

Genesis  
and  
Spirit

Recalling  
Jiangnan

# 根與魂

憶江南



## 浙江非物質文化遺產展覽

An Exhibition on the Intangible Cultural Heritage of Zhejiang

# 5-19.6.2017

星期一至日 上午九時至下午八時

9 am - 8 pm Monday to Sunday

香港中央圖書館展覽館

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## 前言

浙江省位於東海之濱，自然風光秀美。它是華夏文明發祥地之一，歷史悠久，人文薈萃。上山文化、跨湖橋文化、河姆渡文化、馬家浜文化、良渚文化都是史前文化的傑出代表，深厚歷史孕育出浙江豐富的文化資源。崑曲、古琴藝術、龍泉青瓷傳統燒製技藝、西泠印社金石篆刻、中國傳統蠶桑絲織技藝、樂清細紋刻紙、海寧皮影戲、編梁木拱橋營造技藝、木活字印刷術、二十四節氣等十個項目分別入選聯合國教科文組織的《人類非物質文化遺產代表作名錄》和《急需保護的非物質文化遺產名錄》。浙江擁有國家級非遺代表性項目 217 項，省級非遺代表性項目 1076 項，市、縣級非遺代表性項目 7000 餘項，這些承載浙江文明記憶的非物質文化遺產，凝聚了先民智慧，寄託了情感追求。

本次展覽以場景還原的方式，再現江南人家的日常生活形態。精美的工藝精品，悠揚的傳統音樂，獨特的地方戲曲，詠諧的曲藝表演，鮮活地展現浙江具有代表性的非物質文化遺產項目。一折吳儂軟語的傳統戲曲，唱出江南韻味；一段濃濃鄉音的曲藝說唱，道出鄉情鄉韻；一項嫺熟精湛的傳統絕活，演繹工匠情懷；一次手把手、面對面的傳授，體驗江南情致；一場非遺講座與交流，對話過去與現代。浙江非物質文化遺產活態傳承已融入當下生活，通過創造性轉化和創新性發展，保存和保護傳統文化，令民族文化得以延續和發展。

非物質文化遺產是民族文化的精華，民族智慧的象徵。在香港回歸 20 周年之際，主、承辦方通過浙江非物質文化遺產的展示展演、互動交流，讓觀眾走近曾經的生產生活方式，感知傳統，體驗傳承，感悟歷史進程的印記，找尋中華文化的「根」與「魂」。

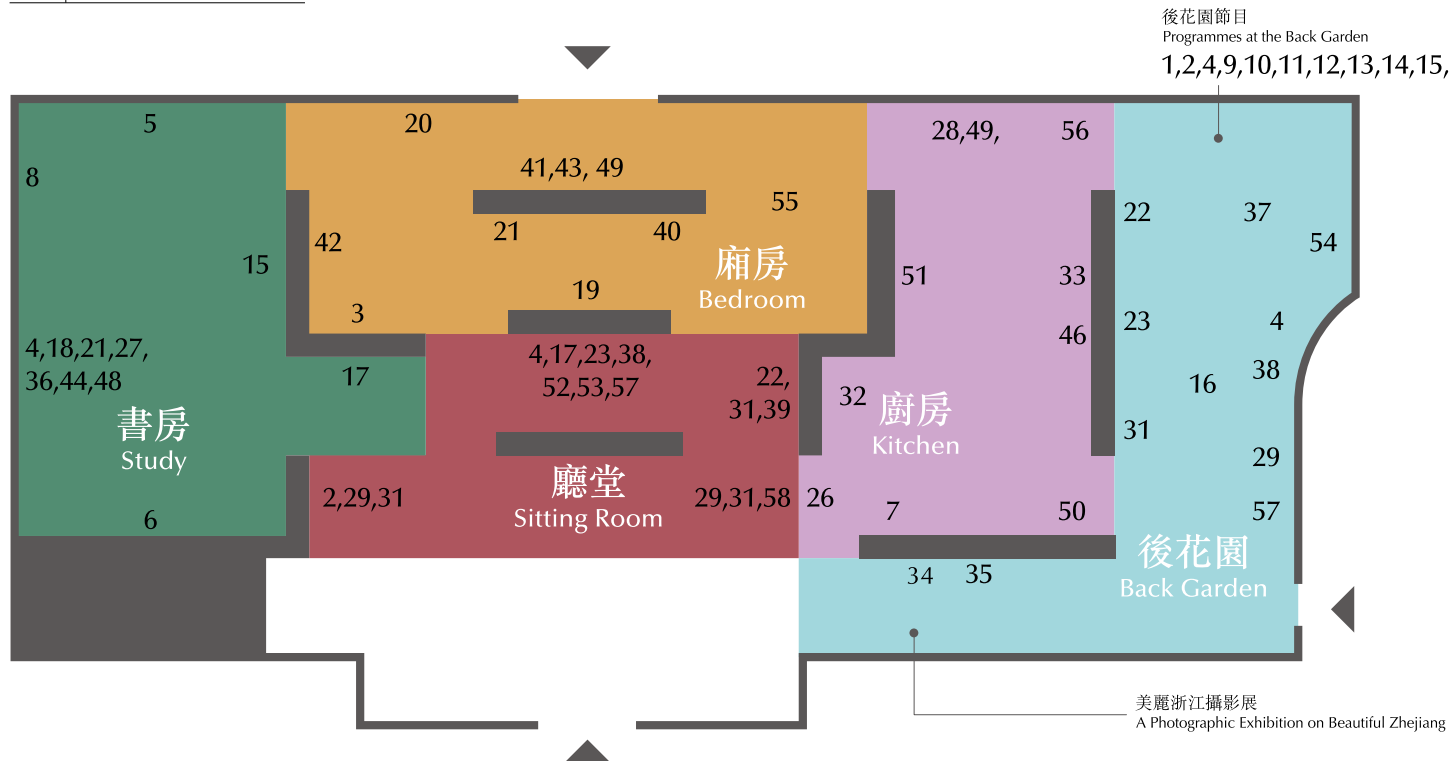
## Foreword

The Zhejiang Province is situated on the coast of the East China Sea and is a region of great scenic beauty. The area was one of the sources of Chinese civilisation, and famous for the talents born and raised here. Its history dates back to prehistoric times, where the cultures of Shangshan, Kuahuqiao, Hemudu, Majiabang and Liangzhu were discovered. They formed a solid basis for the rich cultural resources of Zhejiang. Currently, ten items have been inscribed on UNESCO's *Representative List of the Intangible Cultural Heritage (ICH) of Humanity* and *List of Intangible Cultural Heritage in Need of Urgent Safeguarding*, namely *Kun Qu Opera*, *Guqin* and its music, traditional firing technology of Longquan celadon, seal carving of Xiling Seal Engravers' Society, sericulture and silk craftsmanship of China, Fine-line paper cutting of Yueqing, the shadow puppetry of Haining, traditional design and practices for building Chinese wooden arch bridges, wooden movable-type printing and the twenty-four solar terms. Zhejiang has 217, 1076 and over 7000 items respectively on the ICH lists at national, provincial and city/county levels respectively. All of them carry memories of past cultures of Zhejiang and the wisdom and aspirations of our forefathers.

In this exhibition, past scenes of the daily life of people in the region south of the Yangtze are re-enacted. From exquisite handicraft, traditional music, regional theatre with unique character, to witty narrative singing performances, the ICH of Zhejiang is vividly showcased. Visitors to the exhibition can experience the traditional charm of operatic excerpts sung in the lyrical Wu Chinese, indulge in feelings of nostalgia for spoken performances delivered in local vernacular, be amazed by the masterly skills in the craft demonstrations, enjoy the one-on-one practice sessions taught by the virtuosos, or sit in talks and exchange sessions on ICH with a panoramic vision of the past and the present. The ICH of Zhejiang has become part of the daily life of the locals. Through imaginative rendering and re-invention, our traditional culture is upheld and safeguarded, to ensure the continuing development of Chinese culture.

Our intangible cultural heritage epitomises our culture and wisdom. On the occasion of the 20th anniversary of the Hong Kong Special Administrative Region, this exhibition on the ICH of Zhejiang, complete with demonstrations and experience-sharing, should allow the audience to learn of past ways of life, feel the pulse of history and get to the roots of traditions. It is a journey to explore the genesis and spirit of the Chinese culture.

# 平面圖 Floor plan



- 1 崑曲  
Kun Qu Opera
- 2 古琴藝術 (浙派)  
Guqin and Its Music (Zhejiang School)
- 3 中國傳統蠶絲織造技藝 (杭羅織造技藝)  
Sericulture and Silk Craftsmanship of China (Weaving Technique of Hangzhou Silk)
- 4 龍泉青瓷傳統燒製技藝  
Traditional Firing Technology of Longquan Celadon
- 5 中國篆刻 (西泠印社金石篆刻)  
Art of Chinese Seal Engraving (Seal Carving of the Xiling Seal Engravers' Society)
- 6 中國剪紙 (樂清細紋刻紙)  
Chinese Paper-cut (Fine-line Paper Cutting of Yueqing)
- 7 中國編梁木拱橋營造技藝 (泰順編梁木拱橋營造技藝)  
Traditional Design and Practices for Building Chinese Wooden Arch Bridges (Taishun Techniques of Designing and Building Chinese Wooden Arch Bridges)
- 8 木活字印刷術 (瑞安市)  
Wooden Movable-type Printing (Rui'an City)
- 9 中國皮影戲 (海寧皮影戲)  
Chinese Shadow Puppetry (The Shadow Puppetry of Haining)
- ★ 10 越劇  
Yue Opera
- ★ 11 紹劇  
Shao Opera

