時藝術品的成就能如此之大，分工的精密可謂是最大的助力，夏代因爲尚無文字，我們先且不談。商朝分有「六工」（即土工、金工、石工、木工、獸工、草工）；周朝分爲「八材」（即珠、象、玉、石、木、金、革、羽），而規定世專其業，不得改行，自然促成努力發展的潛力。也就因爲不得改行，所以技師們爲了保全自己的利益，而將很多獨特的技法保密，後來竟而失傳，這也是我們應該瞭解的。

商周時期（西元前一七五一—西元前二二一）在銅器、陶器、石器、玉器、漆器，都留存了極豐富的精美藝品，我們可以從其中看出當時禮教化及工業技術的情形。

商周銅器，在類別上，有下列數類：

㈠兵器：戈、戟、刀、劍、匕首、斧、矢鏃等。

㈡禮器：

1.食器：

(1)烹飪器：鬲、甗、鼎等。

(2)盛器：簋、敦、簠、盨、豆等。

2.酒器：

(1)飲器：爵、觚、觶、角、散、斝。

(2)容器：尊、盉、方彝、卣、觥、壺、罍。

(3)溫器：飲器中的爵、角、斝及容器中的盉又兼是溫器。

3.水器：盤、匜、鑑。

4.樂器：鉦、鐸、鈴、鐘、錞于、鼓。

這些銅器，不僅造形豐富，而且莊雅典重。而銅器上的花紋常見者，有饕餮紋、夔紋、龍紋、虺紋、螭紋、鳳紋、雷紋、雲紋及獸獵等，可見到其時花紋的精美及形式變化的豐富。

商代的陶器中，以白陶及硬陶最足代表性，都是經過了高火度的燒製，硬陶上已發現有釉，而白陶的雕刻極爲細緻，亦證明了銅器的形制及紋飾是由陶器仿製而來。

商代的石器，已完全沒有原始石器工具的痕跡了，其最著的立體石刻，有石虎、石鳥及雙頭獸，除看出其時雕刻技術的精細外，那跪姿的石虎，完全是擬人化的表現，實在是具有傑出思慮的作品。

商代的玉器，已有璧、環、瑗、璜、玦、璏、琥等進步的形式；周代更廣泛的將玉器運用到禮法、宗教、佩飾、喪葬及嵌飾上。

前面曾談到中國美術發展的萌發趨向是「由實用而趨向於精神的鄭重表現」，由石器演進爲玉器，是最好的例證。中國最早有兩種代表性的精神造型，即是玉器中的「圭」及「璧」。它們都是由石質工具演變而來。

石斧——→圭

璿璣——→石紡輪——→璧

因石斧是石器時期人類的原始工具，它對人類生活上的幫助很大；璿璣的形狀是扁平而有稜角的石片，有遠距離轉漂而傷人的力量，是一種遠距離的原始武器，因爲使用中得到「轉」的經驗，便將它的原理造出石紡輪，而石紡輪是紡紗的工具，都對人類生活上有很大的幫助，於是在感謝它、崇拜它的心理下，便以石材中最好的石材——玉，做成圭、璧的造型。以後發展、變化而成很多的玉雕。

中國人其所以特別重視玉器，其主要心理作用，卽是對原始石質工具的感恩，並迷惑於它潛在而深厚的力量，希冀獲得它的保護、庇佑。

談到其時的漆器，國立博物館曾於民國三十一年藏入一批在湖南長沙出土的戰國末年楚漆器一批，它們的製作，已有脫胎、銅扣等技術。這批漆器中的一件「彩奩」上有一幅「宮闈燕居圖」，是中國彩繪眞蹟傳世之最早者。

三、重視現實生活時期

秦漢時期（西元前二二一—西元二二〇）是中國國家凝成民族融和開始走上統一後的光明時期。

秦代（西元前二二一—前二〇六）雖然時間很短，却是中國文化延遞中的一個重要時期，因爲秦代將戰國七雄的紛爭局面，統而爲一，將封建制度，澈底破壞，一切以專制爲治，將法度權量丈尺車軌律曆衣冠文字勵行劃一之制，達到「車同軌，文同書」的理想，這是爲中國文化的光大，奠定了堅實的基礎。這時所遺留下的建築——長城；可見其魄力之大；在文字上，創建了較大篆簡化的「小篆」。

漢代（西元前二〇六—公元二二〇）的四百餘年間，因爲秦代已爲他奠定了統一基礎，所以文物進步至大，可謂集周秦以

來漢族文化的大成。兩漢之學，以「六藝」爲盛（所謂六藝即是禮、樂、射、御、書、數），漢代屢通西域，且鄰近國家皆通漢土，自然互有文物交流，但對漢代中國的藝術並無任何顯現的影響，所以我們可以說，藝術的發展，在漢代仍舊是純中國的。

漢代藝術表現之特出者，有石刻壁畫、陶器、彩繪壁畫等。

漢代盛行的石室，是將圖畫刻在石壁上。孝堂山祠石刻，在山東肥城縣郊，是前漢的石刻壁畫代表作，也是中國最早的，刻的都是陰紋；武氏祠堂石刻，在山東省嘉祥縣郊，是後漢石刻壁畫的代表作，石面都經水磨，刻的都是陽紋，石刻壁畫的圖像，除歷史故事、祥瑞、神怪，並有現實生活狀況可以看出六藝的精神。

漢代的陶器是被大量的發展，固然日常陶製用具及建築材料皆有增加，而最重要者，即是明器的大量採用，所謂明器，即是冥器，其作用是副葬於墓中，將死者生前愛玩使用調度，製成模型似的物品，葬於墓中，以便死者享受與生前同樣的生活，可見當時對葬禮以及對人生生活的重視。陶製的明器，從漢墓中發掘出來的，形式眞是繁多，在禽獸方面有各種姿態的馬、犬、牛、羊、水鳥等；在建築方面有住宅、亭、樓、塔、家畜飼場、農舍、厨房、倉庫等；在器具方面有壺、盤、燈、樂器、傢俱、瓦竈等；在人物方面有侍從、武士、妻妾、車騎等。其人物、禽獸形體姿態之美，建築器用之具形，實在表現出藝術的精英，且能將當時生活習慣，顯現於今。

漢代建築用的陶器，遺留至今之最著者，即是「瓦當」及「磚」，即是美術史專稱的「漢瓦當」及「漢磚」，（所謂瓦當即是節比於簷端的瓦頭），漢瓦當上都有精美的圖案，而漢磚不僅製造得堅實形大，且磚上分別刻有製鹽、博奕、宴飲、建築、庖厨、技擊、車騎、舞龍、農耕等社會生活的圖形。

漢代畫家們的畫蹟已難再覩，但在漢墓中所遺下的一些壁畫，實在也可體察到，其時以熟練的毛筆技法，所寫書法及繪畫眞蹟成就。

中國的書法字體，到了漢代已全具備。

四、外來文化的吸收時期

在魏晉南北朝（西元二二〇—五八九）這時期中，在政治社會上講，是一個混亂時期，可是在思想文化上講，因爲印度佛教傳入的影響，擴展了中國思想領域的新疆界，此時之民族活動亦與往昔不同，以往都以漢族爲主，而些時則北方諸族入侵，與漢族分有中土，往日的文化活動皆在北方，此時則南方日趨開闢，文化中樞漸次由北而南。此時期的文化，受到兩種力量的影響：一、反漢儒經學，而表彰悟性；二、佛教思想的興盛。因爲當魏晉之亂時，爲漢學所表彰的禮法已喪失其有效的倫理價值，放達之士，趨於清談之玄，實際上不過是以此作爲對已失時效禮法約束的反抗，希冀內而訴諸性靈，外而訴諸自然，故對佛教的接納，與其說是傳入，不若稱之謂虔心的接納，因其對佛教而言，實係在現實的痛苦中，求其精神的安慰罷了。文化的發展，自身因素固然是支配其源流的力量，但外來的影響仍是一種極爲可珍視的營養，中國此時受到印度佛教影響的情形就是如此。

這時期藝術方面有特出表現者，卽是雕刻與繪畫。

石窟造像，是此時期雕刻的代表。中國最早的石窟，是敦煌石窟，始鑿於前秦符堅建元二年（公元三六六），這窟羣是經過北魏、西魏、隋、唐、五代、宋、西夏、元等朝的相繼開鑿，計有五百多個洞，內所繪的壁畫及塑像，將相延千年的藝術風格，作了完善的保存。此外尙有大同的雲岡石窟、洛陽的龍門石窟等，都是極爲豐富而著名。

在石窟中，初期的佛像，多屬於健陀羅（Gandhare）風格，其特點是「雄健豐麗，而趨於寫實」，完全是外國人的形像，爾後漸漸地變成純中個人的形像，這也說明了，中國是吸收外來文化，但並不永久抄襲，而是將外來文化，融入中國自己的固有文化中，變成中國文化因素的一部份。

在此時期的繪畫，雖然承緒於漢，尙以人物畫爲主，但因禮教廢弛的緣故，經史故事畫漸形衰微，而山水畫則漸入成立之期。其促趨的原因，實由於晉室東遷，江北之地爲諸胡所割據，原住北方之漢族，不能安於故居，才智之士，相率而南，南方

正盛行老莊思想，而趨於愛自由的風尚，加之江南山明水秀，是以激起雅興，收山水煙雲於筆下，山水的成立，自然較人物畫更具幽雅之情，而促使審美觀念邁進一步。其時最著名的畫家便是東晉的顧愷之，他不僅首創山水畫，他的一幅絹本「女史箴圖」也是中國傳世早的畫蹟，現存英國大英博物館；另一位便是南齊的謝赫，他是人物畫家兼理論家，他所著的「古畫品錄」是中國最早的有系統批論書籍，他在該書中所訂出的繪畫六法：「氣韵生動、骨法用筆、應物象形、隨類賦采、經營位置、傳移摹寫」成爲中國爾後在繪畫及評畫時的重要標準。

此時期的書法，已進入藝術性的表現。

五、藝文旺盛，氣魄滂沛的表現時期

隋唐五代（西元五八九—九六〇），是中國歷史上，經過魏晉南北朝衰微後的盛運復興時期。隋代（西元五八九—六一八）雖然僅有二十九年，但是能有計畫的開運河，使整個的國土，北至河北，西至河南，南至浙江，皆可舟航直達，並調和南北方的分歧，奠定了國土完整統一的基礎。唐朝更是中國最鼎盛的時期，唐代中國在政治上是東方的共主，四夷君長，羣尊中國皇帝爲天可汗，無論文治、武功、學術、藝術、宗教及對外貿易，都有高度的發展與成就，正因爲國勢的旺盛，故處處都現出大氣滂沛之象，而呈現在藝術上時，則是華麗繁褥氣象萬千。

隋唐時期的君主，都雅好藝術，給當時的藝術表現，有極大的鼓勵，而藝術活動也與平民的日常生活結合了，這也是中國文化史上的一大進步，如中國藝術中極獨特的書法，雖然在魏晉時便進入了藝術性，但到了唐代已將南帖北碑漸漸合流，字學書品成爲平民藝術的大宗；而繪畫方面趨向於山水花鳥，而往日的石刻、壁畫，則轉變爲紙幅尺素，在一般平民社會日常生活起居的堂屋與書房中懸掛起來，使得平民社會日常生活的藝術性活躍起來。

詩文書畫四項，到了唐朝，已完全成爲平民社會和日常生活的藝術。而唐代在這四項的造詣，也都達到登峯造極的地步，

其時的詩人如杜甫（西元七一二—七七〇）、文人如韓愈（西元七六八—八二四）、書法家如顏眞卿（西元七〇九—七八四）、畫家如吳道子（唐玄宗時人物，生卒年未詳），都是被舉世藝文界公認爲最高第一流超前絕後不可復及的標準。

唐代藝術，表現在書畫、瓷器、絲織、精細工藝及書籍雕版等，都有極了不起的成就。

唐代的繪畫日趨多元的發展，山水畫在這個時期成熟了，王維的水墨渲淡；李思訓的設色鈎斫，成爲後人南北分宗說的兩大宗派。晚唐五代，花鳥畫興起，黃荃的富貴，徐熙的野逸，並馳於畫壇；荆浩、關仝描寫北地山川，造成典型。

唐代陶瓷中的邢窯（燒白瓷）、越窯（燒青瓷）及唐三彩，已將瓷器導至成熟的階段，且能遠播域外，如阿聯考古局和美國探險中心（American Research Center）於一九六六年，發掘出早於一一六八年即毀滅，而埋於埃及開羅南方沙漠中的古城孚士達（Fustat）遺跡，即發現其中有中國唐三彩、邢窯、越窯的瓷器破片極多，這足以證明唐代瓷器精美的名譽遠播，受到遠國的欣賞。

唐代精細工藝的製作，所運用的材料極廣，其時的金器、銀器均鏤刻得極爲精美。還有螺鈿紋、七寶紋的製作技術尤顯出細緻。都表現出盛世的華麗形色。

雕版印行書籍，是文化發展的重要動力，中國書籍雕版印行，始於隋代，但原本無存，而唐代遺留至今者有現藏於英國大英博物館的，唐咸通九年（西元八六八）所刻的金剛般若波羅密經，可謂世界最古的印書。

在隋唐時代，尤其是在唐朝，日本仰慕中國文化之熱潮益甚，先後派使者、留學生、僧侶前來中國，差不多唐朝的一切文物制度，均爲日本所模仿。

六、個性顯現的發抒時期

宋元明清四朝（西元九六〇—一九一一），的九百多年，在學術思想上又生轉變，因宋朝以後，中國社會上再沒有貴族和

在了，新的平民學者興起，卽是宋代（西元九六〇—一二七九）的新儒家，後被稱爲「宋學」，注重個性的自由和表現，在感情上是趨向於恬適和平人生的體味與歌頌，這種思想在藝術上表現最特出者，便是宋代的瓷器及文人畫。

宋代瓷器，極重視形式的雅緻與色質的純淨，而無華美的彩繪，所以顯得極爲高逸，其時最著名的五大名窯，卽是定窯、汝窯、官窯、哥窯、鈞窯，其所產瓷器，都將樸素穩靜的美，表現得極爲特出。

宋代朝廷，繼西蜀、南唐的設置畫院，且更將之擴大，對畫家的獎勵極隆，並以古詩來讓畫院中的畫家作畫，可以看到，此時中國畫的意境，已由禮教化轉入文學化的境地。畫院內的畫家，多從事於精整的人物花鳥畫；而山水畫在院外有極大的成就，如董源、巨然表現秀麗的江南風光；李成的蕭森；范寬的雄渾；郭熙的空靈；馬遠、夏圭的瀟灑，樹立了山水畫的各種風格。

此時在民間，更開啓了文人畫的畫風，談到文人畫，可謂是將中國文化意識表現得極爲獨特，而佔極重要地位的繪畫，它不是指某一個畫派，也不是有一定的技巧，但它有它的特色，卽是能够表現出文的人格、文人的思想，他是標榜與職業畫家不同的風格，雖然中國很早便有這種想法的趨勢，而眞正能將濃厚的文人思想表現在繪畫上，是到北宋末年的蘇東坡，首先他推崇唐朝的王維，贊譽他「詩中有畫，畫中有詩」，便顯出企圖把詩書畫三者結合起來，以期表現意境爲重心。其時的文人畫家尙有文同、米芾、李公麟等。由於這些人的提倡，「文人畫」從宋朝開始，便成爲一種潮流，一直到元朝的黃公望、王蒙、倪瓚、吳鎭等四大家，才算眞正奠定了文人畫的典型。

文人畫家所繪的山水畫，其重點並不是畫那有山有水的風景外貌，而是畫胸中丘壑。文人畫另一代表人格表現的例子，便是文人畫畫家所喜畫的「四君子」及「歲寒三友」，所謂四君子，是指梅、蘭、竹、菊；所謂歲寒三友，是指松、竹、梅。他們所畫的重點不是植物外形，而是藉植物的寓意及特點，以表現自己的高超人格，如松是長青喬木，能跟嚴多相抗，表現出堅毅不屈的精神；菊的幽閑清香；竹是清高氣節的象徵；梅有抗寒的毅力；蘭則是貞節的代表。總之，三友、四君子在中國畫中，都是顯現那象徵的意義。譬如南宋滅亡時，畫家鄭思肖（所南），卽畫無根蘭，以表示國土已失，無土可生的亡國悲憤感情。

元代（西元一二八〇—一三六八）文人，寄情筆墨，崇尚簡逸，更以書法作畫，畫上再題以詩文，詩書畫一體成爲中國繪畫的特色。

明代（西元一三六八—一六四四）也有畫院，因爲君權極重，所以畫家多小心謹愼。談到其時的畫風，明代早期畫壇，以杭州爲中心，繼承南宋院畫水墨淋漓的畫風，中期以後，沈周、文徵明崛起於蘇州，遠承董、巨，近師元四家，中國便開始有了畫派。明代的工藝，所用材料極爲廣泛，而其中的精細雕刻、剔紅（雕漆）及景泰藍（琺瑯嵌）等，最爲著名。精細雕刻，能以竹、木、牙、角、菓核、玉石，雕製極精微的具體形像；剔紅，是一種雕漆的工夫，即是將朱漆刷在器胎上，刷三四十遍使有厚度，即在已乾的漆上，雕出各種人物、山水、花果；另一種琺瑯工藝稱之謂「景泰藍」者，其法是製器物的銅胎，在銅胎的表面上嵌以銅線，以分劃出形象的輪廓，在其間隔中，按圖形塡入不同顏色的泥狀琺瑯，入火燒溶，等到乾硬後再行研磨，使生光澤，而華麗的色彩間，皆有銅線相隔，成爲華麗精美的工藝品。

清朝時期（西元一六四四—一九一一），因是滿族入主中原，因惑於中國固有的文化，遂用整理舊籍來束縛學人的思想，且其時文字獄頗多，當時有思想的學者都抱着亡國之痛，對清政權不肯屈服，自行關閉於戶內，致力於中國傳統文化作一番澈底從頭檢討的工作，所以此時一般學者，都驅束於古經籍的校勘訓詁方面，而藝術方面大都致力於精工細緻，反使人感覺匠氣十足。在繪畫方面，清初仍以文人畫爲主流，競尚摹古，以王時敏、王鑑、王翬、王原祁、惲壽平、吳歷爲領袖；另有石濤、八大，以奇肆縱橫，獨抒襟懷的方式表現；繼起的揚州畫派，用筆揮灑，極富個性。

清末時期，因與西方的交往更頻繁了，很多繪畫的技法及器物的圖案，都吸收了不少的西洋風味。

七、吸收新的藝術理論，再轉變創新時期

民國（西元一九一二—）成立以來，中國一直處於內憂外患的狀況，而中國久遠的藝術文化，經歷來藝術家們，日集月累

的努力成果，好像已鑄成不可變的典型，頗有人在求變求新的心理下，曾迷惑於西方。但我們應知道，文化是漸次演進的，而無法移植，一個文化的發展，畢竟是有它必然成長的因素與背景。

結　論

在儘存的古老文化社會中，中國文化具有一脈相承從未中斷的特性，這種歷久不衰的文化，在中國藝術上表現無遺，所以我們可以說，中國藝術精神的特性是：一脈相承的持久性、博大的涵溶性、豐富的創造性、以及是具有東方藝術的代表性。析言之：

一、中國的藝術發展與文化發展一樣，是一脈相承，從未中斷，此一特性，讓中國藝術奠定了鞏固的基礎。

二、博大的涵溶性為中國藝術的另一個特點，中國人受到不同文化影響，均因其强大的親和力及同化力，孕育為中國風格。

三、創造性為中國藝術的第三個特點，根據史實，中國藝術具有豐富的創造力，而這些創造性充分的表現在陶藝、書畫及雕刻上。

四、由於中國文化的長久淵源，以及宏大的同化力及豐富的創造力，而使中國藝術成為東方藝術的代表。

西洋戲劇與中國現代戲劇的關係

顧乃春

前言

所謂「中國現代戲劇」，此處係指輸入西洋戲劇演出方式後所形成的一種劇藝形態，可以說是東西文化交流下的一種新產物，我們稱之爲「話劇」，之所以稱之爲「話劇」乃有別於以演唱爲主的中國傳統古典戲劇。

在現代中國劇壇上，話劇與中國古典戲劇幾乎佔有同等的地位。話劇比較容易接近人生，觀衆可以直接與劇中人溝通，易收到潛移默化的功能。故最近幾十年來，話劇由輸入、成長與發展過程中，已與中國人產生不可分割的關係，尤其是電影、電視發達的今天，這些媒介中，我們也不難找出由於話劇所帶給它們的影響，所以話劇已融入了我們生活之中，這已是有目共睹的事實。

今天，在我國教育部下設「國劇欣賞演出委員會」與「話劇欣賞演出委員會」，標示了我國戲劇發展的二條路線，對國家之文化建設，各有其重要性。

如衆所週知，任何一國之文化發展，免不了與其他國家文化產生互爲影響的關係，美國戲劇的發展，承襲了歐陸國家許多的傳統，歐美現代戲劇中亦有受到中國古典戲劇影響者，如美國劇作家懷爾德(Thornton Wilder)、德國劇作家布萊希特(Berlolt Brecht)的作品中，我們不難發現具有中國古典戲劇的傳統。由此證之文化交流所導致的彼此關係，這將是整個人類文化演進的一種趨勢。然而，在相互影響的情形下，有關其文化本質，精神內涵方面恐不能像外在形式那樣，易於產生一致作用，因此，我們不得不承認一個民族所生存的時空所產生的特有背景，如此當我們談論到西洋戲劇與中國現代戲劇關係時，才更能客觀的予以界說。中國現代戲劇所受到西洋戲劇之影響，外在的形式多於內在的本質，這是研究戲劇不得不予以承認的。

一、西洋戲劇的輸入

㈠介紹西洋戲劇的先驅者

約在一九〇二年，由教會所辦的上海約翰書院，爲了舉辦遊藝會，試行排演了小仲馬（Alexandre Dumas）的「茶花女」（The Lady of the Camellias）以及莎士比亞（William Shakespeare）的「哈姆雷特」（Hamlet）。這可以說是西洋戲劇首次介紹來我國的濫觴，但是因爲教會學校的教職員均非戲劇職業性人員，故演出的藝術水準尚談不到，然而仍然引起了校內外觀看人士的興趣，說明了西洋戲劇演出的形式在中國被接受的可能性。惜該二次的演出，均用的是原文劇本，除了少數人士可以突破語言上的障礙外，多數人均不易了解戲劇的眞義所在。

其後，林琴南（林紓）先生開始著手翻譯了以下的劇本，小仲馬的「茶花女」、莎士比亞的「哈姆雷特」、「羅密歐與朱麗葉」（Romeo and Juliet），以及美國小說家史陀威（Harriet Beecher Stowe 1811-1896）所著「黑奴籲天錄」（Uncle Tom's Cabine），該小說曾由魯迅、茭肯（George L. Aiken）改編爲劇本。這些譯本一經出現，據以演出者漸多，話劇於焉漸受大衆矚目與重視。

㈡最早的劇社與首次演出西洋戲劇

在我國最早的劇藝社應推「新劇同志會」。在介紹該會活動時，我們必須回顧一下其發展的淵源。一九〇七年左右，留日學生組成了一個名之爲「春柳社」的劇藝團體，這些留學生有曾孝谷、李息霜、唐肯及孫宗文等人，他們經常欣賞西洋戲劇在日本演出的情形，深深體會出話劇藝術對羣衆的感染力，乃熱衷於此，爲響應國內一次賑災號召，便以「春柳社」名義演出了法國小仲馬的「茶花女」，竟然獲得了相當的成功，飾演茶花女一角的李息霜，其演技受到一致的讚賞。

曾孝谷、李息霜等人，由於上述之演出經驗，乃決定擴大「春柳社」的組織，並進一步以賣票對外公演，嘗試以中國語言來演出，這一次選用的劇本，即是林琴南的「黑奴籲天錄」譯本，該劇於一九〇七年六月一、二日在日本東京本鄉座推出，雖祇演出兩場，但觀賞者極爲踴躍，票款所得竟能維持支出，這些業餘工作者，大受鼓勵。然這次演出活動，引起了清廷的注意，謂有鼓吹革命之嫌，進行外交干涉，「春柳社」的成員因而相率引退，旋告瓦解。

「春柳社」的名義雖告結束，其成員中吳我尊，歐陽予倩等熱愛話劇之情未滅，乃另以「申酉會」名義展開活動，於一九〇九年演出了法國劇作家沙都（Victorien Sardon）作品「熱血」，他們之所以演出沙都的這個劇本，是因爲鼓吹革命思想，反對帝制，追求自由，這正呼應了當時在國內如火如荼的革命熱潮。再者沙都的劇本，以「佳構劇」見稱於世，結構嚴密，高潮迭起，故能收極佳的演出效果。但是，這次演出，更激起了清廷駐日公使的震怒，「申酉會」於是遭到「春柳社」同一的命運，受壓力而告解體。

一九一一年，推翻帝制、建立民主的革命運動獲得成功，上述「春柳社」及「申酉會」的成員，紛紛回國，極力地倡導「新劇」運動。所謂「新劇」，當然是指有別於中國傳統古典戲劇的一種形式，也就是話劇，他們籌組了一個所謂「新劇同志會」在上海展開一連串的演出活動，他們演出西洋劇本，也演出創作的劇本。這些西劇劇本有「茶花女」、「熱血」、「黑奴籲天錄」以及根據原著改的「猛回頭」、「社會鐘」、「不如歸」等。而國人根據話劇寫作的方法而創作的劇本，當時尚不多，由陸鏡若創作的「家庭恩仇記」是我國第一個完整的話劇劇本，其他的劇本，祇有演出的大綱，由演員據以自由發揮、形成了有所謂「幕表劇」，促使我國「文明戲」的發軔。這種形式與義大利文藝復興後產生的一種「藝術喜劇」相類似，但形式雖然相近之處，在我國則有其獨立性，有其內在思想的一面，而結束時也不一定是喜劇式的收場，社會的意識相當濃厚，大致來說，其意義有表揚愛國情操、宣傳愛國主義、揭示自由思想、抨擊婚姻束縛、以及社會革新等等。

文明戲後來的發展，幾乎走火入魔，原因是表演者予以濫用，不從藝術的本質去發揮，而將黃色及低級趣味的成份帶進了劇場，終於成爲發展新劇運動的障礙，有識之士終於揚棄了文明戲，來積極發展正統的話劇了。

積極的提倡，使我國話劇藝術發展，有了生機，當然這些倡導與介紹西洋戲劇有着極密切的關係。

(三)積極的提倡與推介

一九一九年，我國展開了「五四」運動，新文化、新思想的提倡，是這個運動的主題，知識份子意識到如何運用話劇的特性，以達到教育社會的功能，在這個運動中，提倡話劇最力的有兩個人，他們也是新文化，新思想的代表人物，那就是胡適博士與傅斯年博士。

胡適在「新青年」雜誌上推荐挪威戲劇家易卜生（H. Ibsen），提出所謂「易卜生主義」，並强調「白話劇對社會有遠大的影響」。胡氏在其「建設的文學革命論」一文中指出：「最近六十年來，歐洲的散文劇本，千變萬化，遠勝古代，體裁也更發達了，最重要的，如「問題戲」，來研究社會的種種重要問題；「象徵劇」，專以美術的手段「言在意外」的劇本；「心理戲」，專描寫複雜的心境，作極精密的解剖；「諷刺戲」，用嬉笑怒罵的文章，達憤世救世的苦心……以上所說，大旨祇在約略表示西洋文學方法的完備，因爲西洋文學具有許多可給我們作模範的好處」。胡氏這些論說，使話劇加速地在我國風行。

傅斯年博士對戲劇的改革亦不遺餘力，曾在「新青年」雜誌上鼓吹新劇，「戲劇改良面面觀」一文中指出：「再把改良戲劇，當作社會問題，討論一番，舊戲是舊社會的寫照，也不消說，當今之時，總要有創造新社會的戲劇，不當保持舊社會創造的戲劇……使得中國人有貫徹的覺悟，總要借重戲劇的力量，所以舊戲不能不推翻，新戲不能不創造。」

傅博士主張借重西洋戲劇精神，但不主張完全演出不合我國國情的西洋戲劇，他有以下的主張：「我初想起來，中國現在尚沒有獨立的新文學發生，編製劇本，恐怕辦不好，爽性把西洋劇本翻譯出來，用到劇臺上，文筆思想，都極妥當，豈不省事，後來轉念道，西洋劇本是用西洋社會做材料，中國社會，却和西洋社會隔膜得緊。在中國劇台上排演直譯的西洋戲劇，看的人不知所云，豈不糟了，這樣說來，還是自已編製，但是不妨用西洋劇本做材料，採取他的精神，弄來和中國人情合拍了，就可應用，換句話說，直譯的劇本，不能通用，變化形式，存留精神的改造本，却是大好。」

胡氏與傅氏的大力提倡，爲後來的中國話劇運動，確立了方向，一方面有許多人參加了西洋戲劇譯介的工作，一方面有許多人以西學爲用，中學爲體來編寫話劇，另一方面又有許多的人參加了話劇的演出，影響所及，帶開了中國新戲劇的花果。

(四)西洋戲劇的譯介

關於譯介的工作，從林琴南先生起，一直到現在沒有間斷過。這些被譯介過來的劇本，對國人認識西洋戲劇，了解其創作方式均有極大的助益，舉凡劇本之結構，人物之塑造，思想之表達，都有許多借鏡之處。

這些被譯介的作品，以國家來分，有希臘、英國、美國、法國、俄國、德國、義大利、西班牙、挪威等，以譯品的風格來分，從古典的到現代的均有之。古典的從古希臘三大劇作家艾斯奇勒斯（Aeschylus）、索福克萊斯（Sophocles），優力西帝斯（Euripides）的作品到法國的古典戲劇家的作品如科奈爾（Picrre Corneille）、拉辛（Jean Racine）等，以及英國的古典戲劇作家作品，其中以莎士比亞最爲國人所了解，其作品不僅最早被譯介演出，並且其全集譯本，亦早在十年前被梁實秋教授譯介完成，這可以說在介紹西洋作家作品中最完整者，對莎翁戲劇的研究有很大的助益。

至於現代的作家作品之譯介，其數量也相當可觀，遠超過古典的戲劇，現代作品的風格，從寫實的社會問題劇、自然主義派戲劇到表現主義派戲劇，象徵主義派戲劇，超現實主義派戲劇、怪誕戲劇、荒謬戲劇，敍事詩戲劇均有之，幾乎凡現代西洋戲劇中所出現的作品均有介紹，當然這種介紹祇是一些代表作品，而這些作品與我國話劇的關係是不可分割的，西洋戲劇創作的方式，幾乎已在現代中國戲劇中找到。爲便於使讀者知道有那些西洋譯本，特以附錄介紹之（如附錄一）。

(五)西洋戲劇的演出

西洋戲劇在我國的演出，大致分爲原文演出、譯本演出，與原著改編演出三種。

1.以原文演出：此種演出，不僅採用西方語言，即是佈景，服裝以及演員造型均根據原著之精神。這種方法，從最早由教

會介紹西洋戲劇時即已開始，但因語言上的障礙，沒有得到普遍的展開，然而近年來，大學的外文語系的學生演出原著者相當多，尤其從五十一年起，「話劇欣賞演出委員會」成立以來，每年均舉辦一次「世界劇展」，推出一系列的原文劇演出，造成了我國演出西洋戲劇最鼎盛時期，曾經演出過的劇本不下五〇餘部，如小城風光（our town）等。（見附錄二）。

2.以譯本演出：此種演出，佈景、服裝、演員造型均根據原著之精神，而語言全部採用國語，從早期的譯本演出到最近時期譯本演出沒有間斷過，這種演出方式，以大專院校中戲劇科系爲最多，如中國文化學院戲劇系曾演出「李爾王」(King Lear)等多齣莎翁戲劇，國立藝專曾演出「海鷗」(The Sea Gull)等多齣，尚有其他戲劇團體亦演出不少，這種演出，由於語言上沒有障礙，故國內的觀衆均可接受，當然對我國的戲劇發展同樣具有相當的影響。

3.以原著改編而演出：此種演出，係將原著按我國之國情、故事發生的背景移植過來，其語言的結構、人物的造型全是「中國化」，不過這種改編本，通常以不損及原著的精神爲要旨，曾經改篇過原著有「鴛鴦配」(The Matchmaker)「人之初」(Topaze)「天外」(Beyound the Horizon)等。

由以上三種演出方式來看，以莎翁戲劇在我國演出者最多，早期則以社會問題劇被演出者最多，晚近時期被演出的西洋戲劇通常側重於藝術性的探討以及人性的剖析者爲最多，因爲在這方面比較具有共同性與永恒性。劇本一經演出，其感染力遠比沒有被演出的作品要來得強烈，很自然的會被這一代的作家們所模倣，影響了他們創作的形式。

二、我國話劇的發展

我國話劇係在西洋戲劇被介紹以後出現的，這是不爭之史實，無論其編劇方法，演出形式，以及舞臺的景觀，均如西洋戲劇一樣，或因社會的需要，或因表達作者思想情感，積極地蓬勃展開。爲說明方便起見，茲分三個階段來說明之。第一階段由民國初年至抗戰以前，約二十餘年時間。第二階段由抗戰前夕至大陸變色時止，約十餘年時間。第三階段，由政府遷臺至目前

爲止，約卅年。

(一)民國以來的話劇發展

民國初年以來，話劇的發展可分爲兩個形態，一是正統話劇的提倡，二是文明戲的盛衰。

話劇的介紹，剛剛在我國開始的時候，由於創作的劇本不多，一時未能普及，反之文明戲因演出極爲容易，固定被演出的大綱本有七十多個，這些戲劇對當時我國社會也有很多貢獻，他們所標榜的宗旨，包括改良政治，評擊社會不良制度，風俗、鼓吹民主及民族精神等，頗能啓發民智。但是文明戲終於在十三、四年間消聲匿跡，其原因不外缺乏意味雋永的戲本，而劇情內容不能隨時代進步，轉而傾向於低級趣味及黃色趣味，以及從業人員不知求改進等。

在文明戲走不通的時候，由胡適、傅斯年等人推動的新興劇運因而展開，他們的主張大致有：1.重視話劇的娛樂及教育效果。2.重視舞臺上的演出效果。3.主張改譯西洋劇本從事創作。4.主張話劇從業人員演出進步的戲劇，以提高戲劇在社會中之地位。5.主張以業餘的演出，改革商業性戲劇的弊病。由於學術界的鼓吹，於焉新的劇本不斷產生，如胡適的「終身大事」、熊佛西的「青春悲哀」、葉紹鈞的「展覽會」、田漢的「獲虎之夜」等，都是一時之選，這些劇本，其內容側重於社會問題之探討，非難舊婚姻制度、破除迷信以及提倡民主思想等爲主要內涵。

在這個時期中，我國處於一個特殊的時代，內有軍閥割據，外有列强環視，爲了團結國人、爲了抵禦外侮，提出了「國防戲劇」的主張，意在鼓吹對抗日本入侵，振奮民族戰鬥意志，所以大多數劇本均表達了以上的主旨，這些劇本如馬彥祥的「生路」、樓適夷的「活動」等。

統觀這個時期，話劇的活動遵循了「社會功用劇場」(Theatre of social utility)的方針，進行了如蕭伯納(B. Shaw)所說的「劇場是宣傳主義的地方」主張，以戲劇作爲傳播時代的呼聲，宣揚革命的主張，這方面在中國尤比西方劇場所擔負的功能爲强烈，這樣也確立了話劇在中國劇壇上應有的地位，但眞正發揮戲劇的效用者，尤見於第二階段。

(二)戰時的蓬勃話劇運動

這個時期話劇之所以蓬勃發展，是由於中國人的民族意識的覺醒，「人不分男女」「地不分南北」，大家一致對日抗戰，戲劇的工作者愛國更不後人，紛紛在前線，在後方，從事各種演出活動。當時戲劇的演出方式，大致有以下數種：

1. 正規話劇的演出——根據完整的多幕或獨幕劇在舞臺上演出之。
2. 啞劇的演出——沒有語言而純以動作表演的一種劇型。
3. 街頭劇的演出——在街頭的空地演員扮演各種人物，使觀衆感覺爲眞人眞事，不知不覺捲入戲劇之中，參與實際行動。
4. 活報劇——通常在茶館、酒肆，演員以演說、時評等方式演出之。
5. 遊行劇——每逢紀念日或慶祝國慶等，在大街小巷以鑼鼓開導，演員扮演抗戰英勇事蹟，配以歌唱、漫畫等演出之。
6. 儀式劇——在某一特定的紀念儀式後，演員表演該紀念日的意義，以喚起民族意識情感。

以上二至六項的演出方式，在西洋戲劇發展過程中亦累見不鮮，但這些並不一定全受西洋戲劇的影響，由於特定的時代所衍生的一種形態，目的在有效的傳佈民族信念，以戲劇的力量達到喚起民衆的目的，在愛爾蘭有一位作家，葛雷高里夫人（Lady Gregory）亦同樣以戲劇的力量來倡導民族運動，蔚爲風氣。

該時期的劇本以及各種演出所宣洩的主題，大致有下列幾種：

1. 描寫抗戰中軍民奮鬥事蹟，標示出劇中英雄人物的英勇與人格的完整。如「自衛隊」、「鳳凰城」等劇。
2. 描寫敵後鬥爭及刻劃敵僞醜惡面貌，劇中的人物是智多謀，諜海風雲中出生入死。劇中通常醜化敵僞人員好財好色、虛僞、無能、狡詐等性格，如「夜上海」等劇。
3. 描寫敵後及後方某些社會上不合理的現象，劇中人物通常被刻劃成自私、享受、不識大體等性格，如「霧重慶」、「愁城記」等劇。

4.描寫抗戰中之社會變化，悲觀離合的故事中，顯示出時代的進步變遷，如「蛻變」、「大地春回」等劇本。

5.描寫中國歷史故事，以古人的英勇事蹟，以激勵抗戰之情緒，如「秦良玉」、「文天祥」等劇。

6.描寫一般生活情形，趣味性的故事，雋永的人情味，甚至濃厚的鄉土氣息，劇中人物有聰明的也有憨厚的，有正直的也有僞善的，如「邊城故事」等劇。

這些劇本，隨着時代的演進，愈來愈多，據概略的估計，後方及上海等地的創作劇本約在二百八十餘部，這些劇本一再的被演出，演出的場次則不知凡幾了。當時的蓬勃戲劇運動，不僅歸功於許多劇藝團體以及許多無名戲劇工作者，也歸功於一些倡導的人物，如張道藩、熊式一、余上沅、李健吾、王平陵、熊佛西等，他們的創作同樣的具有相當的影響力。

(三)現階段我國話劇狀況

這個時期大致從一九四八年起，一直到現在。在這個時期中，時代的特性，是自由對奴役、三民主義對共產暴政的尖銳鬥爭。因此，戲劇的活動，也就不離開這個主題，揭穿共匪的本質，激發愛國的情操，堅定反共意志，精神動員與心理建設，幾乎是這個時期戲劇所渲染的旨趣。而强調民族文化精神與人性之探討的劇本，亦齊頭併進，構成我國話劇發展以來最蓬勃的景象。但最近一段時間，由於電視的影響，舞臺劇的演出，出現了低潮，不過這是世界所共有的現象，使得戲劇藝術更朝向精緻方面發展，現在政府正大力協助，將在各縣市建立「文化中心」，提供一個有利話劇演出的場地，話劇必可再度活躍起來。

爲便於說明本時期話劇發展情形，茲分劇本創作、戲劇演出與戲劇教育扼要介紹於後：

1.本時期的劇本創作

本時期的劇本創作最爲豐富，保守的估計，也在千部以上，這些劇本所表達的主題大致可分爲下列數種：

(1)表達反共愛國思想者：這一類的劇本產量最多，充份說明了劇作家的時代感與責任感，劇中多表達戮穿共產主義的邪說而晃然憬悟、人性的尊嚴受到辱蔑而後逃亡投奔自由、或受到匪徒的迫害而後羣起反抗等故事，更有許多以感傷劇的方

法來描寫悲歡離合的不幸故事，均頗能引起觀衆共鳴。這一類比較著名的作品有：「皇天后土」、「維新橋」（李曼瑰著）。「人獸之間」、「旗正飄飄」、「天長地久」（吳若著）。「疾風勁草」、「紅衛兵」（鄧綏寧著）。「尾巴的悲哀」、「柳暗花明」、「風聲鶴唳」（鍾雷著）。「音容宛」（陳文泉著）。「文姬圖」、「壩」（趙琦彬著）。「長白英雄傳」、「悲歡歲月」（張永祥著）。「血影疑雲」（徐天榮著）。「天倫淚」（何顏著）。「青年進行曲」（雷亭利著）。

(2)表達社會問題、道德問題者：這類劇本在本時期數量也不少，大多寫青少年問題，以及社會應遵守之理性規範，對僞善之人予以諷刺、揶揄。這一類比較著名之劇本有：「淡水河畔」（李曼瑰著）。「黃金時代」（鄧綏寧著）。「長虹」（鍾雷著）。「一口箱子」（姚一葦著）。「點鐵成金」「金錢與愛情」（吳若著）。「鼎食之家」（何顏著）。「正人君子」、「天外恩仇」（趙琦彬著）。「歸去來兮」（趙之誠著）。「夢與希望」（劉碩夫著）。「春風路柳」（彭行才著）。「家有喜事」（顧乃春著）。

(3)表達家庭倫理及文化精神者：這一類劇本以描寫家庭倫常之關係，親情之喜悅，而符合中國文化道統之精神，這一類比較著名的劇本有：「書香門第」（鄧綏寧著）。「寸草春暉」（陳文泉著）。「母親」、「春雷」（趙之誠著）。「螢」（劉碩夫著）。「春暉普照」（王生善著）。「源遠流長」（王慰誠著）。「親情深似海」、「父母心」（丁衣著）。「傳統」（高前著）。「棠棣情深」（顧乃春著）。

(4)以歷史爲題材，表達現代精神者：這一類劇本以歷史上所發生的故事以及歷史人物爲經緯，從而傳達出符合時代精神意識題旨。這類劇本比較著名者有：「漢宮春秋」「大漢復興曲」（李曼瑰著）。「亂世忠貞」（鄧綏寧著）。「雙城復國記」（鍾雷著）。「勾踐復國」（譚峙軍著）。「國父傳」（李曼瑰等聯合編劇）。

(5)表達某些理念，或探討人生及人性者：這類劇本大都追求某一些崇高的理想爲目的，並對人生加以分析，包括哲學、宗教、生死等問題，而對人性之探討不僅是外在的行爲，也重視內在的分析。這類劇本著比較名者有：「瑤池仙夢」（李

曼瑰著）。「紅鼻子」、「碾玉觀音」（姚一葦著）。「第五牆」、「武陵人」（張曉風著）。

以上所提到的劇本，祇是所有劇本中的一部分而已，其題旨描述的範圍，有的是特定時代下所產生的，有的是從社會面以及人生面中所透視出來的，但不管怎樣，大抵是切合了我國文化精神以及歷史淵源，不過創作的方法與舞臺表現之形式，則多與西洋戲劇相類似，大多數戲劇在動作上承襲了亞里斯多德的理論，而結構上常採用「佳構劇」的技巧，以衝突、危機、懸疑等方法來經營戲劇張力。而現代表現派常使用的內在意識狀態的流露技巧，象徵派以符號語言傳達言外之意的技巧，均常被中國劇作家所使用，「敍事詩戲劇」創作技巧，「荒謬戲劇」創作技巧，近年來被我們戲劇家試探使用，這些我們不難在西洋戲劇史中找到吻合之處，這與西洋戲劇的被譯介、演出均不無關聯。

2. 本時期的戲劇演出

劇本的創作如果沒有適當機會演出，則乃停面在文學階段，但如予以上演，則整齣戲劇藝術才算完成。本時期我國話劇的演出，以前半段最爲活躍，後半段則因電視的影響而呈現低潮。

話劇之演出，需要有一些劇藝團體執行，在這方面，有些團體是由政府機關所支持的，有些團體則由民間所支持。前者有軍中劇藝團隊，（包括「藝工總隊話劇隊」、「陸光話劇隊」、「海光話劇隊」、「藍天話劇隊」、「駱駝話劇隊」等）中華實驗劇團（屬教育部社會教育推行委員會）、中央青年劇社、中國國民黨各文化工作隊、幼獅劇社等。後者有「自由中國青年劇團」、「四十年代劇社」、「七十年代劇社」、「自由萬歲劇團」、「自由中國劇團」、「業餘實驗劇團」、「中國青年劇團」、「萬歲劇團」、以及「藝術團契」、「耕莘劇團」（由教會支持）等。

在這個時期中，最值得一提的是李曼瑰教授所倡導的「小劇場運動」，帶動了話劇全面的展開，並提高了演出水準。該運動係從四十九年開始，吸收了歐洲小劇場運動的經驗（歐洲小劇場運動起於一八八七年，由法國業餘戲劇家安東尼（Andne Antoine）所倡導，影響所及，促使現代戲劇的蓬勃發展。），其特色大致爲：(1)採會員制，凡參加者均享有觀賞話劇演出的權利。(2)成立三一劇藝社經常演出話劇，並約同其他劇藝團體，公佈年內演出之劇目，以便觀賞者選擇。(3)演出不以營利爲目

的，參加演出者均沒有薪給。(4)嘗試在舞臺上以各種方式演出，提高了藝術水準。(5)鼓勵劇作者、導演、表演、舞臺設計等人員，特設各種獎勵辦法。

嗣後爲擴大小劇場運動成果，於五十一年成立「話劇欣賞演出委員會」，一方面取爭演出經費，一方面擴大戲劇運動活動面，一時劇藝團體，學校劇社紛紛參加演出，蔚爲風氣。

從小劇場運動到話劇欣賞演出委員會以迄至今，話劇的演出從未間斷，每年定期的演出有「兒童劇展」、「青年劇展」、「世界劇展」，分別均有特定的對象。

「兒童劇展」由國民小學的學生演出，觀賞之對象亦爲小朋友們，迄今已辦理四屆，每屆演出約有二十餘戲。

「青年劇展」由各大專院校話劇社參加演出，觀賞的對象大都是青年學生，迄今已辦理十三屆，每屆演出約十餘個戲。

「世界劇展」由各大專院校外語系同學參加演出，觀賞對象大多數均爲外語系所學生及知識份子等。

目前我國話劇的演出，大抵以這三個劇展爲支柱，但從六十八年起，省、市的文藝季中業在大力推動話劇的演出，高雄師範學院話劇社在南部十縣市演出「中國人」，國立藝專影劇科在北部十縣市演出了「皆大歡喜」，提高了一般觀衆對話劇欣賞的興趣。

3.本時期的戲劇教育

我國專以培植話劇人才之戲劇教育，最早應追溯到民國十一年，當時在北平由溥伯英創辦了一所「人藝戲劇專門學校」，以及十二年由徐悲鴻創辦的「南國藝術學院」內設有戲劇系，該二校均因經費之不足，而宣告停辦。民國十四年「北平美專」內設立戲劇科，這是我國教育體制下正式有了培養戲劇人才的開端，但也因世局動亂不安，兩年後即告結束。直至民國廿四年，政府有鑑於話劇的教育功能，乃在南京劇辦「國立戲劇學校」，專門培植話劇人才，嗣後這所學校的學生，紛紛參加戰時的話劇演出工作，貢獻良多。

目前在我國設有戲劇科系的學校有：

(1)國立臺灣藝術專科學校設有「影劇科」，訓練編劇、導演、表演、舞臺及電影技術各種專門人才，於四十四年設科，現已有十五年之歷史。

(2)政戰學校也設有「影劇系」，同樣是以訓練編、導、演，技術等專門人才，於四十年創辦，迄今已有廿九年歷史。

(3)中國文化學院也設有戲劇系，內分國劇及影劇兩組，訓練目標與上述兩校大致相同，於五十一年設立，迄今已有十八年之歷史。

上述三所學校，就其所開之課程來看，幾乎有一半以上與西洋戲劇有關連。如「西洋戲劇史」、「現代戲劇」、「戲劇原理」、「英文劇本選讀」、「名劇研究」以及「編劇方法」、「戲劇導演」、「表演方法」、「舞臺設計」等，其原理原則幾乎全以西洋理論方法爲課程依據，可見西洋戲劇與中國現代戲劇具有不可分割的關係。

結　論

戲劇，應該是一種世界性的藝術，雖因各國及各地域文化背景之不同，而產生了若干異性，但當戲劇表現了人類共同情感時，則此種藝術又是彼此息息相通，因此，當我們就譯介與演出的西洋戲劇來看，凡表達人類基本情感，思想其共通性就愈爲明顯。而具有時代性的作品，依照各國的社會背景，形成了該一國文化特質之一，西洋戲劇與中國現代戲劇所宣洩的題旨，也就有了很大的差異。

不過在形式上，今天的中國戲劇與西洋戲劇已漸趨於一致了，凡西洋戲劇中的形式原理，均可在我國話劇中找到。在風格上亦有趨向一致的可能。不過目前在我國話劇的發展有了一個新趨向，那就是如何揉合我國古典戲劇的表現與演出方法，最近藝專同學曾演出「因緣」一劇，即曾做過這樣的嘗試，隨後中國文化學院戲劇系亦演出王小棣的「大禹治秦」一劇，亦同樣採用了以上的方式。這一代中國戲劇家們在尋求新的方向，也許更可以表達戲劇藝術表演的抽象性，是否能成爲一種趨向，尚不得而知，不過我們不可否認，戲劇藝術形式是在隨時代演進的。

附錄Ⅰ：我國翻譯西洋劇作家劇本劇目

Ⅰ、屬於古典戲劇者有：

◀艾斯奇勒斯 (Aeschylus) 的「阿加曼農」(Agamamnon)、「波斯人」(The Persians)。

◀索福克勒斯 (Sophscles) 的「亂的相斯王」(Oedipus the King)。

◀優力巴帝斯 (Euripides) 的「密地亞」(medea)、「依菲珍尼亞」(Iphigenia in Tauris)。

Ⅱ、屬於文藝復興時期者有：

◀莎士比亞 (william shukespeare) 的全集 (Shakespeare complete works)。

Ⅲ、屬於法國古典派戲劇者有：

◀科奈爾 (picrre corneille) 的「席德」(Le Cid)。

◀拉辛 (Jean Racine) 的「費德耶」(phedre)。

◀莫里哀 (Moliere) 的「妻子學校」(The school for wives)「慳吝人」(The miser)、「偽君子」(Tartuffe)、「厭世者」(Les Misanthrope)、「裝腔作勢」(Les preciouses Ridicules)。

Ⅳ、屬於浪漫派戲劇者有：

◀歌德 (J. W. Goethe) 的「浮士德」(Faust)、「克拉維歌」(Clavigo)。

◀腓德烈希伯爾 (Friedrich Hebbel) 的「悔罪女」(Maria Magdalena)。

◀席勒 (Schiller) 的「瓦倫斯坦」(Wallenstein)、「威廉退爾」(William Tell)、「奧爾良少女」(The Maid of Orlcans)。

◀克利斯特 (H. Kleist) 的「漢堡王子」(The prince of Homburg)。

◀羅曼羅蘭 (R. Rolland) 的「丹東」(Danton)、「愛爾」(Aért)。

◀雨果 (Victor Hugo) 的「歐那尼」(Hernani)。

◀維涅 (Alfred de Vigny) 的「查太頓」(Chatterton)。

◀羅斯坦 (Edmonde Rostand) 的「西哈諾」(Cyranode)、「遠方公主」(La princesse Lointaine)。

五、屬於寫實社會劇與自然派劇者有：

◀易卜生 (H. Ibsen) 的「傀儡家庭」(A Doll's house)、「鬼」(Ghosts)、「國民公敵」(An Ememy of the people)、「少年黨」(The League of youth)、「野鴨」(The wild duck)、卜克曼 (Borkman)、「巨匠」(The Master Builder)、「海上夫人」(The lady from the sea)、「海達、蓋伯樂」(Hedda Gabler)、「比爾、根特」(Peer Gynt)。

◀畢昂生 (B. Bjornson) 的「破產者」(The Bankrupt)。

◀蕭伯納 (Bernard Shaw) 的「鰥夫之家」(Widower's House)、「好淫者」(The philanderer)、「華倫夫人的職業」(Mrs. Warren's profession)、「坎地達」(Candida)、「武器與人」(Arms and the man)、「人與超人」(Man and Superman)、「賣花女」(Pygmation)、「聖女貞德」(Saint Joun)、「鄉村求愛」(Village wooing)、「安卓克利斯與獅子」(Androctos and the Lion)、「魔鬼的門徒」(The Devil's Disciple)。

◀高爾斯華綏 (John Gulsworthy) 的「正義」(Justice)。

◀王爾德 (O. Wilde) 的「少奶奶的扇子」(Lady Windermere's Fan)、「理想夫人」(The ideal husband)、「莎樂美」(Saloma)。

◀巴蕾 (Sir James Matthew Barrie) 的「可敬的克萊敦」(The Admirable Crichtos)。

◀葛雷格萊夫人 (Lady Gregory) 的「月亮上升」(The Rising of the noom)。

◀辛洽 (John M. Synge) 的「騎士到海上」(Riders to the sea)、「峒谷陰影」(In the shadow of the Glen)、「西方頑童」(The Playbay of the Western world)、「憂鬱的伯德」(Deirdre of the Sorrows)。

◀高果里 (N. Gogol) 的「欽差大臣」(The Inspector)。

◀契可夫 (Anton P. Chekhov) 的「海鷗」(The Sea Gull)、「櫻桃園」(The cherry of orchard)、「伊凡諾夫」(Ivanov)。

◀莫爾納 (Ferenc Molnar) 的「李曼」(Lilion)。

◀布里安 (Eugene Brieux) 的「紅袍」(the Red Robe)。

◀小仲馬 (Alexandre Dumas) 的「茶花女」(The Lady of the Gamellias)。

◀柏科 (Henri Becque) 的「禿鴨」(The Vultures)。

◀巴莫爾 (Marcel Pagnol) 的「小學教員」(Topaze)。

◀史特林堡 (August Strindberg) 的「父親」(The Father)。

◀歐尼爾 (Eugene O'neill) 的「早餐之前」(Before Breakfast)、「荒野」(Ah wilderness)、「奇異的插曲」(Strange Interlude)、「悲悼三部曲」(Mourning Becomes Electria)、「長夜漫漫路迢迢」(Long day's Journey into night)、「松樹下的慾望」(Desire under the Elms)。

◀奧奇茲 (Clifford Odets) 的「金童」(Golden Boy)。

◀霍瓦德 (Sidney Howard) 的「銀弦」(The Silver Cord)、「黃熱病」(Yellow Jack)。

◀謝活德 (Robert E. Sherwood) 的「林肯在伊利諾州」(Abe Linicoln in Illinois)。

◀金斯萊 (Sidney Kingslay) 的「愛國者」(The palriots)。

◀海爾曼 (Lillian Hellman) 的「守望萊茵河」(Watch on the Rhine)。

◀田納西・威廉姆斯 (Tennessee Williams) 的「玻璃動物園」(The Glass Menagerie)、「慾望街車」(A Streetcar Named Desire)、「熱鐵皮屋頂的貓」(Cat on a Hot Tin Roof)、「玫瑰紋身」(The Rose Tattoo)、「奧裘阿斯下凡」

(Orpheus Descend)。

◀詹姆斯・何思 (James A. Herne) 的「瑪格麗特・弗萊明」 (Margaret Fleming)。

◀安德森 (Maxwell Anderson) 的「托斯城之夜」(Nightover Taos)、「冬至」(Winterset)。

◀林瑞茲 (Lynn Riggs) 的「花落華猶青」(Green Grow the Lilacs) (屬音樂喜劇類型)。

◀珀西・麥凱 (Percy Muckuye) 的「稻草人」(The Scarecrow)。

◀亞瑟米勒 (Arthur Miller) 的「售貨員之死」(The Death of a Salesman)、「熔爐」(The Crucible)。

六、屬於表現主義派者有：

◀魏德金 (Franz Wedekind) 的「蘇醒之春」(Spring's Awakening)。

◀凱塞 (Georg Kaiser) 的「從早晨到夜半」(From Morn to Midnight)。

◀歐尼爾 (Eugene Oneill) 的「鐘斯皇帝」(Emponer Jones)、「大神布朗」(The Great God Brown)。

◀歐凱西 (Sean O'casey) 的「紫色的塵土」(Purple Dust)、「安諾和孔雀」(June and the Paycock)。

七、屬於象徵派者有：

◀霍甫特曼 (Gerhart Hauptmann) 的「沉鐘」(The Sunken Bell)。

◀梅特靈 (Maurice Maeterlinck) 的「彼麗亞斯與梅里桑德」(Pelleas and Melisande)、「聲盲」(The Blinds)、「闖入者」(The intruder)、「青鳥」(The Blue Bird)。

◀葉芝 (Williarn Butler Yeats) 的「凱瑟琳女伯爵」(The Counless Cathleen)、「凱瑟琳郝立漢之女」(Cathleen Ni Houlihan)、「那一鍋湯」(The Pot of Broth)、「黛珠麗」(Deivdre)、「演員女皇」(The player queen)、「貓與月亮」(The Cat and the moon)、「煉獄」(Purgatory)。

◀羅卡 (Federico Lorca) 的「血婚」(Blood Wedding)、「白納德之屋」(The House of Bernarda Alba)。

八、屬於怪誕劇者有：

◀彼蘭德婁 (Luigi Pirandello) 的「六個人物尋找劇作家」(Six Characters in Search of an Author)、「亨利四世」(Henry IV)。

九、屬於超現實派者有：

◀考克圖 (Jean Cocteau) 的奧菲 (Orphee) 雙頭鷹 (The Eagl with Two Heads)。

十、屬於存在主義派者有：

◀沙特 (Jean-parel Sartre) 的「沒有出口」(No Exit)。

◀卡繆 (Albert Camus) 的「加里古拉」(Caligula)、「正義之士」(The Just Assassins)。

十一、屬於荒謬劇場者有：

◀貝克特 (Samuel Beckett) 的「等待果陀」(Waiting for Godot)、「啞劇」(Act Without Words)、「克拉普最後的錄音帶」(Krapp's Last Tape)、「終局」(Endgame)。

◀阿爾比 (Edward Albee) 的「美國之夢」(The American Dream)、「誰怕吳爾芙」(Who's Afrrid of Virginia Woolf)。

◀伊歐納新科 (Eugene Ioness) 的「禿頭女高音」、(The Bald Soprano)、「犀牛」(Rhinoceros)。

十二、屬於敘事詩劇場者有：

◀布萊希特 (Bertolt Brecht) 的「四川賢婦」(The Good woman of Setzuan)、「高加索灰欄記」(The Caucasian Chalk Circle)。

◀懷爾德 (Thornton Wilder) 的「小城風光」(Our Town)。

十三、其他譯本有：

◀懷爾德的「婚姻配」(The Matchmaker)、「九死一生」(The skin of our Teeth)。

◀奧斯本 (John Osborne) 的「怒目回顧」 (Look Back in Anger)，「不能承認的證據」 (Inadmissible Evidence)。漢司白瑞(Lorraine Hansberry) 的「陽光下的酸葡萄」 (A Raisin in the Sun)，「希德尼窗上的標幟」 (The sign in sidney Brustein's window)。

◀白格門 (Ingmar Bergman) 的「夏夜的微笑」(Smiles of a summer night)。

◀品特 (Harold Pinter) 的「看房子的人」(The Caretaker)，「重回故里」(The Homecoming)。

◀歐立德 (T. S. Eliot) 的「大教堂內的謀殺」 (Murder in the Cathedral)，「雞尾酒會」(The Cocktail party)。

◀阿努義 (Jean Anouieh) 的「月亭」(The Lark)，「鐲繞」(Ring Ronnd the moon)。

附錄II：

I、我國以原文演出西洋戲劇劇目：

1 御用戀曲 (H. M. S Pinafore by W. Gilbert and Arthur Sullivan)。

2 蜜莎 (Missa by Jenifer Barrows)。

3 秋月茶室 (The Teahouse of the August moon by John patrick)。

4 銀線 (The Silver Cord by Siolney Howard)。

5 名正言順 (The importance of Being Earnest by Oscar Wilde)。

6 樓梯怨 (The Dark at Top of the stairs by william Inge)。

7 假日風波 (Holiday by Philip Barry)。

8 海上騎士 (Riders to the Sea by Johu Millington Synge)。

9 小城風光 (Our Town by Thornton Wilder)。

10 捕鯨風雲 (Ile by Eugene O'neill)。

11 屈身求愛 (She Stoops to Couquer by Oliver Goldsmith)。

12 臆病者 (Le Malade Imaginaire by Moliére)。

13 理想丈夫 (An Ideal Husband by Oscar Wilde)。

14 費加洛的婚禮 (The Marriage of Figaro by Beaumarchais)。

15 薇娥蘭 (Violaine by Paul Claudel)。

16 眞假姨媽 (Charley's Aunt by Brandon Thomas)。

17 塞維業的理髮師 (The Barber of Seville by Beaumarchais)。

18 百合之戀 (Liliom by Ferenc Molnar)。

19 大莽漢 (The Boor by Anton Chekhov)。

20 求婚 (The Proposal by Anton Chekhov)。

21 無人船 (La Barca sin Pescador by Alejandro Casona)。

22 三姐妹 (The Three Sister by Anton Chekhov)。

23 王老五奇遇記 (The Bashful Bachelor by Ann Ferrcing Weatherly)。

24 蘭英 (Lan Ying by Rosalind R. Tan Anonymous)。

25 弦外之音 (Overtones by Anonymous)。

26 門當戶對 (La Paudre Aux Yeux by Eugene Labiche)。

27 鷹飄街的故事 (L'affaine De La Rue De Lourcine by E. Labiche)。

28 快樂天使 (El Genio Alegre by Serafiney Joaqu in Alvarez quintero)。

29 猴爪 (The Monkey's Paw by W. Jacobs)。

30 兩面人 (The Seave With Two by Mary Carolyn Dukes)。

31 鴛鴦配 (The Matchmaker by Thornton Wilder)。

32 有情人終成眷屬 (The Barretts of Winpole Street by Rudolf Besier)。

33 仙人掌花 (Fleur De Cactus by Barillet and Gredy)。

34 屋上的提琴手 (Fiddler on the Roof by Joseph Stein)。

35 斷腸緣 (Blood Wedding by Federico Lorca)。

36 荒墅驚夜 (Eslee Noche Es La Vispera by Kictor Ruis Iriarte)。

37 少奶奶的扇子 (Lady Windermere's Fan by Oscar Wilde) 。

38 周末趣事 (Hay Fever by Noel Coward)。

39 古怪的蠻維萊夫人 (The Curious Savage by John Patrick)。

40 愛的束縛 (Un FLA La patte by Georges Feydeau)。

41 偉大的薛巴斯坦 (The Great Sebastians by Howard Lindsay and Russel Crouse)。

42 妙名韻事 (The Inportance of Being Earnest by Oscar Wilde)。

43 疑難重重 (Niebla en el Bigote by Jerge Establier)。

44 真花女 (Pygmalion by Bernrd Shaw)。

45 死神的假期 (Death Takes A Holiday by Albento Casella)。

46 害羞的單身漢 (Bashful Bachelor by Ann Ferring Weatherly)。

47 懦夫 (Pata Te by Marcel Achard)。

48 浪漫知返 (Ah, Wilderness by Eugen O'neill)。

二、以中文譯本演出之西洋戲劇：

1 華倩記 (Candida by Bernard Shaw)。

2 痴情記 (Romeo and Juliet by Willian Shakespeare)。

3 王子復仇記 (Hamlet by William Shakespeare)。

4 奧賽羅 (Othello by William Shakespeare)。

5 小城風光 (Our Town by Thornton Wilder)。

6 媒婆記 (The Matchmaker by Thornton Wilder)。

7 仲夏夜之夢 (A Midsummer Night's Dream by William Shakespeare)。

8 馬克白 (Macbeth by William Shakespeare)。

9 西哈諾 (Cyranode by Edmonde Rostand)。

10 威尼斯商人 (The Merchant of Venice by William Shakespeare)。

11 女王痴情記 (Anthony and Cleopatra by William Shakespeare)。

12 李爾王 (King Lear by William Shakespeare)。

13 暴風雨 (The Tempest by William Shakespeare)。

14 凱撒大帝 (Julius Caesar by William Shakespeare)。

15 慾望街車 (A streetcar Named desire by Tennessee Wiliams)。

16 少奶奶扇子 (Lady Windermere's Fan by Oscar Wilde)

17 恨海痴情 (Anna Christie by Engen O'neill)。

18 玻璃世界 (The Glass Menagerie by Tennessee William)。

19 海鷗 (The Sea Gull by Anton Chekhov)。

20 六個人物找作家 (Six Character in Search of an Author by Luigi Piranello)。

21 林肯在伊利諾州 (Abe Lincoln in Illinois by Robert Sherwood)

22 偉大的華巴斯坦 (The Great Sebastians by Hownd Lindsay and Russel Crouse)。

III、根據西洋戲劇改編而演出者：

1 安魂曲 (Requiem by Bela Balage) 鄧綏寧改編。

2 人之物 (Topaze by Marcel Pagnol) 鐘震改編。

3 欽差大臣 (The Inspector by Nikolai Gogol) 鐘震改編。

4 一頂草帽 (An Ilalian Straw hat by Eugene Labiche) 夏衍輝改編。

5 鴛鴦配 (The Matehmaker by thornton wildes) 王慈誠改編。

6 天外 (Beyond The Horizon by Eugene O'neill) 顧乃春改編。

中華民國印刷工業的現況

林啓昌

一、中國古代的印刷

印刷的發展與文字、書寫材料、印書材料的發展相關，在下面概略介紹之。

(一)古代印刷術發展沿革

1.在中國的殷商時代（1782-1135 B. C.）將文字刻在甲骨之上，俗稱甲骨文字，如〔圖一〕所示。

2.在周代（1134-247 B. C.）刻文字於鐘、鼎、石鼓之上，俗稱爲鐘鼎文如〔圖二〕，後來演變爲六書及秦代的文字。〔圖三、圖四〕。

此與巴比倫時代的楔形文字〔圖五〕近似，它是形成在黏土板上。

3.漢代（206 B. C.-264 A. D.）時，印章由宮廷普及民間，如〔圖六〕，刋印佛像也是在這時候開始如〔圖七〕，由此也有了簡單的印刷。

4.漢朝的 175 A. D. 時，訂正五經，雕刻經文於石上如〔圖八〕，在 183 A. D. 完成，拓印之風由此開始。

5.隋朝時代雕初木版如〔圖七〕，用木版以刋印佛經，世存之雕刻木版印刷品以 868 A. D. 時王玠所雕刻的金剛經如〔圖九〕爲最古。

6.世界最早的印刷物爲「百萬塔陀羅尼經」，在 770 A. D. 完成於日本如〔圖十〕（經文捲收於小木塔之內）。

7.至唐代，木版印刷盛行，宰相馮道用木版印刷刋印「九經」，歷二十二年（932 A. D.-953 A. D.）完成。〔圖十一〕爲唐代刋印的木版印刷品。

8.至宋代時，在 972 A. D.-982 A. D. 間刊印大藏佛經五、〇四八卷，四八一函，印版多達一三〇、〇〇〇版。

9.在宋仁宗時（1041 A. D.）畢昇發明黏土文字的活版印刷法。

10.元朝時，縣尹王禎，設計了如〔十二圖〕的木活字及活動活字盤，應用本法完成了六萬多字的「農書」的印刷工作。

11.至元代時已使用銅版來印刷紙幣如〔圖十三〕。

12.至 1445 A. D. 時，德國人格登堡（J. Gutenberg），改良我國的木版印刷術，使用鉛合金的活字來作活版印刷，發明如〔十四圖〕的格登堡印刷機來印刷，自此以後的印刷即進入近代印刷（Modern printing）的範疇，此外，不另介紹。〔十五圖〕即爲十五世紀當時活版印刷的工作情況。

(二)有關被印材料發展的沿革

1.周朝末（255 B. C.）以前無紙，用竹簡爲書寫材料〔十六圖〕，後來用甲骨，再使用黏土，故有如〔圖二〕的鐘鼎文。

2.漢初多用布料爲書寫材料，至 105 A. D. 蔡倫如〔圖十七〕，發明造紙法，他是世界上最早發明造紙的人。

3.至於古埃及時代，使用 Papylus 草紙，在 670 B. C. Numa 在其著作中，即使用此種草紙，如今之紙（Paper）一詞即源於拉丁文 Papyrus 一詞。

4.至於中亞細亞的人主用羊皮紙，作爲書寫材料如〔圖十八〕所示。〔十九圖〕爲十五世紀時所印的羊皮紙聖經。

5.中國古代的造紙法在 300 A. D.，傳入高麗，610 A. D. 傳入日本，751 A. D. 傳入阿拉伯，十世紀傳入埃及，1150 A. D. 傳入西班牙，1276 A. D. 傳入意大利，1320 A. D. 傳入德國，1350 A. D. 傳入瑞士，1494 A. D. 傳入英國，1690 A. D. 傳入美國。

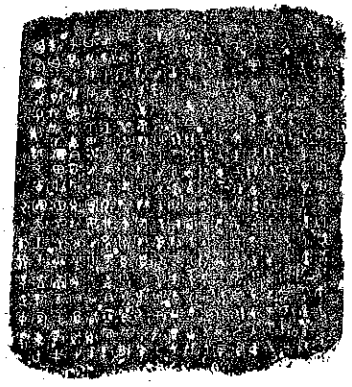
6.1798 A. D. 法國人 N. L. Robert 發明造紙，開始機械造紙，自此即進入近代造紙了，此處不另再述。

(三)製墨方法的發展

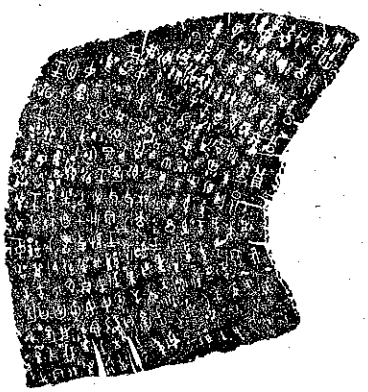
1. 由拓印到木版印刷所使用的印墨，係以松烟、油烟與水、動物膠等調配成，顯似書寫的藥水。
2. 朝鮮在 1403 A. D. 用銅活字印刷，我國在明朝 1430 A. D. 時也用銅活印書，印墨中已混入油質物。
3. 1445 A. D. 格登堡 D. J. Gutenburg 如〔十四圖〕，發明了活字合金，並使用油性印墨，用木質印刷機以行印刷，
4. 1447 A. D. 英國威廉・恰克斯頓自製油性印墨。
5. 1540 A. D. 油性印墨傳至墨西哥，1600 A. D. 傳入美國。
6. 1742 A. D. 美國開始自製油性印墨。

(四)印刷機械的發展

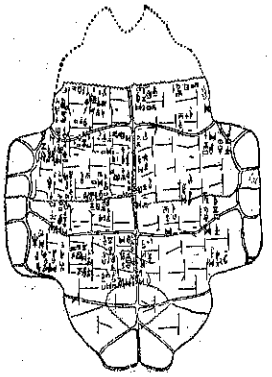
1. 格登堡在一四五〇年首先製如〔圖十四〕的木製印刷機，印速每小時四〇～五〇張，爲螺絲加壓式。
2. 一八一六年完成如〔圖二十一〕的哥倫比亞印刷機爲槓桿加壓式。
3. 一八二七年完成如〔圖二十二〕的華盛頓印刷機，爲使用肘狀關節加壓式。
4. 一八五一年完成如〔二十三圖〕的哥頓印刷機，此爲使用足踏式印刷機，印速爲六〇〇張／時。
5. 一八四六年 R. Hoe 公司發明組版輪轉機如〔圖二十四〕爲將多人同時給紙的印刷公式，如圖爲六倍機，每人每小時給一一、〇〇〇張，合計可印一二、〇〇〇張／時。
6. 一八六五年布洛克首創捲筒紙輪轉印刷機如〔圖二十五〕所示，後在一八六七年經 R. Hoe 公司改良成爲雙面輪轉印刷機。



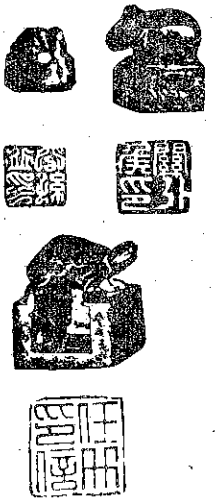
圖三 六　書



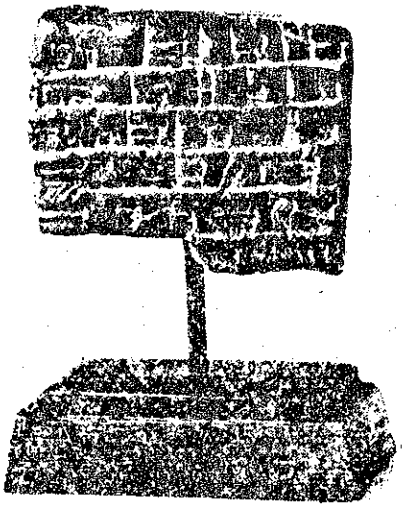
圖二 鐘鼎文字圖



圖一 甲骨文字圖



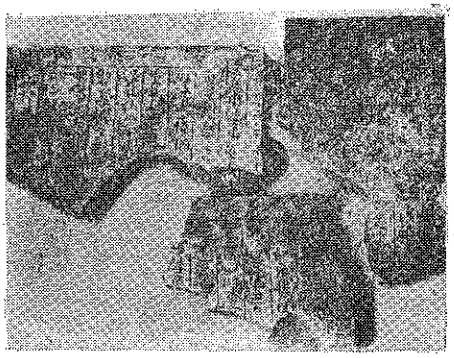
圖六 漢 印



圖五 巴比倫時代的楔形文字，形成於黏土



圖四 秦代的文字



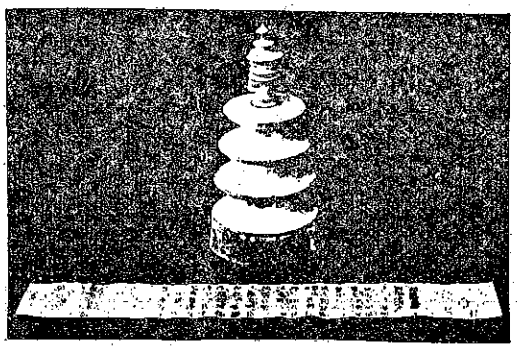
圖八之一 日本古代的瓦經



圖八 濮熹平石經



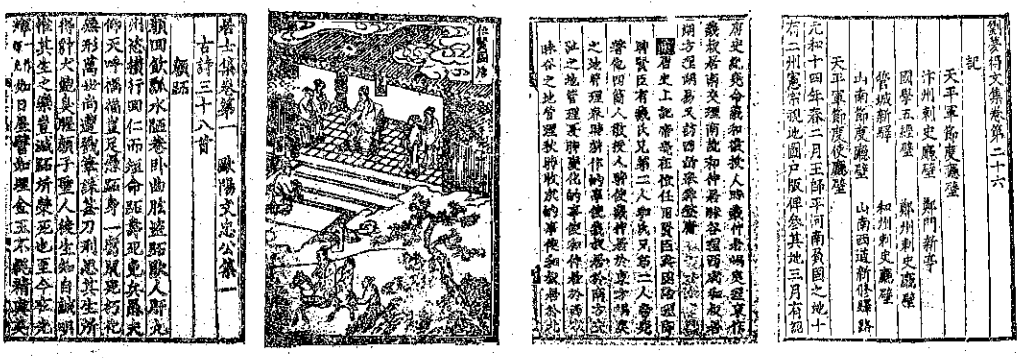
圖七 佛經印版



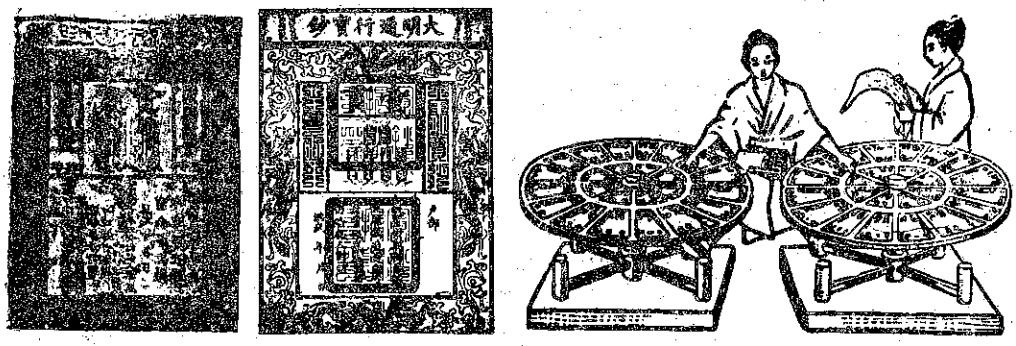
圖十　世界最古的印刷物完成



圖九　唐代王玠木刻金剛經首頁

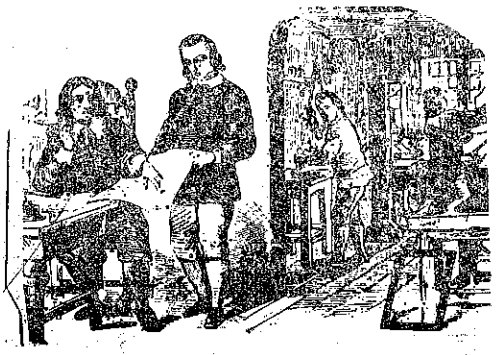


圖十一　唐代的木版印刷刊印的印刷物

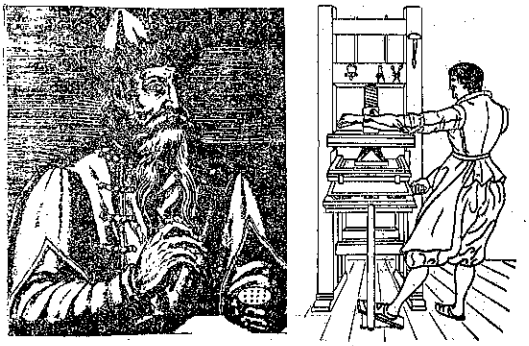


圖十三　元代與明代的紙幣
左：元代紙幣印版　右：明代紙幣

圖十二　元代王楨所發明的活動活字盤



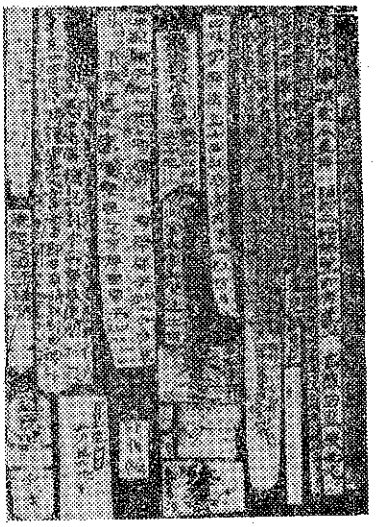
圖十五　十五世紀活版印刷的工作情況

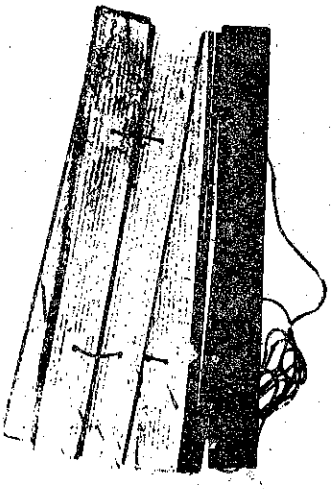


圖十四　發明活版印刷的格登堡及其印刷機

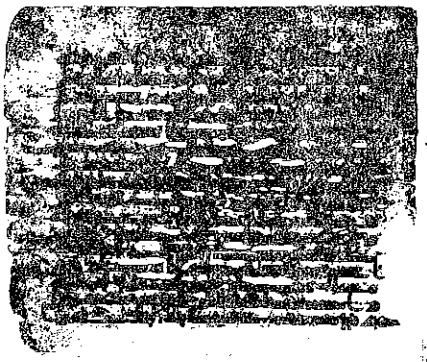


圖十七　發明造紙法的蔡倫





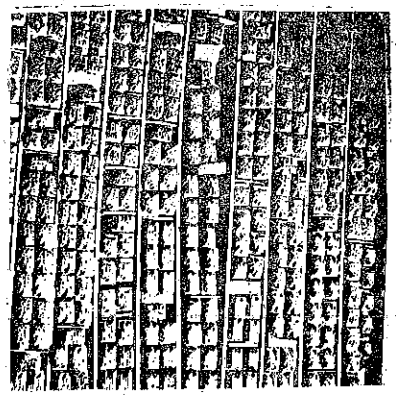
圖十六　書寫材料



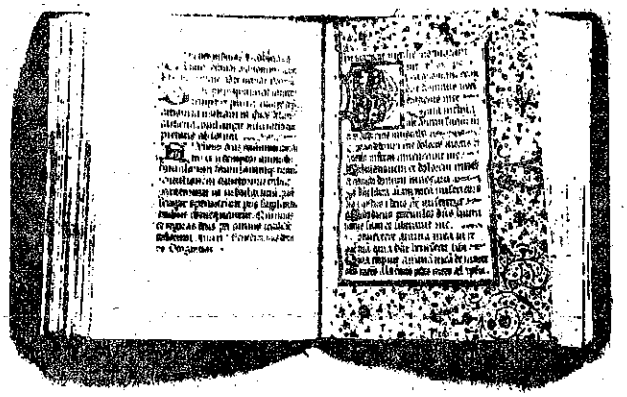
圖十八　羊皮文書之一例



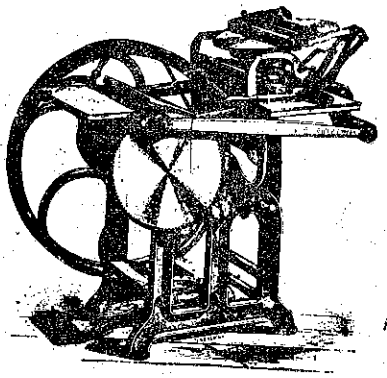
圖十七之一　古埃及時代的死者之書



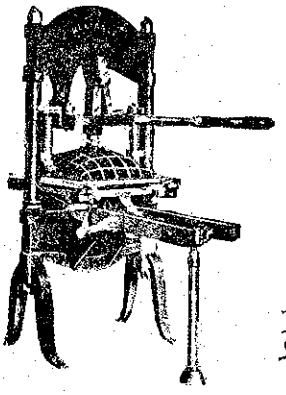
圖二十　韓國的銅活字



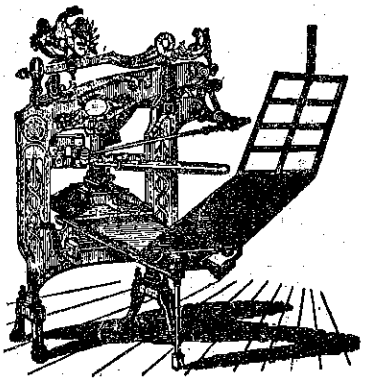
圖十九　十五世紀所印的羊皮紙膠經



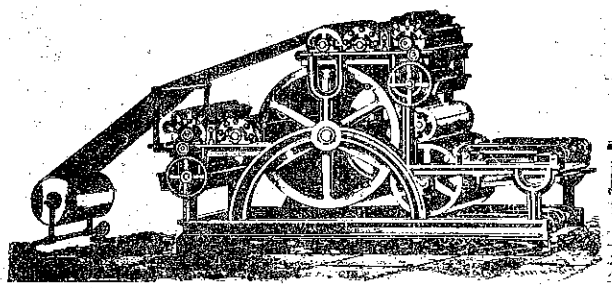
圖二十三　哥頓印刷機



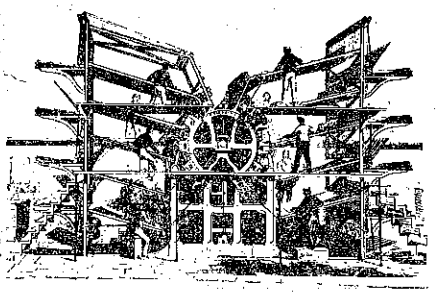
圖二十二　華盛頓印刷機



圖二十一　可倫比亞印刷機



圖二十五　布洛克的捲筒紙輪轉機



圖二十四　R. Hoe 公司的組版輪轉機

二、中國現代印刷工業概況

中華民國臺灣地區，在民國三十八年時僅有印刷工廠近百家，今已增至近千家，尚有部分軍公營印刷廠及私營而未登記者，不計其內。從業員已超過三萬人以上。

一般言之，不論在新式器材之採用、彩色之改進、印刷器材之製造、印刷教育的推廣方面，均有長足的進步茲略予分述：

㈠新式器材的採用方面

自中央政府於民國三十八年遷臺後，因工商文教方面的迫切需要，印刷業如雨後春筍，欣欣向榮。政府適時扶植，特在美援小型工貸項目中，列入印刷業，最高額者可申貸美金六萬元，以利息甚低，各印刷業申請普遍，故自民國四十三年後各廠設備日漸更新，刺激同業競相引進新式器材，生產力大為進步，生產技術也精進不少。此中以平版彩印工廠之進步為最大。美國的 Robertson、Consolidated，德國的 Klimsch，日本的 Screen 大日本等各式製版照相器材源源進口。Kodak、Agfa、Fuji 等製版感光材料及處理藥品均在臺灣有代理商購用方便。一九六〇年 Kodak 設遠東分公司於臺灣，後有3M公司，Du pont 公司，等也在臺灣設分公司器材之代理商也日多，多半均由國立藝專美印科的畢業生推廣業務，售後服務週到，定期有各種講習會，新產品發表會等，使印刷同業便利引進新式器材。

㈡製　版　方　面

各種新型的磨版機，高速無粉式腐蝕機的引進改善了平版的磨版及凸版的製版。

以PVA感光液普遍代替過去之動物膠感光液，國人自製新式腐版機、PVA 感光液、平凹感光液、Wipe on 感光液及PS版。

製版照相機也由大祥、振富等廠家紛紛自製，後及於塗佈機、烘版機。

照相排字機也由聯興公司華穗等自製成功，因價廉普及迅速。

書版方面則以日新打字機、華星打字機等公司自製打字排版機，以黑色的色帶打在白紙上，再以濕版複照，標題文字以照相排字配字，流行於各種圖書之出版，利用平印體系出版。

故專營製版之專業製版廠紛紛成立，或爲綜合印刷公司的衛星公司，密切團結以行各種製版工作。

又因製版技術的精進，中華彩色公司開始大量由國外引進製版業務，使我國的製版水準與國際水準拉平。

㈢印　刷　方　面

德國之海德堡凸印機羣、平印機羣陸續介紹至我國盛用於業界，次有羅蘭平印機、瑞典之 Solna 平印機、美國的 Harris 機、日本的濱田、秋山等各種平印機應用於各方面。

新進鐵工廠自製國產平印機，鴻華自製凸版、平版之輪轉機不久均爲印刷業者競相採用。除特殊高級者外，用國貨者居多。

中華、裕臺、紅藍等廠家均引進四色平印機，此外榮民與電信局合作印電話號碼簿，引進一貫作業之輪轉平印機。

海天印刷廠引進橡皮凸版輪轉印刷機，維新印刷廠引進尼龍凸版印刷機。

大全彩藝公司引進照相凹版輪轉印刷機。

餘如紙張、印墨在我國均已達相當水準，器材多半能自製，特殊高級者才購買外貨。

㈣報　業　方　面

臺北「中央日報」、「聯合報」於民國五十四年九月先後試用「中文全自動排鑄機」。

世界中文報業協會第三屆年會於民國五十九年十一月二～四日在香港舉行，由國語日報總編輯羊汝德提出「新聞常用字研究報告」用中文報協定三千常用字。

試用結果　最高只有一・四〇%
　　最低只有〇・四六%　之缺字，足證三千字可遍用於報紙，可供排鑄機字選之參考。

民國六十一年起中文電子計算機的研究日盛先後有劉達人、李紫虹、黃永文等發表專文。

民國六十四年工業展覽大同電腦公司引進 FACOM 中文處理系統可作：

1. 高速中文通信（中文電信）
2. 科學技術文獻速報
3. 自動定版
4. 自動排版
5. 中文印刷

所應用從掛號業務、金融證券、出版、商業管理、政府一般企業之資料管理、報紙、印刷、戶政業務等。

故未來的報紙也可考慮利用 FACOM 中文處理系統。

五十七年中國時報購入美國高斯分色輪轉印機，開啓彩印報紙的先河，民國六十年中央、聯合、民族、青年戰士報及中華日報也先後購進高速多色平版輪轉印刷機，使報紙印刷大致彩印化。對大衆傳播事業有很大的刺激作用。

六十四年時報出版社（中國時報分支機構）擴大編制及設備，除印報之外開始經營各種出版、印刷事業。

聯合、經濟日報爲同一經營單位，但爲人員互兼的經營體。

多角經營之風氣已漸漸在報業方向流行。報紙的內容形態也漸漸在改變。

㈤彩色印刷的改良方面

由於各印刷廠不斷更新設備，採用新器材，吸收新技術，近十年來臺灣地區的彩色印刷實有顯著的進步。此由坊間出版物如聖誕卡、雜誌封面、月曆、觀光刊物、工商廣告、鈔券、商標等可得明。彩色印刷爲科學與藝術之綜合應用，縱然器材新，作業環境標準，若無製作技術也不能有今日的成就，主因爲政府之倡導，大專畢業人才的加入生產行列。尤以中華彩印公司的創設及中國生產力及貿易中心之協助倡導居功最偉。

先是使用各種 Masking process，的間接製版法，至數年前即進入使用直接分色的照相製版法，及至一九六四年後即進入電子分色的時代，或三者並用的情況。

(六)裝訂加工方面

自動露光設備，自動現影機，各種彩色製印的品管體系及方法相繼爲各廠引進及採用。自從實行九年國民教育後，一年二期大宗的彩印教科書要在短時間內裝訂，故故首由榮裕裝訂公司，華興裝訂公司向國外引進一貫作業的裝訂系列機，行機械化裝訂以補手工裝訂速度之不足。

外加三家電視臺推出電視週刊也須快速裝訂，故一貫作業的騎馬裝訂機也在中華彩印、榮裕、等大廠相繼採用，以應此種裝訂需要，修切均用三邊修切機一次完成三邊的修切。捆包也用捆包機快速完成。

上光啓用上光機，燙金用高速燙金機，信封用信封機製造，製袋用製袋機製造。其他如玻璃印刷、孔版印刷、鐵皮印刷、事務表格印刷、印染等加工行爲也均有長足的進步。

三、印刷原稿處理的情況

原稿爲印刷五大要素之首，其處理的好壞關係製品的成敗。

十年前的印刷業有原稿即製版，不計其好壞，如今彩色印刷水準已高，原稿若不好，必經合宜的處理，才能作爲原稿付諸生產。依六十四年六月的調查：

客戶提供	四〇%
客戶及廠商共設計	二二・五%
其他	二七・五%

工廠設計　一〇%

近兩三年來，國立藝專及文化學院的畢業學生中即有三～四位自營廣告攝影公司以及彩色冲印公司，向各廠商及客戶提供，不良原稿的彩色複製（Color Dup.）及原稿拍攝服務的工作。

前者爲將不良原稿→彩色複製→良好原稿

後者爲將原稿依企劃目的攝爲→良好原稿

目前擁有攝影棚爲客戶服務的只有中華彩印公司，除自用之外尙可爲外界服務。最近許多家庭食譜均在該廠實地煮後，加以拍攝者。此外精美的月曆也是在此處拍攝者。私人廠有攝影棚者有臺南印的秋雨公司。

如此看來原稿之好壞勢在必爭，要製後修正，不若未製前修正之。故今後此種行業必將繼續成長。此外爲客戶服務的廣告公司也會繼續成長。

四、製版照相業的情況

準備好原稿的下一步驟爲製版照相，許多印刷廠未必設此部門，但有了此種事務，即外託在這些專業加工廠。如加工此分業專精，又可不必作過大的投資。其採用的器材以國貨爲主（依六十四年六月調查）

國產器材　四七%

西德器材　一八%

日本器材　一八%

英美器材　一七%

大多數均用乾法，濕法應用甚少。

印刷兼業西版者——使用乾濕片不比爲十比一

單營照相製版者使——乾濕片各居半

乾片——主用在彩色製版及高級黑白製版

濕片——主用在文字製版及低級黑白製版（以書版爲主）

乾片的材料，依廠牌使用的情況如下：

Kodak 材料　四〇%　　Fuji 材料　四五%

Agfa 材料　一三%　　其他材料　二%

良好的原稿——依直接分色處理

不良好或一般原稿——依直接或間接分色爲理

高級印件——用高級材料、優良技法、優良人手

一般印件——用一般材料、一般技法、一般人手

單營製版與兼營製版、印刷廠家之比爲一比五

目前仍以自營居多，外託加工少。但未來發展可能漸增加外託加工的比例。分業專精爲工業化的必經途徑。

五、製版與拼版業的情況

凸版的製版爲文字與圖片分開處現，文字的處理分爲：

自行鑄字→檢字→組版→校對→改版→活版

外託鑄字→檢字→組版→校對→改版→活版

全部外託製版，自行校對——→活版

圖片則經由照相製版爲銅版及鋅版

多數均外託在專業製版廠加工——→銅鋅版

少數爲自行製作——→銅鋅版

再經

拼入後預留之空白處→完成爲印版，是以凸版並無專門的拼版業。均用製版業兼任。

至於平版則拼版成爲製版照相與製版中間的一過程。均有自備專業人員成爲拼版部門以行拼版。分爲

手工繪臺紙→手工拼臺紙
機械繪臺紙→拼版機拼版
→結合 {文字 圖片} →曬版原稿

文字軟片的處理有：

活版打樣→清樣
打字排版→清樣 } 複照 {濕版陰片 / 乾片陰圖或陽圖}
照相打字→清樣 }

線書→複照 {濕版陰片 / 乾片陰圖或陽圖}

圖片 {單色→複照→乾片陰圖或陽圖
彩色→分色修色→過網→網目正負片}

濕版陰片 → 凹版平版
乾片陰圖或陽圖 → 凹版平版
乾片陰圖或陽圖 → 平面平版

製版的情況分爲鋅版與鋁版

一般黑白版多用鋅蛋白平面平版

彩色者多用鋁平凹版

快速平版印刷廠多用紙版（Paper master），PS版

一般者 {文字爲主——→直接打字的紙板
圖片文字混合者→用靜電照相製版機製版

高級印刷者——使用PS版或 Wipe on 版

使用鋅版的廠家——五〇%

兼用 {鋁 {Al 版 五～一〇%
鋅 版的廠家——四〇% {Zn 版 九〇～九五%

使用紙板，PS版的則家——一〇%

打樣的情況 {印刷機打樣——六〇%——多爲彩色的
不 打 樣——三〇%——多爲黑白的
其 他——一〇%——少數高級美術印刷

廠用 Pre-press profing 體系，尤以接外國的製版工作或製版照相工工有此必要。

打樣者有 {本 機 打 樣——以實際印刷機打樣
打樣機打樣——以打樣機機外打樣
單色打樣機——以不用之單色機機外打樣

打樣機打樣又分 {單色打樣機——彩色要分次打樣
多色打樣機——彩色可一次打樣

多色色打樣因設備貴，有此設備較少，不過未來漸用四色機多了，就有此種必要。

六、印刷廠的情況

凸版印刷工廠無大規模者，多爲小規模，中規模居少部份，九〇%均用國產機，已覺能應付所需之品質，因我國之活版印刷以黑色的單色印刷爲主，照相版的印刷不發達之故。

少數用海德堡的凸印機者若要印網版以及彩色凸版也可以，但一年之中，承印此種印件者十分稀少。若將來有此種要自有使用精密印機使用之必要。

凸印機
- 對開機　五一・七%
- 全開機　一〇・三%
- 四開機　二一・八%
- 圓盤機　一三・八%
- 其他　〇・四%

平印機
- 對開機　六一・四%
- 菊全機　一九・八%
- 全開機　一・〇%
- 菊全對開機　六・二%
- 其他　一一・六%

平版印刷工廠就與凸版廠有了很大的差別。印機使用的情況比較複雜了。

所用的平印機來源也不完全是國產了，因平印品質高多用外國機種，構成如下：

國產平印機　四一・六%

日製平印機　一五・七%

德製平印機　一七・八%

其他平印機　二四・九%

印墨的使用情況爲：

國產印墨　六二・五%

日製印墨　二五%

歐洲印墨　一二・五%

用紙的情況均爲用國產，只有少數特殊印件或指定印件用外紙。

永豐、永豐餘、永豐源的紙　三七・五%

大豐的紙　一二・五%

中興的紙　一二・五%

臺灣紙業的紙　一二・五%

士林紙廠的紙　一二・五%

其他的紙　一二・五%

下面舉例以說明典型情況

〔小型凸印廠例〕

對開機三部，圓盤機一部，一般凸版印刷，用紙不一定廠牌，印速二、四〇〇轉，工工八小時，用玉兔及中國油墨。

〔中型凸印廠例〕

對開機七部，圓盤機五部，紙板及一般印刷，用紙多爲永豐及大豐之紙，印速一、六〇〇轉，工作八小時，印墨用玉兔及中國油墨。

〔某一級兼營廠〕

圓盤機一臺，八開凸印機二臺，平版全開四色機一臺，雙色機一臺，單色機一臺，平版對開雙色機五臺，單色機六臺（四臺手工給紙），四開機五臺，印刷對象爲紙、紙板、箔、有中央系統調濕設備，主用永豐、大康、中興之紙，印速二、〇〇〇～八、〇〇〇不等。機器工作時間不定，印墨有中國及日本印墨，套印色序不定。

〔某二級平印廠〕

海德堡雙色二臺，單色機二臺，被印物爲紙，無紙張調濕設備，用永豐及臺紙之紙張，印速六、〇〇〇～七、五〇〇轉／時，機器工作十二小時，印墨用日製印墨，套色次序爲洋紅、靑、黑、黃。

〔某三級平印廠〕

羅蘭雙色機二臺，國產半自動機一臺，新進機二臺，被印物爲紙，有吊紙設備，採永豐源及永豐餘紙，印速七、〇〇〇轉／時，機器工作時間不等，印墨廠牌不定，色序不定。

〔某四級平印廠〕

意大利製對開機一部，新進對開機五部，被印物爲紙板，無調濕設備，印墨、紙張廠牌不定，印速二、四〇〇轉／時，機器工作八小時，套印色序不定。

〔某五級平印廠〕

有小森機對開二部，新進對開機三部，無調濕設備，被印物爲紙張，採永豐紙，速二、四〇〇～三、六〇〇轉／時，機器工作八小時，採用中國、東洋、玉兔印墨，套印色序爲靑、洋紅、黃、黑。