- ★ 12 杭州小熱昏  
Xiaorehun of Hangzhou
- ★ 13 杭州評詞  
Pingci of Hangzhou
- ★ 14 杭州獨腳戲  
Dujaoxi of Hangzhou
- ★ 15 製扇技藝 (王星記扇)  
Fan-making (Wangxingji Fans)
- ★ 16 西湖綢傘製作技藝  
Silk Parasol Making of West Lake
- ★ 17 十竹齋木版浮水印製作技藝  
Woodblock Watermark Printing Technique of Shizhu Zhai ('Ten Bamboo Studio')
- ★ 18 竹紙製作技藝  
The Technique of Making Bamboo Paper
- ★ 19 寧波金銀彩繡  
Gold and Silver Embroidery of Ningbo
- ★ 20 寧波泥金彩漆  
Gilded and Painted Lacquerware of Ningbo
- ★ 21 甌繡  
Embroidery of Wenzhou
- ★ 22 甌塑  
Sculpture of Wenzhou
- ★ 23 樂清黃楊木雕  
Yueqing Boxwood Carving

- ★ 24 平陽木偶戲  
Puppetry of Pingyang
- ★ 25 溫州鼓詞  
Guci (Drum Singing) of Wenzhou
- ★ 26 藍夾縐技藝  
Blue Calico Technique
- ★ 27 湖筆製作技藝  
Huzhou Brush-making
- ★ 28 嘉興灶頭畫  
Stove Painting of Jiaxing
- ★ 29 硤石燈彩  
Lantern Display in Xiashi
- ★ 30 紹興蓮花落  
Lianhualuo of Shaoxing
- ★ 31 東陽木雕  
Dongyang Wood Carving
- ★ 32 東陽竹編  
Dongyang Bamboo Weaving
- ★ 33 錫雕  
Pewter Carving
- ★ 34 麥稈剪貼  
Straw Patchwork
- ★ 35 浦江剪紙  
Pujiang Paper-cuts
- ★ 36 黃岩翻簧竹雕  
Fanhuang Bamboo Carving of Huangyan

- ★ 37 仙居花燈  
Decorated Lanterns of Xianju
- ★ 38 青田石雕  
Qingtian Stone Carving
- ★ 39 都錦生織錦  
Du Jinsheng Brocade
- ★ 40 杭州刺繡  
Hangzhou Embroidery
- ★ 41 西溪小花籃編織技藝  
Xixi Mini-basketry
- ★ 42 蕭山花邊  
Xiaoshan Lace
- ★ 43 合村繡花鞋製作技藝  
The Technique of Making Embroidered Shoes of Hecun
- ★ 44 青溪龍硯製作技藝  
Qingxi Long Inkstone Production Technique
- ★ 45 寧波走書  
Ningbo Zoushu
- ★ 46 米塑  
Dough Figurine Sculpting
- ★ 47 三跳  
Santiao Sung Narrative
- ★ 48 長興紫砂燒製技藝  
Changxing Zisha Ware Firing Technique
- ★ 49 桐鄉藍印花布  
Tongxiang Blue Calico
- ★ 50 秀洲農民畫  
Peasant Painting of Xiuzhou
- ★ 51 紹興花雕製作工藝  
Shaoxing Wine Jar Decorative Carving
- ★ 52 會稽銅鏡製作技藝  
Kuaji Bronze Mirror Production Technique
- ★ 53 嵊州根雕  
Shengzhou Root Carving
- ★ 54 黃澤戲服製作技藝  
Huangze Costume Making Technique
- ★ 55 台州刺繡  
Taizhou Embroidery
- ★ 56 圓作技藝  
Technique of Making Round Vessels
- 57 湖州風箏  
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- 58 茶藝  
Tea Art

- 《人類非物質文化遺產代表作名錄》  
Representative List of the Intangible Cultural Heritage of Humanity
- 《急需保護的非物質文化遺產名錄》  
List of Intangible Cultural Heritage in Need of Urgent Safeguarding
- ★ 《國家級非物質文化遺產代表性項目名錄》  
National List of Intangible Cultural Heritage
- ★ 《浙江省非物質文化遺產代表性項目名錄》  
List of Intangible Cultural Heritage of Zhejiang Province
- ★ 《嘉興市非物質文化遺產代表性項目名錄》  
List of Intangible Cultural Heritage of Jiaxing City





## 1 昆曲 Kun Qu Opera

2001 年列為「人類口述和非物质遺產代表作」  
2008 年列入《人類非物质文化遺產代表作名錄》  
Proclaimed 'Masterpiece of the Oral and Intangible Heritage of Humanity' in 2001  
Inscribed onto the *Representative List of the Intangible Cultural Heritage of Humanity* in 2008

昆曲原名「崑山腔」、「崑腔」，是中國古老的劇種之一，被譽為「百戲之祖」。昆曲早在元朝末期產生於蘇州崑山一帶，其唱腔華麗婉轉、念白儒雅、表演細膩、舞蹈飄逸，在戲曲表演的各個方面都達到了很高的境界。

*Kun Qu Opera* is originally called *Kunshan qiang* or *Kunqiang* – 'Kun' being short for Kunshan in Suzhou (its place of origin), and 'qiang'

meaning 'vocal style'. It is one of the oldest types of theatre in China, first appearing in Kunshan in mid-14<sup>th</sup> century, towards the end of the Yuan Dynasty. The genre, dubbed 'the mother of Chinese opera', sets benchmarks in all aspects of Chinese theatre performance: the singing is elegant and tuneful, the delivery of lines showing literary flair. The expressions are insightfully vivid, and the dance movements are ethereal.

## 2 古琴藝術 (浙派) Guqin and Its Music (Zhejiang School)

2003 年列為「人類口述和非物质遺產代表作」  
2008 年列入《人類非物质文化遺產代表作名錄》  
Proclaimed 'Masterpiece of the Oral and Intangible Heritage of Humanity' in 2003  
Inscribed onto the *Representative List of the Intangible Cultural Heritage of Humanity* in 2008

浙派古琴藝術是中國古琴的一個重要藝術派別。浙派古琴源於南宋，代表人物有郭楚望、徐天民等，代表作品有《瀟湘水雲》、《澤畔吟》等，浙派古琴以徐元白為代表人物，其代表作《思賢操》，是我國古琴經典曲目之一。

The Zhejiang stylistic school of *guqin* playing occupies a prominent position in the art form. The Zhejiang School has a history that dates back to the Southern Song period (1127-1279). Some of the most prominent players included Guo Chuwang and Xu Tianmin. The best known works are *Water and Clouds of Rivers Xiao and Xiang*, *The Marshbank Melody* and many others. A representative figure of the Zhejiang school is Xu Yuanbai. His rendition of *Thinking of the Sages* has become a classic in the *guqin* repertoire.



## 3 中國傳統蠶桑絲織技藝 (杭羅織造技藝) Sericulture and Silk Craftsmanship of China (Weaving Technique of Hangzhou Silk)

2009 年列入《人類非物质文化遺產代表作名錄》  
Inscribed onto the *Representative List of the Intangible Cultural Heritage of Humanity* in 2009

杭羅，是「綾羅綢緞」之一，與蘇緞、雲錦同為中國東南地區的三大絲綢名產。杭羅由純桑蠶絲以平紋和紗羅組織聯合構成，具有等距規律的直條形或橫條形紗孔，孔眼清晰，質地剛柔滑爽，穿著舒適涼快，耐穿，耐洗，多用作帳幔、夏季襯衫、便服面料等。

The silk of Hangzhou, satin of Suzhou and brocade of Nanjing are three famous silk-satin products in southeastern China. Hangzhou silk is obtained from mulberry silkworms only. The fibres are woven in a mixed construction of plain weave and gauze. It therefore has clearly visible elongated tiny holes in regular warp or weft runs. Soft and smooth in texture yet highly durable, it is cool and comfortable to wear. Hangzhou silk is often used for bed curtains, summer shirts and the shell of casual wear.



## 4 龍泉青瓷傳統燒製技藝 Traditional Firing Technology of Longquan Celadon

2009 年列入《人類非物质文化遺產代表作名錄》  
Inscribed onto the *Representative List of the Intangible Cultural Heritage of Humanity* in 2009



龍泉窯始於西晉，北宋時已初具規模，南宋中晚期進入鼎盛時期，龍泉窯中的哥窯與官窯、汝窯、定窯、鈞窯並稱為宋代五大名窯。在南宋時燒製出晶瑩如玉的粉青釉和梅子青釉，標誌著龍泉青瓷達到了巔峰。該項目為唯一入選《人類非物质文化遺產代表作名錄》的陶瓷類項目。

Kiln sites in Longquan date back to the Western Jin period (265-316). They had grown much in scale by the Northern Song period (960-1127), and reached the peak in mid- and late Southern Song (1127-1279). Among the Longquan sites, the Ge Kiln, Guan (Official) Kiln, Ru Kiln, Ding Kiln and Jun Kiln are named the top five kilns in the Song Dynasty. The successful production of translucent 'powder green' and 'plum green' glazes during the Southern Song period made Longquan celadon exemplary at that time. It is the only ceramic item inscribed onto the *Representative List of the Intangible Cultural Heritage of Humanity*.



## 5 中國篆刻 (西泠印社金石篆刻) Art of Chinese Seal Engraving (Seal Carving of the Xiling Seal Engravers' Society)

2009 年列入《人類非物質文化遺產代表作名錄》  
Inscribed onto the Representative List of the Intangible Cultural Heritage of Humanity in 2009

「金石」與「篆刻」內涵與外延有著本質的不同，「金石」早先是指古青銅器、錢幣、碑版等，「篆刻」是書法和鑄刻相結合，用印章這一特定形式表現的一門藝術。西泠印社創建於 1904 年，建社以來秉承「保存金石，研究印學」為宗旨，經百年傳承，融詩、書、畫、印於一體，有「天下第一名社」之美譽。In ancient times, there were engravings and inscriptions on bronze, coins and stone tablets. Seal carving, on the other hand, is a combination of the art of calligraphy and engraving expressed in the form of seals. The Xiling Seal Engravers' Society was set up in 1904 to preserve bronze and stone engravings and study seal carving as an art form. With a history of a hundred years, the Society has a time-honoured tradition of combining the art of poetry, calligraphy, painting and seal cutting, and is hailed as 'the most prestigious seal engravers' society in China'.

## 6 中國剪紙 (樂清細紋刻紙) Chinese Paper-cut (Fine-line Paper Cutting of Yueqing)

2009 年列入《人類非物質文化遺產代表作名錄》  
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樂清細紋刻紙源於民間剪紙「龍船花」，至今有 700 多年的歷史。樂清細紋刻紙刀法精妙入微，圖案細如髮絲，工而不膩，纖而不繁，特點是細，能在一寸見方的紙上刻出 52 根線條，有「中國剪紙的南宗代表」之稱。

With more than 700 years of history, the fine-line paper cutting technique of Yueqing originated from the folk craft of cutting 'dragon boat motifs'. It is distinguished by the immaculately accurate control of the cutting knife, resulting in intricate designs that are rich in hairline thin detail. But the overall effect never looks cluttered or busy. The amazing control means 52 lines can appear in a one-inch square of paper. It is recognised as 'the representative exponent of the Southern style of Chinese paper-cuts'.

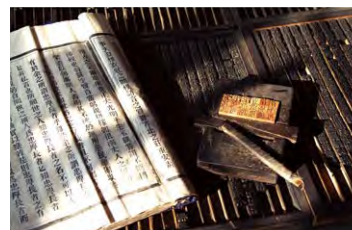


## 7 中國編梁木拱橋營造技藝 (泰順編梁木拱橋營造技藝) Traditional Design and Practices for Building Chinese Wooden Arch Bridges (Taishun Techniques of Designing and Building Chinese Wooden Arch Bridges)

2009 年列入《急需保護的非物質文化遺產名錄》  
Inscribed onto the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2009

木拱橋，又名「虹橋」或「廊橋」。泰順編梁木拱橋以歷史悠久、造型獨特、數量眾多，享有中國橋樑「活化石」之美稱。木拱橋採用原木材料，使用傳統技法，運用編梁等核心技術，以樑卯連接並構築成極其穩固的拱架橋梁技藝體系。

Wooden arch bridges are also called 'rainbow bridges' or 'covered wooden bridges'. Those found in the Taishun area are renowned for their long history, unique design and ubiquity. Esteemed as the 'living fossils' of Chinese bridges, they are made of timber logs, built with traditional techniques such as 'beam-weaving' and the use of mortise and tenon joints to form a solid structure. The entire process forms a system of building arch bridges all on its own.



## 8 木活字印刷術 (瑞安市) Wooden Movable-type Printing (Rui'an City)

2010 年列入《急需保護的非物質文化遺產名錄》  
Inscribed onto the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2010

瑞安東源木活字印刷術，自元朝初年王法懋始，傳至現代東源王氏「其」字輩，已傳承了 25 代，有 700 多年歷史，是我國保留下來且仍在使用的木活字印刷技藝，堪稱遠古印刷術的「活化石」，具有極高的歷史、文化和藝術價值。

The wooden movable-type printing technique of Dongyuan, Rui'an, has been transmitted through generations of the Wang clan, beginning with Wang Famao of the early Yuan Dynasty (1271-1368) and passing down 25 generations, over 700 years, to the present Wang members who have the character 'Qi' as their middle name taken from the genealogy book. It is one of the oldest wooden movable-type printing techniques still extant in China, and is regarded as a 'living fossil' with its historical, cultural and artistic value.



## 9 中國皮影戲 (海寧皮影戲) Chinese Shadow Puppetry (The Shadow Puppetry of Haining)

2011 年列入《人類非物質文化遺產代表作名錄》  
Inscribed onto the *Representative List of the Intangible Cultural Heritage of Humanity* in 2011

海寧皮影戲自南宋傳入，即與當地的「海塘鹽工曲」和「海寧小調」相融合，並吸收了「弋陽腔」等古典聲腔，形成以「弋陽腔」、「海鹽腔」兩大聲腔為基調的古風音樂，海寧皮影戲曲調高亢、激昂，婉轉幽雅，節奏明快悠揚，極富水鄉韻味。

Shadow puppetry was introduced to Haining during the Southern Song period (1127-1279). It soon blended in with local elements such as *Haitang Yangong* songs, *Haining* short tunes, the quaint *Yiyang* vocal style etc. to re-emerge as classical vocal styles of *Yiyang* and *Haiyan*. The shadow puppetry of Haining are distinguished by strident, impassioned singing, balanced out by elegant sweetness. The rhythm is uplifting, which is typical of the ambiance of the waterlogged region south of the Yangtze.

## 10 越劇 Yue Opera

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2006

越劇發源於紹興嵊縣一帶，清末在曲藝「落地唱書」的基礎上吸收餘姚灘簧、紹劇等曲種、劇種的劇碼、曲調、表演藝術而初步成型，當時稱為「小歌班」或「的篤班」。越劇曲調清悠婉轉，優美動聽，長於抒情，代表性劇碼有《梁山伯與祝英台》、《紅樓夢》、《祥林嫂》、《西廂記》等。

Yue Opera originated in Sheng County, Shaoxing, as a type of indigenous narrative singing. Towards the late Qing Dynasty (turn of the 20<sup>th</sup> century), it assimilated the narrative singing of *Luodi Changshu*, and the song types, repertoires and performing features of *Yuyao tanhuang* and Shao Opera to come into its own. The sub-genre was called by the characteristic performing troupes as *xiaogeban* (troupe with a small cast) and *diduban* (troupe with percussive instruments, a *dugu* and a *tanban*, which would dictate the pace of singing and provide cue for action). Musically, Yue Opera is lyrical, tuneful and has a sweet appeal. Some of the best known plays include *The Butterfly Lovers*, *The Dream of the Red Mansions*, *Xianglin's Wife*, *The Story of the West Chamber* etc.



## 11 紹劇 Shao Opera

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
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紹劇，又名「紹興亂彈」、「紹興大班」，主要流行於浙江紹興、寧波、杭州及上海一帶。紹劇是浙江三大劇種之一，有 300 多年歷史。紹劇以高亢激越的唱腔、粗獷樸實的音樂、豪放灑脫的表演和文武兼備等特點形成了自己獨特的藝術風格。

Shao Opera is also known as 'Shaoxing *luan tan*' and '(in the style of the) major Shaoxing troupes'. It is popular around the regions of Shaoxing, Ningbo, Hangzhou and Shanghai. As one of the three mainstream types of traditional theatre in Zhejiang, Shao Opera has a history of more than 300 years. As a performing art form, it is distinguished by strident and impassioned singing, music with a rustic charm, performers with forthright flair, and a fine balance of the civil and the military roles.



## 12 杭州小熱昏 Xiaorehun of Hangzhou

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
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杭州小熱昏是一種民間說唱藝術，清末民初盛行於杭州，並在上海、蘇州等地產生一定影響。它採用杭州方言，以唱為主、說為輔，曲調談諧，善於從現實生活中取材來編排故事，深受當地民眾喜愛。

*Xiaorehun* of Hangzhou is a type of folk narrative singing performance which first gained popularity in Hangzhou in late Qing and the early days of the Republic of China (turn of the 20<sup>th</sup> century). It cast some influence on the folk singing in Shanghai and Suzhou. Presented in the Hangzhou dialect, the singing plays a more important role than the storytelling. The witty tunes are welcomed by the locals because they draw inspiration from topical, social happenings.





### 13 杭州評詞 Pingci of Hangzhou

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the National List of Intangible Cultural Heritage in 2008

杭州評詞，俗稱「杭州小書」，是用杭州方言又說又唱，講述故事的一種曲藝。杭州評詞形成於明末清初，由南詞演變而成，當時稱「文書」，屬彈詞類，主要流行於杭州、餘杭、蕭山、桐廬等地。其演出形式、唱腔和伴奏音樂，在我國彈詞類曲藝中獨具一格。

*Pingci*, or 'xiaoshu' (a little story), is a narrative singing performance presented in the Hangzhou dialect. It first took shape in the mid-17<sup>th</sup> century as *wenshu*, and was a variation from *Nanci* (southern verses).

The performance always included a string instrument which the performer would strum (the action of *tan*) and play in between the versified singing and storytelling, so it was categorised as *tanci* performances. It was popular around Hangzhou, Yuhang, Xiaoshan, Tonglu etc. *Pingci* is rather unique among the *tanci* category of narrative singing because of its performing format, style of singing, and the accompaniment.

### 14 杭州獨腳戲 Dujiaoxi of Hangzhou

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
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獨腳戲，又稱「滑稽」，早期由一人單獨表演，主要流行於浙江、江蘇、上海一帶。獨腳戲的創始人江笑笑，吸收「趣劇」和「雙簧」表演技巧，與鮑樂樂一起，創造了以說笑話為主的「長腳笑話」，擅長有情節、有人物、有起伏的長段子。

*Dujiaoxi*, or literally 'one-man show', is a comic performance genre which, in the early days, was performed by an actor alone and was popular around Zhejiang, Jiangsu, Shanghai, etc. The genre was created by Jiang Xiaoxiao, who incorporated the comic performing techniques of sketch comedies and vernacular duo shows and partnered with Bao Lele to deliver vivid narratives complete with storylines, characters and exciting plot twists.



### 15 製扇技藝 (王星記扇) Fan-making (Wangxingji Fans)

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
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王星記扇創始於清光緒元年 (1875 年)，有「貢扇」之稱，曾獲西湖博覽會金獎。王星記扇子品種繁多，與書畫、雕刻、鑲嵌、剪貼技藝相結合，主要有黑紙扇、檀香扇等 15 大類，幾千種花色，工藝精湛，花色時新，美名遠揚。

First produced in 1875 during the Guangxu reign of late Qing Dynasty, Wangxingji fans were known as 'tribute fans' as they were presented for use by the imperial household. The product won a Gold Award at the West Lake Expo. The fans made by Wangxingji are richly varied in form, and demonstrate their affinity with the arts and crafts of calligraphy, painting, carving, inlaying and decoupage. There are 15 main categories, the most notable being black paper fans and sandalwood fans, and several thousand designs and patterns. They are famous for their exquisite craftsmanship and stylish design.