〔某六級平印廠〕

新進對開機三部，無調顯設備，被印物爲紙張，採永豐紙，印速二、四〇〇張／時，工作八小時，用中國油墨，套印色序不一。

七、裝訂業的情況

目前的印刷業多無裝訂設備，均送至裝訂專業廠外託加工。凸版廠多半無裝訂設備，平印廠比較多些。

兼營廠則因印件比較多，故裝訂設備比較齊全。

目前平裝與精裝之比爲五比一（最多四比一，最少時五〇比一）。

精裝目前主賴手工的裝訂加工廠，手裝及騎馬訂多依賴機械加工。機械加工分爲手工操作、半自動機械及採一貫作業系列機械。

民間的折摺多用人工折紙，但折紙機折紙的情況已日漸普及。

各廠的生意均十分鼎盛，在旺季均有做不完的生意，往往不能如期交貨，有一延再延之事。

八、印刷業的經營情況

我國的印刷業以中小企業爲主，餘爲公司形態。

	股份有限公司	有限公司	獨資
凸版廠	四七・八%	三四・八%	一七・四%
平版廠	五四・八%	二二・六%	二二・〇%
兼營廠	三三・三%	四四・四%	二二・三%
照相製版專業廠	*	四二・八%	*

* 合計爲五七・二%

每年營業情況

凸版	三〇〇～四〇〇萬元／年	一七・四%
	一〇〇～三〇〇萬元／年	三四・八%

一〇〇萬元／年		八・七%
平版	其他	三五・五%（家庭手工業式）
	一、〇〇〇萬元／年	一九・四%
	五〇〇～一、〇〇〇萬元／年	二二・六%
	三〇〇～五〇〇萬元／年	一二・九%
	三〇〇萬元以下	六・四%
	其他	三八・七%（家庭手工業式）
兼營廠	一〇〇萬元以上／年	二二・二%
	五〇〇～一、〇〇〇萬元以上／年	四四・四%
其他		三三・四%（家庭手工業式）
旺季		二、三、八、九、十、十一、十二月
淡季		一、四、五、六、七月

九、印刷業員工的情況

員工的來源情況：

介紹	四七・一%
登報、介紹	三一・四%
登報	四・三%

考試　五・七%

介紹、考試　四・二%

其他　七・三%

中國是重人情味的國家，故員工多爲介紹及私人關係加入者居多。這樣比較不易流動。但高級技術人員的挖角之風仍然復盛，基層工作人員比較安定，高級工作人員之流動性比較大。

員工資料統計

項目 / 分級 / 廠類	員工人數(%)			薪資(平均)(%)				員工年齡(%)			員工程度(%)				工作時間		
	十以下	十～二十三	二十～三十以上	六千以下	六～七千	七～八千	八～九千	九千以上	二十～三十三	三十～四十四	四十以上	國小	國中	高職高中	大專	六～八十七	八～十二	十二以上
凸版廠	五〇・〇	四〇・八	四・六	五・〇	三六・〇	五〇・〇	五・〇	五〇	六四・一	二六・九	七・〇	四四・五六				九・二		
平版、廠	二三・三	一六・七	二五・〇	六・一	二五・〇	三七・五	一二・五	一八・九	九四・〇	四・〇	二・〇	一七・五	四七・五	二五・〇	一〇・〇	一二・五	七五・〇	一二・五
照相製版廠	五〇・〇	三三・三	一六・七	二〇・〇	二〇・〇	二〇・〇	二〇・〇	二〇・〇	八五・七	一四・三		二八・六	二八・六	二一・四	二一・四	一四・三	七一・四	一四・三
兼營廠	員工人數(%)																	
	二十～四十六	四十～六十一〇〇	六十～一〇〇以上															
	三七・五	二五・〇	一二・五	二五・〇	一二・五	一三・五	五〇・〇	一二・五	二五・〇	七一・四	一四・八	一四・八	二五・〇	四一・八	一六・六	一六・六	一四・三	七一・四	一四・三

十、公營廠的情況

公營廠的設備多能自給自足，以內部印刷爲主，也有時支援外面的印刷廠。設備比較高級也齊全。照相器材多用德、日的高級機種，有完善的暗室與自動現影機等設備，有恒溫槽及空氣調節設備。多半有覆片設備及連晒機。

印刷方面多用外國優良機種。但在設備的充分利用方面不如私營廠高。

裝訂設備多半具備，能自印，自訂。

品質均自定標準，依標準生產。價格多半爲不二價。

人員多半考試後錄用，員工流動性不大，故低級人員之流動性大於高級人員，與私廠相反，工作效率比較私人廠低，進步也較慢。

沒什麼旺季、淡季之分，一年四季均依一定業務進度工作。

但公營廠的技術水準多半比民間的高，故常能影響民間的私營廠。因在兩單位之間的員工常有流通，交流之情況。

十一、報社的情況

目前雙方均互相影響保持進步。目前有全用凸版，全用平版，凸版平版併用的三種出報的方式。平版的設備最好，凸版平版併用者次之，凸版者最差。

製版可分凸版、平版，事實，除彩色製版部份外都利用凸版的設備。

文字製版仍用照相製版後打樣經透明 Film 採畫像變換爲平版的方式。

凸版的鑄字爲自動排鑄與手工組版並用的方式，各廠均有自動鑄字機自行鑄字自行使用，只用一次不還字。檢字速度爲一、五〇〇字／時，打紙型者用乾式紙型。

平版印刷的報社比較現代化，爲求大量印刷多使用鋁平凹版，多半使用PVA或阿拉伯膠法之一。有求快速製版者爲用PS版。

爲求快速印刷均用新聞輪轉印刷機，採捲筒紙。有凸版輪轉機或平版輪轉機單用及凸版與平版輪轉機串聯使用的三種情況。主機之外有備用機，故故障時不影響出報。

目前國產機的使用比例，仍多於外國機種。除耐用年限較差之外無特別的問題，造價則便宜許多。大量使用的捲筒紙以加拿大的紙最好，日本紙次之，國產紙較差。故少量時用國產紙，多量快速印刷時多用外國紙。

所用印墨各報的情況不同，但均爲國貨，只有彩印時求效果時才用外國貨。因報紙主求快速，品質在其次，品質管制要求尚不太嚴格。目前品質嚴格最好的是中央日報。

印報實際時間只有二小時，其他均未利用，故中國時報成立時報出版社，聯合報成立印務部、新生報有新生印刷廠等均爲利用已有的人力，設備以行其他的印刷生產。以時報出版社做得最好。六十四～六十五年大量增資以行此種經營有採取美國時代公司的多角經營方式之傾向，已爲同業所注目。

印刷工人的薪資平均爲三、〇〇〇～三、五〇〇元，多半爲日報晚報互兼，拿雙份薪水，工作情緒好。也有不兼差而自而事業者。

工人程度均在國中以上，年齡平均爲三十歲左右，比一般印刷廠素質高。

近來各報社吸收高工及專科學校的印刷本科畢業的從業員者日多，素質也大爲升高了。

十二、特殊印刷的情況

特殊印刷不限用什麼版式來印刷，主依被印材料的加工形式而決定版式、印墨及印刷方法。素來十分機密。利潤比一般印刷廠高，近來成立者日多，故員工之流動性日大。主要者有凹版廠、鐵皮印刷廠、軟管印刷廠、孔版印刷廠、銘板印刷廠、商標印刷廠、印染廠、紙盒加工廠、玻璃印刷廠、事務表格印刷廠等。

各廠均十分保守，在保守下生產，不喜交流，客戶多爲國內廠商，有時也有國外的加工製品。

今後應重視技術的交流與研究發展，並注意聯合經營方式。

十三、印刷器材代理業的情況

德國的印刷器材因有保用十年的保證，銷路最好，其他國家的印刷器材次之。

事務印刷機以 Hamadastar、Ryubi 等日本機種最受歡迎，美式機種太貴不合國情需要。

製版機以 Elefax 靜電照相製版機、U-Bix Xerox 製版機因能作複印、製版兩用，在快速印刷方面利用不少。

軟片以 Kodak、Fuji、Agfa Geverlt 三家之銷路爲最好，均有良好的技術指導及銷售服務，各種材料取其長處，各用在適當的場合。

〔分色片及修色片方面〕		〔過網片方面〕		〔線畫片方面〕		綜合情況	
Kodak	五三%	Kodak	二五%	Kodak	二六%	Kodak	四五%
Fuji	一四%	Fuji	四二%	Fuji	四八%	Fuji	四〇%
Agfa	三三%	Agfa	三三%	Agfa	二六%	Agfa	一三%
						其他	二%

PS版在國內不十分發達。以Fuji版用得最多，其五〇%爲利用在報業界，另五〇%用在快速印刷及其他方面。

十四、印刷器材製造業的情況

㈠製造設備與生產狀況

1. 主要鋼料及重要軸干均由國外輸入
2. 膠軸、鋼軸雖能自製不耐久用，故重要膠輥仍由國外進口
3. 鑄鋼要外託他廠代鑄
4. 翻砂也多爲外託他廠加工
5. 切紙刀片、照相透鏡、電動篩之篩片等均爲國外進口
6. 電器控制零件多半用國貨，電磁開關多用外國貨
7. 電鍍及熱處理，次要零件均委託他廠加工
8. 油泵及制動閥之零件均由國外進口
9. 噴漆除烤漆外均可自行處理

如此看來尚缺一貫作業之製作能力，各廠只作加工及製配工作，故有：

(1)品質難合理想，也不安定。

(2)圓盤機、對開活版機、電動訂書機、輪轉印報機均能外銷日本或東南亞，但也是暫時的。

㈡經銷方式

國內　推銷員推銷方式　一六・七%
　　向廠家直接售予方式　八三・三%

國外 經由代理商售出方式 五六%
直接依訂單售予方式 四四%

㈢**生產方式**

生產後待售的方式 六八・三%
接受訂貨後生產方式 三一・七%

㈣**產品之研究發展**

設有產品研究發展部者 六七%
平均一年半完成一新產品的設計但多抄襲外國機種，缺乏研究人材與開發資金。

㈤**市場情報**

以國內市場爲主，國外限東南亞市場，範圍小，今後應加大市場情報資料。

㈥**成本結構**

1. 推銷管理費用達營業收入之二〇%，過高使利潤變小。
2. 外託加工太多，進口材料太多，故直接費用太高不易競爭。
3. 資金方面多已增加，來源主要由於股本的增加，而增加的資金多用在增加製品之存貨、廠房及生產器具。本來的業者籌措資金方式依據。

調查爲賴國內金融機構之貸款及股東墊款兩種方式。

用購買機械設備者 三三・三%
其他用以購買物料擴充資金 一六・六%
及擴建廠房者 一六・六%

4.採用成本會計制度的單位　七五%

見中 採用分批成本者　三三・三%
採用估計成本制度者　六六・六%

(七)**從業員結構**　平均年齡　職員　三六・一歲

平均年資　職員　七・八年　平均年齡　工人　二七・一歲

平均年資　工人比別的行業長，流動性小。

教育程度
- 職員——大專程度　三〇%
- 高中程度　三四%
- 高中以下程度　三六%
- 工人——初中程度　一九・三%
- 小學以下程度　八〇・七%

技工的來源
- 依技能養成制度（學徒制度）　三二%
- 由其他工廠熟練工轉入者　四三%
- 工業職校培養者　八・三%

職員的來源
- 公開招考任用　一六・七%
- 經朋友介紹任用　三三%
- 由親戚出任者　四二%

十五、印刷同業公會的情況

現有臺灣區印刷工業同業公會，臺北市印刷商業同業公會，臺灣省印刷商業同業公會聯合會三單位，此處就臺灣區印刷工業同業公會以介紹之：

〔沿革〕民國三十七年六月成立迄今已歷二十八年，二年一選，已有十屆。

民國四十至五十五年十年間因人口急增、社會需求，由全省四百六十三家增爲九百三十六家，發展迅速。

民國五十五至六十五年十年間由九百三十六家增爲一千五百家左右。

其中臺北市四五%佔生產額之六〇%

其他（臺中、臺南、高雄等）五五%

高雄加工出口區
臺中加工出口區 } 年產量在八〇〇萬令以上

活版印刷業　九六・五%

平版印刷業　二七%

其他印刷業　三・五%

機械設備　七、五〇〇餘臺

總產量每年爲　三〇億元以上　內銷九五%　外銷五%

〔會務情況〕

定期聚會、聯誼、解決同業困難

參加印刷品展覽會

刋印會訊，報導動態分贈會友

刋印紀念特刋分贈各界及會友

協創第四屆亞太印刷會議，促進國際文化交流

協辦工業展覽會

組團參加第五屆亞太印刷會議

協辦第一屆印刷展覽會

十六、中華民國第一屆印刷展覽會的情況

〔主辦〕臺灣省印刷商業同業公會聯合會主辦

〔協辦〕中國印刷學會、臺灣區印刷工業同業公會、臺北市印刷商業同業公會、國立臺灣藝專美印科、中國文化學院印刷系

〔地點〕臺中市光復國小

〔時間〕六十二年八月四～十三日，十天

〔主旨〕宣揚我國的印刷業進步情況，同業之觀摩，技術交流，藉以提高印刷技術水準。

〔參加單位〕八〇餘廠商

〔內容〕

資料館——各地區印刷公會資料及國立藝專、文化學院的印刷圖書、資料的展出。

印刷機械館——平版、凸版、凹版、孔版、各式印刷機械之展示、表演。

印刷器材館——照相排字機、製版照相機、打字排版機、各種製版機械、印刷材料、印墨、感光材料等的展出。

成品館——各印刷廠展出精美成品與紙製品文具等。

視聽室——定時放映有關印刷過程的影片及幻燈片。

美術作品室——中部美術協會配合展出美術作品。

圖書展覽館——展出各種圖書。

〔效果〕展出圓滿成功。

十七、中國印刷學會的情況

〔沿革〕成立於民國四十五年九月對亞太印刷會議有很大的貢獻。

第一屆——第一屆亞太印刷會議由印刷學會會長時壽彰組團九人前往參加，地點東京、熱海。

第二屆——第二屆亞太印刷會議，由理事中央印刷廠襄理余先達組團九人前往參加，地點京都、東京。

第三屆——第三屆由中華彩印公司總經理侯彧華率團十三人前往地點菲律賓岷埠。

第四屆——在臺北由我國主辦，由印刷學會主辦，由理事長侯彧華籌備列席者三百餘人。

第五屆——逢萬國博覽會在日本大阪、京都間拓地展出。我國由理事長侯彧華組團四十三人前往參加。

我國主辦第四屆亞太印刷會議之擇要

時間：五十七年三月一至七日

地點：中華文化體育館

參加：國內外廠商五十四家

內容：㈠照相分色部

㈡印刷機部

㈢印刷工業成品、器材

每次組團參加會議均携回許多資料及外國印刷界進步的情況，對促進我國印刷界之進步有很大的領導作用。

十八、印刷教育的情況

㈠國立臺灣藝術專科學校美術印刷科設立於民國四十四年畢業學生三百餘人在照相製版及代理器材方面的表現最爲突出。

㈡私立文化學院印刷工業專修科成立於民國五十五年，五十七年改爲印刷學系爲全國惟一培育印刷工程學士的學府，畢業學生約四百人，在管理及經營上的表現突出。

㈢私立世界新聞專科學校印刷攝影科設立於民國五十八年畢業學生約二百人，在新聞攝影及報社的版印部門表現突出。

㈣私立復興工專印刷工程科成立於民國五十五年，畢業學生百餘人，在各工廠擔任中層幹部。

㈤師大工教系工業教育師資組培養職業學校印刷科師資多年，多執教於臺北市高級工職印刷科、臺中高工印刷科、高雄高工印刷科。

㈥中正理工學院測量系製圖組培養軍用印刷及地圖製印人員供軍方之需要，退伍後也有在民間服務者。

㈦各職業學校的畢業生，已畢業多屆均分別參加公民營印刷廠之生產行列，或自營事業成功者不少。

今後印刷教育待努力的方向如下：

1. 加强師資陣容
2. 專教補助更新實習設備

3. 專教補助編印書刊
4. 成立印刷研究所開展研究工作
5. 成立印刷研究資料中心
6. 加强建教合作

十九、印刷專業書刊的出版情況

〔雜誌類〕

印刷雜誌	半年刊	民國五十四年創刊已出合訂本三册，目前仍按期出刊，爲一非賣品刊物。
華崗印刷學報	年刊	民國五十九年創刊，已出合訂本二册，目前仍按期出刊。
美術印刷畢業專刊	年刊	按年在五月份左右出刊，藝專美印科出刊。
印刷學訊	月刊	爲華崗印刷學會出刊。
印刷同業公會會訊	月刊	每月出一次。
印刷學誌	年刊	民國六十一年創刊，已有九期爲世新印刷攝影科的畢業專刊。
復興工專印刷畢業專刊	年刊	按年在六月份左右出刊。

〔圖書翻譯〕

徐氏基金會出版	彩色印刷
	照相平版印刷原理
	紙張油墨印刷學

	製版印刷技術總論
陳敦化	印刷設計、商標設計
林正義	廣告與印刷設計
楊傳仁	凸版印刷學
李槐三	印刷油墨學
楊　暉	照相製版與平版印刷
文化學院印刷系集印	Kodak Graphic Arts Handbook
	Line Photography
	Halftone Photography
	The Printing Industry
	Web Offset Troubles

〔圖書編著〕

羅福林、李輿才	印刷工業概論
李輿才	印刷短論集
李槐三	印刷工業名詞辭典

國立藝專林啓昌教授與「五洲出版社」、「大德印刷公司」合作出版之「五洲美術印刷技術叢書」，自民國六十至六十九年已出版以下六輯，每輯十册共六十册。內容如下：

五洲美術印刷技術叢書（共六輯）

第一輯　綜合類

一～一　印刷技術專輯
一～二　印刷科學概論
一～三　美日印刷工業綜覽
一～四　新印刷技術的引進
一～五　文字製版綜論
一～六　電子排字技術
一～七　印刷色彩學
一～八　出版技術大全
一～九　造紙、印刷專科辭典
一～十　裝訂加工技術

第二輯　原稿處理技術類

二～一　印刷設計專輯
二～二　印刷設計基礎論
二～三　彩色照相與印刷效果
二～四　黑白照相技術
二～五　黑白冲印技術
二～六　彩色照相技術
二～七　彩色冲印技術
二～八　照相化學概論
二～九　照相物理綜論
二～十　彩色照相原稿製作

第三輯　照相製版技術類

三～一　製版照相技術
三～二　原稿色調修正技術
三～三　彩色製版技術
三～四　光電製版綜論
三～五　平版製印技術
三～六　平版色調修正
三～七　平版製版技術
三～八　平版印刷技術
三～九　平版技術大全
三～十　平版印墨使用指導

第四輯　印刷材料與過程控制

四～一　印刷商店・印刷工廠經營管理
四～二　印刷適性綜論
四～三　照相製版材料學
四～四　印刷材料學
四～五　照相感光材料
四～六　印墨製造與使用
四～七　造紙工程與印刷用紙
四～八　印刷工具・儀器便覽
四～九　彩色印刷管制論
四～十　工廠安全、衛生、公害問題研究

第五輯　特殊印刷技術

五～一　特殊印刷綜論
五～二　快速印刷技術
五～三　直接分色技術
五～四　瓦楞紙製印加工技術
五～五　金屬印刷・PS版製印綜論
五～六　網目照相
五～七　連續階調照相
五～八　新聞編印技術
五～九　印刷工廠設計
五～十　印刷電路術技

第六輯　技術手册類

六～一　印刷機械手册
六～二　凸版製版手册
六～三　凸版印刷手册
六～四　平版印刷手册
六～五　照相製版手册
六～六　孔版印刷技術手册
六～七　技術日語手册
六～八　印刷企劃手册
六～九　照相凹印技術手册
六～十　拼版技術手册

二十、印刷企業的特質

印刷業爲以生產印刷物爲對象，印刷物生產的特質如下：

㈠個別訂貨的製品

㈡多品種的少量生產

㈢多數是交貨期迫近的印件

㈣爲組合性產品

㈤製品品質依賴感覺之處頗多

印刷物的製作手段常隨其他工業的進展隨時會帶來技術革新，爲此應密切注意各相關科學的研究發展，並配合進行有關的研究。

技術變化的基因在於能量的利用方式，能量的利用方式又以無公害方式爲最優先，此等變化的主要目標在省力化的用途上。

「省力化」包括了「直接化」、「容易化」、「單純化」三項，因此產生人的操作、操作人數、操作人素質的改變——形成工數減少，人員的減少，素質的變高等問題。

㈠**人應做像人所應做之事**——凡能以機械及材料置換者儘量採用省力的機械、材料及生產手段。

㈡**因人與機械不同**——能思考、創造、判斷，不使人束縛於機械性工作才能發揮人的優點。

上述的人道思想爲今後企業經營及發展思想依據。此種結果漸漸形成高品質勞動力的不足，已成爲各國常見之事。我國用

許多人工，人事費用甚重的印刷企業更應注意此種現象。

廿一、印刷企業的核心問題

㈠**在客戶前沒有地位**——品質、交貨、價格均取決於客戶，不能做公平的交易。不論什麼不合理的條件唯客戶之命是從。因印刷的第一特質爲有了訂貨才開始生產，只好如此。此外爲互不協調而過度競爭易爲客戶所輕視。

㈡**交貨期迫近**（特質之三）——均爲少量生意，定期之長期生意少，如商業印刷物多爲此性質，因趕時間，常須分散工作，由同業共同趕印，此爲小企業多的原因。雖能互助，但形成過度之競爭。

㈢**不經明確契約印行承印**——因時間緊迫（特質之三）及製品多依感覺判定（特質之五），易一切遷就客戶，自己的意見均不敢發表。

以上的三因互爲因果，使印刷業自降身價。

㈣**低工資、長時間工作麻痺了同業。**

平均比其他業種多工作一〇%，工資也比其他業種低。

今後改善之道在於：

㈠**力求採取專門化，改善企業構造**——或爲專門技術的工廠，爲此須：

1. 企業內有專門的設計者
2. 專門的機械設備
3. 具專門技術

如此不致在設備上、人才上作不必要的過多重複及資金的浪費。

㈠**生產技術的多樣化**

依各種購料及統計的研究結果，印刷物的種類及要求日增，爲滿足此種要求，必形成生產技術的多樣化，目前生產印刷物的手段已不少，將來會更多，勢須專門化，否則不可能全部包辦，此時成爲問題的是：

1.應由印刷訂貨——完成一貫門化？

2.分割製作工程專門化？

3.協助共同組織專門化？

在生產競爭劇烈的今日成本減低的要求也很大，上述三者應取何者，孰輕孰重？

㈡**有關印刷業務的問題**

過去太重價格的限制，不能製出合理想企劃的製品。

今後除去求快——即時性之外、應多重視如何以企劃的優秀來獲取客戶的青睞，贏回已失的地位。

印刷公司（Printer）應以印刷專門家的立場向客戶（User）提供服務，成爲其顧問（Advicer），以此種新觀念來經濟印刷業務開啓新的里程。

爲了迎接此種新的經營方式應：

1.過去已有者，重新改組注入新的教育與力量。

2.採取新的生產手段及生產方針，建立新生產體系。

3.爲了某一目的將複合體組成一體產生新的力量。

總之製版、印刷、裝訂、加工諸業應携手向產業構造高度化的目標上共同邁進。

依據美國印刷生產月刊（Printing Production）六月份所報導之「本來印刷的專輯」中所提及之電腦（Computer）利用在印刷可使文字組版做到「製版一元化」。印刷機中也可放入袖珍電腦（Mini-Computer）以控制印刷不安定因素。

總之，業界與教育界合作，研究與經營並重，早日迎接品質競爭的時代，排除價格競爭之時代，才能度過不景氣的難關，達於一流的技術水準，重振印刷文化於今日。

中國合唱的回顧與展望

戴金泉

中國歷史悠久，文化燦爛，自古即是一個崇尚禮樂的國家；歷代政治之君，無不以禮樂爲立國的精神。所以有「禮樂之邦」的稱號。
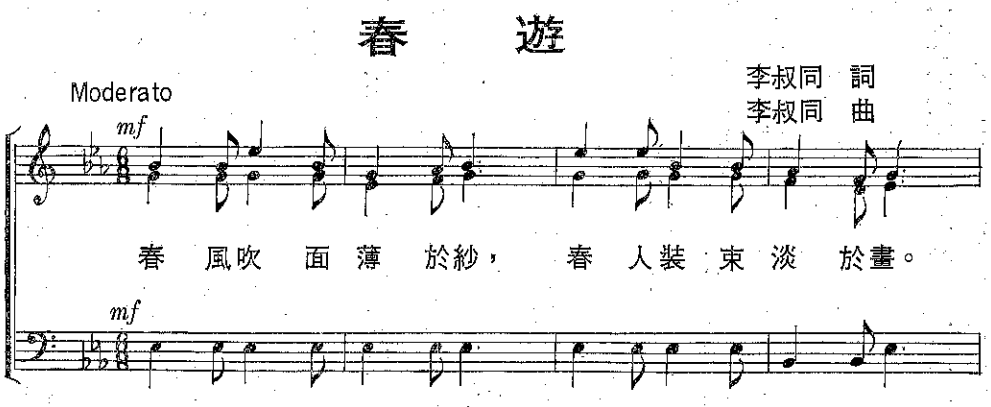
根據古書記載，中國的音樂發源甚早，在黃帝時（約西元前五〇〇〇年），即作雲門、大卷、咸池等樂，還有鼓舞士氣的渡漳之歌等，但因年代久遠，無從考證。現就中國文學史上，尚存有的音樂作品資料而言，中國最早的音樂，當可推周朝（約西元前八四一年）時所盛行的「雅樂」（指典禮音樂），至今遺留下來，而能演奏用的，是明朝（西元一三八一年）的版本；現在請各位聽一段祭孔雅樂「大成樂章」……（錄音一）。

中國的音樂雖然發源很早，但由於中國是一個非常保守的國家，加上歷代政治、戰亂、和禮教約束等影響，囿限了音樂的發展。因此在樂曲的和聲上沒有發展，一直停留在單音音樂同聲齊唱（齊奏）的形態裏，而合唱在中國音樂史上的發展，則是近代西洋音樂傳入中國的影響。和數千年的歷史文化相提並論，「合唱」在中國只是個初生的嬰兒——六十多年的新生命而已。

提到中國合唱音樂的發展，我們不能不想到李叔同，這位近代中國的藝術大師：他多才多藝，無所不精。他於一九〇五年，東渡日本，入東京「上野美術專門學校」，習西洋油畫，成爲中國美術史上以油彩作畫的第一人，此外又修習音樂，並從事戲劇活動，均有突出的表現。他於一九一〇年歸國，在浙江師範學校教音樂，就開始有系統的介紹西洋名歌，並翻譯歌曲寫成新詞。他使用西洋樂理，以五線譜作曲，並加以和聲、伴奏。在七十年前，這是一種「先知」的工作。

音樂文化的成立，首在「創作」，無論其技巧的工拙。這在我國音樂史上是相當重要的一步。李叔同有一首僅十六小節的三聲部合唱曲「春遊」（譜例一），小三段體，七聲音階大調旋律與和聲，六八拍子。這最簡單、平凡的形式，却俱有相當重要的意義；那是今天我們所能找到的，極可能就是中國最早的一首合唱曲。它所用的是西洋最基礎的作曲法；但，它燃起了中國合

譜例一：李叔同的「春遊」



唱歌曲的生命之火！

李叔同對中國音樂的貢獻是極大的，除了作曲、作詞之外，他教育後進諄諄誨人。他的弟子中豐子愷、劉賢平都是卓然別於當世的音樂家；而吳夢非、唐學詠、蕭而化在和聲學的研究以及合唱曲的創作上，更是當時樂壇上的重要人物。

音樂的全面推廣，有賴於音樂學術機構的成立，以往中國音樂的傳授，都是師徒制，因此就無法擴大推廣；自一九一六年蔡元培先生出任北京大學校長，於一九一七年，在校內設立「音樂研究會」。這一課外活動的團體，却是我國第一個研究音樂的組織；他延聘名家擔任導師，蕭友梅、楊仲子、劉天華都先後成爲該會的導師。

一九二二年，「音樂研究會」正式改爲「北京大學附設音樂傳習所」，成爲中國第一所音樂科系。鄭穎孫、吳伯超等名音樂家就是該所早期的畢業生。在當時的社會背景下，主修音樂的學生當然很少，但選修的北大學生却大有人在。從「音樂研究會」到「音樂傳習所」，直接培養出來的音樂家並不多，但却使社會——至少是大量的知識份子——開始了解音樂、重視音樂，因而奠定日後發展的基礎。

此時有一位中國音樂教育上最重要的人物——蕭友梅。他於一九二〇年自德返國，在蔡元培支持下展開啓導樂風的工作。據云他在北大初授和聲學時，聽講者數以千計。他擔任傳習所教務主任，又創北京女子高等師範，任音樂系主任；更兼北京藝專音樂科主任，獻身新時代的音樂教育，竭心盡力。他更與鋼琴家楊仲子、國樂大師劉天華聯絡蔡元培、劉半農、趙元任、趙麗蓮等人，組織「國樂改進社」，研究改進中國的音樂。在他們的努力下，中國樂壇進入了生氣蓬勃的黎明時期。

這段期間代表著中國音樂教育的初期，剛剛脫離啓蒙的幼稚階段，開始眞正接近藝術。然而一個冰凍三尺，非一日之寒的社會中，和暖的春風也不可能立卽燃起燎原野火的。在作曲上，短短十年間難有顯著的成就，其中只有一個例外，就是趙元任。他在留美期間奠定了作曲的基礎，一九二二年返國後，憑著過人的才賦，精湛的語言造詣，創作歌曲，於一九二八年出版「新詩歌集」，樹立了中國藝術歌曲的典型。據幾位前輩回憶，他們生長在那個時代，所謂「中國藝術歌曲」，簡直就是指「上山」、「教我如何不想他」、「茶花女中飲酒歌」等，全是趙元任的作品。「海韻」是其中唯一的合唱曲，作於一九二七年。無論在規模結構上、樂曲進行起伏上、詩與音樂的結合上，都是一首成熟的傑作。尤其在字音的平上去入與曲調配合上，做得極爲精彩。此外許多片段，刻意使用了五聲音階以求「中國味」，更注意到了「中國旋律」的和聲問題。有些伴奏部份，使用特殊方法取代了三和弦。由「海韻」回看李叔同的「春遊」，這十多年中無論技巧或觀念上的進展都是令人振奮的，現在請各位聽一段趙元任的合唱作品「海韻」（錄音二，譜例二）。
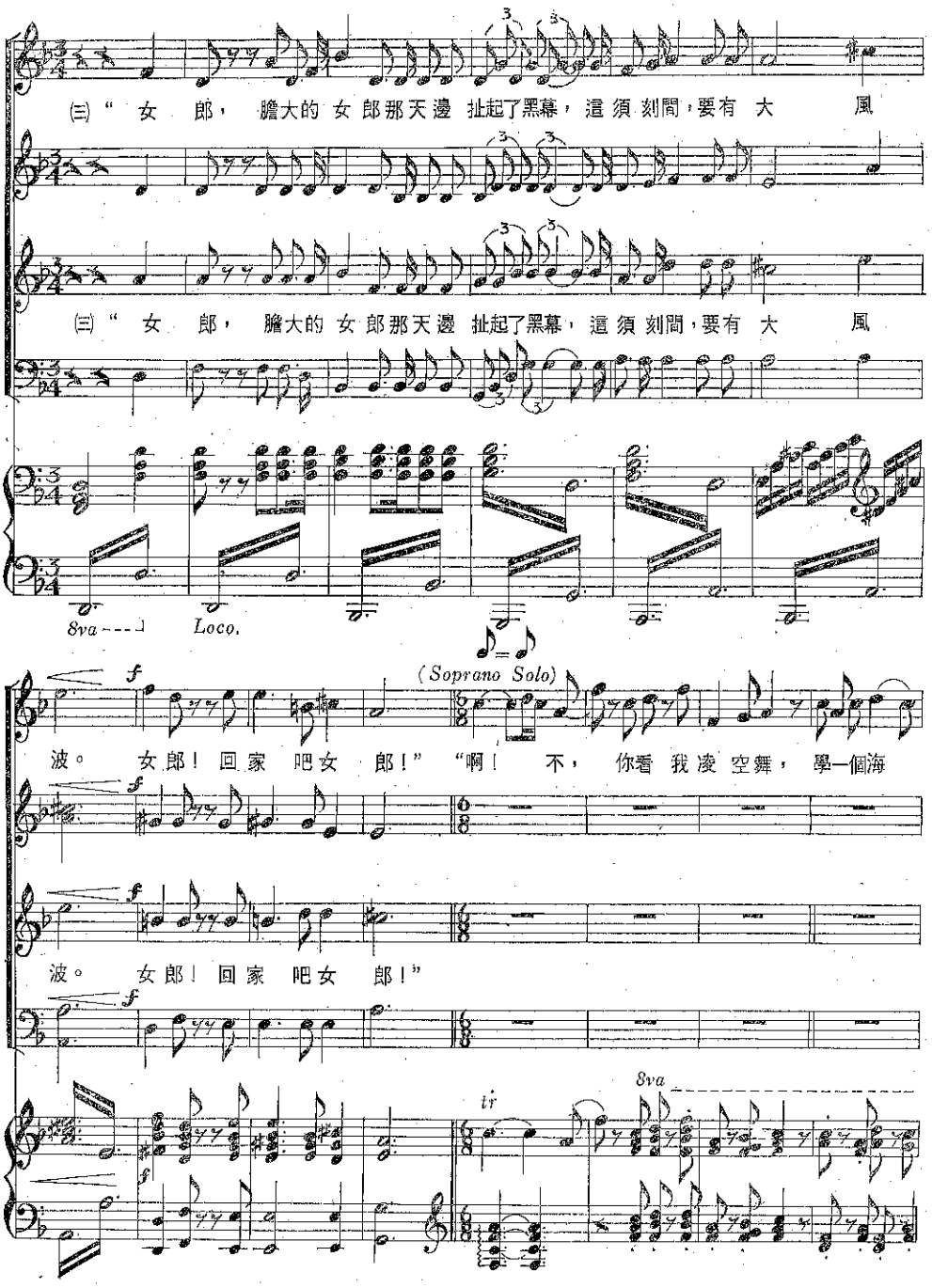
從一九一七年到一九二七年，北京無疑的是中國文化、音樂的中心。蔡元培、蕭友梅等造就了許多青年人。更重要的，他們能在北洋政府無知的干涉、輕視下，以不移的毅力進行教育，使得許許多多非以音樂爲職志的知識份子，了解了音樂藝術的本質，而開展了社會重視音樂的風氣。這一股生機勃發的力量，發展到後來，造成中國樂壇的光輝時代。

一九二七年，北京的北洋政府嚴令各校停辦音樂科系，蕭友梅只得忍痛南下。這是中國近代音樂所遭受的第一次重大打擊。這時國民政府定都南京，特任蔡元培爲大學院院長（相當於日後的教育部長），於是他乃協助蕭友梅在上海創立了中國第一所國立音樂院。
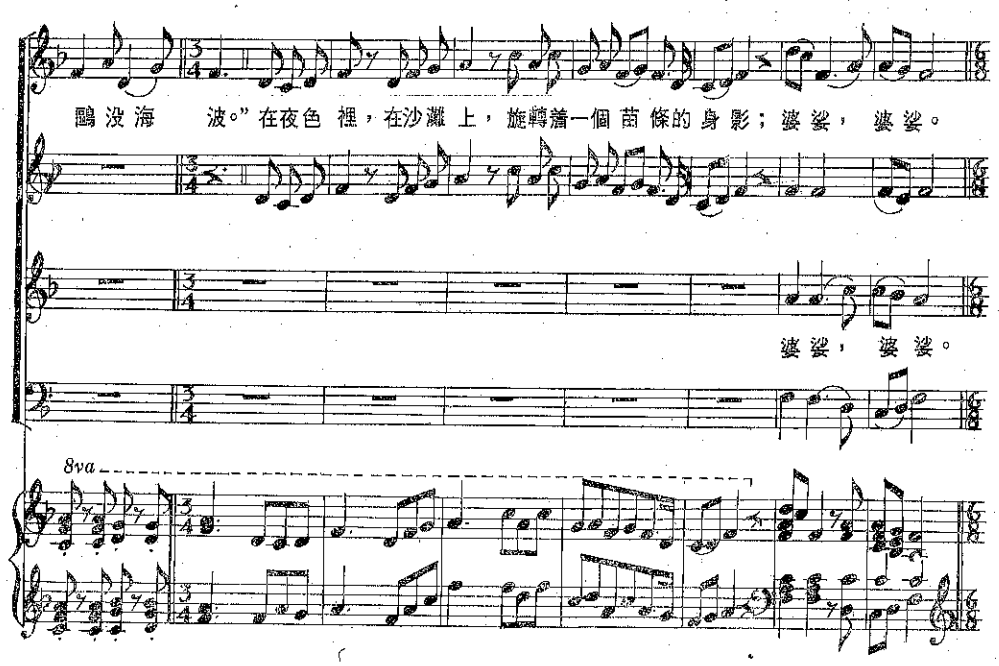
蔡元培、蕭友梅努力保全了音樂教育的基礎，苦心經營國立音樂院。然而眞正使中國音樂發展邁向一個新里程的，是另一位奇才——黃自。

一九二九年，黃自從美國耶魯大音樂院畢業返國。此時國立音樂院已改制爲國立音專，蕭友梅出任校長，聞黃自之名往訪，聘爲教授並兼教務主任，理論作曲組主任。在黃自的協助下，音專校務蒸蒸日上。上海也代北平而成爲全國的音樂中心。

譜例二：趙元任的「海韻」


(三)" 女 郎， 膽大的 女 郎那天邊 扯起了黑幕， 這 須 刻間，要有 大 風
(三)" 女 郎， 膽大的 女 郎那天邊 扯起了黑幕， 這 須 刻間，要有 大 風
8va
Loco.
(Soprano Solo)
波。 女郎！ 回 家 吧女 郎！" "啊！ 不， 你看 我凌 空舞， 學一個海
波。 女郎！ 回 家 吧女 郎！"
tr
8va

譜例二：趙元任的「海韻」（續）



黃自在音專教授和聲學、對位法、音樂史等課程。在他之前，雖然有些學校也有這些課程，但多偏於一般性的介紹。至於能用嚴密的方法，深入的材料，有系統地培養專門作曲人才的，黃自是第一人。而他才華橫溢，教學認眞，深受學生愛戴。在他的教導下，造就出劉雪厂、陳田鶴、江定仙、林聲翕等成就卓然的作曲家。他們合力建設了三十年代的中國音樂。

這時在中國其他各地，音樂人才的培養也有相當可觀的成績。一九二七年，南京中央大學設立音樂系，畢業生中有張錦鴻、馬孝駿、李永剛等。此外杭州藝專、福建音專等也都開始造就音樂人才。江西省更有音樂教育推行會，積極推行音樂工作。

尤其重要的是，除了黃自和他的弟子所開創的新局面以外，早期的開拓工作也在這同一時期結出了豐碩的果實。從法國留學回來的唐學詠、馬思聰、鄭志聲，從美國回來的李抱忱，從德國回來的黎青主，從比利時回來的吳伯超，從奧國回來的李維寧，加上趙梅伯、夏之秋、應尚能等等；他們幾乎全部在這相同的時期，開始活躍於中國的樂壇。
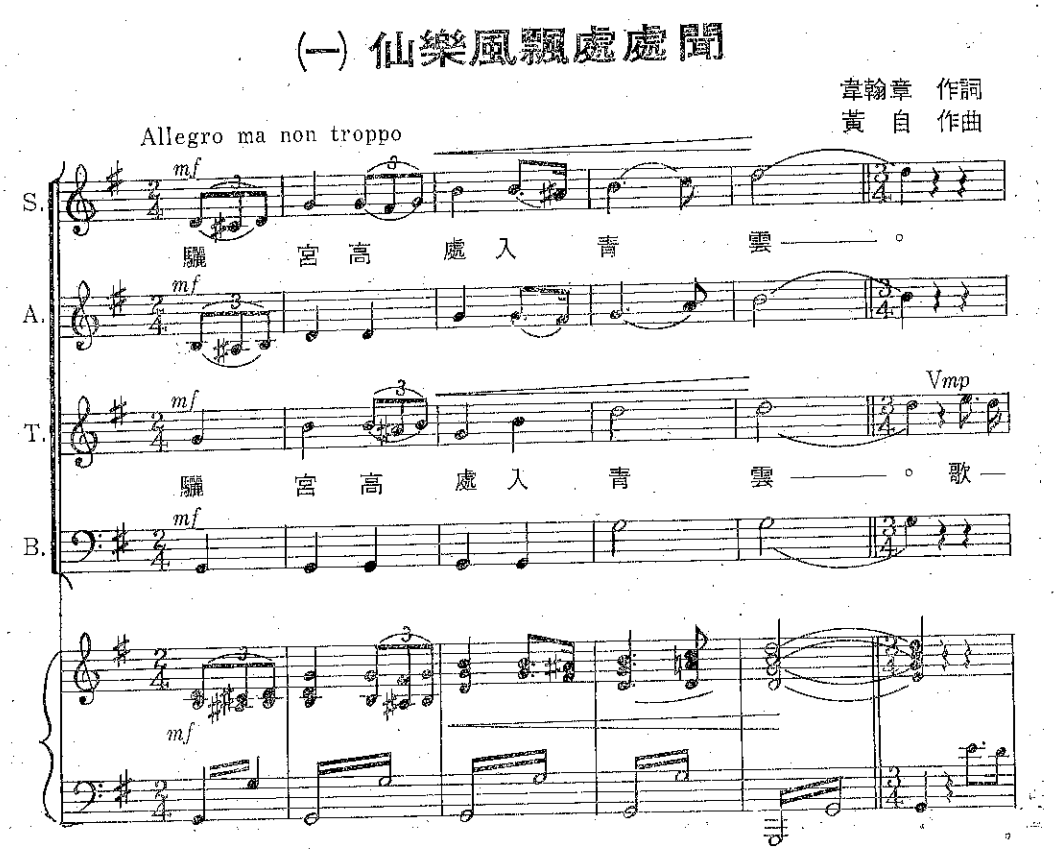
在這光輝的年代中，作曲家與詞人的結合是一個極引人注目的特色。盧冀野、韋瀚章、羅家倫等名詞人，和作曲家們共同譜出了珠聯璧合的精品，强烈的映照著那個大時代的精神感受。

這時，合唱才眞正的在中國開始生根。過去，趙元任寫合唱曲「海韻」，只是因爲獨唱方式不足以表達徐志摩詩裏澎湃的意境。然而黃自寫清唱劇「長恨歌」，却是爲了合唱團需要——因爲音專學生缺乏合唱教材之故。現在請各位聽黃自作曲「仙樂風飄處處聞」（選自長恨歌）（譜例三，錄音三）。

「本事」「採蓮謠」（黃自）「懷古」（陳田鶴）都是初期簡單的合唱曲，至今仍爲我們所喜愛。黎青主、吳伯超、李抱忱、李維寧、江定仙、唐學詠等人，也都有相當數量的合唱作品。

吳伯超、趙梅伯、鄭志聲、李抱忱還是十分傑出的指揮家。他們在各地推展合唱，指揮合唱團演唱。李抱忱尤其是一位熱心教育的合唱指揮。他於一九三四年率北平育英中學合唱團赴津、京、滬、杭等地旅行演唱，一九三五年在北平促成十多所大、中學合唱團的聯合大合唱。合唱音樂在他們的努力下，終於普及了全國各地，成爲大衆最切身需要的音樂！

譜例三：黃自作「仙樂風飄處處聞」（選自清唱劇「長恨歌」）



一九三〇年，九一八事變，激起了舉國抗日的怒潮。奮起吧！東亞睡獅！民族意識醒覺了，中國響起了敵愾同仇的激昂歌聲。黃自的「抗敵歌」、「旗正飄飄」，就是作於九一八之後幾天中，獻給音專學生抗敵後援會的。唐學詠的「軍歌」集，李維寧的「玉門出塞」，都是早期流行的抗戰歌曲。（錄音四）

一九三七年，全面抗戰爆發，上海淪陷。上海音專及其他各校大部份師生只得隨政府撤向後方。然而，合唱音樂不但沒有在抗戰烽火中摧折凋零，反而更加勃發。這是時勢環境所激發出來的大漠天聲！合唱在這一國難時期，更充份顯示了她强大的無形力量。艱苦中的社會大衆，此刻更需要發抒他們同仇敵愾的心聲！
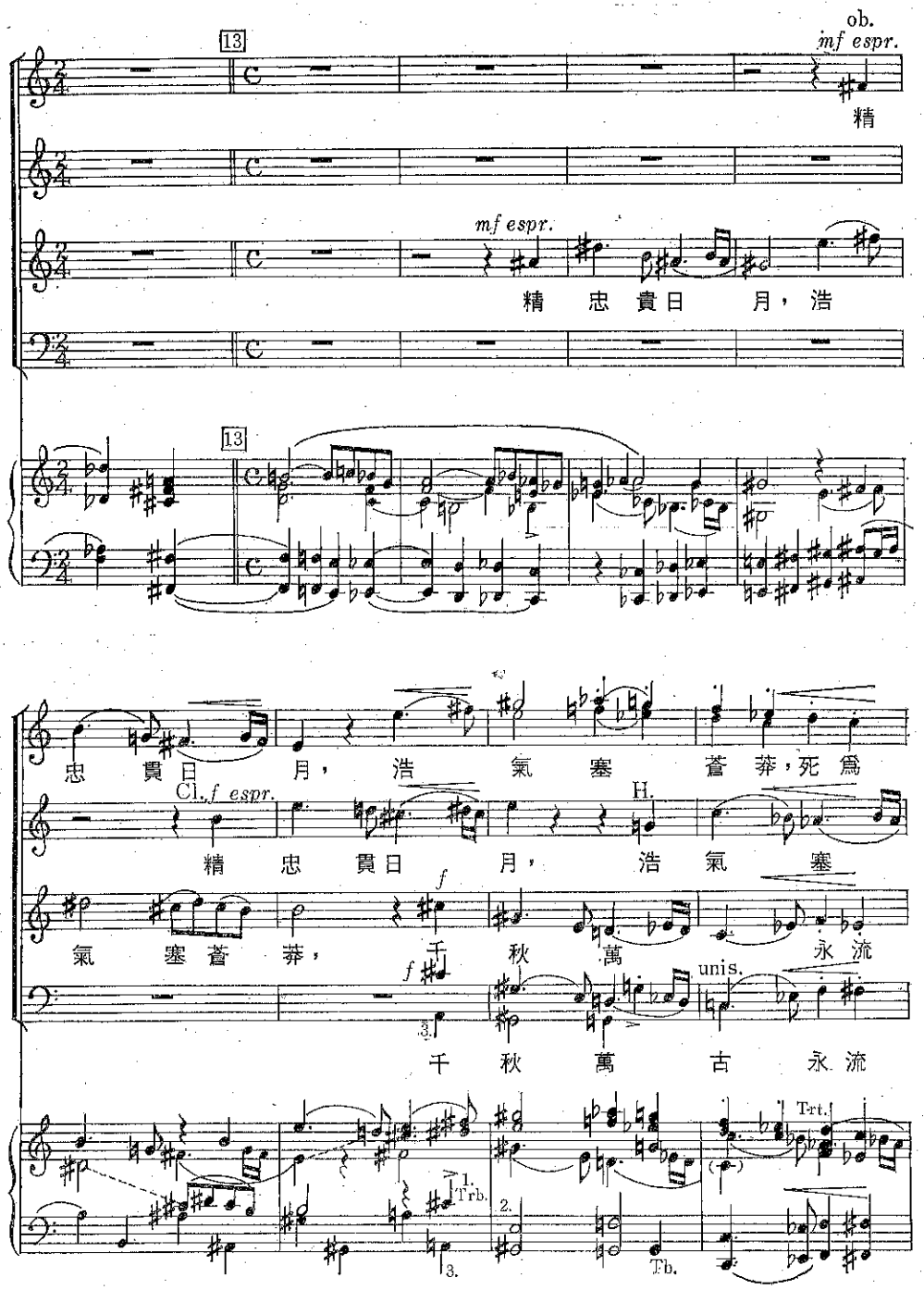
遷往後方的音樂家，發揮最高度的愛國與團結精神，負起了精神上領導全國抗戰的使命。重慶於是成爲戰時的音樂中心，中央訓練團音樂幹部訓練班，國立音樂院等等紛紛成立。這時合唱活動之成，合唱團體之多，可謂空前。一九四一年教育部在重慶舉行千人大合唱，由吳伯超、鄭志聲、金律聲、李抱忱分別指揮，三十多個學校、軍中、民衆的合唱團，共同唱出了抗戰必勝的決心，場面尤爲感人。

八年間，先後流行的抗戰合唱歌曲，有夏之秋的「歌八百壯士，廬安度的「睡獅奮起」（今由黃瑩先生改詞爲「反攻鐘聲」，應尚能的「抵抗」，吳伯超的「我們是民族的歌手」（譜已散失），「中國人」（曾獲全國作曲第一獎），「祭陣亡將士誄樂（即「國殤」）。今黃瑩塡詞，陸華柏的「戰之歌」、「洗衣女之歌」，李抱忱的「萬年歌」等等。這些沸騰在全國的歌聲，象徵著威武不屈的國魂。八年抗戰，終於獲得光榮的勝利。現在請各位聽吳伯超的合唱作品「國殤」（譜例四錄音五）。

戰後，滿目瘡痍下，艱辛的復原工作隨即展開。國立音樂院遷京，福建音專新校成立……。種種長遠的計畫，象徵著無窮的希望。不幸在種種規模秩序尚未完全恢復之際，一次更嚴重的混亂緊接而來。赤禍蔓延，再次摧折了這多難的中國音樂。政府遷臺，許多有爲的音樂家竟未及逃離而陷身匪窖，再無一展長才，獻身藝術的機會。而全國唯一的國立音樂院，在遷臺途中，也隨著吳伯超院長——這位樂壇的國殤，葬身海底。中華文化，遭受了一次空前的浩劫。

臺灣，復興的基地，自由的寶島。她曾被日本統治了五十年，飽受高壓政策與奴化教育的蹂躪，在政府遷臺前四年，才重

譜例四：吳伯超的「國殤」


13
ob.
mf espr.
精
mf espr.
精 忠 貫日 月， 浩
13
忠 貫日 月， 浩 氣 塞 蒼 莽，死 爲
Cl. f espr.
H.
精 忠 貫日 月， 浩 氣 塞
f
氣 塞 蒼 莽， 千 秋 萬 永 流
f
unis.
千 秋 萬 古 永 流
Trt.
1. Trb.
2.
3.
Tb.

歸祖國的懷抱。無疑地，她在文化上和祖國有相當的隔閡。在音樂上，一切都得重新建設起。
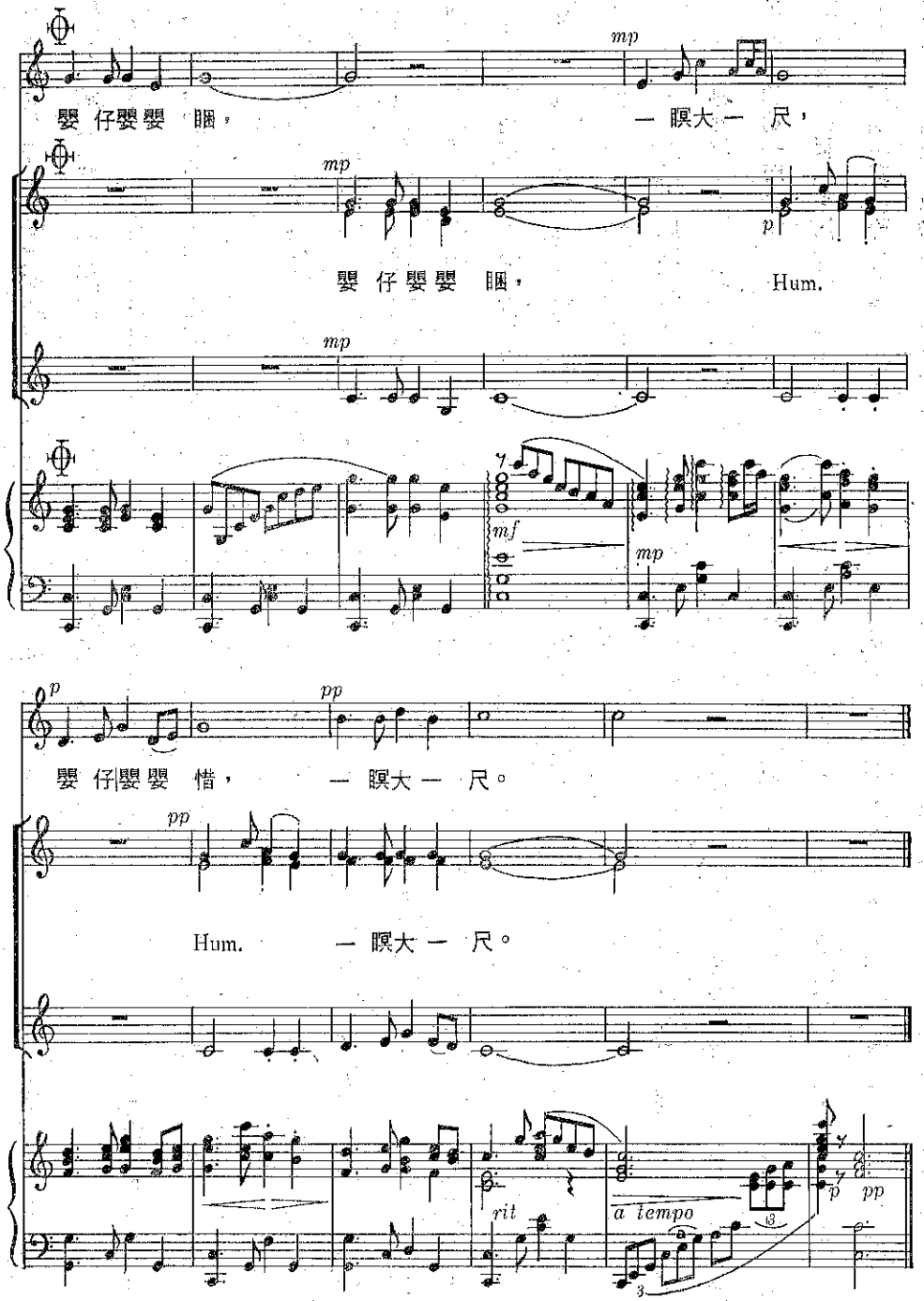
所幸，自由樂土上的音樂家們很快的重建了自己的園地，如同民國初年的情形一樣，又是一頁辛勤的開拓史。光復前後，本省的音樂家有呂泉生、陳泗治、郭芝苑等人，散居在各地默默從事音樂的啓蒙工作。他們大多曾留學日本，但在創作中，却含有濃厚的臺灣鄉土色彩。甚至到今天，他們的一些作品還被誤冠以「臺灣民謠」之名。其中尤以呂泉生在合唱作曲上，有很大的建樹。他改編有相當多的臺灣民謠，也創作充滿民謠旋律的歌曲（如搖嬰仔歌譜例五，錄音六）。他和李君重日後在領導合唱活動上，貢獻尤大。然而那時，這些音樂家們彼此甚少聯絡，音樂活動更是十分缺乏。事實上，在日本政府統治下根本不能有自由的音樂活動。因此整個社會對音樂仍處在一個懵然無知的狀態。

一九四五年，臺灣光復，開始自由地，直接地接觸到祖國的音樂傳統。隨著政府遷臺，許多音樂家、國樂、平劇、崑曲的專家和團體紛紛來到臺灣。對本省原有音樂產生了極大的影響，於是一個新的局面產生了。一九四六年，蕭而化奉政府之命來臺，主持省立師範音樂科（即日後師大音樂系）。這是臺灣第一個音樂學府。在此前後，有蔡繼琨、張錦鴻、李永剛、沈炳光、賴孫德芳、康謳、蘇森埔、李中和、汪精輝等來臺。這些音樂家們以有系統的音樂理論，從事教育工作。猶如當年的蕭友梅、黃自，他們造就出大批音樂人才，促成自由中國音樂的蓬勃發展。

他們另一項貢獻也是十分重要的，他們帶來了黃自、劉雪厂、陳田鶴、黎青主、趙元任的音樂，使得本省深深地接觸了這一脈近代中國音樂的傳統，更使這一脈傳統在自由寶島得以延續、光大。在他們的努力下，音樂活動增多了，社會音樂水準明顯的提高了。

也許因爲她的「平易」，也許因爲政府大力的扶持，合唱在這段期間發展十分迅速。這些作曲家們加上上前面所提的呂泉生、郭芝苑，幾乎都有不少合唱作品。除呂泉生外，沈炳光對合唱工作影響尤大。他籌創、訓練了許多個合唱團體，在各地舉行演唱。此後，還有張世傑創辦的中華合唱團、呂泉生指揮的榮星兒童合唱團、林寬指揮的中廣合唱團、以及樂友合唱團等等。各級學校的合唱團也日趨健全，其中尤以臺大合唱團、臺北市教師合唱團、東海大學聖樂團、新竹中學合唱團最爲突出。每

譜例五：呂泉生的「搖嬰仔歌」



年教育當局主辦的音樂比賽中，合唱一項參加的團隊數以百計，水準難分軒輊。合唱在中國生根，已是有目共睹的事了。

在這同時，也有許多音樂家客居海外自由地區，而關心著自由祖國的樂壇。在香港有林聲翕、黃有棣、邵光；美國有李抱忱；菲律賓有黃禎茂等等。他們的作品，依然存有三十年代的遺風，也深深影響著國內的音樂。

在短短的十幾年間，音樂家們努力復興了自由中國的樂壇。誠然，「眞正音樂而產生的。」「使原在臺灣本省籍作曲家，以及年青一代的中國作曲家，正面而廣泛的接觸了中國新舊音樂的眞正傳統，使臺灣的音樂改變了面目，回到了眞正祖國的傳統。

早在三十年代的末期，吳伯超等人的作品就已表現出高超的作曲技法，顯示了一個「中國人學盡西方技巧，回頭追尋眞正中國音樂」的時代，即將到臨。於是新一輩的作曲家們終於呼出了「我回中國音樂的眞正傳統！」幾乎在這同時，他們開始不滿足於古典、浪漫樂派的傳統音樂方法。「十八世紀的方式能夠表達二十世紀人們的思想與感情嗎？」他們懷疑，開始摸索探討，試圖創造一種能表達「中國的眞傳統，時代的新精神」的方式。近二十年來，這方面的追尋寫下了中國音樂史頁最重要的部份。現在請各位聽戴金泉爲中國古調編合唱曲「陽關曲」（譜例六錄音七）。

早期師範學院（一九五五年改爲國立師範大學）音樂系畢業生中，出國研習理論作曲的有許常惠、史惟亮、劉德義等。他們先後回國，帶回新音樂的觀念和方法，成爲引導國內樂壇的一股新力量。

一九五七年，國立藝專成立音樂科。這是一所以培養音樂專才爲目標的學府，不同於爲培養師資的師大。她造就出更多的人才，影響音樂界極爲深遠。接著有文化學院、東海大學、政治作戰學校等音樂系的設立。這些都是培育中國新音樂的搖籃。
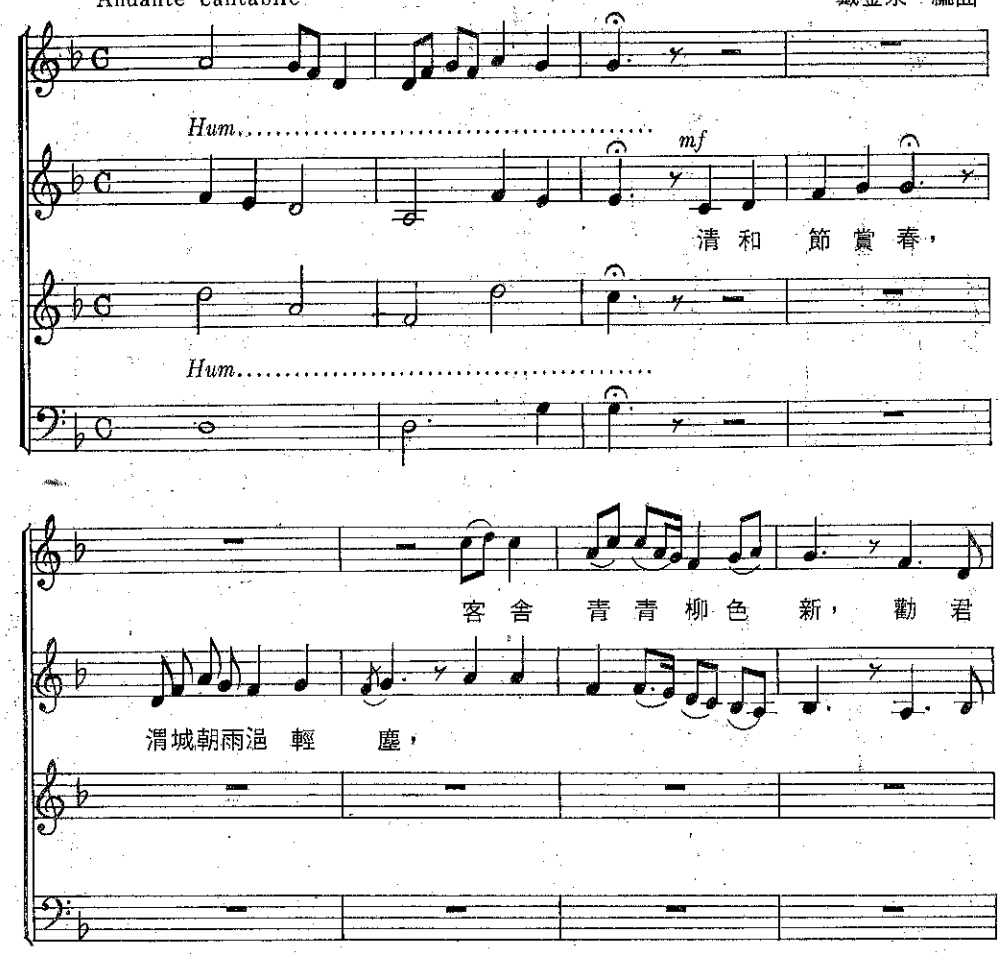
新音樂創作的第一聲春雷，響於一九六〇年。自法返國的許常惠在臺北舉行了一場作品發表會，激起了音樂界巨大的波瀾。那時國內聽衆對所謂「現代音樂」毫無認識，而予以强烈的排斥是必然的。在合唱上，他在一九六二年吸取了佛教音樂的泉源，發表女聲合唱曲「葬花吟」。這首曲子並沒有徹底的否定傳統，許常惠本人也不贊成極端的前衛主義。然而在和聲、節奏、曲式結構種種要素上，他捨棄了以往千篇一律的格式，而表現的相當自由，給人一種三十年代的歌曲絕然不同的新鮮感受。

譜例六：載錄「陽關曲」

陽關曲

(混聲四部合唱)

古　調
戴金泉　編曲



這也許是國人作品中，最早一首打破傳統格式，採用新音樂方法的合唱曲。曲中調性依舊十分明顯，而且是充滿中國古味的調式，加上模糊的寺廟氣氛，深刻的表達出傳統的中國風格；所使用的新音樂手法，造成一種嶄新的感覺——一種完全不同於過去的感覺，這正是發抒新時代精神感受所必須採取的手段。因此，稱讚這首作品的人甚至說，「葬花吟」表達的不只是黛玉葬花，她要埋葬的是陳舊的作曲法！（當然，貶責這首曲子的，在那時大有人在。）

許常惠對近二十多年來急速發展的中國新音樂，功績是很大的。他努力創作，培養新一代的作曲家，更積極推動種種新音樂的活動。「製樂小集」就是他和藝評家顧獻樑所發起的。現在請各位聽一段許常惠的合唱作品「葬花吟」（譜例七，錄音八）。

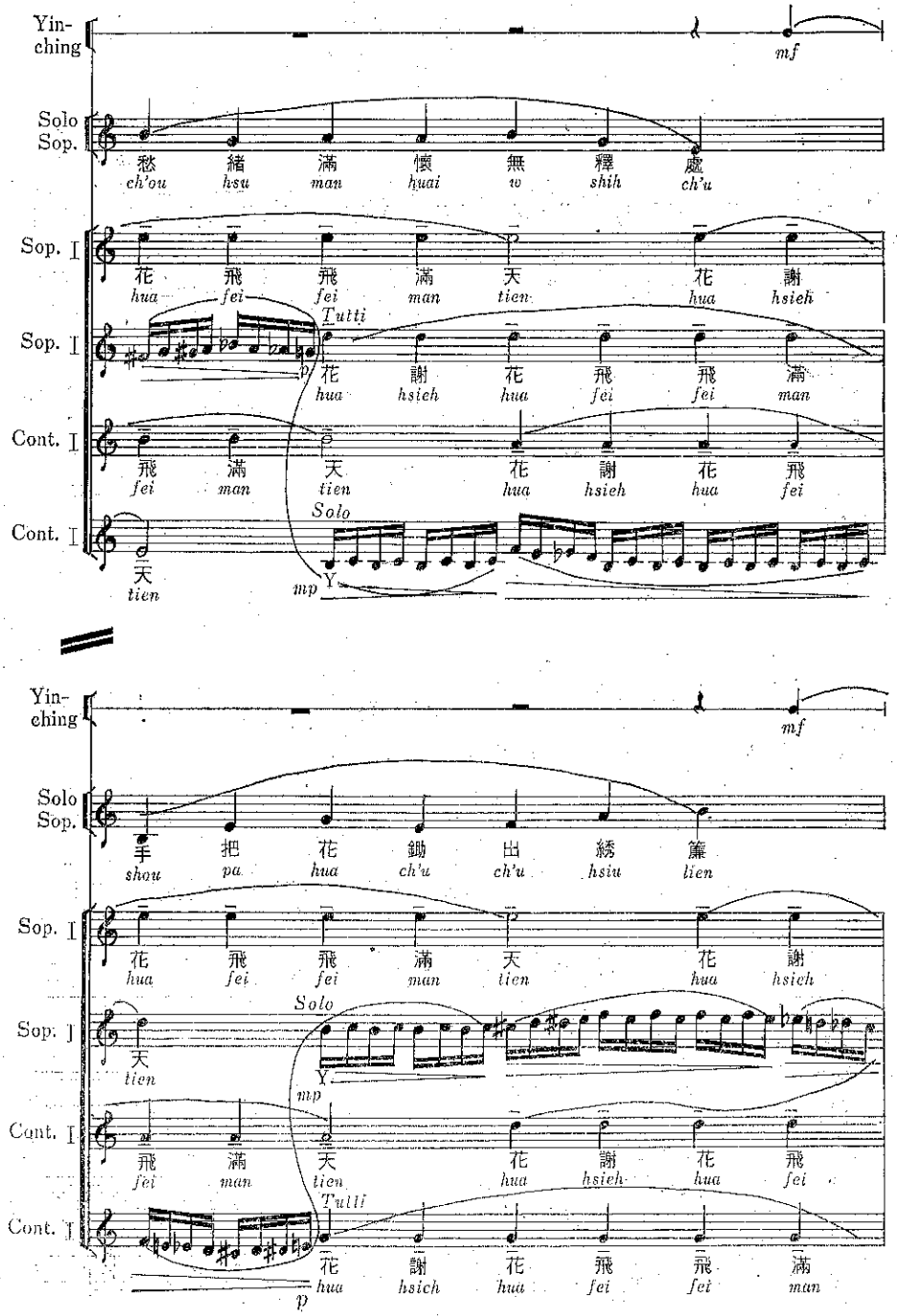
一九六一年起，「製樂小集」開始定期發表國人的作品。國內新、舊作曲家多人參加。其中藝專音樂科早期學生佔了很大的比例——這所培養專門人才的音樂學府，已經開始結出果實來了。陳懋良、馬水龍、李泰祥、戴金泉等都是。此外還有陳茂萱、康謳、郭芝苑等也參加了這個活動。現在請聽戴金泉的家園好合唱曲（譜例八，錄音九）。

接著，許博允等人組「江浪樂集」、徐松架的「五人樂集」、賴德和等的「向日葵樂會」逐一展開；留學奧國的史惟亮、留學德國的劉德義也先後回國，作曲家們相互督促、砥礪、努力從事創作，這是個極爲可喜的現象。

在這其中，有許多人的作品，都在嘗試用新音樂的平法，去處理中國民族的素材。他們都俱備了純熟的西洋作曲技巧，却沒有人想去摹擬貝多芬、莫札特、華格納或德布西、巴爾托克；他們不約而同的朝著同一個目標——「創造中國的新音樂」而努力。有時，他們也直接採用中華民間的曲調，如史惟亮編的雲南民謠「大河陽柳」（譜例九）用種種不諧和的和弦，交錯的節奏，並用新音樂的對位使民謠旋律輪流起伏在各聲部之中，表現出一股衝突、矛盾與追求的時代精神。另外也有模擬中國傳統曲調而創作的，如「陌上花」（譜例十）陳懋良早期作品的旋律。

前衛音樂在中國內已經有不少次接觸的機會了，侯俊慶、溫隆信、李泰祥等等少數作曲家則在勇敢的嘗試。在聲樂上，前衛派的實驗不得不更加謹愼，因爲人聲的敏感，不穩定性。
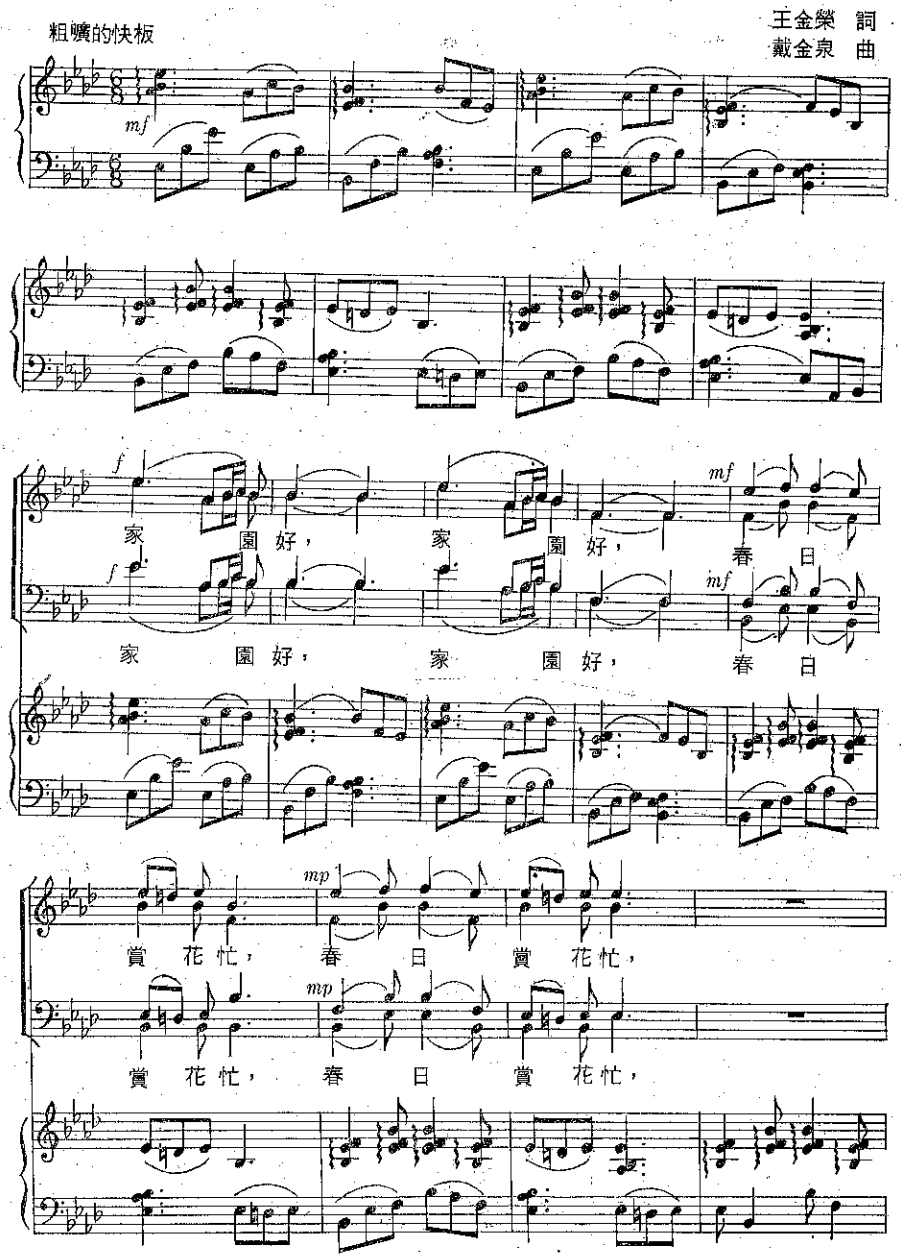
譜例七：許常惠的「葬花吟」


Yin-ching
mf
Solo Sop.
愁 緒 滿 懷 無 釋 處
ch'ou hsu man huai wo shih ch'u
Sop. I
花 飛 飛 滿 天 花 謝
hua fei fei man tien hua hsieh
Tutti
p
Sop. I
花 謝 花 飛 飛 滿
hua hsieh hua fei fei man
Cont. I
飛 滿 天 花 謝 花 飛
fei man tien hua hsieh hua fei
Solo
Cont. I
天
tien
mp
Y
Yin-ching
mf
Solo Sop.
手 把 花 鋤 出 綉 簾
shou pa hua ch'u ch'u hsiu lien
Sop. I
花 飛 飛 滿 天 花 謝
hua fei fei man tien hua hsieh
Solo
Sop. I
天
tien
mp
Y
Cont. I
飛 滿 天 花 謝 花 飛
fei man tien hua hsieh hua fei
Tutti
Cont. I
花 謝 花 飛 飛 滿
hua hsich hua fei fei man
p
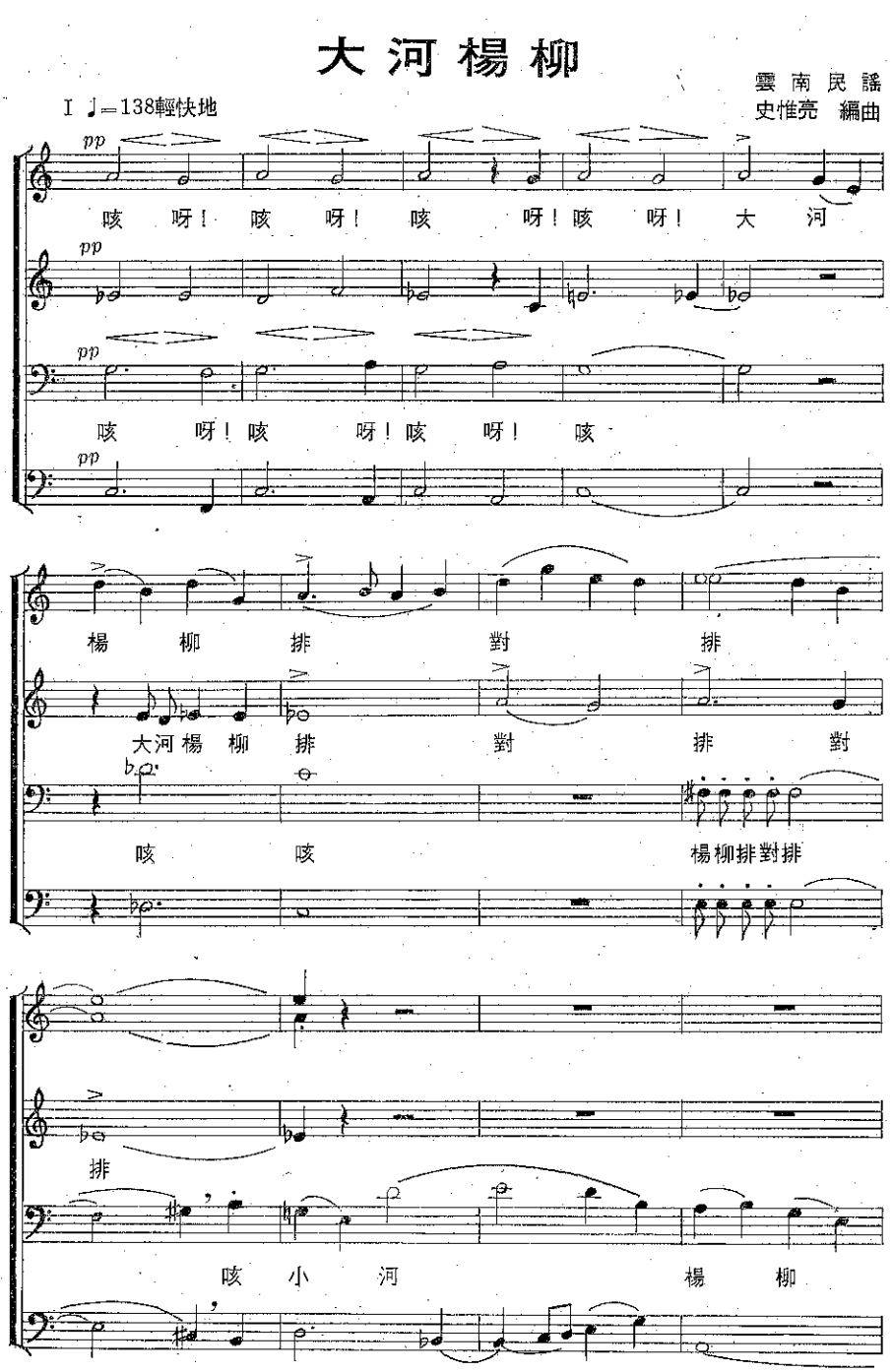
譜例八：戴金泉的「家園好」

家　園　好
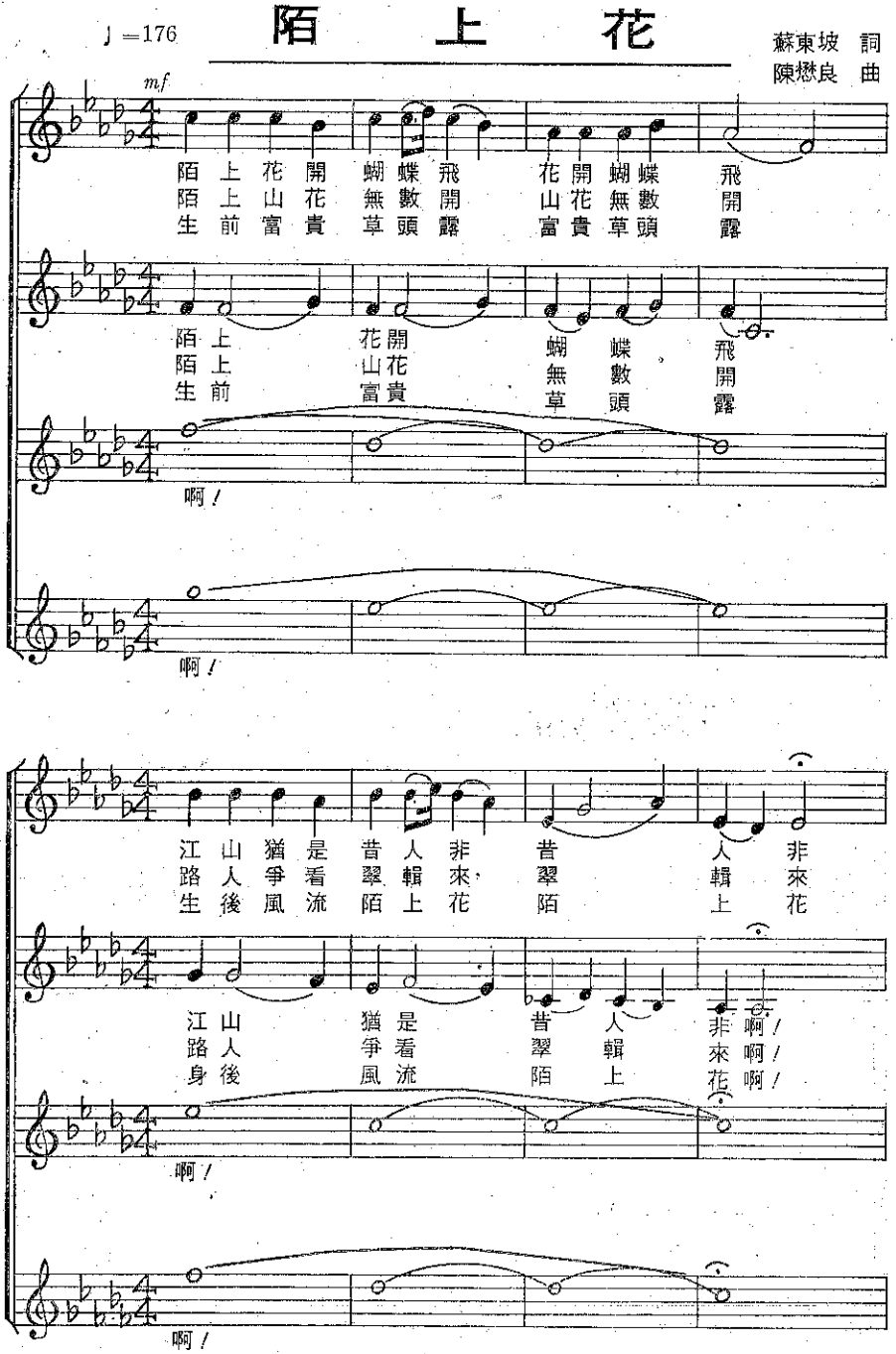
王金榮　詞
戴金泉　曲



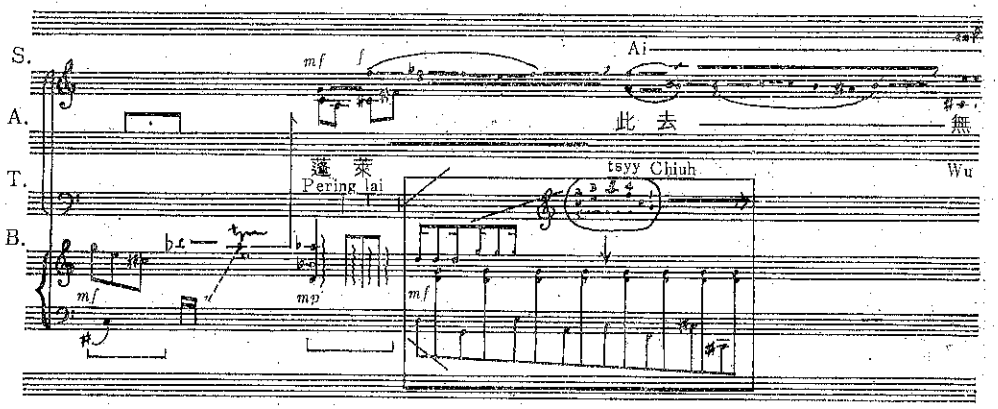
譜例九：史惟亮的「大河楊柳」



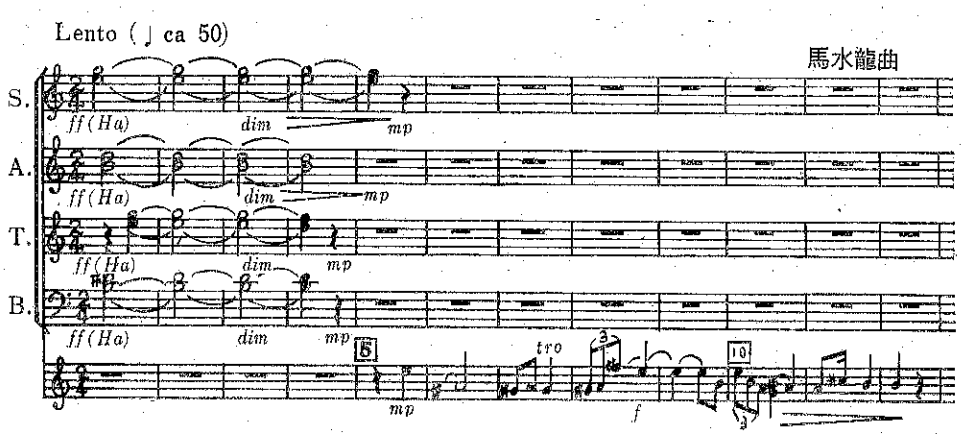
譜例十：陸懋良的「陌上花」


陌上花
♩=176
蘇東坡 詞
陳懋良 曲
mf
陌上花開蝴蝶飛 花開蝴蝶飛
陌上山花無數開 山花無數開
生前富貴草頭露 富貴草頭露
陌上 花開 蝴蝶 飛
陌上 山花 無數 開
生前 富貴 草頭 露
啊！
啊！
江山猶是昔人非 昔人非
路人爭看翠輯來 翠輯來
生後風流陌上花 陌上花
江山 猶是 昔人 非啊！
路人 爭看 翠輯 來啊！
身後 風流 陌上 花啊！
啊！
啊！

譜例十一：林道生的「無題」



譜例十二：馬水龍的「哨吶與混聲合唱」



在所附譜例中列出林道生（譜例十一）、馬水龍（譜例十二）二人的合唱作品片段。這些對許多聽衆而言，都不難接受；但對合唱團而言，演唱是極困難的。這類音樂在中國之所以罕見，也就是因爲沒有人能唱。

爲什麼難唱呢？主要的原因不在素質，而在訓練的方法。我們的合唱團是怎樣作基本練習的呢？一開始是大調音階琵音的發聲訓練，接著大調終止形和聲訓練；然後正式練歌——却是史特拉汶斯基的「詩篇交響曲」一合唱！無怪乎大家覺得難了。我們要跟上時代，唱出二十世紀的精神與思想，那麼一種新式、有效的訓練方法是必須的，十八世紀的訓練法，只能幫助我們唱好古典、浪漫樂派的作品罷了。當然，我們更應該有一些職業性、高水準的合唱團，能負起責任向社會介紹那些難唱的好音樂。

回顧這六十多年來一部中國合唱的發展史，多少值得懷念的遺跡，給予我們更多信心。目前，中國的合唱再度處在一個新時代的開端，困難與矛盾雖然不能避免地產生了，過去輝煌的經驗却使我們充滿了希望。展望明天，將是一個無限燦爛的時代。

註一：本文參考資料。

1. 國立臺灣藝專藝術學報第十期
2. 許常惠著：「近代中國音樂史話」
3. 李抱忱著：「合唱與國魂」
4. 張錦鴻著：「六十年來之中國樂壇」

註二：錄音之提供

1. 許常惠珍藏「祭孔雅樂」錄音
2. 戴金泉指揮・國立臺灣藝專音樂科合唱團演唱「中國古典民謠巡迴演唱」紀念唱片。
3. 戴金泉指揮・國立臺大合唱團第十屆公開演唱會「合唱與中國」錄音節目。

今日中國工藝設計的泉源

王銘顯

一、機械文明下的陰影

產業革命以來，我們人類的文明，從自然文明急速進入機械文明，機械文明的進步，各種日常用品，充斥市場，堆滿了我們的生活空間，我們正在享受人類有史以來空前的物質享受。可是細看這些產品品質的美，那也可能要說落至史無前例的貧乏狀態。

因爲今天，我們的文明，正面臨着激烈的變動，機械文明正加速其力量取替自然文明。古代自然文明的燿動殘光尚未消失，新的機械文明，却驕傲地稱覇着整個世界，形成一種人性虛無的空前時代。現在全世界各先進國家大多在機械文明之下，有氣無力的在重覆着那同一單調而缺乏愛心的機械的生活，眞正人性的本能已經漸漸的喪失了，長此下去，不難想像我們面臨的只是自然文明的末期姿態，和緊接着來的機械文明的幼稚階段。

讓我們來看看今日產品設計的現況，設計家在企業家的支配之下，在設計愚弄消費者的產品，使用幾次就不能再用的玩具、原子筆……加上一些低俗的色彩，就像在電冰箱的門上，畫上一些迎合少女趣味的裝飾花紋，還有一些被稱爲傢具調的電視，也被裝上洛可可調的彫刻門框……這些也能算是設計產品？今日的工業產品設計除了少數優良的設計產品之外，大部份仍暴露在機械生產的欠陷醜態，而多數的設計家（Designer）們並沒有朝着改正這些醜態的方向走，反而迎合着這種錯誤的態度，設計家（Designer）本身抱着自甘墮落的心理態度，形成今日物質文化混亂局面，如果再細細追溯其成因，我們可以發現設計者本身與產品之間心靈的斷絕，工藝設計在超國際性（International）的潮流中，失去它的憑藉，失去了傳統的根源。

二、傳統價值的再認識

因此探討傳統的價值是今日機械文明在迷霧中的指示燈之一。我們並不徒嘆自然傳統美的消失，或沈溺在過去老祖宗遺留下來財產的榮光，而希望使現代工藝中充份的表現出傳統美效果心情的人文性，這對於現代工藝產品設計是一個很微妙而重要的問題。產品設計，不只是設計一件有用的器物或機械而已，必須要表現出人類生命活動的理想，就像小說中主角人物一般的，雖然沒有很詳細特別去强調他，但是整個故事的描寫中，也會把造形與個性（Personality）襯托出來。工藝產品設計是從獨自性、個人性的性格，發展到消費層複數性、大衆性的性格。高層的建築物中，銀行大厦的建築、觀光大飯店的建築、大戲院的建築、寺院教堂的建築都各有各的格調。Saarinen 氏設計的椅子與 Harry Bertoia 氏設計的椅子，一種是穩重而大方，另一種是理智而輕快等兩種不同感覺的造形。就是完全强調機能性的戰鬥機的設計也是一樣，富有傳統性的英國與創新性的美國，在設計造形上一看就有不同的感覺。人類的理想，驅使科學技術向上，在科學的躍進中還不斷的保持着各自人文的主體性，配合着機能的特質，在普及性（Universality）、地域性（Rezionality）及獨立性（Indivisuality），等多角關係之下，形成微妙的關係。文化悠久的歐洲大陸，在英、法兩國的企劃下，推出造形新銳的協和式噴射客機，他們自豪的說：「全世界唯有歐洲文化，才有這種機型的產出」。可是在歐洲的大學，觀光大飯店、一般住宅、政府機關建築物仍保持古香古味的建築與室內設計裝璜，表現出地方性的傳統精神，這就是工學技術中求得人文精神的一種調和。

北歐的森林與湖泊的自然環境中所孕育的木材工藝，巧妙的利用自然材質軟硬、輕重、紋路、香味，而選擇其造形、構造、充分的發揮木材的造形美而緊扣着人們的心弦。因此自古迄今的北歐傢俱設計在世界上仍佔有領導的地位。富有傳統彫刻藝術的意大利，在今日他的工藝產品，幾乎都顯露出它傳統上的優越性，無論是日常用品、工業產品、家庭電氣、甚至到汽車飛機的造形設計上均巧妙的表現出意大利民族對物體造形的線條美與觸感美。到明治維新爲止，文化上一直師承着中國文化的日本，也竭力的强調表現出自己的東西來。從桂離宮的建築造形上，可以看出大和民族開始創造出傳統的簡素明潔的國民性，

雖然自古以來無論在哲學上及藝術上深受中國文化的影響（例如日本的東照宮的建築），但是其本身的國民性格也有纖細簡素的一面。這種纖細與簡素的傳統一直影響着他的工藝工業產品，造形優美的家電產品，省油的小汽車，靈巧的日常用品等等傾銷於世界各國，使這東方的島國成爲先進國家之一。現在讓我們來探討一下固有傳統文化對今日中國工藝設計的影響。

三、中國傳統美術工藝與現代生活設計調和的芻議

(一) 中國古代紋樣的考據與應用

當人類發現火的時候，不久便發現了陶器製作的原理。根據古史的傳說，中國在神農時代就有了陶器的發明，而新石器時代的中國，是以精美陶器文化爲代表，此稱之爲「彩陶文化」。除了「彩陶文化」之外，在新石器的較晚時期，另有其他兩個類型的文化，那就是龍山「黑陶文化」和河南商邱「灰陶文化」（拍紋陶文化），我們現在已知拍紋陶文化就是商代小屯文化的前身，因此龍山文化就是傳說中的夏代，那麼彩陶文化就是古史的堯舜時代了。在中國早期的崇祀，均想藉巫術力量，來支持自然的和諧平衡。此一觀念，不但形成儒家的「中道法則」，同時形成陰與陽的道家學說，它們都肯定了控制世界的二大力量——「地」與「天」。天是氣候的支配者，本質是陽，它如人格化即爲天帝，是最高的祖先。地則生育萬物，其本質爲陰，人格化即爲創始世界的女神——女媧氏。因此祭祀天地就成爲中國上古人類最重要的大事，史前陶器的繪紋，從彩陶文化的祭器上開始，便一直在追求此一平衡觀念的表現，無數曲線的流轉，終於在新石器時代的晚期，演變成太極的初步結構，並將這個觀念，明白的顯示出來，那就是在石家河所發現的太極圖。它一方面提示先民的成就，同時也爲中國文化，標示一個明確的方向。

自從殷墟發掘中國的青銅器以來，中個古代的彫紋才眞正加入了學術的一科，中國學者容庚，在他熱河避暑山莊所藏的青銅器，寫成武英殿彝器圖錄，才正式的著錄於書，這是學術界的第一部花紋著作。花紋是關於民族、風俗、美術設計及考定古器的重要紋樣。古代中國的特殊文物，如銅器、瓷器、玉器、漆器、織繡等的圖案、花紋、雖不如銘文一般的奧秘難識，但都

具備迷信，意象表達之象徵性，我們研究中國古代的樣紋符號，必須追溯其緣由，探討其依據，作溫故知新，把中國固有特色的紋樣符號，改進爲現代實用的符號，是學術上所必要研究的。

殷商時代典型的獸形表飾也見於塞克提亞（Scytia）和亞述藝術；在我國和西南亞洲，獸形題材都漸趨定型化、簡單化，以至除主要的形象外其他部份全被略去，而若干想像的神怪的面部在兩處也成了常見的形式。其中饕餮最爲多見，這可以解釋爲祇是各種古代藝術進化中的一種並發現象，它之所以在我國被稱爲饕餮，是因其見於食器之上，對於飲食者的箴誡。所謂饕餮，是各種獸類的顏面，是獸類的正面圖形，因水牛，可能原始於中國，以象徵水牛面的爲多，在殷墟發掘出土的牛鼎和鹿鼎，各飾有水牛面鹿面，在禮器上，饕餮紋常被飾爲主要的紋飾，而居於顯著部位。所謂「龍」，是各種鳥獸蟲魚的混合體；所謂「鳳」，是各種鳥類的綜合象徵；這都是由圖騰演變出來的。龍虎可能象徵風暴、雨水以及收成豐饒的自然力神祇的正面圖像。這種象徵的獸形因襲化到立卽可以和幾何圖形相幾合的程度，而這種幾何圖形正是一種需要合適背景襯托的藝術中最悅意的因素。吾人在這樣早的時期已經有了對符號、標誌、象徵的要求，在圖案藝術的領域中也有卓越的意匠表現。

根據上述，中國古代的原始信仰、神道、佛教、民間信仰有關天地文之符號或象徵，皆基於東洋人的普遍心理而成。現行的龍象徵幸運，松、鶴及龜象徵長壽，竹象徵威光，鐘象徵健康，葫蘆象徵魔術，蟬象徵復活，等等皆由古代流傳而來的。如能應用以上之紋樣於今日生活之建築傢俱、磁磚、海報、包裝紙、衣飾、紡織物、印刷物、首飾等視覺藝術，在設計造形中，則更能強調獨自性、地域性、民族性的傳統效果美的人文（性）心情。

(二) 中國古代建築藝術的特色

中國關於居民建屋的記載，最早見於史乘的是，有巢氏「構木爲巢」。其發生早於燧人氏發明鑽木取火之前。雖然這些早期的傳說，不能盡信，但是若認爲中國先民於距今一萬年前的新石器時代初期，便以木材作原始的居住構架，應當是較爲保守的說法了，只因木造建構極易腐朽，是以未能有實物作爲研究依據。此一階段，正是史前先民們由草昧時代，步入野蠻時代的

時候，也是母系社會式微，而氏族社會開始形成的時候，此時距有巢式已經有一段相當長久的期間了。

中國自古以來之稱建築爲「營造」一詞的本義，乃是由於中國古代對於居住區域設計的觀念，不只是爲了可以「居」，而且要可以「遊」，所以言「經營建造」，而不直言「建築」。我們中國古代營造的特色，不僅在「木造系統」和「樑柱架構」，即是色彩、裝飾與方位配置都和西方建築大異有趣。而其中與西方最重要的不同處，乃是中國的營造觀念，並非以居住的建築爲主，而是以庭園的經營爲主。中國式莊園，是集合了圍牆、池沼、曲水、亭榭、廻廊、花果樹、林木等經營之美。所以建築在中國古代營造中的地位，並不是獨立存在的。因此我國營造之所謂大，並非西方諸國房屋之大，而在於殿宇、樓閣、門廊、亭榭等等之相連，巍然成一整體的大。我國古代房屋的建築，還有一個重要的特色，就是無論爲宮殿、住家、廟宇、官衙甚至陵墓的建造，都採取左右均齊之勢。表面上，似乎千篇一律，但就整個營造區域而言，主屋、從屋、門廊、樓閣、亭榭等，大小高低各異，而形式亦不同。加以庭院池沼曲橋、假山等等造景，是在統一中求變化；而變化中，也有一貫的統一。由此可見造園在我國營造藝術中的重要性了。

中國房屋的建造，無論其爲何種性質，從地基的分配、屋宇的配置、室內的陳列、家具的造形等等莫不採取均衡對稱的方式。究其原因的所在，乃是我國禮教傳統在建築中的表現。因爲惟有方形的建構在視覺觀瞻上，才能呈現嚴整肅穆的氣象，而在應用上，亦能合乎，禮儀上的進退需要。這也可以說是中國營造藝術中的特色之一。

中國建築在東方是最具有特性的獨立系統，在韓國及日本可以看到許多同佛教一起傳過去的中國築構。甚至現代西洋建築的結構與線條也可以看出同中國建築有密切關係，中國建築在已往的幾千年中能單純演進而始終保持其系統不移的原因大致在國家、社會組織以及材料的使用上而受到影響。所應用的材料以往一直保持使用木材、石材、磚瓦等自然材料，但目前有許多新的建材，例如：鋼、鋁、塑膠、玻璃、混凝土以及其他人造複合材，建造時也應用新的營造技術，如果說，爲了使現代的建築風格保持中國傳統文化的話，不應該以新的材料與技術一模一樣來做造過去的造形。因爲這樣的話，在材料之使用與結構上「不眞」，何況未必能符合現代生活。這樣做以期望復興固有文化是消極的，我們應該在現代國家體制之下，爲現代的生活方

配合新的材料與技術，繼承傳統精神，創造新的造形，這樣才能夠把傳統推進新的時代，使經過幾千年演變的中國營造法得以向新的方向邁進。

(三) 從民間工藝中得到新的啓示

中國民性是順乎自然，一切事以逆來順受的態度來適應環境，永遠是樂天的。因此表現在民間藝術上的是樸實、淳厚、歡樂、有人情味。沒有苦痛、絕望、悲愴的情懷。中國人喜歡看好的一面，把不愉快的一面拋開。盡量享受美好的人生。一切事討個吉利，要平安、和祥。這些心願，都反映在民間藝術上。

民間藝術沒有冷峻、嚴肅的說教面具，它單純、直接、天眞地表露著一般庶民的感情。以象徵的手法，把自然形象典型化表現出來。這些作者都是世代相傳的技藝匠人，沒有受過正規教育，終生爲某一種形式而製作。依據傳統的模式風格，或多或少地加進一些新意，不强調個性，由於世代相沿，也自然地流露出了他們對美的觀點，把共同性在無意之間顯示出來，這樣就形成了民族的風格，充分呈現出地方性，與這兒的山、川、氣候、民性、文化連成一氣，諧和無間。