### 16 西湖綢傘製作技藝 Silk Parasol Making of West Lake

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
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「西湖綢傘」以竹作骨，以綢張面，輕巧悅目，式樣美觀，是杭州特有的傳統手工藝品，享有「西湖之花」的美稱。西湖綢傘選材考究，綢傘製作多達 18 道工序，裝飾採用中國傳統繪畫、刺繡工藝等手法，使其工藝精細。

With silk fabric mounted on bamboo frames, the silk parasols of West Lake are light in weight and pretty in design. They form a traditional handicraft unique to Hangzhou, and are praised as 'the flowers of West Lake'. The parasols are made of choice material and go through as many as 18 steps in the manufacturing process. The decorative processes include traditional Chinese painting and embroidery, which add to the delicate look and finesse.





## 17 十竹齋木版浮水印製作技藝 Woodblock Watermark Printing Technique of Shizhu Zhai ('Ten Bamboo Studio')

2014 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2014

印刷術是中國古代四大發明之一，始於隋朝，完善於宋，元傳入歐洲，明至巔峰，經歷了雕版、活字、木版浮水印等階段，以胡正言為代表的饅版、拱花等多色套印技術，集繪、刻、印於一體，被譽為「十竹齋佳製，畫刻印三絕」。

Printing is one of the four great inventions in ancient China. It first came about in the Sui Dynasty (581-618), matured in the Song Dynasty (960-1279), was introduced to Europe in the Yuan Dynasty (1271-1368) and reached its peak in the Ming Dynasty (1368-1644). It went through

several stages of development, from woodblock, movable-type, to woodblock watermark printing. The multi-colour overprint technique, represented by Hu Zhengyan's watercolour block printing and arch flower printing, incorporates the beauty of painting, carving and printing. There was a saying in China that 'the fine works of Shizhu Zhai embody the best of painting, carving and printing'.

## 18 竹紙製作技藝 The Technique of Making Bamboo Paper

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2006

富陽造紙歷史悠久，自古就有「京都狀元富陽紙，十件元書考進士」之說。元書紙是富陽造紙的主要品種，用嫩竹漿製作的元書紙，精工細做，紙面光潔，色澤白淨，不受蟲蛀，不易褪色，紙薄若蟬翼，韌力似紡綢，其製作技藝聞名全國，在民間有「富陽一張紙，行銷十八省」的說法。Fuyang is a district that has a long history of making fine paper. There was a saying in ancient China that 'the top scholars in the capital use Fuyang paper; an aspiring scholar would make it through the district examination by writing on ten sheets of *yuanshu* paper'. '*Yuanshu*' is the leading brand and type in Fuyang's papermaking industry. It is made from the pulp of young bamboo, and the meticulous process turns out paper that has a bright sheen, clear white in colour, gossamer-thin but strong like woven silk. It is also insect-repellent and fade-resistant. The papermaking technique is famous all over China, and the products sold throughout the provinces.



## 19 寧波金銀彩繡 Gold and Silver Embroidery of Ningbo

2011 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2011

金銀彩繡，又稱「金銀繡」，即以金銀絲線與其他各色絲線一起，在絲綢品上繡成的帶有不同圖案的繡品，與寧波朱金漆木雕、泥金彩漆、骨木鑲嵌工藝合稱為「三金一嵌」，金銀彩繡技法以「盤金（銀）」和「填金（銀）」為主。

Golden and silver embroidery is done by using threads of gold, silver and other colours on silk to create a variety of patterns and designs. The craft, together with cinnabar and gold lacquer wood carving, gilded and painted lacquerware and bone-inlaid in wood, form the four most famous handicrafts of Ningbo. Key techniques include 'outlining' and 'inlaying' with gold or silver threads.



## 20 寧波泥金彩漆 Gilded and Painted Lacquerware of Ningbo

2011 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2011

泥金彩漆，寧波傳統工藝「三金」之一，是一種泥金工藝和彩漆工藝相結合的漆器工藝。泥金彩漆以生漆和金箔為主要原料，製作方法分為堆塑（堆泥）、瀝粉和泥金彩繪三種。其中堆塑是泥金彩漆最具特色的手工藝，也是與其他漆器最大區別所在。

Gilded and painted lacquerware is one of the three famous traditional techniques of Ningbo. As the name suggests, it is a combination of two crafts - gilding and lacquerware colouring. The materials used are mainly raw lacquer and gold leaf. There are three ways to do the decorations: ornament pasting, embossed painting, and colouring and decorating with gold leaf. Among these, ornament pasting is the most unusual and distinguishes it from other lacquerware.



## 21 甌繡 Embroidery of Wenzhou

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2008

甌繡，又稱「畫簾」，是浙江溫州具有代表性的傳統工藝之一。甌繡是從裝飾用品逐漸發展起來的刺繡工藝，早期的繡品有神袍、戲裝、壽屏等，後來又擴展到刺繡山水、人物、走獸、書法等，具有較高的觀賞價值和裝飾效果。

Also known as 'painted curtains', Wenzhou embroidery is one of the traditional handicrafts representative of Wenzhou, Zhejiang. It developed from the embroidery of decorative objects. In the early days, they included ceremonial robes, stage costumes and birthday screens. The designs were later extended to include landscape, figures, animals and calligraphy. They are therefore of rather high aesthetic and decorative values.

## 22 甌塑 Sculpture of Wenzhou

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
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甌塑始於北宋，從堆漆工藝發展演變而成，舊稱「油泥漆塑」。上世紀發明彩色油泥，具色澤鮮豔、色種豐富、附著力強、堅固耐牢、不易褪色的工藝特色。現代甌塑在傳統的基礎上大膽創新，與現代建築結合，更具藝術裝飾效果。

Sculpture of Wenzhou first appeared in the Northern Song period (960-1127). Previously known as 'lacquer painting on oil clay', it was developed from the technique of ornament pasting. The last century saw the invention of coloured oil clay, which is bright and colourful, strongly adhesive, firm and durable, and does not fade easily. On the basis of the traditional technique, contemporary sculpture of Wenzhou is highly imaginative. It has combined with modern architecture to create art décor effects.



## 23 樂清黃楊木雕 Yueqing Boxwood Carving

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2006

樂清黃楊木雕是以黃楊木為材料的一種觀賞性的圓雕藝術，它與東陽木雕、青田石雕並稱「浙江三雕」，主要產區在浙江省溫州、樂清等地。具有刀法純樸圓潤，細密流暢，刻畫人物形神兼備，虛實相間和詩情畫意的特色，題材大多表現中國民間神話傳說中的人物。

Yueqing boxwood carving is a decorative art involving the carving of boxwood in the round. Together with Dongyang wood carving and Qingtian stone carving, it is one of the three top carving techniques of Zhejiang. Major production sites are found in Wenzhou and Yueqing of the Zhejiang Province. The works are characterised by simple, fluid and smooth carving strokes. Human figures are excellently conceived and crafted, and are therefore vivid in form and rich in imagination. The themes are mostly inspired by Chinese mythology and legends.



## 24 平陽木偶戲 Puppetry of Pingyang

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
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溫州木偶戲又稱「傀儡戲」，是由演員以提線操縱木製玩偶進行表演的傳統戲劇，在宋代即有記載，明清時盛行於泰順、平陽等地，平陽享有「木偶之鄉」的美稱。木偶戲劇碼內容豐富，表演細膩傳神、技巧高超，自古及今，倍受稱讚。

The puppetry of Pingyang belongs to the marionette type, with actors manipulating puppets made of wood to give entertainment performances. Its origin dates back to the Song Dynasty (960-1279), and was popular around Taishun and Pingyang during Ming (1368-1644) and Qing (1644-1911). That is why Pingyang is dubbed 'the land of puppets'. With a rich repertoire, vivid expressions and the masterly control of the puppeteers, the performing art form has been renowned down the ages.



## 25 溫州鼓詞 Guci (Drum Singing) of Wenzhou

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
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溫州鼓詞是流行於浙江溫州及其毗鄰地區的一個曲藝品種，俗稱「唱詞」。它用溫州方言表演，具有濃厚的地方特色和獨特的藝術風格。藝人們演唱用的主要樂器，有牛筋琴、扁鼓、三粒板、小抱月等。最具代表性的傳統長篇曲目有《陳十四娘娘》、《十二紅》等。

*Guci*, or drum singing, of Wenzhou is one type of song art popularly found in Wenzhou and its neighbouring areas in Zhejiang. It is performed in the local dialect, and is therefore a unique vernacular art form. The accompanying instruments include the string instrument *niuqinqin*, *biangu* (flat drum), *sanliban* (clapper) and *xiaobaoyue* (high-pitched clapper). The most representative among the traditional serial storytelling repertory are *The Goddess Chen Shisi* and *The Man with Twelve Wives*.

## 26 藍夾纈技藝 Blue Calico Technique

2011 年列入《國家級非物質文化遺產代表性項目名錄》  
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溫州藍夾纈為我國傳統印染「四纈」技藝之一。夾纈源於秦漢，盛於唐宋，藍夾纈曾是浙南民間婚嫁必備用品。它以藍靛為染液，表現以晚清至民國時流傳的崑劇、亂彈、京劇等戲文情節為主要紋樣，輔以花鳥蟲獸等大吉祥紋樣。

Blue calico of Wenzhou is one of the four techniques of traditional printing and dyeing in China. Calico had its origin in the Qin (221-207 BCE) and Han (206 BCE-CE 220) dynasties and became popular in the Tang (618-907) and Song (960-1279) dynasties. It was once a must-have item for weddings in southern Zhejiang. Indigo was used as the dyestuff. The stories and images in *Kun Qu* Opera, *luantan* and Peking Opera popular in late Qing and the early days of the Republic of China (turn of the 20<sup>th</sup> century) inspire the recurring motifs, which are supplemented by auspicious symbols of flowers, birds, insects and animals.



## 27 湖筆製作技藝 Huzhou Brush-making

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
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湖州毛筆簡稱「湖筆」，以製作精良、品質優異而享譽海內外。湖州南潯善璉鎮，是湖筆的發源地和主產地。湖筆製作工藝複雜，需要經過擇料、結頭、鑲嵌、擇筆、刻字等 12 道大工序，可細分為 120 多道小工序，製作工匠秉承「精、純、美」的理念，生產出「尖、齊、圓、健」四德兼備的湖筆。

Huzhou writing brushes are well-known not only in China but also overseas for their fine craftsmanship and excellent quality. The town of Shanlian in Nanxun of Huzhou is the origin and main production source of Huzhou brushes. The production process is complicated, involving 12 major steps of culling bad hairs, tying the brush head, inserting the brush head into the tube, finishing and inscribing on the tube, as well as 120 other refining steps. The craftsmen follow the principles of 'best quality, purity and beauty' to produce brushes with four benchmarks for a good Huzhou brush: sharp pointed tip; uniformity in the length of the hairs; a full, round head; and overall resilience that can stand a lot of calligraphy writing.



## 28 嘉興灶頭畫 Stove Painting of Jiaxing

2011 年列入《國家級非物質文化遺產代表性項目名錄》  
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嘉興灶頭畫是嘉興民間藝人以灶頭為載體，用水彩、水粉顏料在灶壁的各個部位繪製圖案，又稱「灶畫」、「灶壁畫」。在嘉興市區及周邊農村，均有繪製灶頭畫的傳統。在表現題材上，大多是五穀豐登、六畜興旺、喜慶有餘等吉祥圖案和字樣；在藝術表現手法上，以黑線勾勒為主，以紅、藍、白、黑為基本色彩。

The stove painting of Jiaxing is a folk art tradition commonly found in the area of Jiaxing town and the villages in the vicinity.

People would use water colour and gouache to draw designs on

the wall(s) above the stove in the kitchen, which consist mostly of auspicious symbols such as bumper harvests, good husbandry yields, happy celebrations and prosperity etc. They are outlined in black, then filled in with pigments basically in red, blue, white and black.





## 29 硤石燈彩 Lantern Display in Xiashi

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
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硤石燈彩始於秦代，盛於唐宋，迄今已有 1200 多年歷史。以宣紙、竹蔑等為主要材料，運用畫、拗、刻、紮、刺、裱、糊、結八大技法，尤以針刺花紋精巧細美取勝，以燈映畫，畫面立體、形像逼真、惟妙惟肖、功細絢麗、玲瓏剔透，融書、畫、篆刻等多種工藝於一體。

The tradition of lantern display in Xiashi town, Zhejiang, dates back to as early as the Qin Dynasty (221-207 BCE), and reached its height of popularity in the Tang and Song periods (between the 7<sup>th</sup> century and the 13<sup>th</sup> century). It therefore has a history of more than 1200 years. Lanterns are made mainly with Chinese bamboo paper (*xuan* paper) and bamboo splits, and employed eight crafting steps of painting, bending, carving, bundling, pricking, mounting, pasting and tying. The 'pricking', in particular, is a special feature because of the fine details show up beautifully with a light source behind the pricked paper. The images vividly come alive, while the holes are like lace. This art-and-craft form is a combination of Chinese calligraphy, painting and seal-carving.

## 30 紹興蓮花落 Lianhualuo of Shaoxing

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the National List of Intangible Cultural Heritage in 2006

紹興蓮花落，亦稱「蓮花樂」、「蓮花鬧」，是浙江紹興地區的一種傳統曲藝形式，與寧波走書、溫州鼓詞、金華道情並稱為「浙江四大曲種」。因其演唱生動活潑，說白幽默風趣，唱詞通俗易懂，唱腔樸實流暢，富有濃郁的生活氣息，為群眾喜聞樂見。

*Lianhualuo*, sometimes called *lianhuale* and *lianhuanao*, is a traditional song art in Shaoxing, Zhejiang. Together with *zoushu* of Ningbo, *guci* drum singing of Wenzhou and *daoqing* of Jinhua, all four are considered representative song art of Zhejiang. The performance that combines narration and singing is an age-old favourite among the common folks because of the vivacious delivery through singing, humour and wit in the narration, lyrics that can connect with the social ethos, and vocal styles distinguished by their natural, flowing charm.



## 31 東陽木雕 Dongyang Wood Carving

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the National List of Intangible Cultural Heritage in 2006

東陽木雕因產於東陽而得名，與「青田石雕」和「樂清黃楊木雕」並稱「浙江三雕」。東陽木雕以平面浮雕為主，其多層次浮雕、散點透視構圖、保留平面的裝飾，形成了鮮明的特色，又因色澤清淡，保留原木天然紋理色澤，格調高雅，又稱「白木雕」，自唐傳承至今已有千餘年的歷史，被譽為「國之瑰寶」。

Together with Qingtian stone carving and Yueqing boxwood carving, Dongyang wood carving is one of the three most famous carving techniques in Zhejiang. It is mainly low relief carving on plane surface, but with varying degrees of relief, cavalier perspective and retention of part of the plane as decorations. It is also known as 'white wood carving' for its elegant light colour and retention of its natural grain and hues. With a history of over a thousand years since the Tang Dynasty (618-907), it is hailed as a 'national treasure'.



## 32 東陽竹編 Dongyang Bamboo Weaving

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the National List of Intangible Cultural Heritage in 2008

東陽竹編，歷史可追溯至唐代，南宋東陽竹編工藝已達到相當的工藝水準。明清時期，竹編工藝迅速發展，成為向朝廷進貢的貢品。東陽竹編以立體編織為主，結合平面編織技藝，編織精細，造型生動，色彩典雅，具有濃郁的民間美術特徵，體現東陽竹文化的地方特色。



The craft of bamboo weaving in Dongyang has a history that dates back to the Tang Dynasty (618-907). By the Southern Song period (1127-1279), the crafting techniques had reached a rather high standard. They continued to develop throughout the Ming (1368-1644) and Qing (1644-1911) dynasties, and the bamboo woven products of Dongyang were of such a high quality that they were sent as tributes to the imperial court. The bamboo weaving technique, which is integrated with plain weaving techniques, is mainly used for weaving objects. It produces intricately crafted objects in vivid forms and elegant colours while retaining its strong character as a folk art. Bamboo weaving is therefore highly representative of the regional bamboo culture of Dongyang.



### 33 錫雕 Pewter Carving

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2008

永康錫雕，俗稱「打鑲」，其雕製技藝工序繁多，包括選材、熔錫、製版、鑄造、打坯、雕刻、焊接、拋光等，錫雕作品做工精細，雕花篆刻細膩傳神。錫雕製品大多用於傳統嫁妝、儀仗道具、佛事法器和各式日常生活用品。

Pewter carving of Yongkang involves an intricate process of choosing the material, melting pewter, making the moulds, casting, fettling, sculpting, welding and finishing. The pewter products of Yongkang are distinguished by their fine details, vivid designs and precision seal-carving. They are often used as accessories in a bride's trousseau, ritual implements, Buddhist ritual instruments, and items for everyday use.

### 34 麥稈剪貼 Straw Patchwork

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2008

麥稈剪貼，又叫麥稈畫，是民間剪貼畫的一種。始於隋唐時代，明代末葉在浦江流行，舊時作為麥稈團扇及麥稈草帽的裝飾，後逐步發展成掛屏、檯屏等，到清代已發展成獨立的特色工藝品種，一般作為婚嫁、生日、祝壽、開業、新居等禮品之用。

Straw patchwork is a folk collage art that dates back to the Sui and Tang dynasties (581-907), and was popular in Pujiang in the last years of the Ming Dynasty (around the early 17<sup>th</sup> century). It started as decorations on straw round fans and straw hats, but was later seen on wall hangings and table screens. By the Qing Dynasty (1644-1911), it had developed into an art-and-craft, often presented as a gift for weddings, birthdays, business openings and new homes.



### 35 浦江剪紙 Pujiang Paper-cuts

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2008

浦江剪紙是浙江傳統美術項目之一，明清時期在當地農村廣泛流傳，浦江剪紙題材廣泛，以花鳥動物和戲劇人物居多，生活情趣濃厚，圖案清新大方，剪紙風格秀麗，裝飾性強，並極具想像力，尤以戲曲窗花最具特色。

Paper-cuts from Pujiang form part of the traditional arts of Zhejiang Province, and has a history that dates back to the Ming (1368-1644) and Qing (1644-1911) dynasties when paper cutting was very popular in its rural areas. They are distinguished by the rich variety of subjects, covering flowers, birds, animals and characters from Chinese traditional theatre. The designs are refreshingly pretty, highly decorative and imaginative, and show snippets of daily life that carry tremendous appeal. The most representative themes are paper-cuts inspired by Chinese theatre performance.



### 36 黃岩翻簧竹雕 Fanhuang Bamboo Carving of Huangyan

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2008

黃岩翻簧竹雕，又稱「貼簧」、「竹簧」、「反簧」，源於清同治年間，是竹刻工藝品中主要品種之一。工藝流程複雜，先將毛竹去節去青，留下竹簧，經煮曬壓平，膠合或鑲嵌在木胎、竹片上，然後磨光。雕刻以陰線淺刻為主，也有薄浮雕。雕刻題材包括人物、花鳥、山水、對聯等，雅俗共賞。

'Fanhuang' in Chinese refers to the use of 'the fibrous layer of bamboo'. The fanhuang bamboo carving of Huangyan is one of the key styles of bamboo carving, with a history that dates back to the reign of Tongzhi (1862-1874) of the Qing Dynasty (1644-1911). The production process is very complicated: first of all, the nodes and green bark of a bamboo stem are removed; then the fibrous wall is boiled, dried in the sun, pressed, glued or fixed onto wood or bamboo slips, and finished. It is carved with decorations of figures, flowers, birds, landscapes and calligraphic couplets, mainly in intaglio and sometimes in low relief. Such bamboo carvings have a universal appeal.