民間工藝很少嬌柔造作，更不會在一種學院式的規範中形成一個僵化的外壳。民間工藝完成在實用性與技能性的要求之下所產生純樸而實用的造形，它不像貴族工藝往往爲了華麗的裝飾而忽視了實際用途的立場，易流入外觀裝飾空洞的形式。民間工藝則隨著生活的需要而產生，隨著時代而更新，隨著地方風俗習慣、氣候、產物而擴大取材的範圍。民間工藝充分的表露著它的哲學性、民族性，以及實用性。在今天我們口口聲聲的提倡科學，一個數千年的經驗何嘗不是科學？像中醫的針灸，今爲全球醫術所矚目。中國衣着，表達中國人的哲學思想，及其實用、美觀、衛生的特殊看法，與西方實證的機能的精神異趣。中國人對一切事物的看法是「一以貫之」，發揮萬能的精神。中國衣服寬大，適應力强，父親穿過的衣服還可以給兒子穿，兄長穿過的衣服可以給弟弟穿。西服就無此適應幅度和彈性。中國鞋可以左右交換穿，西式鞋左是左，右是右的釘死了。中國衣服剪裁著重不偏不倚，不走極端的原則，取中庸之道。所以袖子取平直式，西服則取垂直式。中國衣袖採取了活動點的圓心位置

，既便於上舉，又可不垂，便可懸轉，不偏激或偏廢。而西服往上舉困難，僅值於下垂擺動而已。中國衣服的寬鬆舒服，對身體肌肉伸展毫無壓迫感，今天西方醫學已發現穿太緊身的衣服對心臟有妨害。中國的長袍據說可禦防風濕病中國衣服是隱蔽體形，穿起來有種飄然的風韻，與西方的暴露體形相比，前者是精神的，後者是物質的。

經過千年的發展與修正，中國傢俱成爲中國人起居、休息、坐臥所要求的理想形式。唐代以前，中國還沒有椅子，都是席地而坐。如顧愷之所繪的人物都是坐在地上的。閻立本繪的帝王像中，所坐的是一個一尺高的平方榻几似的東西。到了宋朝，宋太祖坐像（故宮博物院藏）才有把寬敞的龍椅。自佛教傳入中國之後，把西方的坐姿介紹過來，中國人生活方式才由雙腿盤坐在地，而變爲坐在椅子上。像中國的衣服一樣，中國傢俱經常亦以「一以貫之」發揮多用途的用途。例如；客人少時則折成正方形的桌面，客人多了則可打開成爲圓桌。圓桌上爲了使桌邊的客人很順手的夾到菜餚，置放於桌上正中間的圓型活動轉盤的設計。「馬桶椅」；是一種特殊用途的椅子，今陳列於鹿港民俗文物館內，已有一百多年的歷史，可見古時之木匠也能爲某種用途製造特殊椅子。此椅座板中央有一活蓋，平時可做椅子用，急時可掀開當馬桶，椅子下有門扇可拉開，取出便桶。一九三七年土耳其 Instanbul 美術大學建築系主任 Bruno Taut 在日本看到臺灣生產的「母子椅」後，嘆爲觀止。認爲以中空、光滑、堅硬的天然竹材，以簡單及高超的技術製造如此靈巧及多用途的產品感到新奇無比。因爲「母子椅」橫放可作幼兒的座椅，立放則可當母親休息的椅子，因此稱之爲「母子椅」。

(四) 民間視覺標誌的應用

在西洋中世紀以後，在大街小巷常懸掛着暗示職業和宗教的標誌或符號於建築物的入口處。

最特殊的是「當舖的幌子（看板）」，它也叫做 three ball，最上面爲三個金黃色球體，是因爲尼拉斯聖人，以裝滿黃金的三個袋子，投給三個處女，做爲結婚費用的故事而來的。

「理髮店幌子（看板）」源自古代，因古代理髮師多兼外科醫生，以紅白棍之設計是象徵採用放血術時，手腕上捆着的繃

幣。在歐洲棍子頂端的瓶子，是用黃銅製成的，象徵裝血的器皿。後來又傳到美國，省略了黃銅瓶子，然後，又遠傳至世界各國，成爲理髮業者通用的標誌。

中國古代商店的幌子（Singnboard），不但發達，且具有獨特性。大體有南北之分，以長江爲界；以南的地方招牌較多；以北的地方望子較多，望子俗稱幌子。招牌爲普通常見的以文字寫在板上，是平面的。幌子是模仿該商店所販賣的實物繪製而成的立體模型。前者識字者才能看懂，後者無學之文盲亦能一見即了解其意，這差異可以說是因江南，江北文化程度不同而形成的。北方由於胡人之侵入，五代之隆替，能了解漢字者不多，所以多用立體模型的幌子。由此可見。宋朝以前已經有幌子了。

清朝前後，市民社會建立，工商業逐漸發達，市場形成、店舖林立，由此人們多利用板、實物、模型、旗子、燈籠、容器或繪畫製成幌子，掛在街道上之柱子或店門前，以識別販賣品之類別，這時可以說已經建立了古代商店幌子的典型，這些幌子頗具有趣味性及商業性。

任何幌子的取材，圖形、數字、色彩皆富宗教性及神秘感的信仰，中國人深信「相命師」及「地理師」之所云所爲，使幌子在有形或無形中顯出，其色彩、形狀富有象徵性與民族性，中國人喜好紅色，故常以紅色代表吉祥如意、喜慶、繁榮等。幌子上的色彩往往也受到信仰、迷信的影響，不單只是美觀，且常有求取吉利的特別意義。

由這些幌子我們可推想當時的生活狀況、文化發展、風俗習慣及教育水準等。古代幌子代表了中國傳統的民族精神與色彩，繪畫性與商業性；而在中國美術史上或歷史博物館中却很少見，反倒是外國人研究者居多，甚至已作成專題研究適合於今日視覺設計的題材。

(五) 從土著文化藝術回顧工藝本質的精神

原始藝術常爲現代藝術帶來了新的刺激，導引出一個新的方向，回顧古代和原始的文化探求，使整個現代藝術的創作傾向

，搖擺在現代面貌與回歸原始之間。它所具有的獨特魅力，給予現代藝術的影響是鉅大的。

對於原始藝術之發生興趣，乃是在於人類有回歸於心靈的素朴狀態之傾向。現代人特別是現在藝術家，並不僅是爲了偶爾的趣味而試圖模仿原始民族的器物；反之，自精神上言之，他自己乃是處於一種困苦的情境之中，他愈是對自己忠實，則他也必更堅決地唾棄傳統的假冒與破舊表現的反對，只要愈加接近，也就愈加無意識地發現到自己乃是以一種帶有眞此近乎所謂原始的質朴的藝術之方法來表達他自己。

今天我們居於自己傳統與新的文明衝擊的時候，常感到無所適從的茫然和心靈泉源的枯萎。其實在我們居住的土地遠先於我們而來的臺灣土著，他們具有的文化層與藝術表現，可能是我們建立自己的現代藝術風貌的一個新刺激，不必直接注入於我們所欲建立的藝術風格裡，而是使我們對於工業文明所帶來悲劇的疏離有所覺醒，而對自然、對生命有著信心。這些原始性極爲濃厚的土著藝術，其率眞和不刻意於虛飾的生命感、粗獷的美和稚拙的表情，正可甦醒了疲乏的現代藝術。

臺灣的土著民族，依民族學家以其文化來分，可分爲九族羣，卽泰雅、賽夏、布農、鄒族、魯凱、排灣、卑南、阿美、和雅美。

木刻——除發達於排灣羣諸族之外，其次當推雅美族了，尤其雅美族的淺浮彫（薄肉彫）施諸船板和房屋板的造形均極優美。

夾織——排灣羣的夾織乃夾入色線爲花紋，有時在夾織之上附加挑繡，紋樣雖多變化，但花紋較泰雅族的夾織爲小，故色彩不甚奪目，比較深沉。

刺繡——見於排灣、卑南、布農、鄒族以及漢化的平埔族。

貼飾——貼飾係用布塊剪成花紋，貼縫於衣著上，此一技巧見於排灣族。

綴珠——見於泰雅族與排灣族。

陶器、土偶——現除雅美族外，其他民族所未有。

還有其他各族的裝身貝等等皆留古樸情趣。

結　論

「傳統」，是變的秩序，而不是固定的樣式或爲停頓的形態。傳統，爲某一民族在某一環境之下產生的文化造形。所以傳統文化是造形的血統，我們有優良的造形文化的血統，誠如英國名藝術評論家哈伯特・李特卿 (Sir Heubert Read) 手著「藝術的意義」(The Meaning of Art) 的第四十二節開頭就寫著『中國藝術之歷史，比埃及藝術一貫，甚至也比埃及藝術持久。不過，它在範圍上却不僅爲民族的。它始於紀元前三十世紀左右，一直繼續著，經過許多黑暗與不穩定的時期，以至今日。世界沒有其他國家之能够呈現出如許豐富的藝術活動，而且就全體而言，也沒有一個國家的任何一件事物，堪比美這一個國家之種種高的成就……。』歷代輝煌的藝術文化閃爍在每張的史頁上。現代物質文明生活中，如何去配合過去優良的文化傳統爲今日藝術文化工作者的最大使命。例如，意大利的設計家把他們優良的彫刻傳統的感覺帶入近代工業產品之中，設計出世界最優美的汽車設計與傢俱設計。日本名建築師丹下健三教授所設計的建築物，處處表現出融合日本靜寂純樸簡潔的味道。德國合理主義的工藝傳統精神，助長其工業產品設計的領導地位。我也希望把我們從儒家思想所產生的中庸之道的東方哲學來帶動我們的藝術價值觀，在機械文明的陰影下，所感到慌恐，單調乏味，人性虛無的空間時代，如何去求得「自然文明的殘光」不至於熄滅殆盡，該是我們刻不容緩的急務。幸好祖先所留下給我們輝煌的文化遺產，是取之不盡，用之不竭的。就要看我們如何去利由它而已。

中國繪畫的發展

李奇茂

中國繪畫有悠久燦爛的歷史及至高美術的價值。是我國固有文化的重要精神，也可說是我國固有文化民族精神的代表。探考其起源，年代久遠。據歷史學家和考古學家的說法：人類的文明發展分四個時代：一是舊石器時代、二是新石器時代、三是青銅時代、四是鐵器時代。考源我國繪畫早在新石器時代卽已產生。根據我國早期彩陶器上面畫有人物及牛羊動物花紋、足證明繪畫在我國文化及生活上依存着民族精神，繪畫的基礎也有了起源。按新石器時代是史前時代，又據古籍的記載，易經上說伏羲八卦，是我國最早有關繪畫性質的創作。通鑑外記上說：「黃帝作冕旒，正衣裳……染五色爲文章，以表貴賤」。已把繪畫應用到日常生活上去。繪畫古今人表及畫史會要記載「畫始于有虞氏女弟，卽舜帝之妹，黟手，黟手又名嫘，故又稱畫嫘」，依傳說假定殷商時代是新石器時代的末期，則伏羲、黃帝、虞舜時代，都是在新石器時代。由此可見我國繪畫起源的悠久實屬信而有徵。

我國數千年來文化隨生活演變變化，其間或直接影響繪畫，亦各異趨。大概唐虞以前爲實用時期；三代、秦、漢爲禮教時期，自三國而兩晉南北朝至隋，唐爲宗教化時期；自五代以迄清朝則爲文學化時期：簡異其意義：

㈠**實用時期**：初民作畫，全爲實用，不在審美，雕題文身之俗，固無論矣；卽稍進於文明之域者，亦多用以記事狀物圖案，有巢氏之繪輪圖，伏羲氏之畫八卦，軒轅氏之染衣裳，無不肯在實用。西人希倫，著藝術起源，推闡近代人類學研究之發達，足證明原始民族之藝術，主眼在實用而不在美；如我初民，亦何能外此，是爲第一時期。

㈡**禮教時期**：唐、虞、三代、秦、漢之世，往往利用繪畫以藻飾禮制，宏揚教化；論者謂爲與六籍同功，四時並運。五色文彩，章諸衣冠車旗；萬方事務，昭諸鐘鼎尊彝；古昔聖賢，象諸垣戶殿堂；至圖功表行頌德諸類，亦無不以畫。陸士衡謂：「丹青之興，比雅頌之述作，美大業之馨香；」張彥達謂「畫者成教化，助人倫。」其義深矣。是爲第二時期。

㈢**宗教化時期**：自漢末佛教普光震旦以後，歷六朝而迄唐、宋、印度繪畫，時隨佛教以俱來，中國繪畫受其影響及陶鎔，頓放異采。天龍寶蹟，地獄變相，凡寺壁塔院，遍繪莊嚴燦爛之印度藝術化之佛畫，其時道教儒教對於佛教，或起反抗，或被同化，亦發生相當而異趣之畫風於其間。星君乘龍，眞人騎獅，皆有圖像；孔子問道及其七十二弟子像，亦多圖諸宮庭寺院。蓋此時繪畫全在宗教化之下是爲第三時期。

㈣**文學化時期**：唐代繪畫，已臻成熟，並講用筆墨，尙氣韻；王維畫中有詩、詩中有畫，藝林播爲美談。自五代而宋元，益加講研，寫生寫意、主神主妙、逸筆草草、名曰文人畫、爭相傳摹；瀋墨楚楚，謂有書卷氣皆致讚美；甚至謂不讀萬卷書，不能作畫，不入篆法，不爲擅書；論書法者：亦每引詩文書法相證印。蓋全爲文學化矣，明清之際，此風尤盛。是第四時期。

我國繪畫演變形成範圍很廣，有人物、鬼神、繹道、由小花卉、宮室、走獸、翎毛、墨竹、草虫、魚龍、蔬果等等，又分爲數十類別，這些種類的畫，無論工筆，寫意，歷代都有名家，有專攻或兼善的，可說無體不備，無美不臻，眞是光芒萬丈，據徵中國繪畫的歷史是悠久而燦爛。也是中國繪畫與我國文化民族精神表現，略例證明；如漢書毛延壽傳載「毛延壽杜陵人，畫人形醜好老少，必得其眞。」昭君出塞故事傳流民間永垂不朽。如漢書博物志所載，漢劉褒所畫的「雲漢圖」、「北風圖」，相傳人見了雲漢圖便覺其熱，見了北風圖領覺其寒。是以證明當時繪畫在美術上功能價值。又據著錄三國時吳人曹不興，晉吳大帝孫權畫屏，誤落一點墨，於是將誤落的墨改成蠅，孫權以爲是眞蠅，以手彈之。又云：東晉人衛協，畫七佛圖、大烈女，謝赫曰：一古畫皆略，至協始精兼善六法，如有氣韻，譽爲曠代絕筆。」這些有關繪畫的記載，都遠在漢代、三國、兩晉的時代。說明繪畫在那個時代已成熟到精始階段，却也佔上美術最高的價值。我國繪畫隨着文化生活之演進。從史前時代，經過夏、商、周、秦逐漸進展，到漢、三國、魏晉、六朝、隋已極發展而臻於成熟，迄唐代而大盛，宋元，可以說登峯造極，明清則先後相繼，卽以成熟時期計之，也有了二千多年輝煌史蹟而烙印我民族文化史上，也可說是中華民族文化的精神表現。

人類的文化，隨生民以俱來，因生活之演變，人智發展，逐漸孕育形成日後繪畫、雕刻、建築、文字等藝術之基礎。究其

起源，遠古年代渺遠，史無記載繪畫之事。然追溯人類文化發展的四個時期：舊石器時代、新石器時代、青銅器時代、鐵器時代，由其中推演可知在新石器時代已經萌芽產生了優越的美術品。新石器時代初期，先民文化已較舊石器末期之馴鹿時代更有進步。雖然當時還沒有金屬的發明，但日常生活所用的器具却日見工細精巧。原先粗糙的、天然形的石器，現被琢磨得光滑而又美觀，原先用手工捏製而成的泥土器物，現亦用火燒成各式各樣的陶器造型和圖樣，可知人類審美觀念乃是與生俱來，並非現代文明人之專利。是時，他們雖還沒有完全脫離馴鹿時代的漁獵生活，但已漸漸有了農耕和牧畜的形成。並且由天然洞窟的住居，改爲堅牢的穴居和架木爲巢的樹居。他們不但已粗具家庭的形態，而且更有了社會的組織。這時的先民不是與猛獸鬪，便是與敵人戰，長期過著部落羣體的戰鬪生活。爲著使羣體中的構成份子有一種特殊的標記，以便於識別，於是遂有「文身」和「畫臉」之發明。其時所畫對稱美花紋，即成爲現代裝飾圖畫之先祖。這種紋身畫面的裝飾畫漸漸發展到各種器物上，如考古學家發現的「粗陶」和「彩陶」，據發掘者推斷爲西元四千年左右之遺物。從這些陶紋由單純而趨複雜的變化，及紋樣的線紋、繩紋、螺紋等之不同，可知其與漁獵結繩記事的文化具有密切的關係。史前描寫物象畫的跡象，最古老者，僅見於我國金文中的圖畫文字。這種文字所代表的對象，大半不外乎人與日用器物，和自然界的鳥獸、雲龍、日月山川等。即以描寫生動、自然、純樸的圖紋來幫助人類記憶。因爲最初人類表達思想與感情，完全是用「姿勢」、「語言」作爲表達意義之工具，但是「姿勢」、「語言」却受時間所限，不易記事，於是人類只好創造文字來幫助記憶。當文字發明之時，先民的動機有二，一爲主觀感覺的需要，二是客觀上有所觸發。在文化未形成之前，先民結繩以記事，易繫辭云：「上古結繩而治，後世聖人易以書契。」又易集解引九家易說：「古者無文字，其有約誓之事，事大大其繩，事小小其繩，結之多少，隨物衆寡，各執以相考，亦足以相治也。」後來人事日繁，漸感結繩記事之不便，爲滿足生活之需要，遂又發明簡單的「書契」。這種書契就是表意與形的符號，是簡單的圖畫文字，其單純圖畫美的趣味，似與埃及象形文和某些族之象形文相同。而後又演變成粗線具象的符號，例如現今存留下來鐘鼎器物上的圖畫文字，即爲先民締造悠久燦爛文化的美術品。

由黃帝到唐虞這段時期，農業漸形發展，經濟日臻繁榮，社會組織，政治制度亦略具形態，官室、生活、建築均以圖畫來

扶助政府建立制度。史上傳說：「黃帝的臣史皇作圖，又謂舜的妹妹嫘首爲畫之祖。」這個時期的繪畫，多爲實用性質的圖案畫。這種圖案畫，一部份用之於衣服及器物。史稱黃帝觀鞏翟草木之華，於衣裳染以五彩爲文章。其所圖染的衣裳有別，章於衣者爲日月輪、月輪、星們、山、龍、雉，章於裳者爲寶杯、水草、火焰、粉米、斧鉞、文字，各爲六種，此卽後來所稱之衮冕十二章。唐虞時期，文敎更爲可觀，會（繪）宗彝，畫衣冠等。這時的繪畫不但作爲衣服裝飾，而且還用作鑒戒的工具，漢書刑法志云：「蓋聞有虞氏之時，畫衣冠，異常服以爲戮，而民弗犯，何治之至也。」在先民知識未開的時代，繪畫寫有警戒之意，尙可補法律之不足，由此可見繪畫與社會、國家實具有休戚相關之關係。至於此時的建築已有神殿、合宮。日用品物的陶紋已由簡單圖紋演變成爲自然形態物象，不但具備實用外形，也有外形及內在美的成生。繪畫到此時期進步更爲顯著，如黃帝誅滅蚩尤以後，卽有畫蚩尤之象以頒蠢亂，圖神荼鬱律之形以禦魔鬼，這些畫全係人物描寫畫，寫以鑒戒之意義，其構圖與筆法比圖畫文字中的人物畫更爲繁複生動。由是證明那時繪畫已是近代心戰宣傳畫發展的鼻祖。

夏商周時期，畫爲政敎之用益廣。夏禹受禪，開家天下之後，一切文物制度皆循常軌向前演進，治洪水，興農業，較之前代更形發達，人民生活水準大爲提高。遞至商周二代，中國文化更見進步，尤其自成周實行以禮樂治天下後，一切制度文物之美具備，且臻極峯，政府設置珠、象、玉、石、木、金、革、羽等八材，各有專職，因此工藝圖案最爲發達，如服冕鐘鼎旌旗門壁，無不飾以花紋，銅器如「毛公鼎」、「大方鼎」、「頌壺」等食器、酒器、祭器、樂器，其紋樣瑰麗精妙，造型雄渾古雅，表露當時社會文化演進已由仰韶時期，形成了「青銅文化」的偉大創作。三代時期，美術遺蹟除在器物紋樣上面略可察知外，其文化影響於社會的發展，只有求諸古籍書裏之記載，左傳杜預注云：「禹之時，圖畫山河奇異之物獻之，使九州之牧貢金，象所圖物，著於之鼎，圖鬼神百物之形，使民逆備。」九鼎所鑄之山川鬼神百物之形，可謂夏代最早的繪畫。尙書云：「伊尹九主以干湯。」劉向別錄注云：「九主者，有注君、專君、授君、勞君、等君、寄君、破君、國君、三歲社君，凡九品，圖畫其形。」又尙書注疏云：「恭默思道，夢帝賚予良弼，其代予言，乃審厥象，俾以形象旁求於天下，說說築傅嚴之野，惟肖。正義曰：使百工寫其形象求諸於天下。」由伊尹圖畫九主諫諍商湯，與殷商高宗夢良弼，使百工圖形仿之流傳，可知中國

人物畫已進步到功助於當政之貢獻。再看周代對於圖畫更爲重視，政府特別設官分掌有關繪畫之事，多官爲設色之工，畫繢鐘筐慌，地官爲大司徒之職，掌建邦土地之圖。考工記云：「設色之工，謂之畫。」周禮載：「畫繢之事，雜五采。」由於政府之特別提倡，繪事遂日益發達，而用途則更加廣泛，施用範圍擴及建築裝飾，及社族、官階之區分，善惡之辨別等。有錦畫於牆壁上者，如明堂四墉，上畫堯舜之容，桀紂之像，各以美惡之狀，以垂興廢鑒誡，有錦於戶牖間者，如周公相成王，負扆而朝，扆，屏上畫斧形，置在戶牖門間，有錦於旌旗者，上畫九章，一曰常，二曰旂，三曰旜，四曰物，五曰旗，六曰旛，七曰旞，八曰燧，九曰旌。日月爲常，交龍爲旂，通帛爲旜，雜帛爲物，熊虎爲旗，鳥隼爲旛，龜蛇爲旞，金羽爲燧，析羽爲旌。其所畫的題材都有象徵的意思，如畫虎熊象徵守將的勇猛，畫鳥隼象徵悍難的精神。從其畫的題材及構圖上看來，繪畫寫實工夫已到成熟階段。三代時期的繪畫中，以人物最多，主要是在別上下，分等級，和作爲宣揚政教之用途，積極地運用繪畫的功能。再看文字的演進，從金體文圖畫文字漸進發展到甲骨文，特點爲筆畫簡單，多呈直線形，線劃銳細，筆致勁峭，如以實用觀點來看，可說是一大改革。在青銅未發明之前，藉文字表達語言，可能是用硬筆或軟筆寫在絹帛上面，後來到青銅器時期，深感絹帛不易保持良久，所以才把青銅製成尖銳鋒利的刀子，把重大事蹟的文字刻在木簡、竹簡或骨甲及石器上，傳流後世。我們看殷商周銅器上，往往鑄刻「子孫永寶之」的字樣，可知其用意何在。宣王是西周末葉一位中興的君主，選賢與能，勵精圖治，凡百庶政，力求改革創新。爲推行政令之便利，命太史籀將舊有的文字使之統一，規劃整齊，成爲一種國定的標準字體，此即後世所稱的石鼓大篆。從審美觀點看石鼓大篆，可謂工整勻亭，有均衡的圖案美。周代甲骨文字與彝器銘文，由於自由創作，產生了一種迺逸奇古的自然美，表現我民族文化史上悠久的「中國書法」之美名於不朽。

春秋戰國時期，列國諸侯大權大握，勢成「尾大不掉」。有名無實的天子自保不暇，政令遂採行自由放任之制，繪畫方面開始有了創意，在作風和技巧上都有新的發展，創作範圍仍然爲人物、兵器、動物圖紋。給予後世遺留下來的「春秋器」及「戰國器」，其圖樣、人、車、獸，均甚活潑生動，已臻寫實之風格。後代的武梁祠、孝堂山及南陽漢墓石刻、畫像，都是由這些銅器圖紋作風孕育出來的。春秋戰國時代的畫家，史記載周有封膜、韓虎，齊有敎君，魯有公輸班，秦有烈裔。其畫蹟不存

，但從軼史裏面可以看出當時畫風的傾向，拾遺記云：「周靈王時有韓房者，自渠胥國來，身長一丈，垂髮至膝，以丹砂於左右手如日月盈缺之勢，可照百餘步。」說苑上記載：「齊王起九重臺，召敬君圖之，敬君久不得歸，思其妻，乃畫妻對立之，王知其妻美，與錢百萬納之。」可知人體畫及肖像已臻上乘。文字書體到戰國時代，七雄分立，各自爲政，西周所定一元化制度，全被破壞得雜亂無章，因而「言語異聲，文字異形。」其書體之美未能再創新作風。

秦王政併吞六國後號稱始皇帝，分天下爲三十六郡，實行中央集權制，採取李斯建議，焚書坑儒，偶語者棄市，完全剝奪、控制人民的思想、言語以及身體自由，以暴力來治理天下，將古有的文化美術完全摧毀。爲了誇耀極權皇帝之尊嚴，奴役人民從事大規模的建築工程。三輔黃圖上記載：「始皇二十六年，徙天下高貴富豪於咸陽十二萬戶，諸侯及臺苑，皆有渭南，秦每破諸侯，寫放其宮室，作之成陽北阪上。南臨渭，自雍門以東至涇渭，殿屋複道周閣相屬，所得諸侯美人鐘鼓以充之。」暴君之奢華享受，由咸陽宮、阿房宮之極盡壯麗輝煌之能事，可窺得一二。唐杜牧阿房宮賦云：「五步一樓，十步一閣，廊腰慢廻，檐牙高啄，各抱地勢，鉤心斗角，盤盤焉，廻廻焉，蜂房水渦，矗不知其幾千萬落。」除此而外，盡收天下兵器，鑄十二金人，置於宮前，以壯威風。此時的美術及文化受暴風的專制，除建築之外，無其所成。秦統一天下後，更爲擴張版圖，積極對外伸張勢力，交通外國，因之，印度及西南夷文化漸入中原。拾遺記云：「烈裔獻霄國人，善畫表獻。」按烈裔於始皇元年已來中國，能含丹青以漱地，卽成魑魅怪物形像，又能於方寸之間畫四海五嶽和龍鳳鷙鷲之圖。是爲外國藝術家來中國之第一人。至於文學書法，秦採李斯之意，使天下「車同軌，書同文。」一切文物制度乃歸於「一元化」。把古文和大篆改爲整齊劃一的小篆，雖秦時有改進的「秦書八體」，但中華民族的文化，却在此時遭受初民以來史無前例的一大刼難。

漢高祖卽位，上承春秋之亂，秦政之苛暴，故不喜文事繪畫。及至武帝登基，崇尙儒術，整頓文教，廣通外國，交遊既盛，畫事亦逐步日新，然政府仍以繪畫作爲政教之輔助，深感崇德尊功，繪畫乃是最好的表現工具，遂寓政教於圖畫，（史稱文章三年，於未央宮承明殿，畫屈軼草，進善旌，誹謗木，敢諫鼓，獬廌。）以勸化人民。此時，更創置祕閣，蒐集天下最貴重的書法名畫，並予畫工以黃門之職以備皇帝詔使。宣帝時，單于入朝，上命畫工畫其像於麒麟閣，褒美之。由是圖畫烈士蔚成

風氣，或不在畫上者，子孫卽以爲莫大之羞恥。無形中，對於繪畫之發展產生莫大的效用，而繪畫對於民族國家及社會的貢獻，也最積極。

元帝時，設尙方畫工，供奉內廷。由於皇帝的提倡，所以產生不少畫家，如毛延壽繪「昭君行」，劉褒繪「雲漢圖」，人見之覺熟，又畫「北風圖」，人見之覺涼。此皆當時傑出的繪畫人才，也是對其時社會及風俗故事創造之最豐富。光武中興，武功旣盛，文治亦隆，崇尙節義，命畫工畫歷代聖君賢后像，懸列宮中，以爲鑑戒。後漢書光武帝本紀有一段頗饒氣味的記載：「帝嘗與馬后觀覽宮中之畫室，帝指娥宮女英圖而戲謂后曰：恨不得如此之妃。進而見陶唐像，后指堯謂帝曰：羣臣百姓恨不得君如此，帝顧而笑。」皇家美術館由此設置。明帝時特別設畫室，博學之士班固、賈逵等撰諸經史事，命尙方畫工畫之，以備陳列觀賞，大力倡導繪畫，爲中國畫奠定了堅固不拔的基礎。而工藝、建築、石刻之創作更爲可觀。建築如甘泉宮、麒麟閣、雲臺、洛陽宮，都是漢代有名的建築，其圖案設計之精美，在建築美術史上永垂不朽。石刻在漢代最爲盛行，如帝王、烈士石、貞女、歷史風俗故事，以及對國家有貢獻之賢士墓前，都有石室、石坊、石碑、石人、石獸作爲永久表彰。如山東武梁祠室、孝堂山石室、魯恭王石室、曲阜文廟、豫州從事孔褒碑及南陽漢墓，上面均刻有花紋、鳥獸、人物，權衡合度，神態生動，頗有寫實淳樸之作風。漢代銅器如銅鏡，其上花紋大致可分爲五類：一爲幾何紋，二爲天象紋，三爲人物紋，四爲鳥獸紋，五爲植物紋。這些花紋頗富創新造型，也是我國美術品中之重要部門。如陶器，漢代陶器可分爲日用品、樂器、冥器、磚瓦器四種，其中以磚瓦器的花紋特別講究。自周代至秦漢時期，建築上所著重的技巧更爲進步，紋飾也最爲精妙。漢磚可分爲空磚及實磚，空磚爲墓闕祠堂所用，實磚則供宮殿樓臺建築之用。其上花紋有幾何紋、人物紋、鳥獸紋、植物紋、錢紋、環紋、雷紋及席紋等樣紋，充分表現了當時渾樸古雅的文化。玉器爲漢代之裝飾品，周禮謂：「以玉作大瑞，以等邦國。」可見玉乃象徵吉祥之物。滿漢書注：「蔡邕獨斷曰：皇帝六璽，皆玉，璽虎紐，文曰皇帝行璽，皇帝信璽，天子行璽，天子之璽，天子信璽。」實開今日金石藝術之先河。漢代皇帝對於書法特別重視，不但實施書法考試制度，而且爲善書的士子們設以官職，當時，學童年滿十七歲，方始准其參加考試，試以大篆九千字，並試人體書，成績優者，取爲尙書史。漢代除八分書外，還有磚瓦

文字，刻印文字，木簡文字，章草，草書、楷書、飛白書等也極爲興盛。漢代政治興盛，勵精圖治，對於美術的影響甚大，畫風仍受禮教之束縛、羈絆，內容大多是風俗教化，往賢故事，藉以頌德，彰善道，表現了時代精神。

三國兩晉，在中國歷史上是軍閥割據混戰，社會紊亂不安的時期，由於各國終日備戰，人民生活不定，在上者對於工藝、建築無心提倡，繪畫遂呈衰落現象。夏國之士舉目有河山之異，自不免泗淚新亭，多抱悲觀厭世之思想，不入於老，卽歸於佛，故促成宗教發達，一般畫家都轉向佛教畫。如吳之曹弗興，晉之衛協、戴逵、顧愷之，其所作之宗教畫——風俗畫、神怪畫、壁寺上佛教故事壁畫，卽爲流傳至今之「佛畫」。書法家如王羲之的蘭亭序，黃庭堅之十七帖，都是這時代的優秀作品。

南北朝分峙於黃河、長江流域，不但地理氣候截然不同，風俗文物，亦不相似。北方多爲鮮卑族，民性强悍，南方爲漢族，民性優柔，故其表現於藝術者，也有顯然不同之差別。南北朝相峙一百七十年，在此時期，胡人與胡人爭，漢人與漢人爭，循環不已的戰爭，給予人民生存極大的威脅，使人有厭世之感，極思解脫現實，超昇到快樂美麗的天國，因此佛教便相應興起。上自帝王，下至臣民，普遍皈依三寶。佛教遂如長江大河，有一瀉千里之勢。而隨佛教勢力傳入中國的卽爲印度美術。此時各朝在政治上無何建樹，但在美術史上却寫下了光輝燦爛的一頁。

南朝的宋代，由於武帝嗜畫，於是產生了很多畫家，如宗炳、王微等山水畫家。齊代高祖好文學，愛書畫，宮內附設美術陳列館，依次評定等級，自陸探微至范惟賢四十二人，分爲四十二等，自是中國畫之鑑賞也有了具體的標準。當時最知名的人物畫家謝赫，著有畫論：古畫品錄——繪畫六法，中國畫的基本精神，卽因謝赫畫論，而有所依據。梁代武帝時，張僧繇談山水畫，亦別開生面。又南朝佛寺是歷代之最多，唐杜牧詩云：「南朝四百八十寺，多寺樓臺煙雨中。」可見當時壁畫風氣之盛行，也可說裝飾畫在當時爲鼎盛時期。

北朝方面，魏孝文帝崇尚佛法，所以佛教美術特別發達，而一般繪畫則較少。其中最偉大驚心動魄的是開鑿石窟與造像。自北涼沮渠蒙遜在甘肅之危山開鑿石窟始，到符秦時，又於敦煌鳴法山作第二次開鑿，此外，山東歷城黃石崖龍洞，甘肅敦煌莫高窟等，工程均極浩大，手法亦甚壯美，可謂世界石刻藝術之觀止。

南北朝時期，藝術成長與政治社會脫離關係，佛教美術大放異彩。在理論上說，藝術應與政治相輔配合發展，但事實上，在國家發生戰亂，社會民生動盪不安的時候，藝術往往會與政治脫離關係，原因帝制時代，倘若缺乏賢明領導及正確社會制度，藝術則走向自由發展上去。考之史料、藝術、國家、社會如能光輝成長，其必是相輔相成的結果。

東漢桓靈以來，天下分崩離析達三百餘年之久，及至隋文帝篡周滅陳，南北對峙之局方始結束，有如始皇之統一六國，由於政治之統一，北朝之風抑，南朝之習改，清談絕跡，經學代興，南北思想藩籬自然打破，繪畫遂融合南北風尙於一爐。隋文帝勵精圖治，服用節儉，以繪畫補助政教。但到了煬帝繼任，刼荒淫無道，政治制度、社會文化形成紊亂不堪的局面，此時著名畫家僅展子虔等人，但其遺跡已無可考。

漢失天下，人民生活於風雲離亂之間，前後過三百年，唐高祖統一宇內，尋太宗卽位，乃見貞觀治世，憲章整飭，四海昌平，西域各國皆來朝貢，威令所及，綿亙亞洲大陸之半。其後，玄宗在世，勵精圖治，國勢大振，遠於顯峯，此時可謂漢族氣運最盛之時期，歷史上常以漢唐並稱，至今外國人仍以「唐人」稱呼中國人，可見當時國運之興盛。唐代二百八十餘年間，武盛文興，社教文化藝術獨步千古，詩有杜甫、李白，文有韓愈、柳宗元，書法有歐陽詢、褚遂良、顏眞卿，經學有孔穎達、顏師古，畫有山水：南宗王維、北宗李思訓，人物佛畫：吳道子、李公麟、閻立本、張萱、周昉等，各家輩出，莫不足以光耀百世，譽馳千秋。

自從唐高祖、太宗提倡文教使爲政治之本，愛好美術，珍藏前代名蹟，崇古之風，乃瀰漫於初唐。中唐以後名家輩出，始有唐畫眞正面目。及至晚唐，政治衰敗，而畫之發展未已，唐代繪畫承前啓後，不但發揮我國繪畫固有之精神，而且融合外來之思想獨創一格，其創造之胆力，精鍊高妙之技巧，著作深奧之理論，在在睥睨一切，非歷朝所能及，故唐代繪畫在中國繪畫發展歷史上佔有極重要的地位，爲中國美術之中樞。在人物畫方面，能承先代之衰而加以變化，對於山水畫，能順應當代之運行而加以發揚光大，至於花鳥畫，亦能加以培植，使之發育滋長，故謂中國畫之畫法，乃於此時奠定基礎，爲後代所祖述。繪畫在唐代先入於政教合一，進而有自由發展之趨向，成爲純粹欣賞的繪畫。山水和花鳥畫漸漸取代人物畫的地位亦獨立起來。

中唐以前，繪畫多爲宗教之道釋畫所佔有，在政治上，亦常運用繪畫作爲獎勵誇耀之工具。譬如對於崇功褒學，有兩次十八學士圖，而功臣之圖凌煙閣者有四次之多。對於禮敎者，有圖圍扇，繪旌節，勸忠孝，諫勤政，或記一時之盛典者，均頗爲興盛，可見唐代繪畫與政治乃是相輔相成之關係。初唐至盛唐之間，無論文敎武功，皆屬空前輝煌。在我國文化形態發展史上，常論周代爲萌芽時期，漢代爲發展時期，而唐代則爲鼎盛時期。

唐業告終，中原勢成戰亂之局，唐代盛極一時，燦爛輝煌的藝術亦隨之消逝。梁、唐、晉、漢、周，即歷史上所謂之五代，盤據中原，雖然興滅期間不過五十餘年，應而兵馬倥傯，政治、社會甚爲不安。同時，政敎失墜，官紀敗壞，高尙之士，乃隱居不出，寧可寄情山水，整日與山林爲伍，將愛國情懷投入其中，如此遂促成山水畫之發展，中國繪畫遂由禮敎化轉變成爲文學化。亦即中國繪畫趨向自然發展之途徑，此一時期實爲具有重大關鍵之轉捩點。

南唐二主愛好文學，精擅畫事，曾設置畫院，藉以提倡崇尙藝術之風氣。此時名家輩出，如周文矩畫人物，徐熙畫沒骨花卉，均甚出色。蜀國僻居西南，未受戰禍之侵害，國富民殷，二主並置翰院待詔、供奉、祇候等職，獎勵畫士。宋滅西蜀、南唐、統一中原，勵精圖治，國泰民安，並積極擴充畫院之規模，設翰林圖畫院，集天下畫人開科考試，因技藝高低，授以待詔、藝學、畫學正、學生、供奉等官職。並建立制度，使繪畫藝術迅速開展。宋朝皇帝注重文敎，提倡美術，優遇畫士之成效，亦爲歷代所不及。宋代，成名畫家著錄於佩文齋書畫譜中者，凡九百八十六人。無論山水、人物、或花鳥畫，均發展到顚峯，號稱中國繪畫的「黃金時代」。由於書畫筆法相通的緣故，故自唐代以後，山水畫家往往作畫成詩，在畫面空白處，題詩拔語，與畫相映成趣，增加美感，形成美的移情作用，此風至宋尤盛，同時也因爲宋朝禪宗與道敎最盛，一般畫家厭惡的繁華，愛慕自然，寄情於山水美景，由此可知，當時人們審美觀念之傾向。人物畫在唐代可謂爲鼎盛時期，五代以來，佛敎式微，寺壁畫漸衰，所以人物畫大有江河日下之勢，宋代人物畫風在院體以後大多爲道釋畫，仍倣吳道子手法。神宗以後，李公麟生，乃變吳裝爲白描，梁楷變工細爲簡單，不重色相之工麗，而在筆墨之情趣、韻味上強調，二人爲人物畫創下新風格。宋人畫花鳥，多本謝赫六法之一，即「應物象形，隨類傳彩。」的原則創作，可謂工細穠麗，無以復加。蘇東坡謂：「觀畫論形似，見與

兒童鄰。」其受禪宗思想影響甚深，故倡導不著重形色之論調，極力反對院畫派，由此產生了以後數百年迄今之「文人畫」壇。

例如以松柏、梅蘭竹菊象徵君子，雜草象徵小人，也是給當時愛情書畫中帶來諷刺頌功作品之意。此外，宋代在建築、雕刻及陶瓷方面也都有其創見。唐代雕刻重宏麗，宋代雕刻尚纖巧。在石刻和玉刻兩類紋樣上，宋代碑文石刻呈現盛世文明的氣象，尤其玉刻佛像之技巧，實可謂爲「神技」。本刻畫在宋代是鼎盛時期，如高克明之「三朝盛德」刻印，刻印顧愷之畫「列女傳」，刻印楊甲之「六經圖」，宋義之「三禮圖」，刻印樓璹之「耕織圖」等，均代表宋代本刻之精粹，也是代表中國文化之精華。在繪畫方面，南京山川秀麗，人多喜好自然，故壁畫多取材於山水。而北宋則多取材於釋道兩教之故事畫，或取材於花鳥與政教合一之作品。英宗治平元年，宋仁宗與建一座御殿於景靈宮西園，名孝嚴殿，戶部副使張燾仿凌煙閣畫功臣故事，請畫乾興以來文武大臣於殿壁。金大定十四年十月，詔圖畫功臣二十八人於衍慶宮聖武殿。又使李公麟繪製「免胄圖」，其意義在表彰唐代大將郭子儀降回奴之史事，並創白描法。此外，張擇端等人合作之「清明上河圖」，則充份表露當朝之國泰民安，風調雨順，社會安定，人民富足。這種淳樸的民情風俗，正是我中華民族一貫的立國精神，使中華文化不斷茁壯、延續。

自胡元入主中原以後，政府不提倡藝術，廢除宋院研究藝術的專門機構——畫院。一般畫家均尚氣節，重人品，不願以畫博取功名利祿，因此不得不打破「希承帝旨」的觀念，轉變爲表現主觀感情，發抒胸中意向，「借筆墨以寫天地萬物而陶泳乎我也」。消極的說是逃避現實，積極的說，則是反抗暴政情緒的表露，於是「文人畫」始發達到極峯。元代山水最盛，人物畫不發達，其中除趙孟頫及劉貫道之外，難有其他人物作品，此時不但佛釋道畫衰退，政教畫更爲難找，其中代表院派畫爲趙孟頫，作風技法屬高古細潤。寫意派代表爲黃子久、吳仲堂、倪雲林、王蒙四大家，通稱之爲文人畫，具有清虛淡泊，瀟灑飄逸的風格。元時最能代表畫家氣節之畫家爲鄭所南，代表作：「無根蘭」諷刺當朝社會最爲深刻。

明太祖逐胡元而有天下，提倡文教，獎拔人才，政府沿宋制設畫院，洪武初年，徵趙原爲畫史，取周位入畫院，一時名家輩出，濟濟多士，恢復了宋代畫院的隆興。山水畫受院派之束縛，甚少創意，花鳥則泥守古法，亦無新意可言，人物畫描風俗

故事爲周臣、仇英、畫學士美人有唐寅，以寫眞容稱爲曾鯨，都無創新之作。從藝術發展史上看，此一時期爲歷代中國繪畫創作最弱的一個時期。從政教合一方面觀之，除了部份人物畫是描寫當時人民生活的一部份外，根本談不上繪畫輔助社會的功能。山水、花鳥、人物畫均隨宋院派而演變，形成保守不前的格局。由此可知，美術盛興與否，受國家倡導及社會精神之影響甚大。

滿清入關，統治中國共二百六十餘年，然而滿清武力雖盛，但文化落後，文物典章制度大多沿襲明朝之遺緒，並無特殊改進之處。惟聖祖、世宗、高宗相繼御世，英名威震海內外，積極整飭吏治，獎勵文藝，召集文學博雅之士，編纂大部書籍，由是中國繪畫第一部寶典：佩文齋書畫譜及佩文齋題畫詩鈔，乃於是時編印。百餘年間，政治清明，社會安定，一切詩文書畫，務求純雅調和，至於發揚蹈厲，奇拔突兀之風氣，已日漸軟化而不復見矣！清初，畫家均爲明代遺民，風格奔放奇肆，蒼鬱古奧，不同於流俗，至於畫風則亦未能打破因襲臨摹之法。乾嘉之際，帝王提倡於上，士大夫景從於下，故繪事頗盛，當時畫家輩出，惟仍無足以超流俗而挽弊風之傑出大家，率皆舞弄筆墨，附庸風雅者。自是而後，政治漸腐，社會漸弊，內訌迭起，外患頻仍，政府疲於應付，遂無暇過問文教之事。在下者則因環境擾攘，痛夫弱族爲強敵所侵，亟思發奮圖強，救國救民之策，無心鑽研畫事，畫風因此大衰，畫家由養性怡情變爲潤筆爲生，畫風衰敗可謂至極。光緒年間，海禁大開，中國古代繪畫及雕刻、陶瓷、佛像等工藝品爲外人强行攫取者甚多，外人漸識中國繪畫及工藝品之價值，重價搜購之，國畫流出海外益夥，同時，西洋畫亦於此時漸次輸入，國內崇拜者竭力鼓吹之，西洋畫的研究，一時頗爲蓬勃，惟我國文化，向具特長，有無限之包容同化力量，中國藝術因外域藝術之輸入，取人之長而截其短，別開生面，促成中國傳統藝術日益精進。例如今日國畫家亦能採西畫優點，補國畫之不足，中外兩種不同文化相互融合，自必有特殊的進步。

中國美術具有悠久燦爛的歷史，爲我國固有文化之精髓。數千年來，先哲先賢歷盡艱辛，對於保存此等輝煌成果不遺餘力。值此國家民族遭受奸匪禍害，摧殘歷史文化之際，我們應如何延續先民偉大精神於不墜，繼續維護先民所留存下來的寶貴文化遺產，並且加以發揚光大，創作可歌可泣，足以表現此一大時代的不朽作品，應是現代中國藝術家無可推諉之責任。人生在

世，不論任何藝術創作，都不能脫離國家社會而獨處。個人乃是社會的一份子，必須貢狀己力於國家社會。藝術中的美術，尤能發揮、表現我中華民族的立國精神，繪畫最重要的功能爲敎化力量，唐張彥遠說：「夫畫者，成敎化，助人倫，窮神變，測幽微，與六藉同功，四時並運。」就是闡明這個意思。又云：「記傳所以敍其事，不能載其形，賦頌所以詠其美，不能備其象，圖畫之制，所以兼之。」這是說繪畫輔助敎化比文字還來得有效。一本書不一定人人都能懂，但是一幅畫却能一看就瞭然，因此，畫的收效較文字迅速。中國歷代畫家均與社會發生密切關係，不論平時或亂世，都能成功地表現「氣節」和「品德」。以學術精神力量貢獻國家社會。晉顧愷之爲我國人物畫之鼻祖，其雖生於兵禍連結之時，但却能把動亂之秋的社會形態反映在畫面上。唐王維生時遭逢安祿山作亂，他避居山林，創作了「輞川圖」，成爲中國南宗畫之鼻祖。宋亡元入，國亡人存，百姓受異族迫害愈深，文人氣節愈加淬礪。鄭思尚號「所南」，因胡元入主中原，慘受亡國之痛，深覺一生無顏面北，永向於南，故改名「所南」，並畫無根蘭，其意云：「無宋土」，並著「鐵函心史」，文人氣節，卽「士可殺，不可辱」之精神表露無遺，激情可謂驚天地，動鬼神。

反觀宋亡之時，有一名畫家趙孟頫，變節入元室，其畫遂永不爲後者所器重。趙子固和趙孟頫（子昂）是弟兄，子固執意不仕，絕不與元人合作，因此他的畫蘭，至今仍被視爲「吉金片羽」，名貴異常，子固的一幅畫可換取子昂畫數十幅，並非子固畫得比子昂好，而是他的氣節遠超子昂。由此可知「氣節」的重要性。再看元四大家，王子久、倪雲林、夏仲生、王叔朋，他們四位的畫面表現，永遠存在著中華民族抗暴和漢賊不兩立的精神。王叔朋的畫中雖有少許人物，但却是宋人，除此而外，其他三人的山水畫中都是無人無屋，深深表露作者內心亡國之痛，畫面上雖僅寥寥數筆，然却可見其精神是寧死不屈。我國自漢唐以來，歷朝服裝均有所變，但却大同小異，到了元朝，外族入主中原，男女服飾完全異樣，古人的畫講求寫實，唐人畫中爲唐裝，宋人畫中著宋裝，惟有到了元代不能寫實，也不願寫實，畫家不肯畫胡冠胡服，以免玷污了我們美麗的錦繡河山，於是畫面上不畫人與屋。其意爲雖然胡元踏遍中原故土，但在畫裏，每一寸泥土都是清白潔淨的，而且我們有權保留它，擁有它，且讓後代子孫知曉當時畫者的苦心孤詣。這種民族氣節，到了明末清初重又激發起來，石濤、八大、惲南田等，都是抱著亡

國隱痛，在畫面上盡情發洩隱衷，藉以激勵民心，完成復興民族的理想。雖然中國美術創作沒有西方人物畫形式之直接反映。但却絕對注重內心情感流露，表現高尚情操。中國美術家除了注重忠貞氣節，更注重品格，繪畫既是個性的表現，那麼人品高者，他的畫格必定也高，人品低者，畫格隨之亦低，正像影之隨形，是絲毫不能勉強的，故歷代畫家莫不注重人格氣節之修養。唐張彥遠曰：「畫雖游藝，亦須意氣爲之，非閭閻懦夫所能也。」宋朝郭著盧曰：「自古奇跡，多軒冕才賢，嚴居上士，依仁游藝，探賾鉤深，高雅之情，一寄於畫。」明董其昌亦云：「人品不高，用墨無法。」凡此皆是著重人品之實例。足證畫家品格的重要。邪張浦山曰：「心畫形，而人之正清分也，試即有元諸大家論之，大癡爲坦蕩而洒脫，故其畫平淡冲虛，諸家最醇。梅道人孤高清介，故其畫危聳而英俊。倪雲林則一味絕俗，故其畫蕭遠峭，刋盡雕筆。若王叔朋未免貪榮附勢，故其畫近於深。趙文敏大節不悔，故其畫皆嫵媚而俗氣。」記云：「德成而下，藝成而下。」可知畫家品評至高者，乃是深具心靈修養和濃厚的民族精神者。

繪畫的功能是陶冶情性，變化氣質，美育社會，輔助國家，發揚倫理道德精神，促進中華民族文化的延續和成長，達到造福人羣，功成教化之最終目標。故總統　蔣公曾於民生主義育樂兩篇中召示我們：「美術最高境界，便是智德合一，身心和諧的境界，到了今日，我們更不能以個人修養爲止境，必須把美育普及於一般國民，才算是盡教育的天職。」普及美育於社會，即是復興中華文化。美術中的書畫、雕刻、建築，必須積極創造時代作品，在題材立意上，國畫與現代西洋美術尤須共同負起責任，推動教化之功能。中國畫的人物畫從西漢六朝以來，輔助社會功效甚爲顯著，到了後來，繪畫脫離政教而獨立，中國繪畫方始轉變爲以山水、花卉爲主的寄情寫意。

在題意上有內涵及象徵精神。如竹爲「勁節高風」，菊是「黃花晚節」，梅是「玉潔冰清」，蘭是「素心君子」。此等吉祥的代表性，是與我國民族的民情風俗有關，而如何使繪畫有積極表現，貢獻於現代社會，乃是當務之急。我國自建國以來，國父倡導三民主義，建立民國，人民爭脫滿清政府數百年來之專制統治，不幸却又遭受軍閥割據。故總統　蔣公領導北伐，統一全國，經過八年抗日戰爭，勝利後，又逢共匪叛亂，大陸沈淪，我民族文化慘遭數千年來空前未有的浩刼。政府來臺後，

蒙故總統　蔣公英明領導，使我們有了安定富足的社會，政治清明，經濟成長，工業起飛，人民物質生活獲得莫大的改善，但在精神上，每一個中華兒女均本着「毋忘在莒」的精神，懷抱孤臣孽子之心情，發憤圖强，爲光復國土而努力。當前美術配合文化復興，不但有中國傳統道德精神表現，而且要擷取西洋畫的特長，擴大創作題材，發揮實質的表現，扶助政教，潛移默化，正風易俗，匡正、激發民族自尊。現今最重要的乃是如何配合國策宣傳，創作富有戰鬥性之作品，例如目前國家十大建設，三軍强大陣營，前方可歌可泣的英勇事蹟，對匪心戰，及揭發大陸毛共暴政史事，頌盡大陸抗暴英雄事蹟，此外，如何集合海內外美術工作者的反共精神力量，都是我們追求的目標，這也是此一時代最需要的作品。又有人覺得藝術創作必須脫離現實才是藝術。究竟藝術的眞諦是什麼呢？藝術乃是眞、善、美的表現，而「眞」就是正確、眞實、實理，不是虛僞做作。「善」是惡的反面，是「仁」，是博愛，是倫理的表現。「美」是合乎美的心與形之美，天地造生萬物，使具自然之美。孔子曰：「禮之用，和爲貴，先王之道，斯爲美。」一切都調和者是爲美。故「眞」是——實用，善——政教，美——唯美。使眞善美完成政教美之合一始爲美的功能。如果很具體的說，「戰畫」、「故事畫」、「風俗畫」都不是藝術，那麼就中國六朝以前史料考據可知，唐李公麟「免胄圖」是戰畫，宋張擇端之「清明上河圖」是風俗畫，以及清鄭思尙、石濤、八大的諷刺畫，是否都失去藝術價值呢？我們再觀察西洋繪畫史，可知希臘最早的繪畫是紀元前二千多年的「戰士之壺」，上面刻着雄赳赳的戰士，精神壯昂，法國盧德之義勇軍出征（馬賽進行曲）雕塑，德拉克洛瓦的「自由女神」油畫，是象徵法國大革命精神的戰畫，法國大衛的「拿破崙加冕圖」是宣傳畫，西班牙哥耶的「恐慌」油畫是戰畫，米勒的「拾穗圖」油畫是風俗畫，近代美國畫家偉斯之風俗畫等不勝枚舉，都是藝術史上極爲重要的作品，故雖然名曰戰畫、宣傳畫、風俗故事畫，也是藝術作品，同時更有輔助國家社會的功能價值和意義。作品的產生都是積因於那一時代有血有淚，可歌可泣的事蹟，由此表露了國家的歷史文化。所以一個美術家是社會的不可或缺的一份子，也是一個時代精神及歷史文化的播延者。民國五十四年國軍新文藝成立以來，故總統　蔣公頒訓文化工作十二條指示，也是我們今天藝術創作最迫切需要的中心思想目標，十年以來，此一目標成爲國軍新文藝積極創作和努力的方向。

全國上下的美術工作者，要在這個時代奉獻最大力量，把握着民族文化和「福人羣，成教化。」的立國精神，向前邁進。無論前方、後方，匪區或敵後，以及海內外美術工作者，均應效法鄭思尚及倪雲林等氣節之士，爲這一代的文化藝術，補充現代畫史上最艱難的一頁。

中國雕塑藝術的意識與形態

吳樹人

一、起源

雕塑藝術在中國來說是屬於古老就有的造形美術表現之一，談到它的意識與形態之形成，必須追溯它的起源與形成過程，才能對它有所瞭解。因此，不能不由中國的「先史」說起，也就是指史前而言。所謂的「先史」，也就是人類在有文字記載以前的一段歷史，而這段歷史雖然沒有文字記載可資依據，但是可以從「先史」的人類生活中的活動狀貌來探討，也就是應該從中國文字發明以前的古代文物遺產中，去加以考證與研判。而這一時期的文物，經一些歷史學家與考古學家的觀點，認爲它是在人類發展過程中的前半部文化時代。而在這一時期又分爲舊石器時代（Paleolithic age），新石器時代（Neolithic age）。因爲他們認爲不論任何一種民族，有文字創始通常是在新石器時代之後才有的，故將這兩個時代稱之謂：先史時代。因此：在中國也不例外。尤其是對中國雕塑藝術的意識與形態形成的根源之認知，就必須從舊石器時代裏去研究探討它。

論及中國雕塑藝術的意識與形態的根源問題，是應依據舊石器時代遺物來研討，舊石器時代（距今約在四十萬年前）的遺蹟被人發掘的，計有：北平西南約百餘里的周口店，以及山西的西部，陝西的北部，河南省澠池的仰韶村，遼寧省錦西縣沙鍋屯，以及江西、浙江一帶、甘肅東部黃土礫岩中等地，均有所遺下猿人化石、器物等遺蹟來作一研判。就以舊石器時代所遺留下不同的石器及其造形與種類而言，計有石斧、短形石器、石英心、核形石英石器、石刮刀、刀形石器、石鈎、複形劃削器、尖角石器、石炭岩石器，也有紅色與灰色的石英岩，還有硅質石灰石等所造的器物，例如：石鑿、石鑽、石刮、石拳鑿、石刀片、石的削土器等，其造形變化很多，例如：在同樣物中就有不同的形狀，計有橢圓形、菱形、蠶豆形、長方形、正方形、三角形等石器物。就這些造型之形狀而言，均是屬於「先史」早期的文化產物。也可以說是原始人類所創作的最早期的造形美術

。由此可以說明中國雕塑藝術的造形美術意識與形態的起源，早已經奠定下了其發展的基礎。

中國造形美術，經過舊石器時代演變到新石器時代，更有其突破性的改革與進步，及至有其完美境界之表現。此一表現也就是新、舊石器時代的劃分。除了石器物製作的粗細有別，以及石器物表現得更精緻與琢磨外。就是陶器的燒製在新石器時代裏出現。經過大多數的歷史學家及考古學家的認爲：凡是在人類歷史上有了陶器物出現時。已經就是新石器時代的開始。但是，在舊石器時代裏的造形美術之表現，並不是具有幾何的構成或是具有裝飾美的造形，而僅是屬於自然現象的一種造形表現。但是到了新石器時代的造形美術就有了不同，且有了變化，除了自然現象的變通與再現外，並且已開始邁入更具有幾何的構想與富有裝飾美的要求。而這些裝飾圖案主要表現於刻劃在陶器方面，初以陰刻開始，此時人們開始有美的要求。不只是物資的要求，而是精神的要求。

中國在新石器時代裏的陶器物發明，也就是在中國有塑造的開始，不僅是在當時已經有了驚人的成就。而那些陶器物不但質地堅固，而且具有畫、印、彫刻等不同手法表現出極美觀而又精緻的圖案。致於新石器時代裏的陶器發明，可以說是源於原始人生活，因爲原始人類在飲水時，先前是以蚌壳做飲水的器皿，慢慢才知道製造土器藏貯用水。再演進才知道利用火燒土坯，因之便成爲演進中的陶器。在新石器時代的晚期，由陶器塑和塑造而演進爲鑄造（銅器）的模型，也就是今天通稱的造型。所謂的造型（Modelling）也就成爲雕塑專用語。

總之；中國「先史」時代的雕塑藝術是以石器、骨器、陶器等爲主。至於銅器而論，雖然是產生於先史時代從半期，但是大量的銅器物製造，還是在有歷史記載後的事。也就是青銅器時代（Bronze age）及鐵器時代（Iron age），而這兩個時代又稱謂：歷史時代。從有了歷史的記載與它的發展是在人類社會中有它的民族特色與獨特風格。

尤其是在中國，自從有文字後，特別是造型二字的解釋，極爲有意思。從表面來看就以「造」字來說，它在中國字裏的解釋，「造」：就是建立也，作爲也，「造作新也」，始也。就以這一解釋來說：建立、作爲、造作新的。如果要以原始的意思來解釋當爲創造力（Originality）的解釋，而創造力則是以個人的智慧所持有的突出及新的意念，並能造出一事一物的力量，

謂之創造力。這是有關「造」字的單獨釋義。例如：中國古時的習尙與風俗有爲生人或亡人以及爲己身祈福者，多半置於僧寺或崖壁及石窟等處鑿石成人像或佛像，但也有以金屬鎔鑄成的佛像及人像，其統稱曰造像，又稱曰造象，有關「造」字的解釋是如此的。

至於「型」字解釋則源於鑄器方法，見說文（書名：說文解字之簡稱，凡三十卷，爲漢朝許愼所撰。）有曰：「以土曰型，以金曰鎔，以木曰模，以竹曰笵，四者一物，材別也」的說法謂之「型」。而另一形字的解說則爲象形也，也作形象解，見說文一書，說命：「乃審厥象，俾以形旁於天下」按形謂圖畫也。鑄冶之家，將作器而制其模，謂之形。此外在左傳昭十二年：「隋器而制形」之說，按此卽型之假借字。這是「型」字的單獨解釋。其次是「形」字也可解釋爲形體，其解釋而係指具有形象之軀體而言。這些都可以說「型」與「形」字有關。

綜合上述有關於「造型」二字的解釋，分別以其表面的意義作一交代，當對其有所認識。至於它的綜合解釋，應該是具有創始性、建立性、美的、凹凸的、新的，且佔有空間並具有形象者，而是以泥土塑造成型者，應爲「造型」二字的解釋。

二、技法、素材的特色

論及中國雕塑的意識與形態，就必須對雕與塑的分別有所認識。首先談一談它的本質，就以中國的「雕塑」二字來說；它就是含有雙重意識的解釋。「雕」與「塑」本是兩回事，「雕」是以堅硬的或金屬工具來雕鑿石材或木材。例如：鑿子或雕刀，這是屬於「雕」方面的用具。而塑呢！則是以可塑性的粘土或蠟爲主要材料，就以上這些及其工具則是一如歐美各國一樣，但是這一些均屬於傳統的。

由於人類文明的進步，在工具和材料方面也正跟隨着時光均有些調整與改進，尤其在雕刻方面的用具，已在採用大部分的電動工具替代，這樣可免去大部分時間的浪費。在材料方面也打破了傳統上有限度的材料規範，除了原有的石材、木材、粘土

、油土、石膏等。甚至在金屬方面有不銹鋼、銅、鐵、鋁等以及化工材料中的樹脂、合成塑膠、玻璃纖維等材料。此外在創作意識觀念上，以及造形之取捨，都有其不同情形的變化與改變。在技法方面可能受了一些外來的影響，雖然如此，但是，在意識形態上，它還是屬於中國的也就是東方精神的體系。

就其技法方面的特質而言，在技法運用上，和西方雕塑也有其相異同之點。在中國傳統技法方面，就其雕塑法而論，在中國常常是採用圓雕、深雕、淺雕和透雕，以及線條刻等混合表現法來表現於一件作品上，就以這種情形的雕法，在西方雕塑作品中是很少見得到的，由於無拘束與無限定的運用了各種技法的混合表現，同時使中國雕塑能夠在作品中表現出其特有的簡練、活潑而富有變化的風格，就其在作品中所表現的凹凸藝術的技法而言，具都着重於表現線條美感，而異於西方表現於面與塊狀造形的美感，這個道理主要是中個雕塑技法是以綜合性混合運用而成的，而西方雕塑則採取單一法則表現的。由於中國雕塑技法富有彈性，因之，在材料方面的取捨問題，也是採用較比多元方式來運用它。中國自殷代以來，在雕塑用材料方面而言，它的演變過程也是多樣的。自從在三、四千年前就以龜甲、獸骨來作雕刻用的材料。首先在這些材料上雕刻原始文字和美麗的圖案，尤其是圖案的勻稱與細緻，均為後人所稱道的。除了龜甲、獸骨外則以玉石、木、竹、銅、漆、磚及可塑性的陶土、粘土夾雜着紵的混合為塑造的材料，此法在後魏時（約西元三五〇年代）仍然沿用，按紵係屬於麻的一種。換句話說：就是以泥土夾雜混合麻筋的塑法，而這一塑法的作品却能保持千餘年之久而不變，可見當時塑造技法高明，最明顯的例子：就是存於中國敦煌千佛洞塑像。

在木、石材料方面的種類很多；首先以石的材料而言，它的種類就有很多，除了玉石和文石外，尚是白石、田黃石、壽山石、鷄血石（又名昌化石）、翡翠、綠玉石、黑晶石、青田石等，就以上這些石材都是屬於可雕性的最佳石雕材料。在木雕方面的材料有紫檀木、長松、壽柏、紅檜木、樟木等。其他如：安徽歙縣以磚為雕刻材料。嘉定、上海、浙江黃岩等地則以扇骨雕刻用材料。山東濰坊市以桃核為雕刻材料。廣東則以象牙、河馬牙、海象牙、野猪牙、鯨魚的骨、犀鳥的嘴喙（產於熱帶的一種大鳥）等為雕刻材料，而這些材料則以象牙、海象牙的品質為最佳。其產地為東南亞和非洲產的象牙為最長。也為最名貴

，往往一支長的象牙，可達九呎長，在一般情況下是很少見的，其重量約達二百六十磅之多，在雕刻前要選其形狀，應以其彎度之程度爲準，應該是彎的愈小愈好爲原則，因爲這樣便可以有較多部分可以雕刻。除此，就是象牙的表面有滑潤、有光澤，在强光照耀下光彩奪目，若以手觸摸則有清涼之感，品質好的象牙其斷面是不透明的，且有光澤的條紋和嫩紅的顏色。劣質的象牙不僅有斑點，且容易破裂。因爲象牙是屬於有機物質，它會隨着象牙的年齡增加其堅硬度，更適於雕刻。因之在中國象牙雕刻爲最著稱，它，往往能在很小的面積上，雕刻出許多文字和維妙維肖的人物故事、山水、花鳥。有一些還得要用放大鏡才能認得出來，眞可謂巧奪天工。尤其是那些小東西其意在供一些人把玩、這是中國人之外所不能理解的，這些小雕刻品是中國人享有的滿足精神生活的一項有意義的活動。

此外尚有漆器爲雕刻對象，通稱爲漆器雕，（又稱爲雕漆藝術。有關這項雕法，在唐朝已經開始盛行，到了宋朝時爲最盛。雕漆主要是雕刻在漆器皿上，例如：花瓶、煙盒、粉盒、碗、磚等器皿，所謂的漆器就是以精木作胎或以瓷器、銅器、錫器等作內胎，外在塗以朱漆或其他色澤的漆。一層一層的重疊塗上加厚，俟乾透後，才能以熟練的手法進行雕刻，所雕的形態多以浮雕形式表現，凹凸分明，不論所雕屬於何種題材。例如：人物、山水、花卉、鳥獸、蟲魚等，都顯得異常的精美細緻。就以技法而論，它是一如象牙雕法同樣難雕，但必須在技法熟練情形下才能進行雕刻事務。

三、意識與形態的形成

由於中國在雕塑方面的雕與塑之分別，乃至技法與材料等是多樣的關係所形成的，在表現方面也是屬於多樣的，同時也關係到中國社會結構的形態，因此，在中國雕塑藝術創作方面的意識與形態是有它獨特的表現，它的表現是多半在倫理、道德方面的忠、孝、節、義的歷史典故、人物故事的史實，以及宗教與神話之類，特別是在宗教信仰方面，在中國社會上是絕對自由的。諸如：敬祖先或是信奉回教、道教、佛教、天主教、基督教等。有關這些宗教問題，它所給予中國在雕塑藝術創作上的影

響是相當深，雖然如此，但是雕塑工作者在它進行工作過程中，均由雕塑工作者自身的自我意志發揮其創作意念，相對的在客觀方面的要求標準也不同，它多半是以細緻、精密、渾厚、生動等爲標準。而特別着重在精神的，文明次之，這些多少有異於希臘、埃及與印度以及歐美各國雕塑意念與風格。就中國雕塑藝術的意識與形態方面而言，大半都是取材於中國各階層的社會活動與其生活的活動，它不僅是敍述式的，也是具有另一境界的存在，那就是精神境界的美，所謂精神境界美，它是美的陶冶，幻境的陶醉，理想的探討，這些意念就是中國雕塑藝術的意識上的形成。

中國雕塑藝術除了在意識上的形成外，就是論及在創作上所構成的內涵的意向問題，這一問題是歐美人所不易理解的，不論是如何成形或是講究，或是有意思以及有典故的作品。更有一些是以諧音取得吉祥或是祈福意思的作品，這些都說明了民族性產物。譬如：「麻姑獻壽」、「加官晉爵」、「五子登科」、「五福臨門」、「萬事如意」、「年年有餘」等。就以諧音方面而言，所取得的吉祥意思例如：在浮雕或浮塑的畫面裏所表現的。有一隻喜鵲、一匹鹿、一隻蜂、一隻猴子所組成的畫面，便表示「爵祿封侯」的意思。因鵲與爵諧音，鹿與祿同諧音，蜂與封同諧音，猴與侯同諧音。此外例如：在構圖中置有一管筆、一錠墨、一支如意便成爲「必定如意」的意思，前兩個字是指用諧音，從兩個字以物名假借同形成的，因爲筆與必同諧音，錠與定字同諧音。而如意則是一種器物，它是以玉石所造，約有一、二尺長，其端作芝形或雲形，以供玩賞，取取名詞係屬吉祥的意思。還有例如：在畫面中出現一隻蠍及柿子和一支如意的話，便成爲「萬事如意」，因爲萬字本身的解釋之一，便係指爬蟲類的蠍子，故以蠍指爲萬，看來也很有意思。此外例如：「五福臨門」往往是以五隻蝙蝠構成活潑的畫面，因爲「福」字與「蝙蝠」的「蝠」字是同諧音，主要是取其吉祥的意思。在圓雕方面例如：桔子樹下的羊或是羊羣，則表示其主題爲「吉祥」，它和「吉羊」是作爲同樣解釋之意。就以此一例爲證，因爲「桔」與「吉」字發音相類似，致於「祥」字與「羊」字的古代解釋是同一意義的。對於羊字的另一解釋，就是古代在農業社會裏的人認爲擁有羊爲祥物，因爲羊的繁殖快，牠的皮、肉、內臟與乳均對人類社會有其相當的價值觀，故吉祥的形成是如此的。就以上述的這些造形構成的結構例子而言，它都是經過合理的方法處理，佈局的統一而有變化，在變化中顯示出其統一的美感，致於在內涵方面的萬意更是歐美人士所難理解的。例如

：文中例舉之蝙蝠、蠍或龍等，在中國社會上均認爲是吉祥象徵，而在西方世界來說，則恰恰相反的認爲是神秘的，甚至是魔鬼的代表符號，尤其是龍。

由於上述的因素之形成，就中國雕塑藝術形態之技巧處理方面所表現者而言，也就有異於希臘雕塑風格。因爲種因於中國雕塑藝術傳統的技巧和意識觀念上均有其差距，就以表現於中國佛教雕塑藝術方面而言，有些熟練於這方面的工作者，不論其雕鑿石材或雕刻於木材乃至表現於塑造，如：「佛像」的造形變化的繁多，「八仙」或「八駿」來說，這些都是塑雕工作者在一件作品中，可能是以混合方式處理的，它可能就是以圓雕、半圓雕、浮雕（深浮雕、浅浮雕）、透雕等，能在同時出現於同一件作品中。尤其在造形方面，中國人是慣用線條和形體美的表現。也正因此形成了中國雕塑藝術不論是在意識或形態上的造形乃至表面上的處理，都形成了它的民族性獨有的風格。

四、外來文化影響

至於外來文化對中國的輸入，應該由漢明帝時算起。漢明帝係東漢光武帝之第四子，在位十八年，曾遣使至天竺求佛法，沙門迦葉摩騰、竺法蘭、及佛經還京師，因之佛教的文化隨之輸入中國，因之，也隨之而來有其佛教雕塑藝術進入中國。在此時，恰逢在中國人生命中的文化，時值中國人正處於渴求改變的情況下，故佛教文化的輸入，對中國社會來說，有灌入如清涼的水一樣，因此，對中國文化有了新的契機與改變，乃至衝激與影響的跡象。俟到魏晉南北朝時，佛教雕塑藝術與中國原有的雕塑藝術便開始有了混合作業，也就是說明了，在雕塑方面所受到的影響及其轉變。

由漢代末年到晉代永嘉年時，據洛陽伽藍記中載稱已有佛寺四十二所之多，係指洛陽一地而言。俟至北魏時，只是京城內外的佛寺發展已達千餘所之多，從這些記載中，可見當時的盛況，在相應情形下，佛教雕塑藝術在中國社會上的發展是一件很自然的事。例如：北魏時，胡太后所建的永寧寺爲例。據洛陽伽藍記中，有一段殘涉及雕塑方面的記載：浮圖北有佛殿一所，

形如太極殿；置有丈八(約爲六公尺高)金像一尊，中長金像十尊，作工奇巧，冠於當時。尚有敦煌、雲岡、龍門等諸密宗的大造像，這些佛像雕塑藝術均博得後世所稱道並留青史永垂，以及給予最高的評價。這也就說明了這一階段在中國雕塑藝術巨方面，是由於佛教文化輸入的影響，而形成在雕塑藝術方面的成就，因此；也就成爲佛教雕塑藝術，它代表了這一階段的特色。

據王蘭泉論造像說：「典午之初，中原板蕩：繼分十六國，沿及南北朝、魏、齊、周、隋，以逮唐初……干戈擾攘，民生其間，蕩析離居，迄無寧宇；幾有尙寐無訛，不如無生之嘆！而釋氏以往生西方極樂淨土，上昇兜率天宮之說誘之；故愚夫愚婦，相率以異佛佑，百餘年來，浸成風俗」。這些話之敍述是很中肯的。當時也是事實，佛像的造像，有帝王唱於先，才有民衆響應於後，故其發展的迅速，也爲歷史所罕見的，且成爲中國美術史中的重要一環。也成爲獨有的中國佛教雕塑藝術。

綜觀敦煌、雲岡、龍門等各窟之巨作，均爲受外來影響，並與民族固有文化融合在一起，而從所產生的結果，也就是佛教雕塑藝術在中國的成就。就其成就方面的評價，除了使信徒的精神生活有所依歸外，則可分爲裝飾意境及造像本身的意境之表現。尤其是在造像方面的佛像之尊嚴與實相的造形，相沿定形，在民間雕塑工作者不論是雕或塑，都是以純熟練的技巧直接處理，在裝飾與造像間的配合方面所構成的關係而言，它是錯綜複雜而又形成相諧調的，往往會令人有玩味深長之感。

因當時社會的需求，是由於人們生存在魏、晉、南北朝時代的社會動盪不安，生靈塗炭所致。另一因素是在當時人們心目中對儒家的綱紀與法家的法理觀念產生懷疑及喪失信心，時值陷入徬徨之際，當時人們爲求在精神上的束縛有所解脫，使之有所依，致使佛教思想滲入當時社會大行其道，而雕塑作品便成爲其宣教之主要手段之一。同時在中國社會另一思想也隨之大行其道，就是老莊的虛無思想。也就是道教思想，在當時它的擴張力也是相當的大。道家的造像也在此時開始倣傚行之。

在這一時代裡的中國之南朝特別盛行以銅鑄像多，石像少，而北朝恰與南朝相反，北朝的石像多，銅鑄少，雖然當時的社會形態在動盪變動中，但却有一個確定的說明，中國的文化在邁入銅器時代的歷史，除了銅器物的鎔鑄外，就是盛行佛像的鑄造。

當時可以說明中國雕塑的意識與形態除了表現於宗教外，便是建物的裝飾，以及反映古人對自由生活的喜愛，它表現了人物活動的景象，以及鳥、獸的造形，尤其是對自由伶快的鳥、獸之感受。還有神仙、怪獸等幻想故事。而在佛、道兩教闡揚其

佛、道兩教的精神世界的轉向，也是出諸於信仰自由的。此時，就中國雕塑技法而言，也在進入另一里程，最突出的是表現於人物表情與形態，及至車、馬、獅、鳳、龍等的造形，在處理方面而言，技法精細要較比秦、漢時代又邁進了一大步。

五、昌盛——沉滯——復甦

由於中國雕塑藝術在魏、晉、南北朝時，受到外來思想的衝激，以及其造形的形態及風格的影響，致使中國雕塑本身激起了它的再生力量，更加健全與充實，同時發揮了它原有的潛力，隨着時間的增進。自隋、唐、五代及宋朝，都是漸次進展，樹立起中國雕塑自己的獨特風格而昌盛，也可以說自隋、唐到宋的時期爲昌盛時期。

首先由魏代開始盛行石佛的雕鑿。迨至隋、唐時崇佛之風擴大，在這一情況下，中國的雕塑造像也就形成相繼不絕的昌盛起來，例如：雲岡、龍門等石窟中均有隋、唐等時代的作品，因先從擴建補充鑿入不少。此外例如：鞏縣石窟寺、唐山龍聖寺、磁縣響堂寺、歷城千佛巖、玉函山黃石崖、嘉祥白佛山、寧陽石門房山、益都駝山、雪門山、蘭山琅玡書院等：就以這幾處的造像作品而計，每一處多者約有二、三百尊，少者也有數十尊。其他如西安的華塔寺，邠州的大佛寺，四川巴州及簡州等地，也有造像作品，以上這些例證：都是屬於隋、唐時期作品。

五代至宋初的造像，例如：錢塘的煙霞、石屋諸洞等處的造像，都是當時的代表作。俟後如臨朐的仰天山和嘉祥的七日山上造像，都可代表北宋時期的作品。在當時的靈巖羅漢像之造形尤爲特殊，令人感覺新鮮，但是却突破了因襲作風，而轉入開創自由構想的境地。特別是在隋、唐從所有的雕塑作品，它的造形有了突破性和創建以及其表現。例如：唐久視二年的王三娘浮圖所雕的天尊像，甲冑佩劍，手持斧鉞，神彩如生。還有隋、唐期間在廣安門外之天寧寺浮圖，其最上一層，八面所雕天尊，有如鷹隼鶚視，猙獰可佈，仰首上望，尚距高約有五、六尺許，見其體勢，有如飛動，如同挾風雷下擊之勢。其他例如：法顯造須彌塔，題名之右，有一僧像龐眉駘背，栩栩如生，其實就是法顯的造像。以上這些造形例子，不論其質與量都比孝堂山

，武梁祠的作品爲好，尤其是在技巧表現上，可以說是又向前推進了一大步。因之，構成了這一時期的雕塑蔚成繁盛，也是中國美術發展史的黃金時代。

但是：在人類文化歷史的過程中，則有如流水一樣的急湍廻流，有緩有急。一切事物也是一樣，它的發展到極點，也必沉滯、倒廻。因此說明了，凡是經過了一個時期急進後，便會產生遲緩不前的現象。原因有很多，但是，主要的是人類的心思，才智不絕的隨着歲月增加，以及不絕不斷的進化；這些原本是屬於智慧與知識、道德與藝術修養問題，要視其修養豐富的尺度而論。因爲人類往往是在修養豐富後，又產生了新的修養要求及新的意識與形態，當在無法獲得或解決新的意識與形態產生情況下，便陷於沉滯的狀態，就形成模倣或倣造的製作，而無創新的變化。當然客觀因素很多。但是：最主要的還是閉關自守，對外文化交流不够，不能隨時採人所長補己之短。就以南北朝時期的雕塑藝術的成就爲明證，便說明了一切。就是因爲接受外來文化思潮與民族固有文化的調合，滋潤而形成其健全的發展。若以唐、宋時期的雕塑藝術爲例而言，就是承受南北朝時期强有力的素質之延伸，才達成相當優異的境地與成就；例如：人像塑造與人體解剖知識的關係，以及多彩多姿的造形變化等。迨至元、明、清以來的人，都是以驚異的眼睛來看唐、宋時期的雕塑藝術作品，看其精純與偉大的成就。於是以之爲藍本，奉之爲金科玉律般的典範，來一味摹倣古人，沿襲古人雕塑技法、意識與造形風習。也正是因此，在從事雕塑藝術工作者的心態方面，它產生了在進行雕塑工作中，不敢越出古人的習尙與規範，因之，放棄了自由自發的創作能力。雖然其間也有些獨特的雕塑家與作品出現，是不能一概抹殺的，但是吾人要瞭解的這一時期是屬於沉滯時期，但不能作爲退化時期的解釋。

俟至元代蒙古人入主中國後，元代的雕塑，應以北平的居庸關和甘肅沙州莫高窟的雕塑作品爲代表。因元人崇奉喇嘛教的風氣頗盛。居庸關有一個完全是以大理石砌成的，壁上雕滿了佛像和六字揭。在拱門的中心石上雕有印度神鳥格饒得像，翼肩、鳥首、人身、左右蟠以印度毒蛇、蜿蜒曲折，雕紋細緻深厚，可稱爲精品，除此，於門內四角尙有以大理石雕鑿成的四尊金剛像，這是元代至正五年的作品。另外還有置放在莫高窟中失的一尊四手觀音坐在蓮臺上的造形，兩隻手合什作安禪狀，而另外兩隻手則一隻手持荷花，另一隻手握念珠，並有光輪三重，頭頂上中間坐一小彌陀像，周圍刻有漢文、梵文、西夏文、蒙古

文、維吾爾文、藏梵文六體的六字揭，這是元代至正八年的作品。

明代的雕塑則以宣德十年的雕塑作品爲代表，例如天壽山下的皇陵，所置放的石人、石獸分立於陵前之通道的兩旁，道端處建有白石的牌坊，牌坊上雕有龍獸造形。在碑亭北則有十二石人，計分爲四勳臣、四文臣、四武臣等均高有丈餘。文者方冠大袍，長衣大袖。武者披甲戴盔，左手持刀，右手秉節。復北有二十四石獸，各成對跪的及立的交錯其間。就以這些作品的雕鑿功力及造形而言，都是極精巧，尤其是那些石獸的造形，表現都極有生氣。及至石人的面部造形，雖然是似由佛像造形脫胎而來，但就其造形全部結構來論，已構成表現出中國雕塑藝術的獨特風格。

清代的雕塑造形藝術最具有代表性的是以雍正宮的佛像造像，高有七丈（約爲二十三公尺），是以楠本雕成的，表現高大莊嚴，爲雕塑造形藝術立了一新的里程。此外，在乾隆四十五年，乾隆皇帝爲了西藏班禪喇嘛建造白塔寺於京，其塔之造形係採取西藏式、印度式、歐州式的混合建物，地這個塔下築成有八角形的石基，其週圍雕有班禪一生，由降生到病死的事蹟，將其一一雕在石上，尤其表現在人物、風景、鳥獸等造形，都是神話化的形像，以及園明園中石欄、屏風上的雕刻，富麗精巧，爲有清一代雕塑藝術的成就。另一方則是由於西方天主教的輸入，以及清末民初期間西方國家的入侵，隨之，而來的是西方文化與文明進入中國，這其中也包括有藝術的傳入，不可否認的事實，在中國雕塑藝術的意識與形態（造形）方面均都產生了相當的衝激，故在雕塑藝術造形方面，再度有了突破性的變化。這一變化喚醒了中國的復甦。

六、現階段意識形態的趨向

由於歷史的改變，中國的門戶開放，不再閉關自守，雖然又經過百餘年的外侮與內患的戰爭和動盪，以及目前戰爭的影子尚未解除，但是：由於中華民國政府三十餘年來，在臺灣的辛勤努力，創造了教育普及、經濟的奇蹟、社會趨向均富，政治的民主。因之在雕塑藝術方面的創作意識形態問題，在近十年來均有重大的突破與改變，它由靜而到動，顯著的表現有幾點：(1)

中國傳統的技巧方法及其可愛的部分，仍將保留闡揚與發揮。(2)展開具有時代意義的題材爲創作的主題。(3)採用部分操縱電動工具進行雕塑工作，以便加速進行完成，縮短進行工作時數。(4)雕鑿材料的取捨，採取多元化而富有彈性，可採用者除了原有的石、木、泥土、蠟等傳統材料外，塑膠、壓克力、樹脂、魚骨粉、石粉、各類金屬等，也爲現代採用之列。(5)造形之形式與種類是採取自由意識與表現其自我的造形之形態爲主。

總之；中國雕塑藝術在意識方面的趨向，將不再是一味模倣古人，而忽略了現代及未來境界的內容，應該更有其現代感及未來感的作品。在形態方面的趨向，就造形技巧與處理方面而言，將會最具有彈性變化，應較過去更爲精細脫俗而靈活。在創作方面的趨向而言，它必須要有時代的代表性，以及屬於民族性者爲創作原則。

廣播與電視對中國現代民歌之推廣與發展產生的作用

馬國光

任何一個民族都有他們自己的民歌，古老的民歌已經唱了幾個世紀，乃至於更長的時間。自從廣播電視的媒體出現以後，民歌的風貌產生了驟變。中華民國的民歌，在最近幾年來，正在做最重要的轉變與發展，而在如此的轉變與發展中，廣播與電視的因素，產生了最強大，最直接的引導與影響作用。

本文即將就此一事實，加以說明、分析、與檢討。

一、過去大家聽的是什麼歌曲？

大家聽的是什麼歌，這與傳播媒體有不可分的關係。在中華民國，有電視是一九六二年才開始的事。在此之前，一般人最親近的傳播媒體，便是電影與廣播。

中華民國政府，是在一九四九年因赤禍而到臺灣來的，最初幾年的那一段時間，不用說是電影，就是收音機也不是很普遍，而且晶體收音機尚未出現，收音機的體積比現在的普遍的要大而笨重，大多依賴交流電電源，不如現在晶體乾電池那麼方便。雖然如此，廣播在歌曲的傳播上依然佔有最重要的作用，收音機是大多數人精神慰藉與舒散的來源。

於是，很自然的，廣播公司擔任起歌曲流傳媒介的角色。比較有規模的廣播公司，如中國廣播公司，播出網遍及全臺灣，各地都有分臺，影響力當然很大。中廣公司關有歌曲教唱的節目，很受歡迎。另外用唱片播放的節目也有很多聽衆，但是要做有系統、有規模的流行歌曲推動，還在廣播公司舉行歌星招考、歌唱比賽以後。初期的許多有名的歌星，大多是中國廣播公司的基本歌星。這個制度的主要形式是，由廣播公司付薪水，歌星與公司的專業樂隊日常配合練習，然後在節目中錄音，或是現

場播出。由於三十三轉唱片尚未出現，節目換唱片相當麻煩，現場播出的節目自然的受到電臺與聽衆的喜好。到綜合節目大量出現以後，歌星歌曲的穿插，隨時都有。電臺培植的歌星，成了家喻戶曉的人物，電臺爲了推廣宣傳，經常舉行巡廻演唱會，把歌星與歌曲帶到聽衆的眼前，另一方面同時作現場轉播，在電視還沒出現的年頭中，這是大家最歡迎的活動。

從此一般民間社會有了屬於他們自己的歌。然而這些歌曲的表現範圍並不寬廣，仍以抒情爲主流，唱來唱去，大多是愛情一類的題目，以國語演唱，對當時許多只聽得懂閩南語及日語的老一代的人，起不了什麼作用。對於年輕人，這種歌曲顯得不够活潑與新奇。對於最近從大陸上面來臺灣老一輩的人，又似乎太新了一點，他們一時還不能普遍接受。

原本土生土長的本地人，他們常聽的歌曲有兩種，一種是以閩南語唱的古老民歌，這些歌已經流行了幾十年以上的時間，大多數是以口傳方法保存下來，原作者是誰也不知道。古老的方言民歌也有機會在廣播節目中出現。另一種是日語歌曲，臺灣曾經被日本佔領統治了半個世紀，老一代土生土長的人大多通日語。日語歌曲也有被翻成閩南語唱出的，也有使用其曲調另編閩南語新詞以配合的。至於年輕一代的人，就比較喜歡聽電臺播出的西洋流行歌曲，所謂西洋流行歌曲，又有百分之九十以上指的是美國流行歌曲，那是艾維斯・普里斯萊與披頭還沒有出現的時代，西洋流行歌曲與今天我們知道的有很多的不同，但是很受青年人的歡迎，從初中學生到大學生，都喜歡聽西洋流行歌曲的點唱節目，這是模仿許多美國電臺節目型式的節目。節目主持人也很出風頭。至於隨政府撤退來臺的年紀比較大的人，聽的多是平劇與地方戲曲，平劇節目直到至今依然受歡迎，地方戲曲是各地方言性戲劇歌曲，由於國語的普遍推行，也遠不如過去風行。

在流行歌曲方面，國語歌曲與西洋歌曲擁有最多的聽衆，這兩種歌曲的節目也有最高的接收率。不過二者之間却幾乎無法溝通，彼此各行其是。比較值得注意的是新歌的來源。國語歌曲大多數從國語電影而來，當時國語電影在宣傳攻勢方面常常要利用主題歌曲，在電影還沒有上演之前，就先把歌唱紅，造成票房的高潮。電影明星，尤其是女明星，不會唱歌就很難得有機會成名。電影之外，還有歌廳，在一九六五到一九七〇年間，是歌廳的鼎盛時代，起先由歌廳聘請在廣播電臺或電視臺的歌星唱歌，漸漸的又聘請海外的歌星如香港、星加坡等地來的影歌星唱歌，然後國內的歌星又出國到別處去唱歌。歌星的來來往往

，與廣播電視有不可分的關係，如果不在恰當的時候在廣播電視的節目中出現，歌廳裏或夜總會裏的票房就靠不住。相同的，廣播與電視的節目如果能請到名歌星經常出現，節目就更能兼具新聞性與娛樂性。

國語歌曲在電視出現，尤其是彩色電視出現以後，也有很重要的轉變。純粹靠廣播節目促使歌星走紅、歌曲流行的時代，固然容貌、身材、年齡也常常對聽衆具有影響力，但是外型畢竟不是非常重要的，縱使隨着大家去做巡廻演唱，站在臺上，與觀衆還是有一段距離。聽衆最喜歡寫信到廣播公司，索取歌星的照片，歌星也可以把他們自己最滿意的照片了印送出去。歌星的年紀大一點，相貌差一點，在大庭廣衆問緊張一點，都無礙於眞正歌唱才能的表現。到電視普及之後，歌星不僅要唱得好，其他條件也都要好，才能經得起電視攝影機特寫與近景的表現。表演才能也很重要，有的時候，因爲其他條件好，唱得不太理想，電視觀衆不一定都感覺得很清楚。當然上廣播公司發音室唱歌，與上電視公司攝影棚唱歌，花費的差別也很大，僅僅服裝一項，就非常可觀。廣告公司與唱片公司，自然就要很賣力的作宣傳，幾年下來，歌星就與電視有密切關係，對於廣播公司，也不如從前那麼重視了，這種情形，一直到調頻廣播出現普及之後，才有了一些改善。

西洋歌曲的來源有電影與美國流行歌曲原版或翻版唱片。西洋電影並不是大部份都有主題曲主題歌，即使有，也不是以與推行國語電影歌曲的方式推廣。電影演員不會到臺灣來演唱，更不可能像有些影片公司要演員隨片登臺唱歌，所以宣傳與推廣的重點在於唱片市場。影片公司不一定主動安排歌曲的推廣工作，但是在美國本土，特別是許多以歌唱爲主的影片，早已把宣傳在廣播及電視界做得十分熱烈。臺灣的美軍電臺每天都有美國流行歌曲的節目，有的是用原版唱片，有的是整個在美國製作完成的節目，我們當然相信，這一類節目的聽衆，絕不僅限於在臺灣的美國公職人員，很多中國人喜歡從這裏了解美國流行歌曲的現況。另外一家比較重要的就是中廣公司。中國公司直接向美國唱片公司訂購原版唱片，其中就包括有流行歌曲的項目，每月至少寄來四十到五十張的四十五轉小唱片，另外也訂購了定期性流行歌曲的刋物，這條件使得中廣的西洋流行歌曲節目一直居於各電臺的前導地位，因爲它的資料新，唱片又是原版的。其他電臺使用原版而不再用本地廉價的翻版唱片做節目，到現在仍然不算完全普及，比從前當然是好得多。尤其是調頻網播出的節目，翻版唱片效果很差，自然又非原版不可。

唱國語流行歌曲的歌星，除了在電臺、電視臺表演之外，就是歌廳、舞廳。唱西洋流行歌曲的歌星，就在餐廳中。餐廳是指以供應西餐、飲料，以夜間營業爲主的場所。顧客多時幾十人，少時幾個人。大多數沒有舞臺，只以很小的空間安置一個三、四個人的小型樂隊，顧客就邊吃邊喝邊聽。後來餐廳漸漸多了，不見得每個餐廳都有樂隊，有的時候就由歌者坐在一張高高的椅子上自彈自唱。餐廳有時也安排一支西洋歌曲樂隊的演出，穿插在個人歌唱之間。在此特別值得注意的是，自彈自唱在以抒情爲主調的國語歌曲圈中極少見，因爲客觀環境不同，歌廳請得起樂隊，餐廳就很難了。但是自彈自唱的這一批歌者，他們的環境比較能够培養出歌者傾向於爲唱歌而唱歌的傾向，而且自己可以彈奏樂器，很自然的會走上嘗試作曲的路子，以後有很多在中國現代民歌之提倡與推廣有影響的人，都是當初在餐廳中以業餘、課餘唱歌賺錢的人。

到目前爲止，國語歌曲與西洋歌曲依然在臺灣流行，現代民歌的崛起，對他們而言不能說沒有影響，但是距離取而代之仍然遙遠，況且也沒有必要，也不可强求。

二、楊弦「中國現代民歌演唱會」的震撼

在一九七五年六月五日，臺北市中山堂，可以容納一千九百人的演出場所，舉行了一場名稱爲「中國現代民歌」的演唱會。這是「中國現代民歌」一詞第一次使用。

在這場演唱會中，主角是一位在臺灣大學海洋研究所讀書的年輕人，他的名字叫楊弦。

演出當天是滿座，這顯示出來事前的宣傳做得很好。各大廣播臺節目主持人事前都知道這件事，也看到了節目單及宣傳海報，楊弦也在事前出現在電臺的訪問錄音中，使他有機會對於許多多年來喜歡西洋流行歌曲的人，表示他想嚐試中國現代民歌的想法與做法。那天也有許多贈票，贈票對象以文化界人士居多。這是有原因的，因爲楊弦的節目中，有古詩詞新唱，也有以現代詩人的歌詞譜曲。在臺灣最負盛名的現代詩人余光中教授，他的詩在大學校園中與文學評論的刊物中經常受到討論，唱他

的作品，在知識份子社羣中會有一定數量的聽衆。余光中還爲楊弦的演唱會特別寫了歌詞，可見這場演唱會的籌備工作做得力求周到。余光中也在當天上臺配合楊弦的樂器朗誦自己的作品，更造成了演唱會進行中觀衆熱烈的情緒。

演唱的不全是「中國現代民歌」，仍有一半是西洋流行歌曲，但是很多人事後對西洋流行歌曲的演唱部份忘掉很多，獨獨對中國現代民歌部份印象深刻。

楊弦使用的樂器伴奏很複雜，有鋼琴、提琴、大提琴、薩克斯風、手風琴等等西洋樂器，也有傳統的許多中國樂器，有笛、胡琴、簫等等。西洋樂器與中國樂器也揉和在一起演奏，楊弦自己用一把吉他。另外有幾位與他唱和聲的男女歌者。

那一夜楊弦受到現場觀衆熱烈的歡迎，除了歌唱本身暫不討論外，他也表現了幾點與過去流行歌曲界不同的地方：

一、「中國現代民歌」是一個新的說法，喚起了許多人的民族意識。

二、以大家喜歡讀的現代詩入曲演唱，是新嚐試，大家覺得新奇而又有內涵。

三、古詩詞以新的樂器新的曲調表現，引起好奇。

四、楊弦本人以一個普通學生的樸素姿態出現，讓許多喜歡聽西洋流行歌曲的學生覺得親切，讓喜歡國語流行歌曲的人覺得清新。

五、楊弦並沒有受過正統的聲樂訓練，甚至他的吉他彈得也不算很好，但這種欠缺，反而予人親切感。他提醒了大家，大家都能唱自己的歌、唱自己心裏的話。

演唱會是在晚上十點多鐘結束，十一點，就有廣播電臺把部份現場錄音播了出去，讓許多遠在中部、南部的人可以聽到這場演唱會的實況。而且，也對楊弦做了訪問。在兩三天之後，擁有大量聽衆的中廣公司西洋流行歌曲節目，把這場演唱會中國歌曲的部份，全部不遺漏的播出，引起了全臺灣喜歡西洋流行歌曲聽衆很熱烈的反應。讚許的人多，不同意的人少，不同意者的意見，是認爲演唱、伴奏、詞、曲各方面太不成熟。讚許的人，則認爲我們能有自己的現代民歌，總是件好事。另外也有人開始自己做詞、做曲，把錄音帶寄給電臺節目主持人，要求他們評審高下後在節目中播出。目前大部份自行作詞作曲的人，都

是在聽過楊弦的創作之後得到的啓示與鼓勵。而全臺灣年青人能在「中國現代民歌」一事上投下可觀的熱情與時間，則完全依賴廣播電視的推介擴大。

在這場演出的六個月之後，一項名爲「洪建全教育文化基金會」的財團，經過中廣公司節目主持人的彼此介紹，提供財力支援，出版了臺灣第一張「中國現代民歌」提倡者楊弦的專集唱片，這張唱片原來以爲不會賣得很好，想不到在市場上受到青年人的歡迎，一版又一版的出，行情一直看好。電視公司的文化、教育性節目開始請楊弦出現，漸漸娛樂節目也請他出現，楊弦成了校園中熟悉的姓名與身影，各學校舉辦社團活動，或是有人舉行流行歌曲演唱會時，若能請到楊弦出現，一定造成情緒高潮。

現在楊弦並不常常寫歌、唱歌。但他的名字是年輕人熟悉的，他引起了「中國現代民歌」的熱潮至今不衰，而且又出現了許許多多民歌創作者的出現與成長，也是不容否認的。

三、李雙澤的出現

在一九七五年十二月，淡江文理學院的學生，邀請中廣公司西洋流行歌曲節目主持人陶曉清主持一場民謠演唱會。在這裏所說的民謠，是西洋的民謠。邀請電臺或電視臺的節目主持人到學校去主持演唱會之類的活動，直到如今仍然很流行。主持人在到演唱會現場之前，並不知道演出內容如何，只是在演出前才由主辦人把手抄的節目單交給主持人。這種作法，很明顯的是要藉主持人的知名度推廣活動，或者希望能促使入場券出售順利，因爲有的時候是賣票的，請來的歌者、樂隊、主持人等都要付酬勞，假如學校方面對演出活動不予財務支援，就得賣票來維持。這一次的演唱會是賣票的，票價是二十元新臺幣，對於當時的學生來說，不算很便宜，這也就表示，在這個票價的情況下，演唱應當有其水準。

票賣得很好，節目開始得很順利，第一個節目唱完，緊接着第二個節目上臺。這是在主辦者預定的節目進行之中。

這位歌者名爲李雙澤，提着一把吉他跟一瓶可口可樂上臺了。他上臺並不唱歌，他先問全場的聽衆，花二十塊錢買票聽中國人唱洋歌，大家有什麼感想？聽衆在準備聆聽西洋流行歌曲的情形下，一時沒有人能回答這個問題。李雙澤接着向剛才唱第一個節目的人探問同樣的問題，演唱者也沒有回答他的問題。然後，他把在幕後的主持人喊出來，又問她同樣的問題。這位在電臺主持西洋流行歌曲節目的主持人反問他：「中國民歌在哪裏？」依照主持人的意思，當時既然是在舉行西洋現代民歌的演唱會，那麼中國的民歌應該指中國現代民歌。

李雙澤很從容的表示，依據一位小說家黃春明的看法，古老的民歌就是民歌，大家應該不斷的唱古老的民歌。接着李雙澤便唱了兩三個閩南語發音的老民歌。最後他又唱了一支國語的「總理紀念歌」。他唱完之後，有鼓掌叫好的，也有不同意以噓聲表示的。李雙澤往後臺走了一半，又折回來向大家表示，西洋流行歌也有好歌，接着自彈自唱了一支 Bob Dylan Blowing in the wind，是一支表示人權的歌曲。