### 37 仙居花燈 Decorated Lanterns of Xianju

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2006

仙居花燈，源於唐朝，又稱「唐燈」或「神燈」。燈面圖案由光線透過刀鑿針刺的孔洞留影而形成，其造型獨樹一幟，通身不用一根骨架，由大小不等、形狀各異的紙質燈片折拼黏接而成，單燈風姿綽約，組燈氣勢恢宏，融繪畫、刺繡、建築藝術於一體，是傳統女紅的代表。

The decorated lanterns of Xianju have a history that dates back to the Tang Dynasty (618-907), and are therefore also known as 'Tang lanterns'. They are distinguished from other lanterns in that instead of having paper or fabric mounted on a skeleton structure, they are formed solely by pieces of paper of different sizes and shapes folded and glued together, so no skeleton or frame is needed. The lantern surface is decorated with perforated designs and patterns made by knives and pins, and this allows light to shine through. Single lanterns are charmingly delicate, while modular lantern displays are impressive by their sheer size and scale. The craft merges the art of painting, embroidery and architecture, and is an exemplary form of traditional needlework.

### 38 青田石雕 Qingtian Stone Carving

2006 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2006

青田石雕，是指以青田石為原料雕刻而成的傳統工藝。青田石雕以魚蟲花鳥、山水人物為主要題材，其雕刻技藝因材施藝，因色取巧，有相石、開坯、雕琢、封蠟、潤色等工序，尤以鏤雕技藝見長，精雕細刻，神形兼備。

Qingtian stone carving is a traditional handicraft of carving on stones produced in the area of Qingtian, Zhejiang Province. Major themes are fish, insects, flowers, birds, landscapes and figures. A piece of carving is designed and processed according to the stone's colour, texture, grain and form. Procedures include examining the raw stone, excavation, carving, wax sealing and embellishing. It is most famous for its adoption of the hollow engraving technique to create delicate, expressive and lifelike subjects.



### 39 都錦生織錦 Du Jinsheng Brocade

2005 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the *List of Intangible Cultural Heritage of Zhejiang Province* in 2005



1922 年都錦生在杭州創立「都錦生絲織廠」。在繼承傳統杭州織錦工藝的基礎上，研製出五彩織錦，經緯起花絲織等工藝，將中國畫與西洋畫的表現形式通過織錦工藝體現出來，細膩逼真，惟妙惟肖，形成特有的藝術風格，富有濃郁的東方特色。

In 1922, Du Jinsheng set up a silk weaving mill in Hangzhou under his own name. In a fervent attempt to perpetuate the traditional art of brocade crafting of Hangzhou, he developed the techniques of producing multicoloured brocades, warp-figured and weft-figured silk fabrics, etc. He was able to blend Chinese and Western painting in brocade-weaving, with vivid images of oriental flavour that are stylistically unique.



### 40 杭州刺繡 Hangzhou Embroidery

2009 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the *List of Intangible Cultural Heritage of Zhejiang Province* in 2009

杭繡歷史悠久，是中國優秀傳統工藝之一，至南宋為極盛時期，當時的刺繡，一類為「宮廷繡」，另一類為「民間繡」，前者專為皇室內苑繡各種服飾，後者繡官服、被面、屏風、壁掛等。杭繡針法主要有平繡、亂針繡、疊繡、點繡、編繡、網繡、紗繡等。杭繡品種很多，尤以盞金繡、包金繡、銀線繡、彩絲繡等著稱於世。

As one of the most refined traditional handicrafts of China, Hangzhou embroidery has a long history which reached its peak in the Southern Song Dynasty (1127-1279). At that time, there were two types of embroidery, designated as 'court embroidery' and 'folk embroidery'. The former was for apparel of members of the imperial household, while the latter was embroidery on official uniforms, quilt covers, screens and wall hangings. Hangzhou embroidery is characterised by its diverse stitch patterns, ranging from the basic satin stitch to the more elaborate random crisscross stitch, long and short satin stitch, Chinese knot stitch (also called 'seed stitch'), weaving stitch, openwork stitch and laid filling stitch. There is a large variety of Hangzhou embroidery products, and the most notable involve the use of gold, silver and multi-coloured threads in coiled stitch, couching stitch and outlined satin stitch.





#### 41 西溪小花籃編織技藝 Xixi Mini-basketry

2009 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the List of Intangible Cultural Heritage of Zhejiang Province in 2009

西溪小花籃，是流傳於杭州西湖區一帶具有江南特色的傳統工藝品，自清末流傳至今有 150 年歷史。上世紀 30 年代，小花籃工藝在西溪一帶十分普及。製作小花籃採用苦竹，它具有節距長、韌性好的特點。小花籃品種很多，有元寶籃、銅盆籃、五角籃等。

The mini basket of Xixi is a traditional handicraft item popular around the West Lake region in Hangzhou. It has a history of 150 years, dating back to late Qing Dynasty (turn of the 20<sup>th</sup> century). The craft was highly popular in Xixi during the 1930s. The material suitable for making mini baskets is the amarus bamboo (*Pleioblastus amarus*), because of its long internodes and good tensile strength. The mini baskets come in many types, and the most notable are the 'ingot shape', 'basin shape' and the 'pentagon shape'.

#### 42 蕭山花邊 Xiaoshan Lace

2005 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the List of Intangible Cultural Heritage of Zhejiang Province in 2005

蕭山花邊源於義大利，由外國傳教士傳入我國。蕭山花邊技藝精湛、工針多樣、精緻結實，暢銷海內外，產品遠銷 60 多個國家和地區。其製作工藝有設計、刷配、挑繡、整燙四道大的工藝，近 20 道小的工序。其中最具代表性的是重工萬縷絲，繡工們精工細作，運用多種針法處理好圖案和花紋之間的關係。蕭山花邊的種類，主要有萬縷絲與鑲邊兩大類。

The origin of Xiaoshan lace can be traced back to Italy, and it was introduced to China by the European missionaries. The products from Xiaoshan are distinguished by the consummate techniques, huge variety of types, and delicate but firm constructions. They are sold to over 60 countries and regions all over the world. The handicraft process includes the four major steps of design, pattern-making, needlework and steam-ironing, and nearly 20 steps of detailing. An exemplary product from Xiaoshan is the making of *zhonggong wanlusi* (*gros point de Venise* or Venetian lace). The processes are highly challenging for the lace workers because of the attention needed to work between the designs and patterns. The two main types of lace produced in Xiaoshan are *wanlusi* (*gros point de Venise*) and *xiang bian* (*point de Venise à réseau*).



#### 43 合村繡花鞋製作技藝 The Technique of Making Embroidered Shoes of Hecun

2012 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the List of Intangible Cultural Heritage of Zhejiang Province in 2012

桐廬合村繡花鞋，以純棉布為主要原材料，麻線鞋底，綢緞為面，用各色花線精繡而成的純手工製品，其花樣多，色彩豔麗，曾多次參加上海、深圳、成都等國內文博會，還赴美國、俄羅斯、西班牙、印度、澳門、台灣等國家和地區參加非遺展，是杭州頗具代表的優秀旅遊產品。

The embroidered shoes of Hecun, Tonglu in Zhejiang Province are purely handmade, using 100% cotton fabric for the insole, flaxen thread for the outsole and silk for the upper. The embroidered parts use the finest embroidery threads to create colourful designs. These embroidered shoes have entered several International Cultural Industries Fairs held in Shanghai, Shenzhen, Chengdu etc., and formed part of the exhibits in the Intangible Cultural Heritage exhibitions held in the United States, Russia, Spain, India, Macao and Taiwan etc. They are regarded as premium tourism products from Hangzhou.



#### 44 青溪龍硯製作技藝 Qingxi Long Inkstone Production Technique

2012 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the List of Intangible Cultural Heritage of Zhejiang Province in 2012

青溪龍硯，以淳安威坪龍眼山的「鑿石」雕刻而成，龍眼山舊時屬清溪縣，後人稱此硯為「青溪龍硯」，源於明嘉靖年間，距今已有 400 多年的歷史。青溪龍硯精雕細刻，線條流暢，柔韌而剛健，所雕各種動物花草和人物，栩栩如生，青溪龍硯與紹興「越硯」、江山「西硯」為「浙江三大名硯」。

'Long inkstone' is so-called because the stones are quarried from Longyan Mountain of Weiping in Chun'an. Since the Longyan Mountain was previously under the administration of the Qingxi County, the name was later changed to include 'Qingxi'. The local technique of making inkstones was first developed during the reign of Jiajing (1522-1566) of the Ming Dynasty, more than 400 years ago. The stones are exquisitely carved, with an emphasis on fluidity of line as well as a show of strength and control through the chiselling. The carved images of animals, plants and figures are vivid in form. The Long inkstone of Qingxi, yue inkstone of Shaoxing and xi inkstone of Jiangshan are 'the three most famous inkstones of Zhejiang'.



#### 45 寧波走書 Ningbo Zoushu

2008 年列入《國家級非物質文化遺產代表性項目名錄》  
Inscribed onto the *National List of Intangible Cultural Heritage* in 2008

寧波走書，原稱「蓮花文書」，又稱「犁鏵文書」。用寧波方言唱詞，有說有唱，說唱並重，富有生活氣息，在鄉村深受歡迎，有「文書唱華堂，走書唱農莊」的說法。常用曲調有四平調、馬頭調、賦調等，

四弦胡琴是主奏樂器，也有琵琶、打琴等樂器，伴奏者有時為主唱者幫腔、隨唱和對白。

Previously known as '*Lotus wenshu*' or '*Lihua wenshu*', Ningbo zoushu is a type of sung narrative delivered in the Ningbo dialect. Equal emphasis is placed on the singing and the narration. It is a much welcomed form of entertainment in the rural areas because the contents are close to daily life. There is a saying in Chinese that '*Wenshu* is sung in decorated halls, and *zoushu* in farm houses'. '*Zou*' means 'walk' or 'run', and the name points out that the performers would walk around while singing on stage. The commonly used set tunes include *siping*, *matou* and *fu*. In the accompanying ensemble, the *sixian huqin* (four-string fiddle) is the lead instrument, and the others are *pipa* (lute) and *yangqin* (dulcimer). The accompanists may also serve as chorus, engaging in responsorial singing or dialogue.

#### 46 米塑 Dough Figurine Sculpting

2007 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the *List of Intangible Cultural Heritage of Zhejiang Province* in 2007

米塑又稱「粉塑」，是溫州獨有的傳統工藝。溫州米塑以煮熟的米粉團為原料，配各種顏色，用揉、捏、掐、刻、扮等手法進行藝術造型。米塑作品實用性與觀賞性結合，有人物造型、亭台樓閣、花鳥蟲魚、龍鳳走獸、生活器皿等，造型栩栩如生，惟妙惟肖。

Dough figurine sculpting is a traditional handicraft unique to Wenzhou. The material used is cooked dough made from rice flour, then tinted with various colours. The process involves kneading, pinching, clutching, carving and adding decorations to create characters. The figurines make excellent decorative and miniature display items, and can be in the form of characters, buildings such as pavilions and mansions, flowers, birds, insects, fish, and daily utensils. They look almost lifelike because of the dexterous handiwork of the masters.



#### 47 三跳 Santiao Sung Narrative

2007 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the *List of Intangible Cultural Heritage of Zhejiang Province* in 2007

三跳，俗稱「纖板書」、「三敲板」，因伴奏樂器「三敲板」而得名。三跳主要流傳於以湖州為中心的浙北各市、縣，是一種使用湖州當地方言演唱，「勸世調」單曲往復，說唱相間的地方曲藝，其演唱形式有雙檔、單檔之分，「三跳板」由三塊長短不一的長方形竹板或木板組成。

The sung narrative style called *santiao* is also called '*qianbanshu*' and '*sanqiaoban*', with '*ban*' meaning clappers. '*Sanqiaoban*' comes from the name of the accompanying instrument - three clappers of different lengths made of bamboo slips or wooden boards. *Santiao* is popular in Huzhou and its neighbouring towns in northern Zhejiang, and the delivery is in the Huzhou dialect. A performance called '*Advice to the World*' involves only one tune that is sung over and over, with the singing and the narration staggered. It can be performed by a solo singer or a duo.



#### 48 長興紫砂燒製技藝 Changxing Zisha Ware Firing Technique

2009 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the *List of Intangible Cultural Heritage of Zhejiang Province* in 2009

長興紫砂壺與紫筍茶、金沙泉同為「品茗三絕」之一。紫砂壺的製作技藝由手工拍打鑲接技法，經打泥片、打泥條、拍身筒、搓嘴把、捻的子等工序成形，最後入窯燒成。工藝精湛，集實用性、觀賞性、藝術性於一身，具有很高的觀賞和收藏價值。

Changxing *zisha* ware, *zisun* tea and Jinsha spring water are renowned as 'the three best elements for fine tea infusing'. *Zisha* teapots are hand built. The process involves beating and forging the clay into a thin, long strip for the body, building the spout and handle, and turning the knob for the lid, before they are fired in a kiln. The *zisha* teapots are highly regarded for the excellent workmanship, practical uses, aesthetic appeal and artistic value, and are treasured collectors' items.



## 49 桐鄉藍印花布 Tongxiang Blue Calico

2005 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the *List of Intangible Cultural Heritage of Zhejiang Province* in 2005

桐鄉藍印花布採用藍草植物作染料，以石灰和黃豆粉作防染印花漿浸染製作而成。顏色藍白相間，圖案紋樣大多採用百姓喜聞樂見的民間傳說、吉祥紋飾等，具有濃郁的江南地方特色。其歷史悠久，清末經營藍印花布的作坊有 19 家之多。

Blue and white in colour, Tongxiang blue calico is dyed with the indigo plant. Parts of the pattern that are not to be coloured are covered with a lime and soybean meal mixture during the production process. The designs are mainly images drawn from folk legends and auspicious symbols. The fabric therefore demonstrates a strong indigenous character of the Jiangnan region, south of the Yangtze River. Blue calico production has a long history, and there were as many as 19 workshops specialising in the trade in late Qing Dynasty, at the turn of the 20<sup>th</sup> century.

## 50 秀洲農民畫 Peasant Painting of Xiuzhou

2012 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the *List of Intangible Cultural Heritage of Zhejiang Province* in 2012

秀洲農民畫，是當地農民從紡織、稻作、民俗等傳統文化中吸收了灶頭畫、藍印花布、剪紙、刺繡、服飾、建築等民間藝術，採用誇張、變形與平面裝飾等藝術手法而創作的。秀洲農民畫具有濃厚的江南特色，色彩明麗而不艷俗，構圖飽滿而不壅塞，深受國內外群眾的喜愛。

The peasant paintings of Xiuzhou are painted by local farmers who draw inspiration from traditional cultures such as weaving, straw work and vernacular art, as well as from folk art such as stove paintings, blue calico, paper-cuts, embroidery, folk costumes and vernacular architecture. In transferring those images onto the painting canvas, they tend to create exaggerated, distorted and flat renderings. Brightly coloured but not gaudy, with an imaginative spatial composition without cluttering, the peasant paintings of Xiuzhou capture the scenic region south of the Yangtze, and are therefore highly popular among art lovers in China as well as abroad.



## 51 紹興花雕製作工藝 Shaoxing Wine Jar Decorative Carving

2007 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the *List of Intangible Cultural Heritage of Zhejiang Province* in 2007

紹興花雕是流傳於紹興地區，用於賀喜壽誕的婚俗禮品。以灰壇、漚粉、油泥堆塑、彩繪裝飾等傳統技藝運用在陶製酒罈外的一種傳統工藝，其工藝古老獨特、酒文化特色顯著、藝術形像別具一格，不僅成為紹興的特色產品，也是目前中國酒類包裝具有濃郁民族文化特色的工藝品。

Popular in Shaoxing and its surrounding regions, wine jars with decorative carving make welcome gifts on celebratory occasions such as weddings and birthdays. This craft involves the decoration of the surface of earthen wine jars using the traditional techniques of polishing, embossing, plastering with a mixture of grease and mineral substances, and colouring. The history and uniqueness of the process bespeak a strong wine culture. Such jars not only are special product of Shaoxing but also represent a handicraft with distinctive cultural characteristics generally used in wine packaging in China.



## 52 會稽銅鏡製作技藝 Kuaiji Bronze Mirror Production Technique

2016 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the *List of Intangible Cultural Heritage of Zhejiang Province* in 2016

紹興舊稱會稽，製作的銅鏡稱為「會稽鏡」，其技藝經歷了從線條到浮雕的變化，鏡面大多微鼓，經過打磨，光亮可鑒，鏡背的圖文迎著太陽或燈光可清晰地映射於牆壁之上。會稽鏡以其獨特的風格，在中國銅鏡史上留下了燦爛輝煌的一頁。

The bronze mirrors produced in Shaoxing (formerly known as 'Kuaiji'), are eponymously known as 'Kuaiji mirrors'. The decorative techniques have evolved over the years from line engraving to relief carving. The mirror surface is often slightly convex and highly polished for reflection. The designs and inscriptions on the back can be clearly reflected on the wall under the sun or lamplight. With their unique style, Kuaiji bronze mirrors proudly occupy a page in the history of bronze mirrors in China.





### 53 嵊州根雕 Shengzhou Root Carving

2007 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the List of Intangible Cultural Heritage of Zhejiang Province in 2007

嵊州根雕始於清末，是流傳於浙江嵊州的傳統美術。根雕題材廣泛，人物形像生動，藝人憑藉自身的雕刻技藝和藝術功底，形成了「七分天成，三分人工」的藝術風格，豐富了根藝的表現形式和創作手法，拓展了根藝創作的空間。

Shengzhou root carving, a traditional art in Shengzhou of Zhejiang Province, has a history that dates back to late Qing Dynasty, the turn of the 20<sup>th</sup> century. The carvings demonstrate a variety of subjects and the figures are vividly depicted through the consummate skills of the craftsmen, who use their imagination to work along the natural form of the tree roots. That

is why there is a saying in Chinese, '70% formed by Nature, and 30% formed by the human hand'. It aptly describes the innovation and expressiveness of the art of root carving.

### 54 黃澤戲服製作技藝 Huangze Costume Making Technique

2007 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the List of Intangible Cultural Heritage of Zhejiang Province in 2007

黃澤戲劇服裝製作技藝，是流傳於浙江嵊州黃澤的傳統手工技藝，它的起源與 150 年前流入該地的「目連戲」有關。製作工序包括製圖、裁剪、盤邊、繡花、打膠、貼錫箔、上彩、裝配等，其中最費時費工的是繡花。戲服主要有三個大類：戲衣、盔頭和靴鞋。

This is a traditional handicraft of Huangze in Shengzhou, Zhejiang Province. It is related to the Mulian opera introduced into the region 150 years ago. The production process involves pattern making, cutting, trimming, embroidering, gluing, affixing tinfoil paper, colouring and finishing. The most time-consuming and labour intensive step is embroidering. There are three major categories of costumes: clothing, headgear and boots.



### 55 台州刺繡 Taizhou Embroidery

2007 年列入《浙江省非物質文化遺產代表性項目名錄》  
Inscribed onto the List of Intangible Cultural Heritage of Zhejiang Province in 2007

台州刺繡，又叫「海門雕繡」。與當地傳統的生活習俗息息相關，村民用它來維持生計，貼補家用，成了一種謀生的手段。台州刺繡以「雕平繡」為主要特色，並獨創許多針法和刺繡工藝，逐步形成了圖案秀麗、花形多姿、針法活潑、繡工精細的藝術風格。

Also known as Haimen embroidery, Taizhou embroidery is a means of living of the local people. It is characterised mainly by cutwork plain embroidery. A number of unique stitches and embroidering techniques were developed to create works with beautiful and diverse patterns, lively construction and fine craftsmanship.