這件事並沒有給當晚的節目帶來太大的影響，繼續進行的節目還是一路以西洋歌曲唱下去，直到結束。不過也有人，大概七、八個人，到後臺來向李雙澤表示，很同意他的觀念。

事後這件事引起的廻響却很大，該校自行出版的周刊刊出了幾篇文章，大多是支持李雙澤的，有人以中國人只喜歡聽洋歌唱洋歌而作爲洋奴。在校園裏，這種觀點自然逐漸傳佈開來，使得後來現代民歌的創作帶上了一些民族主義或愛國情緒的色彩。李雙澤在不到一年之後，在一次海濱游泳時，因救人而溺死。他死後很多他自己的作品發表出來，包括有繪畫、小說、歌曲、攝影作品等。他留下來比較讓大家熟悉的歌曲是「美麗島」，曾經在電視臺配合畫面演播過，很受歡迎。

四、兩場實驗性演出的迴響

前面談到，楊弦的演唱會帶來了很大的影響，不過還稱不上是最大的，最大的影響還在出了楊弦的專集唱片之後。楊弦的現代民歌專集唱片是在一九七六年一月推出，立刻受到歡迎，不到三個月，唱片第一版一萬張就賣完了，可見一月的時候，楊

弦的唱片在市場上聲勢是如何的大。

就在這件事的同時，中國廣播公司西洋流行歌曲節目主持人陶曉清已經在籌備一項「中西民歌演唱會」。籌備工作從一九七五年十二月，淡江文理學院那次演唱會之前就開始了。一般講電臺節目主持人不必用那麼長的時間籌備一個小規模的演唱會。演唱會預定在二月舉行，是配合中國的農曆新年而定的特別節目。這次籌備工作之所以要特別的長，是因爲策劃主持人必須老早就要請人作曲、配詞、練習等等工作。陶曉清從十二月份開始，就經常的往各餐廳跑，選擇條件比較好的，或是已經很受歡迎的歌者，跟他們討論，請他們試作中國現代民歌。有的歌手在此之前就已經有了中國現代民歌的作品，但是他們不知道如何發表，現在有了這個機會，當然很高興。

演唱會在二月中國新年的時期舉行，規模不大，只利用中廣公司本身的大發音室，這是一間經常作音樂節目的演出場所，可以容納二百多人，採取的是贈票方式。節目則中、外民歌各佔一半，全部時間是兩小時。這項演唱會顯然的是爲了播出而舉行的，在演出當時，就以現場實況向全臺灣的聽衆轉播。

外國民歌的項目並不限於西洋流行歌曲，也有東南亞各國的歌曲。主持人要求歌者唱他們最愛唱的歌，並且說明他們爲什麼愛唱的理由。

節目播出以後，立刻有了不同於從前的反應。過去，在播西洋流行歌曲的時候，聽衆來信問的問題，常是要求聽什麼歌，打聽歌名，或是請主持人介紹一下歌者的背景。在這次中外民歌演唱會之後，反應的信件，一開始就比過去多了一倍，然後逐日增加，越來越多。大家提出的問題，不再是從前的那些老套，有百分之九十以上要求把中國民歌部份重播，並且鼓勵這類的創作與發表。

節目主持人看到大家很有興趣，就進一步籌備舉行另一次的發表會，時間預定在三月，地點就是中山堂，去年楊弦演唱的場地，可以容納一千九百個現場聽衆。

這次演出仍然是贈票，但是廣播公司的開銷就比在自己的發音室中舉行要大得多，也麻煩得多。這次演出節目跟二月間演

出的那次大同小異，在一個月的時間之內，也不容易安排新的歌曲。除了現場實況以錄音在兩天之內向全臺灣聽衆播出之外，各報紙及電視公司，也對這次演出發了新聞消息，也有人寫文章討論「中國現代民歌」的問題。

歌者在這次演出以後，也增加了很多信心，開始有不少人專心的寫中國現代民歌，一再練習試唱。於是中國現代民歌的來源一下子豐富起來。從五月份開始，每周六次的西洋流行歌曲節目，每月有一次一小時的時間，專門播出中國現代民歌的新創作。到六月，變成兩次，七月，增加爲三次，八月，增爲每周一次，一個月四次，十一月時，增加到每個月八次，也就是每周兩次之多。從十一月開始，西洋流行歌曲播出時間增爲每周七次，所以西洋歌曲與中國現代民歌在播出的比例上是五與二之比。主持人有意維持這一個比例，這一個比例至今仍然存在。

在其他電臺，也引起人響應，一家公營的「警察電臺」，就有兩位節目主持人也做現代民歌的節目，不過規模比中廣公司小。在現代民歌推展的初期，必須靠廣告維持的民營廣播公司，是沒辦法提倡中國現代民歌的。

在這一連串播出的同時，中廣節目主持人也與寫歌者、唱歌者、作詞者，經常作定期集會，研究中國現代民歌的問題。不過並不是所有的人都贊成中國現代民歌，固然有很多原來不聽西洋流行音樂節目的人開始收聽這個節目，而其主要目的是聽中國現代民歌，也有少部份的人寫信表示，他們受不了這種簡單的，外行人搞的歌曲，他們以不聽這個節目做爲抗議。

五、作者、歌者、聽衆之間的關係

在專業性的工作範圍裏，作者、歌者、聽衆，經常是公開的。但是中國現代民歌開始的這個時期，作曲、作詞、唱歌的人，常常都是一個人。到目前爲止，專業化作業，還不是很普遍的現象。

廣播公司節目主持人，會定時的在節目中徵求歌曲，然後就會有人把曲譜跟唱奏的卡式錄音帶寄來，在應徵者較少的時候，主持人一個人聽，一個人選，但是漸漸就來不及了，那就要組織一個小團體，有時分開來聽，有時合在一起聽。選擇沒有一

定的標準，大家覺得好就用了。有的時候就從這種業餘課餘的作者中發掘出來很重要的人才。這種試聽工作是沒有酬勞的，請來的有的是知名歌者，有的就是學過音樂的廣播電臺的同事。被選中播出的人，也得不到金錢的酬勞。假如卡式錄音帶情況不好，主持人會邀請應徵者到臺電錄音，很多應徵者遠從臺灣中、南部來，要花上整整一兩天的時間，但是很少有人不來，大家的興趣不但很高，而且認爲這是很有意義的事，賠車錢旅館錢都不在乎。有的學生作者歌者，要他們花錢來並不是件輕鬆的事，但都來了。在這一個階段，大家也很自由，愛唱什麼就唱什麼，主持人要播什麼就播什麼。然而到了一九七八年開始，新聞局開始把這一種歌曲納入管理，歌曲送審不通過就不得在各電臺播出。出唱片或演唱會則不在此限，實際上電臺不能演播，唱片或演唱會中所表現的機會也就少了。

中國現代民歌漸漸唱了開來，較富資財的唱片公司就開始介入。最受注意的就是新格唱片公司的金韻獎。他們把現代民歌創作與專業人才調和在一起，付出合理的酬金，有計畫的培植新人，出品更精緻的唱片，購買臺電臺視臺的節目時間來捧他們的民歌歌星。他們與歌者作曲者簽訂合約，至此現代民歌也染上了商業的色彩。不過仍然不同於一般的國語流行歌曲，這一類現代民歌的對象，主要的是學生與社會上的文化、教育、藝術工作者。唱片公司的宣傳重點也常常集中到臺視上，民歌歌者上電視的次數因此而增加，有的時候國語流行歌曲、西洋流行歌曲的歌星，也會唱唱現代民歌，這對現代民歌的推廣，非常有幫助。現代民歌從廣播電臺的提倡，到民間基金會的贊助，到唱片公司的投資，至此可以說步入了可以自行生存發展的路上。目前報紙的影藝版，幾乎無例外的，每天都有現代民歌的新聞。有的民歌歌者已被電視公司高價聘請主持節目，這是很多人羨慕的好事，因爲民歌界之中，也有「歌星」了。

六、一些代表作品的介紹

中國現代民歌因爲已經普及，自然就有很多人參與，這導致了中國現代民歌類型的增加。依次可以分爲五種。

一、懷念的老歌：這是一種說法，眞正的意見，是，令人難忘的老歌重新再唱出來」。有許多唱國語流行歌曲的人，見到

現代民歌崛起，自然的想到國語歌曲表現方法的問題。於是，有人把原來已經流行的，或是曾經流行過，有多年沒什麼人唱的歌曲，重新編曲配樂唱出來，有的以三重唱或四重唱來表現，特別的去掉歌曲原本表達方式中的流氣，而以清新的姿態出現。如鍾山春、紫丁香、高山青、綠島小夜曲、都是曾經在國語流行歌曲中有名的流行曲，現在也風行在年輕學生的校園中。同樣的，有的國語流行歌曲的紅歌星，也轉而唱現代民歌，成爲青年人歡迎的對象，如陳依齡、秋霞等。這種「懷念老歌」的表達方式，充分的利用了廣播電視中流行歌曲紅歌星現有的條件，爲現代民歌加入了新的力量，而流行歌曲界也因現代民歌的發展，重新思索許多在過去二十幾年中沒有想過的問題。

二、古詩詞新唱：古詩詞在中國的文學史上非常豐富，以其譜曲歌唱也是自古就有了，許多藝術歌曲——也就是指受過正式聲樂訓練的人唱的歌，有很多都用了古詩詞。現代民歌的發掘者既然包括許多在學校中求學或教書的人，自然不會忽略了此一題材。

不過這種歌曲在電臺出現得比電視多，電視中出現得又比唱片多。廣播電臺受廣告客戶牽制的情況比電視來得小，節目主持人請歌者唱古詩詞，沒什麼關係。唱片公司出版的古詩詞現代民歌最少。這中間的原因很簡單，就是在於市場。畢竟在現代能够欣賞古詩詞的人不多，能欣賞者又能同意民歌歌者表達方式的更少，具有古代文學修養的人，對於古詩詞的欣賞上有一定的看法，要接受年輕人自由自在的歌曲銓釋，畢竟很不容易。

雖然如此，我們還是可以舉出好幾個十分成功的例子。新格公司就出過一張唐代張繼的「楓橋夜泊」爲題的歌曲，由包美聖唱出，從一九七八年推出後，到如今依然受到歡迎。吳楚楚把紅樓夢中的「好了歌」譜曲唱出，非常流行。李白的詩、李後主與李清照的詞，陸游的詞，都有人譜過唱過，也有人選擇富於民族正氣的宋詞來唱。有時一首詩詞，有兩三個人譜出不同的曲子，這也許是有人對於別人的譜曲不滿意，自己就來作曲了。古詩詞新唱這條路並不很好走，但是比從前以正統聲樂訓練的基礎來唱已經容易得多了。歌者以西洋樂器如吉他等來爲中國古詩詞的歌曲伴奏，也是非常新鮮的經驗，有的人能以吉他奏出類似琵琶的聲音，在收音機裏播出時，不很內行的人就聽不出來，樂器在現代民歌開始階段扮演的角色，也是很有意思的問

題。

三、傳統民歌：這裏所說的傳統民歌，是指作者是誰已經無法考查的古老民歌。中國的古老民歌很多，有濃厚的鄉土色彩，如新疆、蒙古、雲南、廣東、臺灣等等地方，都有傳統的民歌。這些民歌，有的是口傳而保留下來，有的是經過學者採集，編爲書本而保留下來。聲樂家以此爲材歌唱者也不少。跟古詩詞新唱一樣，有的歌如「虹彩妹妹」、「康定情歌」、「小放牛」之類，聲樂家以高度技巧表現過之後，引起聽衆興趣的是聲樂家的造詣而非歌詞及曲調本身眞摯動人的感情。

有人對中國現代民歌的批評是缺少中國味道，引起作者歌者的思考，他們想，也許唱一唱古老的各地民歌，可以表現較多的民族性或鄉土性。

在一九七八年夏天，臺灣電視公司開了一個每周一次每次半小時的節目，名稱是「跳躍的音符」，這個節目由一家銷售日本製樂器的廠家提供。在半小時節目的尾聲中，主持人楊祖珺，她本身也是中國現代民歌的推動者與參與者，常唱一支古老的民歌作爲結束。每一次她唱不同的傳統民歌，經過她以現代年輕人的感覺方式銓釋以後，很多人發現了傳統民歌樸素而又眞摯的一面。這是傳統民歌與現代民歌結合的一個明顯的例子。這個節目播出了一年左右的時間結束，在臺灣的電視節目，歌唱節目能播一年不是件簡單的事。後來因爲廣告客戶必須考慮到樂器的促銷，而有許多傳統民歌並不能滿足供應廣告者的需要，這個節目只好宣告結束。

在傳統民歌的取材方面，現代民歌的參與者不一定只着眼於已經流行過的或是正在流行的古老民歌，有一些傳統民歌，是從冷落的情況挖出來的。雲南的彌度山歌，經過黃大城的歌唱，新格公司的推廣，成爲大家熟悉的歌曲。另外一支「小白菜」，經過任祥以清純的聲調表現以後，使許多人想起了這首多年前流行過的傳統民歌，而且任祥的表現方法可能更好。盧偉莉，一位臺大學生，把「在銀色的月光下」這支原本很陌生的傳統民歌唱紅了，許多臺灣民謠如恒春調、農耕歌、思想起，本來在古老民間社會流傳，現在在年輕人之間流傳，而且多了幾分活潑的、或許是優雅的氣質。

四、現代詩配曲歌唱：現代詩，指的是現代文人所寫的，多半是無韻的，每行字數不一定相等的詩作。三十年來，現代詩

在臺灣的發展具有肯定的效果，現代詩人在青年人心目中也有相當的份量。民歌創作者如楊弦一開始就選擇了余光中的詩作爲表現題材，後來跟進的人不少。

現代詩編爲歌曲也不容易，因爲詩本來不是爲歌而寫的，有時詞句聽不清楚，大部份也不好唱，於是民歌創作者自己動手，有的從一首較長的詩中挑出可唱的部份唱，有的把詩改動，成爲容易唱的詩。

如此的做法仍然不能滿足民歌創作者的需要，於是專爲民歌而寫的現代詩就出現了。余光中有一首「江湖上」、楊牧有一首「帶你回花蓮」，就都是與民歌工作者共同工作下產生出來的詩作。另外如張曉風與李泰祥就有好幾首合作的作品，羅門、羅青，也有爲歌唱而寫的詩。這一類現代民歌比起古詩詞新唱的那一程，更要受到歡迎，畢竟現代詩人容易跟現代的人溝通。電臺、電視臺作節目時，也會找機會請詩人現身說法，而在廣播及電視公司舉行座談會、討論會時，詩人更是不可缺少的角色。也有詩人發表討論現代民歌的文章。廣播與電視公司的現代民歌節目，差不多每一次都難免有這一類的歌曲，由於歌曲的流行，也使許多從前不接觸現代詩的人認識了現代詩與詩人。也有一些年紀比較大的，教授或專攻古代文學的人，因此而嚐試現代詩歌詞的創作。

值得注意的是，詩人雖然爲民歌創作者寫詩，但是幾乎都是在沒有酬勞或者只有極微薄的象徵性酬勞，歌者出現在廣播電視節目中，每次都有每次的錢可拿，詩人的詩讓人以營利的方式一唱再唱，却拿不到錢。唱片公司假如把現代詩人的作品收入民歌創作的唱片中，有的會付一點點錢，大概連過三天的生活都不够的錢，有的也就不付錢了。因此凡是能見到自己的詩作唱成現代民歌，這就已經是最大的安慰了，而且詩人一定也要是民歌創作者的好朋友才行，否則直接的合作產生不了，間接的合作又缺少連繫的中間人。這種情形到如今還是差不多。

五、純創作：純創作，是指歌詞、歌曲完全是最新的創作的歌曲。這一部份在現代民歌之中，佔有最大的比例，水準也不錯。

前面第四項談到詩人爲歌者寫詩的問題，看起來似乎也應歸類到純創作的這一部份來，其實却不然，詩人爲歌者寫的可以

叫做「詩」，也可以叫做「歌詞」，但是要緊的是詩人筆下的作品，縱使沒有配曲，也單獨發表而爲現代詩，諸如羅青的「答案」、余光中的「江湖上」，雖然創作之初爲的是讓歌者譜曲而唱，然而他們的「歌詞」畢竟也收在他們的無歌曲的詩集中，或是文學性的刋物中。純創作的歌詞却不是單獨發表的「詩」，也許「歌詞」也有「詩」的意味，但創作者主觀上仍然認爲那是應該以與曲子配合的詞來處理，並沒有當它作「詩」，這個分別固然沒有絕對的標準，但是到底不同。

純創作現代民歌的參與者也最多，前面四種，如果不是學生，也以文化人、演藝人的比例佔大多數。而純創作却包括各行各業各種年齡的人。有公務員，有計程車司機、有工程師、有醫生、有機場領航員、有軍人、有工人、當然也有不少的學生。在純創作，也就是歌與曲甚至與唱完全在一個人創作之下，這個人的作品如何是另外一個問題，但是在藝術創作經驗的完整性上，不是前面四種可以相比的。

純創作的歌曲也對於才智具有明顯的鼓勵性。凡是有潛力的民歌創作者，很容易藉着純創作嶄露頭角，很快的讓大家接受他。不過他們受的考慮也最大。在創作發表的最初階段，是屬於廣播臺電的發音室的，節目主持人可能一再要求更改詞曲，一再的重新錄製，然後在廣播節目中播出，廣播節目常是唱片公司發掘新人的目標，唱片公司發現某一歌者表現很好，就會設法跟他們連繫，跟他們簽約，把他們在廣播發音室中唱得受歡迎的歌，賦予更好的條件，做成唱片推到市場上去。在此同時，也對歌者大做廣告，讓他們有機會上電視，歌與人都更加的紅。在廣播公司的時期，大多流行於學校校園之中，上了電視之後，就有機會讓全社會接受他們了。從廣播到電視，有不少歌者是以唱片爲橋樑的。

在臺灣最流行的現代民歌「雨中即景」，連小孩都會唱，就是依照上面的程序變成受歡迎的歌，另外如「龍的傳人」、「你的歌」、「春風」、「媽媽請你不要哭」、「大書包」等等，這些在任何演唱會或節目中受歡迎的歌，也都是純創作的歌。純創作的歌最容易把創作者的性格與形象帶給聽衆觀衆，這是說如果那首創作民歌很不壞的話。純創作歌也是現代民歌中最具潛力的一環，唱片公司對這種的歌興趣最大，廣播與電視公司更以能够首先發掘高明的創作者爲榮，觀衆的心理，更認爲純創作的歌者是眞正的「民歌手」。因此這一條路是越走越寬，在量大的情況下，質的挑選也精益求精。

七、各方面的看法

中國現代民歌並不是受到所有的人歡迎，有的人喜歡，有人的不喜歡，還有很多人，根本不關心。要把現代民歌將來的發展作一個預估之前，一定要先弄清楚各方面的看法如何。在此必須說明，能夠表示態度的，就必然是關心現代民歌的人，我們也可以說，他們的看法，也反映出來他們關心的理由：

一、「學院派」的看法：學院派指的是學正統音樂出身，或者是正在從事這方面教育工作的人。他們大多依然把現代民歌視爲一般流行歌曲。也有人採取排斥的態度，譬如學生要辦這一類的活動，如果必須要輔導老師批准才能辦的話，輔導老師就不予准許。師範大學就發生過宣傳海報都已經貼出來了，最後又不得不取銷的事。

同意的人也有，但是積極參與的人極少。在應徵現代民歌創作方面，專攻音樂的學生，到目前爲止還沒有發現。曾經有一位東吳大學的學生表示，他在中學時代有很好的正統音樂訓練，同屆畢業的，也有不少人進入正統音樂的科系進修，但是他只到一般大學學社會科學。他指出，他的中學同學，現在正在大學修正統音樂的人曾經表示，他們也曾有意參與民歌創作，但是自覺「眼高手低」，不如理想。而這位學生，只用他中學的訓練，倒寫了不少歌曲。這個現象顯示出學音樂的人面對現代民歌時的一種心理狀況。

二、一般藝人的看法：一般藝人，指的是原來的流行歌曲界的人。

開始的時候，現代民歌雖然已經受到青年學生的注意，在還沒有受到唱片公司重視之前，一般藝人大多對這個新的東西不關心，到社會上也接受現代民歌了，當然他們也會注意到現代民歌的存在。

在一九七九年，有一位新聞記者，曾經在　國父紀念館，這個臺北最大的室內演出場所，舉行了一次前所未有的國語流行歌曲演唱會，他們的宣傳海報就印上「向民歌挑戰」的句子。在過去，從來沒有人想到這麼隆重的舉行國語流行歌曲演唱會，而且　國父紀念館也不歡迎這種演出，但這次例外。許多在電臺、電視上有名的歌星，都出現在這次的表演中。中國現代民歌

在此之前，已經在這裏舉行了好幾次民歌演唱會。一般人認爲，這是向社會，也向從事現代民歌創作工作的人表示，他們的水準也不差。事實上他們的水準是不差，問題在於這兩者之間不宜類比。

西洋流行歌曲的歌者，依然有很多在餐廳中演唱，有的人從來不唱中國現代民歌，他們認爲不够成熟。能唱現代民歌的歌者，如果要在餐廳中演唱，只會唱中國現代民歌是不够的，經常還要能唱西洋流行歌曲。電臺的西洋流行歌曲節目，自從有了中國現代民歌以後，固然增加了許多這方面的播出時間，但是仍然以大部份的時間播出西洋流行歌曲，到目前，還沒有產生每天播出現代民歌的節目，這表示了西洋流行歌曲依然擁有廣大的愛好者。

三、知識份子的看法：知識份子指的是在學校高中以上的學生，還有與教育、文化事業，在工作上有接觸的人。大部份的人都覺得中國現代民歌還不够成熟，但是大多取包容的態度。不僅如此，他們對此也付出很大的耐性主動的參與及鼓勵。要他們出席廣播臺視節目的時候，都公開表示贊同的態度。在報刋雜誌上，也爲文鼓勵。他們寧可見到現代民歌好的一面。對於現代民歌，都能肯定必然會有很好的前途，他們之中有很多作家、教授直接參與創作歌曲的工作。比較可惜的是，表示積極態度的人以從事文學工作者佔大多數，音樂工作者爲少數。這必然會使得現代民歌在思想表達上優於技巧的表達。現代民歌之能够有今天的風貌，我們也許可以說，思想表達重於技巧表達，這與「學院派」的人的看法，知識份子的看法不能說沒有關係。

結　論

中國現代民歌依然在摸索中，依然還有很多困難。本文只在勾描一個大概的輪廓，而且未能詳加註釋，否則本文勢必發展爲一本書的份量，當然這也是一件值得嚐試去做的事。可以肯定的是，參與及接受現代民歌的人越來越多，這是促使現代民歌進步的主力。不久之前曾經有一位不同意現代民歌的人，在報紙上寫了一篇文章，表示「中國現代民歌」只是一羣廣播電視工作者哄抬出來的貨色。也許他的想法不能得到大家的同意，但到底也表示了廣播與電視的傳播媒體在這件事上的作用如何。我們看得出來，只要廣播電視存在，而且保有開放的態度，中國現代民歌一定會有很好的前程。

中國傳統音樂的教育

陳裕剛

前言

自古以來，中國人對音樂的觀念與西方人對音樂的觀念稍有不同。因此，在音樂形式上便產生不同風格的作品。同時，對於音樂教育上的目標也有顯著的差異，造成東方與西方的音樂發展史上各異其趣的成果。

本文欲先從中國古代的音樂教育情況作一簡單介紹，再進而對目前在中華民國所進行的傳統音樂教育作較詳盡的概說，使各位能了解這種情形產生的前因後果；也作爲與西方音樂教育的異同點，提出一些參考資料。

一、中西音樂的差異

根據中國一些音樂學者研究（註一），由於中西文化背景不同，無論在哲學思想、藝術觀點、音樂風格和表現方式上就有着區別。

譬如在哲學思想方面：西方文化常採取主動態度，競爭方式，注重物質發展，所以科學發達，技術進步，常以「征服」的姿態對待自然。培根（Francis Bacon 1561～1626）就認爲科學的目的，是把自然放在烤架上，以擴大人類帝國的疆域，達到無所不能的境界。

相反的，中國的哲學思想却是由藝術進入。由於中國人常以「欣賞」的態度對待自然，講求「天人合一」的觀念，因此人文發達，藝術豐富。從辛棄疾（宋代人一一四〇至一二〇七）一首詩中的兩句：「我見青山多嫵媚，料青山見我應如是！」可以看出中國人對親和自然的濃郁心意。

就藝術觀點來看：中國古人常以「道」來衡量藝術，只問這種藝術對於「道」是否得到其眞諦，而不論其美感如何？譬如孔子（公元前五五一—四七九）認爲至上的音樂是「無聲之樂」；老子（略早於孔子年代）認爲「大音希聲」；陶淵明（三六五至四二七晉朝人）彈的是「無絃之琴」，都是超乎形體之上，對藝術求「簡」、求「無」的一種表現。

西方藝術家雖然明知「美」爲抽象，但仍然努力要求達到以系統化的分析、歸納，運用各種邏輯方法來說明和解釋藝術上的種種觀念。因此，着重實驗、觀察的科學性西方藝術便大異於中國的藝術了。

上述的不同觀念，常表現在中西音樂的作品上。我們可以看得出，西方作品富麗堂皇，不論大曲小品，都能發揮得淋漓盡致。反觀中國音樂作品，都屬含蓄、穩健，只求韻味上的表達，內容點到爲止，不想把整個情感壓到聽者的雙肩上，僅僅希冀得到共鳴後再慢慢回味，這就是「只能意會，不能言傳」的心態寫照。

由不同觀念而產生不同的表現方式：西方音樂家採用科學方法來處理音樂，一切既具體又實際，各項音樂理論：諸如和聲學，對位法、曲式學等莫不解釋得深入淺出，條理簡明，井然有序，易學易懂。而中國音樂由於重視抽象原則，歷代的傳授，不重技術上的細節，一切全憑直覺體驗領會，以所謂「悟道」這種方式來授受，造成進度緩慢，人才稀少，代價過高的現象。

以上種種不同的觀念，實在可以追溯遠溯到中國的上古時代，因爲那個時代的種種思想，一直有意無意的支配着後代中國人的生活方式與思想體系。其中尤以儒家的思想最爲重要。我們若能研究當時的音樂情況與思想，不難了解中國幾千年來音樂教育的目標和方式是怎樣的一種特性。

二、中國古代的音樂教育

遠在中國的上古時代，音樂老早就成爲推廣教育的方法之一，並且延續到很長一段時期，音樂一直作爲教育事業的中心。中國人所謂的「樂教」，就是指使用音樂來純化社會的理想與方式。中國的一本古書——「尚書」，有下面的一段話是虞舜（

相傳在（公元前二二五五—二二〇八）這段期間，擔任中國的皇帝）對他的臣子夔所說的：

舜帝說：「夔，我使你來主持音樂部門，你負責教導天子及卿大夫們的長子，使他們正直而能溫和，寬大而能謹愼，剛強而不苛虐，不獻殷勤但不傲慢。詩是表達意志的歌辭，歌是將語言聲調婉轉曼長的，樂聲的曲折高低要根據曼長的歌聲。用樂律的標準來調和樂聲，這樣才能使各種樂器協調而不致於失去順序。如此，神和人就能和睦了。」夔說：「啊！我重重地敲打石磬，再輕輕地敲打石磬，樂聲的諧和，連野獸都受感動而舞蹈起來。」（註二）

這是公元前二十三個世紀時，對音樂作用的一段記載。

到了周代（公元前一一二二以後），音樂的發展進入第一個高峯時代。當時，各派學術思想林立，他們對音樂本質與應用的看法不一，造成不同的樂論見解，其中以儒家音樂觀影響後世最大。禮記中有一篇「樂記」（相傳爲春秋時代約公元前五世紀孔子的弟子公孫尼子所撰），說明了儒家當時的音樂觀，他的內容主要在强調：聲音的奏唱，是由於人內心的活動而引起，人心所以會有喜怒哀樂的情緒，完全是受到外物影響而產生。由這些不同的情緒所產生的各種音樂，會轉而導發民衆有不同的行爲，這些行爲包括了樂觀向上或淫亂墮落在內，因此，良好的音樂能移風化俗，頹廢的音樂却能敗壞社會。同時，樂記也提到一國的政治好壞會產生相類似的音樂，相反的，音樂的好壞也會影響政風。爲此，後來歷代君王都冀望使用音樂的潛移默化力量來協治遼濶邦土與複雜羣衆。每當建立新的王朝，都會重新制禮作樂，廣布天下以達到其目標。

這種觀念與做法的產生，主要是周代藉着禮樂的力量，使國家强盛康樂。不但在樂器、樂論、樂曲各方面有輝煌燦然的成果，尤其對於各種典禮音樂，更有很完整的一套制度。我們可以從它的音樂教育制度上看出端倪來。

周代音樂不僅學校採用作爲教育上的主要措施，並且設置專門機構來管理音樂，樂官的編制便達一千三百餘人。歷史記載，音樂是士人必須修習的一項科目，當時的四術——詩、書、禮、樂，都是必修的科目。「禮記」裏說：

主持國學的樂正，提倡詩書禮樂四術，而訂下這四門課程，用的是先聖王流傳下來的課本以造就人才。春秋二季教以禮樂；冬夏二季，教以詩書。（註三）

小學生大概到了十三歲，便開始演練樂舞和學習各種理論。「禮記」說：

到了十三歲，開始學習音樂，朗誦詩歌，學習文舞；十五歲以上學武舞，以及五射五御之法，這時候，六藝的學習已略備基礎了。到了二十歲要加冠，開始學禮，因爲成人之禮與大學之教，自二十歲開始。這時候，可以穿衮帛做的衣服，舞大夏這首大舞。由於已經成年，所以要篤行孝弟，但猶未達到圓滿的地步，所以更要虛心學習，多積蓄善德於心。(註四)由於周代有八百多年歷史，各種制度應該時有變更，不過，大體上來說，普通國學的修業期間約爲九年。一年視離經辨志；三年視敬業樂羣；五年視博習親師；七年視論學取友；此謂「小成」。九年則知類通達，强立而不反，到此可算「大成」。

在社教方面，周代在各地設立「鄉學」，由掌管全國教育事務的首長「大司徒」負責主理其事，對於不同地方的人民，按照其生活習慣，施以十二種不同的教育方式，其中第四項是以禮樂教導人民和睦相處，這樣人民就不會乖戾。另外，採用三種教法來教化萬民。第一種教法是以六德：知、仁、聖、義、忠、和；第二種教法是以六行：孝、友、睦、婣、任、恤；第三種是六藝：禮、樂、射、御、書、數。並且以六樂（雲門、咸池、大韶、大夏、大濩、大武六首樂舞）來節制人民的情欲，教導他們心地平和。

由上可見周代教育宗旨，除了傳授智能之外，是何等注重精神教育與人格教育。再加上音樂薰陶，知恥崇禮，蔚成禮樂之邦，無怪乎，後代莫不景仰成周盛世，引以爲治國借鏡。

至於音樂有怎樣的教育力量呢？中國另一位哲學家荀子（約在公元前三世紀）在他的一篇著作「樂論」裏有如下的解釋：

聲樂，本來生於人心，因此，它感動人心也最深切；它變化人的氣息也最迅速。因之，古代聖王非常重視和謹愼的使它很有文理的成爲樂音。樂音如果中正和平，那麼人民就和一而不陷於流蕩；樂音如果嚴肅莊重，那麼人民齊一而不紛亂。(註五)

同時，他又說：

我們如能聆賞雅樂或頌樂的樂曲，由於雅樂所歌詠的是正道，頌樂所禮贊的是成功，這樣淫邪的心意便不會產生，於是浩

然正氣便容易發揮；舞蹈時手持干戚，表現出威儀的容貌，演練着俯抑屈伸的動作，每當進退動止都含有禮節，這樣容貌自然莊重起來；舞蹈時由於按照位置，舞者進退所至，其行列必然整齊，音樂隨着節奏演奏，舞蹈就不會亂其脚步了。因此，音樂在外應用於軍旅，要求嚴肅；在內應用於宗廟，要求和敬，這兩件事情雖然目的不同，但音樂同樣作爲節飾的意義却是一致的。（註六）

對於每個人的日常生活教育，音樂也有着顯著的效果。荀子並且提出音樂可以增進聽者的身心健康，也能改造聽者的性格。他說：

樂教能够推行，每個人的心志就會清寧；禮教若能修練，道德標準便容易達到。這樣，大家必然耳聰目明，性氣平和；轉移社會風氣，整個世界因而太平，美與善便互相輝映在其中了。（註七）

他又指出音樂不僅僅用來陶冶個人的品德，還可以用以訓練集團的意志。他說：

如果音樂在廟堂裏演出，君臣上下共同欣賞，自然心意交流，融和恭敬；在家門之中，父子兄弟一同欣賞，自然融洽親愛；鄉里族黨之中，長少共同欣賞，自然融合和順。所以說，音樂者，是辨明一個基調而衆樂器跟着和聲，模擬某種故事而整理成爲段落，再配合節拍而形成一部歌舞。（註八）

由此，可以窺見中國古代音樂家們如何重視音樂的社教功能。

對於音樂教育的最終目標，古人並非着重在技術訓練，而是要求品德的修養，行爲的栽培。對於所要求的品德修養，不僅針對個人的品德，也包含社會的公德。孔子說過：

你以爲一定要擺設香案，跑上跑下，倒酒奉餚，勸杯回盞才叫做「禮」嗎？你以爲只有排列舞隊，揮動羽籥（舞具），鳴奏鐘鼓，那才叫做「樂」嗎？不是的，凡是可說而能行的，便是禮；行之而覺得勝任愉快的，便是樂。（註九）

總而言之，古代中國人對音樂的重視程度，出乎我們意料之外。尤其在音樂教育方面，總希望每個人都能够受到音樂的薰陶，以純潔心靈，高揚精神，把藏在內心的氣質，透過包融雄偉氣息的音樂，引發出來，與音樂結爲一體，使個人心靈浸浴在

聖潔的光輝裏。因此，聽音樂不能光用耳朵去欣賞，還要透過思想，重視內心的活動，才能達到音樂教育的目標。「樂記」也提到：

君子聆聽音樂，並非只是欣賞那些鏗鏘的樂音，而是從那聲音中所發生無限的聯想。（註十）

歸納上述所舉出的幾個例子，我們可以對中國音樂有更深一層的了解，並且領悟到他的本質與目的確有其特性存在。

就音樂的目的來說，古代音樂學者認爲音樂的目的完全爲了社會秩序、道德、宗教、教育、政治等教化而存在，並不着重在娛樂和欣賞而已。於是，音樂的積極作用，便是善民心，通倫理，改良社會，修明政治，舒暢人心，下以和愛，上以達天。就個人來說，音樂對修身養性佔有很大比例的作用。因此，古人以彈琴作爲陶冶性情的方式，彈琴之前必須洗手焚香並默坐片刻後才開始，其用意也着眼於培養自我克制的工夫，也是一種教育的方法。

至於分辨音樂作品的好壞，上面也提到過，古時候的中國人常以合乎道德標準的音樂，認爲是良好的音樂；而道德的總原則，儒家是以「中庸之道」爲圭臬，因此表現於音樂上，卽以「致中和」者爲上乘。並且認爲音樂與禮節的關係，異常密切。樂是內涵的，禮是外作的，爲行禮而作樂，樂的品質自然高尚，無樂而行禮，則禮的莊重肅穆，便無法表達與維繫。依賴兩者的相輔相成，使得禮節能發揮最高效能。

因此，數千年來中國音樂受到這種一貫主張的影響，認爲娛樂性的音樂，不屬於高尚的音樂，只有莊嚴肅穆的音樂，中庸和平的音樂，才是國家社稷需要的音樂，也是積極提倡的音樂。

這種思想，近世與西方文化交流後，已過度的加以修訂。後面，我們會提到許多華麗、抒情、激昂等情緒的音樂普遍受到民衆的喜愛，廟堂高雅音樂反而漸漸退縮而成爲難得一聽的祭祀音樂主流。雖然如此，要求音樂中庸和平，悠美典雅仍然爲當前中國人對傳統音樂的看法與願望。

三、後世的音樂教育

正如上一節所述，中國古代在音樂理論上曾有過一段輝煌的歷史，不僅建立了正確的音樂觀，同時，在樂理、樂器、思想、樂律、樂曲、樂種各方面都有系統化的闡明。可惜由於後世受到環境因素，以及某些腐儒的誤解音樂，違背及曲解聖賢對音樂的本旨，常常把音樂與陰陽五行〔這種學說興盛於漢代（公元前二〇六—公元二二〇）扯連在一起，甚至引用爲占卜工具，影響音樂之正常發展甚鉅。再加上受到科舉制度、技藝分家、西風東漸等多方面影響，更使得中國音樂自宋代（九六〇～一二七九）以後，逐漸式微至清末而達於極點。

科舉制度是隋唐以後中國青年唯一能够平步青雲，光耀門楹的出路，每當應試及格，金榜題名時，榮譽爵祿，接踵而來。因此，大家莫不趨之若鶩，都認爲「萬般皆下品，唯有讀書高」，從小便埋首經史子集，不屑他顧，心中只有「書中自有黃金屋，書中自有顏如玉」的念頭。流風所及，諸如音樂雕刻等藝術便認爲雕蟲小技，不值識者一哂了。

至於負責實際演奏的樂工，他們都屬於下階層的樂戶，通常依賴達官富豪所供養，或流配皇宮當樂師，身分甚爲卑微，與一些高高在上的樂官成爲對立狀態。上層的樂官或士人，常是一批泛論樂學而實際缺乏深入研究的空談家；一般的演奏者，却大都是目不識丁，沒有理論基礎的樂匠，這兩種不同階層的人，很難得到溝通，於是，他們相互間的對立使得音樂理論與實際技能就無法配合而各行其事，嚴重阻礙音樂的進步。偶而也有一些同時精於理論和演奏的音樂家出現，但畢竟是少數，無法帶動整個已呈萎縮的局面。

更重要的一項使得中國傳統音樂失去整個自信心的因素，是西風東漸所引起教育制度全盤西化的後果。

光緒二十五年（一八九九）袁世凱在北京小站練兵，接受德國顧問建議，廢棄了中國傳統的鼓吹軍樂隊，採用西方編制的軍樂隊，開創日後音樂教育全盤西化的先河。

中國五四運動以後，由於受到滿清末年中國人鑑於船尖砲利的文化給予中國太大迫害而產生崇洋風氣的流風所影響，所有

教育制度全盤西化，希望能趕上西方的科學水準。音樂方面更是完全接受西洋音樂的樂器、樂譜、理論，尤其民國十六年（一九二七）第一所國立音樂院在上海成立後，一切音樂作品、演奏、教育、研究都採用西洋音樂的方式來進行處理。傳統音樂在正規教育中逐漸退縮到民間，經由民間的各種職業或業餘的樂社來維繫其不絕之命脈。

四、目前的傳統音樂教育

傳統音樂在近數十年來，由於民族自信心的覺醒，已逐漸獲得人們重新的評價。同時，現代社會風氣的靡爛腐化，直接間接使得大家對古代樂教的功能又再肯定其效用。中華文化復興運動在臺灣的推行，給傳統音樂帶來無限生機。不論正規教育與民間音樂社團，都正蓬勃的開創着美好的遠景。

中國文化是一種包容性的文化，外來文化的優點，很容易被中國人歡迎地優先採用，並且不着痕跡地慢慢融化到中國固有的文化領域當中。數千年來的演進，就是如此。

唐代音樂（六一八～九〇七）的興盛，就是與鄰近各國音樂文化的交流所湧現出來的燦爛果實；音韻學的發達，實有賴印度文化書籍佛經的傳入而產生、而光大。

因此，西方音樂在十七世紀以後突飛猛進所歸納創新的各項理論，都被中國人在近幾十年裏消化、吸收、融合到他們的作品當中。他們努力在採用西洋音樂理論的精華重建現代中國的音樂。在傳統音樂教育方面，也有同樣的情況。

下面讓我們對民間社團方面及學校方面的教育情形作重點性介紹。

(一)民間音樂社團的教育情形

流傳於民間的傳統音樂，種類繁多，我們可以區分爲下列幾種來作介紹。由於環境的不同，各種傳授方式也有差別。不過，大體上有一個共同點，就是口授心傳，大部份仍然採用過去的教學方式，一脈相傳，不太重視相互間的研究改進，也不容易

吸收別人的長處來彌補自己的缺點。甚至，爲了保持個人在某方面的崇高地位，不輕易把自己的絕活隨便傳授出來。近年來，由於專業學校的成立，網羅了許多民間藝人參與，過去的錯誤觀念已逐漸的改善過來。

一、祭祀音樂　古代天子有祭天祀地等典禮儀式。目前這些祭祀典禮已減少很多。其中以每年九月廿八日所舉行至聖先師孔子的祭祀典禮最爲隆重。典禮所使用的樂曲、儀式，悉依古禮進行。此外，祭祀亞聖孟子，武聖關公等典禮，也是使用傳統的祭祀樂曲。近年來，擔任演奏的樂生，大部分都由負責主持音樂的指導徵集各樂社的團員組成演練。

二、宗教音樂　在中國，除了天主教、基督教和回教所需用的音樂，直接採用純西方型態外，流傳最廣最深的佛教、道教，是使用傳統音樂。佛教誦經和作法事，都伴以音樂，莊嚴肅穆。道教音樂雖然起源較晚，但曲調及節奏變化却較多，其中以福州的道教音樂最具特色與悅耳動聽。由於主持法事的和尙或道士需要熟諳許多儀式方能司掌和朗誦經文，因此傳授的方式完全按照各寺廟的修行方式去做。但負責演奏的鼓吹樂人員，其傳授方式與固有的相同。

三、地方音樂　中國地方遼濶，古代交通不便，形成各地區有許多不同的方言及風俗習慣，各地區的音樂也受此影響，遂產生不同風格的樂曲。例如山東音樂的激昂悲壯，江南絲竹的雅麗纖穠，南管音樂的清樸脫俗，潮州音樂的高古婉蓄，廣東音樂的華彩流暢。這些地方音樂都有各自的樂團，定期演練，每團的人數從數人到二十餘人間，初學者多爲年輕學生，跟隨團體每週練習一二次，通常由團中資深團員義務指導。

四、戲曲音樂　中國戲曲種類甚多，也同樣各有不同的韻味，例如慷慨激昂的各地梆子腔，旋律優美的崑山腔，高亢激動的川劇，委婉悅耳的越劇，還有粵劇、潮劇、瓊劇、楚劇、漢劇、歌仔戲……等。其中最具代表性的國劇，是目前活動與發展最盛的劇種，在各軍種都有專業的劇團及訓練學校，按照正規的教育方式授課，訓練過程非常嚴格。至於民間機構的業餘國劇社和其他地方劇團同樣的完全憑興趣和對家鄉的一分懷念來進行學習。爲數衆多的歌仔戲團體，其傳授方式是隨劇團一起生活而抽空學習。

五、說唱音樂　這是一種使用有說有唱方式來敍述故事的樂種。在中國又分爲南北兩大類。北方的叫「大鼓」，以大三絃

及鼓板伴奏，因地方及使用樂器不同有各種名稱，例如京韻大鼓、梅花大鼓、西河大鼓、樂亭大鼓等，都是一人主唱，音調比較激昂高亢。南方的叫「彈詞」，以三絃及琵琶伴奏，多爲一人主唱，旋律華麗，圓潤柔滑。此外，尚有「鐵板快書」、「數來寶」、「雙簧」、「相聲」等等。傳授方式也是私相授受爲多。目前，臺北市的社教館有開班傳授，許多青年學生前往學習。

六、民謠　中國不僅地大，人口也非常衆多，所以民謠分佈既廣且豐。雖然形式簡單，但內容眞實感人，風格亦殊。例如天眞活潑的兒歌，情意纏綿的情歌，傾訴悽惻的哭調，莊嚴肅穆的儀式歌等。傳授方式很多，有音樂科系的正規教育，有從長輩處學來，更多的是從普通學校的音樂課裏學到。除了正式接受良師指導，其餘的水準都不會太好。至於臺灣的山地民謠，正如世界各地的部落一樣，從小耳染目濡，不必刻意指導就會演唱的。

七、舞蹈音樂　配合中國各地不同型態的舞蹈，也產生各類型的音樂，有漢族雅麗的宮庭舞，雄偉的戰鬪性舞，還有邊疆許多的民族舞蹈，曲調多半輕快悅耳，或者充滿熱情跳躍氣氛的急速旋律。伴奏的樂隊都是普通傳統樂隊來擔任。

八、器樂曲　包括各種傳統樂器的獨奏曲、齊奏曲、合奏曲等等。樂器包括高雅的古琴，雄偉的琵琶，清脆的笛子，淳厚的南胡，都有豐富的音色及表達民族色彩韻味的特殊彈奏技巧。傳授方式多如西方音樂傳授鋼琴、提琴一般採用個別授課。也有採用小班制，五至七人一組，由一位專業老師按照他自己所編寫或採取市面所售的教本指導。其中以學古箏的學生最多。

九、現代創作樂曲　演奏現代傳統音樂作品的樂團，除了學校所組織佔多數外，社會樂團在臺灣地區也有幾十個。分爲專業與業餘兩種：專業性樂團僅有臺北市立國樂團，去年才成立。半專業性樂團有中國廣播公司國樂團，臺中縣立教師國樂團等。其餘都屬業餘性樂團。有私人創立的第一商標樂團；電信機構員工組織的電信國樂團；寺廟組織的高雄市宏法寺國樂團（團員都屬普通青年，並非由僧尼組織）；陸軍組織的陸光國樂團……等等。他們的練習通常由一位到數位老師或資深團員負責指導，每週不會多於兩次，（專業樂團除外），新進團員都是個別在外面學成後才到團裏來。其中有若干樂團附設各種樂器初學班，以造就喜愛該項樂器的初級團員。這些樂團除了演奏流傳下來的傳統樂曲外，多偏重現代作曲家的作品。作品較多的作曲

家有董榕森、楊秉忠、鄭思森、夏炎、劉俊鳴等，他們的作品都深受大衆喜愛。樂團人數通常爲四、五十人左右。

(二)學校國樂社團的教育情形

這裏所指的學校國樂社由普通學生在課外活動時所組成的樂團。從小學、中學、專科、大學，大部分的學校都有組織。通常參加樂團的學生，小學和中學都是由學校挑選學科成績好的學生，經過淘汰後再組成，高中專科及大學都是自動爲興趣而參與。臺灣地區每年三月間有一次音樂比賽，各樂團都爲這項比賽而勤加演練，這項榮譽使得樂團水準日漸提高，但由於學生畢業後便離校，許多好的演奏者都屬於高年級生，一旦離開，樂團程度馬上降低，因此，各樂團的水準很難保持一定。若干有優良傳統的學校却常能維持他的水準，主要是老團員經常回去母校協助老師訓練新進團員的原故。樂團人數雖然保持在四五十人，但每個國樂團社的社員都比這個數字多上幾倍，因爲裏面包含了許多各項樂器的初級團員。例如臺灣大學國樂社的社員每年都有五百多名。甚至有些學校鑑於學古箏的社員太多而另組「古箏社」的，這些社員會按程度編入初級班、中級班、高級班來學習。

由於性質屬於課外活動，指導老師名額受到限制，通常採取大班制，一位老師必須指導十數名同時學習的學員，其效果可想而知。初級班及中級班的師資多由資深的同學擔任。因此普通學校樂團的程度自不能與專業學校相比。同時，學習的範圍也僅限於樂器的操練而已。對於各種音樂理論只能依賴個人的進修了。

(三)專業學校國樂科系的教育情形

目前，在臺灣地區僅有兩所專業性的國樂科系的學校，一所是私立中國文化學院，在音樂系設國樂組；一所是國立臺灣藝術專科學校，內設國樂科。由於筆者爲國立藝專國樂科講師兼主任，因此有關概說偏重在本科。下面就有關教學情形作一介紹。

一、學制　本科分日間部與夜間部。日間部爲五年制專科。招收國中畢業同學，修業五年；夜間部爲三年制專科，招收高中畢業同學，修業四年。（文化學院之大學部爲四年制，畢業後授予學士學位；該院之藝術研究所所設碩士班、博士班，有部

分學生是以中國音樂某方面爲專題撰寫畢業論文。）

二、教學方式　同學在校期間授以(1)普通一般課程——例如中文、英文、歷史、地理等課程；(2)專業課程——有關音樂理論之課程；(3)主修課程——各組別的主修課程等等有關理論與技術之科目，要求達到學術與技術並重，理論與實用合一的教學目的。

三、組別　本科分下列各組招生與修業：

(1)管樂組　其主修樂器包括笛、笙、簫、管、嗩吶等傳統樂器和長號、圓號、低號等西洋樂器。

(2)琴箏組　其主修樂器包括古琴、古箏、揚琴、箜篌等樂器。

(3)撥絃組　其主修樂器包括月琴、柳葉琴、琵琶、三絃、秦琴、阮咸等各種撥彈樂器。

(4)擦絃組　包括高胡、南胡、中胡、京胡等傳統樂器和小提琴、大提琴、低音提琴等西洋樂器。

(5)聲樂組　其主修包括各地民謠、戲曲、說唱音樂等。

四、課程　除一般普通課程及專業課程裏諸如音樂概論、視唱聽寫、和聲學、對位法、指揮法、西洋音樂史、音樂美學等跟其他音樂科系教學方法和內容相同而不予詳加解釋外，其他課程內容似有給予介紹之必要。

本科在民國六十年（一九七一）開始成立時，即抱定發展本科之方式是採用西方進步的學理來表現我國傳統民族音樂的風格，一方面要保存古代音樂，一方面要創作含有時代意義的新樂曲。因此，在課程安排上要兼顧這兩部分，在活動計畫裏要包含這些內容。

課程值得介紹的有：

(1)**中國樂藝**　相當於音樂概論，一門介紹中國音樂各方面的課程，使學生入學後便了解中國音樂的內容、本質、表現方式等等基本常識。

(2)**中國音樂史**　相當於西洋音樂史，但內容均以中國的爲主，並着重介紹我國古代的音樂思想與樂教功能。

(3)**中國樂學律**　由於樂律在古代中國甚爲重視，故有學習之必要。實際上本課內容還包含了中國音樂各種記譜法及調式的介紹，屬於相當理論性的科目。

(4)**實用中國樂法**　這是一門指導學生如何譜寫中國風格樂曲的科目。譬如內容開宗明義就告訴學生如何在風格的特色上了解中國音樂，這些特色包括了：

①使用中華民族的音樂語言所譜成的旋律——這裏包括了中國傳統的古典音樂以及各地民間音樂、戲曲音樂所慣用的音樂語法。

②使用傳統樂器來表達樂曲——中國傳統樂器經過長時期的演變，吸收和改進，已成爲一套完備而富有民族色彩的樂器體系，無論在音色及性能上最容易表現樂曲的內涵。西洋樂器如能表達這種韻味者也可以使用。

③使用聲韻兼備的演奏（唱）技巧——中國音樂無論是演奏和演唱，都講究腔調的韻味，也就是指聲與韻的配合效果，使「聲音」在消失之前產生某種變化，這種變化效果，已成爲中國人欣賞音樂的風尚。我們可以從古琴、胡琴、笛子……和民謠、戲曲裏聽到這種效果。因此，在創作樂曲時不能不考慮到這種種因素。

(5)**樂器學**　包括中西樂器，各佔一學期的時間。

(6)**地方音樂與戲曲音樂**　綜合介紹各地的地方音樂與戲曲音樂的特色及內容，並鼓勵學生對其中一兩項進行更深入的學習與研究。

(7)**東方音樂**　介紹鄰近中國的幾個國家的音樂，作爲研究民族音樂學的入門指導。

(8)**韻文選讀與歌詞作法**　顧名思義，使學生明瞭中國文字的特性與音樂上的配合要件。

(9)**鋼琴**　每位學生都要修習鋼琴，以奠定研究樂理之基礎。授課方式與主修樂器同樣採取個別授課方式。

(10)**合唱**　以演唱中國合唱曲爲主。

(11)**合奏**　爲配合發展方針及教學活動，合奏課程與樂團的編制隨時機動調整，學生按需要分別隸屬下列三個編組：

①古典雅俗樂編組——採用古制，純用古樂，儘量仿照古代規矩以保存古風。過去曾有過「唐代樂舞」、「宋代詞樂」的專題演出。

②傳統絲竹樂編組——主要演練各地方音樂、戲曲音樂等，人數由數人到幾十人。過去曾有過「民間歌樂」、「戲曲音樂」等專題演出。

③民族管絃樂編組——演奏今人新創作品，爲表達樂曲之效果，酌情採用西方低音樂器與銅管樂器。過去曾有過多次的「師生作品發表會」，樂團人數視需要由數十人到一百餘人。

當然，尚有許多課程，限於學分與時間，無法一一列入。不過，對於浩瀚的傳統音樂寶藏，同學有了基本的基礎學問，將來畢業後或從事研究工作，或擔任基層教學，或負責演奏，都會掌握住原則，對發展中國傳統音樂的方向自有明確的目標。

註　解：

註一：劉雪庵著，中西音樂藝術論，一六〇頁，樂韻出版社，民國六十八年四月五日初版。

註二：原文：帝曰：「夔，命汝典樂，教胄子。直而溫，寬而栗，剛而無虐，簡而無傲，詩言志，歌永言，聲依永，律和聲；八音克諧，無相奪倫；神人以和。」夔曰：「於！予擊石拊石，百獸齊舞。」

註三：〔禮記・王制〕：樂正崇四術，立四教，順先王詩書禮樂以造士。春秋教以禮樂，冬夏教以詩書。

註四：〔禮記・內則〕：十有三年，學樂，誦詩，舞勺；成童舞象，學射御；二十而冠，始學禮，可以衣裘帛，舞大夏，惇行孝弟，博學不教，內而不出。

註五：〔荀子・樂論〕：夫聲樂之入人也深，其化人也速。故先王謹爲之文。樂中平，則民和而不流；樂肅莊，則民齊而不亂。

註六：〔荀子・樂論〕：故聽其雅頌之聲，而志意得廣焉；執其干戚，習其俯仰屈伸，而容貌得莊焉；行其綴兆，要其節奏，而行列得正焉，進退得齊焉。故樂者，出所以征誅也；入所以揖讓也；征誅揖讓，其義一也。

註七：〔荀子・樂論〕：故樂行而志清，禮修而行成。耳目聰明，血氣和平，移風易俗，天下皆寧，美善相樂。

註八：〔荀子・樂論〕：故樂在宗廟之中，君臣上下同聽之，則莫不和敬；閨門之內，父子兄弟同聽，則莫不和親；鄉里族長之中，長少同聽之，則莫不和順。故樂者，審一以定和者也，比物飾節者也，合奏以成文者也。

註九：〔禮記・仲尼燕居〕：爾以爲必鋪几筵，升降酌獻酬酢，然後謂之禮乎？爾以爲必行綴兆，興羽籥，作鐘鼓，然後謂之樂乎？言而履之，禮也。行而樂之，樂也。

註十：〔禮記・樂記〕：君子之聽音，非聽其鏗鏘而已也；彼亦有所合也。

中國古典舞蹈藝術

王廣生

中國字的「舞」「蹈」其原意卽「手舞足蹈」，「舞」字在於强調手部的動作，有模擬性的、有表達性的，且有經過有意識的人爲因素造成象徵性的。「蹈」則爲强調足部的動作，是興之所至時忘形的感情表現，合起來而構成了「舞蹈」，所以舞蹈是我們以人體爲媒介，以手足姿體的動作來表現思想感情的一種藝術形態。

一、中國舞蹈的起源與概況

(一)中國舞蹈的起源

中國是世界上最悠久的文化古國國家之一，在尙無歷史記載的遠古神話時代，就已經有了關於舞蹈的傳說。據古書中的記載，相傳於西元前三二一八年神農氏之初，舞蹈就已經產生了。其產生的原因，最普遍的說法有兩種：

一種說法是起源於人體的健康運動，呂氏春秋古樂篇說：「陰康氏之始，小隤不疏，江不行其原，陰凝而易閼人，卽鬱於內，腠用滯者，而多重腿得，所以利其關節者，及制爲之舞，敎人引舞以利導之，是謂大舞。」仲夏紀又說：「昔陶唐氏之始，陰多滯伏而湛積，水道壅塞不行，其原民氣鬱閼而滯著，筋骨瑟縮不達，故作舞以宣導之。」這當然說明了舞蹈乃是爲了人體健康運動所需要。

另一說是爲了宣洩人體的感情，以補詩歌之不足，自然而然地產生的，如詩大序上說：「詩者，志之所之也，在心爲志，發言爲詩。情動於中，而形於言，言之不足故嗟嘆之，嗟嘆之不足故永歌之永歌之不足，不知乎手之舞之，足之蹈之也。」這是舞蹈源於人心之「感情」或「感動」，可以宣洩强烈的情感，而自然產生的，且甚於詩、歌之表達力量。

綜觀上述兩種說法，我們認爲陰康氏爲遠在上古時代伏羲氏、神農氏之前一個部族的族長，而伏羲氏、神農氏以前之事，

多見於緯書，雖然傳說不可盡信，但傳說亦是來有所自。且有關於陶唐氏之時期在黃帝之後，因爲黃帝（西元前二三五八年至二六九八年）時中國舞蹈已略具見模，而陶唐氏爲高辛氏之子，高辛氏又爲黃帝之曾孫，因此陶唐氏與黃帝之間已經相隔了五代之久，故此種說法已可相信且黃帝時中國的文字也已產生了。故姑不論中國舞蹈的起源有何確切的根據，在西元前三千年左右中國就已經有了舞蹈，那是可推信的。

(二)中國上古時期舞的概況

中國自古以來禮樂並重，而表現感情的詩、樂、舞是相互關連的，當時是以樂教來教育貴族子弟及百姓，而樂教就包含了詩教與舞教。周代周公制禮作樂，按照當時的階級觀念制作了不同禮儀形式之舞蹈，周禮春宮大司樂記載：「以樂舞教國子，舞雲門、大卷、大咸、大磬、大夏、大濩、大武……舞雲門，以祀天神舞咸池，以祭地祇。舞大磬，以祀四望。舞大夏以祭山川。舞大濩，以享先妣。舞大武，以享先祖。」

按鄭注「雲門」爲黃帝樂（西元前二六九八年至二三五八年），言其德加雲，廣被一切也。「咸池」又曰大咸，禮樂記注：咸池爲黃帝所作樂名，堯（西元前二三五七年至二二五八年）增修而用之，咸、皆也、池、施也。言堯時仁義大行，法度章明，包容浸潤也。

「大磬」又曰大韶，舜樂也（西元前二二五七年至二二〇八年），言舜繼堯之後，循行其道，舜自以德禪於堯，其樂表現出和平、仁愛的博大精神，也是後世一切之武之宗，稱它作「文始舞」，孔子極爲贊美。

「大夏」爲禹樂也（西元前二二〇七年至一七六七年）禹承二帝之後，道重太平，是表揚夏禹勤勞天下，日夜不懈的治水功蹟。

「大濩」爲湯樂名（西元前一七六六年至一一二一年）湯之時夏桀無道，湯放桀，民大樂其救於患害，言湯承衰而起護先王之道，使人溫良而寬大，使人方廉而好義，使人側隱而仁愛；使人樂養而好施，使人恭儉而好禮，故名其樂曰大濩，濩者救也。

西周六代樂舞表（據白虎通）

時代	樂舞名	作者	內容
黃帝	雲門	大容	帗舞者雲門支派也。軒轅氏時，五色雲現，以雲命官，以雲名舞，皆紀瑞也。先儒舊說：帗者，析五彩繪為之，象五色雲，理或然也。
唐堯	咸池（大咸）	質、瞽叟	人舞者咸池支派也。咸者皆也，池者施也。帝軒、帝堯功德無所不施蕩蕩，民無能名，故咸池舞無所取象，但象垂衣拱手而已。
虞舜	大韶（大磬）	夔	皇舞者簫韶支派也。舜時鳳皇來儀，乃作簫象鳳翼，執簫以舞，故曰皇舞。左傳季札觀舞韶箾，即此舞也。皇古鳳字，箾古簫字。
夏禹	大夏	皋陶	羽舞者大夏支派也。書曰羽畎，夏翟記曰：夏籥序興，籥翟皆以夏為名者，以舞大夏，所執故也。詩曰左手執籥，右手秉翟是也。
殷湯	大護	伊尹	旄舞者大護支派也。持旄以舞，蓋象成湯東征西怨，南征北怨，救護萬民，故名曰護，樂記曰干戚羽旄謂之樂旄，即此舞是也。
姬周	大武	周公	干舞者大武支派也。古之天子，朱干玉戚以舞大武，諸侯已下，非謂不敢舞干戚也，但不敢以朱玉為飾，耳用黑漆為飾可也。

「大武」武五樂也（西元前一一二一年至一〇四九年），武王之時，紂至不仁，武王以六師伐殷，民樂其興師征伐，美武王以功定天下，故名其樂曰大武。

以上六代樂，可謂我國歷代樂舞之根基，謹將西周六代樂舞表附列於下：



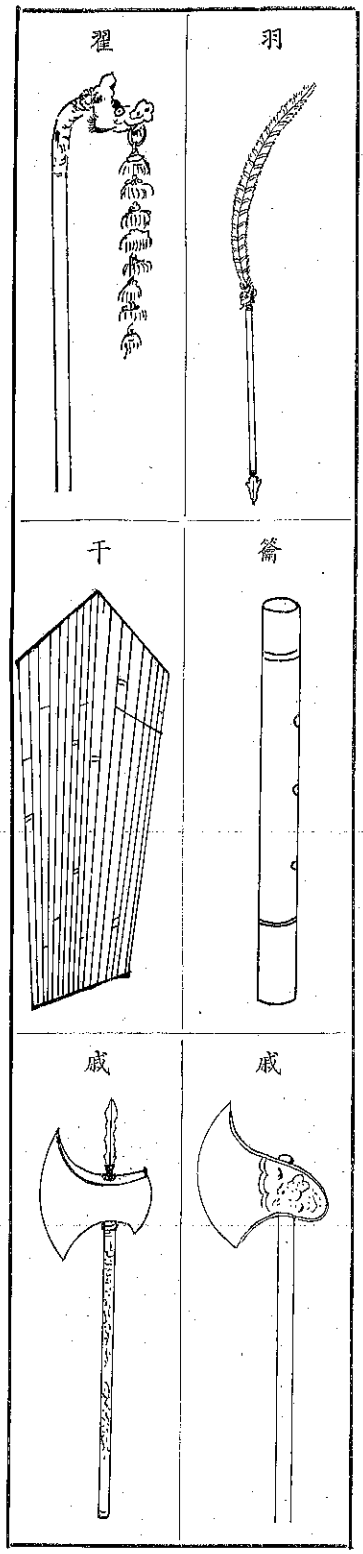
由以上的介述，我們可以看出黃帝以來，累代相傳古典舞蹈製作的情形及表達之目的，則明顯的知道古典舞蹈是包含了深厚的實用主義與敎化主義的價值意義。

二、中國古典舞蹈的類別及演進

(一)中國古典舞蹈的類別

1. 純粹禮教化時期：

中國在周朝以前(西元前二四九年以前)，從舞蹈表現的意義及其內容中，可以將之區分爲「文舞」和「武舞」兩類。樂律典說：「黃帝之舞曰雲門，堯曰大咸，舜曰大韶，禹曰大夏，湯曰大濩，周曰大武。」每個朝代更易其名，以示互不相襲，其實名稱雖不相同，內涵却未嘗有何變易，考其大端實不過文舞與武舞兩種而已。又說：「文舞則夏翟葦籥，所以昭其德也，謙恭揖讓，所以著其仁也。武舞則朱干玉戚，所以表其功也，發揚蹈厲，所以示其勇也。」一般而言，以揖讓而得天下者，則先奏文舞，以征服而得天下者，則先奏武舞，以示各尙其德。而文舞和武舞除了在舞器和舞容上有所不同外，其他如佾列之多寡，綴兆之修短，變態之離合，進退之疾徐，周旋中規，折旋中矩，俯仰屈伸皆整齊嚴肅，舉止動作皆應節奏，這些則大致相同。附羽、翟、籥、干、戚圖。



2.與民間活動結合時期：

中國歷史到了漢朝（西元前二〇六年以後，不包括西元前二四八至二〇七年間之秦朝）以後，中國的文化已與民間活動結合，所以舞蹈又有了雅舞和雜舞的區別。雖說雅舞不過文、武二舞之原涵，內容與形式都沒有什麼變化，可是中國舞蹈又有了另外一種區分的方式。

雅舞即郊廟朝饗所奏之文、武二舞，文舞及武舞從此即歸納於雅舞屬下。雜舞則先起於方俗，後才陳於殿庭之上，用於賓客宴饗之時；古之君子，生而未嘗不學舞，筵而未嘗不起舞，古人好飲，酒酣必起自舞，此雜舞產生之由來。雜舞種類繁多，其舞容、舞器、舞譜及舞衣、舞樂全不相涉，各自獨成一格，蔚爲大觀，對中國舞蹈影響之深遠，迄今未息。

(二)中國古典舞蹈的演進

中國有五千多年的歷史，改朝換代十餘次，舞蹈沿著時間而發展，也有創建、興盛、衰退、亡佚之變化，謹就有所變化的時期延續，分期介紹如下：

1.遠古時代（西元前三二一八年至二二〇八年）

伏羲氏作瑟，造駕辯之曲，網罟之歌。葛天氏之樂三人操牛尾，投足以歌。女媧作笙簧，都良管，班管，名爲充舞。神農氏作五弦琴，制下謀（扶持）等樂。黃帝時，音樂已頗發達，有雲門、咸池等舞。堯有大章以祭上帝，大咸以舞百獸。舜有大韶，爲文舞之宗。這是相傳舞蹈產生的時代。

2.夏、商、周三代（西元前二二〇七至二四九年）

夏有夏籥，商有大濩，皆歌頌帝王之作。周朝却是遠古舞蹈的黃金時代，周公制禮作樂，使得舞蹈受到階級高下，禮儀有別的影響，而有了佾數之分。天子八佾，八行八列共六十四人，諸侯六佾，大夫四佾，士二佾，舞者的人數，有嚴格見定，不可僭越。八佾舞即爲此時創作，另有大武、象舞、勺舞、帗舞、羽舞、皇舞、兵舞。干、戈、弓、矢、旄等兵器舞，以及人舞。

3.秦（西元前二四八年至二〇七年）

秦朝結束了春秋戰國時期（西元前七七〇年至二四九年）的紛擾局面，但春秋戰國期間，封建社會解體，樂舞衰微崩壞，其間雖有孔子決心從事正樂的功夫，使「雅頌各得其所」。認爲唯有古典舞蹈的一致性和教育性，才有使人類情感趨於和諧的功效，而力斥當時流行之以私情享樂爲主之樂舞。惜當時中國諸子百家並起，對樂舞也各有論見，秦朝統一中國之後，暴虐無道，又無任何建樹，使中國古舞走上了衰敗殘缺之途。

4.漢（西元前二〇六年至西元二一九年）

漢朝國力强盛，舞蹈又見昌盛且富於變化，此時開始有了雅舞和雜舞的分別。雜舞的興起，使中國舞蹈除了純正祥和，表現民族稟性的雅舞外，也有純欣賞及純藝術的表演舞蹈了。漢之雅舞有武德、文始、五行、昭德、雲翹、育命等；雜舞有公莫、巴渝、槃舞、鞞舞、拂舞等。

5.魏、晉、南北朝（西元二一九年至五八八年）

在中國歷史上，這是三國分立及五胡亂華的時期，政治上十分混亂，羣雄割據，中國實已陷於分裂狀況。舞蹈的發展，雖仍洽襲前人，却各國有各國的名稱，總之，雅舞與雜舞仍在延續發展。純中國風格的舞蹈在南方繼續發展，而在北方，由於異族的入侵，却帶進了不少外國的音樂及舞蹈，也在融合發展中。

6.隋、唐（西元五八九年至九〇六年）

隋朝，統一了中國分裂對峙的局勢，使得南北兩方的舞蹈得到了混合的機會。唐朝更充份的發展了融合和創新的才華，舞蹈的內容及服飾都步上了雍容、華貴和綺麗之途，這是中國舞蹈的最輝煌時期。隋作九部樂，唐作十部樂，舞蹈都各有數十種之多，其中唐人由法曲中制作出之霓裳羽衣舞，更是大放異彩，唐人在舞蹈上的成就，從霓裳羽衣舞得到極致的發揮與高度的滿足。

隋朝之雅舞最簡單，文舞和武舞兩種而已。唐朝文舞改稱治康舞，武舞稱凱安舞，另外又創作了七德舞、九功舞、上元舞

和各種廟舞凡二十二種。

雜舞則隋唐俱名目繁多，各有數十種。隋朝之雜舞有鞞舞、鐸舞、巾舞、拂舞、明君舞、石城舞、疏勒舞、高麗舞、天竺舞等等。中外具備，頗具異趣。

唐朝則有安舞、太平舞、公莫舞、巴渝舞、採桑舞、白鳩舞、獅子舞、廣袖舞、胡旋舞、白舞、方舞、紅抹額舞、遠服舞、小天舞、末奚舞、芝棲舞、波斯舞、北狄舞、南蠻舞等等。值得注意的是唐人由法曲中創作出之霓裳羽衣舞，法曲音深而近雅，其器有鐃、鈸、鐘、磬、幢、簫、琵琶等七種。若說法曲是唐人音樂上天才的結晶，則霓裳羽衣舞即爲唐人在舞蹈上最高的表現了。

7.五代十國與宋朝（西元九〇六年至一二七九年）

唐朝末年，中國再陷於戰亂，古舞幾乎全部佚亡，至宋期，結束了五代十國的紛擾局勢，致力復興中國文物制度，樂舞方面也設太常、鼓吹兩署，並置教坊，一切悉遵古制。

五代時期的雅舞雖仍存在，僅郊廟之文武兩舞而已，名稱雖有崇德舞、開平舞、昭德舞、成功舞、治安舞、振德舞、政和舞、善勝舞等之不同，其實就是文舞和武舞，而且均草率簡陋，制作繆誤，舞者行列進退皆不應節。至於雜舞，則毫無記載，僅能從小說或詩詞中推測，可能有少數舞蹈仍流行於民間而被保存著。

宋代雅舞有文德舞及武功舞，已較五代之時完整並具見模，因宋人做了許多考證和修改的功夫。至於雜舞，則因宋時文風很盛，詩詞歌賦均極流行，舞蹈也因之興盛，每春、秋、聖節三大宴均有舞蹈節目，另有小兒隊舞及女子隊舞各有十種舞蹈，宋朝軍樂間亦有舞蹈。又宋朝治襲唐代舊制，置教坊，凡四部，即大曲部、法曲部、龜茲部、鼓笛部，亦均有舞。

8.元、明、清（西元一二七九年至一九一一年）

雅舞元代有崇德之舞及定功之舞，明朝有文德之舞及武功之舞。清朝則較爲複雜，其將文武二舞加以變化，使各種祭祀均各有其舞，舞蹈的人數、服飾、樂曲及舞姿均不相同且富變化，如圓丘大祀樂舞祭天，方澤大祀樂舞祭地，祈穀樂舞祈穀，祭

朝日壇樂舞祭大明之神，祭夕月壇樂舞祭夜明之神及祭歷代帝王廟樂舞等之各有其不同之功用及舞蹈。

雜舞則元有四隊之分，卽樂音王隊、壽星隊、禮樂隊及說法隊，另有天魔舞，各種散樂百戲之中亦有片段之舞蹈。明朝雜舞却較少，因明朝改以男性充任對者，廢女舞，使許多優美的舞蹈逐漸失其所傳。清朝宴饗雜舞有慶隆舞、世德舞、德勝舞、外夷舞、五魁舞等。另戲曲片段之舞蹈亦多。至於民間舞蹈則極爲盛行，如採桑舞、採蓮舞、連廂舞、獅子舞、老背少、跑旱船、流星舞、盤舞、牧童舞、浣紗舞、採茶舞等等。大都由古典舞蹈中沿襲或蛻化而來。

由上所述，可知中國舞蹈之表現，皆爲由來有自，且因中國文化久遠，地廣人衆，學術繁興，故舞蹈種類亦自然繁多，這也是我們從事舞蹈藝術的工作人員，應予研究整理者。

三、中國古典舞蹈的基本結構

（學舞口訣及人舞舞譜之分析）

在十三世紀的時候，正值中國的明朝，有學者朱載堉留下了有關中國古典舞蹈中，可說爲一種基礎的人舞舞譜及小舞鄉樂譜學舞口訣，人舞就是周朝時所謂之小舞。

朱載堉說：「不執干羽，空手而舞，舞之本也，是故學舞先學人舞。」人舞可以說是中國古典舞蹈的根本藍圖。不僅十分重要，而且史料是完整可靠的，現將有關之資料，介紹並分析說明之。

(一)學舞口訣

廣大象地，清明象天。
四時終始，風雨周旋。

先鼓警戒，三步見方。

進旅退旅，一弛一張。

乾直而專，坤闢而翕。

內直外方，敬義以立。

地氣上騰，天氣下降；陰陽相摩，天地相蕩。

寒暑往來，日月左右；會守附鼓，要其節奏。

宜簡而宜緩，而舒養其血脈，斯之謂歟。

1.廣大象地，清明象天

以二佾四人爲原則，每個人間距離三步而爲一正方形，以此正方形的中心爲圓心畫圓，則正方形在內，圓形在外。圓形象天，方形象地，表示舞臺不宜窄小，應廣大清明之意。（如附圖）

春夏秋冬表示舞者，

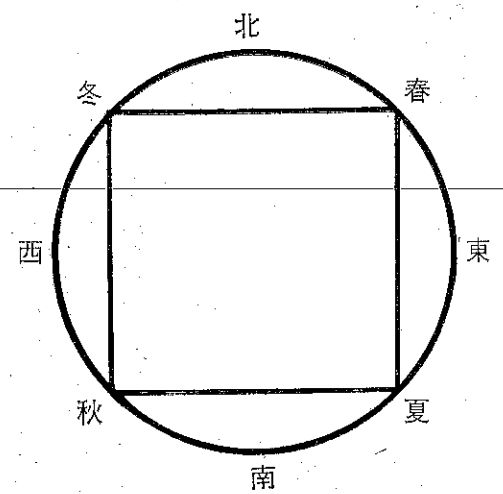
東南西北表示方向。

2.四時終始，風雨周旋

春夏秋冬四位舞者，按照東南西北方向周旋不已表示舞蹈須如風雨一般，動轉不停。旋轉的方向，則文武先逆時針方向周轉，武舞則先順時針方向轉。

3.先鼓警戒，三步見方

中國古典舞蹈，常須配合詩歌同舞，在未唱歌之先，擊鼓三通，以提醒



舞者之注意。起舞之後，則以鐘聲一聲提醒歌者，以鼓聲三聲提醒舞者，如此歌舞反覆進行。

4.進旅退旅、一弛一張

古人說進、退、弛、張即爲唐人說的送、邀、招、搖，即進者面皆向前若邀客之勢，退者面皆向後者送客之勢，弛者面皆向外若相別之勢，張者面皆向內者相會之勢，各示其意之舞法，均有定規，如此方得整齊美觀。

5.乾直而專，坤闢而翕

此言在舞蹈中，每逢轉身而舞時，兩手張開象乾動也直，坤動也闢。轉身舞畢時，則兩手皆合象乾靜也專，坤靜也翕。轉身爲古典舞蹈最重要的一個動作，故轉身與手勢的配合恰當，舞蹈才能傳神。

6.內直外方，敬義以立

此言在舞蹈中，脚之步法，亦各有其規，不可稍亂。凡轉身立定時，或面向前或面向後，身體均向內不可外。若轉身立定時面向外或向內，身體皆向前不可向後，左右足則隨身體的方向而前屈後伸屈前足形方如矩，伸後足形直如弦。（即現在我們所說的弓箭步），兩足相離要遠，務盡筋骨之力也。

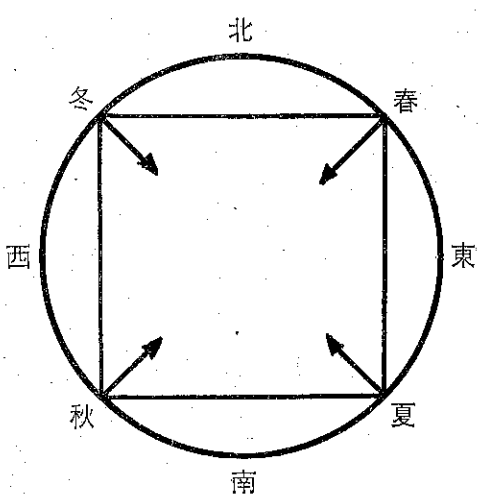
7.地氣上騰，天氣下降；陰陽相摩、天地相盪

此言舞法有四種變化，前三種變化照方形循序而舞；文舞先左旋，武舞先右旋，按春、夏、秋、冬的地位替換，後一種變化則繞圓形而舞，各自回到原來的位置，如此週而復始。

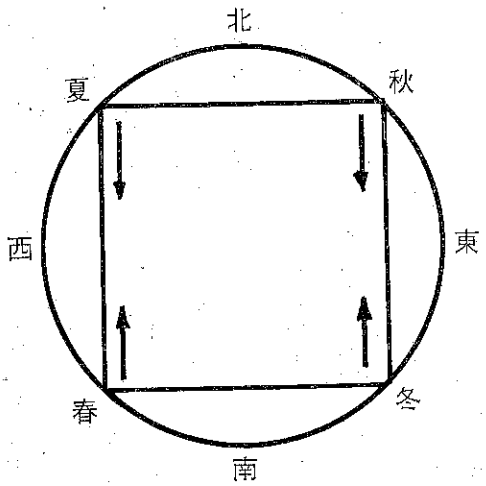
8.寒暑往來、日月左右、會守附鼓，要其節奏

此言舞法，若繞方形而舞時，須順時針方向。繞圓形而舞時，則逆時針方向。舞者換位時，則看對角、上下、左右等互換方式，週而復始。象日往則月來，寒往則暑來，聞鼓聲而動要其節奏行列得正也，進退得齊也。（如附圖）

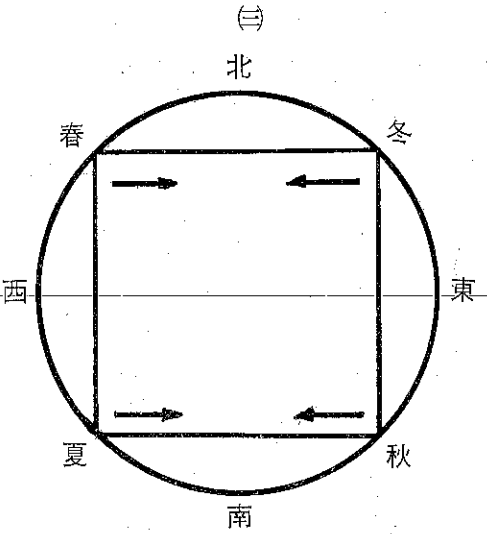
(一)



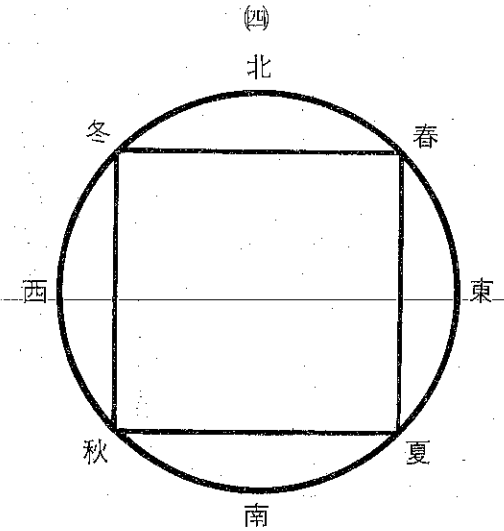
(二)



(三)



(四)



9.宜簡而宜緩，而舒養其血脈，斯之謂歟

古典舞蹈的動作簡單，節奏緩慢。一則爲古人皆佩珠飾於首，玉飾於身，恐落而粉碎，二則爲求舞容端莊、整齊、嚴肅。最有意義者乃爲寓天地之理，萬物之法於舞蹈中，其意是十分深遠及富於哲理的。

(二)人舞舞譜

人舞舞譜共分四勢，爲上轉勢、下轉勢、外轉勢、內轉勢。舞譜謂之邀、送、搖、招。上轉若邀賓之勢，下轉若送客之勢，外轉者搖出之勢，內轉若招入之勢。此四勢共爲之綱，象四端也。上轉勢象惻隱之仁，下轉勢象羞惡之義，外轉勢象是非之智，內轉勢象辭讓之禮。

每一勢又分有八勢爲目，象五常三綱也。（五常卽仁、義、禮、智、信。三綱爲君臣、父子、夫婦。）

一日轉初勢象惻隱之仁
二日轉半勢象羞惡之義
三日轉周勢象篤實之信
四日轉過勢象是非之智
五日轉留勢象辭讓之禮
六日伏覩勢表尊敬於君
七日仰瞻勢表親愛於父
八日回顧勢表和順於夫

前五勢表五常，後三勢象三綱，五常三綱共爲之目總以四端爲之綱也。大袖斂手舞文象，小袖展手舞武象，周禮謂之小舞是也，後附大袖斂手舞譜三十二圖，小袖展手舞譜三十二圖，共計六十四圖以爲說明。

上轉轉初勢圖

立字第一春

大袖斂手舞名曰康衛舞以立我烝民為其歌譜焉



上轉轉半勢圖

立字第二春



上轉轉周勢圖

立字第三春



上轉轉過勢圖

立字第四春



上轉轉留勢圖

立字第五春



上轉伏覩勢圖

立字第六春



上轉仰瞻勢圖

立字第七春



上轉回顧勢圖

立字第八春



下轉轉初勢圖

我字第一春



下轉轉半勢圖

我字第二春



下轉轉周勢圖

我字第三春



下轉轉過勢圖

我字第四春



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我字第五春



外轉轉過勢圖

烝字第四春



外轉轉周勢圖

烝字第三春



外轉轉半勢圖

烝字第二春



外轉轉初勢圖

烝字第一春



外轉回顧勢圖

烝字第八春



外轉仰瞻勢圖

烝字第七春



外轉伏覩勢圖

烝字第六春



外轉轉留勢圖

烝字第五春



內轉轉初勢圖

民字第一春



內轉轉半勢圖

民字第二春



內轉轉周勢圖

民字第三春



內轉轉過勢圖

民字第四春



內轉留轉勢圖

民字第五春



內轉伏觀勢圖

民字第六春



內轉仰瞻勢圖

民字第七春



內轉回顧勢圖

民字第八春

莫匪爾極不識不知願帝之則此三句實與前句同是故不載



上轉轉初勢圖

日字第一春

小袖展手舞名曰堯民舞以日出而作為其歌譜焉



上轉轉半勢圖

日字第二春



上轉轉周勢圖

日字第三春



上轉轉過勢圖

日字第四春



上轉留轉勢圖

日字第五春



上轉伏觀勢圖

日字第六春



上轉仰瞻勢圖

日字第七春



上轉回顧勢圖

日字第八春



下轉初轉勢圖

出字第一春



下轉半轉勢圖

出字第二春



下轉周轉勢圖

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而字第一春



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外轉轉留勢圖

而字第五春



外轉轉覩伏勢圖

而字第六春



外轉轉瞻仰勢圖

而字第七春



外轉轉回顧勢圖

而字第八春



內轉轉初勢圖

作字第一春



內轉轉半勢圖

作字第二春



內轉轉周勢圖

作字第三春



內轉轉過勢圖

作字第四春





四、中國古典舞蹈的意義及功用

中國古典舞蹈不僅只是一種藝術上的表現而已，更進而在個人修養上、家庭倫理上、社會道德和國家秩序上，使我們陶冶出治己及治事的正確觀念。並使人類對祖先宗廟的追懷祭祀，對天地鬼神等不可知之事物，表露出我們的敬畏與祈禱，使舞蹈具備了宗教上、哲學上、藝術上及教育上的多重功能。

㈠在宗教祭祀的功用上

按周禮古制，雲門舞用以祀天神、咸池舞用於祭地祇，大韶舞用以祀四望，大夏舞用以祭山川，大濩舞用於享先妣。歷朝又各有祭天地、日月、社稷、太廟及歷代帝王廟之祭祀等舞蹈，顯示了舞蹈在祭祀方面的功效。

㈡在倫理道德的教育上

周代王制曰：「十有三年學樂、誦詩、舞勺，成童舞象。二十而冠始學禮，舞大夏，惇行孝弟。」

樂記曰：「詩言其志也，歌詠其聲也，舞動其容也，故聽其雅頌之聲，志得廣焉；執其干戚，習其俯仰屈伸，容貌得莊焉

。」律呂精義又載：「有樂而無舞，似瞽者知音而不能見，有舞而無樂，如瘂者會意而不能言。樂舞合節，謂之中和，致中和天地位焉，萬物育焉，必使觀者、聽者感發其善心，懲創其逸志，而各得其性情之正」。

自古樂舞就必需合節，由此而感動天地萬物，乃至陶冶並誘使人之特性循正途發展。君子曰：「禮樂不可斯須去身，此之謂也。」

(三)在藝術的表現上

古典舞蹈是莊嚴穩重的、和諧統一的，其舉止節奏皆有定規，表現出傳統的特色。其高尚的風格和嚴肅的主題，表現出中華民族雍容的氣度和純正的本質。

(四)在時代特性的反應上

藝術對於社會人類的功用及其解釋，往往是隨着一個時代的中心思想爲其背景標準，一個時代的政治重心，社會風俗，家族組織，經濟狀況，宗教信仰，教育制度等等，均可由藝術的表現中反映出一些踪影，舞蹈亦然。

人類生活的演進，由漁獵而畜牧而農耕；政治的演變由公天下而家天下；精神的寄託對宗教、祖先、宇宙、鬼神等敬懼思想，中國人對道德、禮教的追求，對生活行爲的規範，外族文化學術的影響，所有政治社會及思想行爲上的特徵，都在舞蹈中反映出現了。

結　論

中國舞蹈藝術有古老而悠久之歷史，並在長期的發展過程中，形成了獨特的傳統和風格，所以我們對舞蹈歷史發展演變過

程與結果，去進行考證和研究，可以瞭解我國文化的表現面目，並做爲爾後繼續發展的參考，是有其必要的。

雖然中國古代舞蹈在資料上因年代的久遠，戰亂的缺失，已無法再現，但由古至今，從事樂舞工作的有志之士，均從未放棄對古典藝術的追尋和努力使其重視的企圖，遠在六百多年以前的明朝，就有朱載堉的「論舞學不可廢」之著作，其中有舞學十議之論，即從舞學、舞人、舞名、舞佾、舞表、舞聲、舞容、舞衣及舞譜十點上，引古附新，提出了他對恢復古典舞蹈藝術的論見，其議頗爲中肯。中華民國自創建以來，也有許多學者專家在古典樂舞的範圍中，不停的收集、整理、研究，希冀找出恢復的方向和方法。可惜今天我們所有的資料，只是一些文獻上的記載和片段圖形，另外亦僅有一些歷代出土古物中的舞俑、飾物、或繪畫上的形象而已，這些可考的資料與材料，其依據是十分有限的。但是傳統雖古舊，仍是值得去追尋和探討的，任何一個民族的各種古典藝術，都多少表現了該民族當時的民族精神，社會風俗及審美的觀點，反映出那個時代人類的需求和希望，而人類的需求和希望是永遠不會古舊的，不會沒有價值的。人類一直追求的不就是「希望」兩字嗎？

最後我們希望我們的努力能使中國傳統的古典樂舞能再現出來，並更進而能創造寓看我們這個時代意味與風格的新興樂舞。

本文重要參考資料

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藝術學報一至二十六期目錄

第一期

一、三民主義與藝術創作……湯清雲
二、王維的評傳及其詩……陳秀清
三、優力四帝斯研究……吳清萍
四、想像和表演……哈公
五、易卜生的生平……鄧綏甯
六、自然與造形……李梅樹
七、論國畫中三品之外的逸品……任博悟
八、民族樂人德弗乍克評傳……劉燕當
九、工業設計與工業建設……許志傑
十、中國歷代陶瓷之特點及其沿革……凌嵩郎
十一、印刷術的源流發展……史梅岑
十二、彩色照相製印的美術管理……林啓昌
十三、電視製圖法……劉家駿譯
十四、看齊、吳的遺作展反省國畫問題……盧雲生

第二期

一、孟浩然評傳及其詩……陳秀清
二、後期印象主義畫家及其影響……劉文煒
三、鋼琴演奏教學……林運玲
四、美術設計……何昆泉
五、色彩的原理與電影設計……唐紹華
六、角色的造型……哈公

第三期

一、紙張發明後的傳播及其文化功用……史梅岑
二、中國歷代繪畫沿革及其特點……施翠峯
三、探討史前與三代之美術工藝……黃鷗波
四、我國古銅器考……張龍文
五、王光祈評傳……許常惠
六、臺灣山地名歌調查研究報告……史惟亮
七、易卜生的作品……鄧綏甯
八、抽象美術的研究……劉文煒

第四期

一、岑參評傳及其作品……陳秀清
二、中國歷代工藝之時代特性……施翠峯
三、中國印刷的演進及現代概況……史梅岑
四、美國大學廣播電視學系最新課程計劃介紹……祝振華
五、現代雕刻之特性……游祥池
六、舞臺劇導演工作概述……哈公

第五期

一、哈姆雷特（原著：T. S. Eliot）……鄧綏寧譯
二、電影藝術中的時空因素……哈　公
三、關漢卿生平著作考述（上）……武之珍
四、映像論……曾連榮
五、歐尼爾及其作品……顧乃春
六、大專印刷教育的任務……史梅岑
七、復興中國音樂文化芻議……康　謳

第六期

一、美感經驗泛論……施翠峯
二、美國教育閉路電視發展史略……祝振華
三、關漢卿生平著作考述（下）……武之珍
四、演員和戲劇（上）……哈　公
五、戲劇導演簡論……李樹良
六、半色調攝影之技術問題及其計算方法……劉功第
七、造形設計基礎……何昆泉

第七期

一、印刷發展及其對文化之功用……史梅岑
二、演員和戲劇（下）……哈　公
三、論印刷品色調之控制……陳信夫
四、幻想畫家魯頓的研究……陳景容

第八期

一、完美的人格、藝術的人生……曾燕萍
二、藝術創造的因素分析……凌嵩郎
三、論近代西洋美術的寫實主義……沈國仁
四、節奏與戲劇……哈　公
五、日本印刷現況及其未來的展望……史梅岑

第九期

一、迎文藝季談戲劇和摩倣……哈　公
二、希臘美術精要……林書堯
三、美術設計觀念……何昆泉
四、電影與電影劇本……王大川
五、電子設備在美術印刷上的應用……林啓昌

第十期

一、慶祝中華民國六十年專刊獻言……朱尊誼
二、中國樂壇六十年……張錦鴻　申學庸
　　許常惠　董榕森
三、中國印刷六十年……史梅岑
四、中國電影六十年……哈　公
五、中國話劇六十年……吳　若
六、中國工藝六十年……游祥池　謝　文
　　彭志良　陳望欣
七、中國廣播電視六十年……溫世光

第十一期

一、「口頭傳播學」自序……祝振華
二、印刷企業的特質及問題的認識……林啓昌
三、西洋現代美術研究（一）……林書堯
四、情感和戲劇表演……哈　公
五、美術設計的本質……何昆泉

第十二期

一、銅版紙與美術印刷（上）……林啓昌
二、電影構成原理……李樹良
三、談梅特靈的戲劇……顧乃春
四、電影製作理論精華（上）……哈公譯
五、漢代石刻藝術研究……譚興萍

第十三期

一、富有藝術價值的凹版印刷……史梅岑
二、思想——兼論國父思想……夏明伯
三、電影製作理論精華（中）……哈　公譯
四、西洋現代美術研究（二）……林書堯
五、銅版紙與美術印刷（下）……林啓昌
六、法國古典戲劇研究……顧乃春
七、羅丹生平及其作品……任兆明

第十四期

一、高適評傳及其詩……陳秀清
二、電影製作理論精華（下）……哈　公譯
三、塑膠模印刷……林啓昌
四、結晶構造之模式應用於陶瓷顏料……黃勝雄
五、中國圖案研究（上）……何昆泉

第十五期

一、論印刷企業的科學管理……史梅岑
二、中國雕塑藝術……吳樹人
三、印刷體系的發展……林啓昌
四、傢具設計……李志凝
五、黃金時代（三幕喜劇）……鄧綏寧

第十六期

一、生活的藝術與藝術的生活……曾燕萍
二、弘揚國樂推廣樂教……何名忠
三、電影的原始概念……哈　公譯
四、仿羅馬式和高矗式的美術……林書堯
五、塑造藝術……許和義
六、色調濃度與照相平版的關係……劉功第

第十七期

一、造紙與印刷的起源……史梅岑
二、現代造形藝術觀念研究……劉　煜
三、繪瓷研究……郭爲美
四、南、北西廂的比較研究……叢靜文

第十八期

一、二十年來的美術印刷教育……陳信夫
二、我國廣播電視教育之概況與展望……溫世光
三、中國雕塑的回顧與展望……吳樹人
四、從國樂科的創立談我民族音樂教育的發展……董榕森
五、談近代國畫的演變與國立藝專美術科應負的時代使命……陳丹誠
六、中國舞蹈之展望……李天民
七、美工科教育概況及其展望……沈國仁
八、二十年來影劇教育的回顧……彭行才、叢靜文
九、當前音樂專業教育的檢討……史惟亮
十、電影構成之新形式的研究……曾連榮
十一、中國語文速記研究……侯文經

第十九期

一、關於岳飛史事的三部戲曲……鄧綏寧
二、古代雕版印刷的發展及其形式……史梅岑
三、莫札特歌劇的研究……陳盤安
四、演員論……陳雪琴
五、古箏音色與彈奏技巧之研究(一)……王海燕
六、劍舞芻論……王廣生

第二十期

一、藝術學報發行二十期感言……朱尊誼
二、美術與國家民族的關係……李奇茂
三、論高等美術教育……吳樹人
四、立體構成的構想……何昆泉
五、石膏素描的研究……陳景容
六、映像論（下）……曾連榮
七、南北朝書法研究……薛平南
八、彩色照相的基本理論……劉功第
九、棠棣情深（三幕劇）……顧乃春

第二十一期

一、我所服務的美術印刷教育……史梅岑
二、論我國書法與繪畫之關係……譚興萍
三、產品設計在造形藝術中的特質……王銘顯
四、戲劇表演方法論（上）……朱　俐
五、表現主義之先驅文生・梵谷研究……楊乾鐘
六、古箏音色與彈奏技巧之研究（二）……王海燕

第二十二期

一、元代戀愛劇研究……叢靜文
二、中國吉祥圖案選介……何昆泉
三、戲劇表演方法（下）……朱　俐
四、反射原稿網目攝影基礎論……林啓昌

第二十三期

一、口頭傳播論……王艷秋

二、美術設計與產品設計在國防軍事上的應用……王銘顯
三、中國舞蹈的演變……余國芳
四、臺灣山地各民族舞蹈之研究……李天民
五、霓裳羽衣舞之研究……李英秀

第二十四期

一、論藝術與美術工業……吳樹人
二、寶娥寃之研究……鄭　偉
三、普通紙影印的基本理論與方法……劉功第
四、製版原稿的製作……林啓昌
五、後期印象派三大畫家的研究……黃元慶

第二十五期

一、從近代設計觀念導論現代工藝之特質與開發……游祥池
二、PS版的種類與特徵……林啓昌
三、大衆傳播的架構……謝章富
四、壁畫藝術（上）……陳景容

第二十六期

一、陽明哲學與禪宗……張志良
二、現代戲劇藝術發展之研究……顧乃春
三、社會的成長與印刷工業的關係……林啓昌
四、壁畫藝術（下）……陳景容

Five Dynasties Period (五代) 907-959 A.D.

Liang (後梁) 907–923
T'ang (後唐) 923–936
Chin (後晉) 936–947
Han (後漢) 947–950
Chou (後周) 951–960

another period of numerous small border states

Sung Dynasty (宋朝) 960-1127 A.D.

a period of reunification intellectual and cultural pursuits flourished

Southern Sung Dynasty (南宋) 1127-1279 A.D.

a continuation of the Sung dynasty, but with the government forced to the south due to invasions from the north by Mongols

Yuan Dynasty (元朝) 1280-1367 A.D.

first time the entire country was ruled by non-ethnic Chinese emperors, the Mongols

Ming Dynasty (明朝) 1368-1643 A.D.

country again ruled by ethnic Chinese emperors

Ch'ing Dynasty (清朝) 1644-1911 A.D.

country ruled by non-ethnic Chinese emperors, the Manchus

Republic of China (中華民國) 1911- A.D.

democratic republic established upon the "Three Peoples Principles" of Sun Yat-sen

Chou Dynasty (周朝) 1122-249 B.C.

Chou Wu Wang (周武王) reigned 1115-1079 B.C.

Chou Wu Wang took control by defeating the last ruler of the Shang dyansty, Shang Chou, and established a fuedal system of rule.

Spring and Autumn, Warring States Period (春秋戰國) 722-481 B.C.

This was an important period during the late Chou dynasty. As the Chou king's control began to weaken, the nation broke up into small states. This was also the development period of the many Chinese philosophical schools of thought, of which the Confucian school was only one.

Ch'in Dynasty (秦朝) 248-207 B.C.

Ch'in Shih Huang (秦始皇) the first emperor, unified China in 221 B.C.

Han Dynasty (漢朝) 206 B.C.-219 A.D.

Imperial bureaucratic system firmly established
Chinese society flourished
beginning of contacts with West (e.g. India, Persia, Rome)

Three States Period (三國時期) 220-264 A.D.

Wei	(魏)	220-265
Shu Han	(蜀)	221-263
Wu	(吳)	222-280

Chin Dynasty (晉朝) 265-419 A.D.

During this period, numerous small states formed around border regions, made up mostly of non-ethnic Chinese peoples.

South North Dynasties Period (南北朝時期) 420-588 A.D.

South			North	
Sung	(宋)	420-479	Wei	(魏) 386-534
Ch'i	(齊)	479-502	N. Ch'i	(北齊) 550-577
Liang	(梁)	502-557	N. Chou	(北周) 557-587
Ch'en	(陳)	557-589		

Sui Dynasty (隋朝) 589-617 A.D.

The first Sui emperor again brought unity to China.

T'ang Dynasty (唐朝) 618-906 A.D.

Chinese society flourished a golden age of Chinese culture
Buddhism made great inroads at this time.

A BRIEF OUTLINE OF CHINESE HISTORY

Tne following outline is intended as an aid in dealing with the cultural aspects of Chinese history.

Legendary Rulers Period pre-3218-2208 B.C.

Fu Hsi (伏羲) reigned -3218 B.C.
credited with the beginning of farming, fishing and animal husbandry

Shen Nung (神農) reigned 3218-3079 B.C.
introduced agriculture and herbal medicine

Huang Ti (黃帝) reigned 2698-2599 B.C.
known in the West as the Yellow emperor invented houses and clothing

Shao Hao (少昊) reigned 2598-2515 B.C.

Chuan Hsu (顓頊) reigned 2514-2437 B.C.

Ti Ku (帝嚳) reigned 2436-2367 B.C.
also known as Kao Hsin (高辛氏)

T'ang Yao (唐堯) reigned 2357-2258 B.C.
celebrated sage ruler

Yu Shun (虞舜) reigned 2255-2208 B.C.
celebrated sage ruler
Yao and Shun are often refered to in Chinese society.
Their names are synonymous with a concept of an ideal society.

Hsia Dynasty (夏朝) 2207-1767 B.C.

Hsia Yu (夏禹) reigned 2205-2198 B.C.
the mandate to rule was passed down to Yu by Shun.

Hsia Chieh (夏桀) reigned as the last ruler of the Hsia
said to have been a cruel ruler

Shang Dynasty (商朝) 1766-1121 B.C.

also known as the Yin dynasty (殷朝)

Shang T'ang (成湯) reigned 1765-1760 B.C.
T'ang gained power by defeating the last Hsia Dynasty ruler Hsia Chieh.

Shang Chou (商紂) last ruler of the Shang
said to have been a cruel ruler

to research and discover the history, development, pathways and directions of dance. In this way, we can better understand at least one aspect of Chinese culture. It is necessary to continue this important research work.

Though it is difficult to find reliable ancient records, due to reasons such as the amount which has passed, destruction due to war and natural desasters, since ancient times, people have continued to study music and dance.

During the Ming dynasty, the famous scholar Chu Tai-yü left a work entitled a *Discussion of Ten Aspetcs of Dance* (舞學十議) Through the study of dance (舞學), dancers (舞人), dance names (舞名), rows of dancers (舞佾), dance appearance (舞表), dance music (舞聲), the face during dance (舞容) costumes (舞衣) and dance diagrams, (舞譜) Chu uses his ideas to explain how to reestablish the art of Chinese classical dance.

Since the establishment of the Republic of China, a number of scholars have continued to research and collect records concerning Chinese dance. Unfortunately, the materials presently available; consist of only ancient dance records and diagrams. In addition, a few ancient dance artifacts have recently been discovered. Thus, the number of reliable reference materials is extremely limited.

Even though the traditions are ancient, it is worth while for us to search out and try to understand them. The ancient arts of any civilization reflect the spirit, the manners of society and its concepts of beauty. The hopes and desires of the people of a certain period are reflected and these feelings of desire and hope know no time barrier. For isn't man constantly searching for hope?

Finally, our hope is to reestablish the important place of Chinese classical dance and also to advance and create new dances containing the significance and style of our own period.

age, the 'Ta Hsia dance' (大夏舞) is learned in order to teach moral behavior."

In the Chou dynasty *Book of Music* (樂記), there is this passage:

"Poetry is spoken from the heart; song is chanted with the voice; dance is performed through movement. In ancient times, upon hearing the sound of elegant chants, one's heart expanded, wielding the battle-axe and shield, one practiced smooth movements and a serious appearance."

Another work called *Lü Lü Ching Yi* (律呂精義) contains this passage:

"Music without dance is like a blind man who only hear but can not see. Dance without music is like a man who is dumb, who can only see but can not tell. Music and dance blend together in the manner of the middle way (中和). Using the middle way, the heavens and earth are in their proper place. All things are nourished. Those who see and those who hear become moved and develop a superior character." Rites and Music could not be seperated from man's activities.

C. The Representation of Art in Dance

Chinese classical dances are elegant and dignified, harmanious and unified. From the first to the last movements; the rhythms all follow strict regulations. This represents the special characteristics of tradition. Its main themes express a majestic and solemn style, the pure and stately qualiess of the Chinese people.

D. The Response through Dance of Different Dynasties

The function and explariation of art in humaa society, ofthen goes along with philisophical thinking and become a standard. The response to political currents, society's customs, organization of the family clan, economic canditions, religious beliefs, educational systems and other factors all can be expressed through art, this of course, includes dancė.

Human life has evolved from hunting and fishing, to husbandry, through to an agricultural society, The ruling system progressed from choosing the best man to take power, to the system of hereditary rulers. She spirit of man has been entrusted to religion, ancestors, and gods.

The Chinese people's search for the ethical way, the teachings of the Rites, the rules of ettiquette, the influence of foreign culture, the special characteristics of social manners and political philosophies all can be found in and expressed by Chinese classical dance.

V. CONCLUSION

The art of Chinese classical dance reaches back into China's ancient past. During this period of time a special traditional style has developed. We wish



61. facing inward, a turn plus leaning forward



62. facing inward, a look down plus leaning forward



63. facing inward, a look up plus leaning forward



64. facing inward, a look backward plus leaning forward

IV. THE SIGNIFICANCE AND FUNCTION OF CHINESE CLASSICAL DANCE

Chinese classical dance is not only the representation of one kind of art form, it can also help develop personal character, relations in the home, morals in society and correct order within the nation. Dance can give people a concept of self-discipline and self-examination. Toward ancestors, gods and the unknown, by the use of dance as a religious and philisophical tool, we can express our awe and respect.

A. The Religious and Ceremonial Function of Dance

According to the ancient regulations found in the Chou dynasty *Book of Rites* (周禮), the "Yün Men dance" was performed to worship the heavens, the "Hsien Ch'ih dance" was used to worship the earth, the "Ta Shao dance" was used when worshipping the four directions and the "Ta Hsia dance" was performed to worship the mountains and rivers. To worship ancestors, the Ta Hu dance was used.

Through the ages, each dynasty created its own ceremonial dances concerning the worship of heaven and earth, the sun and the moon, national prosperity and the temple of an emperor's ancestors. From this we can see the ceremonial function of dance.

B. Dance Used In the Teaching of Ethics and Morals

In the Chou dynasty book called *Wang Chih* (王制) it says:

"A man should study music, poetry and the 'Shao dance' at the age of thirteen. At fifteen one learns the 'Hsiang dance' (象舞). At twenty having reached a mature age, one is capped and learns the Rites. At that



49. facing outward, a short turning movement



50. facing outward, a half turn



51. facing outward, a full turn



52. facing outward, a little over a full turn



53. facing outward, a turn plus leaning forward



54. facing outward, a look down plus leaning forward



55. facing outward, a look up plus leaning forward



56. facing outward, a look backward plus leaning forward



57. facing inward, a short turning movement



58. facing inward, a half turn



59. facing inward, a full turn



60. facing inward, a little over a full turn



37. facing forward, a turn plus leaning forward



38. facing forward, a look down plus leaning forward



39. facing forward, a look up plus leaning forward



40. facing forward, a look backward plus leaning forward



41. facing to the rear, a short turning movement



42. facing to the rear, a half turn



43. facing to the rear, a full turn



44. facing to the rear, a little over a full turn



45. facing to the rear, a turn plus leaning forward



46. facing to the rear, a look down plus leaning forward



47. facing to the rear, a look up plus leaning forward



48. facing to the rear, a look backward plus leaning forward



25. facing inward, a short turning movement



26. facing inward, a half turn



27. facing inward, a full turn



28. facing inward, a little over a full turn



29. facing inward, a turn plus leaning forward



30. facing inward, a look down plus leaning forward



31. facing inward, a look up plus leaning forward



32. facing inward, a look backward plus leaning forward.

In the following 32 pictures the dancers wear narrow sleeves, representing the Military dance.



33. facing forward, a short turning movement



34. facing forward, a half turn



35. facing forward, a full turn



36. facing forward, a little over a full turn



13. facing to the rear, a turn plus leaning forward



14. facing to the rear, a look down plus leaning forward



15. facing to the rear, a look up plus leaning forward



16. facing to the rear, a look backward plus leaning forward.



17. facing outward, a short turning movement



18. facing outward, a half turn



19. facing outward, a full turn



20. facing outward, a little over a full turn



21. facing outward, a turn plus leaning forward



22. facing outward, a look down plus leaning forward



23. facing outward, look up plus leaming forward



24. facing outward, a look backward plus leaing forward

In the first 32 pictures, dancers wear wide sleeves representing the Civil dance.



1. facing forward, a short turning movement



2. facing forward, a half turn



3. facing forward, a full turn



4. facing forward, a little over a full turn



5. facing forward, a turn plus leaning forward



6. facing forward, a look down plus leaning forward



7. facing forward, a look up plus leaning forward



8. facing forward, a look backward plus leaning forward



9. facing to the rear, a short turning movement



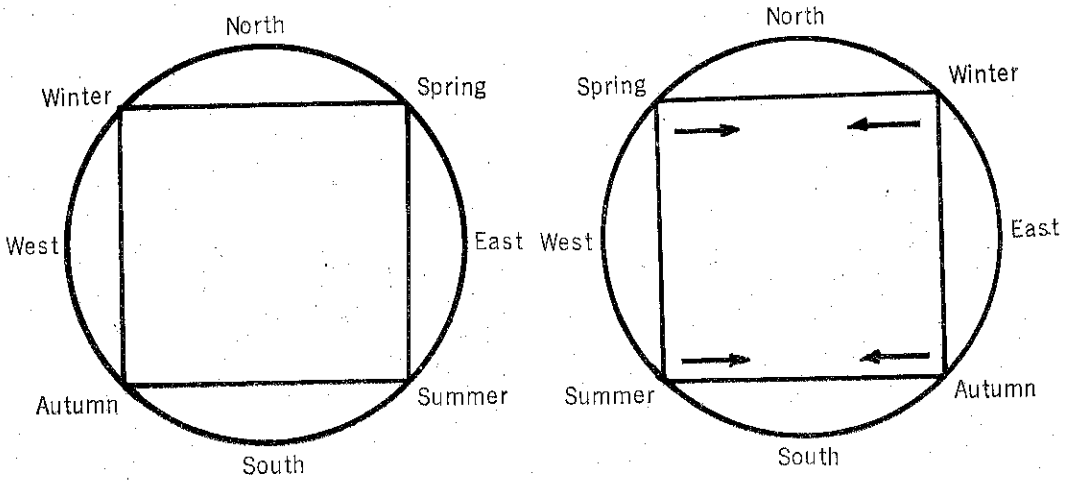
10. facing to the rear, a half turn



11. facing to the rear, a full turn



12. facing to the rear, a little over a full turn



B. Records of the Ren dance

In the records of the Ren dance, the traditional four attitudes are described, facing forward, to the rear, outward and inward. These attitudes represent invitation, sending off, waving good-bye and calling to. These four attitudes are used as a foundation for movement and also represent the four proper behavioral attitudes, benevolence righteousness, knowing right from wrong and propriety.

Each attitude is further divided into eight headings to represent five virtues, benevolence; righteousness; propriety; knowledge and faith, and three relaitonships, emperor to officials; father to son and husband to wife. These eight headings are actually movements which can be described as follows:

A short turning movement represents benevolence.
A half turn represents righteousness.
A full turn represents faith.
A little over a full turn represents knowledge.
A turn plus leaning forward represents righteousness.
A look down plus leaning forward shows respect for the emperor.
A look up plus leaning forward shows respect for one's father.
A look backward plus leaning forward shows respect for one's husband.

The dance of the long and wide sleeves which hide the hands is a Civil dance. The dance of the short and narrow sleeves which exposes the hands is a Military dance.

We can see in the following 64 dance study diagrams, the appearance of the different movements which represent the combination of the four attitudes, the eight headings and the two types of Civil or Military dance sleeves.

other leg should remain straight which reverses depending on the position. This is what is called today, the "bow" position.

7. The earth essence rises and the heaven essence falls, Yin and Yang interplays and the heavens and the earth move together;"

The movements of the dance undergoes four types of progression. The first three progressions are danced following the pattern of the square. During a Civil dance, the dancers first move to the left. During a Military dance, the dancers turn to the right first. Both of these movements accord with the dance positions of the four seasons.

The last progression is to follow the pattern of the circle and finally return to the original position. In this way the dance repeats and continues.

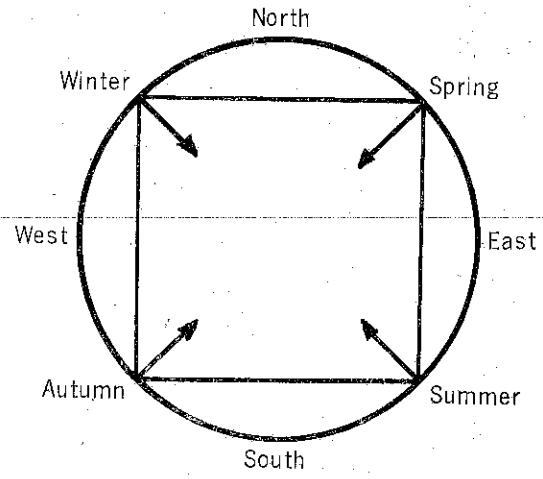
8. "Winter and Summer intermix and the sun and moon change places, All movements follow the drum and the music;"

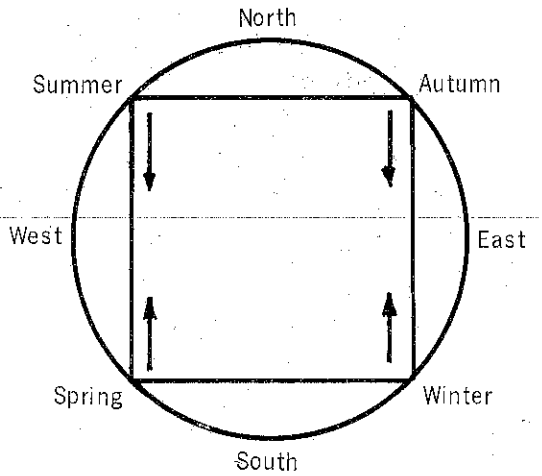
According to different dance methods, the dancers can exchange certain positions. For example, top to bottom, left to right, corner to corner or right to left continuing and using different patterns. As the sun sets, the moon rises. When winter leaves, summer arrives.

The dancers follow the tempo of the drum and music. The rows must remain straight; the movements must remain proper.

9. "The best method is with simplicity and smoothness, allowing the blood to run comfortably through the body. This is the was of dance."

The movements of Chinese classical dance are simple and the rhythm is smooth. One reason for this was that the ancients wore heavy costumes with precious stones when dancing and were afraid these would fall off. Another reason was in order to maintain an elegant and majestic manner, when dancing. The most important meaning of these dances have to do with the maintenance of proper order in the universe.





2. "Start and end according to the seasons, Revolve like the wind and rain;"

The four dancers, Spring, Summer, Autumn and Winter, begin to move in the four directions East, South, West and North and continue to revolve. This represents the movement of the wind and rain. If one of the Civil dances are performed, the movement begins to the left. If one of the Military dances are performed, the movement begins toward the right.

3. "First sound the drum to warn the dancers, Three refrains to begin the dance;"

Chinese classical dance must be accompanied by music and song. Before beginning the song, the drum is sounded in three refrains to remind the dancers to pay attention. After beginning the dance, the bell is sounded one time to inform the singers. The drum is then sounded three time as a signal to the dancers. The dance is performed and continues in this way.

4. "Move facing forward and facing to the rear, Once facing outward and once facing inward;"

The movements, to the front, to the rear, outward and inward, are what, during the T'ang dynasty, represented the concepts, to invite, to send off, to wave good-bye and to call to. These movements have their own meaning and must follow strict rules, creating a formal and solemn appearance.

Thus, the dancer moves forward to invite guests, as one position, faces to the rear and moves, as the position of sending guests off, the position of the dancer facing outward represents saying good-bye, the position of the dancer facing inward represents saying hello.

5. "At one point straight and at attention. At one point turning until coming to a finish;"

In dance, the meaning of these phrases represent the movement of turning during the dance. Two arms opening helps maintain a straight and steady position. When the turn was completed, the arms would close, also helping to maintain a steady position. Turning is a very important movement in Chinese classical dance. Therefore, head and body movements must combine skill fully in order to reach an ideal degree of performance.

6. "Inwardly straight and outwardly square, standing and moving respectful"

In dance, the movement of the legs also must follow strict rules. No matter what movement the body makes, the front must follow the position of the body and can not face in a contrary direction. If after a turn, the body faces outward or inward, it can not lean forward or backward.

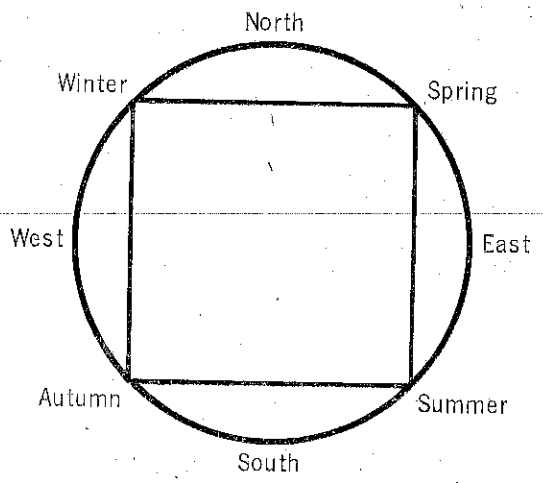
The distance between the two feet must be relatively large. The muscles must be streched. The bent leg should resemble a curve while the

Start and end according to the seasons, Revolve like the wind and rain;
First sound the drum to warn the dancers, Three refrains to begin the dance;
Move facing forward and facing to the rear, Once facing outward and once facing inward;
At one point straight and of attention, At one point turning until coming to a finish;
Inwardly straight and outwardly square, Standing and moving respectfully;
The earth essence rises and the heaven essence falls,
Yin and Yang interplays and the heavens and the earth move together;
Winter and summer intermix and the sun and the moon change places,
All movements follow the drum and the muisc;
The best method is with simplicity and smoothness, allowing the blood to run comfortably through the body.
This is the way of dance."

1. "Large like the earth, clean like the sky;"

To explain the above poern, we will use the "Pa yi dance" pattern with a total of four dancers in rows of two by two as an example. The distance between each dancer should be three steps which creates a square. A point is added in the middle as a reference for an imaginary circle around the square.

The circle represents the sky; the square represents the earth. This means that the dance stage should not be dark and small, but should be bright and wide. The dancers represent the seasons Spring, Summer, Autumn and Winter. The seasons Spring, Summer, Autumn and Winter represent the dancers.



to have its own dance. The number of participants, the costumes, music and movements all differed. For example, the music and dance called Yüan "Ch'iu Ta Ssu" (圓丘大祀) is for worshipping the heavens. The "Fang Tzu Ta Ssu" (方澤大祀) music and dance was used for worshipping the earth. The "Ch'i Ku" (祈穀樂舞) music and dance was used to pray for good crops. The dance for worshipping the sun was called "Chi Chao Jih T'an" (祭朝日壇樂舞). "Chi Hsi Yüeh T'an" (祭夕月壇樂舞) was for worshipping the moon. Special dances were also used to honor previous emperors.

The Mixed dances of the Yüan dynasty were divided into four categories, Yin Wang (樂音王舞), Shou Hsing (壽星隊), Li Yüeh (禮樂隊) and Shou Fa (說法隊). In addition there was the "T'ien Mo dance". These dances were included as a part of Yüan drama productions.

There were fewer Mixed dances during the Ming dynasty. This was due to the fact that during the Ming dynasty, women were no longer allowed to dance; men taking all the parts. Thus, many beautiful dances were lost.

Mixed dances held during Ch'ing dynasty banquets were the "Ch'ing Lung dance" (慶隆舞), "Shih Te dance" (世德舞), "Te Shih dance" (德勝舞), "Wai Yi" (外夷舞) dance and others. Dance was also increasingly added into drama productions. Even among the people, dances became extremely popular, with simple names, such as "Picking Mulberry Leaves" (Ts'ai Sang 採桑舞), "Picking Lotus Flowers" (Ts'ai Lien 採蓮舞) "Lion dance" (Shih Tzu 獅子舞) and others. Most of these dances had been changed and blended from original classical dances.

III. THE BASIC STRUCTURE OF CHINESE CLASSICAL DANCE

(an analysis of Dance Study Tablatures and Ren Dance Records)

In the 14th century, at the time of the Ming dynasty, there was a scholar named Chu Tai-yü (朱載堉) who left a number of works concerning "Ren dance" (人舞) records a kind of basic dance, and the records and tablature of learning the "Hsiao dance" (小舞). During the Chou dynasty, the "Ren dance" had been called the "Hsiao dance."

The scholar Chu Tai-yü wrote:

"Without using the shield or feather, dance empty handed. This is the original method of dance. Traditionally, to Study dance; one must first start with the 'Ren dance'."

Thus, we can see that the "Ren dance" is the basic blueprint for Chinese Classical Dance.

A. The Dance Study Tablatures

"Large like the earth, clean like the sky;

were the nao (鐃 horn), pa (鈸 cymbals), chung (鐘 bells), ch'ing (磬 musical stones), chang hsiao (嚢簫 vertical flute) and p'i p'a (琵琶 Chinese lute). Since it is said that the T'ang dynasty "Fa Ch'ü" music was the crystalization of that period's music genius, then the "Ni Shang Yü Yi dance" can be considered as representing the highest point of T'ang dynasty dance accomplishment.

7. The Five dynasties (五代) through the Sung dynasty (宋) (906-1279)

At the end of the T'ang dynasty, China again fell into internal chaos. The ancient dances were almost completely lost. With the advent of the Sung dynasty.; the society again became unified and peaceful.

During the Five dynastics period, even though the Elegant dances continued to exist for ceremonial purposes, under many different names, in fact, all could be classed under the two main categories of Civil and Military dances. Moreover; they were poorly arranged, comprising movements and order contrary to the ancient rules.

Concerning the Mixed dances, there is no record. We can only guess about them from their mention in novels and poetry. A number of dances must have continued to be popular and be maintained among the people.

The Sung emperors sought to restore the traditional cultural systems, carrying over the former T'ang regulations and set up two departments for the promotion of music and dance, T'ai Ch'ang (太常) and Ku Ch'ui (鼓吹) 兩暑 Four styles of music were carried over "Ta Ch'ü" (大曲), "Fa Ch'ü" (法曲), "Ch'o Tzu" (龜茲) and "Ku Ti" (鼓笛) all with accompanying dances.

The Elegant dances of the Sung dynasty continued to be made up of the Civil and Military dances. But, they were more complete and correct than during the Five dynastics. This was because the compasers of the Sung took great pains to research and correct the forms based on ancient records.

Literary activity flourished during the Sung dynasty. Poetry, lyrics, songs and a kind of prose poetry were extremely popular. The Mixed dances were also very popular. There were three major dance programs performed in the Spring, Autumn and on sacred days. There were more than ten kinds of dance performed by either children or women. There were also dances performed in the military forces.

8. The Yüan (元); Ming (明) and Ch'ing (清) dynastics (1279-1911)

The Elegant dances of the Yüan dynasty included the "Ch'iung Te dance". (崇德舞) and the "Ting Kung dance" (定功舞). During the Ming, there was "Wen Te" (文德), a Civil dance and the "Wu Kung" (武功) a Military dance.

The Elegant dances of the Ch'ing dynasty were a little more complex. The Civil and Military dances were developed and changed, causing each ritual

Mixed dances, originated out of the folk dance traditions and stressed essentially performance techniques. The names of some Mixed dances are: "Kung Mo" (公莫), "Pa Yü" (巴渝), "P'an Wu" (槃舞), P'ei Wu" (鞞舞), "Fo Wu" (拂舞) and others.

The Elegant dances regained importance during the Han dynasty, especially for ceremonial purposes. The names of some Elegant dances are: "Wu Te" (武德), "Wen Shih" (文始), "Wu Hsing" (五行), "Chao Te" (昭德), "Yün Yüe" (雲翹) and "Yün Ming" (育命).

5. The Wei (魏), *Chin,* (晉), *and North South dynasties* (南北朝) *Period* (220-580 A.D.)

Chinese society, during this period again fell into disorder. The unity of China was weakened by division into many small states, with each state claiming soverignty over all others. In spite of this, the Elegant and Mixed dances continued to be promoted and developed in each states.

In the states, located in the southern part of China, the original ethnic Chinese character was retained in music and dance. In the states located in the north, due to constant invasions by northern non-ethnic Chinese tribes, music and dance began to take on new characteristics.

6. The Sui (隋) *and T'ang* (唐) *dynasties* (589-906)

Out of the Chaos of the preceeding dynasties, came reunification with the Sui dynasty. This gave the special characteristics of both the northern and southern music and dance a chance to blend together. During the long period of the T'ang dynasty, dance underwent a stage of development, creation and fusion. Its content and ornamentation reached a high degree of grace and charm. This period is considered to be the golden age of Chinese dance.

During the Sui (隋) dynasty, nine types of music were set down. During the T'ang (唐) dynasty, ten types of music were established. These types of music also, of course, included different dances.

The Elegant dances of the Sui (隋) dynasty were relatively simple, comprising only the Civil and Military dances. During the T'ang, however, the name Civil dances became changed to "Chih K'ang dances" (治康舞) and the name Military dances was changed to "K'ai An dances" (凱安舞). In addition, twenty two new dances were arranged for ceremonial purposes.

Mixed dances flourished during the T'ang dynasty. Many new styles were added, including both traditional ethnic Chinese and Foreign dance styles which continued to enter the country.

The T'ang dynasty "Ni Shang Yü Yi dance" (霓裳羽衣舞), which became very popular, was created out of one of the ten types of music called "Fa Ch'ü" (法曲). Fa Ch'ü" music was light and elegant. The instruments used

2. *The Situation of Dance during Hsia (夏), Shang (商) and Chou (周) Dynasties* (2207 B.C.—249 B.C.)

The music of the Hsia dynasty was called "Hsia Yüe" (夏籥). The music during the Shang dynasty was called "Ta Hu" (大濩). These were dances specially composed for the rulers.

During the Chou dynasty, ancient dance passed through a golden age. Chou Kung (周公) set up the system of Rites and Music. Dance became influenced by the class structure of the nobility.

In the ceremonial "Pa Yi dance" (八佾舞) the performers, all young men between the ages of 13 and 20, were divided into an equal number of rows. The total number of dancers was based on the rank of the responsible official. Sixty-four dancers performed for the king in rows of eight by eight. Thirty-six dancers performed for the feudal princes in rows of six by six. Sixteen dancers performed for the higher officials in rows of four by four. Four dancers performed for the lower officials in rows of two by two.

This "Pa Yi dance", was created during the Chou dynasty, the number of dancers performing being strictly regulated.

In addition, other dances which were popular at the time were "Ta Wu" (大舞), "Hsing Wu" (象舞), "Yü Wu" (羽舞), "Shao Wu" (勺舞), "Pa Wu" (帗舞), "Huang Wu" (皇舞), "Ping Wu" (兵舞) and dances using military weapons.

3. *Ch'in dynasty* (248 B.C.-207 B.C.)

Toward the end of the Chou dynasty the popularity of ceremonial music and dance was already declining. Nevertheless, Confucius saw in music and dance the educational potential to calm the peoples' soul and guide them to the correct way. He opposed the popular music of the day which only emphasised music for its own sake. Unfortunately, Confucius was only one of hundreds of popular philosophers during that period, each professing his own theories about music's place in society.

With the arrival of the Ch'in dynasty, the political and social turmcil of the Spring and Autumn and Warring States periods during the late Chou dynasty came to a complete end. The Ch'in rulers unified China, but due to their savagery and ancouth ways, dance underwent a period of extreme deterioration.

4. *Han dynasty* (漢 204 B.C.-220 A.D.)

The Han dynasty was a strong and flourishing period of Chinese history. Dance again saw a rebirth and development. It was during this time that the two new categories, Elegant dances (雅舞) and Mixed dances (雜舞) began to develop.

220 A.D.), Chinese dance became divided into two new categories; the Elegant dances (Ya Wu 雅舞) and the Mixed dances (Tsa Wu 雜舞). The Elegant dances combined the former Civil and Military dances, their basic form and content undergoing no great change. These dances were performed at important religious sites outside the capital and at ceremonies in the palace.

The Mixed dances was a category which began to develop during this time. It was a style which originated out of the folk dance traditions among the common people. This style entered and was used in the palace as entertainment for guests. Since ancient times, every gentleman learned to dance from an early age. During a banquet, especially after having drunk to excess, all would take part in the dances. This explains the development of Mixed dances among the official class. Within the Mixed dance dance category movements, props, tablature, costumes and music all differed. Each dance had its own flavor These Mixed dance forms had a great influence upon Chinese dance even up until recent times.

B. The Evolution of Chinese Classical Dance

During the part 5000 years of Chinese history, with each new dynasty: the official dances went through periods of creativity, development, popular acceptance, loss of popularity and disappearance. These periods of change can be divided and introduced as follows:

1. The Ancient Period (3300 B.C.-2208 B.C.)

The Sage Emperor Fu Hsi (伏羲 C. 3300 B.C.) created the Ssu (瑟 ancient 50 string zither), composed a tune called "Chia Pien" (駕辯之曲) and with it, a song called "Wang Ku" (網罟之歌).

The music of the legendary emperor Ke T'ien (葛天氏) was that of three men playing a cow's tail, stamping the feet and singing.

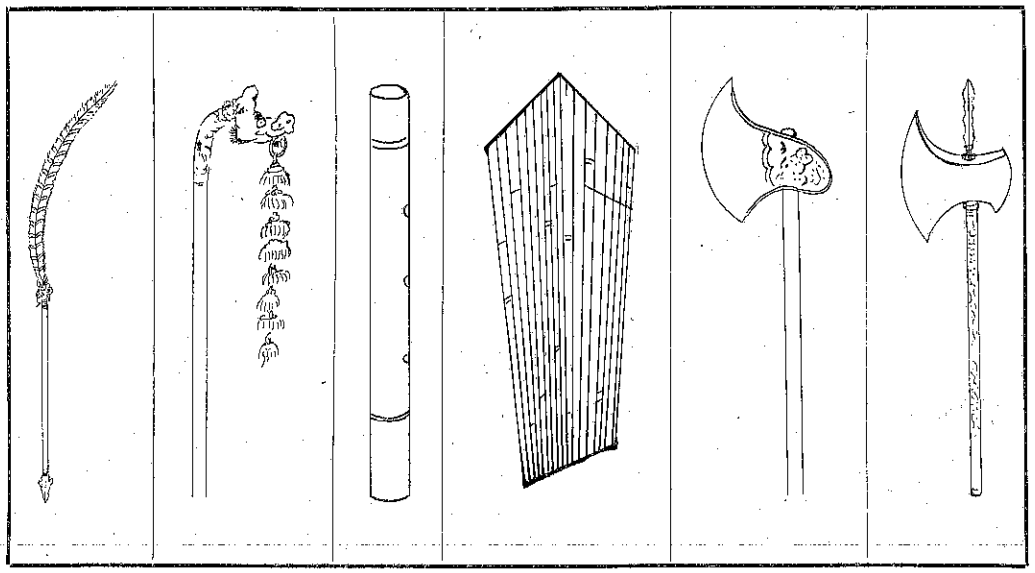
The legendary empress Nu Wa (女媧) made the sheng (笙 reed mouth organ) and the Kuan (簧 ancient wind instrument) and composed a piece called the "Ch'ung" dance (充舞).

The emperor Shen Nung (神農 3218 B.C.—3079 B.C.) developed the Ch'in (琴 a five sting zither 五弦琴). His music was called "Hsia Mo" (下謀).

By the time of the emperor Huang Ti, music was already quite developed. "Yün Men", "Hsien Ch'ih" and other dances were being performed. The emperor Yao's music was called "Ta Chang" (大章) and was for worshipping the gods. "Ta Hsien" (大咸) was a kind of music which could calm the wild beast. The music of emperor Hsün (舜) was the "Ta Shac (大韶)" which represented the beginning of the Civil dances style. During this long period of time, then, dance began to develop and be passed down from generation to generation.

"Huang Ti's dance was called 'Yün Men' (雲門)①. Yao's (堯) dance was called 'Ta Hsien' (大咸)②. Hsün's (舜) dance was called 'Ta Shao' (大韶)③. Yü's dance was called 'Ta Hsia' (大夏)④. T'ang's (湯) dance was called 'Ta Hu' (大濩)⑤ Chou Wu Wang's dance was called 'Ta Wu' (大武)."⑥

Though the names of the dances differed with each new ruler, the basic structure of each dance did not change and could be classified as either of the Civil or Military dances. In the *Yüe Lü Tien* there is also this passage:



"Carrying the short flute and feather during the Civil dances represents virtue. The movements of the performers are numble and yielding, representing benevolence. Carrying the shield and batlle axe during the Military dances represess. The actions of the dancers are majestic and glorious, representing courage."

Generally speaking, a kind and benevolent ruler who acquired power through peaceful means would prefer one of the Civil dances performed. A courage and Soldierly ruler who acquired power through military means would preferone of the Military dancer performed.

Besides the fact that the props used and certain expressions performed during these two types of dances are different, the positions of the dancers and their body movements which follow strict formulas and decorum, plus the rhythm of the music are in fact quite similar.

2. *The Period of Activity Among the People.*

In Chinese history, during and after the Han dynasty (漢 200 B.C.—

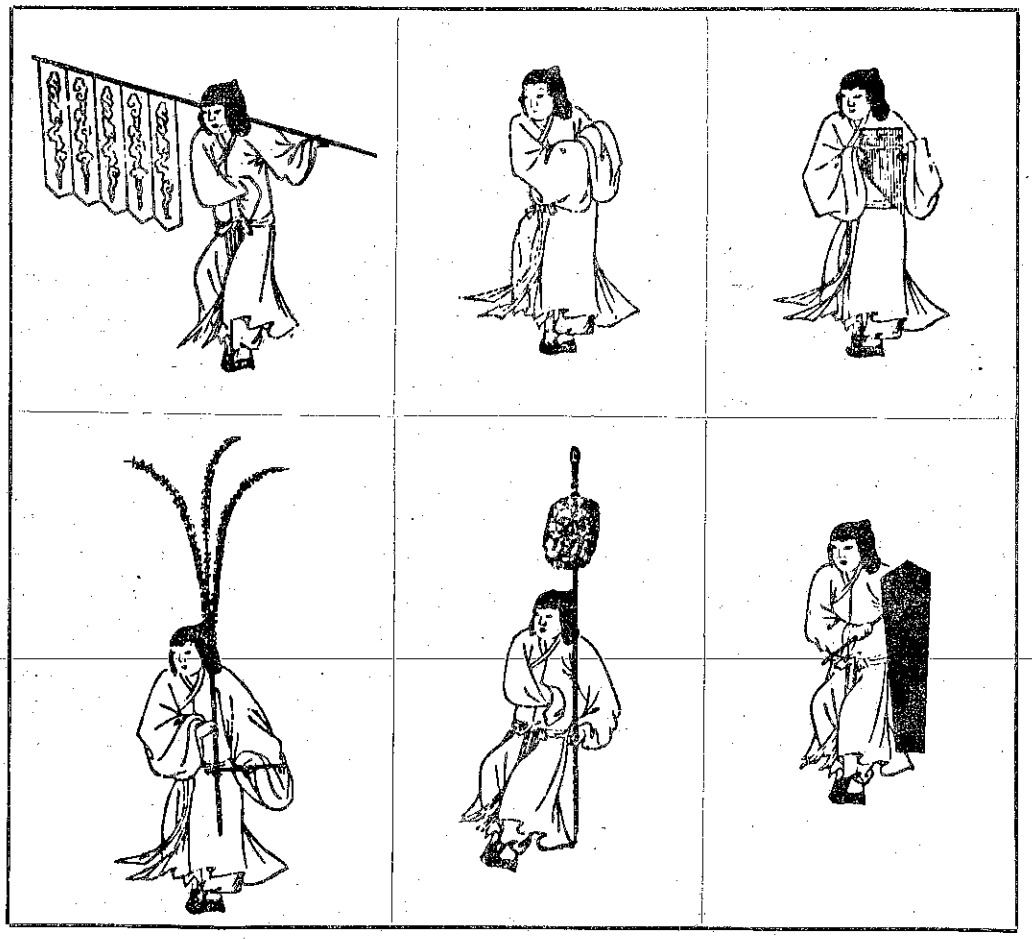
From the above explanations we can see that, starting with Huang Ti. From generation to generation, the creation of dance had to do with the purpose of expression and placed great importance on the value of practicality and education.

II. THE CLASSIFICATION AND EVOLUTION OF CHINESE CLASSICAL DANCE

A. The Classification of Chinese Classical Dance

1. During the Period of Rites and Music Education

In China, during the Chou (周) dynasty dance, depending on meaning and content was divided into two main categories Civil dances (Wen Wu 文舞) and the Military dances (Wu Wu 武舞). In the book *Yüe Lü Tien* (樂律典) there is the following passage:



praying to the earth. 'Ta Ch'ing' (大磬) is used to worship the four directions. 'Ta Hsia' (大夏) if used for worshipping the mountains and rivers. 'Ta Hu' (大濩) is for worshipping the mether's family. 'Ta Wu' (大武) is for worshipping one's ancestors."

According to a note in a book entifled Cheng (鄭注).

"Yün Men" was the music created by the emperor Huang Ti and spread through out the nation."

"Hsien Ch'ih" (咸池) is also known as "Ta Hsien", (大咸) In the *Record of Rites and Music.*, there is this passage:

"Hsien Ch'ih" (咸池) was a dance name. given by Huang Ti. The emperor Yao (堯) (2357 B.C.-2258 B.C.) changed the name but used the same dance. Hsien (咸) means "all"; Ch'ih (池) means to present. During the Yao (堯) period, moral behavior was the important virtue; the law was clear and society was in order."

"Ta Ch'ing" was also called "Ta Shao" (大韶). This was the music of the Emperor Hsün (舜 2257 B.C.-2208 B.C.) who ruled after Yao (堯). Hsün (舜) was a righteous man. Thus, he received the right to rule from Yao (堯). The music expresses peace and tranquility, a spirit of benevolence and magnanimity. This also is the origin of the Civil. (文舞) and Military (武舞) dances of later generatios. Cut of the "Ta Shao" (大韶) music; Hsün (舜) created the "Wen Shih Dance" (文始舞) which Confucius (孔子 551 B.C.-479 B.C.) at a later period highly praised.

"Ta Hsia (大夏)" was the name of the music during the time of the Emperor Yü (禹 2207 B.C.-1767 B.C.) who ruled after Hsün (舜). These three rulers aquired their power, not through inheritance as later emperors would, but were given the power because they were righteous and wise.

"Ta Hu (大濩)" was the music of Emperor T'ang (湯 1705 B.C.-1700 B.C.). During this time there was a cruel king named, Hsia Chieh (夏桀) who persecuted and oppressed the people. T'ang (湯) killed Hsia Chich (夏桀) and the people were freed and became joyful. The music of T'ang represents this idea of liberation. This music which has been traditionally called "Ta Hu" (大濩) causes a person to be righteous and benevolent.

"Ta Wu" (大武) was the name of the music during the reign of the first Chou dynasty king Chou Wu Wang (周武王 reigned 1121 B.C.-1116 B.C.) Before Chou Wu Wang took control, there had been an evil ruler at the end of the Shang dynasty (商朝) named Chou (周). Chou Wu Wang took six divisions of his military and overcame the Shang dynasty Chou. The people rejoieed because of the new ruler and in appreciation created a new music called "Ta Wu", reflecting the military prowess of Chou Wu Wang.

"Poetry is a way of thinking, originating in the heart." When it is spoken out in language, it becames poetry. After you speak and you feel speaking is insufficient, you sigh. After a sigh and you feel sighing is insufficient, you begin to sing. After you sing and you feel singing is insufficient, then you begin to move.

This, then, explains dance as originating out of feeling and emotion.

The period of the tribal leader Yin K'ang, (陰康) mentioned above, we think, occured during a pre-recorded period which existed even before the ancient legendary emperors Fu Hsi (伏羲氏 C. 3300 B.C.) and Shen Nung (神農). Though the historical events before the Fu Hsi and Shen Nung periods have been recorded in the work, *Wei Shu* (緯書), these stories are only legends and can not be verified. *Wei Shu* (緯書) is a work which only presents an assumption about what happened in the ancient past. It is doubtless that information about the Yin K'ang (陰康) ruler is only conjecture.

T'ao T'ang (陶唐), also mentioned above, was the son of the ruler Kao Hsing (高辛氏). Kao Hsing was the legendary emperor Huang Ti's (黃帝 2600 B.C.) great grandson. Now, five generations passed between the Huang Ti period and the T'ao T'ang period or about 300 years and it is said that during Huang Ti's reign dance was already flourishing. Add to this, the fact that during the Huang Ti period, Chinese written characters had already begun to develop. Thus, the exactness of these explainations are probably reliable. In any case, though we can't be sure of what the origins of Chinese dance actually were, we can say that by the year 3000 B.C. dance had already begun to develop.

B. The Situation of Dance in Ancient China

Since ancient times, the system of Rites (禮 Li) and Music (樂 Yüe) was an important method for the expression of feeling. Poetry, music and dance were interrelated. During that time, music education was used to teach the noble classes and the common people. This music education comprised both the teaching of poetry and dance.

During the Chou dynasty (周朝 11th cent. B.C.-249 B.C.), the Chou Kings set down a system of Rites and Music. Within this system, different forms of dance were created according to the class concept of the time. In the work *Chou Li* (周禮) "Ch'un Kuan Ta Ssu Yüe" (春官大司樂), there is the following passage.

"The following music and dances are to be used to educate the sons of the nobility: 'Yün Men' (雲門), 'Ta Chaun' (大卷), 'Ta Hsien' (大咸), 'Ta Ch'ing' (大磬), 'Ta Hsia' (大夏), 'Ta Hu' (大濩) and 'Ta Wu' (大武). 'Yün Men' is used to pray to the heavens. 'Hsien Ch'ih' (咸池) (same as 'Ta Hsien') is for

THE CLASSIC DANCING ARTS OF CHINA

BY KUANG-SHENG WANG

The origin of the two Chinese characters which represent the word for chance "wu" (舞) and "tao" (蹈) can be seen in the expression "wave the arms and stamp the feet for joy" (手舞足蹈). "Wu" (舞) stresses the movement of the arms and hands. It is a simbolic and imitative movement; its meaning derives from the actions of man. "Tao" (蹈) stresses the movement of the legs and feet. This takes place as an expression of one's desire. These two actions combine to form dance (舞蹈).

I. THE SOURCE AND SITUATION OF CHINESE DANCE

A. The Source of Chinese Dance

Chinese is one of the world's most ancient nations. Since the ancient period of the legendary sage emperors, before written records, there already existed spoken legends about dance. According to later written records, in the year 3218 B.C., during the early years of the legendary emperor Shen Nung (神農), dance had already been produced. There are two popular reasons cited for its creation. One reason is as a kind of health exercise.

In the Ch'in dynasty work *Lu Shih Ch'ün Ch'iu* (易氏春秋) there is a chapter entitled "Ancient Music" (古樂篇) from which the following passage is taken, "During the period of the ruler Yin K'ang (陰康氏), before recorded history, all the rivers in the land were obstructed and could not flow to the sea. The climate became hot and humid. This effected the people's physical condition; blood flowed slowly through the body. The people became sick. Thus, a method of exercise was developed leading to a kind of dance form which became known as the Ta Dance (大舞)."

In another chapter called "Chung Hsia Chi" (仲夏紀), there is this passage.

"During the period of the ruler T'ao T'ang (陶唐氏) the rivers and streams again flooded and the climate became hot and humid. The people again felt uncomfortable and used dance as a method of exercise."

These two passages clearly explain the reason for dance as a health exercise.

Another reason for the origin of chance was to express emotion and feeling. Poetry and song alone was felt to be insufficient to express one's emotions completely; movement naturally followed. In a work called *Shih Ta Hsu* (詩大序) it says.

a. Ancient ya yüe-su yüe (古典雅俗樂) orchestras use the ancient forms of presentation and pure ancient music. This kind of orchestra, according to written regulations, attempts at imitating and preserving ancient court music.

b. Traditional Chinese music ensembles (傳統絲竹樂) practice and perform the many forms of traditional, regional, and Chinese opera music. Participants number from a few to a few dozen students. Special performances of "Traditional Lyric Music Among the People" and "Chinese Opera Music" have been produced.

c. The modern Chinese orchestra (民族管絃樂) performs mostly works by contemporary Chinese music composers. A number of Western instruments might be used in order to express certain effects in some compositions. The orchestra often conducts a program called "A Presentation of Works By Students and Teachers." Orchestra members number from a few dozen to over 100 students.

Of course, there are still many courses that because of credit and time limitations cannot be taken by the student. Nevertheless, he or she will at least have gained a important foundation in understanding a vast treasure of Chinese music. After graduation, whether the student continues to research, teaches, or performs, he or she will better be able to grasp the principle: that each has a clear responsibility to preserve and further develop Chinese music.

of the Chinese people. The timbre and qualities of these instruments can best bring out the implicit meaning of a composition. Western instruments can also be used if they are needed to express a special flavor.

c. Incorporating tone and rhyme into performance techniques: In Chinese music, no matter which is used, instrument or voice, all attempts to place importance on the flavor of intonation, the effect resulting from the combination of sound and rhyme. The sound produced, before dissipating, can undergo a certain transformation by the performer. The effect produced by this kind of transformation has become the style so appreciated by the Chinese people. We can hear this effect especially in the ku ch'in (古琴), hu ch'in (胡琴), ti tze (笛子), and in folk songs and Chinese opera.

5. The study of musical instruments:

This combines the study of Chinese and Western instruments, each section covering a semester of study.

6. Regional and Chinese opera music:

This course introduces the special characteristics and content of regional and opera music from areas all over the country. In addition, students are encouraged to more deeply research one or two of the many forms.

7. East Asian music:

Introducing the music traditions of China's neighboring countries, guides the student to a better understanding of ethnomusicology.

8. Lyric method:

As the title states, this class aids the student in understanding the special character of the Chinese language, especially when it is combined with music.

9. Piano:

Every student is required to study the piano as a foundation in the study of music theory. Individual instruction method is the same as that for principal instruments.

10. Choir:

Students sing mainly Chinese choir music.

11. Instrumental ensembles:

In the process of developing a course of action and instruction policy, the organization of the small ensemble and orchestra is always changing and being modified. Nevertheless, students participate in one or more of the following three music emsembles.

opera, and accompanies story telling.

D. Courses Offered

In addition to common courses and specialized music courses, such as music concepts, music dictation, harmony, counterpoint, conducting, Western music history, esthetics of music, and other classes which resemble those of most regular music departments, the content of other courses pertaining to Chinese music require a short introducation.

When the Chinese Music Department was set up at the Academy of Arts in 1971, it was decided that Western progressive educational methods would be employed in order to best develop and present the Chinese ethnic music style. On one hand, the ancient music would be preserved and on the other, the composing of new works possessing contemporary expression would also be encouraged. To this end, courses are arranged and activities are planned to reflect both of these aims. Courses worthy of introduction are as follows;

1. Introduction to Chinese music:

   Essencially, a music concepts class; this class serves as an introduction to the many facets of Chinese music, allowing the student to better understand the content, character, and many forms of Chinese music.

2. Chinese music history:

   This class resembles a class in Western music history except that its subject matter deals solely with China. Ancient music thought and educational function are especially stressed.

3. The study of temperament in Chinese music:

   In ancient China, a standard of music temperament was considered important, thus, traditionally it was neccessary to study them. In fact, this class includes the study of all kinds of Chinese music notation systems and musical modes in a somewhat theoretical format.

4. Practical Chinese music method:

   This is a course designed to guide students in composing works using a Chinese style. The objective of the content is to help the student understand the style and special characteristics of Chinese music. These special characteristics can be listed as follows.

   a. Melodies composed of the musical language of the Chinese race: This includes, traditional classical music, regional music among the people, and the musical syntax of Chinese opera.

   b. Traditional instruments in compositions: Chinese traditional instruments have gone through a long period of development and modification becoming a complete body which represents the special tastes

sepearte divisions of day classes and evening classes. The day class section is a system whereby students who have graduated from junior high school are accepted and follow a five year program. The evening class system accepts students who have graduated from high school and follow a three year program which actually takes four years to complete.

The College of Chinese Culture is a four year institution. Upon graduation one may receive a bachelor degree. The school also includes graduate courses in the School of Arts, leading to master and doctorate degrees. A number of students are currently preparing thesises there, on various aspects of Chinese music.

B. Procedure

At the Academy of Arts, students participate in three types of courses during an academic period; common courses such as Chinese, English, history, geography, etc.; specialized courses having to do with general music theory; and principal study having to do with instruction in principal Chinese instruments and music theory. The department demands that emphasis be placed equally on the art of learning and the study of technique in order to attain the goal of combinating theory and practice.

C. Sections of the Music Department

The following is a list of sections in the Chinese Music department.

1. Wind instruments section:

   The principal instruments of this section include, ti (笛), sheng (笙), hsiao (簫), kuan (管) sona (哨吶), and other traditional instruments, plus a number of Western instruments, like the trombone, French horn, and the tuba.

2. Ch'in and cheng section:

   In this section the instruments include the ku ch'in (古琴), ku cheng (古箏), yang ch'in (揚琴), k'ung ho (箜篌), and others.

3. Plucked instrument section:

   The principal instruments are the yüe ch'in (月琴), liu yeh ch'in (柳葉琴), p'i p'a (琵琶), san hsien (三絃), ch'in ch'in (秦琴), yüan hsien (阮咸), and others.

4. Bowed instrument section:

   This includes kao hu (高胡), nan hu (南胡), chung hu (中胡), ching hu (京胡) and other traditional instruments, plus the Western violin, cello, and double bass.

5. Voice section:

   This section includes voice training in traditional folk songs, Chinese

In Taiwan, during March, a large scale competition is held. Because of the honor gained by winning, each Chinese music group practices intensely, raising its musical standard to a very high degree. Unfortunately, with graduation and the departure of the experienced senior members, the total group's level sinks again. This situation makes it hard to maintain a consistantly high level of excellence. A few schools, with a tradition of music superiority, have been able to keep up their standards, due to former members who often return to the school to help teachers in training new members.

Even though an average Chinese orchestra consists of from forty to fifty persons, every music club usually has many times more participants, including quite a few beginning class members. For example, every year in the Taiwan University Chinese Music Club, the number of students participating exceeds 500 people. It has come to the point that in some schools, because in particular, interest in learning to play the ku cheng (古箏 16 string zither) is so great, that many schools have had to set up a seperate ku cheng club, apart from the regular Chinese music club, with elementary, intermediate, and advanced sections.

Because of the fact that these clubs belong to extra-currilar activities, and that the number of teachers is limited, instruction classes are conducted as a large group where one instructor must teach ten or more students, producing obvious results in musician quality. Beginning and intermediate classes are directed by experienced senior club members. The level of music quality of a common school's music club can not compare with that of the specialized school. At the same time, that which is learned, is limited only by the amount of time one spends on practice. As to the deeper study of theory, each member must depend on his self-motivation to study on his own.

VII. THE SITUATION OF HIGHER EDUCATION MUSIC DEPARTMENTS WITH SPECIALIZATION IN CHINESE MUSIC

Presently in Taiwan, there are only two schools of higher education with departments specializing in the study of Chinese music. One of these is included within the general music department at the College of Chinese Culture. The other is a specific Chinese music department in the National Taiwan Academy of Arts. The following descriptions, mostly having to do with the Academy of Arts, in which I am chairman of the Chinese Music department, will serve as a general introduction to the situation of Chinese music in higher education.

A. Educational System

The Chinese Music Department of the Academy of Arts is divided into

are also many other Chinese orchestras all over Taiwan which perform modern compositions of traditional music. These orchestras can be divided into two categories, professional and amateur.

The Taipei Municipal Chinese Orchestra (臺北市立國樂團), which was established just last year, is the only professional orchestra in Taiwan. The Chinese Orchestra of the China Broadcasting Company (中國廣播公司國樂團) and Taichung County Teachers' Chinese Orchestra (臺中縣立教師國樂團) are semi-professional groups. All other orchestras belong to the amateur category.

A private company established the First Trademark Chinese Orchestra (第一商標樂團). Telephone company workers organized the Telephone and Telegraph Company Chinese Orchestra (電信國樂團). A Buddhist temple in Kaohsiung (高雄市) organized a group called the Hung Fa Temple Chinese Orchestra (宏法寺國樂團) (members being made up of common young people, not monks and nuns). The army has its own Lu Kuang Chinese Orchestra (陸光國樂團); And there are many others.

These orchestras are generally directed by one or more instructors or experienced senior members. Everyone gets together for practice no more than two times a week (excluding, of course, the professional orchestra). New members must usually have first studied on their own before being allowed to enter the group. A few orchestras will provide all kinds of instruments for use in the beginning, in order to train the new member in whichever instrument he likes.

Chinese orchestras not only play ancient music that has been passed down through the ages, but also, and even prefer to perform the works of modern composers. Those who have written a great number of works include, Tung Jung-sen (董榕森), Yang Ping-chung (楊秉忠), Chen Sz-sen (鄭思森), Hsia Yen, (夏炎) and Liu Chun-ming (劉俊鳴). Their music is deeply loved by the public.

The number of members in an orchestra will average about forty to fifty persons.

VI. THE EDUCATIONAL SITUATION OF CHINESE MUSIC CLUBS IN THE SCHOOLS

These music groups are organized in the schools as extracurricular activies for the students. From elementary schools through Universities, almost every school has formed a Chinese music club. In the elementary and junior high schools, only those students with a good academic record are allowed to participate and must go through an elimination process. In the high schools and schools of higher education, club members are made up of any student who is self-motivated with an interest to join.

mely large. As a result, folk songs abound and have spread over wide areas. Even though the form is simple, the content is often truly moving. There are many kinds, such as innocent and lively childeren's songs, warm and intimate love songs, melancholy songs, formal and serious ceremonial songs and others.

A number of teaching methods are used. There are music departments in schools of higher education, and instruction from members of the older generation. Many songs are learned, however, during music classes in primary and secondary schools. Unless one has been guided in a formal manner by a good teacher, the standard of excellence, in most cases, is not very high. In the case of Taiwan Aboriginal folk singing, the situation resembles aboriginal peoples of areas in the world. From childhood one is surrounded by an active musical environment in a closeknit society, which cannot help but leave a deep imporession.

G. Dance Music

To accompany the many forms of dance from the many different areas of China, different styles of music have been produced. The lovely and refined dance music of the court and the heroic and noble style to accompany the dances depicting battle are two examples. There are also many kinds of dances representing the peoples of the many border areas of China. The music of these dances, for the most part, is light and pleasant or contain a pleasnt or contain a melody full of an atmosphere of impassioned activity. Traditional Chinese music troupes are usually in charge of performing the music.

H. Instrumental Music

This category includes using traditional Chinese instruments to perform in solo, in unison, in concert, and in other forms of compositions. Musical instruments include the refined and elegant Ch'in (琴 seven string zither), the majestic P'i P'a (琵琶 Chinese lute), the clear and crisp Ti Tzu (笛子 Chinese flute), the simple and sincere Nan Hu (南胡 Chinese fiddle), and others, all with an abundance of tone qualities and played with performance techniques which best represent the characteristic tastes of the Chinese people.

Like Western music instruction of the piano or violin, for example, traditional teaching methods also generally make use of individual instruction. The small class system of five to seven students in a group is also used. A specialized teacher might use music that he has composed or edited, or make use of other instruction materials which are sold on the market. Of all Chinese instruments, the Ku Cheng (古箏 16 string zither) attracts the most students.

I. Modern Compositions

In addition to the many Chinese orchestras organized in the schools, there

Kiang (浙江) and Chiang Su (江蘇) Provinces are major examples. There is also the Yüe Chü (粵劇) of Canton Province (廣東省), Ch'ao Chu (潮劇) of Ch'ao Chou (潮州), Ch'iung Chu (瓊劇) of Hai Nan Island (海南島), Ch'u Chü (楚劇) of Hu Pei (湖北) and Hu Nan (湖南) provinces, Han Chü (漢劇) of Hu Pei Province (河北省), Ko Tsai Hsi (歌仔戲) of Taiwan Province and others.

Among all of the Chinese opera styles, the one which is most representative and which is presently most active and developing is the Peking Opera (國劇).

Each branch of the armed forces runs a school for training professional opera troupes, instructing according to rigid educational methods, the training procedure being very strict. Amateur opera organizations among the people in various regions also rely on interest and a certain nostalgic feeling for the old days, in order to set up and practice. Ko Tsai Hsi troupes of Taiwan have the most members. They learn while living together and practice during leisure time.

E. Accompanied Story Telling

This is a kind of solo performance in which a story is told using both song and speech. In China, this musical type has been divided into a Northern and a Southern style. In the North, it is called Ta Ku (大鼓), accompanied by a San Hsien (三絃 three string lute), Clappers, and a small drum. Because different areas in the North use different instruments, names often may differ. For example, Ching Yun Ta Ku (京韻大鼓), Mei Hua Ta Ku (梅花大鼓), Hsi Ho Ta Ku (西河大鼓) Lao T'ing Ta Ku (樂亭大鼓) and others. They are all sung by a soloist, the tune being more or less high-spirited and proud.

T'an Tz'u (彈詞) is the name used in the South. This is accompanied by San Hsien and P'i P'a (琵琶 Chinese lute). It is also performed by a soloist singer, the melody being fine and delicate.

In addition to these two main categories, there are also other forms of accompanied speech. A king of story telling accompanied by metal clappers is called T'ieh Pan K'uai Shu (鐵板快書). Shu Lai Pao (數來寶) can be described as rhymed lyrics chanted while accompanied by wooden clappers. Shuang Huang (雙簧) is a kind af comic act where one member mouths words or pretends to sing while another sits behind, out of sight, actually speaking or singing. The Chinese comic dialogue is known as Hsiang Sheng (相聲). The most common method of teaching has been by private instruction, but recently, the Taipei City Community Education Center has opened a number of classes teaching these subjects to many young students.

F. Folk Music

In China, not only is the land area great, but the population is also extre-

times. On the 28th day of September of every year, the ceremony honoring China's important teacher and sage, Confucius, takes place in one of the more impressive and solemn ceremonies. All procedures and music used are based on the ancient *Book of Rites*. In addition, there are special ceremonies honoring the secondary sage Mencius (亞聖孟子) and warrior sage Kuan Kung (武聖關公) both making use of traditional ritual music. Those performing are generally music students and musicians called together and organized by responsible music directors from all sorts of music societies.

B. Religious Musics

In the Republic of China, outside of Moslem, Catholic, and other Christian religious sects which use pure Western music or Middle Eastern music, the more widely popular Buddhist and Taoist religions still use traditional music. The chanting of Buddhist scripture and other special rituals all are accompanied by formal and solemn music. Though the origins of Taoist music began at a a later period, the rhythms are more animated than Buddhist music. The music characteristics of the Fu Chou (福州) Taoist sect is very special and pleasing to the ear. Because the Buddhist monks and Taoist priests must have an intimate knowledge of many ceremonies and chants, the teaching of the rituals relies solely on the methods set up by each temple and shrine. Those members responsible for performing the drums and horns, teach according to the the traditional way.

C. Regional Music

The land area of China is immense and in ancient times, communications systems were inconvenient. This created a situation whereby different areas developed different dialects, customs, and habits. The music of each area was also influenced by this condition, producing compositions of unique style. Shan Tung (山東) music is passionate and tragic. Chiang Nan instrumental (江南絲竹) music is refined and delicate. Nan Kuan (南管) expresses a pure and free emotion. Ch'ao Chou (潮州) music is elegant and subtle. Cantonese music (廣東) sounds smooth and colorful. Today, each of these regional music styles is represented by individual groups practicing regularly on certain fixed days. Each troupe comprises from a few, to more than twenty members. Beginners are mostly young people who practice with the group one or two times a week and are guides by responsible senior members.

D. Chinese Opera

There are many kinds of Chinese opera each with its own special flavor. The high spirited Pang Tze Ch'iang (梆子腔), originating in Shan Hsi Province (陝西省) but having spread to many other areas, the lovely and melodic K'un Ch'ü (崑曲) of the south, the proud and indomitable Ch'uan Chu (川劇) of Szechuan Province (四川省), the suave and pleasant Yüe Chü (越劇) of Che

music, whether it be iu formal education or in music groups among the people, guiding the way to a bright new future.

Chinese culture is a conforming culture. The good points of foreign societies are easily welcomed by the Chinese and immediately put to use. They are slowly blended together with traditional society without hardly leaving a trace of their former substance. The development of Chinese society has been this way for several thousands of years.

During the the flourishing period of the T'ang dynasty and because of the interchange with cultures of neighboring countries, music went through important changes in form. From India, Buddhist scriptures which had been carried into China, creating changes in the society, also caused the study of music to develop and expand.

Western music progressed rapidly from the 16th century on, organizing and creating new methods of theory which the Chinese, in the past few decades, have been incorporating and blending into their own compositions. Chinese musicians have been earnestly making use of the essence of Western theory in order to redevery in order to redevelop modern Chinese Music. The same techniques are being used in the development of modern traditional music education.

In the following pages I will introduce the important factors of music education in the schools and in music groups among the people.

V. THE SITUATION OF EDUCATION IN MUSIC GROUPS AMONG THE PEOPLE

There is a vast amount of traditional music among the people which will be listed in the following pages. Because of differences in environment, methods of teaching also have differed. Nevertheless, there is a general common point, that is, the tradition of oral teaching. This ancient teaching method of passing down knowledge from teacher to student is often still used today. Improvement by research is not stressed. The strong points of others are not easily accepted to supplement one's own weakness, even to the point where a skilled musician, in order to protect his resected position, would rarely teach his special techniques to others. Recently, with the establishment of specialized schools and the assembling of many masters in the society, these past unfortunate concepts are being slowly changed for the better.

A. Ceremonial Ritual Muic

The emperors of ancient China participated in special ceremonies for worshipping heaven and earth. Such ceremonies are rarely heard during present

an offence in the house of an official, if they possesssd special musical talent they were exiled to the emperor's palace to serve. Their positions were low, their counterparts being a few special music officials with high positions. These officials or scholars often presentee a broad range of empty disscussions about music, but in reality lacked profound researcq experience. Most of the common musicians, in fact, were illiterate. They were skilled in technique, but without a foundation in theory. These two classes rarely cooperated together. Thus, because of their mutual antipathy, music theory and practical technique could in no way be coordinated. Each class went its own way, hindering seriously the progress of music development. Occasionally, a few musicians would appear who also had a grasp of theory, but this was a rare circumstance and did not help the declining music situation.

The effect of the complete Westernization of the educational system was an even more important factor in the loss of self-confidence in traditional Chinese music.

In 1899 General Yüan Shih-K'ai (袁世凱 d. 1916) while training troops at Peking, accepted the idea of a German advisor to do away with the traditional Chinese drum and horn military band for a band following the Western form. From that point on, music education would become completely Westernized as a result of this initial step.

Following, the May 4th Literary Movement (五四運動), the people, having tust emerged from the former Ch'ing dynasty imperial system, and influenced by the "iron boats and powerful canons" of the West, felt disillusioned with Chinese society and came to revere the Western way of life. The educational system was Westernized in hopes of quickly catching up to the standard of living of the West.

As for music, Western intruments, music notation, and theory was accepted into the society. In 1927, the first National Conservatory of Music was established in Shang Hai set up completely according to the Westernmethods of composition, performance, education, and research. Traditional music in formal education fell out of use to the point that only among some professional and amateur groups in society would it be preserved and treansmitted uniterupted.

IV. PRESENT TRADITIONAL MUSIC EDUCATION

Traditional music, during the past few decades, has slowly regained the public's respect due to a reawakening of ethnic self-confidence among the Chinese people. At the same time, the decadent atmosphere of modern society has lead directly to an awareness of the positive function of music in education. The implementation of the Chinese Culture Revival Movement (中華文化復興運動) on Taiwan has given an added boost to the promotion of traditional

effectiveness of the rules of etiquette depended solely on the inter weaving of of both rites and music.

Because of cultural inter change with foreign lands, and other factors, this system of thought, to a modest degree, was added to and revised. Later, in this paper, I will mention many beautiful, expressive, and high-spirited kinds of music popularly loved by the people. The court and temple ceremonial music, so refined and elegant, slowly declined and became rarely heard. Nevertheless, the Chinese would continue to demand beautiful and proper music that conformed to the "peaceful middle way", and which complied with the traditional Chinese concept and desire.

III. POST CHOU DYNASTY MUSIC EDUCATION

As it was stated in the previous section, during the Chou dynasty, all aspects of Chinese Music passed through a magnificant era. A definite musical concept was clearly established. In addition, theory, instrumentation, music law, compositions, and all kinds of music styles were systematically clarified. Unfortunately, special factors during later generations greatly influenced the normal development of music. This included the inaccurate interpretations of certain "narrow minded scholars" (腐儒 fu ju) who disregarded and distorted the ancient sage's original explanation of music, often grouping it together with the metaphysical concepts of Yin Yang (陰陽) and the "five elements" (五行 Wu Hsing) a theory popular during the Han dynasty (漢代 206 B.C.-220 A.D.), to the point where it was used as a tool for divination.

Music was also affected by the Civil Service Examination system, different schools of technique, foreign contact, an other kinds of influences, causing the greatness of Chinese music slowly decline from the Sung dynasty (宋代 960-1279) through the end of Ch'ing dynasty (清代 1644-1911) at which time it reached its lowest point.

The institution of the Civil Service Examination system, begun during the Sui (隋 581-617) and T'ang (唐 618-907) dynasties, was the only way a young man could rise to successful position in government. Each time an examination was passed, honor and status followed closely behind. Everyone eagerly wished to engaged in this quest. Learning came to be considered as the noblest of pursuits. From childhood, one started to bury one's head in the classic texts and did not condescend to worrying about other matters. Students were motivated by the phrase: "From books comes wealth and a beautiful wife." All other forms of art including music became considered as petty skills of no value, something to be sneered at.

With regard to the musicians who were responsible for the performance of music, they all belonged to low class musician families, most often supported by the wealth of prominent officials. Sometimes, servants who had committed

In summary, the ancient Chinese placed a surprising amount of importance on music, especially that having to do with a method of education. It was hoped that each person could be influenced by the power of music to mold character, cleanse the soul, and develop the spirit. It was hoped that one's temperament would be affected, motivated, and become at one with music, submerged into its prue brilliance. Thus, one was not only to enjoy music with the ear, but music was also to be allowed to pass through one's thoughts and intermix with the activity in the soul, before one arrived at its true educational purpose. The *Book of Music* thus states;

> "The man of virtue certainly does not listen to music only for its sound quality, but for the unlimited associations of feelings within the sound itself".[10]

Gathering together the above examples, we are able to obtain a deeper level of understanding about Chinese music. We can also see that Chinese music has its own special essence and purpose.

Ancient music scholars considered that the entire purpose of music was to establish in society, methods of proper order, ethical behavior, religious feeling, political thought, and other educational aspects. They did not stress its entertainment or enjoyment quality. Thus, music was actively used to make the people virtuous and reach a high moral objective, improve society, enhance politics, and comfort the spirit of the people. The lower classes would live in harmony; the upper classes would attain the heavens.

On an individual level, music was used on a large scale in the cultivation of self. The ancient Chinese gentleman played the ch'in (琴 seven string zither) as a way of purifying his emotions. He first cleansed the hands and burned incense, then, after sitting a short while, he began to play. It had a practical meaning as a means to control the development of self, this being an additional method of education.

As for the analysis of excellence in a composition, it has also already been mentioned above that the ancient Chinese usually measured music in comparation with a standard of ethics. The Confucians used the guiding principle of "the way of the mean" (中庸之道 chung yung chih tao) to measure ethics. Thus, to attain the "middle way" (致中和 chih chung ho) in music form was the ideal. The relationship between music and rites was the intrinsic essence; rites were the out wardform. In order to carry out the rites, music was to be performed, the quality of which was naturally to be high. If the rites were to be carried out without music, then there would be no way that the formality and seriousness of the rites could be expressed or maintained. The peak

10) 〔禮記・樂記〕：(原文)
君子之聽音，非聽其鏗鏘而已也；彼亦有所合也。

be purified. If the study of rites can be mastered and practiced, a high moral standard can easily be attained. In this way everyone will inevitably comprehend and their essences will be balanced. A whole society's manners can be changed. The whole world can be made peaceful by their study. Beauty and virtue will reflect each other within their center."[7]

Hsün Tze also stated that music not only can be used to discipline a person's character, but can also be used to discipline the frame of mind of a group.

"When music is performed in the temple, princes and ministers of high and low positions appreciate it together. Feelings will naturally blend, run smoothly, and become respectful. In the home, fathers and sons, elder and younger brothers will rejoice in each other's company. In the country areas, the feelings among the tribes and clans, young and old will naturally flow and mix together. It is said that music distinguisher itself as a basic tune to which harmony produced by many instruments is added. It simulates a story and arranges it to a proper completion. Add to this, rhythm, and it forms into a complete elegant performance of song and dance."[8]

From this we can see to what extent ancient Chinese musicians placed importance on the function, in society, of education through music. The ancient musician surely did not emphasize the practice of technique as the final objective of music education. Rather, the desire was to strengthen one's character and cultivate one's personality. Moreover, this desire for cultivation of character not only pertained to the individual, but extended to include the moral structure of the society as a whole. Confucius said;

"Did you think that just going through the motions of the different ceremonies was called "rites" (禮 li)? Did you think that just lining up dancers and performing instruments was called "music" (樂 yüe)?

That is not the case. Everything that can be said and can be done is considered within the "rites". Any activity which one feels adequate for and happy about can be considered as "music"."[9]

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7) 〔荀子・樂論〕：（原文）
故樂行而志清，禮修而行成。耳目聰明，血氣和平，移風易俗，天下皆寧，美善相樂。

8) 〔荀子・樂論〕：（原文）
故樂在宗廟之中，君臣上下同聽之，則莫不和敬；閨門之內，父子兄弟同聽之，則莫不和親；鄉里族長之中，長少同聽之，則莫不和順。故樂者，審一以定和者也，比物以飾節者也，合奏以成文者也。

9) 〔禮記・仲尼燕居〕：（原文）
爾以爲必鋪几筵，升降酌獻酬酢，然後謂之禮乎？爾以爲必行綴兆，興羽籥，作鐘鼓，然後謂之樂乎？言而履之，禮也。行而樂之，樂也。

not surprising that later generations of rulers all followed closely the institutions set down during the flourishing Chou dynasty.

What was this educational power of music, than? Another famous Chinese philosopher Hsün Tse (荀子 circa. 3rd century B. C.) explained it in an article called "Commentary on Music" (樂論 Yüeh Lun);

> "Music originally grows from a person's heart. Therefore, it is able to deeply move the heart of another person. Music can most quickly transform an individual's essence. The ancient Sage Emperors emphasised the importance of music and carefully created elegant compositions. These compositions, if proper and harmonious, will cause the people to live in harmony and not become slothful. If these compositions are serious and grand, then the people will unite and not divide up into chaos."[5]

At the same time Hsün Tze also states;

> "If we can appreciate the elegant court music (雅樂 Ya Yüe) and hymms (頌樂 sung yüe), evil cannot grow in the heart because the songs are proper and the hymms glorify accomplishment. It is then that an overwhelming sense of propriety easily flourishes.
>
> During the dances, gestures of the hands must maintain a solemn deportment. The face must appear majestic. When performing or practicing, every action is expressive and every movement conforms with proper decorum. In this way, the appearance will naturally retain a serious manner. Because the dance is based on order, the dancers' movements and positioning must be strictly correct. Music accompanies the rhythmic patterns; the dancers thus will not fall out of step. Music that is used outside, is for keeping order in military; it must be serious. Music that is used inside, is for ceremonial purposes in templei; it must be reverent. Though these two situations differ, music provides a proper rhythmic context for both cases in a similar way."[6]

Music also greatly affected education in each person's daily life. Hsün Tze mentioned that music can improve a listener's health and well-being and well-being and can also rebuild a listener's character. He said;

"If the study of music can be promoted, each person's will power will

5) 〔荀子・樂論〕：(原文)
夫聲樂之入人也深，其化人也速。故先王謹爲之文。樂中平，則民和而不流；樂肅莊，則民齊而不亂。

6) 〔荀子・樂論〕：(原文)
故聽其雅頌之聲，而志意得廣焉；執其干戚，習其俯仰屈伸，而容貌得莊焉；行其綴兆，要其節奏，而行列得正焉，進退得齊焉。故樂者，出所以征誅也；入所以揖讓也；征誅揖讓，其義一也。

begins to study the system of rites and higher education. At that time, he is allowed to wear clothes made of fur and silk. He can perform the Ta Hsia (大夏) dance. Because he is an adult, he must be honest and filial, yet has far from reached a satisfactory point. Therefore, he must continue to humbly study, expanding his moral and ethical behavior."[4]

The Chou dynasty lasted for over 800 years, and though the institutional system certainly must have gone through changes, we can say that in general a period of study lasted nine years. In the first year, it was seen whether the students could read texts intelligently. The third year, respect for work and companionship was stressed. The fifth year emphasised respect for teachers and parents. The seventh year stressed writing commentaries and the strengthening of relationships. Up to this point, one was considered a "little success" (小成 hsiao ch'eng). In the ninth year, self-motivated study established a firm manner. At this point one could be considered a "big successt" (大成 ta ch'eng).

During the Chou dynasty, "country schools" (鄉學 hsiang hsueh) were set up everywhere in the society. This institution was supervised by the minister who was in charge of the entire nation's educational affairs, twelve kinds of different educational methods were employed. According to the particular customes and habits of the people of many different areas. Among these methods, the fourth type used the forms of rites and music to guide the people to coexist in harmony. In this way, the people would not become evil and rough. In addition, three other types of educational methods were used to civilize the masses. The first method was to teach the six virtues: knowledge, kindness, holyness, righteousness, loyalty, and harmony. The second method was to teach the six manners of conduct: filial piety, fraternity, peacefulness, warmth, duty, and sympathy. The third method was to teach the six skills; rites, music, archery, charioteering, writing, and mathematics. Moreover, there were six types of ceremonial dances: Yün Men (雲門), Hsien Ch'ih (咸池), Ta Shao (大韶), Ta Hsia (大夏), Ta Huo (大濩), and Ta Wu (大武) which were used to control the emotions of the people and guide them to live in peace.

From the above, we can see that the objective of Chou dynasty education was not only the desire to pass on knowledge, but also to place importance on a person's spirit and character education. The molding of charater through the influence of music and knowing modesty and reverence through the influence of the rites a national system based on music and rites blossomed. It is

4) 〔禮記・內則〕：(原文)
十有三年，學樂，誦詩，舞勺；成童舞象，學射御；二十而冠，始學禮，可以衣裘帛，舞大夏，惇行孝弟，博學不教，內而不出。

hate, happiness, and sorrow are incited solely by external influences. Thus, from these different types of feelings all kinds of music are produced which can divert and direct the behavior patterns of the people, including reaching for a higher ideal or falling into depravity. In this way, proper music can improve public morals; decadent music can destroy a society. At the same time, the *Book of Music* also states that a nation's moral atitude will be reflected in its music and by contrast, music can influence a nation's political atmosphere. Because of these principles, later generations of rulers hoped to make use of music's power to unobtrusively alter, in order to govern their complex societies. Every time a new dynasty was established, the emperor would set up a new system of rites and ceremonial music transmitting them down through the society in order to attain his goals.

The development of this kind of concept and method originated mostly from Chou dynasty records of rites and music, the power of which could determine the strength and prosperity of a society. During that time, instruments, music commentaries, and compositions flourished. A special type of music which was concerned with ceremonial court rites developed into a complete institution. I will now outline the characteristics of the music education system.

The Chou dynasty school did not only use music as an important educational tool, but also a special organization was established to manage musical affairs. This department totalled more than 1,300 members. According to historical records, the scholar class was required to study and practice music. At that time, there were four subjects a scholar was to master: poetry, writing, rites, and music. In the *Book of Rites*, there is this passage:

> "In support of national learning, the education minister promotes poetry, writing, rites, and music setting them down as the four subjects which the former sage emperors passed down through the ages to form a man's talent. During the seasons of spring and autumn, rites and music are to be taught. During the seasons of winter and summer, poetry and writing are to be taught."[3]

By the age of thirteen, a student probably began to learn music and dance and to study all types of theory. The *Book of Rites* states:

> "Arriving at the age of thirteen, one begins the study of music, the civil dance (文舞 Wen Wu) and the intonation of poetry and songs. At fifteen, one begins to study the Military dance (武舞 Wu Wu), archery, and charioteering. By this time, the study of each of the six traditional skills rites, music, archery, charicteering, writing, mathematics have been roughly established.
>
> At 20 years of age a young man is capped with a special hat and

3) 〔禮記・王制〕：(原文)
樂正崇四術，立四教，順先王詩書禮樂以造士。春秋教以禮樂，冬夏教以詩書。

II. ANCIENT CHINESE MUSIC EDUCATION

In the ancient past of China, music had already become one of the methods of propagating education and in that way continued over a long period of time. Music consistently formed the center of any educational pursuit. The so-called Chinese "music education" pointed to the fact that music was used to purify the thoughts and manners of society. The passage below is taken from one of the Chinese Classics called the *Book of History* (尚書 Shang Shu) in which the legendary emperor Yü Shun (虞舜 circa; 2255-2208 B.C.) discusses music with his minister K'uei;

> "The Emperor Shun said, "K'uei, I want you to direct a music department. You will be responsible for educating the eldest sons of princes and other nobles. Make them upright and gentle, magnanimous yet prudent, indomitable and yet teach them not to treat others cruelly or to ingratiate themselves with people or be haughty and over bearing. The lyrics of the poems should express willpower. The song should be written according to the language and should follow the shape and pitch of the melody. Use standard musical temperment to tune each pitch so that every instrument can be performed in harmony. Otherwise, when not performed as one, good order is lost. Only in this way can god and man maintain a close bond."
>
> K'uei said, "Oh, I struck the ch'ing (磬 ancient musical stone) hard, then I struck the ch'ing softly. The tones were harmonious. Even the wild animals were moved and began to dance."[2]

This record about the functions of music was first written down in the 23rd century B.C.

By the time of the Chou dynasty (周代 1122-249 B.C.) music development had entered its first peak period. The many Chinese schools of thought became established, each with its own ideas about the value and function of music. This situation gave rise to different commentaries about music, among which that of Confucianism would most influence later generations. In a work known as the *Book of Rites* (禮記 Li Chi) there is a section called the *Book of Music* (樂記 Yüe Chi) purported to have been written by a disciple of Confucius named Kung Hsün Ni Tze (公孫尼子) during the Warring States period (fifth century B.C.). The *Book of Music* explains the Confucian musical concept of that period. The content basically stresses the fact that the performance of song is caused by the activity in man's heart. The emotions of the heart love,

2) 〔尚書〕：(原文)
帝曰：「夔，命汝典樂，教胄子。直而溫，寬而栗，剛而無虐，簡而無傲，詩言志，歌永言，聲依永，律和聲；八音克諧無相奪倫：神人以和。」夔曰：「於！予擊石拊石，百獸率舞。」

from the standpoint of the metaphysical concept of "the way" (道 Tao). One did not discuss art in an esthetic sense. Confucius (孔子 551-479 B.C.) for example, considered "silent music" (無聲之樂 Wu Sheng Chih Yüe) the ultimate music. Lao Tzu (老子 604-531 B.C.) considered that "the grand tone is without sound" (大音希聲 Ta Yin Hsi Sheng). T'ao Yuan-ming (陶淵明 365-427 A.D.) played on a "stringless Ch'in" (琴 ancient seven string zither). All of these men transcended the physical and sought to convey the simplicity (簡 chien) and the void (無 wu) from art.

Though Western artists have been aware that beauty is abstract, they nevertheless wished to pains-takingly bring about a systematic analysis and classification employing all types of logical methods to explain the many concepts of art. Because of this emphasizing of scientific experientation and investigation, Western arts have differed greatly from Chinese arts.

The above two concepts are often see in Chinese and Western compositions of music. We can perceive the grandeur in Western pieces. Whether large or small, all are thoroughly developed. On the other hand, Chinese compositions belong to a subtle and controled style. Only a refined taste is evoked. Content is implicit in the work. There is no desire to place a burden of total analysis of emotional expression on the shoulders of the listener. There is only the wish that after the sound is produced, little by little an after taste will create a sensation. This idea is represented by the saying, "One can only comprehend; one cannot transmit in words." (只能意會，不能言傳。)

The variant concepts of Chinese and Western culture produced different aspects of form. Western musicians made use of scientific method to handle music. Everything was concrete and practical, bringing about many kinds of music theory, such as harmony, counter point, the study of form etc., each systematically and reasonably explained in everyday language, facilitating study and understanding. Chinese music however, stressed abstract principles, not technical details. It was taught by one generation to the next, relying completely on appreciation through firsthand experience and intuition. The idea of enlightenment was a key factor in the educational give and take. Natural genius was rare, so a great amount of time was spent between the teacher and a student, leading to a gradual closeness.

The origins of the above Chinese concepts can be traced back to the beginnings of civilization, but especially to the so called "Spring and Autumn era" (722-481 B.C.). The many philosophies of that period directly dominated, consciously and unconsciously, later generations of Chinese social manners and thought systems. Among these philosophies, Confucian thought has been most significant. If we study the musical circumstances and thought of that period, it will not be difficult to understand the distinctive characteristics of Chinese music education's purpose and direction during the past few thousand years.

TRADITIONAL CHINESE MUSIC EDUCATION

BY YU-KANG CHEN

PREFACE

Since ancient times, Chinese and Western concepts of music have differed, producing musical works of individual form and style. At the same time, music education goals have obviously also been different. This has created separate Eastern and Western music histories each with its own special characteristics and interesting points. I wish to first briefly introduce ancient Chinese music education. I will then proceed through to a more detailed outline of present traditional Chinese music education in the Republic of China. Certain references will also be mentioned so that the reader will better understand the cause and effect relationship between past and present Chinese music education traditions and its dissimilarity with Western tradition.

I. IMPORTANT DIFFERENCES BETWEEN CHINESE AND WESTERN MUSIC CONCEPTS

Chinese and Western music styles and form are different.[1] This is due to the variant cultural backgrounds of each society from both the point of view of philosophy or art. For example, philosophically, Western culture often made use of initiative and competition, stressing material development. Therefore, science developed and technology improved, often using the method of "conquest" in confronting nature. Francis Bacon (1561-1626) considered that the goal of science was to explore and classify nature in order to extend mankind's imperialist frontiers to omnipotent limits.

By contrast, Chinese philosophical thinking approached nature from an artistic standpoint. Because the Chinese used the attitude of "appreciation" when confronting nature, this gave rise to the concept of "Heaven and Man As One" (天人合一 T'ien Jen Ho Yi). Culture developed and art abounded. In two verses from a poem by the Sung (宋) dynasty poet Hsin Ch'i-chi (辛棄疾 1140-1207) one can understand the deep feeling the Chinese hold toward self and nature.

> "I see the verdant mountain, so lovely; I imagine the verdant mountain must see me in the same way."
> (我見青山多嫵媚，料青山見我應如是！)

From an artistic point of view, the ancient Chinese often measured art

1) Liu En-Tang: (劉燕當): "The Art of Chinese Music and Western Music," Taipei, 1979. 160 pp.

Singers of popular western songs still appear in great numbers in restaurants with many never performing Chinese folk songs; usually they consider them too immature. Western pop music programs occassionally include Chinese folk music but this is not very common and there is still no daily program devoted to the new music.

C. Point of View of the Post Secondary Education Group.

People in this catagory would include university/college students and those people in close contact with the academic world. Most of this group is tolerent or supportive of Chinese folk music. While they admit that it is sometimes simplistic, they are also patient and encourage singers through articles, discussions in the media and of course attendence of concerts and purchase of records. Those writers and professors who have written for folk singers, come from this group. But because these contributers are most often from literary disciplines, Chinese folk music has suffered from a slow musical development; a fact not overlooked by its critics. In short, Chinese folk songs are able to maintain their present day acceptance because of their message rather than their musical technique.

IX. CONCLUSIONS

Modern Chinese folk music is still in its infancy and inevitable it is suffering from growing pains. At the same time, we must affirm that it has become a viable music form that will undoubtely grow into a major social and musical force. Our review here has tried to outline the role played by radio and T.V. in its development. In the words of a critic of Chinese folk songs are merely the product of T.V. and Radio promotion". We do not agree with the trival implication of this statement but do acknowledge the importance of broadcast media in the development of modern Chinese folk songs.

Regardless of the catagory, the road to success and general popularity for song and singer begins with auditions at radio stations. They are, if you will, the first stop in the pipeline to national recognitron because record companies carefully monitor these new talents and attempt to sign the most promising singers. Moreover, the record market is directly dependent on radio exposure. Ad compaigns use radio and to a lesser degree TV, as the means of popularizing new releases. The exposure is so intensive and the statute of singers so high that occassionally folk music personalities have used their records as a bridge into Radio, T.V. and film.

As we have said, "genuine creation" songs are the largest catagory. Here are a few of the most popular: "Yu-chung Chi Ching" ("In the Rain"), "Lung Ti Ch'uan-jen" ("Transmitter of Dragons"), "Ni Ti Ko" ("Your Song"), "Ch'un Feng" ("Spring Breeze"), "Mama, Ni Bu-yao K'u" ("Mama, Don't Cry") and "Ta Shu-pao" ("Big Bookbog"). Because of their variety, uniquiness and enthusiasm, record companies have shown the greatest in this catagory while radio stations take pride in discovering new talents. The audience also seems to feel that people in this grouping are really true folk singers and their everyday quality is undoubtedly the cause for high levels of identification.

VIII. CONTRAST IN OPINIONS

Modern Chinese folk music has stirred its share of controversy with several areas of the nation expressing a number of contrasting opinions. I present here a cross section of views.

A. The Scholarly Factson.

This includes persons having formal music education and especially music educators. As a group, they do not consider modern Chinese folk music to be of a high quality. Educators have often refused to permit such events to be held on school grounds. To the present time, no student of music at university level has been "discovered" as a folk talent. Many university music students feel their training does not adaquately prepare them for the folk song genre.

B. View Point of Popular Music Singing Stars.

In the beginning of the modern Chinese folk music movement, students were its only major supporters. Record companies were not as yet interested and pop singers were indifferent. By 1979 however, there was full awareness by both these groups and the later even precieved folk music as a competitor. A good example was a concert of Mandarin songs held in Sun Yat-sen Hall and billed as an event "challenging folk songs to a duel"

this time among the young people with lively adaptations. Examples include: "Heng-ch'un Tiao" ("Heng-ch'un Tune"), "Nung-Keng Ko" ("Song of the Farmer") and "Ssu-hsiang Chi" ("On Remembering").

D. Setting Poetry to Music

Modern poetry, (that is, poetry written by modern literati) is mostly in the form of unrhymed uneven poetic line. It is very popular among the young and as we have shown, with folk singers. Adapting such poems to music is not easy since the words were not composed to be sung. Even though the young singers carefully selected lines from longer poems with concern for the effect of musical transformation, the results were not always satisfactory. Consequently, modern poets began to write for folk singers. Good examples are, Yu Kwang-chung's poem, "Chiang-hu-shang" ("On the Road") and Yang Mu's, "Tai Ni Hui Hwa-lien" ("I'll take you back to Hwa-lien"). Other poets worthy of note are Chang Shao-feng, Li T'ai-hsiang, Lo Men and Lo Ch'ing. These modern poetry folk songs tend to be more popular than those songs using old style poetry.

The use of modern verse as the lyrics for the emerging folk music had the effect of introducing this type of poetry to people who had little or no exposure to this literary form. Parenthetically, the writers of these works usually received no monetary compensation for their efforts; their only reward was the performance of their works.

E. "Genuine Creations"

"Genuine craeations" is our term for the writing of completely new melodies and lyrics. The largest proportion of folk songs belog to this catagory. These works can be distinguished from the previous catagory because that form of poetry is still verse that can exist in its own right and be published. Thus Lo Ch'ing "Ta-an" ("Reply") and Yu Kwang-chung's "On the Road" were published in their respective anthologies as well as being set to music.

Lyrics in the "genuine creations" catagory on the other hand, cannot exist without the melody line. We should quickly add that there is no absolute standard for this division.

The people who compose songs of the type described in the first four catagories are most frequently students, persons from established cultural circles or professional performers. But the later catagory is made up of people from all walks of life and age groups. They may be taxi drivers, engineers, soldiers, doctors and of course students who underly the entire foundation of folk music. The quality here is much more uneven but the range of interests than in the first four catagories.

release "Mooring at Night at Feng Bridge", after a work by T'ang Dynasty poet named Chang Chi and sung by Pao Mei-sheng. Also Wu Ch'u-ch'u's adaption of "Hao-liao Ko" ("The Done-Won Song") from *Dream of the Red Chamber.*

The poetry of Li Po, Li Hou-chu, Li Ch'ing-chao and Lu Yu have all been set to music while others have selected freely from the Sung Dynasty perhaps reflecting their sense of national consciousness. It is also interesting to note that many of the same poems have been treated by a number of different singers; a testimony to the individual forces inherent in this music.

Instrumentation of Chinese modern folk music is almost exclusively western with the guitar predominating. Some artists can even make this instrument sound like the four stringed Pi pa and over the radio, non-experts very often can not distinguish between them.

C. Traditional Folk Ballads

Traditional folk ballads are old songs of anonymous composers with strong regional origins that abound in Chinese history. Sin-kiang, Mongolia, Yunna, Kwang Tung and Taiwan all have traditional songs some of which have survived only through the oral tradition while a small number have been preserved by scholars. Because these songs are well known, the interest in their performance usually centers on the talent of the singer as for example with the following: "My Sister Hung-ts'ai," "K'ang-ting love Song" and "The Cowherd".

Criticism that modern Chinese folk music is permeated by western influences has led some singers to concentrate on these old Chinese songs with their strong regional baises and national flavor.

The blending of traditional songs with modern folk styles was given national television exposure for about one year on a limited basis in 1978. Taiwan Television (TTV) had a half hour program called "T'iao-yüeh Yin-fu" ("Capering Notes") which closed every week with a different old Chinese folk song sung by the hostess, Yang Tsu-chün. Her singing of the old ballads in the style of the modern youth led many people to discover the simplicity and genuine emotion of the traditional songs. Unfortuately, the show was cancelled because of the loss of advertizing support.

Besides using popular traditional songs as material, modern singers have sort out neglected melodies such as Yunnan's "Mi-tu Mountain song" sung by Hwang Ta-ch'eng (Hsin-ko Record Company), "Hsiao Pai-ts'ai" ("Little Cabbage") sung by Jen Hsiang and "Tsai Yin-se Ti Yueh-kuang-hsia" ("Under the Silvery Moonlight"), an obscure song made popular by Lü Wei-li, a student at Taiwan National University. Many Taiwanese folk songs that had enjoyed a high degree of renoun with the Taiwanese were made popular again,

and make records, for without access to the large national public radio audiences their songs stood little chance for acceptance.

The government's action did not affect the overall growth of the movement and in fact, many big recrd companies began to move into Chinese folk music. Most active was Chin Yün Chiang (The Golden Rhyme Award) of the Hsin-ko Record Company. They began to bring together talents and pay them reasonable compensation for their efforts. The company systematically cultivated new talent, produced higher quality recordings and purchased radio and TV time to promote their now stars. Thus, the record companies took Chinese folk music to its next stage, commercialization, with the accompanying contracts and ad campaigns.

Today, some Chinese folk singers have become national personalities and financial successes in their own right thus completing what might be called the fourth stage. That is, the development of the independent stat.

VII. AN INTRODUCTION TO SOME REPRESENTATIVE WORKS

The wide spread popularity of Chinese folk music and the tendency for many people to contribute their own songs has produced a broad range of music which I will summarize.

A. Nostalgia for Old Songs

Some of the sources for the modern songs are older melodies that have been readapted with new instrumentation. Several old Mandarin songs have been used and some Mandarin singers have, themselves, taken this path, performing folk songs on occassion. For example, the following are all old, well known Mandarin tunes now popular with students in a new folk music form: "Chung-shan Ch'un" ("Springtime in Chung Mountain"), "Tzu Ting-hsiang" ("Purple Cloves"), "Kao Shan Ch'ing" ("The Tall Mountain is Verdant") and "Lü-tao Hsiao Yeh-chü" ("Green Isle Nocturne"). Mandarin singers who have turned to singing folk songs and who have become favorites among young students include, Ch'en I-ling and Ch'iu Hsia.

B. Lyrics of Old Style Poetry Set to Music

Old style poetry is especially abundant in Chinese literary history and these poems were frequently set to music. Since many aspiring young singers were from college and university campuses, it was only natural that they would use the poetry they studied in school as a source of inspiration for their music.

By enlarge, this type of folk music has a small audience because of the esoteric nature of the lyrics. It is least accepted by the general public and is more often found on non-commercial radio stations where the market factor is minimal. One notable exception is the Hsin-ko record company's popular

as this, it was common to recieve letters from the listeners. But in this case there were two major differences. First of all, the volume of mail was double the average amount. More significantly, the nature of the questions were quite different. Usually, there were requests for more information about the singer's background age and similar "pesonality" questions; but over ninety percent requested a rebroadcast and asked for more such programs.

Encouraged by this response, T'ao Shao-ch's perepared a more extensive concert for March in Chung-shan Hall where Yang Hsüan had performed a year earlier. Great interest was shown by the public and the media alike with the whole concept of modern Chinese folk music being widely discussed in the mass media.

The concert was a it further encouraged the performers to continue their writing and performing. The BCC also was impressed by the enthusiam and decided to increase their folk music broadcast time from and original schedule of one hour of Chinese modern folk music per month in 1976, to the present programing which includes a ratio of 5 western folk hours to two Chinese folk music per week. This includes interviews and discussions as well as music.

Other radio stations also showed an increased interest in Chinese folk music programs but for a number of reasons, their increases in programing were less than BCC's, most of ten because of poor support from advertizers. Also, we should note that while interest in this music was growing, there were many people who rejected these songs as simplistic and immature.

VI. THE RELATIONSHIP BETWEEN SONG WRITERS, SINGERS AND THE LISTENING PUBLIC

In most other forms of music, composers, singers, muscians and lyricists often form separate groups. In Chinese folk music however, one person usually plays all four roles and even serves as his/her own promoter, For example, during the adio broadcasts of BCC, the host would talk an idea for a particular type of song. In response, listeners would send in their works on tape. As this procedure became popular, small groups of people from the folk music and broadcasting world were invited to serve (without pay) on committees to screen these tapes. It was a very free and creative period with no rigid standards and often a young promising singer would be invited to the studio to make a quality recording. Even though the trip to Taipei frequently meant financial diffculty, few song writers failed to appear.

In 1978, the Government News Bureau began to excersise control over the programming on the public (i.e. government) stations with the result that some were not aired because they failed to pass the standards set by this office. Indirectly, this also affected the opportunities for some artists to hold concerts

Li Shwang-tse directed his query this time at the hostess who answered with her own question: "Where are the modern Chinese folk songs?" His calm reply was that "Chinese folk songs should be, as according to the novelist Huang Ch'un-ming, the *old* folk songs and people should be singing them". He then sang two old folk songs in Taiwanese dialect and a third Mandarin tune called, "In Memory of the Premier". When he finished there was a mixture of applause and booing.

Li Shwang-tse then walked halfway off stage turned and back to center stage where he told the audience that there were good western folk songs too. He then played and sang Bob Dylan's "Blowing in the Wind".

The whole episode did not effect the rest of the program and afterwards seven or eight people went back stage to tell Li Shwang-tse they agreed with him. The repercussions after the concert were, however, substancial. The school's journal printed several articles mostly favoring the performer's position. One view that Chinese who listen to and sang western folk songs were slaves of the West, began to spread through the campus. This view raised the whole question of national consciousness and patriotism in modern Chinese folk music.

Less than a year later, Li Shwang-tse drowned while attempting a rescue and shortly after his death many of his works were published including paintings, novels, songs and photographs. Li Shwang-tse's most famous song was "Mei-li Tao" ("Ille Formosa: the Beautiful Island") which was acclaimed when it was performed on television with his paintings as background.

V. DEVELOPMENT AFTER THE EXPERIMENTAL CONCERTS

Yang Hsüan's concert was an important event but even more iufluencial was the recordings, of his modern folk songs issued in January 1976. As we have said, the sales alone testify to power of his music with the inital edition selling out in the first two months.

Meanwhile, T'ao Shao-ch'ing a BCC program hostess, was at work preparing a program of Chinese and western folk music to be aired in Febuary 1976 as a special program for the Chinese lunar new year. Work had actually started prior to the Tam-kiang College concert and the reason for the lengthy preparation was that time was needed to write the many new songs that were going to be included. T'ao Shao-ch'ing visited restaurants selecting popular artists and asking them to write songs for the show. Some performers already had many songs of their own creations and were happy to have the chance for them to be aired.

The program was broadcast live with a studio audience of about 200 people. It was divided between and foreign songs with the latter catagory composed of western and far eastern melodies. Following a radio concert such

reaction began to set in with positive responses far out numbering negative ones. Most of the detractors claimed that the singing, musical accompaniment, lyrics and tunes were immature. But the overwhelmingly favorable response had the effect of stimulating and accelerating interest in modern Chinese folk music to the point were many people began writing their own songs, recording them and sending them to disc jockeys for preview on the air. Here then, was a demonstration of the role of the broadcast media. It brought the realization of folk music to the people and then served as the stage for the further development of this new musical force.

Six months after the Chung-shan Hall presentation a financial group called the Hung Chien-ch'üan Cultural Foundation came forward with financial support for the production of a record by Yang Hsüan who was now considered Taiwan's first national modern Chinese folk singer. This arrangement was, incidentally, brought about largely through the efforts of a BCC disc jockey. The record became a best seller in the youth market and has gone through 10 editions (3,000 pressing/edition) to date. Moreover, Mr. Yang became a star on campuses throughout the country and made several appearances on cultural and educational television programs. He was so popular at one point, that his presence was enough to assure the success of a campus event.

Today, Yang Hsüan does not often appear in concerts or write songs but the impetus he gave to folk music is very much in evidence with many new singers and writers actively filling the interest's of our young people.

IV. THE APPEARANCE OF LI SHWANG-TSE

In December 1975, the students of Tam-kiang college of Arts and Sciences invited T'ao Shao-ch'ing, a disc jockey of the BCC's popular western folk song music program to act as hostess for a folk concert. the practice at this time was to make such an arrangement with a radio personality but not to disclose the names of the singers, relying rather on the reputation of the hosting person's name and the type of music to draw ticket buyers. The personalities were usually top disc jockeys or television figures and even they did not know all the names of the performers until just before show time. The tickets for this concert were set at NT$20 which was not considered cheap at that time by students and would indicate the appearance of high quality performers.

The first performer who gave a program of western folk music was well recieved and was followed by Li Shwang-tse who walk out on stage with a guitar and bottle of cola. Instead of singing, he challanged the audience with a question: "How does it feel to spend twenty dollars to hear a Chinese sing western folk songs?" The audience expecting to hear music was without an answer. He then asked the previous singer the same question; again, no answer.

Chinese folk songs" had been used but the concert was more important for other reasons.

First of all, it had been heavily promated by disc jockeys of all the major radio stations, many of whom had inteviewed Yang Haüan giving him the opportunity of expressing his views on this emerging musical trend. Second, many tickets had been given to people of influence in cultural circles. The purpose here was one of exposure since the program contained many old-style poems as well as modern ones put to musical verse. The poetry of Professor Yu Kuang-chung (the most famous modern poet in Taiwan) was to make up a part of the program and the popularity of his work among intellectuals drew a number of such people to the concert. Yu Kuang-chung had also written some special lyrics for the program as well as reading a number of poems accompanied by Mr. Yang; a turn of events that greatly excited the audience.