### 56 圓作技藝 Technique of Making Round Vessels

2015 年列入《嘉興市非物質文化遺產代表性項目名錄》  
Inscribed onto the List of Intangible Cultural Heritage of Jiaxing City in 2015

圓作是指以山木為原料，製作盆桶等圓形木器的傳統技藝。製作時要求每段料外寬裏薄，一片片嵌在一起形成一個圓，把底板嵌入凹槽，外面用銅箍勒緊，最後在縫隙處塗上生漆，漆的顏色一般都會選擇朱紅、

大紅、栗殼色。有些圓作蓋子上還有雕花，圖案一般有太極、菱花、中國結、五梅花等，用金粉為這些圖案上色，顯得貴氣靚麗。

The traditional technique of making round vessels involves the use of wood to make basins, buckets etc. Each piece of raw material should be shaped in such a way that it tapers in thickness from the outside to the inside. They are then fixed together one by one to form a circle. The bottom plate is inserted into the groove of each piece. Then the whole thing is held tightly together with a brass hoop. As the last step, the cracks are sealed with raw lacquer, usually in cinnabar, bright red or chestnut colour. Sometimes the lids are carved, usually with the *taiji* diagram of *yin* and *yang*, lozenges, Chinese knots and five-petal plum blossoms. These designs are coloured in gold to make them more brilliant and classy-looking.



## 57 湖州風箏 Kites of Huzhou

中國風箏有南鸞北鷺之稱，湖州風箏可謂南鸞之傑出代表。其做工精細、造型優美、題材廣泛、畫面寓意深刻，融入了許多魚米水鄉的元素，形成了濃郁的江南特色，是集空中飛行與壁掛觀賞於一身的民間手工藝術。

Kites are known by two names in China, differentiated by geographical location, whether in the south or in the north, namely *Nanyao* and *Beiyuan*. The kites of Huzhou are exemplary

of the *Nanyao* (southern kites), with its attention to detail, fine shape, variety in theme, and meaningful analogies embedded in the design. They feature elements that remind people of the fertile land and fresh-water yields from its rivers and canals, all distinct features of the water-logged region south of the Yangtze River. They are not only fun for flying, but also good as a folk handicraft on display on the wall.

## 58 茶藝 Tea Art

中國茶藝是藝術性的飲茶，它包括選茶、備器、擇水、取火、候湯、習茶的程式和技藝，與中國傳統文化息息相關。中國人飲茶絕不是單純為了解渴，茶因其超越了自身的屬性，邁入到精神領域，成為一種修養、一種境界和文化藝術。這也是中國茶藝形成的獨特文化。

The tea art of China transforms tea-drinking into an art, a ritual that involves selecting tea leaves, preparing the tea vessels, selecting water, setting up the fire, waiting for the water to boil, and making tea. The philosophy behind the process is closely linked with traditional Chinese culture in that tea-drinking is no longer for the purpose of quenching thirst, but a way to transcend into a spiritual state when one seeks cultivation, sublimation and immersion in culture and the arts. All aspects coming together constitute the unique culture of Chinese tea art.



日期 Date	時間 Time	節目 Programme
6月5日 (一) 5 June (Mon)	11:00 – 11:50 am 3:00 – 3:50 pm 5:00 – 5:50 pm	預演 Open Rehearsal
6月6日 (二) 6 June (Tue)	5:50 – 6:00 pm	台州刺繡時裝秀 A fashion show of Taizhou Embroidery Wear
6月7日 (三) 7 June (Wed)	11:00 – 11:50 am	平陽木偶戲 Puppet Show of Pingyang 崑曲：《紅梨記·亭會》 <i>Kun Qu Opera: Meeting at the Pavilion from The Story of the Red Pear Blossoms</i> 獨腳戲：《借紅燈》 <i>Dujiaoxi: Borrowing a Red Lantern</i> 寧波走書：《王老虎搶親·祝枝山觀燈》 <i>Ningbo Zoushu: Zhu Zhishan at the Lantern Fair from The Bride Hunter</i>
	5:00 – 5:50 pm	平陽木偶戲 Puppet Show of Pingyang 越劇：《十八相送》 <i>Yue Opera: The Long Farewell</i> 溫州鼓詞：《秋江趕船》 <i>Guci (Drum Singing) of Wenzhou: The Boat Chase on the Autumn River</i> 紹興蓮花落：《回娘家》 <i>Lianhualuo of Shaoxing: A Married Daughter Going to Her Parents' Home</i> 杭州小熱昏：《賣魚橋傳說》 <i>Xiaorehun of Hangzhou: The Legend of the Fishmongers' Bridge</i>
6月8日 (四) 8 June (Thur)	11:00 – 11:50 am	平陽木偶戲 Puppet Show of Pingyang 紹劇：《火焰山》 <i>Shao Opera: The Flaming Mountain</i> 杭州評詞：《斷橋初相會》 <i>Pinci of Hangzhou: First Encounter on the Broken Bridge</i> 三跳：《英台擔水》 <i>Santiao: Yingtai Carries Water</i>
	5:00 – 5:50 pm	平陽木偶戲 Puppet Show of Pingyang 崑曲：《牡丹亭·驚夢》 <i>Kun Qu Opera: Waking from a Dream from The Peony Pavilion</i> 獨腳戲：《借紅燈》 <i>Dujiaoxi: Borrowing a Red Lantern</i> 寧波走書：《王老虎搶親·祝枝山觀燈》 <i>Ningbo Zoushu: Zhu Zhishan at the Lantern Fair from The Bride Hunter</i>
6月9日 (五) 9 June (Fri)	11:00 – 11:50 am	平陽木偶戲 Puppet Show of Pingyang 越劇：《梁祝·回十八》 <i>Yue Opera: Remembering the Long Farewell from the Butterfly Lovers</i> 溫州鼓詞：《秋江趕船》 <i>Guci (Drum Singing) of Wenzhou: The Boat Chase on the Autumn River</i> 紹興蓮花落：《回娘家》 <i>Lianhualuo of Shaoxing: A Married Daughter Going to Her Parents' Home</i> 杭州小熱昏：《賣魚橋傳說》 <i>Xiaorehun of Hangzhou: The Legend of the Fishmongers' Bridge</i>

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6月10日 (六) 10 June (Sat)	11:00 – 11:50 am	青瓷工作坊 Workshop on Celadon
	2:30 – 4:00 pm	香港古琴斲琴技藝傳承人與浙派古琴演奏傳承人交流活動 A Platform of Exchange for ICH Bearers - a <i>Qin</i> -maker from Hong Kong and a <i>Qin</i> Player of the Zhejiang School
	4:15 – 5:45 pm	「中國刺繡技藝與傳承」講座 (配合台州刺繡時裝秀) A Talk on 'Chinese Embroidery Techniques, Traditions and Heritage' (with a fashion show of Taizhou Embroidery wear)
6月11日 (日) 11 June (Sun)	11:00 – 11:50 am	甌塑工作坊 A Workshop on Sculpture of Wenzhou
	2:00 – 3:30 pm	「山水孕育的浙江腔調」講座 (配合曲藝表演) A Talk on 'Vocal Styles of Song Art of Zhejiang Inspired by the Scenic Landscape' (with a song art performance)
6月12日至15日 (一至四) 12-15 June (Mon to Thur)	11:00 – 11:40 am	海寧皮影戲:《小花貓釣魚》、《雞鬥》、《過猴林》、《孫悟空大戰牛魔王》 Shadow Play of Haining: <i>A Kitten Fishing, Cock Fight, Passing by the Monkey Forest and The Fight between the Monkey King and the Bull Demon King</i>
	5:00 – 5:40 pm	海寧皮影戲:《小花貓釣魚》、《雞鬥》、《過猴林》、《孫悟空大戰牛魔王》 Shadow Play of Haining: <i>A Kitten Fishing, Cock Fight, Passing by the Monkey Forest and The Fight between the Monkey King and the Bull Demon King</i>
6月16日 (五) 16 June (Fri)	11:00 – 11:40 am	海寧皮影戲:《小花貓釣魚》、《雞鬥》、《過猴林》、《孫悟空大戰牛魔王》 Shadow Play of Haining: <i>A Kitten Fishing, Cock Fight, Passing by the Monkey Forest and The Fight between the Monkey King and the Bull Demon King</i>
6月17日 (六) 17 June (Sat)	11:00 – 11:50 am	製扇技藝工作坊 A Workshop on Fan-making
	2:00 – 3:30 pm	「十里紅妝—浙江寧紹地區婚嫁文化」講座 'Grand Red Trousseaux – A Talk on the Wedding and Bridal Traditions of Ningbo and Shaoxing in Zhejiang'
6月18日 (日) 18 June (Sun)	11:00 – 11:50 am	米塑工作坊 A Workshop on Dough Figurine Sculpting
	5:00 – 5:50 pm	風箏工作坊 A Workshop on Kites

節目如有調動，恕不另行通知。

The programmes are subject to change without prior notice.



主辦 Presented by

**國家文化部**

Ministry of Culture

People's Republic of China



**香港特別行政區政府 民政事務局**

Home Affairs Bureau

The Government of the Hong Kong Special Administrative Region

承辦 Organised by

**浙江省文化廳**

Zhejiang Provincial

Department of Culture



**康樂及文化事務署**

Leisure and Cultural

Services Department

策劃 Curated by

**浙江省非物質文化遺產保護中心**

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Intangible Cultural Heritage Office

統籌 Co-organised by

**香港聯藝機構有限公司**

Hong Kong United Arts Entertainment Co., LTD

此小冊子配合「根與魂—憶江南·浙江非物質文化遺產展覽」出版

This booklet is published on the occasion of the 'Genesis and Spirit: Recalling Jiangnan – An Exhibition on the Intangible Cultural Heritage of Zhejiang'

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