The concert contain a few western folk songs but it was soon clear that the modern Chinese folk songs were the ones making the greatest impression. Yang Hsüan performed with a variety of western instruments accompanyment including piano, violin, cello, saxophone and harmonica as well as many traditional Chinese instruments such as the Pi Pa, two-stringed Chinese violin and bamboo pipes. Eastern and western instruments mixed well together while Yang Hsüan played guitar and a mixed chours supplied background. I will not discuss the details of the performance but will comment on the differences between this concert and previous ones and explain why Yang Hsüan's was so significant.

Modern Chinese folk music coalesced as a musical entity on that night in June stirring the audience and establishing it as a notional phenomenon. Setting widely read modern poetry to music was a new and important milestone while matching old style poetry with modern instruments aroused immense curiosity.

Yang Hsüan as a person made a favorable impression. His unpretensious demeanor of a ordinary student caused his counterparts in the audience to identify with him while those who liked Mandarin music thought his unaffected behavior quite novel. The young university student did not have formal vocal or instrumentaltraining and this was reflected in the quality of his performance. Yet, it was this imperfect attribute that gave the listener a feeling of intimacy with him. For he reminded the audience that everyone was able to sing their own songs to express the feelings of the heart. That was, after all, the very essence of folk music.

The effect of the concert was immediate and extensive. One hour after it was completed, a radio station serving central and southern Taiwan played portions to their listeners and interviewed the singer. Within a few days BCC broadcast the Chinese folk song portions to their huge audiences and a strong

sonalities, there was the additional problem of having to remain well accepted in their acting roles.

The rise of television was accompanied by a corresponding decrease in the importance of radio broadcasting and this trend was not reversed until the widespread use of FM wavebands.

Western music (pop, folk, rock n' roll) came to Taiwan mostly from U.S. movies and records. Since American movie stars did not make frequent appearances in Taiwan as part of the promotion for a film, the songs really became popular in their own right, usually as a result of a vigirous record campaign. A chief source of this recorded music was the U.S. Armed Forces Network which was intended for Americans in Taiwan but enjoyed by many Chinese, especially the younger set.

The leading Chinese radio station broadcasting western music was Broadcasting Corporation of China. This company purchased original American records and played them over the air. Besides playing the newest records, they stayed abreast of news in the record world by subscribing to popular U.S. music magazines. Other stations relied on low quality pirated records and the quality differences were obvious and became even more evidient with the increase in FM transmissions.

Mandarin and western music followed different paths of development. This was especially true in the case of live performances, Mandarin singers most frequently appeared in dance halls and night clubs usually with large shows or big band support. Western singers (*i.e.* Chinese singers of western pop songs) were usually found in smaller resturants which served western styled instead on their own musical abitities. This "coffee house" mode with the singer controling both the music and the voice inevitably led to experimentation and the flowering of individual and styles. Many of the people who became prominent in modern Chinese folk music began as solo performers in small resturants.

Today, the three most popular forms of music are Mandarin, western, and the growing genre of modern Chinese folk music. I would now like to consider the development of the latter catagory.

III. THE SIGNIFICANCE OF YANG HSUAN'S "MODERN CHINESE FOLK SONG CONCERT"

On June 6, 1975, a concert entitled "Modern Chinese Folk Songs" was held in Taipei's Chung-shan Hall to a sell-out audience of over 2000 people. The main performer was Yang Hsüan, a young graduate student in oceanography at the Taiwan National University. It was the first time the term "modern

The range of music in these early programs was quite narrow. Mandarin songs with love theme lyrics prevailed, however, such songs had little appeal to the older indiginious generation who understood only Taiwanese or Japanese. On the other hand, the younger generation did not think such music was lively enough, while conversely, the older Chinese who had come from the mainland considered the songs too modern.

Native born Taiwanese listen to two kinds of music: (1) old Taiwanese folk songs sung in their language. The composers of most of these works were unknown and they were usually preserved through an oral tradition; (2) Japanese songs either in Japanese or Taiwanese accounted for the second catagory. We must remember that Taiwan had been a colony of Japan for 50 years and most Taianese spoke Japanese.

By in large, the young people preferred western "pop" music of this pre-Elvis Presely, Beatles era with American styled audience request programs the most popular format. As in the United States, the disk jockeys of such programs became well known.

The older Chinese generation who had come to Taiwan after the communist subversion of the mainland, perferred Peking Opera and regional opera. Peking Opera is sung in Mandarin and remains very popular today, while the regional form is in local dialect and is becoming less common.

Today, Mandarin and western "pop" songs, in a wide range of styles, are the most widely played works. Mandarin songs came almost entirely from Mandarin movies with advertizing campaigns making extensive use of theme songs. Actually, it was essencial that the song achieve a degree of popularity before the release of the film as a means of assuring the success of the movie. Actors and especially actresses had little chance for stardom if they were able to sing.

In addition to movies, there were night clubs which were enormously popular between 1965-70. At first, club owners would hire stars from radio and television shows. Eventually, a triangle developed between singers in the mass media, singers in night clubs and singers who were popular outside Taiwan. That is, the night clubs wanted well known vocalists were appearing on radio and television while the media sort out internationally recognized talents as well as local stars.

The arrival of television, in particular colored television, had a profrund affect on the relationship between the vocalist and the audience. Because television often thrives on glamour and the telling "close up shot", the singer now had to be concerned not only with the nature of the song and problems of voice, but with appearance as well. Costuming and comely face and figure rose in importance along side musical considerations. For Mandarin film per-

THE EFFECT OF RADIO AND TELEVISION ON CHINESE FOLK MUSIC

BY KUO-KUANG MA

I. INTRODUCTION

Folk songs are the musical representations of a society's Culture and as such they express the hopes, emotions and values of that society. Today, in the Republic of China, folk songs have become extremely popular, particularly among the young people and recently this music has undergone many important changes. The source of a large part of this change has been television and radio. The purpose of my talk is to explore and analyze the effect these broadcast medias have had on the new musical phenomenon known as modern Chinese folk music.

II. WHAT SONGS DID PEOPLE LISTEN TO IN THE PAST?

A consideration of the question of what the songs people listened to in past cannot be separated from the medium in which these songs were transmitted. National television made its appearance in the Republic of China in 1962. Prior to this, radio and motion pictures were the major formats for the presenation of music. When the government moved to Taiwan in 1949, there were few movie houses and the "portable-transistor revolution" had not made radios the omnipresent little boxes they are today. Still, the family radio was a source of spiritual comfort and relaxation to the vast majority of people.

Radio stations concentrated on airing musical programs with a few like BCC (Broadcasting Corporation of China) reaching a national audience. A revolution of sorts took place when radio stations began to hold singing competitions. Many famous singing stars evolved out of these contests and they were held on salary by the stations and gave regular radio performances. In these early days, live shows were welcomed by both listener and programer in lieu of playing the lower quality records that were available at that time. In fact, many vocalists were sent on tour in live broadcasts which enhanced the popularity of the singers and songs alike. Thus, in the years before television had its impact, radio dominated as a national media with many live programs, musical competitions and variety shows with famous singers on contract to the station.

structures of that period.

Western influence is seen in the White Pagoda Temple of Peking which is set on a huge eight sided stone. Each of the eight faces is elaborately carved with the life history of Panchan Lama (班禪喇嘛) in mythical figures of humans, animals and birds as well as landscapes. This western social and religious influence again stimulated Chinese sculpture as can be seen in the style of the Yuan-ming Garden (圓明園) of Peking, constructed during the Ch'ing era.

VI. DIRECTIONS IN CONTEMPORARY CHINESE SCULPTURE

Since the founding of the Republic, the Chinese arts have had to function under the strains of war and political upheavals. With the movement of the government to Taiwan, there has been a steady and vigorious interest in keeping the light of our ancient artistic past bright and glowing.

Through cooperative efforts between the government, the schools, the artistic community and the people of Taiwan, we have been striving to accomplish the following.

(1) To preserve and teach the traditional skills and artistic methods.

(2) To encourage the recreation of the various themes and styles developed through out our long history.

(3) To introduce machine tools to aid in the production of quality art without destroying the creative nature of the object.

(4) To continue interest in traditional materials (*e.g.* wood stone marble etc.) and to teach the use of newer materials such as plastics, resins and other man-made substances.

(5) To use the classic forms but also to encourage individual self-expression.

In closing, we can say that we are concerned with both maintaining our past and keeping alive our creative energies. We now combine both so that our work reflects both a continuation of our ancient glories and the inculcating of this heritage into the creations of the present.

forth and periods in which the flow of art slowed to immitation and preservation. It was the characteristic of Chinese art and sculpture in particular, to accept outside Stimuli and to expand with this force but yet to return always to the innate character of the Chinese. To mix and incorporate and ultimately to become more profound.

The last three imperial Dynasties (Yuan, Ming, Ch'ing) were likewise periods of stimulation growth and stablization. That is, a span that included all levels of activity but was characterized at the end by the maintainance of past achievements; that is, stability rather than wholesale decay. Still, the level of technique and elegance of design were nothing more than astonishing.

Representative works of the Yuan or Mongolian period can be seen at Chu Yung Kwan (居庸關) of Peking and Kao Mo cave (莫高窟) of Kan Su. Since many of the people in the Yuan Dynasty believed in Lama (Tibetan Buddhism) a large segment of the sculpture arts were devoted to religious themes and we can see excellent examples of this in Chu Yuan Kwan, a temple built of marble. On the walls are reliefs of Buddha and at the center of a stone arch there is an engraved Indian eagel named Gu Shiao De (格饒得). He has a human figure with a bird's head and a pair of wings. His loose fitting clothing wraps around his body in an undulating motion with deeply engraved textures that embellish and refine. Truly a rare work of art.

Still another example of Yuan Dynasty sculpture is the four handed Buddha who sits on a lily pond stage in the center of Mo Kao cave. Two of his hands hold a lotur, the third a lotus and the fourth a rosary while his head is circled by three light circles. A miniature Buddha is placed on the center of the great Buddha's head and there are Chinese characters, Sanskrit writing, Shee Hsia writing and Mongolian words engraved about his whole figure.

The works of the Ming Dynasty is represented by the year of the 10th Shuan De (宣德) a carving under the Tien-shu mountain (天壽山). In the front of this engraving are 12 stone figures of men with stone animals placed on either side to form a path ending with a huge white stone arch. Beneath this arch are stone men representing 3 classes of civil officials each more than ten feet high. Their costumes of stone include from square hats, large robes to long dresses with sleeves. Military officials (on the south side) wore armour, helmets, knifes, swords and other weapons. Paralleling the officials and military officers are 24 stone animals in fantastic imagery each with the same subte detail as the human figures. Although these statues have a Buddhist origin they clearly express the unique style of Chinese sculpture.

The Buddhist configuration of the 23m high Yung Jeng temple (雍正宮) is most representative of the Ch'ing Dynasty. Made of wood, its carvings acheive a feeling of greatness and solemn imagery which set a standard for all similar

V. IMPERIAL MATURITY

The Six Dynasties era was a time of strong foreign influence not only in terms of religious art as we have mentioned, but also with the interrmittent Mongol and Turkic invasions of the north. This was a period of great stimulation in the arts and it was followed by the reunification of Chinese power during the Sui and T'ang Dynasties. This permitted the arts to consolidate their new modes, forms, themes etc. and enter a new stage of achievement. So it was that during the Sui, T'ang and also the Sung Dynasties, that Chinese sculpture attained a new level of maturity that was completely Chinese in character.

The return to stone as a chief medium can be seen in the stone Buddhas of the T'ang as in the massive works at Yun-kang Lung Men There is also the great stone cave temples of Kun Shen (鞏縣), of Chia-sheung (嘉祥) Pai-fou mountain (白佛山).

Each of these temples have between two to three hundred figures. There are others such as those at Hwa-ta (華塔), the temple of Hsi An (西安), Ba Chou and Jen Chou (巴州和簡州) of Szu-chuan (四川). Examples of pre T'ang sculpture are magnificently represented in the caves at Yen-hsia (煙霞) of Chien-tang (錢塘) and Shih Wu (石屋).

The works of the later periods up to and including the T'ang were characterized by a vivacious and animate form that conveyed the feeling that the subject was alive. For example, a Taoist image of the Tang Dynasty in stone relief by Wang San Niang (王三娘) entitled is so vital and lively that it appears to be almost real. Another T'ang creation, the Kuang An Gate (廣安門) of the Ten-neun Temple (天寧寺) shows a relief of a god on eight facets whose eyes were that of a terrible eagle. The heads are raised to the sky about five or six feet and their form seems to be depict the energy of thunder and fierce winds. Another example is at Hsu Mi Ta (須彌塔) where there is an extraordinary image of a man with shaggy eyebrows and humpedback that is remarkable alive. He is, in fact, a representation of Fa Hsien (法顯).

The course of cultural development is like the flowing water of a stream; sometimes the water surges foward and other times it barely trickles; hardly moving at all. And so it is with Chinese sculpture. Through an early period (Shang and Chou) the basic elements of skill and style were developed after an even earlier phases of prehistoric activity. Then, the effect of foreign influences (Warring States, Ch'in, Han, Three Kingdoms) religious and otherwise mixed with internal instability, followed by political reunification (Sui, T'ang,) cultural and political expansion then retrenchment (Sung) additional foreign influence (Five Dynasties, Yuan) and so on. The ebb and flow of historical events combined to give sculpture periods of growth in which new ideas poured

Buddhist affects can be seen at the end of the Han Dynasty; but it was during post Han era (Six Dynasties 220-589) that the Indian religion began to have its full impact.

For Chinese sculpture, it was a force which both stimulated and merged with the indigenous arts and the effect in sculpture was rather sudden. By the late Han Dynasty for example, there were probably no more than 40 Buddhist temples. In the Northern Wei period (385-535) the number exceeded 1,000. With such a growth and the propensity to use statues and carvings as part of the religion, Chinese sculpture flourished to an unpresidented degree.

According to ancient sources, during the Northern Wei period, the Yuenning temple (永寧寺) contained a great Buddhist hall that looked like Tai-chi Hall. In this temple was located a golden Buddha (6m) and ten other mediums, all of excellent technique and most reveried. There were also similar large figures in the temples of Dun Huang (敦煌), Yun Kang (雲岡) and Lung Men (龍門). Works of this style and other Buddist art was esteem by Emperors and common people alike with Imperial patronage playing a major role in the spread of this type of art.

The caves of Dun Huang, Yun Kang and Lung Men, are treasure houses of Buddhist art. In them we can see the merging of the foreign with the domestic until a "uniquely" Chinese style appears and then dominates. For centuries now, the solemn dignity of the Budda configuration steeped in harmony of form and expression has come to be a part of Chinese culture.

We can partly explain the expeditious way in which Buddhist art was accepted and how quickly it was transformed into Chinese imagery by recalling the political temper of the times. The post Han period was marked by instability and upheavals. Times were insecure and the people looked for sources of consistency. Religion became a means of establishing spiritual consonance in the face of political uncertainty and sculpture became an important means of proclaiming this religious confidence. We should also mention that the visionary works of Lao Tzu (老子) and Chuang Tzu (莊子) which formed the basis of Taoism, were a source of expressive religious sculpture.

During this period, bronze statues were generally more in fashion than stone although in the south stone continued to be popular. Besides the statute art, there was a tremendous amount of energy expended on the construction of very ornate architecture which reflected the peace loving character of the people. Such works showed very active and rich movements of configurations as well as lively sentiments. In the statue work there was great concern for emotion, form and detail. Even secondary figures such as carts, horses, lions and dragons revealed much more elegance and refinement than in the Chin and Han Dynasties.

Most creations were delicate yet strong, lively but controlled; in general, very spiritual, with a host of symbols. Themes could be realistic or fantastic and from any subject area with the ultimate goal to explore the ideal.

Besides ideology, there is another aspect of Chinese art which is often difficult for non-Chinese to understand because it is based, in part, on our language. Perhaps we can call it the "bias of internal meaning".

Internal meanings are based on the similarity in sound between the words used to describe the theme of a sculpture and the name of the form that the sculpture acturally takes. That is, the theme is described in a Chinese phrase that has a particular sound and the form of the work is of an object whose Chinese name has the same sound. In this way the sculpture was "blessed" with qualities of this relationship between the words of the theme and the words describing the object. Here are some examples of thematic phrases: "Chia Gwan Jeng Chuch" (加官進爵) means, "may you be raised to the purage"; "Wu Tzu Teng K'o" (五子登科) "May the members of whole family pass the official examination"; "Wo Fu Ling Mein" (五福臨門); "Five blessings may reach home" "Wan Sh Ju I" (萬事如意), "May everything be satisfied", "Nen Nen Yu Yu" (年年有餘), "May each year have surplus".

Now consider some forms such as a magpie, deer, bear, and monkey. In Chinese, "magpie" sounds like "chue" and nobility sounds like "jue". "Deer" has a "lu" sound as does "emolument".

Consider the following composition of a Chinese brush (pen), cake of ink and a piece of sceptre (Ju-I 如意), which means "Things will be satisfied" (必定如意). This comes about because "pen" ("Bie" 筆) sounds similar to "must" ("Bie" 必); "a cake of" ("Ting" 錠) which sounds like "Ting" (定) translated as "must be"; And so the-relationship in sound builds itself. In another composition five lively bats mean, "may the five blessings fall upon home". Here, "blessing" ("Fu" 福) and "Bat" ("Fu" 蝠) make up the bond. It is even more difficult for westerners to understand this because many of our symbols hold reverse meanings. Bats, scorpions and dragons are signs of various types of good fortune but in the West they are often deemed agents of evil.

These examples and the discussion above on ideology establishes some of the differences between occident and our art. Add to this the previous points concerning the Chinese love of variety in technique and materials and you have a better understanding of the basic points of difference in art.

IV. FOREIGN INFLUENCES

From the point of view of the sculpture arts, the earliest and probably the most significant foreign influence occurred with the spread of Buddhism. Early

Chaun-hwa Stone (昌化石)
Kingfisher Stone (翡翠)
Emerald Stone (綠玉石)
Black Crystal Stone (黑晶石)
Chien-ten Stone (青田石)

(Wood)

Red Sandal Wood (紫檀木)
Long Deal (長松)
Long Life Pine (壽柏)
Chinese Juniper (紅檜木)
Camphorwood (樟木)
And many others.....

In Canton, artists were renowned for their carving in ivory as well as the teeth of hippopotamus, walrus, wild boar, whalebone, and even the sharp beaks of large birds. Some of the ivory tusks could weigh as much as 260 pounds and a length of nine feet. Yet, the craftsmen would work for the greatest amount of detail. Ivory was particually suited to Chinese artists because it was not transparent, became harder with age and had a smooth glossy structure. They were able to make elaborate carvings of landscapes, flowers, birds or whole life stories in such a small space and in such detail that you need a magnifying glass to see the scene!

Lacquer ware is a unique technique that the Chinese have excelled since at least the T'ang Dynasty (618-906 AD). Lacquer ware is made by coating a vessel such as a ring box, powder box, bowel, case etc. with thin successive layers of colored lacquer (usually red). There may be any number of layers (50 or more) depending on the base material and the carvings that follow are characterized by exquisite detail. When enough layers have been built up and hardened the carving of small scenes, letters, flowers etc. would proceed as with ivory until the entire surface was covered with intricate carvings.

III. FORMATION OF IDEOLOLOGY

The purpose of art is, in part, to express the beliefs, habits and customs of the people. Chinese sculpture not only had a rich number of materials in which to express itself but it also an enormous number of ideas to draw on. The most common themes were based on ethics and morality with allusions to royality, filiality, chastity and purity through stories of real people, legends, religious or philosophical concepts. Keep in mind that while many religions (Buddhist, Mohammedian, Christianity, etc.) made their appearance in Chinese history there was the strong tendency for artists to express these foreign religions within the Chinese artistic character.

The new and old stone ages were succeeded by the use of metals (Bronze and Iron Ages) and the development of written characters. With written records and metal artifacts we begin to have a better understanding of how art objects were produced through descriptions and examples of moulds, casting, carving and modelling.

II. UNIQUE FEATURES OF CHINESE HANDICRAFTS

Before we continue, I would like to draw your attention to the distinction between two terms: "to carve" and "to model" as they are sometimes used interchangeably. In the simpliest terms, "to carve" means to remove and "to model" means to move. That is, when carving, the worker usually uses a hard substance and cuts into it to remove parts. In modelling, the material is moved around to form the object; a worker may remove parts of the material but the final artistic technique is to move the physical surface of the material to form the object.

The tools used to work (carve or model) materials have changed significantly since prehistoric times. Not only have the tools themselves changed but also the force used to operate them has gone in many cases from man-power to man-made power (electricity, gasoline etc). Despite these changes, the Chinese character of the products has not changed in any basic way but has expanded in scope and has maintained a consistent eastern linage to this day.

There are several conditions which distinguish Chinese from western sculpture and I would like to point out a few here; however, let me quickly add that these are general points of contrast for which there are exceptions. One major difference is in technique. That is, Chinese sculpture seems to make use of several methods in one work, combining for example, round carving with deep relief and lined carving. Whereas, in the West there is a tendency to think in terms of one primary technique. The Chinese approach is based on emphasizing the facets of the mass through the diversity and richness in both technique and design.

Another point of differentiation is that western art tended to be limited to a few substances (*e.g.* wood, stone, metal) while the Chinese trived on variety from tortoise shells to animal bone, seashells, precious stone, wood, bamboo, bronze, lacquer, brick, a kind of clay mixed with sack cloth.

The sackcloth-clay substance has kept for centuries as in the figures in the Thousand Buddha Caves of Dun-Huang (敦煌千佛洞). The variety of stone ware and wood is emmence including:

(Stone)

White Stone (白石)
Land yellow Stone (田黃石)
Sho-shan Stone (壽山石)

THE IDEOLOGY OF CHINESE SCULPTURE ARTS

BY SHU-JANG WU

I. RESOURCES

Chinese sculpture has a lengthy history that reaches back into the neolithic and paleolithic stages of history. In order to properly understand its modern form and fully appreciate the span of its development, we should begin our discussion with a short review of the prehistoric origins of sculpture.

The primary sites for the study of Chinese paleolithic remains (both fossil and tool) are:

Chou-kou-tien (周口店), the south-west of Peking
The west of Shan-shee (山西的西南部)
The north of Sheng-shee (陕西的北部)
Yean-chau Village (仰韶村) of Mien-chi (澠池) of Heh-nan (河南)
Sha-kuo-tung (沙鍋屯) of Jeng-cie (錦西) of Leao-ning (遼寧)
Kien-shee (江西)
Je-kuan (浙江)
The east of Kaun-su (甘肅東部)

These sites have given us a large number of different artifacts including a wide range of tools such as the following: stone axe, rectangular implements, quartz-heart stone (石英心), stone knifes, various quartz implements, various sharp angled implements made of red and grey quartz including knifes and axes.

The shapes of these early pieces show distinctive differences and formed the basis of the earliest stage of Chinese sculpture. The designs were usually for functional purposes with little aesthetic concern. The neolithic era is marked by a number of significant changes. The appearance of pottery, of course, is the benchmark of this period but we also see advances in quality and workmanship as well as a substantial increase in the variety of artifacts. There is far more concern for the artistic character of the product; in short we can say that "sophistication" was replacing the "primitive" in style.

The production of pottery was characterized by the early use of carvings and decorations and the experimentation with geometric patterns. The art of sculpture really begins with the development of pottery although we should also consider the working and shapping of other materials such as bone and flint.

of the Chinese people. The most important functions of paintings lie in the educational force. Chang Chien-yuan of the Tang dynasty said: "Just like six arts (rite, music, archery, driving of chariot, learning and mothematics), painting can civilize the people by education, promote the principles of human relationship, exploit marvelous transformations and foretell hidden and minute things," which clearly clarifies this significance. He also said: "Biographies can only record the events but can never present their the respective pearances, Fu (one of the Chinese literary forms akin to peotry) and Sung (hymn) can only sing the beauty but can neve show their images, however the form of paintings can do both". This means paintings are even more effective in aiding to civilize the people by education than the written descriptions. A book is unnecessairly readable and understood by all. But a picture is often self-evident at a geance. Consequently, the effectiveness of a painting is much more swift and direct than words. In the Chinese history all painters had a close relationship with the society they ever lived. During either peacetime and wartime, they all successfully demonstrated their "Moral principle" and personal character". And they country and society with academic spiritual forces. Ku Kai of the Chin dynasty was the creator of figure paintings in China. Although he lived under the state of ceaseless battles, he still reflected the chaotic social features on his paintings. Wang Wei of the Tang dynasty met An lu-shan's rebellion and thus evaded it by hibing himself at the mountainside and in the woods where he created "Wang Chuan Tu" thus becoming the originator of the paintings in the domain of Nan (South) Sung in China. After the fall of the Sung dynasty and the rise of the Yuan dynasty, the people felt their country has been perished and the the more persecuted by the Mongols, the moral principle of the men of letters became. As Cheng Ssu-hsiao nicknamed "So Nan" sincerely felt the hardships upon the fall of his country into the hands of the Mongols, and deemed himself shamefully to face the north where the Monogols issued orders instead, but bravely turned toward the south his country was finally erased during the rest of his life. He even renamed himslef as "So Nan" and also painted the rootless orchids to signify "There is no more land available for the Sung dynasty." He also wrote a book called "Tieh Han Hsien Ssu." He totally exemplified the moral principle of men of letters. In other words, "A gentlemen prefers death to humiliation." His patriotic emotions could shock the heaven and earth and move gods and spirits.

tired to death to deal; and consequently the cultural and educational affairs were almost totally ignored. As for the common people, Due to the disturbing circumstance they who felt tremendusly painful about the current situation that the weak were intnuded by the strong in such a terrible manner eagerly wished to strive for policies of restructuring the country to become rich and powerful and of saving the country and its people, without any robust intention to indurstriously study painting. Therefore, the painting popularity drasctically dropped to a new low. Painters' life turned from simply disciplining their temperament and pleasing their inner tranquility by means of painting to Merely making a living on painting. This was the utmost depravity of painting During the reign of emperor Kung-hsu, because the restrictions at ports of entry and exit had been immensely eased, many ancient chinese paintings and handicrafts such as sculptures, earthware and chinaware and especially buddhist statues were hunted and collected by foregners. Foreigners gradually reconized the value of, and purchased, at handsome costs, Chinese paintings and handicrafts. A lof of Chinese pintings were brought abroad. At the same time, the Western Paintings were also gradually imported by China. Some Chinese who adored the Western paintings became rather fashionable for some time. However, as the Chinese culture has the unique characteristics of unaracteristics of unlimitedly containing, absorbing and assimilarizing forces over incoming exoite cultures. Due to the import of the foreign arts, the Chinese arts took the merits of other counterparts and eliminated their own demerits, thus promoting the ever-improving refinements of the Chinese traditional arts For instance, today's painters versed in the Chinese paintings can also easily pick up the advantages of the Western paintings to complement the Chinese painting. The combination of these two different cultures would have naturally brought forth a spectacular progress. The Chinese fine arts has a long and glorious history and is one of the essences of the Chinese inherent culture. For thousands of years, having confronted with and overcome countless hardships and obstacles, philosophers, sages and artists left no stone unturned in carefully custodying these splendorous fruits. At the time when both the nation and people have been suffering the disaters and harms hurled and imposed upon by the Chinese Communists who have been distorying the Chinese history and culture, it is the unshirkable duty for all the modern Chinese artists to find the bestway of how to firmly sustain the great spirit of our forefathers and to continuedly maintain all the invaluable cultural legacy handed down to us by our forefathers as well as well as to emulate it by creating some undying master pieces outstanding enough to represent this great epoch. In an artist's lifetime, his any artistic creation cannot isolate himself or from the country and sociaty. As any individual is a member of the whole society, he has to contribute his full efforts to both the country and society. Especially this is the art among all arts that can specifically expose, spell out represent the national founding spirit

As for figure paintings, Chou Chen and Chou Ying drew the stories coveries customs and habits in the society; Tang Eng painted scholars and beautiful ladies; and Tseng Ching painted real portraits. But all of them had nothing really new. Judging from the history of art development, this phase was the weakest link in painting works in China. Looking from an angle of unified administration and education, except a part of figure paintings describing portions the people's daily life, it was not worth while mentioning about any functions that these painting had aided the society. Paintings with landscape, flowers and birds and figures all changed along with the college faction of the Sung dynasty, thus featuring the conservative and non-aggressive outlook. Evidently the national advocacy and social spirit have a great impact on the prosperity of fine arts.

Manchu (the Ching dyasty) ruled China for 200-odd years. Although its military power was overwhelming for seme time, the cultural activities were, in general, back-ward. Most of its institutional systems and regulations inherited from the Ming dyasty did not have any specific improvements at all. However, emperors Sheng-chu, Shih-tsung and Kao-tsung successively took the power and their renowned dignity glittered and spreaded home and abroad and also postively disciplined the political measures in addition to encouraging the activities in both culture and arts. Particularly they sommoned scholars to edite and compile huge volumes of gigantic books. Thus, the first valuable books on Chinese paintings calligraphy and Painting Painting Patterns and Collected Peotries Initially Written on Paintings were compiled and printed by Pei Wen Tsai at that time. Within more than 100 years, the bureaucratic administration was well managed with a stable society. All poetries, proses, calligraphy and paintings must be placed on purity, elegance, and uniformity. The practicc of emulating the excellence and achieving extraordinary and sudden succcsses was gradually waned and never reappeared. In the early Ching danasty, all painters were the people of the former Ming dynasty. Their style was forceful, peculiar, unrestrained, old-fashioned, despondent and even queer, somewhat different from prevailent modes. But the paintings model still could not get rid of inmitation and copying. During the reign of emperors Chien-liung and Chia-ching in the Ching dynasty, as these kings had promoted paintings from the top echolen and the learned men followed suit th lowest level, paintings still enjoyed a quite popularity. At that time, painters emerged one after another. However, among them, none were great masters who had excelled themselves high above the prevailing customs and limits and eradicated the weak poise shown in the painting sector. All of them merely played brushes and ink, trying to act or speak like a refined elegant or sophisticated person. Since then, as the administration gradually became ineffection gradually became ineffective and corrupt, the society fell into the abyss of more weaknesses, internal strifes repeatedly took place and external agressions were infrequnet, with which the court was

He even created simple sketching method. Besides, Chang Tze and his party jointly painted "Ching Ming Shang Ho Tu". This sufficiently manifested the national stability and prosperity and the people's affluence. Such thrifty customs and harmonious social life have been the Chinese people's persistent spirit of national founding which has been constantly making the Chinese culture very strong and sustaining. Since the Yuan dynasty had dominated China, its government disregarded arts and abolished the special institute-painting college-that studied arts in the academy during the Sung dynasty. In general, painters honored moral principle and respected noble personality and would rather not seek for fame and money in officialdom by taking advantage of their own gifted talents in paintings. Therefore, they had to smash the concept of "the wishful thinking of complying the king's wishes" and thus transformed to display their subjective feelings and to expose their inner intentions by portraying all things under heaven and on earth by their brushes and inks and enjoying themselves to the highest extent".

Negatively speaking, they were evasive against the realistic situaion they were facing. But positively speaking, this was just the kind of emotions they demonstrated against the tyrannical rule. Therefore "school of paintings done by amatuer literati" reached its zenith. In the Yuan dyasty, landscape paintings were most popular, while figure paintings became underdeveloped. Except Chao Meng-fu and Liu Kuan-tao, all others' works on figures were seldom known. At this time, not only paintings essentially buddhism and Taoism declined, but also the paintings with themes on administion and education were extremely rase. Of them, the representative of the painting college faction was Chao Meng-fu. His skill and practice were of superb and delicacy. Of the impressionistic portral faction, the representatives were the four great painters: Huang Tzu-chiu, Wu Chung-to tong, Ni Yung-lin and Wang Mong. Their works were generally called "the school of paintings done by amatuer Literati" which carried the particular significance of a lofty, pure, humble, simple, casual and elegant style. In the Yuan dynasty, the most representative of the moral principle for all painters was Cheng So-nan whose representative piece was "the rootless orchids" that satired the then society to the most impressive degree.

In the Ming dynasty, emperor Tai-chu had driven off the Mongols back to their homeland and seized the political power. He promoted culture and education, encouraged and recruited the talents. Following the system established in the Sung dynasty, his government set up the painting college. In emperor Hung-wu's early reign, Chao Houb was drafted to serve as painting official who enrolled Chou Wei in the paiting college. Soon many famous painters emerged, thus restoring the proserity of the painting during the Sung dynasty. Under tne restrictions of the college faction, there were few creations on landscape paintings, while the paintings of flowers and birds stubbornly clung to the old methods and skills and thus no new ideas in this field were ever in the offing.

outside posture and to convey the colors according to the kinds of the objects." This could be said the paintings they painted were originated from fine, delicate and skilful craftsmanship all the more. Su Tung-po commented: "While observing the paintings, one who stresses on the similarity of the forms to the respective objects visualizes himself only to the likeliness of the kids." As these paintings were so keenly infleunced by the thoughts of Zen sect of buddhism that they played up the rehetoric of de-emphasizing color and form and opposed the painting college faction by all possible means, thus producing the arena of "a school of paintings done by amateur literati," that has been lasting for several hundred years to the present time.

For instance, pine and cypress trees, plum, orchid, and bamboo, crysanthemum symbolize the gentlemen, while weads represent the mean persons. This brought some satire about the articles that sung for merits to the calligraphy and paintings with some affection. Besides, the Sung dynasty also initiated creativity in architecture, sculpture, moulding, ceramics and earthware. In the Sung dynasty, sculptures laid emphasis on grandiosity and those in the tang dynasty stressed on delicacy. In the line patterns of stone and jade sculptures in the Sung dynasty, the stone tablet sculptures on the inscriptions indicate the climate of the civilization at the prosperous age. Esprcially the skill and dexterity shown on the sculptures of the buddhist statues. This can be practically called the "wonderful feat". Wooden scultures were most popular during the Sung dynasty. For example, Kao Ke-ming engraved the seal bearing characters "San Chao Sheng Teh". Seal engraver Ku Kai worked on "Lieh Neu Chuan" (Ladies' Biographies). Seal sculptor Yang Chia made "Lu Ching Tus". Sun I completed "Sun Li Tu". Seal Carver Lou Sou turned out "Farming and Weaving". All of them represent the master pieces of wooden scultures during the Sung dynasty and aslo the essences of the Chinese culture. In respect to paintings, since the beautiful mountains and rivers in Nanking made the people fond of nature, during the reign of north Sung dynasty, murals often took, as their topics, materials depicting buddhist and taoist stories or the works combining flowers, and birds and administration and education. During the first year of emperor Ying-tsung's rule, emperor Zen-tsung in the Sung dynasty constructed an imperial palace hall called Hsiao-yen-tien at Si-yuan in the Ching-lin Palace. Deputy Census Minister Chang Tao painted meritorious ministers' stories by coining those in Lin-Yen Tower. He requested to paint on the walls of the hall both military and civil ministers beginning from emperor Chien-Hsin. In the tenth month of the 14th year of his reign of the emperor Ta-ting of the King kingdom, the king ordered 28 meritorious ministers to gather at the Sheng-wu Hall of the Yen-ching Palace for painting their pictures. He also asked Li Kang-lin to paint "No War Tu" which carried the significance to exemplify the historical event that "the renowned general Kuo Zze-i in the Tang dynasty single-handedly conquered the Huns".

far-away south-western frontier, Kingdom Su (Szechuan) was left intact with out suffering any harms of wars, it was a rich state with people at much better living standards, and the king set up positions in Hanlin Academy (the former college of literature) such as Tai-tsao, Kung-feng, and Tze-hou to encourage the painters. After the Sung dynasty conquered Nan Tang Kingdom and western Kingdom Su (Szechuan) and unified China, the king directed his best efforts at the national reconstruction, and thus achieved a stable country and tranquil life for the people, and agressively expanded the scale of the painting college by establishing a special college within Hanlin academy. Official national examinations exclusively for painters were held and official positions such as Tai-chao, I-hsiao, Hua-hsiao-cheng, Hsiao-sheng, and Kung-feng were appointed the appointtees' relative talent levels of artistry. In addition, a regular system was formulated to expedite the speedy development of painting artistry. The effectiveness achieved by emperors in the Sung dynasty who had stressed cultural and educational activities promoted fine arts and granted preferential treatments to painters which also outstripped all other dynasties. In the Sung dynasty, there were, in total, 986 renowned painters who were collected in the Record of Calligraphy and paintings compiled by the Pei-wen House. Landscape, figure or flower and bird paintings all were developed to a peak. This is called as the "golden age" of the Chinese Paintings. Because the strokes are mutually correlative between the Chinese calligraphy and paintings, since the Tang dynasty, the landscape painters often painted paintings and also wrote peotries or colophons at the blank spaces on the paintings which reflected a particular interesting feature in contrast to that of the paintings and added a touch of beauty to the paintings, thus forming a transformation of emotions of beauty. This practice was most popular in the Sung dynasty. Meanwhile, as, in the Sung dynasty, Zen sect of buddhism and Taoism were also most popular, painters often disfavoured the superfluous prosperity and sought for nature and indulged themsleves in the appreciation of beauty at that time. Figure paintings were the most popular in the Tang dynasty. Since the five dynasties, the influence of buddhism declined and monestary frescos and murals gradually faded away. Figure paintings also went downhill. As for the practice of figure paintings in the Sung dynasty, after emperor Yuan-teh, most of them belonged to Taoist and buddhist paintings, with primary techniques patterned after Wu Tao-tze. After emperor Sheng-tsung, Li Kung-lin emerged and he changed Wu Tao-tze's trappings to simple sketching. Liang Kai changed fine paintings to simple strokes with emphasis placed on deep interesting taste and expression of the paintings with brush in different colors rather than on fine settings with splendorous colors. Both of them created a new style for figure paintings. Paintings in the Sung dynasty used one of the six famous methods in painting flowers and birds, i. e. to create their works by sticking to the principle "in response to the objects to paint their

had been laid at this time for which later generation just followed suilt. In the Tang dynasty, paintings had first come into the unified practice of administration and education, and then turned to the trend of free development, thus becoming paintings merely for pure appreciation. Figure paintings had gradually conceded to landscape and flowers and birds paintings which then earned an independent position. Before the middle part of the Tang dynasty, most paintings belonged to those with Taoist and buddhist feature. Even in politics, painttings were often used as the tools of prize flattary and boasts. For instance, the similar paintings depicting 18 scholars was twice utilized as a prize to commend the commited menits and academic achievements, while the meritorious statesmen painted Lin-yen Tower four times. Within the properiety and education, some painted round paper fans with a flag and staff held by high officials in the Tang dynasty, things encouraging loyalty and filial piety, or recommending dilligent administration or depicting the felicitous ceremonies or rituals. All of which were population. This indicates a complementary relationship between paintings and administration during the Tang dynasty. cultural and educational as well as military achievements were all unprecedentedly glorious. In the history of the development of the Chinese cultural mode, it is often said the Chou dynasty was the incubating age, the Han dynasty was the developing age, and the Tang pynasty was the most brilliant age.

When the Tang dynasty came to an end, the middle part of China fell to a war-torn status and vanished with it all the once climaxed and glorious arts. The later Taing, Tang, Chin, Han and Chou dynasties as called tne five dynasties in the Chinese history, occupied the interior of China. Although their total time of rise and fall was only 50 years, the incessant warring condition turned the political and social situation quite unstable. At the same time, due to the failure and collapse of administration and education to along with the poor discipline of bureaucracy in these regimes noble gentlemen led a hermit life. They would rather transmit their feelings to enjoying the landscape, spending their daily life in the woods and mountains or at the riverside themselves with their patriotism poured on paintings of their own. This promoted the development of landscape paintings. Thus the Chinese paintings transformed propriety and education into literaturization. In other words, the Chinese paintings went the way of development toward nature. This phase is the major key turning point.

The emperor Erh-tsu of Nan Tang Kingdom was fond of literature and also mastered painting. He set up a painting school to advocate the atmosphere of emphasizing arts. At this time, renowned painters emerged generation after generation. For instance, Chou Wen-chu favoured figure paintings. Hsu Si excelled himself in painting boneless flowers. All of them had distinguished themselves in these respective fields. Since located in the

was scored during 627 to 649 in which all the institutional systems were re-established and the entire country was in a state of peace and prosperity with various neighboring states in the western frontier all coming to China to present their tributes to the king. The national authority stretches a half Asian continent. During his rule, Hsuan-tsung whole-heartedly devoted himself to bettering the administrative measures and greatly enhanced his national posture to reach the imprecanted peak level. This was the highest political honor of the han race. In the Chinese history, both the Han and Tang dynasties are often equally renowned for thein political and military achievements. Even today some foreigners still call Chieese as "Tang Zen (People)" This evilences the ofmost extent that prosperous national dystiny enjoyed at that time. During the 200-odd years of the reign of the Tang dynasty, both the civil administration and military affairs were rated in the top-notch standard. Especially social education, cultural activities and arts outshone all other ages in China. In peotries, there were writers such as Tu En and Li Po. In proses, there were Han Yu and Liu Tsung-yuan. In calligraphy, there were Ou Yang Hsiu, Chu Hsu-liang and Yuan Cheng-ching. In classical learning, there were Kung Yin-ta, Wu Tao-tze, Li Kung-lin, Tao Li-pang, Chang Hsuan, and Chou Fang-chreh. All of them were renowned scholars who would glow and enjoy great fame over an indefinite time.

Since emperors Kao-tsu and Tai-tsung advocated culture and education as the backbone of political administration, favorite of fine arts, hobbies of hoarding the famous ancient objects and the atmosphere of admiring and respecting the old and antiques articles were wide spreaded all over China in the early Tang dynasty. Since the middle part of the Tang dynasty, renowned artists came to the scene generation after generation, thus portraying the real profile of paintings with particulars unique in the Tang dynasty. During the later Tang dynasty, although the political control power weakened and deteriorated, development of the Chinese painting still normally advanced. suceeding the prcdessors and pioneering for the future, the painters in the Tang dynasty not only emulated the inherent spirit of the Chinese Painting but also incorporated the exotic concepts on foreign paintings, thus creating a new style. Their innovative bravery, well-polished, deft and wonderful techniques and skills and the profound theories of the works all darwfed other dynasties in China. Therefore, the paintings in the Tang dynasty occupied an extremely important position in the history of the development of the Chinese painting and served as the center of the Chinese fine arts. In figure paintings, they could inherit the weakenesses of the old times and added them with novel changes. For landscape paintings, they could move along the prevailent trend at that time and even emulated them. As for flowers and birds paintings, they would also direct their full efforts to fostering them for further development and growth. Henceforth, we can say the foundation of the ways of the Chinese painting

social education and beauty indicates esthetics. But the function of beauty is to combine the truth, goodness and beauty together as to complete the political, social education's responsibility. If it is proclaimed that "war painting", "story painting" and "custom painting" are not arts, according to the pre-Six Generations Dynasties' historical documents, to which field we should classify the "free arms painting" a war painting by Lee Kung-lih of Tang Dynasty, "the river painting on Ching Ming Festival" painted by Chang Tse-tuan of Sung Dynasty which was a custom painting and those ironical paintings painted by Cheng Shi-shan, Shih Tao and the Eight Greats! While examing the Western arts history, it would be found that the earliest painting in Greece was the "Warrior's Jug" painted in more than 2,000 B.C., the elated warrior was painted out with high spirit; the sculpture engraved by French Lute, "the Statute of Liberty" painted by Deracoro all symbolized the spiritual nature of French Revolution, "the Coronation of Napoleon" painted by French David was a propaganda painting, "Panic" a war painting by Spanish Goeh, "Gleaning" a custom painting by Miller, besides, the late American painter Wayse's custom paintings are just a few examples of the famous works of arts history.

For the above mentioned, despite the general names of war painting, propaganda painting, custom painting, they are also the arts works and have their individual function in assisting the country and society for progress and improvement. The arts works were produced according to the respective historical background, and for this reason, they will reveal the history and culture of that nation. Thereupon, the artists plays an important role in his time, and he also acted as an disseminator of the spirit, the history and the culture of his time. After set up the national forces literature in 1965, the late President Chiang bestowed the twelve instructions on cultural work, which is now the central thoughts of goal at present for literature creation. For the last ten years, it has been the direction of creation and endeavour for forces literature.

All the arts workmen should devot their geatest efforts and follow the principle "benifiting human society, achieving the perfect goal" to struggle forwardly. Wherever the frontier, the rear, the communist area and abroad area will be, all the arts workmen should look up to the character of Cheng Shi-chao and Ni Yung-lin, for this age's cultural arts, supplement the most arduous page to the modern arts historical documents.

After the Han dynasty had lost its political control all the people lived under turbulent condition that the sporadic fightings continuedly errupted almost at every place and thus family members and relatives were often separated. This sad circumstance losted for about three hundred years until emperor Kao-tsu of the Hang dynasty unified China. Emperor Tai-tsung succeeded the thrown and the so-called Cheng-kuan enlightened administration

to one's principle, plum symbolizes pureness and virtuosness, orchid means a gentleman with honst mind and righteous behaviors. Such auspicious symbols have their traditional connections with the customs and the conditions of nation, but how to utilize and develop them in current arts working should be the greatest urgency at present.

Since the establishment of the Republic of China, Dr. Sun Yat-sen promoted the Three Principles of the People, relieved the people from autocracy, unfortunately this newly founded nation was reteested by the rampancy of warlords. Thereupon, the late President Chiang led the Northward Expedition, united the whole country; after the victory of the Eight-Year war against Japanese invasion, the Chinese communist rebelled and the mainland was lost; the Chinese culture has been tortured by these continuous catastrophes. After the transportation to Taiwan, under the sagacious leading by the late President Chiang, the society has become stable and been getting more wealthy than ever, economy growth maintained a steady up ratio, industry developed rapidly, and the living standard has been improved greatly, besides, the spiritual life is still following this principle of not forget national humiliation in the time of peace and security, to struggle in the unfavorable international situation as to accomplish the goal of recovery the mainland China. Morever, the current arts work must be in accordance with the cultural renaissance procedures, not only to developed the traditional moral spirit but also to adapt the specialisties in Western arts as to enlarge the subject in creation, to assist the polity and social education, to influence the direction of customs and to encourage the national dignity. But most of all, is to find out the way how to get match with the propaganda of national policy and to creat the current arts works of fighting, such as the Ten Constructions, the well-equipped arms forces, the heroic events in the frontier, the psywars against communist China, and how to reveal the tyranny crime that communist committed in the mainland and how to eulogize brave behaviors against tyranny by the mainlanders, besides, how to collect the anti-communist strength in arts work field at abroad, are all the goals to be achieved.

Some people proclaimed that arts creation should be separated from the reality and this would be the real arts.

What indeed is the real meaning of arts?

Arts mean the truth, goodness and beauty.

Truth is accurate, real and practical, instead of hypocricy. Goodness is the opposite of evil, it is humanity, fraternity and the appearance of ethics. Beauty is the nature of life which shows the beauty both in mentality and appearance.

Confucius had said, "the practice of courtesy should follow the principle of harmony, the ancestors' model meant beauty." Beauty means harmonious in every field. Hence, truth indicates, practice, goodness indicates polity and

the inner affect. Since painting could be the reflection of one's personality, the higher the quality of one's personality could be, the higher standard the painting character would follow. For this, none of the past generations' painters did think little of the cultivation of one's personality and the moral principle. Chang Yen-yuan of Tang Dynasty said, "in addition to practice from the works it also needs the inner quality cultivation, not everyone like a coward could manage it." Kuo Su-shu of Sung Dynasty said, the valuable works come from those diligent, virtuous persons resorted to the research in humanity and arts to the deepest as they could, then the carefully cultivated character was reflected through their paintings." These are the evidence of the stress on one's character. Chang Pu-shan of China Dynasty said, "one's mind could be read from his painting, it helps to tell the righteousness from the evil. Take the figures of Yuan Dynasty for examples, Ta Chih (the great idiot), being contented and composed, his work appeared calmly and carefreely, who was the most gracious among all. Mei Tao, being eccentic and just, his work looked cliffy also refined. Ni Yung-lin being isolated, leisureness and relentlessness could be felt from his work. While Wang Shu-peng being greedy and hanging on men of influence, his painting looked sophisticated. And Chao Wen-ming, not being regretful for his low-level moral principle, his painting appeared fawningly and tasteless. It is stated in Chi, "to be subdued after reaching the summit of moral cultivation, and being the same in the arts achievement." Then, we realize that painters with highly ranked criticism must be with high level character and strong national spirit at the same time.

The function of painting is to shape and influence one's personality and character, to modify society, to assist the whole country in developing the ethics moral as to extend the Chinese cultural works for benefiting human life and managing the final goal of creating a well-educated world. The late President Chiang stated in the Two Supplements of Education and Recreation of the Three Principles of the People, "the highest range of arts is to combine the intelligence and morality together, being harmonious both in physical and mental aspects. We could not stop at the personal point, furthermore, we have to develop the arts education to everyone of this country and now this is the nature of education." Arts education being available to all is the work to recover the Chinese culture. We have to create more current achievements in painting, carving and in architecture; both Chinese paintings and Western arts works have the responsibility to promote the educational function. Since the Han and the Six Generations Dynasties, portrait paintings had their visible function in assisting the social education, from then on, painting had been separatedfrom social education and polity and became the appearance of feeling reflection by painting of mountains, waters and birds.

The topic has its inside story and symbolic meaning Bamboo means honest and unimpeachable reputation, chrysanthemum means the unchangeable obedience

expressed a style of combination of the south and north. Wen of Suei was courageous to improve the world who adapted paintings to support politics and education. But when Emperor Yang succeeded in throne whose ill manner made the system of politics and society, culture all in great confusion. Here only one famous painter called Chen Tze-chen, but his works were no more in preservation.

While reviewing the falling of Sung Dynasty, a famous painter, Chao Mon-fu who yielded to Yuan Dynasty, for this his paintings has never been thought highly by the posterity. Chao Tze-ku was the brother os Chao Mon-fu (also named as Tzc-ong), but for his loyalty to Sung and never being cooperative with Yuan, his orchid paintings have been regarded as precious relics of ancient arts works. The value of one work from Tze-ku means ten times that of from Tzeong. It does not show that Tze-ku painted better than Tze-ong, but he prevailed much more by his moral principle instead of his painting crafts. From the above mentioned, we realize the importance of moral principle. When looking at the Four Greats of Yuan, Wang Tze-jeou, Ni Yung-lin, Hsia Chung-shen and Wang Shu-peng, there were always some spirits of Chinese peoples' opposing the tyranny and that of never standing together with the betrayers existing in their paintings. Only the work of Wang Shu-peng appeared some persons of Sung Dynasty merely, besides, all the others' appeared with mountains and waters with no one figure or one house in them, such appearances meant clearly their inside deep sorrow for the falling of their nation. Despite the few strokes of their paintings, it showed that they would rather die than yield to the enemy.

Ever since the Han and Tang Dynasties, each had its own style in costume with not too much difference, but till Yuan Dynasty it differed variously from the past no matter in that of male or female. The Chinese ancient paintings were realistic, Tang's paintings painted the costume in Tang style, Sung's in Sung style, only till Yuan Dynasty it could not be realistic anymore and it would rather not to be, for the painters would not to paint costume in Hu style as to avoid disgracing their beautiful fatherland by the enemy's style. Thus, there was not a figure or a house appeared in their paintings. Although Yuan had conquered the grand land from Sung, yet in their paintings every inch of that land still being insoiled and unimpeachable and could be felt that they had right to protect and own it and let the posterity to know the great efforts that they devoted behind their paintings. Such national character has been reinvigorated while late Ming and early Ching Dynasties, Shih Tao, the Eight Greats, Yunn Nan-tien, . . etc., they all carried the sorrow feeling of losing their country to reflect in their painting as to encourage the peoples' spirit to accomplish the recovery task. Being different from the direct reflection methods in portrait paintings of western arts works, the Chinese arts and crafts works emphasize the painting character as well as the noble personality revealed from

violent; the south was Han family, elegent and week. Therefore in expression on the art, there was a great difference. During the period of 170 years there dynasties stood in opposite, there was the fight between Han and Han people and Hu and Hu people, threatened much on people's livings. This made people have the feeling to give up this world to elevate to a beautiful heaven. Therefore, the buddahism was popular. From the king to the people in lower class, they all worshipped buddahs. Thus the religion went downstream. In the final, the Indian art infused into China. Then, even there was no great contribution in each dynasty, but achieved much in Art history.

Sung of the South, owing to the favor of Wu the king, there were many artists, like Tsung-Ping and Wang Wei, paintings of scenery. Kao Tsu of Chi dynasty favored liturature and books and paintings; his palace had a art exhibition hall. He gave each artist the grade, from Lo-Tan to Fan Wei Hsien, there were 42 persons and 42 grades. And this is the beginning of the grading art. The most famous artist in that period were Hsieh Ho of figure paintings. He wrote a book of Paintings to discuss with old paintings, six method to draw, basic spirit of Chinese paintings, etc. There was Chang Tseng Yao in Liang dynasty, whose discussion with paintings of scenery, was also initiative. The temples in the South were many among all dynasties in the history. The peotry of Tu Mu said "there are 480 temples in the Souths, a lot of temples and stages in the rain". It might be traced out the populaity of the paint wall; it might be judged that the ornamental painting was in full capacity.

In the North, Hsiao Wen of Wei worshipped Buddahism. Therefore, art of buddahism was popularized, and others was scarce. The most attractive paintings werd stone cave and carving figures. From the first operation of carving in Wei Mountain by Tsu Chu till Fu Chin, the second operation in Tun Huang Ming Fa Mountain, the engineering works and skill were the best in the world.

In the period of South and North, the growing art and the politics, society were in great distinction. The art of buddahism was popularized. In thesis, art should be in parallel with politics. But in fact, when the country was in war, people in great confusion, art might disconnect with politics. The reason was that if there was no wise leader and correct social system, art would go to a free way of development. In history, art, country and society, if in good paralell in growing, it must be an outcome of harmonial relationship.

The Eastern Han, after Emperor Huan Ling, the world was in distortion for three hundred years. Up to the wen Emperor of Shui who destroyed Chou and Chen the South and North was unified. This was in a similarity with Ch'in Shih-Huang. Because of the unity of politics, the style and customs of South and North changed. The Free thought disappeared. Paintings then

mirror) had five specific designs: geometry, astronomy, figures, animals & birds, plants. These designs were all creative and developing; which became one of important sections in our Chincse art history. As for the pottery, the pottery in Han Dynasty could be divided into four divisions: articles in every day use, musical instruments, ceremonial instruments and bricks, in which the designs of brick were particular elegant. From the dynasty of Chou to Chin and Han, the skill in construction was improving and designs elegant. Bricks in Han Dynasty had two kinds: hollow and solid. The hollow bricks were used on tombs and temples; whereas the solid bricks on the palace and platefore. The designs on these were geometry, fi ure, birds & animals, plant, money, ring, thunder and mat, expression of the culture of purity and honesty. Jade were was a kind of ornaments in Han Dynasty. In *Chou-Lee* (Manners of Chou Dynasty), it was said that Jade was used as a symbol of good luck. Note of *Man-Han History* reported "Tsai-Yung implies that the six seals of the emperor are all jade-made." This is the initiation of study of bronze. The emperor of Han Dynasty emphasized much on calligraph; not only there was examination of calligraph, but also providing good position for those persons skilled in writings. By that time, any child reaching 17 years old may be allowed to joined the exam. The test included 9,000 words of Large Seal characters and Body Character. Anybody who got a good record would be posed in good position in government (named Shan Shu Shih). In addition to Pa-Fen Character, there were brick & tile character, inscription, wood-carving, running-hand, regular style writing, and Fei-Pai writings etc, which were also in great popular. Politics in Han Dynasty flourished, giving great influence on art. The style of paintings was bounded be the manners and tradition, contents of which were stories of customs and past men of dignity, etc; this was for the manifestation of their merits and good wills, and in expression of timely spirit. Three Kindoms and Two Gin in the succeeding age... were all in confusion and separation in history. Owing to the war, the citizen in each country cannot situate themselves in one place. The upper class then had no attention to the articraft or construction. Paintings, of course, declined. Those who considered much on this situation were worrying much or became pessively in thought. Those who preferred not staying in the governement worshipped much on buddah. Therefore the religious intent became popular. Even the artists turned their attention to this intent. Such as Tsao Fu-Hsin in Wu, Wei-Hsieh, Tai-Kuei, Ku Kai-Chih in Chin, their religious pictures—drawings of local customs, mystery and the stories on the wall of temples turned out to be the paitnings of Buddahism. The Preface of Orchid Pavillion by Wang Chih-Chih and The Seventeen Orders by Huang Ting-Chen were masterpieess in this period.

The South and North Dynasty Stood in the opposite of Yellow River and Long River. Not Only the environment but also the customs in these dynasties were totally different. The north had people from Hsien Pei, strong and

Anyway, the government regarded the painting as a sub-division of politics and education, a kind of expression of merits and moral characters. Thus, pictures used to show the meanings of politics and education (example may see in historical record), to civilize the people. At that time, the government established a pavillion to collect the more previous paintings and calligraph; and entitled the painters good positions so as to receive the duty from the king. When Emperor Hsuan was enthroned. Khan went to the king. The king ordered the artist to paint his gigure on Chi-Lin Pavillion and popularized the kind of figure painting in style. Anyone appeared not in these paintings felt quite shame. Thus, the development of paintings was in great improvement; and relatively, the paintings contributed much on the people, country and whole society.

Emperor Yuan gave the artists good position on throne and this promotion elevated many painters, such as "Trip of Tzao-Chun" by Mao-Yen-Show, "Picture of Cloudy Heaven" by Liu Pao; and as the people regarded the picture too hot, Liu repainted a picture of "Northern Wind", feeling cool. These were all famous artists at that time whose creation effected much on the society and customes. By the time of Kuang-Wu, due to his great power at hand, Art and Literature were greatly promoted. The king warshipped much on chastity and purity, so he asked the painters to draw pictures of emperor and empress in each danasty and hung on the walls in the palace as every body's attention. There were interesting paragraphs in *Later-Han History* "once the king and queen are appreciating the paintings in the palace. The king pointed to a picture of beautiful woman and said "I wish I could get this woman", Then, later when they walked to a picture of Tao-Tan, the queen replied to the king "the people wish to have such a nice king The king laughed loudly." A royal art museum thus established. At the time of Emperor Ming, a paint house was founded. Those scholars like Pan-Ku and Chia-Kuei were writting histories and books and painted the stories for exhibition. This act promoted the paintings once again, giving X firm foundation to Chinese painting. The creations of articraft, construction and stone-carving were popular. Constructions like sweet-spring palace, Unicorn Palace, Cloudy Plateform, Lo-Yamg 十a; ace. etc., were famous buildings in Han Dynasty. The delicacy of the designs would last forever in the history of construction. Stone-carving was the most popular art in Han Dynasty. Such as the stories of Emperor, Martyr, altars stone-tablet woman of chastity, and tombs of contributed persons, there were stone-houses, stonegigures and stone-animals in carging as the monument forever. Examples like Stone-house of Wu-Laing Temple in San-Tung, Stone-house of Hsiao-Tan Mountain, Stone-house of Lu-Kung King, Wen Temple in Chu-Fu, Confucius Monument in Yu Province and Han Tomb in Nan-Yang were encarved with designs, birdes & animals, figures in parallel, impressive and active, having realistic syle of honesty and pruity. Brassware in Han Dynasty (like brass

destroyed. "The language varified and characters distorted" so as the writings, unable to create a new style.

Cheng, king of Ch'in, swallowed six kingdoms and called himself Emperor (Ch'in Shih-Huang). He divided the country into 36 political districts under the system of "centralization of authority" and adapted the suggestion of Lee-Ss, burnt the books and buried the scholars alive, deprived of and controled the thought, language and freedom of the people, ruled the country with violence, and destroyed the tradition of culture and fine arts completely. In order to exaggerate the dignity of the Emperor, he slaved the people to engage in big construction works. A book entitled *San-Pu Huang-Tu* reported "in the year of 26, the emperor moved 120,000 rich families to Hsien-Yang (Capital city of Chin), and each time dominated a district, the emperor occupied his palace and moved all the properties to the capital. The area is to Lin-Wei in the South, from Yung-Gate to the east to Chin-Wei, where the houses and valleys gather around, and feudal princes, beauties and musical instruments under slavery were filled in as decorations." The luxury of the violent king could be seen from the elegance and delicacy of the establishment of "Hsien-Yang Temple" and "Ah-Fan Temple". *Peotry of Ah-Fan Temple*, written by Tu-Mu of Tan Dynasty, described that the temple had "one temple in each five steps, and one pavillion in each ten steps, corridors winding gentlely, eave-tile preened highly. each has good location, fit and in correspondance, winding or revolving, bee-houses and whirpool countless presenting". In addition, he collected all weapons in the country and cast twelve golden men in front of the palace. By this moment, fine art and culture were under the control of the king; there was no contribution except the construction. After Ch'in's domination, in order to expand the land, India and Southwest district were gradually getting close to the Center. *Miscellany* recorded that "there is a man called Lei-Yi, coming from Chien-Hsiao, skilled in painting and writing for donation." Actually, Lei-Yi arrived in China in the first year of Ch'in Shih-Huang. It was said that he might swallowed the paints and spit on the ground, which turned out to be the figures of ghosts and monsters. This person might also draw mountains, dragons, pheonix, or birds swiftly. And he was the first foreign artist coming to China. As for the writings and calligraph, Ch'in adopted the suggestion of Lee-Ss, making it "traffic in the same rail and writings the same subject." Systems of culture and matter were unified. The ancient writings and Large seal characters were unified as Small seal characters. Although there appeared a kind of improved "Eight Method" in Ch'in calligraph, the cultural inherence was completely destroyed by this time.

Kao-Tsu of Han Dynasty enthroned. Because there was the confusion of Ch'un-Ch'iu and the violence of Ch'in, this king preferred not the literature and painting. After the throne of Wu, the Confucian speech, literature and education were promoted, even on abroad. Then the painting went on its way.

linear thin lines to be formed strongly. In the view of practical use, it's a great reformation. Before the bronzeware was invented, it's possible that people wrote down their words on the silk fabrics with hard or soften pens. Then in the bronze age, because the silk fabrics couldn't be kept long, people made sharp knife with bronze, by which important affairs were carved into wood, bamboo, bone, shell or stone transferring to the following generations. By this, we could understand its purpose on seeing a copperware of Ying-Shang or Chou carved "Posterity must treasure forever". King Hsuan was a good emperor who revived West Chou by selecting and appointing virtuous and able men to assist him in governing the people; for every trivial affairs, reformation and innovention were seeked and adopted. For the convenience of performing his order, he ordered the historiographer Chou unify the existent character to form a national standard character, that was hereafter called "Shih-Ku Great Chuan". Shih-Ku Great Chuan, in the view of beauty-evaluation, is equal, even and uniform, having the design beauty. Chou Dynasty's Shell-Bone Character and carved characters in vessels were done freely, therefore showed a exquisite natural beauty to let "Chinese Calligraphy", which long-exists in Chinese Nation Cultural History, be immortal.

In the period of Ch'un Ch'iu and Warring Kingdoms, each feudal prince grasped power in hand and left "a tail too big to wag". The powerless king could not even protect himself; therefore, his policy was of laissez-faire—go-as-you-please. Consequently, the paintings were more and more creative and developing in skill and style. The subjects limited to figures, weapons and animais chart. Two pictures, "Chart of Ch'un Ch'iu" and "Chart of Warring Kingdoms", had designs, figures, cars and animals all impressive, achieving a style of realistic. Stone carvings and paintings of "Liang-Wu Temple", "Hsiao-Tan Mountamn" and "Han Tomb in Nan-Yang" in later period were originated from the charts of there brassware. Painters of Ch'un Ch'iu and Warring Kingdoms, according to *The Historical Records*, were Fung-Mo & Han-Fan in Chou, Chin-Chun in Chi, Kun-Shu*Pan in Lu and Lei-Yi in Chin. Although their works did not preserve now, the intent of the style at that time was implied in the book. *Miscellany* recorded that "there is a Han-Fan in Chou Dynasty, coming from Chu-Hsu, tall and with long hair down to the knees. He grasped cinnabar in each hand, like sun and moon, enlightened to ground brightly." Also recorded in *Shuo-Yuan* that "a nine-stage temple is established by the King of Chi, who asked Chin-Chun to paint for him. Chin-Chun cannot go home for a long time and miss his wife; therefore, he draws a picture of his wife and hangs up. The king knows the beauty of his wife; so gives million to adopt her." From this, we may understand that figure painting at that time was highly elevated. As for the calligraph and writings, they were varifying during Warring Kingdoms when seven kingdoms in seperation. The unified system regulated by western Chou government was totally neglect distorted and

only needs to seek the written records of the time. In the Tso Commentary on Ch'uen Chinn it is written: "In the time of Yu, Painted mountains and rivers and rare articles as tributes, made directors of nine states contribute in cash, imitated the painted goods, set on the tripod, painted the figures of ghosts, gods and many other creatures to let masses preserve. "This the Hsia dynasty's earliest painting. Shang Book says: "I Yin interferred the Tang with nine masters." Lyo Hsiang's remarked, "These are nine degrees of ministers listed on the bronze, life minister, special min., personal min., labor min., classification min., housing min., war min., govt. min., agriculture min." Shang Book also says, "We think that to run the nation, need a strong man for this, to work for me, so I weave these networks, thus I according to this need engrave on the bronze, therefore I have found what I need, and I ordered the artists to paint in this manner." From I Yin's paintings, the 9 ministers say to Shang Tang to reckon, and how Shang Dynasty Kao Tsung can find his best assistants, and the artisans can create memorials to explain this to th future generations, thus by this portrait painting we knew these Chinese art has improved to aiding the government. The Chou Dynasty even more emphasis on painting, the government has an office in charge of art. Tong Kuan is in charge of colors, the bells. Ti Kuan is in charge of map (drawings). In the book Kao Kung Chi it says "There is a painting on how to draw political districts" Rite of Chou says, "These paintings are in color." Because the government is promoting the progress of painting and expanding this for use in construction, decoration, (society, tribeness, and official classifications) and divided good and evil, Using cloth-colored painting on walls, such as Ming Tang Szu Yung, has the good emperors Yao & Shun, the evil emperors Chieh and Jou, divided on this painting, thus the people can view what is good and evil, also on doors and window is painted, like Duke Chou aid King Cheng, audienced with "I" on his back. "I" is a curtain with shape of axe put within a door. Like flags made of embroidered cloth, there were painted in 9 ways, first "Chang", second "Chi", third "Chan", fourth "Wu", fifth "Ji", sixth "Yu", seventh "Chao", eighth "Sui", ninth "Ching". The sun and moon were "Chang", crossed dragon was "Chi", ordinary silk fabrics was "Chan", mixed silk fabrics was "Wu", bear and tiger were "Ji", bird and eagle were "Yu", turtle and snake were "Chao", golden feather was "Sui", striped feather was "Ching". All the painted subjects resembled something, for instance, the painted tiger and bear resembled the general's bravery, bird and eagle for spirits of adventure. From the subject and constitution of the said paintings, they are getting to mature. In the paintings of three dynasties, Hsia, Shang and Chou, portrait got a majority, chiefly for differing the higher rank from the lower rank, classifying and political and educational propaganda, so the function of painting was actively used. Then, for the progress of character, from King-style character to drawing character and to shell-bone character, its specialty is simple and

Luo was the creater of this art." This period's painting served as the blueprint for many practical and valuable painting usages. One of these land of blueprints was used in clothing and tool decoration. "When the Historical Emperor Hwang Ti saw multi-colored chickens, grass and trees, the thought of transferring these colors on to plain clothing to give it a design. The dyeing of designs at those clothes was sharply demarcated. On the upper body's clothing were designs of circles, crescents, stars, mountains, dragons, chickens. The lower body's apparel had designs of goblets, kelp, smoke, rice, axes and characters. These six designs are the now present named Kuen Mian colors. In the time of T'ang Yu the art of painting was transferred to the surface of bronzes, clothing and hats, etc. The painting of this time was not only used for clothing design, but also served as a model for tools. In the Han dynasty official history, the section on rules of punishment says, "In the days of T'ang Yu, plain clothing was adorned with symbols, thus the people did not oppose the laws and peace reigned." (the intrhduction of culture eliminated man's wilder impulses). When our forefathers developed wisdom, painting served as an example, supplement the laws. In this we can see that painting and society and the nation have a very close connection. In connection with the construction design of temples and facing palaces. The designs on pottery in common use had already evolved from simple designs into naturally appearing ones, not only did they have a practical external use but also an interior beauty. In this time painting was more progressed, like when after Hwang Ti destroyed Chih Yu, there was drawn a painting of this act of ending violence, like Kuo Shun Tu and Yu Leu guarding against the devil. These paint are descriptions of men, to tell a moral example. These composition's style are much more lively than the previous paintings. Therefore, we can prove that that era's painting already were the recent psychological warfare propaganda's origins.

In the time of the Hsia, Shang and Chōu dynasties, paintings use in government and education became even more widespread. When Yu, the Founder of the Hsia dynasty, gained the throne, he started the custom of passing it on to members of his families, and all forms of culture followed his rule and developed forward, control floods, promotion of agriculture, even more advanced particularly from the creation of the Chou Dynasty and its implementation of rites - music rules, all beautiful systems of culture were complete, reached its noon. The government established the 8 materials special artisan professions: pearl, ivory, jade, stone, wood, gold, leather and feather. Thus, artwork pattern was then at its highest development, such as clothing and hood, bronzes and jade, all contain this land of design, copperware such as the Mao Kung Ting, Ta Fang Ting and Song Hu, etc. were food and wire vessels, religious utensils, musical instruments all these have exquisite designs, those creations are an expression of culture masterpieces. Aside from the designs on bronzeware, there is other evidence of fine arts interferred on society in this period. One

foundations for the family unit, but also the beginnings of social organization. By this time life was not a struggle with wild animals, but a struggle with wild animals, but a struggle with fellow man, longtime passed in tribal groups. The man who established these tribal groups had a special kind of sign, that of which is easy to discern, the successful innovation of tattooing and face-painting. All this period's drawings with symmetrical designs are the predecessors of today's decorative drawing. This kind of tattooing and face painting gradually was applied ta decorating implements. Apparently, from the discovery of "Coarse Pottery" and "Color Pottery" they have inferred the date to be approximate 4000 years B.C. These pottery designs were from simple to the complicate and styles of design such as line design, rope impression, spiral design and others. We can see that the hunting, fishing and rope knot recording cultures had a close contact. Prehistoric (descriptive phenomenon painting) remains, most ancient man, barely China's written characters. These kind of character, all represent most of the man's daily used implements, nature's birds and beasts, clouds and dragons, the sun and moon, the mountains and rivers, etc. Using these lifelike, natural and simple symbols, helped manking's memory ability. Because early man only used gestures and speech to serve as the instruments to transmit his ideas and emotions to others and speech and gestures can only be remembered for a limited time, thus mankind had to create written words to aid his memory. The people of this time had 2 motives for innoventing writing, one was for the need of subjective feelings, the other to start all the objective ideas. Before the creation of culture the people used knotted ropes to keep records. The book I Hsi Tse says: "The ancients knotted ropes for their business." Also the book I Chi Chieh quotes nine explanations of the I Ching, "The ancients were without written words, for the contracting of their affairs, great knots for great affairs, small knots for small knots, the number of knots was the number of affairs, with no rules as such each one the contracting parties had to have the corresponding knots." Afterwards, as the affairs of man increased, the use of knotted ropes became insufficient, thus to satisfy the people's words they invented simple written words. Those words were just picture symbols to represent those ideas, just simply drawn words, plainly drawn with a bit of artistic flavor, similar to Egyptian hieroglyphics and the many tribal pictographs. Finally, this evolved into the linear symbol-style. For example, the still extant ancient bronze tripods and bells ornamentation was in this style. This. our forefathers made into the long running resplendent culture's fine arts.

In the period from Hwang Ti to T'ang Yu, agriculture gradually developed, the economy prospered, society became organized, political system also began their appearance. Rulers, living, constructure all used drawings to aid the government found its system. In the legends of history, "Hwang Ti's minister, Shih Hwang, invented paintings. It is also said that the Emperor Shuen's sister

hell. At that time, Taoism and Confucianism, regardless opposed to or amalgamated by Buddhism, also produced corresponding but different painting style. There were images of Hsing Chun riding on a dragon or Chen Jen on a lion; the portraits of Confucius and his 72 followers also appeared in palaces and temples. At this time, painting is entirely under the influence of religion. This is the 3rd period.

4) Literature-inclining era: Tang Dynasty's painting has been getting matured, particular for writing-brush, Chinese ink, emphasized on spirits and tone. Wang Wei's poetic painting and painted poetry is always valued and parised in thc world of fine arts. Until Five-Dynasties and Sung, Yuan, it was more refined. They painted concretely and abstractly, emphasized on spirits and subtlety. A roughly finished "Literate Painting" would be contended for imitation; A bright Chinese-ink painting would be praised unanimously for its literary air. Furthermore, it was said a painting could not be done without reading ten thousand books firstly, a painter would not be regarded as skilled if not adopted Chuan methods. Persons commenting paintings usually quoted poems, compositions, writings as proof. Like this, painting was entirely controlled by literature. In Ming and Ching Dynasty, the trend became more evident. This is the 4th period.

THE RELATIONSHIP BETWEEN THE FINE ART AND THE NATION

Human culture followed the establishment social lives, thus, the development of life and human-knowledge, in the days to come, gradually testified the formation of the foundation of the arts of painting, carving, architecture and writing. Investigating its sources, ancient times are very distant, life had no written records or drawings of events. However, in probing human culture's four ages of development: the paleolithic era, the neolithic era, the bronze age, and the iron age, from these we can deduce naturally that neolithic era already saw the sprouting of the superior fine arts products. The beginning of the neolithic era was already more advanced than the end of the paleolithic era's reindeer period. Although this period had not envented metals, the tools of daily life already exhibit a gradual increase in quality of workmanship. Originally, coarse naturally occured tools were polished to a beautiful appearance, and clay was formed into impliments by hand also, fire was used to balse it into all kinds of pottery and with many designs on it. Possibly the idea of art was created at this time, moreover not only modern civilization has a monopoly on art. At this time, although they had not advanced beyond the reindeer period lifestyle of hunting, fishing. They were slowly developing agriculture and domestication of anumals. From natural cave dwellings, changed into sturdy cave like dwelling made of wood. Not only did they lay the

THE DEVELOPMENT OF CHINESE PAINTING

BY CHI-MAO LI

Coming down through the past thousands of years, Chinese culture has been evolving together with people's daily lives. Its influence on painting, directly or indirectly, is also changeable. Generally speaking, time before Tang and Yu is the practical use era; three dynasties (Hsia, Shang and Chou Dynasties), Chin and Han is the ritual civilization era; from three-nations to two-Chins, South and North Dynasties, Sui and Tang is the religion-inclining era; from five dynasties to Ching Dynasty is the literature-inclining era; all of which are briefly sketched as follows:

1) Practical use era: Ancients painted only for practical use not for good-looking. Tattooing is a typical example. Later, although more civilized, painting was mostly used in drawing affairs and sketching design of articles, such as Yu Chao Shih's painting wheels and circles, Fu Hsi Shih's drawing eight diagrams, Hsuan Yuan Shih's dyeing Clothes. The westerner Hilen said in his book "Source of Fine Arts", by the research of recent developed anthropology, it is proved ancients' fine arts set for practical use not for good-looking. Ancient Chinese were also the same. This is the lst period.

2) Ritual civilization era: In the dynasties of Tang, Yu, Hsia, Shang, Chou, Chin and Han, painting was often used to decorate the ritual law and enhance the civilization, which was commented to be effective the same as six great books and existent with four seasons. Five colours and various figures ornamented on clothes, hats, vehicles and flags; various countries' things and goods showed on bells, tripods, goblets, wine vessels; ancient saints and virtuous men pictured on walls, doors, palaces, halls; everything about picturing honors, marking good behaviors and praising virtuous deeds were done by painting. Lu Shih-heng said, "The development of painting and writing of Pi, Ya, Sung exhibited and beautified the great work." Chang Yen-yu said, "Painters achieved the civilization, assisted in promoting human relationships." It means. This is the 2nd period.

3) Religion-inclining era: Since the Buddhism had developed in the end of Han Dynasty, Indian painting entered China together with Buddhism in the said dynasty and flowed into Six-Dynasties, Tang and Sung. Chinese painting was greatly influenced and converted, therefore refined resplendently. Almost every temple's wall and tower's court were painted majestic, lustrious Indian-style Buddhist drawings, such as sky dragon treasure traces, horrible

All of these so called native crafts can also serve as examples to modern designers to show that there is more to a product then its material composition and shape. That there is a spirit put into it that the enlightened user can relate to.

IV. CONCLUSIONS "TRADITION IS CHANGABLE ORDER AND NOT A FIXED CONDITION"

Traditions are the life blood of any culture. Chinese civilization is unique in the sense that its longivity and continuity is unsurpassed. In the words of the British Art critic, Sir Herbert Read, "the art history of Chinese spans a longer period of time and is more consistent then even the ancient Egyptians". No country in the world has the wealth and sweep of tradition as do the Chinese.

Today in the Republic of China the greatest mission of artists and designers is to continue the patterns and values that our ancestors have given us while living in a modern technological world. Some countries have shown an indication of what can be accomplished by combining the spirit of the past with the forms of the present. We have mentioned only a few such as the Italian concern for style and Japanese essencial simplicity. Certainly there are others. But unfortunately, these examples are the exceptions. The rule seems to be that of shallow, temporary and exorbitant design in violation or ignorance of tradition.

Perhaps the Japanese have come the closest to combining the old and the new as personified in the calm and pure spirit of the work of the architect Tangei Kanjo (丹下健三). Certainly, we in the Republic of China have the greatest of resources to draw on. If we are to alter the spiritual malaise that has developed from the present use of modern technology, we must first recandle the old traditions by again practicing the ancients arts. This we are now doing in the Republic of China. The next step will be to invest our modern polytechnic design with the spirit of our heritage. This process, I believe has begun in our country and I am confident that the confucian medial principle will once again bring real meaning and purpose to our lives.

D. Visual Symbols

We have been talking here mainly about items that are handled in the course of daily living. I would now like to briefly consider the design of visual symbols; that is, the way the Chinese used signboards in commerce. There are two basic types of signboards; the southern form made with Chinese characters that describe the produce, service or profession offered. The second or northern type does not usually use characters but models or symbols to tell what the store or person deals in. The geographic dichotomy is centered on the Yangtze river and was brought about by the transitory rule of the Tartars or Mongols, North of this great river. Because of this invasion, the use of the written language suffered and the Chinese resorted to extensive use of symbols.

As a result of this condition, signboards flourished in many varieties and all the visual components came to play a special part in the message. The swinging board was particularly interesting because it seem to amass a complex series of ideas. Everything meant something. Color for example, as in red for good luck, festiviness and prosperity. The material, the shape and a host of individual symbols all combined to tell the potential customer what was for sale. These combinations were not simply messages but together were believed to invest the sign (and therefore its owner) with a mystical power that would help buyer and seller alike.

These elaborate signs are a far cry from the flashing neon and plastic lettering of today's culture. Again, we have missed an opportunity to reinforce our past and instead we use our modern technology for its mere glitter value. All to often, the designer attacks our senses with the power of light and sound or underwhelms us with dull simple signs telling us the simple message the a Mr. Chen lives here. We use the technology for its material character and not to perpetuate our values.

E. Aboriginal Art

The main thrust of this presentation has been to acknowledge our traditional values in modern planning. In Taiwan, there is another source for our polytechnic designer to consider and that is the art of the aboriginal culture. There are nine aboriginal tribes in Taiwan: their names are the Tayal, Saiyal, Pulung, Chou, Lukai, Paiwan, Peinan, Amy, and the Yamei. Their art and handicrafts reflect a spirit of frankness, a sence of life, a barbaric beauty and a naive expression that is refreshing. Each group has specialized in certain forms. For example, the striking wood statue carvings and the light reliefs carved on boats and houses by the Paiwan and Yamei. Or, the detailed and colorful embroidery of the Peinan, Pulung and Chou as well as the beaded patterns of the Tayal.

We should differentiate here between two forms of ancient crafts; one that was intended primarily for cermonial use and the other for everyday needs. The former was an extreme statement of spiritual beliefs and as such, gives us more information about the offical mores of the society. The quotidian artifacts however, show us the essential character of the people and how they they solved the problems of living; if you will, the practical application of official philosophical and religious beliefs. What do we find when we investigate the design and use of these everyday products?

Take clothing for example. Chinese garments are made with respect to good appearance, health and comfort. They are loose fitting evoking no stess to the body as do tight fitting clothes. Moreover, they are not made according to specific sizes which allows father, son and brothers to were the same outfit. The sleeves are center mounted and large that these is no binding of the arm and shoulder as in a western shirt. By not restricting joints or producing tension and pressure on blood vessels the heart does not have to pump as hard with an obvious benefit, and some say the gown design helps prevent rheumatism.

The same ideas are found in the shape and make up of Chinese shoes which were intended to fit either foot and many sizes.

In furniture the same themes of practicality, and simplicity play themselves out. The chair was not used in China until the Tang Dynasty. Prior to this period, people sat crosslegged on mats and rugs; this was not, however, true for emperors. For example, the ancient artist Yen Li-pen portrayed his sitting on a square bench about one foot in height. There is a picture in our National Palace Museum of the Emperor Taichu sitting on a broad dragon chair with arms, from the Sung Dynasty.

With the spread of Buddhism from the West, chair and matching tables became popular but their orignal forms were changed to fit the needs and attitudes of the Chinese and again it was multiple use as in clothes, that dominated design. Tables, for example, were built to accommodate a small number of guests by the use of folding joints to form a square. For a larger number of people the table was openned to form a round shape. To help everyone reach the many dishes in a typical meal a circular revolving platform (now called a "lazy-susan" in the modern West) was installed in the center of the table.

Chairs for children are another good example. One design preseved in the museum of Lu Kiang combines sitting needs and the constraints of the toliet. The seat portion has a moveable lid that changes the function from a chair to a toliet. I believe your modern version is called a "potty chair".

trees. The house and surrounding structures were also designed with interpetative color and attention to geographic location.

To the Chinese, a great building meant not simply the house itself but also the surroundings. From the smallest house to the grand palaces, all buildings were constructed with due respect for the ambient factors as well as for the purpose of the home; *ie* a place to live.

Once again, the combination of function and spirit is evidient. The building was square because it was felt that this created a modest atmosphere. Hallways, rooms and furniture were placed with judicious regard for symmetry so as to convey traditional courtesy and not to be ostentatious.

Chinese architectual style has effected most of the countries in the Far East and has even had its impact on builders in the West. But for thousands of years it remained virtually unchanged in our own country. The building elements of timber, brick and stone were placed according to ancient techniques. New types of building materials such as iron, steel, plastic and glass cannot be used to contruct a traditional building. It is simply contradictory even profane; like making food with artifical ingredients. It would also probably not conform to modern building codes. When we build now it is with modern constituents but this should not prevent us from investing the same spiritual purpose into the structure by careful attention to design. In the Republic of China today, there is a very strong feeling to design new buildings not as four walls to live and work in but as structures for living and working according to the traditional values. It remains to be seem, if these goals can be realized.

C. The Design of Everyday Products

The Chinese people have always tried to maintain a compatible relationship with nature. They are generally optimistic about life and their art forms can be characterized as simple, lenient, pleasant and humanistic. There are no fixations on the negative factors of say, desperation or sorrow because we are attracted to the positive aspects of life. As a result of this attitude great attention is given to arrangements that will give good luck, peace and tranquility.

The art that reflects this desire to enjoy a wonderful life is simple, almost naive but essencial in its message. The use of symbols has been refined (as they say) "to a fine art". Generation after generation has produced handicrafts with a style based on conventional models. Sometimes an artist would add a new part or do something different but always with respect to the limits of tradition so that the ancient heritage is not replaced with his own personality. Certainly, there were variations and regional differences but the Chinese character remained remarkably constant.

write the first academic thesis on patterns by using copper ware as his reference. Other sources of research into patterns include porcelain ware, lacquer ware, jdae carving, knitting and embroidery.

Over a period of time, many general motifs developed into specific symbols. The appearance of certain animal images (real or imaginary) signalled the beginning of what would become a whole pantheon of creature symbols. Beginning with the Yin and Shang periods we see many archetypes beasts, in often fantastic forms who prowl heaven and earth disseminating their particular qualities of goodness or evil. Usually, the face was the focal point of the meaning with bizarre combinations of imagery as in Tau Tieh a greedy furious monster. Yet, despite this involvement with abstract meaning and exagerated form, the product still served a practical purpose. Thus, Tau Tieh often appears on table utensiles to admonish a voracious dinner guest.

Popular animal figures that have come down to us today are the result of merging many forms. The so called "dragon" is really a combination of various birds, animals, insects and fishes, while the "phenonix" symbol is derived from several different types of birds. The meaning of these symbols were also combined. So the tiger and dragon came to represent probably storm, rain, water and good harvest. Again, what we see are many patterns of meanings, increasing in complexity with time, in response to the eternal ebb and flow between the forces in the Chinese world.

Today, we have the end result of this evolutionary process to draw on in our own designs. Here are but a few: the dragon is a symbol of good fortune. Pine wood, cranes and turtles represent longevity. Bamboo for dignity. A bell "rings" good health. Calabash as in magic and the cicada for revival. What a weath of meanings about the human spirit! We can use these in designs for a myriad of products from textiles to furniture to paperware and tiles and so on. Each time we include these representations of our heritage we keep alive our ancient values and surround ourselves with the means to help obtain the balance in our own lives.

B. Ancient Chinese Architecture

The idea of combining practical function with symbolic forms was not limited to hand use artifacts. The Chinese also followed the same purpose in their architecture. The earliest form of housing was simple log construction probably 10,000 years ago (Yu Tsao Shih) about which we have little information. We do know, however, that from the time of the earliest building, a house was not simply a shelter. Indeed, it was more like an area for living with an integrated design that included the house, yard and in the larger homes an enclosing wall with pond, bridge, pavilion, garden, portico and friut

Republic of China and show how perpetuation of traditional spirit can help solve some of the problems being produced by our modern technologies.

III. CHINESE TRADITION AND THE NEW TECHNOLOGIES

A. Chinese Tradition

All cultures with extensive histories are based on beliefs that evolved over long periods. The sources of these tenets are often obscured by the shadows of time. It is therefore neccessary for us to look at the artifacts of the past for answers to questions about why our culture developed and maintained certain beliefs and habits. When we see and understand the relationship between the craftsman and his product and the use of that product we gain insight into the mind and spirit of the people who made them. They tell us what fossils, carbon 14 dating or other scientific analysis cannot.

One of the earliest accomplishments of prehistoric China was the fine pottery of the New Stone Age period called "Delft Ware culture". Toward the end of the New Stone Age, two other pottery forms appeared: the "Lung Shan Basalt culture" and the "Shan Chu Honan Gray Pottery culture". We know that these types (referred to as the "Patted Pattern culture"), are identified with the Shiao Teng culture in the Shang Dynasty and the Lung Shan culture in the Shia Dynasty.

These styles were made by people who formed some of our most fundamental cultural patterns. For example, early sacrifical rites were intend to establish or preserve a harmonious balance between humans and nature by appeals to spiritual forces. This concern for equilibrium can be seen in the "medial principle" of Confucious and the dual feminine and masculine constructs of Taoism. Both these belief systems said that the two great powers of heaven and earth dominate the world. Heaven was considered a masculine force and the earth feminine. The earth was the fertile source of life while the heaven controlled the elements and was really considered the emperor of our world.

Sacrifical rites were intended to placate, to harmonize and to indicate respect for the relationship between the earth and heaven. Starting with the period of Delft Ware we see clearly how the designer formed his product to express this concern for homeostasis. Thus, we see from the beginning of our material history that the ancient technologies not only produced functional designs that served some everyday purpose, but that they also used their skills to include spiritual meanings (patterns) in the product. This was not only true of pottery but of other items as well. Chinese green copper ware so manifests this dual character that the Chinese scholar, Rong Ken was able to

I believe the answer must begin with a return to our traditional values by renewed interest in our ancient heritage. We must use the values of the past in the design of modern products. There is the need to merge the spirit of the past with the form of the future. Indeed, product design should project the best of human life and deeds. Moreover, it should express a variety of ideas and feelings. Sarinen and Bertora for example, have both designed chairs. But they are different; one is steady and generous the other is light and reasonable. Each makes a different statement.

In the past, man's ideas have directed his progress. Those ideas such as love, beauty, happiness and so forth have formed the bases of his culture. Modern science is an extension of the curosity generated by those ideas and modern polytechnic design is supposed to give form to the original idea by using the wherewithal of science. Add to this, the factors of cultural differences and individual accomplishments and you have the formula for the production of an infinite amount of products. Moreover, these products should reflect all of man's history and ideas. Thus, the Concorde supersonic jet liner was devised by the same civilization that spends great amounts of money preserving old buildings, archaeological sites and other products of the past.

But this is an extreme comparison of new science and old products living together. Perhaps a better example of the mixing of the old and the new can be found by looking at the way modern Scandianavians have taken natural products such as wood and skillfully exploited their natural qualities of hardness, weight, fragrance and grain to make a type of furniture that has in it the imagination and feelings of its designer.

The culture of Italy has long been know for its sculpture and in many of its mass produced products there is maintained a flare for fashion that keeps alive some of their history.

In Japan, one of the world's leaders in new products, we see another kind of harmony. One born out of the fussion of Chinese culture and Japanese emotion. Throughout Japan we see many example of Chinese influence.

We also see this mixed with the Japanese concern for the simplicity of line and form as in the Tong Chao Palace at Nikko. In the creations from Japan's assembly lines we see an ability to blend the complexity of modern technology and the concept of simplicity. To see this one has only to look at the finely crafted cameras and electronics or experience the practicality of their automobliles.

There is no question that modern designers can create products that maintain continuity with the traditions of their culture. The question is how can we encourage this approach. As one answer I will now explore the relationship between ancient traditions and modern technology in my country, the

SOURCES OF IDEA IN CHINESE INDUSTRIAL DESIGN

BY MING-SHEAN WANG

I. UNDER THE SHADOW OF THE MACHINE CIVILIZATION

The industrial revolution ushered in a new style of living, distinguished by the ubiquitous machine. In those countries where this revolution has taken hold, there has been a rush to produce an endless variety of machines until they crowd our lives and glut our market places. Our material needs are now being satisfied to an unprecedented degree yet, there is the acknowledgement that something is missing; that a certain quality of human life has disappeared.

As the machine civilization advances spuing out its latest models, its new and improved editions, we are steadly drawn into a world of artifical needs and artifical solutions. All the developed countries are experiencing the same symptoms of this "overchoice" and dulling of our perspective; of this evergrowing separation between our spirit and the natural world. As we progress further into the domain of the machine, the light of our ancient heritage, with its wealth of experiences and many spiritual accomplishments, grows ever dim.

If we look around us, we see an array of products that are all too often designed for a short lived exsistance between the introduction of the last model and the appearance of the new improved one. They have no escethetic bases except to be brighter, bigger, or "better" than their predecessor. Or they are simply new and therefore desirable. They have no human spirit, no relationship to our past. They are only to be purchased, used for awhile until we tire of their emptiness and discarded.

Most designers of modern products are not concerned with the spiritual aspect of their efforts. Rather, they direct their energies at such questions as: will it sell? How can we generate a market? Or, how to present the product as being better then other similar products? There is no life in their designs and perhaps, we can see ultimate irony when they design an artifical product and proudly label it as "better than the real thing!"

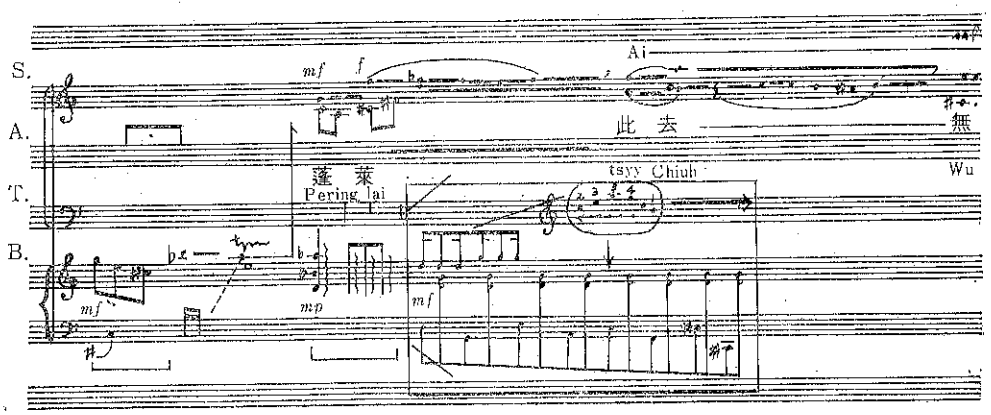
II. RECOGNITION OF TRADITIONAL VALUES

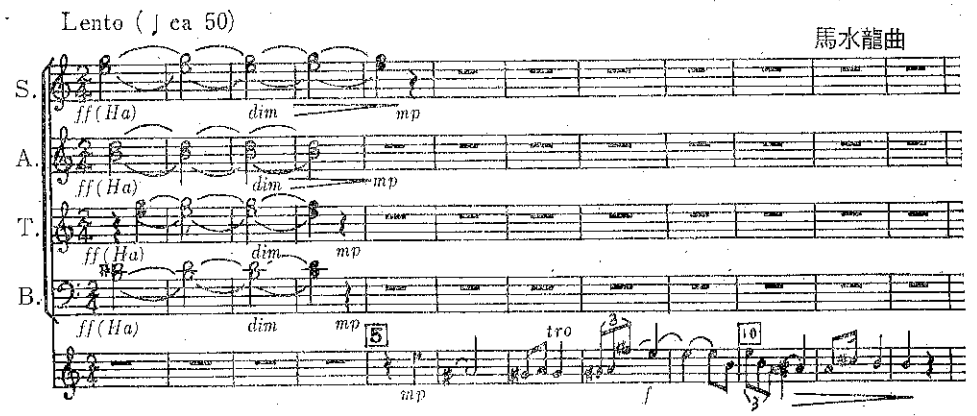
Living in the modern era presents us with a dilemma. On the one hand we have the capablity as never before to satisfy our physical needs with the application of modern technology. Yet, at the sametime there is the dehumanization of modern design. What is the answer? Do we have to discard modern technology to regain our natural spirit?

In retrospect of the last sixty years of Chinese chorus, there are indeed many things worthwhile remembering, and we have gained much confidence having studied these great pioneering works, Now is the time for the contemporary Chinese chorus to start a new era. Understandably we are bound to encounter difficulties and contradictions. But we shall triumphantly stride onward with bright hopes, thinking of our glorious past. With a view to tomorrow, we are sure that it is going to be a future of immense brightness for us.

Avant garde music had already been tried in Taiwan several times. Ho Chun-ch'ing, Wen Lung-hsin and Li T'ai-hsiang were boldly, attempting new experiments. However, in the realm of vocal music, the avant garde musicians had to be much more careful in their experiemnts, for the human voice is much more sensitive and uncertain.

Finally, I would very much like you to listen to and enjoy Lin Tao-shen's work, "Untitled." (Sheet 10) After this, I also would like you to listen to "*Sona*" (a trumpet-like wind instrument) composed by Ma Shui-lung (Sheet 11) These pieces are not very difficult for us to listen to. But, for the singers, they are not easy to practice and put into concert. The reason why such choral pieces are hard to be found in China is primarily because of the difficulty of the intervals.

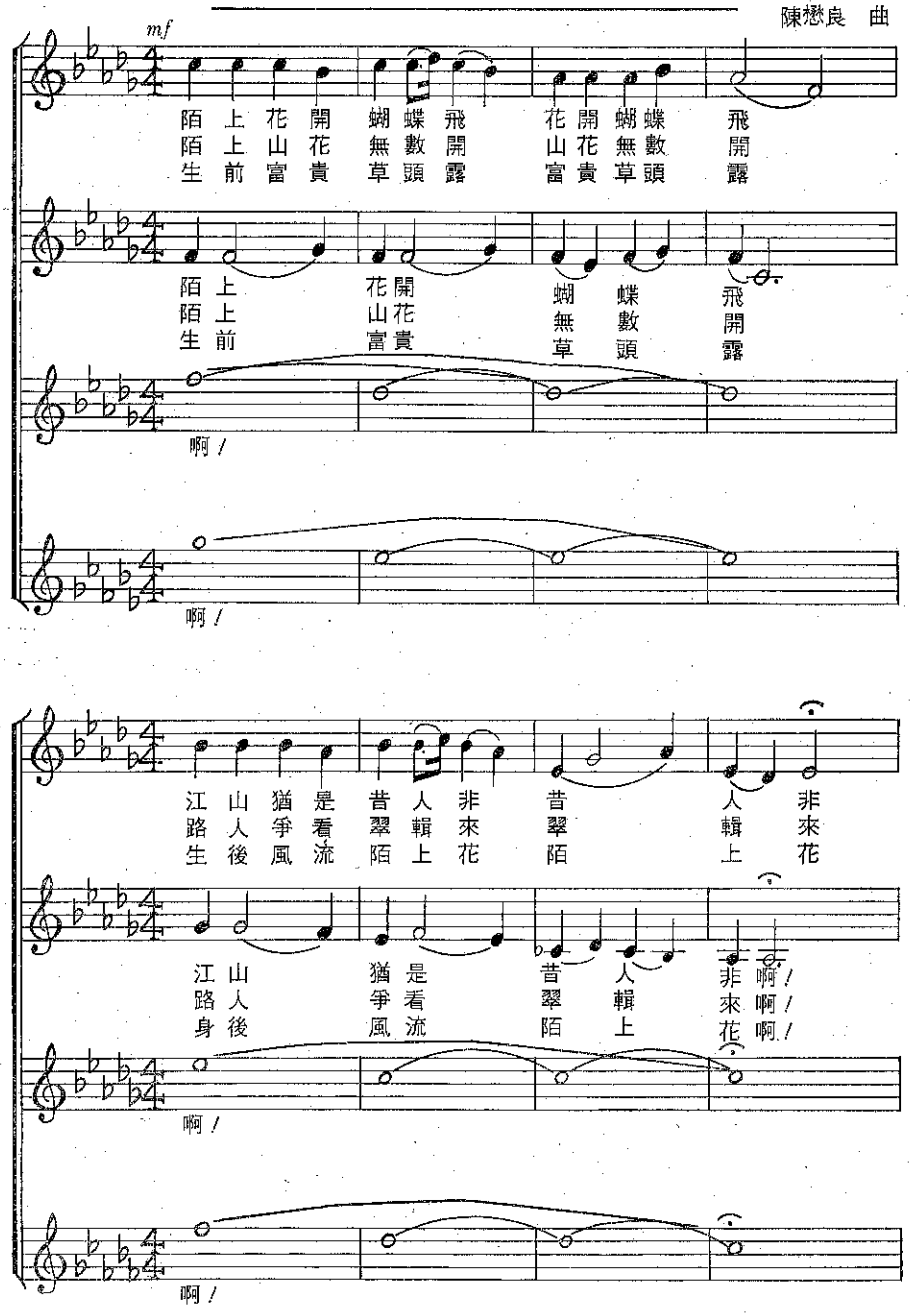




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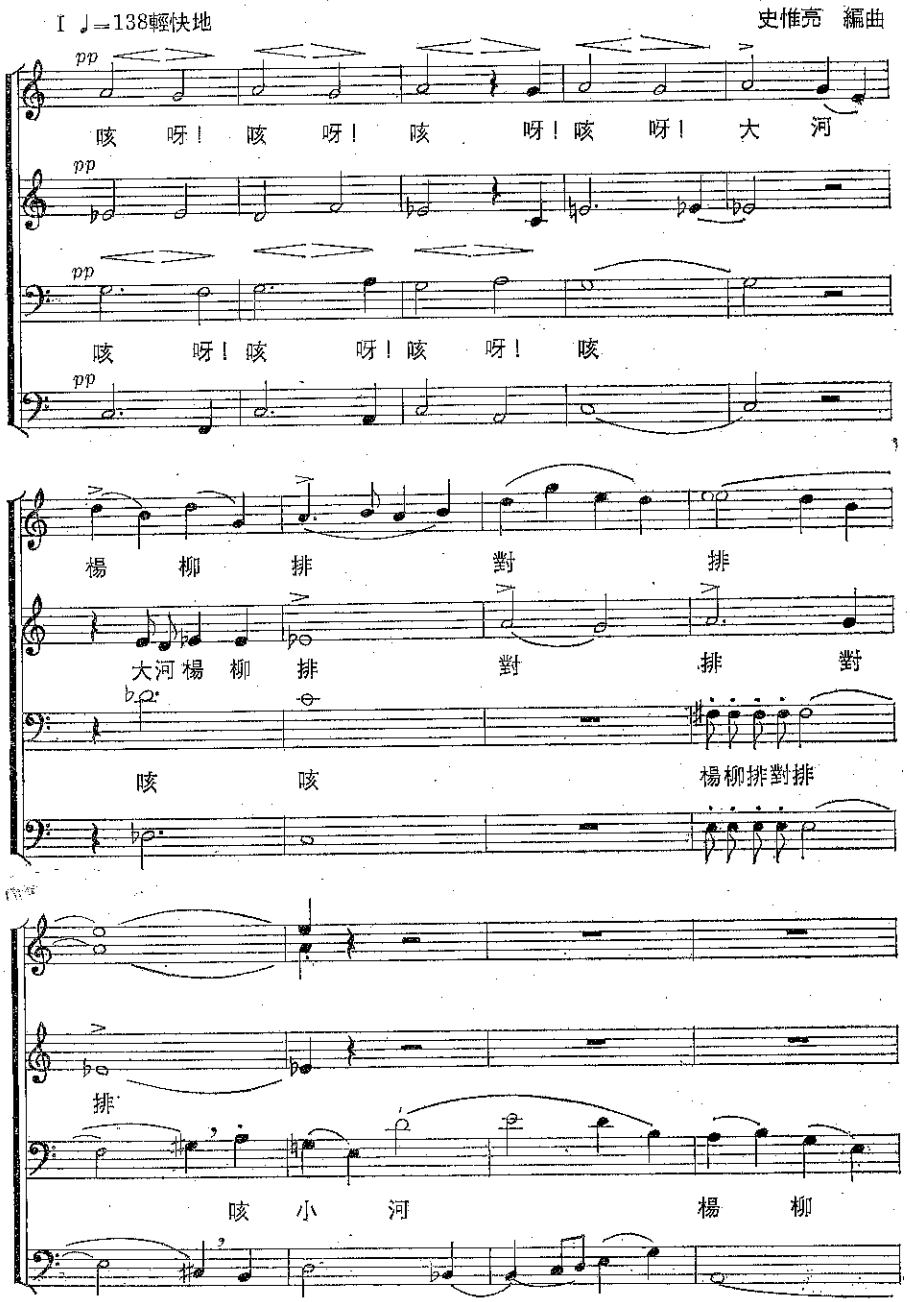
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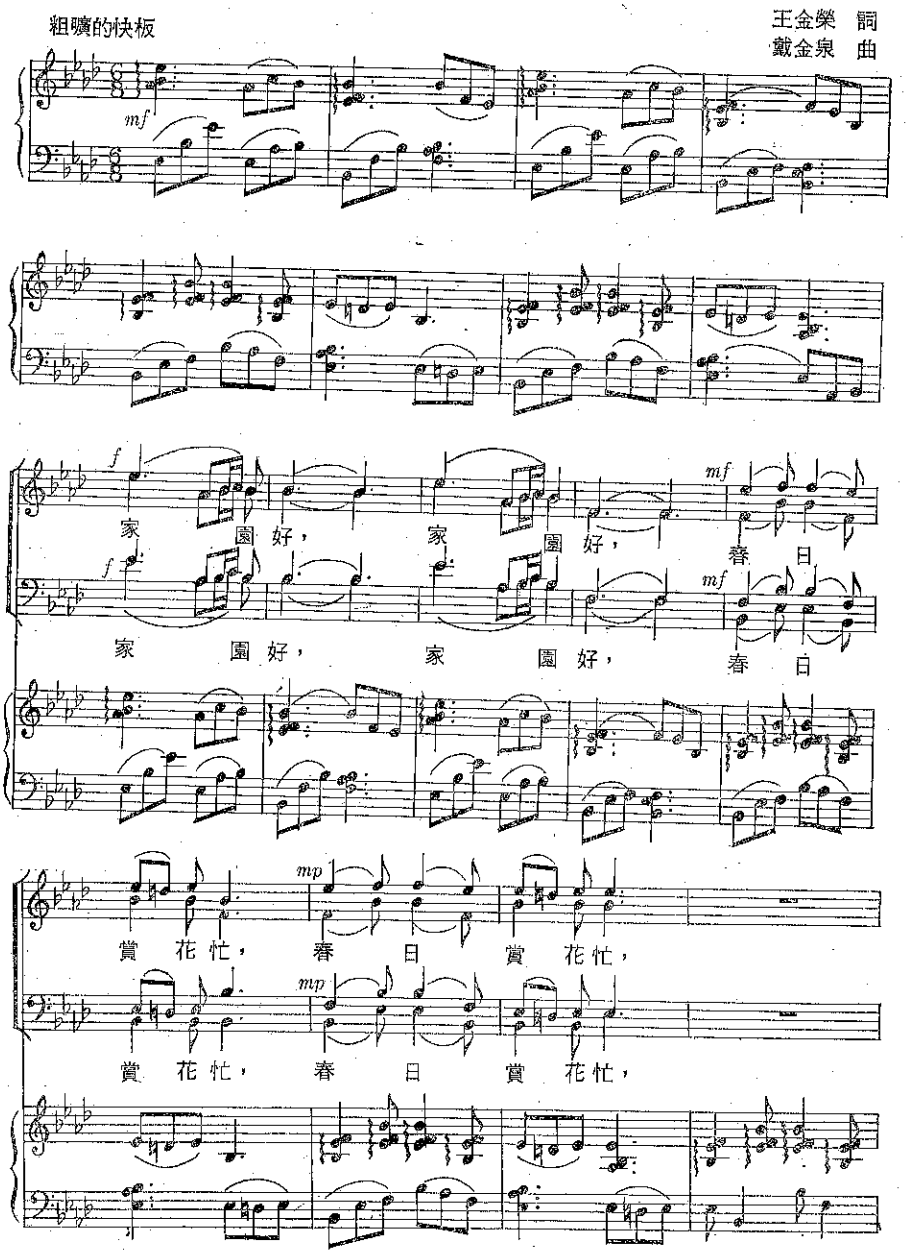


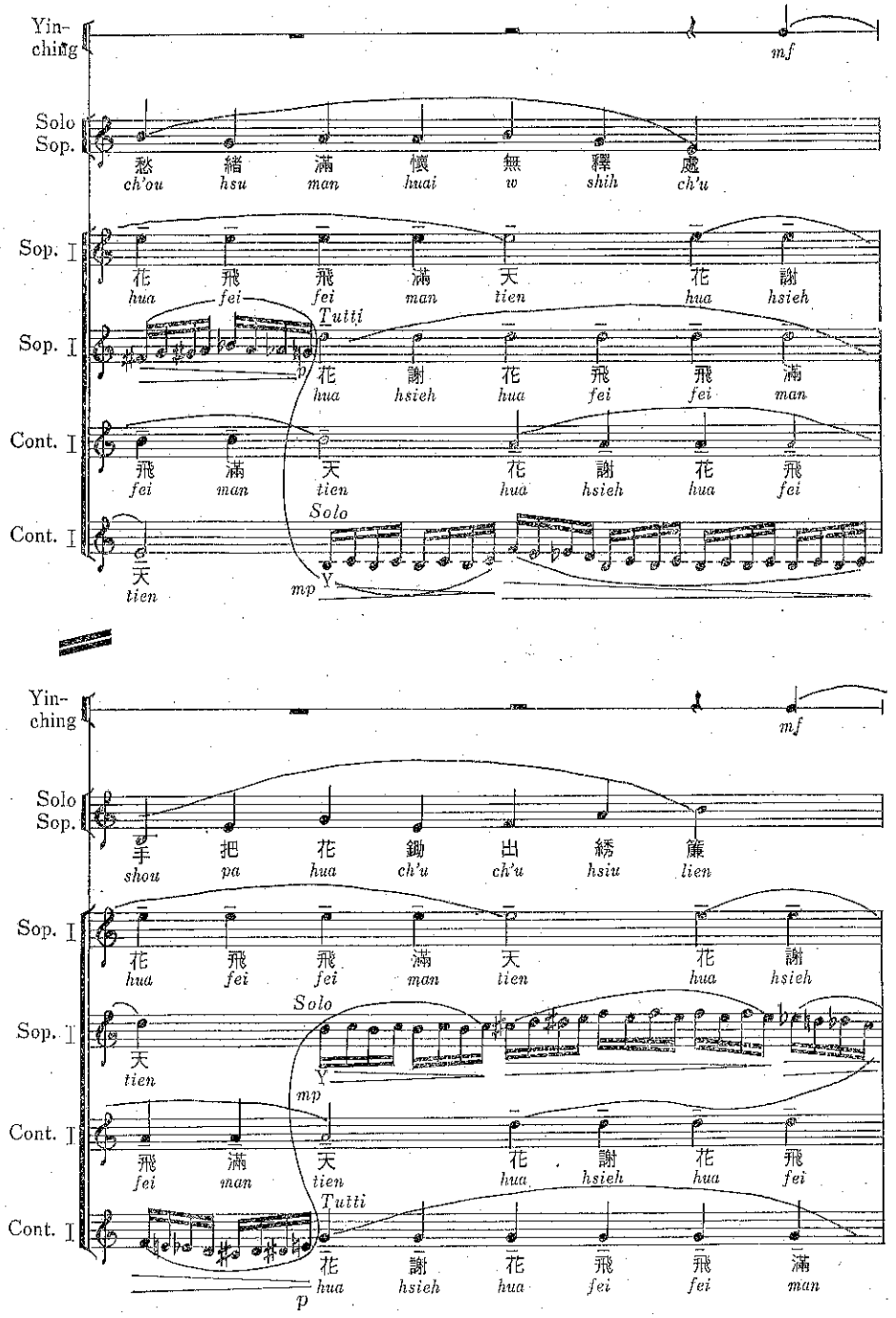
大河楊柳

雲南民謠
史惟亮 編曲



家 園 好


粗曠的快板
王金榮 詞
戴金泉 曲
mf
f
家 園 好， 家 園 好， 春 日
mf
f
家 園 好， 家 園 好， 春 日
mf
賞 花 忙， 春 日 賞 花 忙，
mp
賞 花 忙， 春 日 賞 花 忙，


Yin-ching
mf
Solo Sop.
愁 緒 滿 懷 無 釋 處
ch'ou hsu man huai w shih ch'u
Sop. I
花 飛 飛 滿 天 花 謝
hua fei fei man tien hua hsieh
Tutti
Sop. I
花 謝 花 飛 飛 滿
hua hsieh hua fei fei man
Cont. I
飛 滿 天 花 謝 花 飛
fei man tien hua hsieh hua fei
Solo
Cont. I
天
tien
mp
Yin-ching
mf
Solo Sop.
手 把 花 鋤 出 綉 簾
shou pa hua ch'u ch'u hsiu lien
Sop. I
花 飛 飛 滿 天 花 謝
hua fei fei man tien hua hsieh
Solo
Sop. I
天
tien
mp
Cont. I
飛 滿 天 花 謝 花 飛
fei man tien hua hsieh hua fei
Tutti
Cont. I
花 謝 花 飛 飛 滿
hua hsieh hua fei fei man
p

given up traditional stero-typed composition and expressed himself with much freer forms with a different taste and freshness in comparison to the melodies of the thirties. This song of Hsu was probably the first one written by a Chinese to have broken through the traditional form and used new compositional techniques. The tonality of the song is clear-cut. The character of the Chinese tradition was profoundly revealed throug modes flavored with ancient China and the atmosphere of the temples. Nevertheless, the new techniques used in this piece give us a brand new feeling—the kind of feeling which was totally different from those of the past. One could be sure that this was precisely the road to be taken in order to express the feeling of a new era. Those unfriendly crities of this music nowover said that "Burying the Flowers" not only expressed a scene in which Lin Tai-yu was burying flowerers, but it actually meant the burial of the old methods of composition! It goes without saying that there were many who condemned this landmarking choral work. Let us now try to listen to this controversial piece. (Sheet 7; Recording 8)

Starting from 1961, the Little Gathering of Music Pioduction held concerts periodically introducting their own works. Many new old composers took part in this group. Among them, the music majors of the early National Art College formed a great proportion. Chen Nao-liang, Ma Shui-lung, Li T'ai-hsiang and Tai Chin-chuan, only to name a few. Others of this group worth mentioning include Chen Mao-shuan, K'ang O and Kuo Chih-yuan who were also very active in this group's activities. Now let us listen to Tai Chin-chuan's "Beautiful Country Home." (Sheet 8; Recording 9)
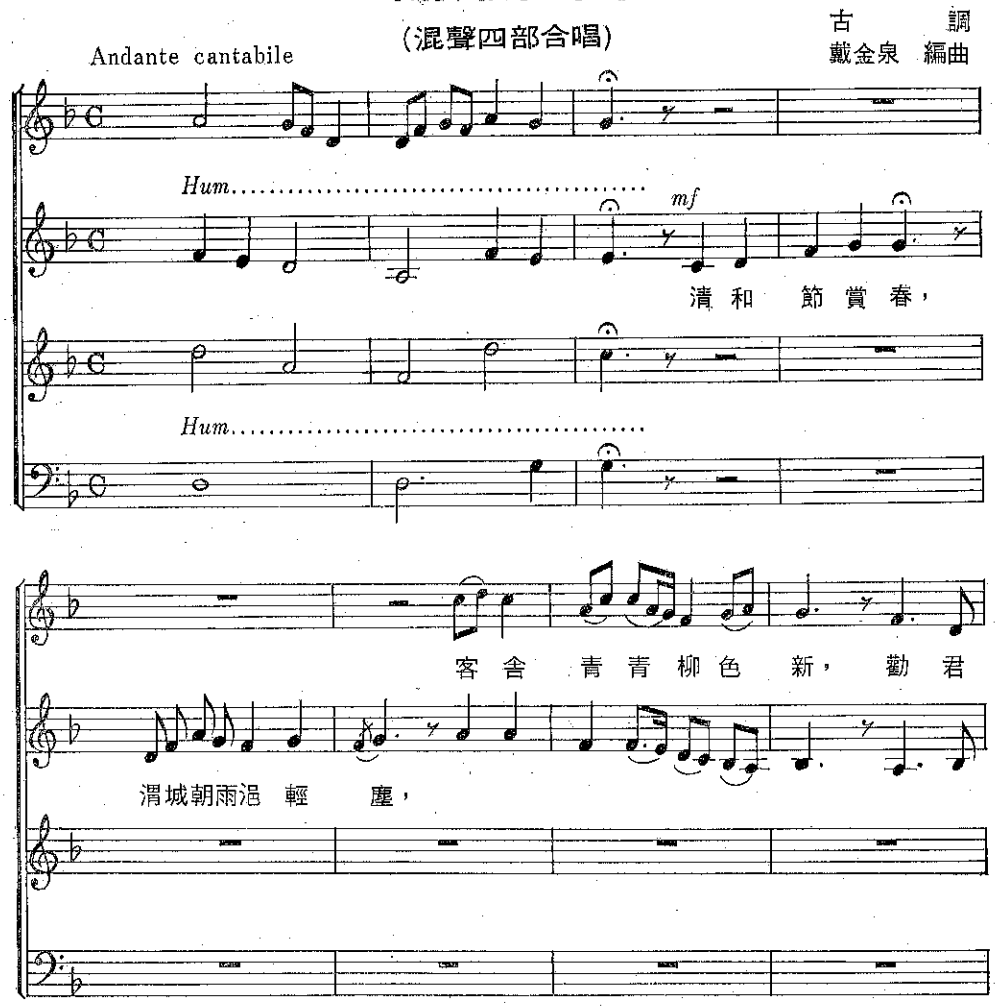
Following that, Hsu Po-yun and his friends organized the Chiang-lang Music Gathering, Hsu Sung-yung started the Music Gathering of the Five, and Lai Te-ho founded his Music Society of the Sunflowere. Shih Wei-liang returned from Austria and Liu Te-yi from Germany. Composers laboriously worked on their creative compositions and mutually learned and encouraged to a great extent. It was indeed a good thing that they could cooperation with each other.

Some of them tried their hand at using new techniques to deal with the Chinese national materials. All of them were well-equipped with sufficiently mature western techniques of composition, and it never occurred to any one of them that they should learn to become a Beethoven, or a Mozart, a Wagner, or a Dubussy or Bartok. They all moved toward the same goal—Create new CHINESE music! Sometimes, they even directly applied folk melodies in the composition of their songs. For example, Shih Wei-liang's Yunan folk song, "Willows along the Great River Banks (Sheet 9), by using several disharmonic chords, crossing rhythms and counterpoint, the folk melodies rotated to recur in the various parts, and thus presented conflicts, contradictions and pursuits which all together mirrored the new *Weltanschauung*. On the other hand, there were also works which simply imitated traditional Chinese tunes such as Chen Mao-liang's "Flowers along the Country Road." (Sheet 10)

陽關曲

(混聲四部合唱)

古　　調
戴金泉　編曲



The first spring thunder of music creativity was heard in 1960. Hsu Ch'ang-hwei who returned from France held his first concert in Taipei in which he introduced his own works to the public. That concert caused a great stir in the Chinese music world. The Chinese audience was then completely ignorant of so-called "modern music." The concert was severely criticized and attacked. In composing his choral songs, Hsu ch'ang-hwei drew his inspiration from the great resources of Buddhist music. He introduced in his concert the song entitled "Burying the Flowers," which was written for female voices. This song did not negate old Chinese tradition and as a matter of fact, Hsu himsself never went in for any kind of extreme avant guard. However, in terms of harmoney, rhythm, tempe sounds and structure, he had

that choral singing as an art and a part of the culture had become deeply rooted in the Republic of China. At the same time, there were many devoted musicians overseas who were very concerned about the development of music in Taiwan. In Hongkong, there were Lin Sheng-won, Huang Yu-lee and Shao Kung, in the United States, Li Pao-chen, and in the Philippines, Huang Chen-mao. Their works, which were still colored with the influences of the thirties, influenced the music of Taiwan.

Within the short span of ten years or so, these musicians had established a healthy culture of music id Taiwan. Authentic Chinese music was thus Available to youthful Taiwanese musicians. The form and content of the music in Taiwan had returned to the bosom of the Chinese music tradition.

Early in the thirties, Wu Po-ch'ao and others already proved themselves capable of employing superb, high-class compositional techniques. Their works revealed that a new era was arriving! Chinese musicians who had exhausted the possibilities of learning from western techniques were now looking back to search for authentic Chinese music. The composers of the new era finally shouted out aloud, "search out authentic Chinese music tradition!" Almost at the same time, they became disatisfied with the traditionalism of both the romantic and classical schools. They thought, How could it be possible to express the sentiments of the twentieth century with the forms of the eighteenth century?" They began to search for a new form of expression which might truly express "the real tradition and the new spirit of the modern age." For the last twenty years, their passionate search has written the most important page of modern Chinese musical history. Now I would like you listen to Tai Ching-chuan's "Bidding Farewell," a choral song set to ancient parting tune. (Sheet 6; Recording 7)
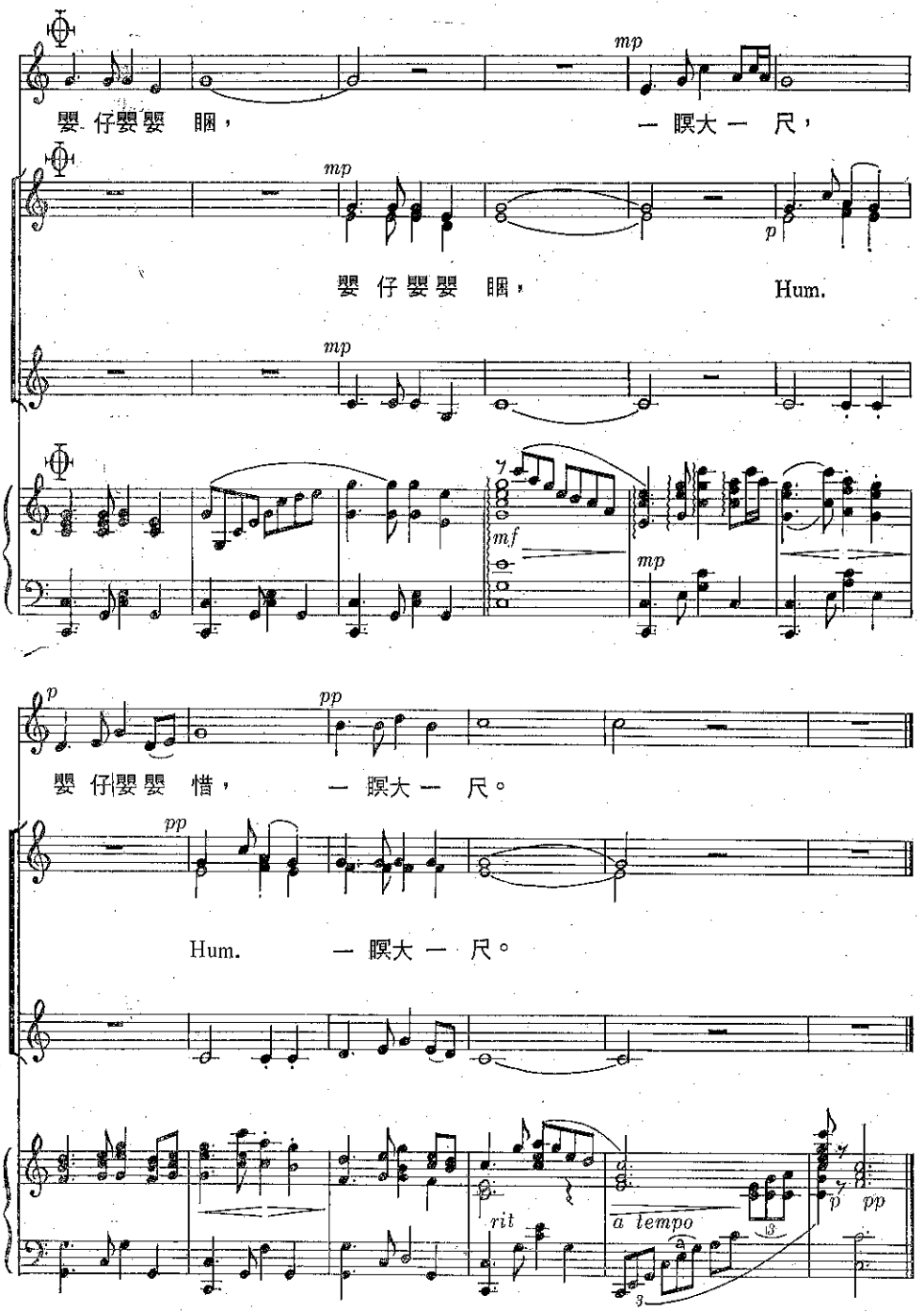
The famous musicians who graduated from the Music Department of the Normal College reestablished in 1955 as the National Normal University included Hsu Chang-hwei, Ssu Wei-liang and Liu Te-yr. They all went abroad to study the theories of composition and returned with new ideas and methodologies. They became the new force in the music of Taiwan. In 1957, a music department was inaugurated in the National Taiwan College of Arts. Unlike the National Normal University which aimed at producing music teachers, this college aimed at nourishing performers and composers and this college has produced many promising musicians. Its influence and impact upon the music circle in Taiwan was extremely important. Soon after, the music departments of the Chinese Culture College, Tunghai University, Soochow University and Political Cadre's College were inaugurated respectively. All these institutions were to become the cradles of the new Chinese music in Taiwan.
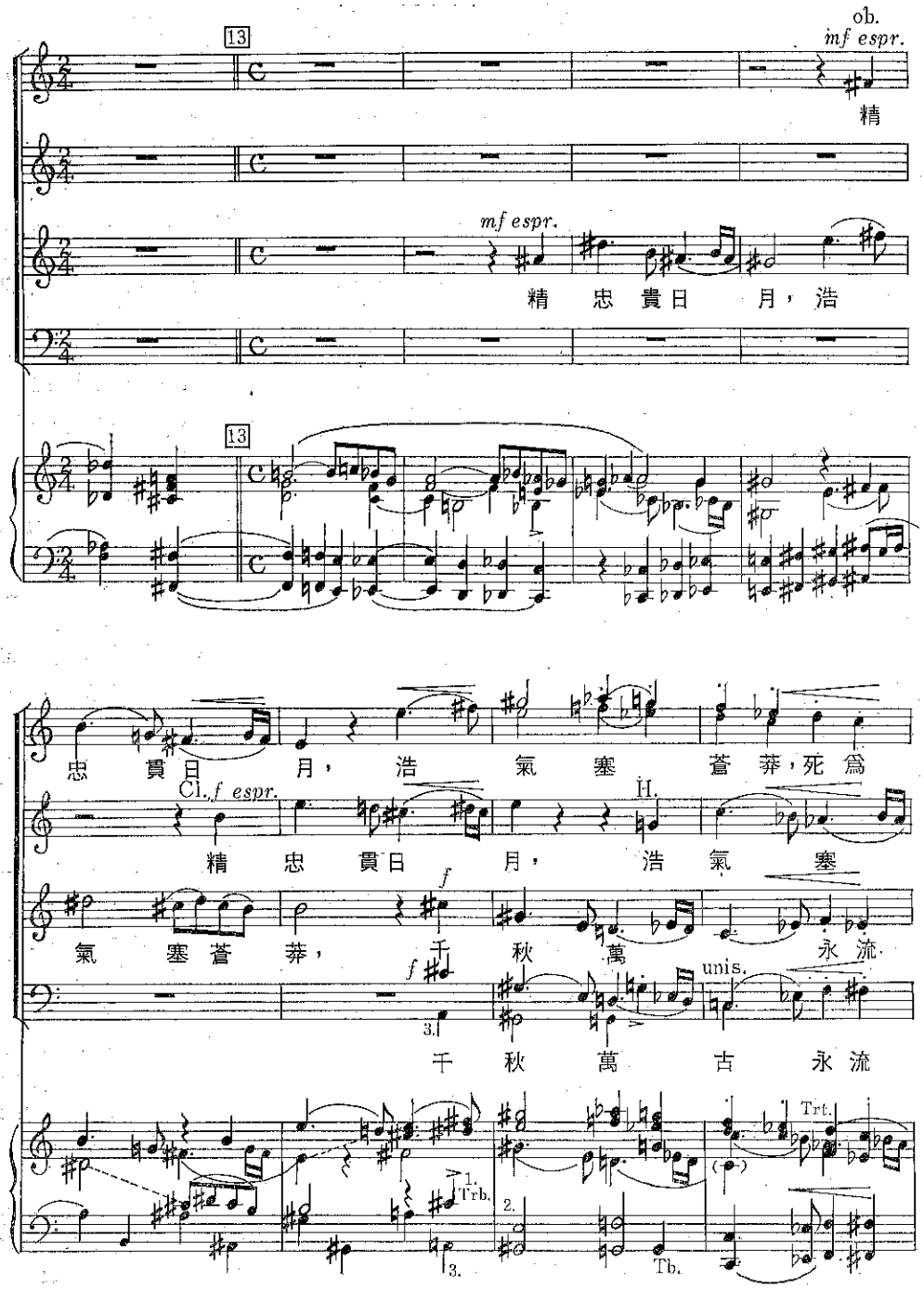
Lu Chuan-sheng and Li Chuan-chung were eventually to take on the leadership of choral activities. However, during the Japanese occupation these musicians did not have much chance to get to know each other, and the musical activities were too few to be influential upon the people. In fact, there simply were no free musical activities under the Japanese government. The general society was just too ignorant of music to support such activities.

In 1945, Taiwan was restored to China, and began to freely and directly have contacts with the music tradition of the motherland. With the government's coming to Taiwan, many musicians and experts in classical music and Peking Opera and even some important organizations and groups arrived in Taiwan. Such input had a great influence upon the field of music in Taiwan. A new era was born. In 1946, Hsiao Erh-hua came to Taiwan to take charge of the Provincial Normal Music College, the first higher institute of music in Taiwan. Before and after, there were other musicians such as Tsai Chi-kun, Chang Ching-hung, Li Yung-kang, Shen Ping-kuang, Lai Sun Te-huang, K'ang O, Su Sun-youn, Li Chung-ho and Wang Ching-hui who arrived in Taiwan to work in this field. These musicians systematically introduced the theories of music in their teaching work. Just like Hsiao, Yo-mei and Huang Tzu, they were successful in educating many experts in music and created a great season of harvest in the Republic of China. Another contribution they gave to Taiwan was the fact that they had brought with them the music of Huang Tzu, Liu Hsieh-heh, Chen Tien-heh, Li Ching-chu and Chao Yuan-jen. They therefore, transferred to Taiwan the great modern Chinese tradition of music. With their endeavors, musical activities multiplied and the standards of the society in appreciating music were substancially raised.

Partially because of its casual nature, and partially because of the great support of the government, choral singing developed rapidly during this period of time. Almost without exception, all these composers were highly productive in composing choral music.

In adition to Lu Chuan-sheng, Shen Ping-kuang's contribution to choral singing was immensely great. He single-handedly initiated and trained many chorus groups and took them on tours around the island holding many concerts. Later, Chang Su-chei started the China Choir, Lu Chuan-shen, conducted the Yung-hsing Children's Choir and Lin K'uan conducted the CBB Choir and the Music Lover's Choir. The chorus groups of various schools and colleges and universities were also becoming better and better. Best among them were the Taiwan University Choir, the Taipei Teachers' Choir, Tunghai University Choir, the Holy Hymn Choir and the celebrated Choir of Hsinchu High School. In every annual contest sponsored by the Ministry of Education, there were always hundreds of chorus groups participating and they were so good that it was always hard to judge which groups were the prize-winners. It was obvious


mp
嬰 仔嬰嬰 睏，
一 瞑大 一 尺，
mp
p
嬰 仔嬰嬰 睏，
Hum.
mp
mf
mp
p
pp
嬰 仔嬰嬰 惜，
一 瞑大 一 尺。
pp
Hum.
一 瞑大 一 尺。
rit
a tempo
p
pp


13
ob.
mf espr.
精
mf espr.
精 忠 貫日 月， 浩
13
忠 貫日 月， 浩 氣 塞 蒼 莽，死 爲
Cl.
f espr.
精 忠 貫日 月， 浩 氣 塞
H.
f
氣 塞 蒼 莽，
f
千 秋 萬 永 流
3.
unis.
千 秋 萬 古 永 流
Trt.
1.
Trb.
2.
3.
Tb.

established in succession. The rich variety of the choral groups and the intensity of the choral activities were truly unprtecedented. In 1941, the Ministry of Education held an incredably large choir performance with one thousand singers respectively chosen from more than thirty schools, military units and civic choruses. That unforgettable performance conducted by Wu Po-ch'ao, Cheng Chih-sheng, Chin Lu-sheng and Li pao-chen sang out loud the Chinese's determination to fight and to win the war. The granduer of that choral singing deeply touched the heart of the audience.

Song popular during the eight years of the Sino-Japanese war included Hsia Chih-chiu's "In Praise of the Eight Hundred Martyrs," Lu An-tu's "Roar Up, You Sleeping Lion," Ying Sang-neng's "Resistance", Wu Po-ch'ao's "We, the Singers of our Nation," "Chinese," Lu Hwa-po's "Song of the War," "Song of the Washer-woman", and Li Pao-chen's "Song of Ten Thousand Years". These songs were passionately sung all over China and indeed symbolized the undefeated soul of the country. To get flavor of this feeling, let us listen to Wu Po-ch'ao's "Martyrs who Died for the Nation," (Sheet 4; Recording 5)

China was supposed to go through a long period of recuperation from the long suffering of the cruel war. Many a long-term project was to be carried out and bright hopes were expected in spite of the miseries still felt among the people. Unfortunately, another even more serious catastrophe immediately followed. The Chinese Communists took over the mainland and the new life of Chinese music was again badly wounded. A great number of musicians no chance to retreat with the government to Taiwan and had to stay on the mainland where they had no chance to be artists. The only national institute of music that was able to escape was lost at sea along with its President Wu Po-ch'ao when retreating to Taiwan. The Chinese culture suffered a great loss and deprivation.

Taiwan had been previously occupied by the Japanese for fifty years, ravaged by the Japanese colonists' political oppression and education aimed at colonization. As a result, there was somewhat of a cultural gap existing between Taiwan and the motherland mainland. In the realm of music, everything had to be reshaped and rebuilt.

Before Taiwan was restored to China, there were musicians such as Lu Chuan-sheng, Chen Ssu-chih and Kuo Chih-wan, scattered about educating and enlightening the people with music. Most of them had gone to study music in Japan, but their music is just as rich in the local color of Taiwan. Even today, their works have been mistaken for Taiwanese folk songs. Lu Chuan-sheng made the greatest contribution toward the composition of choral songs. He not only rewrote many Taiwanese folk songs, but also authored many unforgettable songs with folk melodies such as "Lullary". Now let us listen to this song. (Sheet 5; Recording 6)

"My Ability", Picking Up the Lotus" and "Rememberance of Thing Past" are still among the most popular song and beloved by us today even though the structure of these songs is rather simplistic. Moreover, most of them, such as Li Ching-chu, Wu Po-chao, Li Wei-ning, Chiang Ting-hsien and T'ang Hsueh-yung, were very productive in composing choral songs.

More than that, Wu Po-ch'ao, Chao Mei-po, Cheng Chih-sheng and Li Pao-chen were excellent conductors. They were so enthusiastic that they went to conduct choruses around the whole country. Li Pao-chen was about the most enthusiastic chorus conductor. In 1934, he led the Peking Yu-ying High School Chorus when they toured T'ienchin, Peking, Shanghai and Hangchow. In 1935, he was successful in putting about ten-university and high school choral groups together and staged a grand combined choral performance. With such conscientious efforts, their influence became widespread. And choral singing thus became the most relevent and pertinent musical expression of the masses.

In 1930, the September Eighteenth Incident caused angry anti-Japanese uprisings all over China. Rora up, China. Roar up, You sleeping lion of East Asia! Nationalistic consciousness was widely and deeply awakened. All over China, the passionate, patriotic voice was ringinging and echoing sonorusly. Huang Tzu's most famous songs, "Resisting the Enemies," and "The National Flag whirling in the Wind" were done only a few days after the tragic September Eighteenth Incident, and were dedicated to the Music College Students' Resistance Supporting Committee. Besides, T'ang Hsueh-yung's "Collections of March Songs" and Li We-ning's "Bidding Farewell" were also popular during the beginning stage of the Sino-Japanese War. Now let us listen and share Li Wei-ning's "Bidding Farewell." (Recording 4)

In 1937, the Sino-Japanese war exapanded into a national struggle and Shanghai fell into the hands of the Japanese. Shanghai Music College and other colleges and universities had to move to the west with the government. Nevertheless, choral music did not disappear in the flames of the war. On the contrary, it became even much more prosperous. It was indeed the crystallization of the Chinese voice of justice under the pressures of the time and the bad conditions. Choral singing played a great role in this critical period of modern Chinese history. The masses, living under all sorts of pressures and suffering all sorts of losses and miseries, now needed such encouragement even more than ever before.
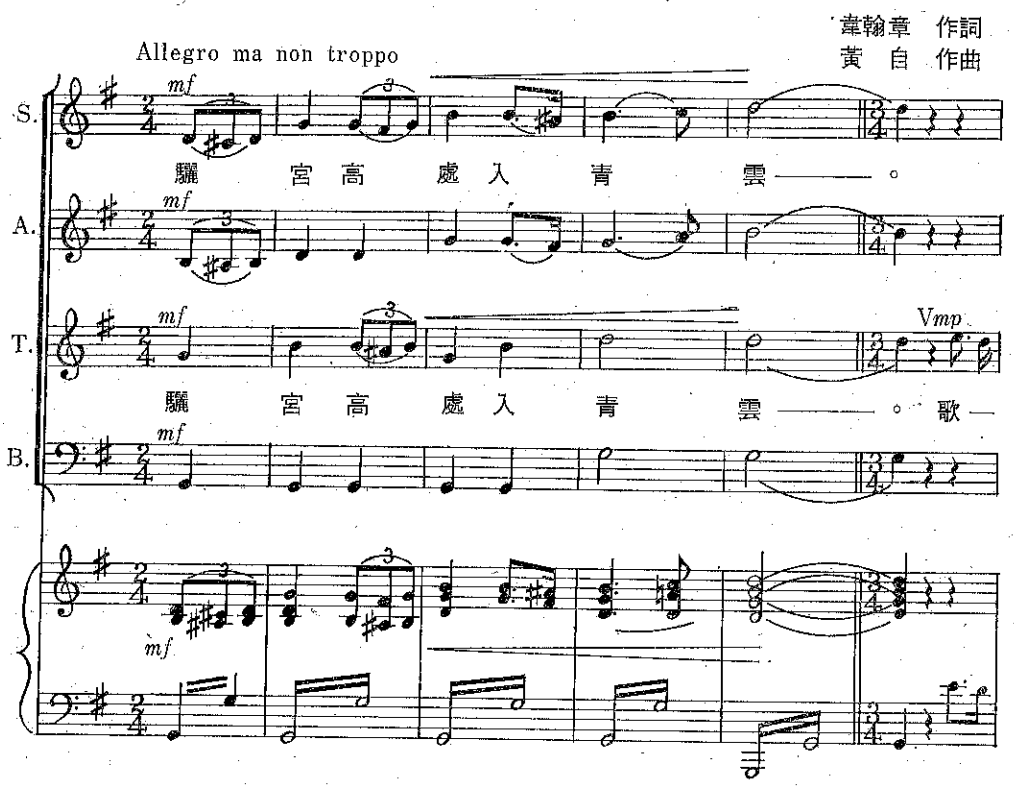
Those who retreated to the west with the government proved themselves to have great patriotic spirit and a feeling of solidarity. They took on the mission to lead and strengthen the general morale of the whole nation in fighting against the invaders. Chungking became the most important music center during the war. Institutes such as the Music Cadre's Training Class of the Central Training Committee and the National Music Institute were
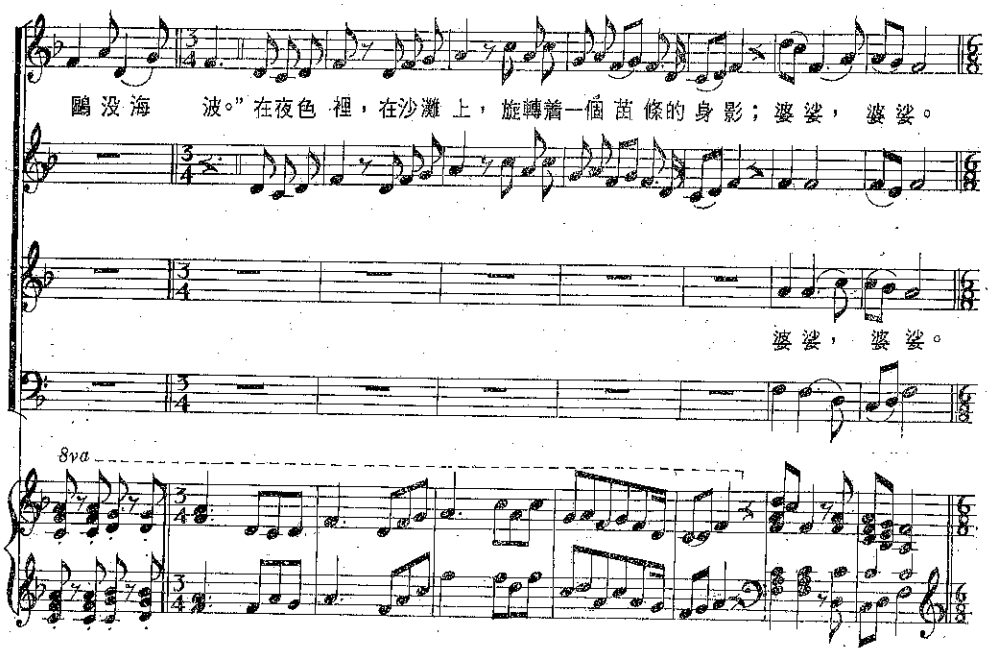
and Chao Mei-po, Hsia Chih-chiu and Ying Shang-neh—all these people who had finished their studies in foreign countries—became active in the music arena almost all at about the same time.

One of the conspicuous characteristics of this bright golden age was the great cooperation and collaboration of composers and poets. Lu Chih-yeh, Wei Han-chang and Lo Chia-lun worked successfully with the composers and created many wonderful songs, which strongly reflected the *Weltanschauung* of that great age.

It was only then that the chorus as an art form became deeply and firmly rooted in China. Chao Yen-jen had written the choral song, "the Rhythms of the Sea Waves" merely because the solo voice could not completely express the passionate world of Hsu Chih-mo's poetry. However, Huang Tzu's composition, "The Song of Constant Sorrow", was primarily to satisfy the needs of the choral group—the music majors were badly in need of choral materials. Now I would like you to listen to Huang Tzu's work, [Enchonting Music Fills the Air (From "The Song of Constant Sorrow"] (Sheet 3 Recording 3).

(一) 仙樂風飄處處聞
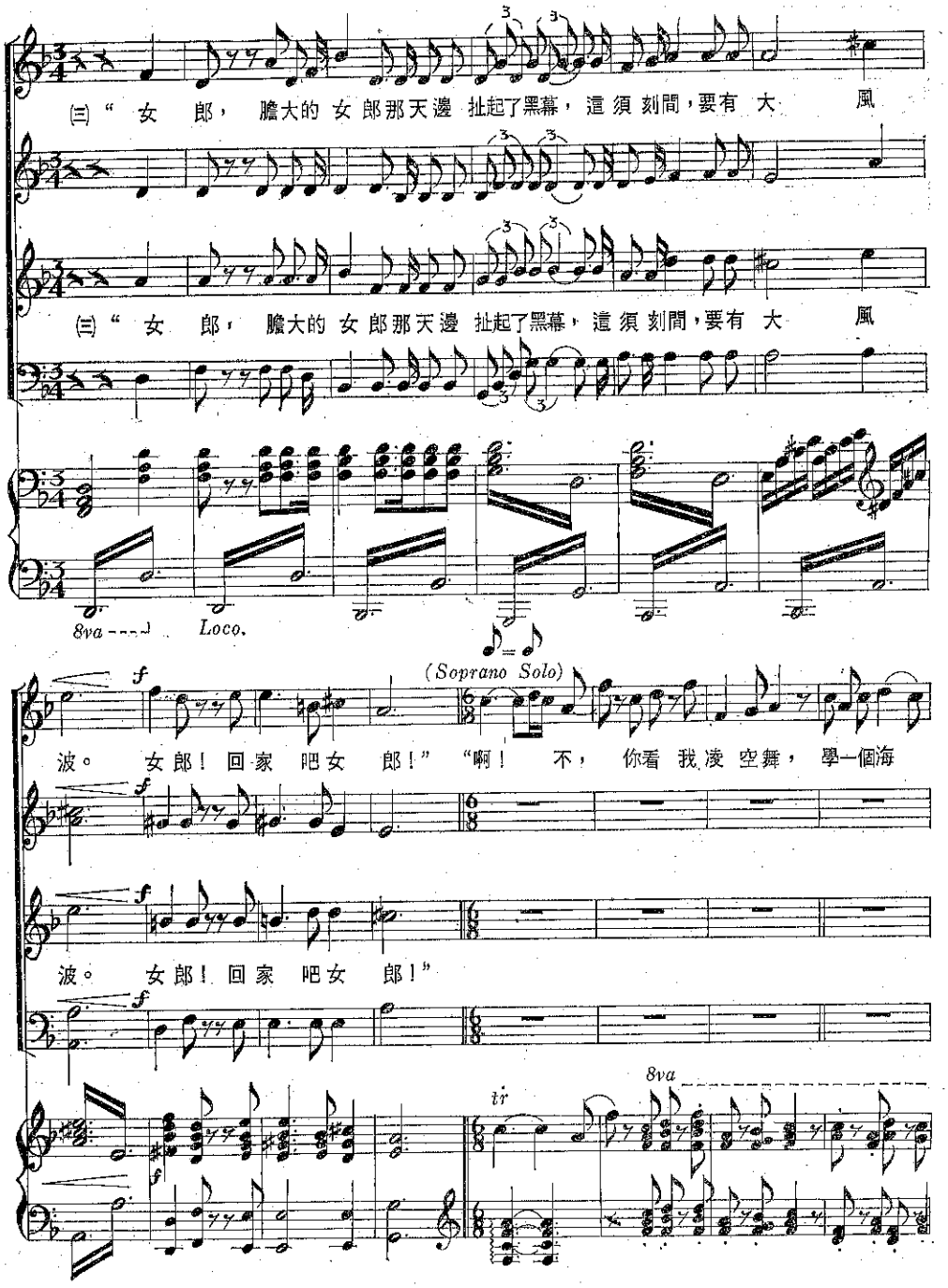




The courses Huang Tzu offered included Harmonics, Counterpoint and the History of music, etc. Although there were people teaching the same courses before him, they were mostly limited to more general instruction. Huang was the first and only person to be able to use a self-sufficient methodology and thorough materials to systematically train composers. He was greatly admired and loved by his students not only for his great talent, but also for his seriousness and conscientiousness in teaching. Under his guidance, his disciples such as Liu Hsueh-han, Chen Ting-heh and Chiang Ting-hsien became outstanding composers. Their combined efforts were the most significant achievements in Chinese music in the thirties.

Elsewhere in China, there were other fine and able musicians being nourished and educated. In 1927, the Central University in Nanking founded its Department of Music. Outstanding among the graduates were Chang Chin-ho, Ma Hsiao-chun and Li Yung-kang. Moreover, there were the programs of the Hangchow Institute of Music and Fukien Institute of Music which were launched to educate prospective and promising students. In Chianghsi Province, there was even a Music Promotion Committee doing its work actively and effectively.

Even more important, the other early pioneers were also becoming more and more productive. T'ang Hsueh-yung, Ma Ssu-ts'ung and Chen Chih-sheng who returned from France, Li Pao-ch'en back from the United States, Li Ch'ing-chu from Germany and Wu Po-chao from Belgium, Li Wei-ning from Austria


(三)“女 郎， 膽大的 女 郎那天邊 扯起了黑幕， 這 須 刻間，要有 大 風
(三)“女 郎， 膽大的 女 郎那天邊 扯起了黑幕， 這 須 刻間，要有 大 風
8va
Loco.
(Soprano Solo)
波。 女郎！回家 吧女 郎！” “啊！ 不， 你看 我凌 空舞， 學一個海
波。 女郎！回家 吧女 郎！”
tr
8va

As many an elder scholar recalls, when people talked about Chinese art songs at that time, they were referring to songs such as "Climbing Up the Mountains," "How Could I not Miss Her?" and "the Drinking Song of *La Traviata*"—all of them written by Chao Yuan-jen. "The Rhythm of the Sea Waves" was the only choral song by Chao popular in his age. However, this is indeed a very mature piece of work in terms of the structure, the contour of the melody and the impeccable combination of lyric and melody. It was superb, particularly in the fussion between the melody and the use of the Chinese four tones. Moreover, in many passages, Chao deliberately used the five-tone scale to add some Chinese "flevor". He was already conscious of the problem of harmony in Chinese musical form. He was even daring enough to have replaced the triad with other special techniques in some accompaniments. In summary, from Li Shu-t'ung's "Spring Excursion" to Chao's "Rhythms of the Sea Waves," within the short span of a mere ten-odd years, the progress in both techniques and ideas was indeed amazing, inspiring and encouraging. Now let us listen to "Rhythms of the Sea Waves." (heet 2; Recording 2)

From 1917 to 1927, Peking was undoubtedly the center of Chinese culture and music. Ts'ai Yuan-p'ei and Hsiao Yu-mei helped educate many promising young artists. More importantly, they were doing their work with firm determination under the oppression and harassment of the government of the northern warlords. This new force in music was eventually able to take on a new life which was to later develop into the golden age of modern Chinese music but not without difficulty.

In 1927, the northern warlord government in Peking gave the order to close down all music departments, And Hsiao Yu-mei was forced to go to the south. This was a serious blow to modern Chinese music.

At the same time, the Nationalist Government made Nanking its capital and Ts'ai Yuan-p'ei was assigned the post of the Minister of Education. In this capacity, he helped Hsiao Yu-mei establish the first national institute of music in Shanghai.

While Ts'ai Yuan-p'ei and Hsiao Yu-mei were the two persons responsible for preserving the foundation of music education, it was another genius who truly marked the new era in the development of the Chinese Music. This genius is Huang Tzu.

Huang Tzu returned from the music college of Yale University in 1929. The National Institute of Music had already been reestablished as the National Junior College and Hsiao Yu-mei was then president of the college. Hsiao recruited Huang to teach and work, Serving Concurrently as Professor, Head of the Composition Department and Academic Dean of the College, Huang promoted the school greatly. Shanghai was soon to replace Peking as the center for music activities.

The development of Chinese music was so slow because the traditional teacher-disciple system was by nature self-contained, and thus rather lrmited to a small group of people. When Ts'ai Yuan-p'ei assumed the presidency of Peking University in 1916, he made innovations. The Music Research Association was established in 1917 on the campus and became the first music research organization set up in modern Chrna. Ts'ai Yuan-p'ei recruited many famous scholars, such as Hsiao Yu-mei, Yang Chung-tzu and Lru T'ien-hua, to work as advisors to thrs research association.
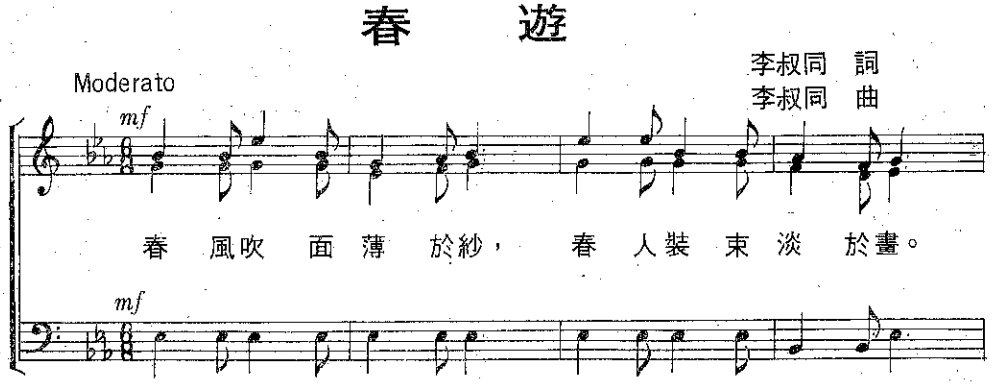
In 1922, the Music Research Association was formally renamed and re-established as the Music Living and Learning Center of Peking University, and thus became the first music department in China. Famous musicians such as Cheng Ying-sun and Wu Po-ch'ao graduated from this Center. Given the social conditions of that period, it was understandable that there would not be many students majoring in music. However, it is also true that there were a great many students electing or sitting in for these courses. The musicians nurished and educated by the Chinese Music Research Association and the Music Living and Learning Center were not many, but the whole society, partrcularly a great number of intellectuals, began to understand music and take music much more seriously. This, laid down a very solid foundation for future development.

During this time, there was a peson worthy of particular attention-Hsiao Yu-mei, the most important figure in modern Chinese music education. He returned from studying in Germany in 1920 and soon began his work with the great support of Ts'ai Yuan-p'ei. It was said that while he was said lecturing on Harmonics at Peking Universities, there were always thousands of people listening attentively to his lectures. He was the Academic Dean of the Living and Learning Center and also established the Peking Girl's Normal College, with himself as Chairman of the Music Department. He was also concurrently the Chairman of the Music Department of the Peking Junior College of Music. What is more, he organized the Society for the Improvement of Classical Chinese Music, with the help of the pianist, Yang Chung-tzu, the master of classical Chinese music, Liu T'ien-hua, and Ts'ai Yuan-p'ei, Liu Pan-nung, Chao Yuan-jen, and Chao Li-lien. With their endeavors, classical Chinese music began to move toward the brilliant dawning of a new age.

This period of time signifies the beginning stage of music education in China. Within a short span of ten years, the achievements in composition were understandably rather limited. Nevertheless, the accomplishments of another scholar, Chao Yuan-jen, are worthwhile mentioning here. He returned from the United States in 1921 and published "A Collection of New Poems and Songs". With the unusual talent composition and his thorough knowledge in languages, Chao was able to set up an ideal model for Chinese art songs.

western oil painting. He thus became the first Chinese to do oil painting in the history of Chinese art. At the same time he concentrated in studying music and became involved in dramatic activities. He showed himself outstanding in both fields. Lee returned to China in 1910, teaching at Chekiang Normal School where he began to systematically introduce famous songs from the West, translating the verses of the songs or writing new verses to tunes. More than anything else, he was the first person to apply western music theory to the composition of Chinese musrc. He not only used the western score of five lines, but also added harmony and accompaniment. Seventy years ago his work was indeed that of a pioneer.

The cultivation of music leads to the formation of a culture of music, predominately because of the creative effort requires refined technique. The step Lee Shu-t'ung took was of paramount importance in the history of Chinese music. (sheet 1). There is a 3-part choral song in a major key composed by Lee Shu-t'ung, which includes 16 bars, shorter ternary form, heptatonic scale, melody and harmony. This simplest, most common form is significant in the sense that it is the earliest choral song which can be found in China. Although the western theory of composition applied in this song is the most basic, it did kindle the life of the Chinese choral music and made later achievements possible.



Lee Shu-t'ung contributed greatly to Chinese music, by not only composing music and writing songs, but also by devoting himself wholeheartely to educating young people. Among his drsciples were. Fung Tze-k'ai and Liu Chih-p'ing, who distinguished themselves in composition, and Wu Meng-fei, T'ang Hsueh-yung and Hsiao Erh-hua, who were important contributors to the study of harmony and the writing of choral songs.

However, the promotion of music on a national scale had to wait until the music institutes and other research or study organizations were established.

CHINESE CHORUS: PAST, PRESENT AND FUTURE

BY CHING-CHUAN TAI

(Editor's note: this paper was delivered to a symposium audience and contains references to musical excerpts that were played during the lecture)

Since ancient times, China, the country of a magnificent civilization, has laid great emphasis upon rituals and music. Historically, the Chinese emperors believed they could not govern their country without rituals add music. It is no wonder that China has been called "the Country of Rituals and Music."

Ancient Sources tell us that music existed very early in Chinese history: During the time of the Yellow Emperor, (5000 B.C) famous musical pieces such as "the Cloud Gate," "the Great Scroll," and "the Great Immensity" were already popular among the people. March tunes such as "the Song of Crossing the Chang River" were also composed at about the same time. Regretably, these ancient musical masterpieces were too remote from us to have much archaeological significance. If we are to identify clearly the earliest surviving Chinese music we might feel safe to say that it is the *Ya Yueh,* the Ritual Music of the Chou Dynasty (841) B.C). However, the extant pieces which can be performed are the Ming Dynasty (1381 A.C) versions. Here I would like to introduce to you a section from the Ming version of the "the Great Achievement." (Recording No. 1)

In spite of its early origin, the later development of Chinese music was slow, and limited in scope. Because of an extremely conservative tradition, and the bondage of ritualistic institutions, complicated by the political upheavals of dynasties succeeding one another, music did not blossom in China as it should have. There was little development of harmonic music, leaving Chinese music in its primitive stage of a single tone, sung or played only in unison. Choral singing, in particular, was not an original Chinese musical genre. It is a western influence of the modern age. In fact, choral singing as an art form, with only sixty years of life, is almost like a new-born baby within the magnificent Chinese civilization which has existed for thousands of years.

Any discussion of the development of the Chinese choral music has to deal with Lee Shu-t'ung, the great Chinese master of the arts in modern history. He was versatile and greatly talented in almost every kind of art. In 1905, he went to Japan and studied at the Ueon Art School, majoring in

(1) is it better to have a continuous operation system from order placing to the end product? Or,

(2) is it better to separate the printing process in to specialized groups? Or,

(3) is it better to organize a mutual that is, a cooperative working system?

The above should be well considered because the high competition level requires lower cost and higher quality.

3. Problems in printing operations: the price limitations have in the past made efficient planning impossible. From now on, stress must be placed on well planned production to win the patronage of the customer.

Printers should provide customers with whatever information they require and should act as their adviser thus economizing the printing operation and helping to improve the whole printing pricture. To help bring about this new business method, we should:

(1) Reorganize the already existing educational network and concentrate on newer approaches.

(2) Establish new production systems by adopting new production methods.

(3) In areas where applicable, mutual cooperation networks should be established.

In other words, all plate-making, printing, binding and finishing jobs have to be combined for a highly qualified production structure to secure a better printing system in the years to come.

According to the article "Printing in the Future", *Printing Production U.S.A.* (June) the computer should be used in printing for the operation of plate-making and the printing machine should be hooked up with a mini computor to control the unstable printing factors. This is an example of the future of printing.

Cooperation between the printing business and the education authorities will help move forward to an era in which only the quality competition will survive and the competition in price shall stablize. Only the can our printing businesses completely enter the modern era.

"Man is different from machine":

Man can think, create, judge and should not be limited to the mechanical work. This is a waste of resources. Solving the above problems will be the key to future operations and development of the printing business. We should pay special attention to these problems because the printing business in this country uses more labor and spends more money than in most other countries.

XIX. MAIN PROBLEMS FOR PRINTING ENTERPRISES

1. Poor treatment by the customer: quality, delivery and price are all determined by the customer. Printing is not a fair play business. Customers are in a position to ask for what they want without consideration of the inconvenience imposed on the printing works because trait No. 1 emphasizes "No production without orders". Also, the very high level of competion without coordination among the printing works results in an unreasonable contempt from the customers.

2. Small orders usually require immediate delivery (trait No. 3) and there are often no long term orders. Rush jobs have to be farmed out to fellow traders, that is why there are so many small sized printing works. It is mutual assistance marked by hard competition.

3. Contracts for orders are not used. This is often compounded by the fact that the approval of the product (trait No. 5) is all in favour of the customers thus placing the printing businessman in a difficult position. The above three factors often debase the printing works before the customers.

4. Low pay and long working hours make printing work dull. Workers in printing work longer on the average than those in other fields. They are also paid on the average of 10% lower wages.

Improvement should aim at the followings:

1. Specialization in techniques to improve the business structure for the highly technical operation of modern printing. This requires:

(1) Specialists in business administration
(2) Special and modern printing equipment
(3) Advanced techniques of printing

Such changes would help duplication and waste of capital in equipment and manpower.

2. Diversification of production techniques is necessary. A study of material purchases revealed that the types of printed materials will be increasing. To meet this requirement, production techniques have to be diversified in a decentralized system. This raises at least the following questions:

5th Category

5—1 General Discussion on Special Printing
5—2 Instant Printing Techniques
5—3 Direct Color Separation Techniques
5—4 Corrugate Paper Making & Finishing Techniques
5—5 General Discussion on Metal & P.S. Printing
5—6 Halftone Photography
5—7 Continuous Tone Photography
5—8 Newspaper Printing Techniques
5—9 Printing Shop Design
5-10 Printing Circuit Techniques

6th Category

6—1 Hand book of Printing Machines
6—2 Hand book of Type Setting
6—3 Hand book of Typographic Printing
6—4 Hand book of Lithogaphic Printing
6—5 Hand book of Photo-Plate Making
6—6 Hand book of Serigraphy
6—7 Hand book of Technical Writing
6—8 Hand book of Printing Planning
6—9 Hand book of Rotogravure Techniques
6-10 Hand book of Film Stripping Techniques

XVIII. PRINTING ENTERPRISES IN THE ROC

The printing business is based on the production of printed material which is controlled by the following conditions:

(1) Customer requirements
(2) The predominance of small orders
(3) The high frequency of urgent orders
(4) The many steps in the printing process
(5) The quality of printing is almost entirely visual

Production of high quality printed materials often means the innovation of new techniques. Therefore, research and development in the relevant sciences has to be watched closely so that we in the printing business can make use of such advances. But we must also pay attention to the environmental impact of our improving technology. Then there is the problem of the workers who often have to work long hours in manual operations. We must lighten their load with machines that improve working conditions and the quality of the product.

"Man should do man's job":
Fully utilize the machine, so that automation replaces manual operation.

1—3 Graphic Arts Development in USA & Japan
1—4 How to Accept the New Printing Technique
1—5 General Discussion on Type Setting
1—6 Electronic Type Setting Techniques
1—7 Chromatic Study on Printing
1—8 General Discussion on Publishing Techniques
1—9 Dictionary of Printing
1-10 Binding & Finishing Techniques

2nd Category

2—1 Digest of Graphic Arts Design
2—2 Graphic Arts Design (Foundations)
2—3 Printing Effect of Colour Photography
2—4 Techniques of B & W Photography
2—5 Techniques of B W Photography Development
2—6 Technique of Color Photography
2—7 Technique of Color Photography Development
2—8 General Discussion of Photo Chemistry
2—9 General Discussion of Photo Physics
2-10 Art and Copy Preparation

3rd Category

3—1 Reproduction Photography Techniques
3—2 Color & Tone Correction Techniques
3—3 Color Plate-Making Techniques
3—4 General Discussion on Photo-Electronic Plate-Making
3—5 General Dissussion on Lithography
3—6 Color & Tone Correction on Lithegraphy
3—7 Lithographic Plate-Making Techniques
3—8 Lithographic Printing Techniques
3—9 Lithographic manual
3-10 Guidance to Lithographic Ink

4th Category

4—1 Printing Works Management
4—2 General Discussion on Printability
4—3 Material used on Photo Plate-making
4—4 Printing Materials
4—5 Photo-Sensitive Materials
4—6 Guidance of Printing Ink Production
4—7 Guidance of Printing Paper Production
4—8 Printing Tool & Instrument Manual
4—9 Quality Control in Color Printing
4-10 Study on Industrial Health & Safety

Kong Printing Press, is an annual which has been published since 1970. *Art Printing Graduation Special Journal,* an annual, issued around May every year, published by the Art and Printing Department of the National Taiwan Academy of Arts. *Printing Press,* a monthly, published by the Hua Kong Printing Academy.

Pring Association News, a new monthly, is to start publication shortly. *Pring Year Book,* an annual, established in 1972. The last 5 issues have been combined into a special issue highlighting the graduation events of the Printing and World College of Journalism. *Graduation Journal for Printing Department of Fu Hsin Institute of Technilogy,* an annual issued around June every year.

B. Book Translations

(Issued by Hsu's Foundation)

Color Printing
Principles on Photo Offset Printing
Printingon by Paper and Ink

(General Discussion on Techniques of Plate Making and Printing)

Mr. Chen Tung-Hua: *Printing Design, Trade Marks Design.*
Mr. Lin Chin-Yi: *Design of Ads and Printing*
Mr. Yang Chuan-Jen: *Typographic Printing*
Mr. Lee Kwei-Shen: *Study of Printing Inks*
Mr. Yang Fei: *Photo Plate Process and Offset Printing*

(Issued by Printing Department of Chinese Culture College)

Kokak Graphic Arts Handbook
Line Photography
Halftone Photography
The Printing Industry
Web Offset Troubles

(Book Writing and Compliation)

Messrs. Lo Fu-Lin, Lee Hsin-Tsai: *Introduction to the Printing Industry*
Mr. Lee Hsin Tsai: *Short Notes on Printing*

Mr. Lee Wei-Shen: *Dictionary of Printing Industry Terminology, Graphic Arts Technology Encyclopedia,* a joint effort between Mr. Lin Chi-Chang, Professor of National Taiwan Academy of Arts and Five-Continent Publishing Service Ltd. Co., is scheduled to be issued from 1971 to 1980 in six categories, ten volumes in each, category totaling 60 volumes. Five categories have been issued up to the present time with the contents as follows:

1st Category

1—1 Printing Technical Digest
1—2 Introduction to Printing Science

XVI. A SUMMARY OF PRINTING EDUCATION IN THE ROC.

1. The Art and Printing Department of the National Institute of Art was established in 1955 and now has more than 300 graduates who have contributed to the advancedment of photo plate processing and to the development of agencies for printing equipment.

2. The special Printing training class of the Chinese Culture College was set up in 1966, which later developed into a printing department. In 1968 this college became the first to confer the Bachelor of Printing Engineering. Since then, some 400 graduates have beengement and operations throughout Taiwan.

3. The printing and photography department of the World College of Journalism was set up in 1969 producing some 400 graduates who have concentrated on jobs in news photography and newspaper printing.

4. The printing engineering department of the private Fu-Hsin Institute of Technology was established in 1966. Over 100 graduates are new working in various printing establishments.

5. The industry education department of the National Normal University has trained many printing teachers for faculties in vocational high schools which are located in Taipei, Taichung, and Kaohsiung.

6. The drafting section of the Survey Department in the Chung Cheng Science and Engineering College has helped train many printing personnel in special techniques to serve the military. After retirement from military service, many have joined the civilian printing services.

7. Graduates from vocational schools are employed by private and public printing works, and in addition some have succeeded in their own businesses.

From now on, printing education should be directed toward achieving the following goals:

(1) Strenghten the training of printing teachers.
(2) Train students on modern printing equipment.
(3) Emphasize training on compiling books.
(4) Establish printing post graduate colleges for the promotion of printing of printing research.
(5) Printing study and information centers should be established.
(6) Strenghten the cooperation between schools and printing companies.

XVII. PUBLICATION AND PRINTING OF BOOKS ON SPECIAL SUBJECTS IN THE ROC.

A. Magazines

Three complete volumes of the semi-annual *Printing Magazine* have been published since it was established in 1965. It is a non-profit journal. *Hua*

Art Show Room: Art exhibits through the cooperaton of the Art Association in thd mid-Taiwan area.

Book Show Room: A great variety of books on exhibition.

Over all, a very successful exhibition.

XV. CHINA PRINTING ASSOCIATION

(Background):

China Printing Association was founded in September 1956 and has played a major role in the Asian-Pacific Printing Conference.

1st Session:

Mr. Shih Sou-chang, President of the Association led a ninemember delegation to the 1st session of the Asian-Pacific Printing Conference held in Atami, Tokyo.

2nd Session:

Mr. Yu Shen-ta, Director of the Association and Assistant Manager of the central shop, led a nine-member delegation to the 2nd session of the Asian-Pacific Printing Conderence held in Kyoto, Tokyo.

3rd Session:

Mr. Hou Yu-hua, President of China Color Printing Co. led a 13-member group to the 3rd session of Asian-Pacific Printing Conference held in Manila.

4th Session:

The 4th Asian-Pacific Printing Conference was held in Taipei with the Printing Association as sponsor and Mr. Hou Yu-hua headed the preparation work with more than 300 attending.

5th Session:

Mr. Hou Yu-hua, President of the Association, led a 43-member delegation to the Asian-Pacific Printing Conference held between Osaka and Kyoto due to the concurrent presence of the Universal Exhibition in Japan.

(Summary of the 4th Asian-Pacific Printing Conference held in Taipei):

(Time): March 1 through 7, 1968.

(Location): China Cultural Staduim.

(Attendants): 54 vendors from and abroad.

(Contents): (1) Photo color-separation department.
(2) Printing machine department.
(3) Printing end products, equipment and materials.

After attending the Asian Pacific Conference, the Association delegations deseminated among its member through out Taiwan a large amount of information about advances in the printing field to help promote domestic printing operations.

Because of large increases in populotion, consumer demands for printed materials have resulted in continious growth in the print business. Beginning with a total of 463 works in 1951 the increases have been as follows: 936 in 1966, and 1,500 in 1976. Taipei companies represent 45% of the total with 60% of the total production, while other areas (Taichung, Tainan, Kaohsiung) represent 55% occupying only 40% of the total production. Total annual paper production in the Kaohsiung Export Process Zone and Taichung Export Process Zone stands at more than 8 million reams. Here is a summary of the types of printing:

Typographic printing: 69.5%
Offset printing: 27.0%
Otner printing: 3.5%

Printing machine and equipment: 7,500 sets.

Total annual production is more than NT$300 billion of which 95% is in domestic sales and 5% for export.

XIV. THE FIRST ROC PRINTING EXHIBITION

(Sponsor): Joint Committee of Printing Business Associations.

(Assistant Sponsor): China Printing Association, Taiwan Printing Industry Association, Graphic Arts Department of National Taiwan Academy of Arts.

(Location): Taichung Kwang-Fu Public Primary School.

(Time): August 4, through 13, 1973.

(Purpose): Making the printing process known to the public, orientation of fellow traders' operations: technique exchange thus enhancing printing quality:

(Attendants): More than 80 vendors.

(Contents):

Information Hall: Information about printing associations, printing information exhibitions by the National Taiwan Academy of Arts, Chinese Culture College.

Printing Machine Hall: Offset plate, relief plate, intaglio plate, silk screen plate and other printing machines are exhibited and demonstrated.

Printing Apparatus Hall: Photo typesetter, process camera, typewriting setters, and all plate-making machineries, printing materials, inks, and light sensitive material.

Fnd Visual Room: Quality end products, paperwares and stationeries from all printing works are exhibited.

Audio Visual Room: Films and slides on the printing process are periodically projected.

(Workers)
average age: 27.1 years old
average seniority: longer than those in other industries with lower average turnovers.

* Education:

(Staff)
graduated from university or colleges: 30%
graduated from senior high school: 34%
below senior high school: 36%

(Workers)
graduated from junior high school: 19.3%
below primary school: 80.7%

* Sources of technicial workers:
technical training system (apprentice system): 32%
skilled workers from other factories: 43%
graduated from vocational school: 8.3%

* Sources for staff:
Passing public examination: 16.7%
recommended by friends: 33%
relatives: 42%

XIII. TAIWAN UNION OF PRINTING WORKS

There are 3 main printing associations in Taiwan today. They are: the Painting Industry Association (Taiwa Area), Printing Business Association in Taipei, and the Joint Committee of Printing Business Associations. I will review only the activities of the Printing Industry Association of the Taiwan Area:

(Background)

This association was founded in June 1948 and is run by a board of directors elected every 2 years.

(Association Activities)

* Holding meetings periodically for social activities and solving problems encountered by the fellow traders.
* Participating in exhibitions of printed materials.
* Publishing an association tabloid to report the Association's activities to all members.
* Publishing an Association memorial publication for use by interested parties.
* Assisting in the organization of the annual Asian-Pacific Printing Conference for the promotion of international culture exchange.
* Co-Sponsor of the Industrial Products Show.
* Co-Sponsor of the first ROC Printing Exhibition.

B. Sales Style:

At Home: Through salesmen: 16.7%
Directly sold to manufacturers: 83.3%

Abroad: Through agents: 56%
Direct sales per orders placed: 44%

C. Production Style:

Ready made for sales: 68%
Order made production: 31.7%

D. Research and Development of the Product:

Those with research and development departments established: 67%
One design project for a new product usually takes one and a half years on average to complete and most of such designs are copied from foreign made machines. We lack our own research and development personnel as well as promotion capital.

E. Marketing Information:

Only available for local markets and markets in Southeast Asia; this range is not wide enough.

F. Cost Structure:

(1) Sales promotion expenses occupy 20% of the business income. Too high and minimizing the over all profit margin.

(2) Too much farmed out work and imported materials makes the direct cost too high for competition.

(3) Capital has been increased, most of which comes from an increase in shares. The capital increase is used for increasing stocks, plant building, and production equipment.

According to our survey, future capital will come from loans from domestic financial organizations and advanced payment of the shareholders, and will be used as follows:

For purchase of machinery equipment: 33.3%
For purchase of material: 16.6%
For plant expansion: 16.6%

(4) Those adopting cost accounting system: 75%
Adopting phasing cost system: 33.3%
Adopting estimated cost systems: 66.6%

G. Employee Structure:

(Staff)
average age: 36.1 years
average seniority: 7.8 years

Kodak	26%
Fuji	48%
Agfa	26%

In general:

Fuji	45%
Kodak	40%
Agfa	13%
Others	2%

PS Plate is not very popular in this country. Only the Fuji PS plates are widely used. 50% of them are used in the newspaper field, another 50% of them are used in instant printing and other fields.

XII. MANUFACTURERS OF PRINTING EQUIPMENT

Here is a summary of how and where the various parts of the print machine are manufactured.

A. Status of Manufacturing Facilities and Production:

(1) Major steel stock and important bearings are all imported.

(2) Roller shaft and steel shaft can be made locally but are not durable. Therefore, rubber rollers are still imported.

(3) Steel casting operations have to be farmed out to other factories.

(4) Most of the foundry parts are also farmed out to other factories.

(5) Paper cutting blades, lenses, sieve pieces of the electrically operated sieves are all imported.

(6) Most of the electrical control parts are locally made while the solenoids are imported.

(7) Plating, heat treatment, and secondary parts (less critical parts) are farmed out to other factories.

(8) Parts and components for oil pumps and control valves are imported.

(9) Except for the paint baking operation, all paint spraying jobs can be done locally.

Because of the above dependence on foreign sources all local factories are faced with not being able to produce good quality machines. Exceptions are the platen press, folio letter press, electrically operated binding machine, newspaper rotary press all of which can be made locally for export to Japan or Southeast areas, But this situation will probably be only for a short period of time.

night for double pay. Their morale is high and many of them own small businesses as well.

The educational background of the workers is above public junior high school and average age is 30. The quality of work is higher than of those in general printing companies.

In the recent years, the newspaper services have started to recuit their workers from graduates of vocational high schools and junior college print departments. Therefore, the standard of the workers has been greatly enhanced.

X. SPECIAL PRINTING

The profit of special printing is higher then that of general printing. Therefore, more special printing works have been established in recent years, but the employee turnover rate is high. The majority of these establishments are intaglio plate printing shops, sheet metal printing shops, silk screen printing shops, name plate printing shops, seal printing shops, textile printing shops, carton box process shops, glass printing shops and business forms printing shops. All such establishments are very conservative interms of technical innovation. Most of the customers are local manufacturers with a few jobs done for foreign clients. Attention should be given to up grading the technical level of special printing with emphasis on combining many of the smaller operations.

XI. AGENTS FOR PRINTING EQUIPMENT

Printing equipment equipment made in Germany enjoys the best sales because of the ten-year guaranty provided. Next to the German products the most popular instant printing machines are Hamadastar and Ryubi from Japan. Most American machines are too expensive. Elefax static electro photo plate process machines and U-Bix Xerox plate process machines, which are capable of duplicating and platemaking, are well utilized in instant printing operation. selling films are Kodak, Fuji, and Agfa because they provide technical assistance and post sale services.

Color separation and color masking film:

Kodak	53%
Fuji	14%
Agfa	32%

Halftone Screening Film:

Kodak	25%
Fuji	42%
Agfa	33%

Line work film:

Type casting for composition is a combination of automatic monotype caster and manual setting. All printing shops are equipped with automatic type caster for one letter casting without letter returning. The letter pick up speed is 1,500 letters per hour and the dry mat method is used for making stereo type.

Modern newspaper print services are using the offset method with flat aluminum deep etched plates for mass production. For this operation, most of them use the PVA method or Arabic gluing method while the PS plate is used for speeding up plate-making.

Newspaper rotary presses and web paper are used for speedy printing. There are three possibilities for this kind of printing operation:

(1) Letter web rotary press

(2) Offset web rotary press

(3) Both letter web and offset web rotary press.

In addition to the main printing machines, a standby printing machine is available thus production failures are reduced.

At present, more locally made machines are used than imported machines. Except for the life span, there is no operational difference between them and the manufacturing cost of local machines is much lower.

Web paper from Canada is very popular and is the best in quality as compared with those from Japan and the least desirable local paper. Therefore, locally made paper is only used for limited production while imported paper is used for high speed and mass production.

All inks used by the various newspaper services are locally made with imported inks used only for color printing. Since newspaper printing aims at high speed, quality is not well controlled. The *Central Daily News* maintains the higest quality at present.

The actual printing operation in all newspaper services requires only two hours. To fully utilize printing machines and manpower, there must by an efficient combination of man and machine. To meet this demand, the Time publication Co. was established by *China Times* printing division of *Unsted Daily News,* and the Hsin Sheng Printing works by Hsin-Sheng. Their speciality is high speed printing on a daily basis.

The Times Publication Co. is the best among these kinds of operations. During the years 1975 to 1976, the Times Co. invested a large sum of money in this kind of operation and attracted the attention of fellow traders.

The average wages for printing workers in this kind of operation are between NT$9,000 and NT$9,500 per month. Most of the workers work day and

Since the people in the Republic of China place great emphasis on personal feelings, the recruitment of employees depends to a large degree on personal recommendations. This has made for low turnover rates. However, it is also very popular to recruit with higher salaries, highly technical persons from other companies. As a result the nontechnical people tend to stay in their jobs longer than highly technical personnel.

VIII. PUBLIC RUN PRINTING WORKS

Most of the equipment in public run printing works meet the production requirement for inplant printing operations, sometimes in cooperation with other printing companies. The equipment used by the public run printing works are top quality very complete.

Most of the photo apparatus' are made in Japan and Germany, and these printing works are equipped with complete dark room and automatic equipment including constant temperature baths and air conditioning. Most of them are also equipped with step & repeat machines and photocomposing machine.

As to the printing, most of the machines are imported from abroad. However, they are not as good as the privately run printing shop in terms of maximum utilization of the equipment.

They also have binding equipment for self-binding. Quality is self-specified for standard production and the price is predeterminded. Personnel are hired by examination, with turnover rates among high level personal lower than for olwer level employees. This is just the opposite of the privately run factories. The working efficiency however is not as high as that in the privately run factories.

There is no boom season and off season; the work is well scheduled all year long. However, the technique level is much higher than that of the privately run factories.

IX. NEWSPAPER SERVICES

At present, the printing of newspapers uses three printing methods; letter printing, offset printing and letter-offset printing. Offset printing is ranked as the best, while that for letter-offset printing is second and letter printing is last.

Plate-making can be divided into letter plate and offset plate. However, in practice (except for the color plate making portion) only the equipment for letter plate is used.

The method used for letter plate-making is still the phototype method followed by proofing and then the use of transparent film for image conversion to offset plate.

Statistics of employee information

Remark 1: Primary School

Remark 2: Junior High School

Remark 3: Senior High School/ Vocational High School

Remark 4: College

Item / grading / Printing works	Number of employee (%)				Wages (average) (%)					Age of employee (%)			Employee education (%)				Working hours		
	1—10	10—20	20—30	30—	6000—	6000—7000	7000—8000	8000—9000	9000—	20—30	30—40	40—	Remark 1.	Remark 2.	Remark 3.	Remark 4.	6—7	8—12	12—
Typographic printing	50	40.8	4.6	4.6	5.0	35.0	50.0	5.0	5.0	64.1	28.9	7.0	44.4	55.6			9.1	90.9	
Offset printing	33.3	16.7	25.0	25.0	6.1	25.0	37.5	12.5	18.9	94.0	4.0	2.0	17.5	47.5	25.0	10.0	12.5	75.0	12.5
Photo Plate making	50.0	33.3	16.7		20.0	20.0	20.0	20.0	20.0	85.7	14.3		28.6	28.6	12.4	21.4	12.5	75.0	12.5
	Number of employee (%)																		
Factory partially engaging in printing business.	20—40	40—60	60—100	100—															
	37.5	25.0	12.5	25.0	12.5	12.5	50.0	12.5	25.0	71.4	14.8	14.8	25.0	41.8	16.6	16.6	14.3	71.4	14.3

All printing works are enjoying high rates of orders often resulting in them having to turn away business. This has sometimes resulted, untortunatly, in late delivery to customers.

VI. PRINTING AS A BUSINESS ENTERPRISE

Most of the printing companies in this country are medium and small size with the rest of them in company orgahizations as follows:

	Co. Ltd. in Shares	Limited Co.	Privately owned
Letter Printing Shops	47.8%	34.8%	17.4%
Offset Printing Shops	54.8%	22.6%	22.0%
Shops partially engaging in printing	33.3%	44.4%	22.3%
Photo Plate-Making	*	42.8%	*
Exclusive Printing Shops		* Total of 57.2%	

Annual Business Status:

Letter press	NT$3 to 4 millions per year	17.4%	
	NT$1 to 3 millions per year	34.8%	
	NT$1 million per year	8.7%	
	Others	35.8%	(Family style)
Offset:	NT$10 million per year	19.3%	
	NT$5 to 10 millions per year	22.6%	
	NT$3 to 5 millions per year	12.9%	
	Less than NT$3 millions per year	6.4%	
	Others	22.7%	(Family style)

Shops partially engaging in painting:

More than NT$1 million per year	22.2%	
NT$5 to 10 millions and up per Aear	44.4%	
Others	33.4%	(Family style)

Boom season: Feb. Mar. August, Sept. Oct. Nov. Dec.
Off season: Jan. April May June July.

VII. PRINT WORKERS

Here is a summary of the sources for new employees:

Recommendation:	47.1%
Advertisement in newspaper and recomendation:	31.4%
Advertisement in news paper:	4.3%
Examination:	5.7%
Recommendation and examination:	4.2%
Others:	7.3%

(One given 4th class offset printing works):
1 Folio printer made in Italy
5 folio printers made locally
Printed matter is paper board
Unavailable with paper moisture regulating equipment
Ink and paper suppliers not fixed
Printing speed 2400 pcs per hour
Machine running time: 8 hours
Printsng color sequence: not fixed

(One given 5th class offset printing works)
2 Folio printers made in Japan
3 Folio printers localy made
Unavailable with moisture regulating equipment
Paper suppliers are Yung Feng and Shih Lin
Printing speed 2400 to 3600 per hour
Machine running time: 8 hours
"Jade Rabbit", Japan and China inks are used
Printing color sequence is Cyan, Magenta, Yellow and Black

(One given 6th class offset printing works):
Unavailable with moisture regulating equipment
Printed material is paper
Paper supplier is Yung Feng
Printing speed 2400 revolutions per hour
Machine running time: 8 hours
Local ink is used
Printing color sequence is not fixed.

V. THE STATUS OF BINDING AND FINISHING TECHNIQUES

At present, most printing works are not equipped with binding facilities and have to farm out this part of the printing process to factories who specialize in binding. Offset printing works have more equipment than letter printing works who, as a rule, are not equipped with binding facilities at all.

The ratio between ordinary binding and deluxe binding at present is 5 : 1 (Max. 4 : 1, Min. 50 : 1)

Deluxe binding work is at present dependent on manually operated binding process factories while hand binding and Horse Riding binding are hinged on machinery which can be divided into manual operation, semi-automatic operation and continuous series operation.

Most privately run factories are using manual operation for paper folding. However, it is now becoming popular for them to use machine for the paper folding operation.

Paper from Chung Hsin:	12.5%
Paper from Taiwan Paper Enterprise:	12.5%
Paper from Shih Lin Paper Plant:	12.5%
Other Sources:	12.5%

Stated below are typical break downs for various letter printing works:
(small sized letter printing works)

3 folio printers, 1 platen press, general cylinder press
paper supplier not designated, printing speed 2,400/hour, 8 hours shift, "Jade Rabbit" and "China ink" are used.

(Medium sized letter printing works):

7 folio printers, 5 platen press, paper board and general printing, most of the paper used is from Yung Feng and Ta Feng, printing speed is 1,600/hour, 8 hours shift, "Jade Rabbit" and local inks are used.

(One given plant for a partial printing business):

1 platen press, 2 octavo cylinder printers, 1 offset full size four colored printer, 1 two-colored printer, 1 monocolored printer, 5 offset folio two-colored printers, 6 monocolored printers (4 of them are manual paper feeding), 5 quarto printers, printed matters are paper, paper board, foils, available with a central moisture regulating system, main paper suppliers are Yung Feng, Ta Kang, Chung Hsin, printing speed is 2,000 to 8,000 per hours, machine running hours not fixed, inks are local and Japanese, printing color sequence varies.

(One given second class offset printing works):

2 Hiedelberg two-colored presses
2 monocolored presses
main printed matter is paper
Unavailable with paper moisture regulating equipment
Paper supplied from Yung Feng and Taiwan Paper Enterprises Co.
Printing speed 6,000 to 7,000 per hour
Machine running hours: 12
Ink supplied from Japan,
Printing color sequence: Magenta, Cyan, Black and Yellow

(One given third class offset printing works):

2 Rolland two-colored printers
1 semi-auto printer made locally
Equipped with paper stock preparing equipment
Paper supplied from Yung Feng and Yung Feng Yu
Printing speed 7,000 per hour
Machine running time: uncertain
Ink suppliers not defined
Printing color sequence uncertain

IV. THE DISPOSITION OF PRINTING COMPANIES

There are no large scale phototype printing works in the Republic of China. Most of them are small with a few that can be classified as medium sized. About 90% of them use locally made printing machines because the main letter plate printing business in this country is in mono-black color printing. Photo plate printing has not as yet been fully developed.

A few of those printing works equipped with Hiedelberg Letter printing machines are capable of operating with half tone plate printing and multi-color type printing. However, at this time the call for this type of business is not very high. Here is a summary of the uses of letter press and offset printing machines.

Letter Press	—Polio Printer	51.7%	
	—Full Size Printer	10.3%	
	—Quarto Printer	21.8%	
	—Platen Press	13.8%	
	—Others	0.4%	
Offset Printing Machines	—Folio Printer		61.4%
	—25″ × 31″ Printer		19.8%
	—Full Size Printer		1.0%
	—18″ × 25″ Printer		6.2%
	—Others		11.6%

From this summary, we can see that there is a big difference in use between offset printing and letter printing. The utilization of the printing machine has become more complicate than ever.

Offset printing requires higher quality. The offset printing machines used are not all made locally as we see from this summary:

Offset printing machine made locally:	41.6%
Offset printing machine made in Japan:	15.7%
Offset printing machine made in Germany:	17.8%
Others:	24.9%

The source of printing ink is as follows:

Locally made ink:	62.5%
Ink produced in Japan:	25 %
Ink produced in Europe:	12.5%

Except for a few special printing materials or specially designated printed materials which use foreign paper, most of the paper used for printing is manufactured locally, as summarized here:

Paper from Yung Feng, Yung Feng Yu, Yung Feng Yuan:	37.5%
Paper from Ta Feng:	12.5%

Line scoring——→Repea tphotography ↗ Wet plate negative
↘ Dry plate negative or positive drawing

Pictures — —Mono color→Repeat photography→dry plate negative drawing or positive drawing
—Multi-color →Color separation and Color Masking→Halftone screen

——— →Screen positive——→Deep etching plate
→Screen negative——→Surface plate

Plate-making is classifed As either zinc plate and alumimum plate.

In general, the black and white uses the zinc albumin flat offset plate while the colored plate uses alumimum deep etching plate.

Most of the high speed offset printing works use paper masters and PS plates.

Generally— —Letters as main body→paper master with direct typing
—combination of picture and letter→use the static electrophoto platemaker for platemaking

Super quality printing→uses plate or wipe on plate
Manufacturers using zinc plate→50%
Manufacturers using both alumimum and zinc plate→40%
Al plate: 5% to 10%
Zn plate: 90% to 95%
Manufacturers using paper master, PS plate→10%

Color proofing status— —Proofing by printing machine→60% (most for color)
—Without proofing→30% (most for black and White)
—Others→10% (a few are super quality art printings)

The inplant pre-press proofing system is necessary, especially for platemaking orders from abroad or for photo plate-making.

Sampling— —Press proofing→proofing from actual operating printing machine
—proofing machine proofing→proofing from outside of the proofing press
—Mono color sampler→proofing from outside of the unused monocolor machine

Sampler sampling— —Monocolor proofing machine→color proofing should be taken only one by one
—Multicolor proofing machine→color proofing can be taken at one time

Multi-color proofers are expensive; few printing works are equipped with this facility. However, as more four-color machines are used, it becomes necessary to use the multi-color proofer.

The percentage of material supplied by manufacturers for use in plate-making as follows:

KODAK:	40%	Fuji:	45%
AGFA:	13%	Others:	2%

Good scripts: Processed by direct color separation or electronic color separation techniques.

Poor scripts: Processed by direct or indirect color separation techniques.

Super quality printed materials: Use super quality materials, best techniques, qualified personnel.

General printed matters: Use general materials, common techniques, and semi-qualified personnel.

Ratio of printing works exclusive and concurrent for plate-making is 1 : 5. At present, the exclusive ones are more than those required for farming out, however, in the future, this gap will be narrowed by the decentralized process.

B. Status of Plate-Making and Film Stripping:

Plate-making of the phototype is sepatately handled for letters and pictures. Letter plate-making is sequenced as follows:

inplant letter casting → letter pick np → plate imposing → proof-reading ⇄ plate correcting → letter print plate farmout letter casting → letter pick up → plate imposing → proof-reading ⇆ plate correcting → letter print plate plate-making all farmed out → inplant proof-reading → letter print plate

Pictures are converted to copper plates and photo zincography by means of photo engraving. Most are farmed out to professional copper and zine plate reprocessors.

In offset printing, plate building is a process between photo engraving and plate making and is handled by people with special training in plate building. The process is summarized as follows:

Manual drawing on paper——→Manual building on paper

Mechanical drawing on paper——→Film assembler——→

assembling ⟨ Letter / Picture ⟩ ——→Scripts to be printed

The handling of lettered fllm is as follows:

Letter printing plate sampling→Correcting samples
Typewriting setting——————→Correcting samples } Repeat photography
Photo typesetting——————→Correcting samples

——→Wet plate negative
——→Dry plate negative or positive drawing

For the past two or three years, some advertising photo studios and color print developing companies have been operated by graduates from the National Taiwan Academy of Arts and the Chinese Culture College. These people have been trained in advanced printing techniques and therefore these companies can provide the printing works and customers with color duplicates for their color scripts and service for taking photographs of the scripts.

Formerly the sequency was:

Poor script → color dup. → good script

Now the sequence is:

Script properly photographed according to planning → good script.

At present only the China Color Printing Company is equipped with its own studio; it services others in addition to its own needs. They even have installed cooking facilities for food prepation shots. Also, the best indoor calendar pictures are taken in this studio. The Chiu Yu Company in Tainan has the only privately operated studio. The result of this limited studio capacity is that it is often difficult for printers to get good photo work. There is a need for this service and undoubtedly, this area will grow in the near future.

A. Status of Reproduction Photography

After the original script has been prepared and all original photographs taken, the next step is the reproduction photography for Graphic Art. Most printing works are not equipped with this kind of facility. Reproduction photography work is often farmed out to a professional reprocess plant. Such an arrangement saves a general printing company from having to make a large scale investment. Photographic facilities used in reprocess plants are mainly manufactured locally. Here are the results of a survey of such factilities made in June 1975.

Locally made reproduction photography facilities: 47%
Facilities supplied from West Germany: 18%
Facilities supplied from Japan: 18%
Facilities supplied froom UK and USA: 17%

Most of the reprocess techniques are dry methods; the wet method is rarely used.

The ratio of day plate to wet plate use by the printing companies with plate-making facilities 10 : 1 while that used by the photo processers is 1 : 1.

Dry plate: Mainly used for color plate-making and super quality black and white plate-making.

Wet plate: Mainly used for charactered plate-making and lower quality black and white plate making (such as book printing)

both science and art. Even with modern equipment and good working conditions we still could not attain the high quality of today's work without expertise in production technique. Recognition should be given to the government for its support of education programs and especially for the leadership provided by the China Color Printing Company and the cooperation of both the China Productivity Center and the China Trading Center. Our Production techniques have progressed from indirect plate-making by means of various masking processes to the direct color-separation photo process method. In 1964, improvement was made by using the direct colorseparation technique.

From then on, all printing works have introduced auto light exposure equipment, auto vedio facilities and various color printing quality control systems.

G. Binding and Finishing:

Ever since the implementation of the nine-year national compulsory education program, a large quantity of colored textbook printing has to be done twice a year. To meet this urgent requirement, the Yung Yu and the Hua Hsin Bindery Companies took the lead and imported a series of continuous operation binding machines from abroad to overcome the inefficiency of manual operation.

In addition to the textbooks, the weekly magazine of the three domestic TV stations also has to be printed rapidly. This need has been met by the continuous operation Horse-Riding binding machines in the China Color Printing Co., while the Yung Yu Printing Co. completes the job with a three-sided trimmer (edge cutter) and the balling is done by the rapidly operatee balers.

Operations for enamelling, grazing, hot stamping, bronzing, titling, etc. are all done mechanically and bags and envelops are made on machines. Others such as glass printing, perforated printing, sheet metal printing, office table printing and dyeing operations have been greatly improved.

III. ART AND COPY PREPARATION

I shall now review the prooesses used in printing in the Republic of China beginning with art and copy preparation.

The original script is the first important step in the printing process. Its good or poor handling will directly affect the quality of the final product.

According to a survey conducted in June 1975, scripts are provided at the following percentages:

40% by the customers.
22.5% by both the customers and the printing works.
27.5% by other sources.
10% by the factories.

the *Mandarin Daily News,* delivered a paper entitled; "Report on Frequently used Chinese Characters in Newspapers", According to Mr. Yang a total of 3,000 characters are used in Chinese newspapers. The paper reported that the insufficiency of characters was only 1.4% max. and 0.49% min. Consequently, 3,000 characters is sufficient to meet the requirement of newspapers. This finding can be used as a reference in selecting characters for use in the setting machine.

As of 1972, research work on electronic computers in Chinese has become very popular as pointed out in reports by Liu Ta-Jen, Lee Chih-Hung and Huang Yung-wen as reported at the same conference.

In the Industry Exhibition of 1975, the Ta-Tung Computer Company introduced FACOM, a Chinese character process system which included:

1. High speed Chinese character correspondence communications (messages in Chinese character)
2. Speedy reports on scientific techniques
3. Automatic plate-fixing
4. Automatic plate-setting

E. Chinese Character Printing and Color Printing:

Application of Chinese character printing includes the following major areas: registration activities, monetary bonds, business management, government information management of general enterprises, newspapers, general printing, and the census activities.

In 1968, the *China Times* purchased KORS, a multi-color web offset press to lead the color printing in this country. In 1971, the High Speed Multi-Color offset printing press was purchased for use by the *Central Daily News, United Daily News, Min-Chu News, Youth Warrior* and *China Daily News,* thus giving all newspapers in Taiwan colorization.

The Times Publication Service (a branch department of *China Times*) was augmented in organization and equipment in 1975. In addition to the printing of newspapers, this service also engages in various other forms of publication and printing. The *United Daily News* and *Economy Daily News* are under the same organization with personnel working for the two presses concurrently.

F. Improvement in Color Printing:

Color printing in Taiwan has made conspicuous progress in the last decade due to the renovation of printing equipment and adoption of new printing techniques. This can be illustrated by the high quality of Christmas cards, magazine covers, calendars, sightseeing directories, industrial and business advertisements, trade marks. etc. Color printing is a combined application of

Later, Lien Hsin Co. and Hua Wen Co. had considerable success in the production of the phototype setting machine which became very popular because of its high level of quality at a relatively low price.

The Yih Hsin and Hua Hsin Typewriter Companies were able to make the typewriting setters by using black tape typing on white paper and duplicating it on wet plates by means of an offset printing system.

With the availability of this printing technology, several platemaking factories were set up with close ties to the large general printing companies.

The improved plate-making technique had also stimulated China Color Printing Company to introduce modern plate-making facilities from abroad thus further narrowing the gap between the quality of domestic plate-making and those of the international standards.

C. Printing:

Both the typographic and offset printing machines from Heidelberg, Germany, have been gradually introduced into this country and have become very popular. This was followed by the importing of the following offset printers: the Roland, the Swedish Solna offset, the Harris machine (U.S.A.), and Hamada and Akiyama of Japan.

The newly established Iron Works in this country can now produce its own offset printing machines and Hung Hua Co. can also make embossed plates and offset rotary presses. Due to their high quality printers are beginning to use locally make printing machines.

The four-color offset printing machine is now being introduced into this country by printing works such as Chung Hua, Yu Tai, Red and Blue, etc. In addition, the cooperation between Yung Min and the Tele-Communications Administration has introduced the continuous operation offset Rotary press for the printing of telephone directories.

The Hai-Tien Printing Works introduced the Flexographic printing press while the Wei Hsin Printing Works imported the Nylon Typegraphic printing press and Ta Chuan Color Arts Co. is now importing the Rotogravure printing press.

As to paper and ink, we have reached a point where we can supply our own needs except in the case of some speciality products.

D. Newspapers:

Automatic Monotype Setting Machines have been used by the Central *Central Daily News* and *United Daily News* in the Republic of China since 1965.

During the 3rd Annual meeting of the World Chineses Press Association held in Hong Kong, (November 2-4, 1970) Mr. Yang Yu-teh, Chief Editor of

II. AN OVERVIEW OF PRINTING IN THE REPUBLIC OF CHINA

In 1949 there were some 100 printing works in the Republic of China. Today, even if we exclude government, military and unregistered works, the total still comes to approximately 3,300 with more then 30,000 workers. During this period of substancial growth great improvements have been brought about by the use of modern equipment, improved techniques of color printing, manufacture of printing materials as well as the improvement of printing education. I will now summarize the major changes in each of these areas.

A. Utilization of Modern Equipment:

Every since the central government was moved to Taiwan in 1949, the printing industry has grown steadly to meet the expanding commerical, governmental and educational needs. This growth has been strongly supported by the central government and low cost loans from the United States.

As a result, most printing works have under gone major equipment renovation since 1954. This has, of course, resulted in great improvements in production techniques, especially for the planography color printing work shops. Large scale importation of various plate-making and photographic equipment have come from Robertson Consolidated of the U. S. A., Klimsch of Germany and Screen of Japan. It is also very convenient to obtain the light sensitive equipment and developing material for plate-making because Kodak, Agfa, and Fuji have set up agents in Taiwan.

Kodak set up its Far East branch in Taiwan in 1960, followed by 3M and Dupont who either set up a Taiwan branch or appointed Taiwan agencies for the sales of their printing equipment. This encouragement of foreign technology was promoted with the help of the graduates from the Graphic Arts Department of the National Academy of Arts through programs, seminars and new product exhibitions.

B. Plate-Making:

Importation of various newly designed plate grinding machines and high speed powderless etching machines has improved the technique of both the plate grinding and phototype setting processes.

The PVA light sensitive liquid or solution has taken the place of all the conventional types made of animal gelatin. The advanced plate etching machine, PVA light sensitive liquid, surface and deep etch light sensitive wipe, sensitive liquid and PS solution, can all be make locally. Manufacturers such as Ta Hsiang and Jeng Fu can produce their own process cameras, coating machines, and drying machines.

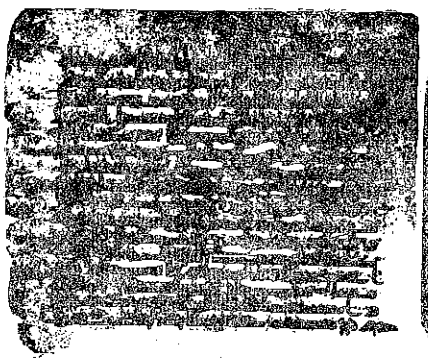


Fig 18. Parchment with Cufic inscription.

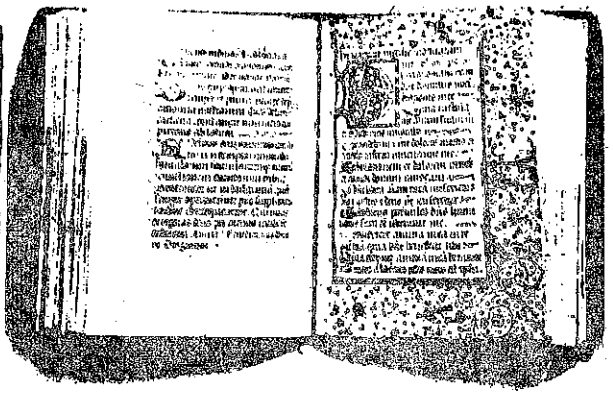


Fig. 19. Parchment Bible (printed in 15th Century).

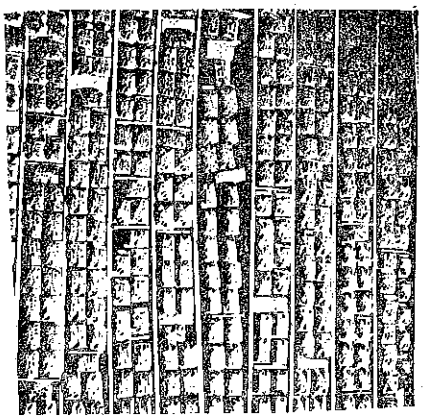


Fig. 20. Korean Copper letter.

C. The Development of Ink Making Methods.

1. From Tuoh printing to wood plate printing, the ink used was a mixture of pine smoke, oily smoke, water and animal glue; something like the ink used for writing at that time.

2. The Koreans started using copper letter plates [Fig. 20] for printing in the Ming Dynasty in 1430 for printing books. But the printing ink had many impurities in it.

3. In 1445 A.D.. J. Gutenburg invented letter composition alloy and used oily ink on his wooden printing machine. [Fig. 14]

4. In 1447, an Englishman, Willian Caxton made the oily ink himself.

5. In 1540, the oily ink was introduced in to Mexico, and in to U.S.A. in 1600.

6. In 1742, the United States started making the oily form of ink.

Gutenburg's machine ushered in the modern era of printing.

B. The Development of Printing Materials.

1. Paper was not available in China prior to the end of the Chou Dynasty. Instead, bamboo chip was used to write on as shown in Figure 16, then came turtle back and clay; that is why we have goblet and tripod characters as shown in Figure 2

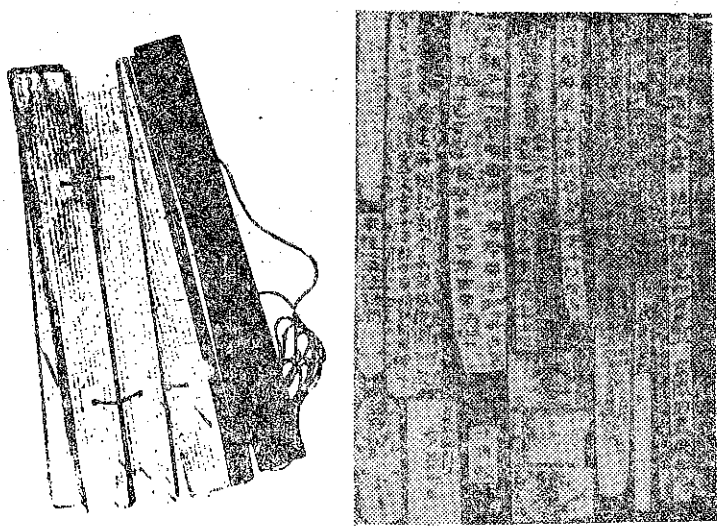


Fig. 16. Inscribing material—Bamboo chip.



Fig. 17. Papeinventor—Tsai Lun.

2. Most of the writing material in the early Han Dynasty was cloth. Paper was first invented by Tsai Lun (Figure 12) in 105 A.C.

3. In ancient Egypt, papylus was used. In 670 B.C., Numa used this kind of paper for his own book. The modern word "Paper" stemmed from the Latin, *Papyurs*.

4. People in Middle Asia mainly used parchment as a writing material as shown in Figure 18 and Figure 19 is the parchment Bible.

5. The paper manufacturing method in ancient China was introduced into Korea in 300 A.C., into Japan in 610 A.C., into Arabia in 751 A.C., into Egypt in the 10th Century, into Spain in 1150 A.C., into Italy in 1276 A.C., into German in 1320 A.C., into Switzerland in 1350 A.C., into England in 1494 A.C. and into the United States in 1690 A.C.

6. In 1798 A.C., a Frenchman, N. L. Robert, invented the paper maker which began the production of paper by machine. With this development the modern era of paper manufacturing begins.

6. Wood carving became popular in the Tang Dynasty. Premier Feng Tou printed the "Nine Texts" over a period of 22 years (932 A.C. to 953 A.C.) using this method.

7. In the Sung Dynasty (972 A.C. to 982 A.C.), 5048 pages in 481 volumes of the "Tripitaka Buddhist Canon" were printed with wooden printing plates amounting to 130,000 pieces.

8. During the reign of Emperor Sung Jen-chung in 1041 A.C., Pi Sheng invented clay movable letter printing.

9. In the Yuan Dynasty, Wang Ching the magistrate, designed wood printing letters and the rotating character pick-up method as shown in Figure 12. He used this method to print the "Farm Handbook" of more than 60,000 words. A copper plate was also used for printing notes in the Yuan Dynasty as shown in Figure 13.

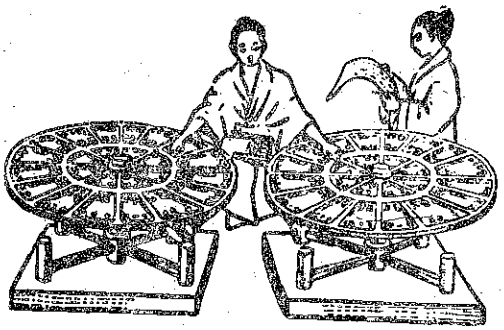


Fig. 12. Wang Ching design rotary character Piuk-up table.

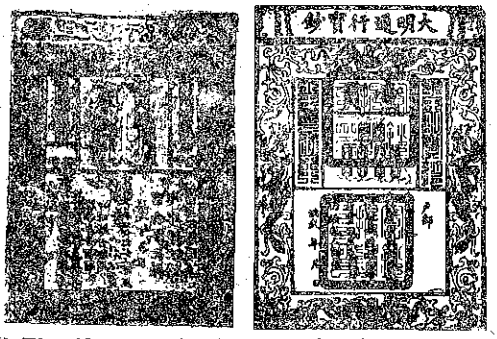


Fig. 13. Note in the Yuan & Ming Dynasty (Left: Copperplate, Right, Note).

10. In 1445 A.C., the German J. Gutenburg produced typography method by using a lead-alloy plate for letter printing resulting in the Gutenburg printing machine as shown in Figure 14 for printing the Christain Bible as shown in Figure 19.

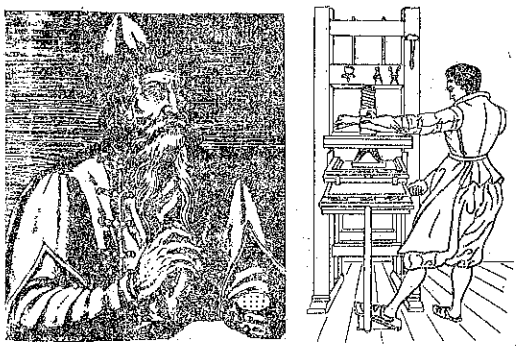


Fig. 14. Ivent or of Typogrph—J. Gutenderg and its Gutenberg press

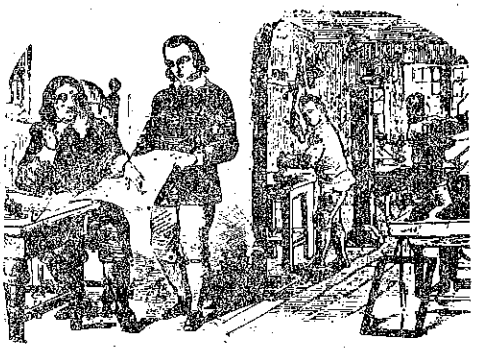


Fig. 15. Status of print Shop in Shop in the 15th Century.

4. In the Sui Dynasty (A.C.), the wood carving plates were used for Buddha Sutra as shown in Figure 9. The oldest wood plate printing work in the world is the "Diamond Sutra" carved by Wang Che in 868 A.C. as shown in Figure 9.



Fig. 9. "Diamond" Sutra Carved by wang che (The first Page.).



Fig. 9-1. "Book of dead" in ancient Egypt (Matirial: papylus paper).

5. The earliest printed matter in the world is the "Million Pagoda Dharani Sutra" which was completed in Japan in 770 A.C. as shown in Figure 10 (The sutra roll was a paper roll, stored in the wooden pagoda).

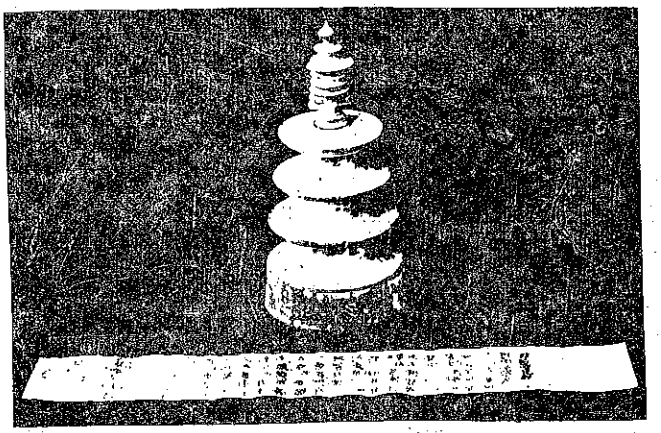


Fig. 10. Earliest printed matter (Finish in 770 A.C.)

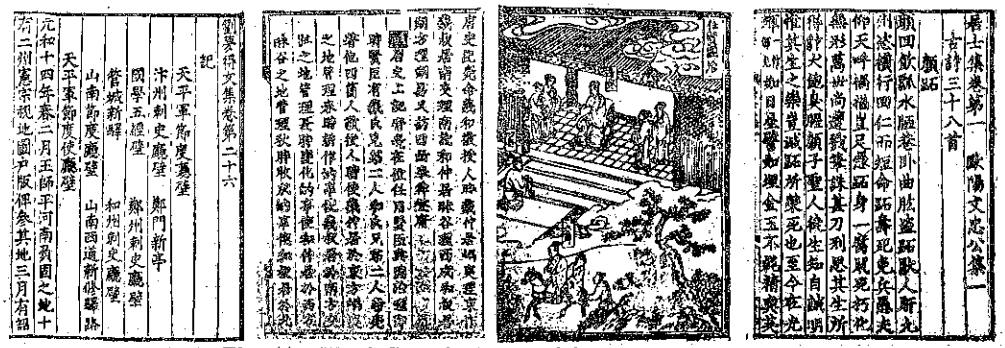


Fig. 11. Wood Carved plate used in Tang Dynasty.

2. In the Chou Dynasty (1134 to 247 B.C.), characters were inscribed on goblets, tripods or caldrons and drums, and were referred to as "Goblet and Tripod" characters as shown in Figure 2, Fig. 3 is the character of "Six Books", Fig. 4 is the character of ching, Fig. 2-1 is the character indiscribed on a tile (In the ancient Japan). Character was discribed on the "Clay Block" in the Babylonia, as shown in Fig. 5.

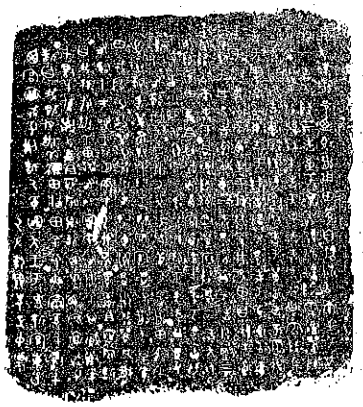


Fig. 3. Character of six books.



Fig. 4. Character of Ching.

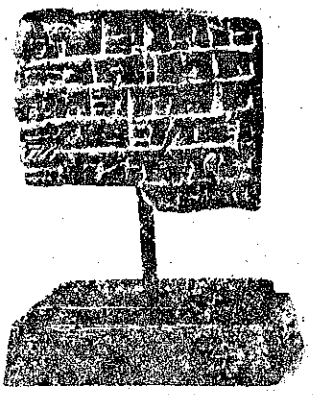


Fig. 5. Character discribed on "Clap Blocls".

3. During 175 A.D. in the Han Dynasty, the "Five Classic Texts" were refixed and inscribed on rock. The work was completed in 183 A.C. thus marking the start on Tuoh Printing as shown in Figure 8.

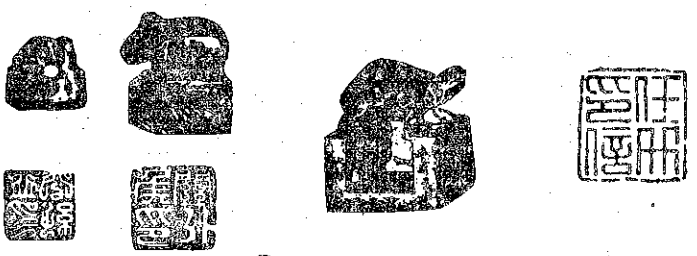
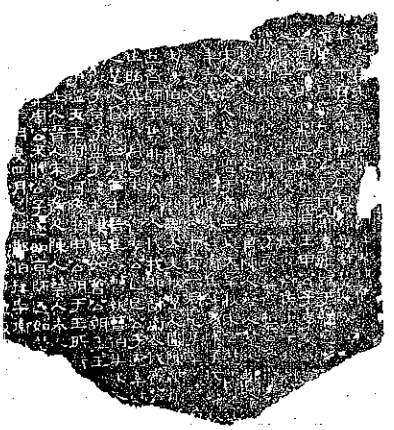


Fig. 6. Seals & Chops of Han Dynasty.



← **Fig. 7.** Block of Budhasutra.

Fig. 8. Five classic Text. →



THE STATUS OF THE ART PRINTING INDUSTRY IN CHINA TODAY

BY CHI-CHANG LIN

Editors Note

Professor Lin's lecture contained below is an unabridged version of his presentation at the Symposuim; "The Arts in the Republic of China Today". It is significantly different in that it contains much more detail about the development of modern printing techniques in the Republic of China.

I. CHRONOIOGICAI PREFACE EARLY PRINTING IN CHINA

Before beginning this presentation on printing in China it is necessary to first set forth a chronological preface so that we can better understand the state of the modern printing process. Such a review must consider the development of three requisite components: printing characters, printing surface materials and printing inks. I will present the information for each consitituent in outline form. (*Editor's Note:* the chronology that follows referes to slides displayed during Professor Lin's original presentation of this lecture to a symposium audience).

A. The Development of Early Printing Characters.

1. In the Yin Dynasty (1782 to 1135 B.C), characters were inscribed on leather and bones and were referred to as "Inscriptions on Oracles" as shown in Figure 1.

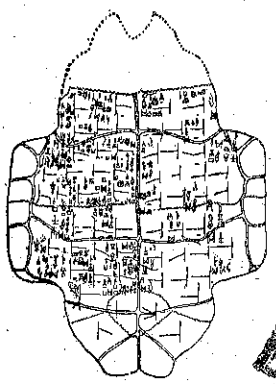


Fig. 1. Character indiscribed on the Cuirass & boens.

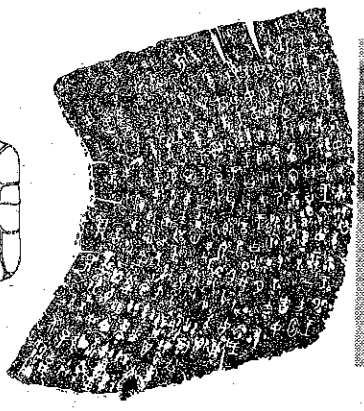


Fig. 2. Character indiscribed on the goblets & Tripods.

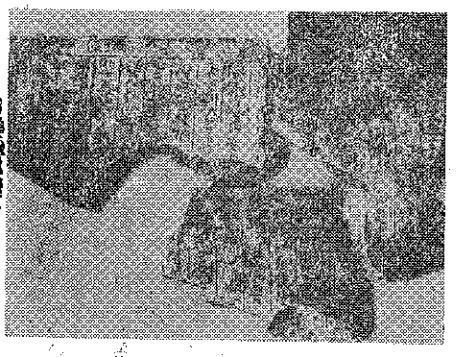


Fig. 2-1. Character indiscribed on a tile.

28. El Genio Alegre by Serafiney Joaquin Alvarez Quintero
29. The Monkey's paw by W. Jacobs
30. The Seave with two By Mary Catolyn Oukes
31. The Matchmaker By Thornton Wilder
32. The Barretls of Winpole Street by Rudolf Besier
33. Fleur De Cactus by Barillet and Gredy
34. Fiddler on the Roof by Joseph Stein
35. Blood Wedding by Fedcrico Lorca
36. Eslee Noche Es La Vispcra by Kictor Ruis Iriarte
37. Lady Windermere's Fan by Oscar Wilde
38. Hay Fever by Noel Coward
39. The Curious Savage by John Patrick
40. Un FLA La Patle by Georges Feydeau
41. The Great Sebastians by Howard Lindsay and Russel Cronse
42. The Inportance of Being Earnest by Oscar Wilde
43. Niebla en el Bigote by Jenge Llepis Establier
44. Pygmalion by Bernard Shaw
45. Death Takes A Holiday by Alberto Casella
46. Bashful Bachelor by Ann Ferring Weatherty
47. Data Te by Marcel Achard
48. Ah, Wilderness by Eugen O'neill

2) List of Performance of Western Drama act with Chinese edition

1. Candida by Bernand Shaw
2. Romeo and Juliet by William Shakespeare
3. Hamlet by William Shakespeare
4. Othello by William Shakespeare
5. Our Town by Thornton Wilder
6. Tne Matchmaker by Thornton Wilder
7. A Midsummer Night's Drasm by William Shakespeara
8. Macbeth by William Shakespears
9. Cyranode by Edmonde Rostand
10. The merchant of Venice by William Shakespeare
11. Anthony and Cleopatra by William Shakespeare
12. King Lear by William Shakespeare
13. The Tempest by William Shakespeare
14. Julius Caesar by William Shakespeare
15. A Streetcar Named desire by Tennessee Williams
16. Lady Windermere's Fan by Oscar Wilde
17. Anna Christie by Eugen O'neill
18. The Glass Menagerie by Tennessee William
19. The Sea Gull by Anton Chekhou
20. Six Character in Search of Author by Luigi Pirandello
21. Abe Lincoln in Illinois by Robert Sherwood
22. The Great Sebas Tians by Howard Lindsay and Russel Crouse

14. Epic Drama
    * The good Woman of Setzuan, The caucasian Chalk Circle by Bertolt Brecht
    * Our Town by Thornton Wilder
15. Miscellaneous
    * The Matchmaker, The Skin of our Teeth by Thornton Wilder
    * Look Back in Anger, Inadimissible Evidence by John Osborne
    * A Raisin in the Sun, The Sign in Sidney Brustein's Window by Lorraine Hansberry
    * Smiles of a Summer Night by Ingmar Bergman
    * The Laretaker, The Home Coming by Harold Pinter
    * Murder in the Cathedral, The cocktail Party by T. S. Eliot
    * The Lark, Ring Round the Moon by Jean Anouieh

Appendix 2

1) List of Performance of Western Drama act with original Text
    1. H. m. s. Pinafore by W. Gilbert and Arthur Sullivan
    2. Missa by Jenifer Barrows
    3. The Teahouse of the August moon by John Patrick
    4. The Silver Cord by Sidney Howard
    5. The importance of Being Earnest by Oscar Wilde
    6. The Dark at Top of the Stairs by William Inge
    7. Holiday by Philip Barry
    8. Riders to the Sea by John Millington Synge
    9. Our Town by Thornton Wilder
    10. Ile by Engene O'neill
    11. She Stoops to Couquer by Oliver Goldsmith
    12. Le Malade Imaginaire by Moliere
    13. An Ideal Husband by Oscar Wilde
    14. The Marriage of Figaro by Beaumarchais
    15. Violaine by Paul Claudel
    16. Charley's Aunt by Brandon Thomas
    17. The Barber of Seville by Beaumarchais
    18. Liliom by Ferenc Molnar
    19. The Boor by Anton Chekhov
    20. The proposal by Anton Chekhov
    21. La Barca Sin Pescador by Alcjandro Casona
    22. The Three Sister by Anton Chcknov
    23. The Baskful Bachelor by Ann Ferrcing Weatherly
    24. Lan Ying by Rosalind R. Tan
    25. Overtones by Anonymous
    26. La Pandpe Aux Yeux by Engene Labiche
    27. L'affaine De La Rue De Louicine by E. Labiche

* Topaze by Marcel Pagnol
* The Father by August Strindberg
* Before Breakfast, Ah Wilderness. Strange Interlude, Mourning Becomes Electra, Long Day's Journey into Night, Desire Under the Elms by Eugeme O'neill
* Golden Boy by Cliford Odets
* The Silver Cord, Yellow Jack by Sidney Howard
* Abe Lincoln in Illinois by Robert E. Sherwood
* The palriots by Sidney Kingslay
* Watch on the Rhine by Lillian Hellman
* The Glass Menagerie, A Street Car Named Desire, Cat on a hot Tin Roof, The Rose Tattoo, Orpheus Descend by Tennessee Williams
* Margaret Fleming by James A. Herne
* Night over Taos, Win Terset by Maxwell Anderson
* Green Grow the Lilacs by Lynn Riggs
* The Scare Crow by Percy Mackuye
* The Death of a salesman, The Crucible by Arthur Miller

6. Expressionism Drama
   * Spring's Awakening by Franz Wedekind
   * From Morn to Midnight by Georg Kaiser
   * Empocer Jones, The Great God Brown by Engene O'neill
   * Purple Dust, June and the Paycock by Sean O'casey
   * The Sunken Bell by Gerhart Hauplmann
7. Symbolism Drama
   * Pelleas and Melisande, The Blind, The Intruder, The Blue Bird by Maurice Maeterlinck
   * The Counless Cathleen, Cathleen Ni Houlihan, The Pot of Broth, Deirdre, The player Queen, The cat and the moon, Purgatory by William Butler Yeats
   * Blood Wedding, The House of Bernarda Alba by Federics Garcia Lorca
8. Grotesque Drama
   * Six Characters in Search of an Author, Henry IV by Luigi Pirandello
11. Sur-realism Drama
   * Orphee, The Eagle with two Heads by Jean Cocteau
12. Existentialism Drama
   * No Exit by Jean-paul Sartre
   * Caligula, The Just Assassins by Albert Camus
13. Absurdism Drama
   * Waiting for Gadot, Act Witllout Words, Krapp's Last Tape, Endgame by Samuel Beckett
   * The American Dream, Who Afraid of Virginia Woolf by Edward Albee
   * The Bald Soprano, Rhinoceros by Eugene Ionesco

Appendix 1 List of Chinese translation of Western Drama

1. Classical Drama
   * Agamamnon, The Persians by Aeschylus
   * Oedipus the King by Sophocles
   * Medea, Iphigenia in Tauris by Euripides
2. Renaissance Drama
   * Shakespeare Complete Works by William Shakespeare
3. French Classical Drama
   * Le Cid by Picrre Corneille
   * Phedre by Jean Racine
   * The School for Wives, The Miser, Tartuffe, Les Misanthrope, Les Preeiouses Ridicules by Moliere
4. Romanticism Drama
   * Faust, Clavigo by J. W. Goethe
   * Maria Magdaleva by Friedrich Hebbel
   * Wallenstein, William Tell, The Maid of Orleans by Schiller
   * The Prince of Homburg by H. Kleist
   * Danton by R. Rolland
   * Hernāni by Victor Hugo
   * Chatterton by Alfred de Vigny
   * Cyranode, La Princesse Lointaine by Edmonde Rostand
5. Realistic Socialism Drama and Naturalism Drama
   * A Doll's House, Ghosts, An enemy of the People, The League of Youth, The Wild Duck, Bookman, The Master Builder, The Lady from the Sea, Hedda Gabler, Peer Gynt, by H. Ibsen
   * The Bankrupt by B. Bjornson
   * Widower's House, The Philanderer, Mrs. Warren's Profession, Candida, Arms and the man, Man and Superman, Pygmalion, Saint Joan, Village Wooing, Androclas and the Lion, The Devil's Disciple by Bernard Shaw
   * Justice, by John Galsworthy
   * Lady Windermere's Fan, The ideal Husband, Saloma by O. Wilde
   * The Admirable Crichton by Sir James Matthew Barrie
   * The Rising of the Moon by Lady Gregory
   * Riders to the Sea, In the Shadow of the Glen, The Playbay of the Western World, Deirdre of the Soarows by John M. Synge
   * The Inspector by N. Kolai Gogol
   * The Sea Gull, The Cherry of Orchard, Ivanov by Anton P. Chekhov
   * Lilion by Ferenc Molnar
   * The Red Robe by Engine Brienx
   * The Lady of the Gamellias by Alexandre Dumas
   * The Unltunes by Henri Becque

professional groups. But in that year, several Provinces and large cities began to hold art festivals. Kuohsiung teachers College for example, performed the play *Chinese* in 10 cites of southern Taiwan while our own school, the National Taiwan Academy of Arts performed *As You Like It* in 10 northern cities.

B. Drama Education

Formal training in western drama begin in China with the establishment of the School of Theatre by Pu Po-ying in 1922. A year later, Hsu Pei-hung opened the Southern Art College which contained a department of drama Financial problems forced both schools to close down within a few years and a third attempt by Peiping Art College a few years later fared no better. Only the government's National Drama School in Nan King escaped the fate of its predecessors. The war severely disrupted formal training and it was not until the post war period that strong academically based drama schools were able to take firm root.

At present, the Republic of China has 3 main drama education programs: (1) The National Taiwan Academy of Arts, Department of Cinema and Drama established in 1955 with courses in writing, directing, acting and stage designing, (2) The Military School, Department of Cinema and Drama with courses in writing, directing and acting. First classes were held in 1951, (3) The College of Chinese Culture, Department of Drama which is really divided into two parts: Chinese Opera; and Cinema and Drama with courses similar to the previously mentioned schools. This school has been offering such courses since 1962.

All of the above offer courses in both western drama and modern Chinese drama.

IV. CONCLUSIONS

Drama can be seen as a kind of universal performing art that differs only in form. So it is that our modern drama is inextractably linked to western drama. It is also fair to say that this relationship is even more evident today with the increase in western translations and study of the western arts in general. Yet, the major differences continue especially when the subjects are human emotion, love of country and the question of tradition. We are, after all, products of different cultures. Perhaps this difference will become even greater because of a new trend that seems to be developing in my country; namely, the fussion of elements from modern drama and classical Chinese drama. Recently, the National Taiwan Academy of Arts staged such a performance in the play *Marriage* and the College of Chinese Culture followed with *Ta-yu Ruled Chin* by Wang Hsiao-Tih.

There is little question that modern Chinese dramatists are looking for new directions and this combination of the old with the new may be the start of a whole new form of Chinese Oral Play. We can only wait and see.

Furthermore, there are a large number of local groups that underwrite Oral Plays. Here is a cross-section of both government and locally supported organizations:

> The Chung-Hwa Expeimental Team of the Committee of Social Education under Ministry of Education; the Central Youth Team; The Cultural Teams of Kuo Ming Tang; Young Lion Team; Free China Young People Team; Year of Forty Team; Year of Seventy Team; Freedom Forever Team; Free China Team; Amateur Experimental Team; Chinese Youth Team; Long Life Team.

One of the most important developments of this period was the little theatre movement lead by Professor Lee Man-kuei. The little theatre movement began in1887 with the wore of the French amateur writer-dramatist Andre Antoine. Professor Lee began his work in 1960 and this type of staging has had a great influence on our Modern Drama. This approach is characterized by the following conditions: (1) participation is voluntary in the sense that members are not paid for their work unless a particular production shows a profit; (2) the plays are supported by various community groups and businesses and (3) generally, the little theatre groups try to stage a wide range of plays for the purpose of giving more experience to its members with the eventual goal of raising the standard of the productions.

Further encouragement has come from the establishment of the "Committee for Drama Appreciation" organized in 1962 by the Ministry of Education. Essentially, this committee, is to act as a seeding organization by funding the work of existing groups. As consequence, it is hoped that many more groups will stage live Oral Plays and the movement will again grow to the large proportions it maintained prior to the expansion of television.

It is important to note that while Oral Plays declined with the advent of television, they never disappeared. Indeed, thanks to the efforts of the small theatre groups and the Committee of for Drama Appreciation, many plays have been staged in yearly performances. Here are some of them:

> "Exhibibition of Children Theatre", performed by the pupils of elementary schools for the past 4 years. The audience is made up of children and each year there are about 20 plays performed.
>
> "Exhibition of Youth Theatre" performed by college students. For the past 13 years it has played to young student audiences with about 10 plays per year.
>
> "World Theatre Mart" stayed by western language department students in universities and colleges, playing to audiences of prominent and influential people.

Until 1979, the Children Theatre, the Youth Theatre and the World Theatre Mart were the primary sources of Oral Play performances by non-

from being with relatives in accordance with the ancient Chinese respect for the family. Famous examples include:

Scholar Family by Teng Suei-ning
Grass in Spring by Chen Wen-chun
Mother, Spring Thunder by Chao Chih-chen
Fluorescence by Liu Shuo-fu
Spring Glowing on Earth by Wang Shen-sun
Origin of the Stream by Wang Wei-chen
Affection Deeper than the Sea, Parential Love by Ting Yih
Tradition by Kao Chien
Deep Affection by Ku Nai-chung

Pride in one's national history and the traditions of our ancient civilization are also prevalent themes. Further, these plays were often designed to help people cope with modern life by keeping alive the ideas and values of our past; of using the lessons of the past to guide our present and predict our future. Some of the more important plays are:

Stories of Han Palace, Recovery of Han Dynasty by Lee Man-kuei
Loyalty in Disorder by Teng Suei-ning
Revenge of Two Cities by Chung lei
Kuo Chien's Recovery of Land by Tan Chih-chun
Stories of Dr. Sun Yat-sen by Lee Man-kuei

Another area for the playwright is the deep and moving issues of philosophy, religion, life and death. Here the pursuit of an ideal within the restraints of the imperfect human condition is examined and various solutions considered. Famous works include:

Fairy Dream by Lee Man-kuei
Red Nose, Jade Goddess by Yao Yih-wei
The fifth Wall, Man from Wu-Ling by Chang Hsiao-feng

All of these plays share many characteristics with western drama. They follow, for example, Aristotle's thoughts on action and the well made techniques of conflict, suspense, and resolution to name just a few. In addition, Many modern Chinese authors have used subconscious techniques and symbolic devices. "Epic Theatre" and "Theatre of the Absurd" are also popular, having come from the growing number of western plays in translation.

The performance of Oral Plays has depended on the efforts of many people. Because of their importance in relation to the national attitude the government has long supported their existence either through direct financial aid or through such organizations as the "Oral Play Team of the Military Artistic Show", the "Lu-Kuan Oral Play Team", the "Hai-Kuan Oral Play Team", and the "Camel Oral Play Team".

This period is also characterized by a decline in the number of stage performances with the rise of television. In response to this, the government has begun to organize "cultural centers" in cities and towns which will lead, I believe to a new period of growth for the Oral Play.

The communist subversion caused many people to become aware of their responsibility to the nation. Many authors worked to uncover the true face of the communists and to show them for what they were. Many plays attempted to oppose the communist lies showing the advantages of a free society and the ruination and corruption of the communist regime. One of the most terrible effects of communism has been the suffering of the family structure and several important plays have dwelt on this condition. Among them are:

Heaven and Earth, New Bridge by Lee Men-kuei
Man and Creature, Flying Flags, Forever by Wu Juo
Heavy Wind, Strong Grass, Red Guard by Teng Suei-ning
Sorrow of the Tail, Another Town, Wind Scream by Chung Lei
Misfortune of a family by Chen Wen-chun
Wen-Chin Picture, Reservoir by Chao Chih-ping
Heroes in Chang-Pai Mountains, Happiness and Sorrow by Chang Chen-hsiang
Bloody Event by Hsu Tien-jung
Tears by Ho Yen
Youngman Marching by Lei Hen-lee

As we have said, the concern for the communist threat was important. It was however, by no means the only subject of interest. Many works considered various social issues and the standard of conduct expected of a good citizen of the nation. These types of plays were especially critical or satirical towards the hypocites in our society. They include:

Tamsui River Bank by Lee Man-kuei
Golden Age by Teng Suei-ning
Long Rainbow by Chung Lei
A Case by Yao Yih-wei
To Create Iron Gold, Money and Love by We Juo
Family of Cooking by Ho Yen
Man of Integrity, Good and Evil by Chao Chih-ping
Return Home by Chao Chih-chen
Dream and Hope by Liu Shuo-fu
Wind and Willow in Spring by Peng Hsin-tsai
Good News Comes to the Family by Ku Nai-chung

Not all Oral Plays focused attention on what might be called "crisis themes". On the contrary, a large body of work centered on the joys of living. One popular area is the family and the happiness a person derives

While some of the above have western counterparts, the manner in which they were used in China, the type of execution and the themes played out, combined to give them a singular quality. They were intended first and foremost to effect the attitude of the people and to bring about a national effect whereas Western drama was more concern with questions of acting style, irony, crisis and resolution, staging or making some individual statement.

The subject matter of all these dramatic activities reflected their purpose with the Oral Plays containing the most complete presentation. Here are some thematic examples: in *Self Defense Team* and *The Pheonix City,* the events of the war were dealt with by a hero who fought bravely against the forces threatening to overwhelm his country. The adventures of resourceful freedom fighters behind enemy lines is told with vivid detail in *The Night of the Shanhai.* Here the enemy is portrayed as decadent, lustful and faithless in their plundering of the country.

Foreign invaders were not the only subjects singled out for consideration. Slackers and exploiters within the civilian population were bitterly denounced for their love of enjoyment in disregard of the scrafices of others as in *The Sorrow City* and *The Foggy Chung-ching.*

The dislocations of families, lovers and friends caused by the war was another popular topic as in *The Change* and *The Spring Comes.* And finally, the glories of China's past struggles and victories were recalled for their encouraging and inspiring effect on the people in *Lady Chin Liang-yu* and *Wen Tien-hsiang.*

The popularity of these plays grew steadly throughout the war years. It is estimated that about 280 different plays were eventually written and delivered in some cases almost continuous performances in such major cities as Shanhai. Many of the works were anonymous but several important authors emerged to give even more prestige to the Oral Play. These included Chang Tao-feng, Hsiung Shih-yih, Yu Shan-yuan, Lee Chi-wu, Wang Ping-ling, and Hsiung Fou-hsi.

3. *The Status of the Chinese Oral Play Since 1948*

This phase is marked in mainland China by the change from freedom to slavery, from democracy to communism. Accordingly, the intent of the Oral Plays during this period have been to show the true evil nature of communism; to encourage patriotic feelings against this internal enemy; to affirm the will to resist and to organize psychological confidence. But in addition, a large amount of creative energy has been directed at reviving and continuing interest in our long and proud heritage as well as exploring the depths of the mind and human behavior in general.

Many of these goals were reached especially in the schools and universities where several new plays were written and performed for the first time. Among them, Dr. Hu Shih's, *The Most Important Event in Life; The Misery of the Youth* by Hsiung Fou-hsi; *The Exhibition* by Yeh Shao-chun and *The Night to Catch a Tiger* by Tien Tse. Most of these works were directed at the social problems of the day as well as such concerns as supersitition, marriage, democracy, *ETC.*

During the 1920's and 1930's, China was under the strain of internal conflict and the military occupation of her lands. It was a period in which national unity was threatened by squabbling Chinese War lords and the expanding power of the Japanese Empire. In response, many authors wrote "National Defense Dramas" inspiring the people to unite in the face of danger to their country. Examples include, *Living Path* by Ma Yen-hsiang and Lo Shih-yih's *Action.*

Whether it was called "Defense Drama" or "Theatre of National Unity", the purpose was the same; to unite the people and support the government against the foreign and domestic threats. The function and mission of drama became the voice of the time; the perpetuator of the May 4 revolution and the herald for defense of the nation. In the words of Bernard Shaw: "the theatre is a place of propagandism"; in this respect, it was far more influencial and important than drama in the West. The Oral Play had come into its own as an important art form by becoming a powerful social force.

2. *The War Period and the Flourishing of the Chinese Oral Play*

The war against Japan awakened the Chinese national spirit and consolidated many of its wavering groups under one united front. The Oral Play was a significant manifestation of that spirit and it was now that the "uniquely Chinese" character of this type of play came into its own. Along with the conventional mode, usually a one act play, a number of other drama types were used, summarized as follows:

1) The pantomine in performance-using only gestures without language.
2) The street performance-in which the actors played in the streets to imitate the actual character or event so the audience might easily get involved in the play.
3) The speech performance-usually the actors played in a restaurant or tea shop and gave a speech directly to the audience.
4) The parade performance-on a ceremonial day, the actors would recreate the heroic events of the war in streets and alleyways to the accompanyment of songs and cartoons.
5) The ceremonial performance-after certain ceremonies, the actors played out the meaning of that day to enlighten the people.

approach extends the translation into Chinese to the costumes and scenery as well as the text. Thus, such plays as the *Matchmaker*, *Topaze* and *Beyond the Horizon* are performed in Chinese, set in Chinese locales and costumes.

In general, we can say that the performance of western drama in all of the three mentioned styles have influenced Chinese playwrights. Unquestionably, Shaeespeare is the most popular author and interest in these types of performances will continue. The themes that dominated early performances have been displaced by interest in artistic considerations and most recently, in questions of human character.

III. MODERN CHINESE DRAMA

A. The Chinese Oral Play

The Chinese Oral Play was, as we have said, based on the the western play and it's development paralled the attempts to bring western drama to China. Since the Oral Play was so intimately tied to the political and social changes going on in China we must analyze its development in respect to historical events. Therefore, I will divide the discussion as follows: the first 20 years of the Chinese Republic beginning with the 1911 revolution followed by the 8 year Sino-Japanese War period and concluding with the present era since 1948.

1. Development of the Chinese Oral Play after the Establishment of the Republic of China

As we have seen, the formative years of modern Chinese drama were marked by a schism between the Civilization Play and what would become the main Oral Play form. In point of fact, the Civilization Play dominated the early period of Chinese modern drama for two reasons. first of all, they were easy to perform having only outlines, for scripts. Also, the themes were, in the beginning at least, exciting and their goals high if not somewhat idealistic. But the loose structure and often volatile nature of the themes were difficult to maintain as viable compoments. In the end, the Civilization Play failed to sustain itself and fell into disrepute.

In the meantime, people like Dr. Hu Shih and Dr. Fu Si-nien and many other were laying the ground work for the Oral Play with articles such as those cited earlier. By the 1920's the form began to stablize around 5 major goals: (1) to make use of the educational potential; (2) to improve the quality of the stage performance; (3) to translate more western plays as a continuing resource for new Chinese plays; (4) to encourage professional actors to concentrate on the more significant plays and (5) to promote amateur performances as a means of insuring the future development of the Oral Play.

playwrights with the "raw material" for their adaptations. The range of western drama in translation is substancial, including works from England, France, Russia, Germany, Italy, Spain, Norway, Greece and the United States. Authors are both modern and classical (especially Aeschylus, Sophocles, and Euripides). The most popular writer, was and continues to be Shakespeare. His writings were among the first to be translated and ten years ago, Dr. Liang Shih-chiu completed a translation of this English writer's major works.

The majority of translations are however, modern with a great variety of styles including surrealistic, epic, and expressionistic themes as well as the older social problem and symbolic forms mentioned earlier. I have listed a more complete range of dramatic types in modern Chinese drama based on western models in Appendix I.

B. The Performance of Western Drama

The performance of western drama can be divided into three parts: (1) performances with original texts, (2) performances in translation and (3) performances in "revised editions".

1. Performance with Original Text:

In this presentation the original play is staged in the author's language complete with scenery, costumes, music and so forth. The Christain church originally introduced this type of performance with the 1902 Shanhai John College staging of the works of Dumas and Shakespeare mentioned earlier. This approach was never very popular because of the obvious language difficulties but in recent years a growing number of Chinese students of foreign languages have supported a small number of performances.

This interest has been formalized in part with the establishment of the "Committee for Drama Appreciation in 1962. Each year, this committee supports groups who stage a number of western plays in original texts at the "Exhibition of World Drama". *Our Town*, described in Appendix II is one good example.

2. Performance with text in translation:

In this approach, the play is reproduced in all its detail except the language is Chinese. While there are still problems for the audience in terms of understanding the cultural setting of the play, translated western drama has proved very popular especially in colleges and universities. Notable examples are the recent performances of *King Lear* by the College of Chinese Culture and *The Sea Gull* by the National Taiwan Academy of Arts. Undoubtedly, this type of staging will continue to grow in popularity.

3. Performance with "Revised Editions":

A variant of the performance in translation as just decribed. This

II. THE ORAL PLAY BEGINS TO TAKE FORM

In an article in the Chinese publication, *Youth Magazine* entitled "The Constructive Literature Revolution", Dr. Hu Shih reviewed the way in which theatrical literature had impacted on western society. Ibsen's works, for exampl, were so profound that Dr. Hu Shih called their social effect "Ibsenism". Furthermore, he pointed out that theatre plays in the West had evolved at least four types which he described as follows: (1) the "Social Problem Play" concerned primarily with identifing and considering important social issues, (2) the "Psychological Play" whose objective was to examine the complexities of the mind, (3) the "Symbolic Play" in which literal passages are constructed to represent much larger and deeper concepts and (4) the "Ironical Play" where satire and irony rule the stage.

Dr. Hu Shih's article illustrated the dramatic range and social importance that drama had reached in the West and the potential it held for his own society.

Dr. Fu Si-nien also writing in *Youth Magazine,* directed his attention toward the form the Oral Play should take in China. In an article entitled "The Improvement of Drama" he pointed out that Chinese history contained no drama form compariable to the western stage play. Moreover, the new Chinese society was in the middle of a great social rearrangement. The old ways were finished and the emerging society was producing new styles and ways of living. Western influence was unquestionably growing in many parts of the Chinese economic, political and social structure. Yet this "westernization" had its limits and the adaptation of occidental drama was a case in point.

In Dr. Fu Si-nien's view, it was necessary to imitate the spirit of western drama but not the actual stage performance because the style does not fit the Chinese culture. Direct, indeed, literal translation does not help the situation because so much of western drama is based on an understanding of occidential history and culture. What then is the answer? How can we adapt the western play in order to make use of its great social potential?

The answer, according to Dr. Fu was to take the spirit of the western play and set this abstract quality within a physical framework designed by us. In other words, do not simply translate but rather transform the western play into the new Chinese culture. If you will, elements a foreign play with a Chinese attitude.

A. Translation of Western Drama

With the expansion of the importance of the Oral Play, a steady flow of western drama flowed from the pens of many writers beginning with Mr. Lin Chin-nan. process continues to this day. The translations provided Chinese

Undaunted by this political setback. several members of the defunct "Spring-Willow" society (especially, Wu Woo-tsung and Ou-yang Yu-chen) organized a new group called "Shen-You". Their early repertoire included works that were intend to reflect the fevour for change current among many groups in China. The main themes were freedom and social change and works were selected for their high emotiontional content. But again, Imperial resentment stirred resultlng in the "Shen-You" society suffering the same fate as its predecessor.

In 1911, revolutionary groups brought the Chinese Empire to an end and established the Repubiic. Members of the disbanded "Spring-Willow" and "Shen-You" societies returned to their country to continue the experimentation with western drama. They grouped together to form the "New Play Commrade Society" and began putting on plays in Shanhai. Most of the early productions were those stagged in Japan but eventually other plays such as *Sudden Repent, Social Bell* and *It's Good to Return* were added. It was during this early period that Mr. Lu Chin-rou wrote the first complete Chinese play based on a western medel but with a "Chinese attitude".

At this point in its development, modern Chinese drama was in a state of flux and many new ideas were being tried. Among them was the "Civilization Play" characterized by a script that was only an outline to which actors related freely on stage. It was somewhat similar to the Commedia dell' arte created during the Italian Renaissance but distinct in the sense that the content was more serious. The object of the play was usually to make some important socical statement on such topics as loyality to country, the spread of patriotism, the concept of freedom or the significance of the social revolution.

Civilization Plays flourished for a short period but by the early 1920's the themes becames debased with performaces littlle more than exercises in obscentity. Eventually, the Civilization Play disintergrated as an art form and playwrights began to turn their attention to more orthodox structures. The Oral Plays that survived this temporary aberration were called "enlightened" because they kept alive the original from of this type of drama.

It is important to remember that the Chinese were experimenting with drama forms that were new to them. Western plays concentrated on directing the force of the action at the audience whereas ancient Chinese drama (and here we are speaking primarily of opera) was a highly structured, symbolic form not designed especially for the the audience. Rather, the players followed a series of complex and well established patterns aiming for perfection of the pattern. Western drama is open to far more interpetation and as a result is prone to develop variants in style as well as entirely new genres. It was to be expected that the transplanting of such a dynamic art form would inevitable lead to change in the hands of Chinese writers and performers.

I. WESTERN INFLUENCES ON MODERN CHINESE DRAMA

A. The Introduction of Western Drama

1. The Early Years

The first performance of a western play by Chinese actors took place at the Christian Shanhai John College in 1902. It was a student production of the works of Alexander Dumas' *The Lady of the Gamellias* and Willian Shakespeare's *Hamlet*, both in English. Unforunately, few people in the audience understood the text and the quality of the performance was very poor because the school's teachers had no special dramatic training. Despite this less than auspicious beginning, interest in occidental plays continued to grow.

Shortly after the John College premiere, Mr. Lin Chin-nan (Lin Shu) began to translate several works into Chinese including Shakespeare's *Hamlet* and *Romeo and Juliet*, Dumas' *The Lady of the Gamellias* and George Aiken's stage adaptation of Harriet Beecher Stowe's novel, *Uncle Tom's Cabin*. Mr. Lin's translations provided a necessary next step in the expanding popularity of the foreign plays among the people.

2. Early Theatre Societies and Experimentation

The earliest modern drama theatre in our country was established by the "New Play Commrade Society". To properly understand its development we should pause for a moment and place events in the proper historical context. The final years of dynastic China were marked by political unrest and a growing interest in "things western". In 1907, a group of Chinese studying in Japan organized a western drama theatre society called "Spring-Willow". Some of the student members such as Tseng Hsiao-ku, Lee Hsi-hsuan, Tan Ken and Sun Tsung-wen, had seen western plays performed in Japan and were impressed with their impact on the audience.

The first production of the "Spring-Willow" group was a charity performance of Duma's *The Lady of the Gamellias*. It was a resounding success and the leading lady, Lee Hsi-hsuan was aclaimed for his acting.

Encouraged by the triumph of this first effort, "Spring-Willow" led by Mr. Lee and Mr. Tseng decided to expand their horizons and perform the controversial play, *Uncle Tom's Cabin*. It was staged in translation (Lin Chin-nan) at Tokoy's Hon-ko theatre in June 1907. It received a very enthusiastic reception and we might also mention, that it turned a profit at the box office.

"Spring-Willow's" initial achievements, however, became its undoing. Given the political atmosphere of the times, the Chin Dynasty prevailed upon authorities in Japan to disband the student theatrical group.

THE RELATIONSHIP BETWEEN MODERN CHINESE DRAMA AND WESTERN DRAMA

BY NAI-CHUNG KU

PREFACE

Modern Chinese drama refers to the type of drama that developed in China after the introduction of western plays at the turn of this century. In its specific form we call it the "Oral Play" and it should be differentiated from both the classical Chinese dramatic forms such as opera and the translation and performance of western stage plays. It is rather a different dramatic form that emerged from the influence of occidental themes on Chinese playwrights.

The older traditional Chinese dramas maintain values and customs of our past. Their staging reflects this role with structured methods of production and a highly developed system of symbols and themes. The Oral Play, on the other hand, is often intended for the introduction of new ideas. It may also select traditional themes but the approach is modern, flexiable and accordingly, it has achieved a high degree of popularity.

There is also an offical acknowledgement of this difference with the establishment of two separate divisions of the Ministry of Education for the support and encouragement of Chinese drama. Namely, the "Opera Appreciation Committee" and the "Committee for Drama Appreciation".

The Oral Play is a product of foreign influence on Chinese drama yet it is uniquely Chinese. On the face of it, that may sound contradictory but we must remember that cross cultural influences are not limited to one direction; that is, West to East. On the contrary, classical Chinese theatre has had its effect on the western world as in the works of Thornton Wilder or Berloit Brecht to name only two. But also we cannot overlook that fact that the Chinese have a long and proud dramatic tradition. What is then necessary before we begin our program is to establish a proper perspective on the development of modern Chinese drama by saying that the influx of western drama acted as a stimulus to the development of modern Chinese drama. This stimulus, as we shall see, arrived at time of transition for us but also within the framework of a well established cultural tradition.

to replace its own. Among the various ancient cultures of the world, that of China has had a unique, unbroken thread of continuity down to the present. This unprecedented condition is manifested in the nation's art and reveals a singularly remarkable glory. The distinctive characteristic of the spirit of Chinese art can be summarized in three qualities: endurance; the strong capacity to assimilate and transform; and rich and abundant sources of creativity. and these can be explaned by four reasons:

1. The first distinctive characteristic of Chinese art is that it has a long origin and a continious development. The growth of Chinese art has never been discontinued. This early development and endurance certainly contributed to the unity of Chinese civilization.
2. The especially strong power of artistic fusion can be seen in the Chinese assimulation and transformation of foreign influences. The Chinese are able to bring together and understand a number of cultures and then set them free to radically transform and elevate them into a new forms.
3. Creativity is the third important factor. Chinese art truly has always maintained a rich and abundant creative force. The creativity is evidenced by the styles of pottery, paintings, carvings and the many other unique forms.
4. Due to its long origin and its power of assimilation and transfomation, and its creative ability, the Chinese arts have become the representatives of and have strongly influenced all art forms in East.

CHRONOLOGICAL TABLE OF CHINA

Five Rulers {Huang-ti	(C. 2698 B.C.—2598 B.C.)
Five Rulers {The other four Rulers	(C. 2598 B.C.—2357 B.C.)
Yao	(C. 2357 B.C.—2255 B.C.)
Shun	(C. 2255 B.C.—2183 B.C.)
Hsia	(C. 2183 B.C.—1751 B.C.)
Shang	(C. 1751 B.C.—1111 B.C.)
Chou	(1111 B.C.—221 B.C.)
Ch'in	(221 B.C.—206 B.C.)
Han	(206 B.C.—A.D. 220)
Wei	(220—265)
Chin	(265—420)
Southern and Northern Dynasties	(420—589)
Sui	(589—618)
T'ang	(618—907)
Five Dynasties	(907—960)
Sung	(960—1279)
Yüan	(1280—1368)
Ming	(1368—1644)
Ch'ing	(1644—1911)
Republic	(1912—)

the Sung era. Famous painters like Seng Chou (沈周) and Wen Chang-ming (文徵明) were all from Hungchow. Artists were classified into groups and schools.

The materials that the artist worked in sculpture included bamboo, wood, teeth, bone, jade, stone and fruit seeds. I would like to draw special attention to the work in lacquer and cloisonne enamel (景泰藍). Lacquer ware is formed by the continued layering of very thin coats of lacquer over some base material already formed into an object such as a vase, box or chair. As many as 40 layers (and in some cases more) would be applied until a thick coating was built up. The artist would then carve designs such as flowers, landscapes, birds or people.

Cloisonne enamel is also a layering procedure but usually it is one thick layer of enamel over a metal, glass or porcelain surface which was then fired causing the adherence to the base material to enhance the original object's beauty. The term "enamel" describes a vitreous substance made up of silicon dioxide, lead oxide, potassium hydroxide and soda. If other metallic oxides are added to this mixture a range of different colors could be obtained. This enamel process was not a Chinese invention but came from Middle East and in a short time became very popular.

The last dynasty of China, the Ch'ing, saw the throne controlled by Manchu people. But the Manchu were not uncivilized as the Mongols were. After their military and political conquest they showed great admiration for Chinese culture and a strong willingness to learn. As a result of this desire to acquire Chinese traditions, art became less concerned with creativity and more with learning from the past.

In painting, the scholar-literati were still prevalent and Chinese art historians speak of this period by talking about groups. Thus, the "Six Great Masters of the early Ch'ing Dynasty" were the most revered group of that period. Most artists advocated coping old masters. Besides, there were Shih-t'ao (石濤), Pa-ta shan-jen (八大山人), and "the Eight Eccentrics of Young-chow" (楊州八家) shows their own unique styles, at the later Ch'ing period.

G. Search for New Directions Stage

Since the establishment of the Republic of China (1912-) our nation has undergone several phases of political changes. Fortunately, after several thousand years of history, Chinese art is firmly and unalterably established. Occasionally, artists are influenced by Western art forms and philosophy. However, there is no indication that modern Chinese artists are willing to give up their traditional art philosophy and art forms.

III. CONCLUSIONS

We all know that the cultural foundation of an old society is the product of a long envolved process. No society can easily transplant a foreign culture

(顏眞卿) (709-784) and the painter Wu Tao-tzu (吳道子) (C. 700) were all considered the greatest in their disciplines during this fruitful period in Chinese culture.

F. Character Emphasizing Stage

The next phase encompasses the last 900 years of Imperial China and includes the Sung, Yuan (Mongol), the Ming, and the Ch'ing (Manchus) Dynasties. It was again a time of several major political changes but a span of artistic consistency. The Sung Dynasty is known historically as a period of speculative philosophy. It might be called the time of neo-confuscianism or to use the later term, the "Sung teachings" (宋學). The philosophers of this period emphasized individual personality and free expression. Peace and the enjoyment of life were the aims of all intellectuals. It was in this atmosphere that the arts reached a new level of splendor.

One example of the high level of achievement can be seen in Sung porcelain, technically and artistically it is the finest ever produced. It was refined to the point of a delicate quality that has never been matched. Imperial patronage encouraged artists to new heights as in the elegant workmanship of flower and bird paintings.

Under the sponsorship of the Imperial house, an art academy was established at the Sung court, painters and young virtuosos were trained by repainting the works of past masters. This encouraged the perfection of many special techniques and at the sametime, the spread of these art forms through out society. Birds and flowers were the main subjects of academy artists with great concern for detail and fine line.

Outside the academy, landscape painting predominated and the works of Tung Yuan (董源), Chi-jan (巨然), Lee Chen (李成), Fan Ken (范寬), Kuo She (郭熙), Ma Yuan (馬遠) and Shai Kou (夏圭) were distinguished by their own distinctive styles.

We should also mention the so called scholar-literati paintings which characteristiclly showed concern for concept rather then technique. The skill with brush and ink was important but the purpose of this art was to express the personality and thoughts of the artist. Literati painting was like calligraphy in the sense that it was a means of self-expression.

The most creative and distinguished free style painters in the Yuan were Huang Kung-wang (黃公望), Wang Mong (王蒙), Ni Tsan (倪瓚), Wu chen (吳鎭).

By the time of the Ming Dynasty (1368-1643) the freer atmosphere of the Sung Period was narrowed by the power of the Emperors so that artists had to proceed with caution. Hung chow (杭州) was the artistic center of the early Ming period and there was a great similarity between the work here and

observation of the natural beauty of that region. The magnificient mountains and rivers accordingly, became common themes.

Ku K'ai-chih (顧愷之) (344-406) was one of the famous painter. Incidently, a handscroll by him showing human figures entitled "The Admonitions of the Imperial Instructress" (女史箴圖) (British Museum) is the earliest surviving Chinese painting.

In addition to painting, calligraphy also reached a new artistic height because of the great freedom among intellectuals and their search for relief from the confusion of the times.

E. Intellectual and Artistic Maturity Stage

The changes of the "Five Dynasties" (五代) were preceded after the Sui and T'ang periods which were characterized by stability, reunification and expansion. The Emperors of the Sui united the Empire politically as with such projects as the construction of a canal system linking the northern and southern capitals and the repair of the Great Wall. The T'ang Emperors continued the expansion of Chinese power begun by their Sui predecessors until all neighboring states paid tribute to them. These political and military successes were paralled by great energies in the arts, religion and literature.

Of great significance was the interest shown in the arts by both the Sui and T'ang Emperors. Through their encouragement and support, the arts flourished and were no longer the exclusive province of the ruling class. For the first time in Chinese history the people enjoyed the efforts of famous artists; a condition that considerable enhanced the richness and variety of artistic themes.

In painting, the main subjects were; flowers, birds and landscapes, while wall carvings were replaced by wall paintings that could be hung in the livingrooms of the common people. Variations in painting style also transpired. Wang Wei (王維) founder of the "Southern School of Painting" used light inks to paint with great artistic form. Lee Shih-sheng (李思訓) painted in outline form with heavy color in a form new for the time. He is considered the founder of the "Northern School of Painting".

In paintings of birds and flowers, Huang Chuan's (黃荃) work contained a Luxurious feeling, while Hsu She's (徐熙) paintings were free. Two other artists were considered great landscape painters of that period namely, Ching Ho (荆浩) and Kan-Tong (關仝), their paintings are elegant and showed strong effects from the mountains of northern China.

Poetry, calligraphy, literature and painting had become popular art forms enjoyed by all classes in the T'ang Dynasty. The poet Du-fu (杜甫) (712-770) the intellectual Han Yu (韓愈) (768-824), calligrapher Yuan chen-ch'ing

however, many wall paintings from tombs which illustrate that the Chinese had mastered the fine art of painting. This tomb art also contains many examples of fine calligraphy establishing the fact that by the time of the Han, Chinese characters (written words) had become a fully matured art form.

D. Absorbing and transforming Stage

The period between the collapse of the Han Dynasty and the establishment of the T'ang Dynasty is a time of political and social ferment in which the imperial system was challenged by a number of external forces. Buddhism from India began to spread into China presenting an another view of life in contrast to confucian teachings which had been the basic fibre of Chinese civilization. And there were other developments such as Neo-Taoism (道敎), the beginnings of the principle Chinese sects and the infusion of a large number of foreign people.

Prior to this time, the Chinese were concentrated in the North but with the invasions and the consequent disruptions in the North, the Chinese began to shift south and with them moved the cultural center of Chinese tradition. Two major forces were now at work on the society and the arts in particular. The first was the various anti-Confucian schools emphasizing meditation; and the second was Buddhist teachings. Both represented a unique combination of challenge and order to the Chinese in a period when their society built on Confucian ethic roles was in turmoil. In keeping with their character, the Chinese first accepted and then modified these new forces to serve their purposes.

As we know, the main culture of any society stems primarily from internal sources. The effect of outside forces can be either to influence of overwhelm. In the case of China, the tendency was to motivate by stimulating the Chinese arts with new forms for expression. The most remarkable impact of the Indian influence was in the area of sculpture and painting as exemplified by the many beautiful cave carvings of this period. These carvings in stone were the representative sculptures of this period. The earliest examples are at Tun-huang (敦煌) were there are over 500 caves filled with brilliant carvings of Buddhist images. Caves at Y'un-kang (雲岡) and Lung-men (龍門) are probably the most famous.

The earliest Buddhist sculptures were styled after the original Gandhare image and directly imitated the foreign appearance. But later carvings have a distinctive Chinese appearance thus illustrating the willingness to accept foreign influence but with the tendency to remain Chinese.

The interim period between the Han and T'ang dynasties also witnessed a new stage with the emergence of landscape painting. One of the reasons for landscapes becoming a main theme was the political upheaval of the times. This condition forced many intellectuals to South in search of restitution by

C. Life Memorial Stage

The Shang and Chou Dynasties were followed at the end of the 3rd century B.C. by the First Empire period (Ch'in Dynasty) (221 B.C.-206 B.C.) and the imperial system of the Han (206 BC-AD 220). This soan of over 400 years was crucial to what might be called the standardiztion of Chinese culture. The Ch'in Dynasty was short lived (16 years) yet it marked an important political turning point. The iron rule of Emperor Shih Huang-ti saw the crushing of the feudal kingdoms and the rise of a unitary state. Aided by his minister Li Seu (李斯), Emperor Cheng (Shih Huang-ti) (始皇帝) standardized the written language, the system of weights and measures, currency, laws and even the size of wagon axles for uniform roads until it could be said that: "Wagons run on the same size truck, books written in the same language."

This initial period of unification and regulation was harshly imposed but its historical significance for a unified Chinese culture cannot be under estimated or over shadowed by the severe methods that were used. We should also point out that under the Han, much of this consolidation took on a humane and benign structure more in keeping with the Chinese character.

The Han Dynasty Lasted for over 400 years. This period was relatively free of political turmoil and along with the stablizing effect of standardization it was a time of cultural maturation as exemplified by the institution of the "Six Arts" (六藝). There was also the appearance of trade with the West in exchange for Chinese silk but this commerce had little effect on the Chinese arts.

Most of our knowledge of the Han period comes from stone carvings, wall-paintings and pottery. Information about the architecture of the time is from engravings on stone slabs that lined tombs. Reliefs found in the "Wu family shrines" (武氏祠堂) in Shangtung are typical and indicate that stone walls were very popular. The wealth of stone carvings on slabs have also given us a vivid picture of everyday life and historical events.

Archaeological evidence tells us that pottery was used for a variety of purposes during the Han Dynasty. Vessels of all sizes and shapes suggest a wide range of applications from everyday uses to ceremonial rites. But it is probably the use of pottery in burials that gives us the most information. The Chinese believed that the spirit of the departed must be provided with all their possessions from their earthly life. Consequently, when they buried the dead, they also deposited pottery models of furniture, farms, houses, servants, guards, domestic animals, etc. all as a sign of love and blessing. Because of this practice, we have been able to learn a great deal about the cultural activities of ancient China.

There are no surviving paintings from the Han Dynasty. We do have,

e. Musical instruments: cheng(鉦), lin(鈴), chung(鐘) and kou(鼓).

All of these ritual bronzes were beautifully designed and finely crafted. They were a kind of perfection, with great power of form and decoration (tao-tien decor, animal decor). Shang & Chou bronzes must rank as some of the greatest artistic triumphs of early Chinese civilization.

Shang Pottery

Shang pottery is a beautiful white pottery(白陶) and hard pottery(硬陶), they are very tough and fired at about 1000°C. The carvings and other designs are especially impressive and many writers have suggested that the skill and workmanship in producing these vessels also influenced the design of the Shang bronzes.

Shang Stone Artifacts

We cannot trace the primitive styles of the few stone artifacts we have which are limited to carved tigers, birds, and several other shapes.

Shang Jade

There are several types of Shang jade including: pi(璧), huan(環), yuan (瑗), huang(璜), chueh(玦) and ho(琥), Jade artifacts were produced for decorative and ceremonial purposes in the Chou period.

"From the arena of practice to the arena of spirit". This sentance sums up the basic character and direction of early Chinese art and two types in particular illustrate this statement; that is, the use of stone and jade in the construction of two objects from the earliest period. One is called kuei(圭) and the other pi(璧). Both are ceremonial, made of jade and art objects that descendent from hand tools.

Kuei (圭) is a stone axe which was originally used by prehistoric man in hunting. Another implement Hsun Chi (璿璣) was a flat shaped stone with sharp edges that was thrown at the prey. It is said that people thought of the idea for "turn" by the spinning action of this stone when it was thrown. Eventually, small slabs of jade were formed into flat wheels for ceremonies and for tactile pleasure. This object was called pi (璧) and with its evolution we see how art objects came into being from everyday functions.

The Chinese selected and used certain materials in their art work because they felt strongly about the quality and spirit of these physical substances. Jade, for example, was appreciated since it was used by their ancient ancestors. In addition, the purity and toughness was respected and it was felt that jade gave a blessing to its user.

The Lacquer had been used in the Eastern Chou Dynasty.

followed by a series of power shifts between the Western and Eastern Chou. Yet, the characteristic of the Chou Dynasty (especially the western portion) was to rule by reason "li" (禮) (courtesy; propriety; decorum; politeness; civility; respect; honor) and not by force whenever possible. This strong emphasis on political wisdom and negotiation characterized later Chinese policy toward foreign states. Despite the conflicts of the "Spring-Autumn" (春秋) period and the "Warring States" (戰國) interlude, political disagreements were often resolved by the force of reason (li) rather then arms.

Li was also the fundamental way to settle conflicts within the society. As a result whenever possible, the needs and goals of the society were systematized rather then being left to the vicissitudes of chance. For example, the labor force was divided according to specialization and division of labor principles. This practice greaty effected the arts along with the rites and rituals for the religious worship of ancestors.

In the Shang Dynasty there were the so-called six labors (六工); earth (土工), metal (金工); stone (石工), wood (木工), animal (獸工), and straw (草工). The Chou had the following eight materials: (八材) pearl (珠), ivory (象), jade (玉), stone (石), wood (木), metal (金), leather (革), and feather(羽). The labor community was thus divided according to the artistic material and once they were assigned, it was for life. The work was hard however this early specialization and a life time of achievement combined to produce superb craftsmanship. But this intensive atmosphere also breed an staunch temperament of professional jeleousy and secrecy among artists with the result that many skills were not shared and some lost forever.

The Shang and Chou Dynasties were eras of remarkable artistic development. Expuisite examples of pottery, stone vessels, jade, lacquer and bronze ware have survived to impress both expert and lay person alike with their brilliant designs and quality of skill. Here is a summary of the range of these materials:

Shang & Chou Bronzes

1. Weapon: dogger-axe(戟), knife(刀), axe(斧), spearherds(矢鏃), sword(劍), etc.
2. Ritual Vessels:
   a. Vessels for cooling food: the chief vessels were the li(鬲), yen(甗), ting(鼎).
   b. Vessels for fluids (chiefly wine): chüeh(爵), ku(觚), chiao(角), chia(斝).
   c. Container: tsun(尊), fang-i(方彝), yu(卣), hu(壺), kuang(觥).
   d. Vessels for water: pan(盤), yi(匜), chien(鑑).

civilization through many dynasties of stability and disruption; of military expansion and foreign invasion; but always Chinese in spirit.

The first works of art were really outgrowths of everyday implements which were used to meet material needs. The earliest archaeological findings date from the Old Stone Age. In 1921, anthropologists uncovered a wide range of prehistoric (old and new stone age) stone tools including some decorative artifacts used for ceremonial purposes at Chou-kou-tien (周口店) in Hopei Province. The findings included colored stone beads, animal teeth and deer horn. Apparently, tools became objects of beauty as well as functional utensiles and often showed intricate carved designs. It is also during this early period that pottery was invented and at least 14 different types have been identified.

The first art period in Chinese history extends from the Old Stone Age to the years of the "Three Kings" (三皇), the "Five Rulers" (五帝), the Ruler Yao (堯), Ruler Shun (舜) and the Ruler Huai (禹) until the recorded dynasties of the Shang (商), Chou (周), Chin (秦) and Han (漢). In this critical embryonic stage, the arts of China developed their basic forms in relative isolation of foreign influence, galvanizing the patterns and styles that would survive for thousands of years. As a result, we can say that this early period was not only the formative stage but also the purest phase because it reflected only the needs and thoughts of the Chinese people before they expanded their power.

With the importation of Buddhism from India during the late Eastern Han Dynasty and its later acceptance during the North Wei Dynasty we see some change in the Chinese spirit. This first great influence was accepted by the Chinese and fused to the existing culture. Perhaps, we can say that Buddhism was affected as much by the Chinese as they were affect by it. That peculiar characteristic of the Chinese civilization's ability to assumulate was never more obvious then in this early period.

B. Ritual and Religions Impact Stage

During China's early history many important cultural practices came into being and contributed significantly to the style and purpose of the arts. As the political systems of the emerging Chinese civilization took form, the statifications that were produced and the political changes combined to give the artist and his work, a reserved and important place in the society.

This process probably began during the "Three Periods" (Hsia, Shang, Chou) in what may be called the feudal era. This was a time when many small kingdoms were dotted by the Emperor of Chou, and in the Chou Dynasty there were probably 50 states involved in one sort of allegiance or another. The time of the Chou was signalled by the conquest of the Shang rulers

THE SPIRITUAL PRESENTATION OF CHINESE ART WORKS

BY SONG-LONG LING

I. INTRODUCTION

Culture is the sum total of the way people live and what they believe. In the course of living, they create things (technology) to help solve the problems of living and ideas (philosophies, religions) to explain life. We call the combination of all these factors civilization, and art is the physical manifestation of the emotion and the spirit of civilization.

Art is a form of expression that relies on the use of materials to preserve and portray the culture. It is created by man and therefore is given to influences by the materials in his environment as well as the spirit of his society for a particular time and place. To study the art of a civilization is to understand the ways of life and the manner of thinking as well as the changes in cultural themes.

Chinese art is unique because it has endured in an historical continium of more than 5000 years. It has been affected by outside influences such as from India/Gardhara and it has spread through out the East to form the basis of the Oriential culture. The quality, skill and beauty of Chinese Art forms have achieved unsuppossed levels and have been praised by observers from all parts of the world not only for their corporeal form but for their spiritual nature.

I would like to now examine the manner in which this "Chinese spirit" developed and how it was represented by the various art forms. My approach will be to present an overview of the arts through dynastic China.

II. THE DEVELOPMENT OF THE CHINESE ART FORMS

A. Practical usage for Daily Life Stage

There are many theories concerning the origins of the Chinese people and it is not my purpose here to review them. Most researchers however, agree that the Chinese "race" is the result of an amalgamation of many peoples including at least the following: the Hans (漢), the Manchus (滿), the Mongolians (蒙), the Muslums (回), the Tabetians (藏) and the Miaos (苗). The center of this assimulation was the region of the yellow river and begins when the legendary Huang-ti (黃帝) (2698 B.C.-2598 B.C.) defeated his enemy Chih-yü (蚩尤) (C. 2500 B.C.). From then on, we speak of the Chinese

D. Simplification

The stage for classical drama can be said to be empty. Symbolization is used in Chinese classical drama to "fill" this empty stage for the creation of a dramatic performance. For example, when an actor performs the action of opening a door, you not only can imagine from his actions that there is a door on stage, but you can also picture a building or more buildings just from his actions. If a performer has slowly walked a circle on stage, you can imagine he has walked 1 or 2 miles, or 10, 100 or even 1000 miles. That is, the length (and the time) is not limited.

Regarding scenery, a piece of city gate can represent a city wall, a big tent can represent a mansion or great hall, a horsewhip can represent a horse, and an oar can represent a boat; these are all used to substitute small things for big ones, and symplification for complication.

In characters, "the less is to represent more". For example, when Tsao Chiao led 830,000 troops down to Southern China, on the stage there is only Tsao Chiao with a few generals and 4 or 8 insignificant soldiers. However, when the performers begin the fighting and killing actions, the sounds of gong and drum make an intense stage mood, giving the impression of a great battle with thousands of troops. It is also possible to represent every day activities with no stage props or scenery. When the young girl, Sun Yu-chiao, is embroidering her shoes, there is no needle and thread, but you see from her delicate actions the image of threading a needle. When she is garnering young chickens, there are no chickens or physical representations but she acts as if there are many on the stage. All these are examples of "taking nothing as something" through the process of simplification.

IV. CONCLUSIONS

Chinese classical drama has evolved over the centuries into a rich and expressive art form without equal. It relies on basic song, dance and gesture to produce a dramatic form that is capable of an infinite variety of messages. Through the use of elaborate systems of emphasis, symbolization, harmony and simplification, it achieves a dramatic effect that is superb.

Perhaps the words of the French writer J. Cocteau sum it up best: "The Chinese actors have proved that they can do whatever they wish, and lead the theatre to its most exalted formula of perfection."

ring finger, then move outward and downward, inward and upward again then outward and finally, cast away. This curve type of action for wiping sweat is also for emphasis.

As for make-up, not only the types, lines and colors of various face paintings in National Opera are symbolic, but also the wearing of beards, (called artificial whiskers) indicates the effect of emphasis in their length and shape as well as representing the character's age or personality.

In costume, the white fabric sewed to the lower end of the sleeves of the robe also has the effect of emphasis indicating good looks. Furthermore, the eight diagram robe, turtle line vest, the wind god's robe, the rain god's robe and the thunder god's robe, all have the significance of emphasis with the beautiful color of the costumes also playing a part in the total meaning.

C. Harmony

In Chinese classical drama, singing and dancing are the basic modes of performance: "Where there is voice, there is song, and where there is action, there is dance." Since singing and dancing must be accompanied by music, the music becomes an important part in the performance of drama. The musical instruments of the Chang Mien (the stage orchestra) include two categories of beating instruments also wind and string instruments. The former catagory includes Hsiao Ku (little drum) Pan (wooden clapper) Tang ku (ball drum), Ta Lo (big gong), Hsiao Lo (small gong), Po (small cymbal), and Sona (Chinese clarinet). The latter category includes Titzu (flute), Hsiao, Sheng, Nen Hu, Hu Chin, Yueh Chin (moon guitar), Erh Hu, San Hsian, and Pi Pa. Among these musical instruments, Hsiao Ku is the most important one and so the man who beats this drum to command the Chang Mien is specially respected.

All these musical instruments, either in solo or concert performance, must coordinate with the plot and actions of the play. Generally speaking, the beating instruments are most used in military Hsi, and the wind and string instruments in civil Hsi.

Every action performed in Chinese classical drama is taken very carefully; even the raising of a hand, moving a foot, or the smallest action, expresses different feelings that are all accompanied by the sounds of musical instruments. As for singing words, the various instruments are played in very close accompaniment. Therefore, it can be said that the performance of Chinese classical drama has the harmonious exquisiteness of combining music, singing, dancing and actions with the art of face painting and costume. Chinese Opera has become a dramatic form which appeals to and captivates the senses of sight and sound while challanging the mind of the audience to follow the use of elaborate symbolic devices.

In scenery, the city gate in "Kung Cheng Chi" is only a blue cloth painted with a brick wall pattern and gate and is called "cloth wall", thus indicacting a city gate by which perple can enter and leave the city. A table on the stage can represent any above ground scene such as a hill, a tower, a bridge or a wall, etc. A tent on also has a variety of purposes; it can be used as woman's embroidered bed or a colorful building, an emperor's warm pavilion, a generals's tent, or an official's big hall. In property, two pieces of cloth painted with awheel called a "car flag" can represent a vehicle, a person's horsewhip in hand represents riding a horse; four pieces of black flag called "wind flags" swinging on the stage mean blowing wind; a white flags painted with water lines called "water flags" means flowing water.

B. Emphasis

In the performance of Chinese classical drama, the peson's voice, smiling face, action, make-up, and costume, etc. all emphasized in order to show some feature of the character. As far as the voice is concerned, the pure singing words in drama are not emphasized; rather, the object is to develop a singing pattern to the accompanyment of music. After reading a prologue, poem, Chinese couplet or phrases, the voice of the last word must be prolonged; this is called Chiao Pan the purpose of which is to call the attention of the people playing accompaniment to indicate that singing will follow Chiao Pan and that they should be ready to play music to accompany the singing. Sometimes instead if reading prologue or Chinese couplet, Chiao Pan may be used with only one word or "letter" sound like, ai, i, o, etc..

Dialogue in classical drama must have a certain tune, rhyme, melodiousness, and paolonged voice, which are completely different from conversation. The reason is again for emphasis. Even the smile is different for each character. For example, there are different smiling voices for four types of leads as; Sheng or male lead, Tan or female lead, Ching or paintedface and Chou or comic. Each lead's smiling voice appears unique and strange.

Stage action too is dependent on emphasis. For example, the performer's walk on the stage is called Tai-pu or Stage walking which is a basic skill a performer must learn early in his training. In National Opera, any performer, no matter what character he/she portrays, should not walk on stage casually. In other words, he should never walk as people usually do. Thus, the characters of Sheng, Tan, Ching and Chou have their own unique style of walking. Ching's walk, for example, is as follows: while raising a foot, one must circle this foot inward first, and then circle outward before stepping down. While raising the foot, he must also bend his leg without any movement of his shoulders. Again, when a character wipes sweat on his face, he can not wipe it as people usually do; he must wipe his forehead with his middle finger and

III. FEATURES OF CHINESE CLASSICAL DRAMA

Chinese classical drama developed from Tsa Chu of the Yuan Dynasty through Chuan Chi of the Ming Dynasty to Pi Huang of the Ch'ing Dynasty. Despite differences in structure, they all shared the same basic origin and form with greater and greater proficiency in performance and training occurring over time.

The name "Chinese Opera" also went through a number of important changes. In the first part of the Ch'ing Dynasty until Chien Lung's reign the drama form that developed after Kun Chu in the capital was called Pi Huang because of two tunes of "Hsi Pi" and "Erh Huang" which were sung in the plays. But the people referred to Pi Huang orally as Ching Hsi (Capital Opera or Peking Opera). Later, when Peking was renamed Peiping, the name used for opera was Ping Chu. Today, it is recognized as Kuo Chu, the National Drama, or National Opera.

Chinese Opera evolved through the Yuan, Ming and Ching Dynasties and into the period of the Republic of China as a dramatic form distinctly different from western drama. As a matter of fact, Chinese opera is also quite different from drama forms in the rest of the Far East. At the sometime, it has influenced other national theatres as in the works of the Europeans, J. Cocteau, Bertolt Brecht and Jean Genet. In Japan the Noh Drama, Kabuki and Ya Yueh were influenced by Chinese Drama before gning on to develop their unique styles.

The singular quality of Chinese Opera is summarized in four characterics which I shall now review: symbolization, emphasis, harmony, and simplification.

A. Symbolization

From the Yuan Dynasty's Tsa Chu through the Ming Dynaty's Chuan Chi up to today's National Opera, Chinese Opera has thrived on the use of symbolism. The performers' gestures, action, make-up, costume, scenery, and stage propriety are all symbolic.

In action, for example, drinking tea, drinking wine, going upstairs, closing a door, riding a horse, and rowing a boat are expsessed symbolicly through body movements. In make-up, Kuan Yu's red face indicates loyality and Tsao Chiao's white face shows cunning. In costume, Chu Ke-liang's eight diagram robe indicates a person with Taoist magic while Wang Ming-fang's wealthy robe in the playing out of "Lian Sheng Shan Chi" represents a person who was once in poverty but evenually became an eminent person. The white cape embroidered with baboo leaves of the goddess of mercy is for the goddess of holy immaculacy and mercy.

2. Other important actors were Wang Kuei Fen and Sun Chu Hsien but it was Tan Hsin-pei who was the most influencial and who had the largest number of apprentices.

In general, we can say that all the Emperors of the Ch'ing Dynasty enjoyed and supposed drama (that is to say, opera). At court during the early Ch'ing period there was an organization called Nan Fu whose purpose it was to perform plays for the Emperor In the first year of Tau Kuang, Nan Fu was renamed Sheng Ping Shu and included many famous actors. With the ascension of Hsien Feng to the throne, the Sheng Ping Shu became not only a group of performers but the premier organization for the training of opera talents.

Successors to Tan Hsin-pei included Yu Shu-yan, Ma Lian-liang, Yan Chu-peng and Tan Fu-ying. Also Chi Lin-tung noted for both his acting and singing who started another school by himself. The so-called Four Big Tan Chiaos including Mei Lan-fang, Cheng Yan-chou, Hsun Huai-sheng and Sang Hsiao-yun. Mei Lan-fang is especially note worthy because of his high level of traditional skills as well as many innovations in make-up, costumes and staging. He was also famous in Europe and the United States were his opera tours were acclaimed.

Since our government moved to Taiwan in 1949, there has been an energetic effort to preserve and perpetuate the dramatic traditions. The government has supported several National Opera troupes and promoted drama education to cultivate opera talents. Among the national troupes are: Ta Peng, Lu Kuang, Hai Kuang, Ming Tuo and Ta Wan. In drama education we have the National Fu Hsing Dramatic School led by Wang Chen-tsu; Ta Peng Professional School of Drama and Lu Kuang Professional School of Drama. In addition, the College of Chinese Culture has a department of National Opera. All of these institutions have made significat contribution to the cultivation and perfection of opera talents.

Today we have a remarkable number of actors and actresses who are capable of exceptional performances of traditional roles as listed below.

(Lau Sheng): Ha Yuan-chang, Hu Shaoan, Chou Cheng-jung, Li Chin-tang.
(Hsiao Sheng): Liu Yu-lin.
(Ching): Li Tung-chun, Wang Fu-sheng, Chen Yuan-cheng.
(Tan): Ku Cheng-chiu, Chang Cheng-fen, Hsu Lu, Kuo Hsiao-chuang.

The government of the Republic of China is now carrying out a program of "Twelve Projects of Cultural Development" based on the same model as our highly successful "Ten Projects of Construction". This program will assure the perpetuation of Nationol Opera as well as the other cultural arts. Today, many amature opera troupes and schools have their own performances on holidays and other festive occassions and it is probably fair to say that opera is entering a new phase of popularity.

arised serious struggle in playwritings which led to different styles of two schools. One of them was the Yu Ming Tang School headed by Tang Hsien-tzu (1550-1617) in favor of diction and romance. His most outstanding work was the "Peony Pavilion." Another school was led by Seng Ching (1555-1615), advocating rhythm and form. His most remarkable work was the "Red Lotus."

Although the Chuan Chi dominated the Ming period, there were still some playwrights who wrote Tsa Chu with Chu Yu-tun (1379-1439) as the author of note. Fine example of his work include, "Hsiang Nang Yuan" ("Tragedy of the Fragrant Bag"); "Chu Chiang Chih" ("Singing by the Pond") and "Fu Lo Chiang", ("Decending to be a Prostitute").

The Ming Dynasty saw the decline of Kun Chu and its virtual disappearance by the time of the Ch'iing era. Chuan Chi remained somewhat popular with the work of Li Yu (1611-168 D.C.) as a good example. He was not only a brilliant writer but a versatile one, with masterpieces in poetry, proses and drama. His outstanding works snclude "Feng Cheng Wu" ("The Mistakes of Kite"); "Shen Lun Chiao" ("The Cautious Male") and "Nai Ho Tien" ("Angry with Providence"). After this, the Chuan Chi declined in popularity with the last writers and their works being Hung Sheng's (1645-1704) "Chang Sheng Tien" ("Palace of Eternity") and Kung Shang-jen's (1648-1718) "Tao Hua Shan" ("The Peach-Blossom Fan").

II. THE PAST AND PRESENT OF CHINESE OPERA

The years of the Ch'ing Dynasty saw the rise of many important singigg actors who could, by present standards, be called opera stars. These actors concentrated on certain roles and became famous for their performances. Here is a summary of those men:

During the reign of Ch'ien Lung (1736-1795)

1. Wei Chang-sheng (from Szuchuan) popularized Chien Chiang's Tan Chiao (female role) in Peking.
2. Kao Lang Ting (from Anhwei) brought Huei Chiang to Peking.

During the reign of Hsien Feng (1851-1861)

1. Anhwei actor Cheng Chang-keng became very popular in the capital and was known for his proficient portrals of Erh Huang and Kun Chu, and helped the rise of Pi Huang.
2. Other famous actors were Yu San-sheng and Chang Erh-kuei all of whom excelled at acting Sheng Chiao (male role).

During the Reign of Kuang Hsu (1874-1908).

1. The most famous actor of this period was Tan Hsin-pei who was known for his acting of Lao Sheng (oldman's role)

amples like "Wang Huan", "Wang Kuai" and the "Chaste Women Chao", the Sung Dynasty's Hsi Wen scenarie was lost. But again we can make inferences about its structure and performance from later retated works; in this case "Little Sun, the Butcher" the Hsi Wen of the late Yuan Dynasty.

The late Sung dynasty was then the point at which we had enough ingredients of drama to say that this art form had taken definite shape as dramatized song and dance with costumes, facial make up and a story line.

By the Yuan Dynasty (1280-1367), Tsa Chu was popular but different from that of the Sung era, which like the Tang Dynasty's forces was essencially a short acting program. The Yuan version was no doubt influenced directly by Ta Chu and directly by Chu Kung Tiao. The Yuan version was divided into four parts and its plot developed with dialogue and singing.

There were many playwrights of the Yuan Dynasty's Tsa Chu with as many as 200 surviving plays. Among the masterpieces are: Kuan Han-ching's "Tou E Yuan"; Ma Chi-yuan's, "The Sorrow of Han"; Wang Shih-fu's "The West Chamber"; Pai Pu's, "The Plane Tree and Rain" and Cheng Te-hui's, "Chian Nu Li Huen".

In the Yuan Dynasty, Tsa Chu was influenced by Chu Kung Tino's talking and singing. But in a later version only the player in the leading role could sing; all others were relegated the dialogue only. There were also significant improvements in face painting, costumes and stage props.

The Ming Dynasty saw the development of Chuan Chi which was a combination of the Sung Hsi Wen and the Kuen Chu of the late Ming period. The music of Chuan Chi was called Pei Chu.

Major Chuan Chi masterpieces included Kao Ming's, "Pi Pa Chi" ("the lute"); Shih Hui's, "You Kuei Chi" ("the Moon-Worship Pavilion"); Ke Tan-chiu's, "Ching Chai Chi" ("The Romance of the Hairpin") and "Pai Tu Chi" ("The white Rabbit") of unknown authorship.

Then in the years of Chia Ching and Lung Ching, Wei Liang-fu at Kun Shan created "Kun Chiang" basiang on Hai Yen Chiang, "Yi Yang Chiang" and "Shui Mo Tiao" which was locally popular. In musical instruments, there Ti-tzu, sheng and Pai Pa, which appealed to the ear when matched to tender and nice singing tune. Later Liang Chen Yu, a person whose native place was the same as Wei Liang-fu, excelled not only in diction but also melody. He wrote "Huan Sha Chi", etc., which helped the development of "Kun Chu" a lot.

When "Kun Chu" was first started, it was only performed in the area of Kun Shan and Su Chou, then popularized to the south and north of Yangtze River, and finally spread all over the country. In the Years of Emperor Wan Li (1573-1619), there were not only many "Kun Chu's" playwrights, but also

win a great victory. The actor who played Lan Ling King wore purple uniform with golden belt and whip. Many writers believe that this formally originated the use of face paints to represent masks or character roles.

The "Ta Yao Niang" is a story about Su Chung Lang who had the habit of beating his wife when he was drunk. The actor who played Su Chung Lang wore scarlet clothes and cap, and his face in red color. Many writers believe that the red make up was another example of the early development of expressive materials and that the uniforms worn by both characters were the beginning of expressive rather than decorative costumes. Also, the whip used by the Lan Ling King orignated this object as a symbol of the horse in later drama.

The Tang Dynasty (618-906) perpetuated the performances of Lan Ling, Su Chung Liang and others such as Po Tou. However, the most popular program was the military staff officer acting farce.

As for new songs and dances there was "Ni Sang Yu I Wu" and the "Emperor was Delivered by Fan Kuai". The later incidentily, adopted a story of the Feast at Hung Men to praise Sun To-chao for his contribution of relieving Chao Chung from danger. Its story is very simple and similar to "Kung Mo Wu" but without any influence on later drama.

From the Shang Dynasty's Wu Dance, to the "Emperor was delivered by Fan Kuai" in the Tang Dynasty, the productions always stayed within the bounds of simple song and dance, never really progressing fully into true drama. This fact not withstanding, we still see the beginnings of several aspects of true drama. The period of fruition was to come in the late Sung Dynasty.

The music, song and dance of the Sung Dynasty (960-1279) was marked by a shift in development. First, there were longer forms of the singing stories Ta Chu) similar but far more extensive than Po Mei's song for Hsi Shih. Because of Ta Chu's singing story, the Chu Kung Tiao telling and singing story was initiated. Although this was lost, the Chu Kung Tiao of Tung Chien-Yuan's, "The West Chamber" in the Chin Dynasty (1115-1234) has survived and from it we can find out about its pattern-setting predeccessor of the Sung Dynasty. We know, for example that during the Sung Dynasty the performance of Tsa Chu was very, short, with two persons acting out a humorous story very similar to the Tang Dynasty's Chan Chun Hsi. The difference was that the Sung performances were put on by an organized troupe with some designations among the actors such as Mo Ni, Yin Hsi, Fu Ching, Fu Mo, Chuang Ku etc. There was also some thing like a theatre with a tent sturcture in which the performance was staged.

After the Sung Dynasty's court moved south of the Yangtze River, Hsi Wen was begun and served as the origin of Nan Hsi. Except for a few ex-

According to a record of national actors in the epoch of Spring and Autumn, all were basically court jesters who were to amuse with funny words and actions. Such behavior was narrated in the biography, *Shih Chi* written by Szuma Chien (145-86 B.C.). This collection contains the record of one person worthy of historical note, Chu's actor Meng. In order to relieve Chu's prime minister Sun Shu-ao's survivors, he wore Sun Shu-ao's similar clothes to celebrate Chuang Emperor's birthday, telling Sun Shu-ao made contribution in assisting Chu with incorruption, but his son was as poor as a church mouse after his death. As soon as Chuang Emperor heard actor Meng's words, he summoned Sun Shu-ao's son and granted land to him. As what actor Meng wore Sun Shu-ao's clothes and cap was similar to the later performers acting the parts of a play, there was a saying that "actor Meng's clothes and cap" were a start of drama. In fact, In actor Meng's clothes and cap were only to admonish Chuang Emperor for achieving the purpose of relieving Shu-ao's son, but it was quite different from playing a story in later drama. At most it was only similar to the playing parts of later drama's performers. Although we can not say that actor Meng's clothes and cap were a start of drama, it had a considerable influence on the playing parts for the later performers of drama.

During the Han Dynasty (206 B.C.-A.D. 219) more attention was given to music than to dance. Among all the dances, Hsiang Chuang's "Sword Dance" contain the barest of a story outline about a plan to kill Pei Kung. While it is still premature to call this a true plot the exsistance of a crude story line was another step toward true drama. Thus, the development of drama was a gradual process in which archetypes of later drama roles appeared at different points. Here are some additional examples.

According to the record in *Wei Shu* during the time of the Three Kingdoms (220-280), it is said that the actors Kuo Huai and Yuan Sin played the Magical Women of Liao Tung thus originating the practice of male actors playing women.

According to *Tai Ping Yu Lan* which quotes records from *Chao Shu* it is said that Hou Chao (310-351) Shih Lo's military staff officer (Chou Yen) was put behind bars because of corruption. Later he was pardoned and released from prison, but whenever there was a great assembly an actor would assume the identily of a military staff officer (Chou Yen) and another actor would taunt him with insults as a corrupt official. The later Chan Chun Hsi was said to originated from this practice.

During the era of Pei Chi (550-577) there were two kinds of acting with song and dance based on some factual person or event. One type was "Ta Mian" ("Big Face") and the other "Ta Yao Niang". The "Ta Mian" story is about a king of Lan Ling who made a mask to help him defeat his enemy and

King Wu's briliant achievements in war against Yin. In *Li-Chi* (*The Book of Rites*) the "Ta Wu" dance is described: "holding red shield and jade halbert, people put on coronet to dance Ta Wu". The shield and halbert were weapons of ancient times used in the performance of this dance. Confucius (551-479 B.C.) in *Yuch Chi* also describes "Ta Wu" during a discussion with Pin Mon Chia about Yueh.

In the Choú Dynasty, dance Was divided into Wen (civil dance) and Wu (military dance). Wen dance). Wen dance was performed with feather and flute and examples include the "Shao" Dance and the "Yu" Dance. The Wu, on the other hand, used shields and spears with the "Hsiang" Dance, "Kan" Dance and "Ko" Dance serving as examples.

Both types of dances were promoted by the government and taught in all schools with the student's age determing which dance was to be learned. As we read in *Li Chi*: "Those who are thirteen dance "Shao", those who are fifteen dance "Hsiang" and those who dance "Ta Hsia" are twenty.

Not only was the type of dance regulated by age but the time of teaching was controlled. Thus *Li Chi* tells us that: "In Tung Hsu, they teach learners to dance with shields and spear's in spring and summer but dance with feather and flutes in autumn and winter." Here, Tung Hsu, refered to a school where dances were taught accordeing to the seasons.

In the Chou Dynasty, the Wen and Wu dances were used for temple rites but there were also sevral amusing dances for the common people as described in *Shih-Ching*. For example, as Chen-feng says: "At any time, the people of Chen beat their drums under a hill and dance with feather and flutes". Also, according to *Tung Men:* "The people of Chen dance under Hsu trees of Wan-Chiu; they don't stay at home to spin cotton and weave cloth but choose a luckyday on the south plain to dance together".

All of these three dance types (civil, military and people's) had become very popular by the time of the Chou Dynasty and formed the first phase in the development of the dramatic arts. Such dances usually did not have fully developed plots but rather losely defined stories more importantly, the people who performed them were dancers, not true actors.

After the Chou Dynasty's court moved eastward, from the Emperor Ping's 49th year (772 B.C.) to the 39th year of the Emperor Ching (481 B.C.) we speak of the so-called spring and Autumn. It was during this time that the first actors appeared at Court. They were usually dwarfs whose duty it was to make people laugh with funny words and actions. Later, in addition to appearing as sources of humor and ridicule they were required to sing and dance For example, Chu's actor Meng and Chin's actor Shih could sing and dance while making themselves the object of ridicule.

exclamations; when exclamations do not sufficiently express; their hands and feet will swing to and fro to help express their feelings and this is called dance."

Further, consider, the following from the chapter "Ku-Yueh" of *Lu Shih Chun-Chiu:* "During the age of Keh-tien Shih, there were three men singing and dancing with their hands swinging the cattle's tails".

Both of these literary quotations illustrate the ancient conviction that song and dance stemmed from the same need to manifest emotional feelings as does poetry. The *Lu-Shih Chun-Chiu* reference also indicates the belief that singing and dancing served to give pleasure to others.

While it is difficult to generalize about this early period of development because of the paltry evidence, we can probably say with some confidence that song and dance preceeded the appearance of Chinese written characters with were said to have been inveted by Tsang-chieh, official historian of Huang Ti.

After the time of Huang Ti we have several examples of song that have been preserved such as "The Song of Patting the Farth" from the reign of Emperor Yao (2333-2234 B.C.). "Ode to the South Wind" in the age of Emperor Shun (2233-2184 B.C.), and "Ode to the Mount Tu" in the age of Emperor yu (2183-2177).

An even richer and more detailled source is the Shang Dynasty (194-1112 B.C.). Reliable historical records tell us that the Shang people believed in gods and devils, with the practice of witchcraft abounding. We know that witchcraft ceremonies included special songs and dances. In fact, "danceing in the mansion are called witchery" (Shang Shu). There was even a professional organization of such performers who danced and sang in offerings to the gods and for the amusement of the people. The association was so strong that it caused wang Kuo-wei (1877-1927) to say in his *History of Sung-yuan Drama:* "Did song and dance start with ancient witchery in a time far distant to our written records?"

In view of this early link with witchcraft of song and dance in its performmance, some writers have suggested that drama itself originated within the witchcraft dances.

By the time of the Chou Dynasty (1111-256 B. C.), the demands of regul ting rites and rituals had become extensive calling for a wealth of songs as a means of expression. For example, in *Shih Ching* (*Book of Odes*) which contained the earliest poetry of China, there are some 305 titles classified in three series of Feng, Ya, and Sung. Not only can everyone of these titles be vocalized, but also some of the poems of praise can be sung with dance. In another reference, *Chou Sung* the titles of "Wei-Ching", "Wu", "Chuo", "Huan", and "Pan" are for both praising and singing with dance. This is especially true of "Wu" with the dance of "Ta Wu" invented by Chou Kung to praise

THE CHINESE CLASSICAL DRAMA AND ITS FEATURES

BY SUEI-NING TENG

THE SOURCES OF THE CHINESE DRAMA

Chinese classical drama is essencially a performing art composed of singing and dancing. To find the source of the classical form we must look back to the ancient and prehistoric songs and dances of the Chinese. Such an investigation brings us to the earliest age of Huang Ti (2574-2674 B.C.), prior to this we have no reliable accounts to review but only flecting references to more ancient sources. Our main reference during the age of Huang *T*i is the book of *Chuang-tze* written by Chuang Chou who tells us that "Huang Ti displayed the music of Hsien Chih in the field of *T*ung-ting for the playing of the harmony of heaven and earth and the illuminating as bright as sunshine," A second book, *Ti-wang Shih-chih,* says that "Huang *T*i ordered Ling-Lun to write the song of Tu Chang".

The contents of these books indicate that music and song were performing arts by the time of Huang Ti As far as dance we have the later writting of *Chou Li,* which tells us that: "...Ta Shih Yueh taught the people with music and dance which included: Yun Men, Ta Chuan, Ta Ching, Ta Hsia, Ta Huo and Ta Wu". Furthermore, another historical source, Cheng Hsuan in his annotations of *Chou-Li* says: "The music kept in the Chou Dynasty was called by Huang Ti: Yun Men, Ta Chuan..." According to these sources there was also dance in the age of Huang Ti.

From these writings we can conclude that by the time of the, legendary Huang Ti there was music and dance at court and furthermore, we can assume a substancial period of development before Huang Ti's reign. There are, for example, surviving artifacts that predate the literory sources on which are incribed the Chinese characters for "song" and "dance" (oracle-bone scripture).

The appearance of song and dance was probably generated by two needs: the human desire for self-expression and a means of communing the events of life. The need to express one's feelings is crystalized in a poem entitled "Shih Ching" which we present here in general translation:

"Poetry is the expression of one's will kept in the mind as a thought and called a poem when voiced by word of month. People express their feelings by the form of words; when words do not sufficiently express, they use

Contents

The Chinese Classical Drama and its Features 1
Suei-ning Teng

The Spiritual Presentation of Chinese Art Works 13
Song-long Ling

The Relationship between Modern Chinese Drama and Western Drama 23
Nai-chung Ku

The Status of the Art Printing Industry in China Today 39
Chi-chang Lin

Chinese Chorus: Past, Present and Future 71
Ching-chuan Tai

Sources of Idea in Chinese Industrial Design 92
Ming-shean Wang

The Development of Chinese Painting 100
Chi-mao Li

The Ideology of Chinese Sculpture Arts 122
Shu-jang Wu

The Effect of Radio and Television on Chinese Folk Music 130
Kuo-kuang Ma

Traditional Chinese Music Education 142
Yu-kang Chen

The Classic Dancing Arts of China 162
Kuang-sheng Wang

A Brief Outline of Chinese History 184
Editor

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