# 地方文化翻译实践案例（2）

**案例简介：**

案例来源：《徽州文化全书》编撰出版工作委员会

案例建设目的：中国特色地方文化与旅游翻译

案例内容：《徽州工艺》，凡四章：第一章，徽州工艺的成因和特点；第二章文房四宝；第三章徽州诸雕；第四章丰富多彩的徽州其他工艺；第五章徽州工艺的历史地位和现代思考；共计18万4千字符，突出徽州民间工艺文化翻译特点，兼有科技翻译特点，注意中国特色文化在英语语境中的传播与接受

**案例选摘：**

富有徽州区域特色的徽州工艺是怎样形成的呢？这不能不从这里独特的资源优势说起。

How do the regional Huizhou crafts come into being and develop? This is a story of characteristic source materials in Huizhou.

当然，在提出徽州工艺的资源优势时，我们并没有忽视其工艺技巧。相对于得天独厚的资源来说，工艺技巧只是依附于内容的形式，是优质资材的附丽，是事物的第二性。比如歙砚，是因为婺源龙尾石的得天独有，加之高超的雕工，这才使它声誉鹊起，成为全国四大名砚之一。后来人们在婺源附近如歙县、祁门等处也发现了一些可与龙尾石媲美的优质砚材，经现代地质专家鉴定，这些石材与龙尾石属同一石种，是其余脉。正是由于有了天生丽质的砚材，加之徽州工匠的精心雕琢，才使歙砚历经千年，声誉不减，尤其在文人眼中，几与和氏璧、干城剑一样，是中华传统文化的一首绝唱。

But before we tell you about source materials, we should say that we do not mean to neglect the importance of craft itself in saying that source materials in Huizhou are unique, yet it is true that craft to the unique source material is as form to content and thus an annex to perfect materials. Material is the main factor while craft, the second. Take the naturally-endowed Dragon-tail stone(龙尾石)for instance. It is uniquely from Wuyuan County(婺源). Apart from superb carving skill, it makes She-inkslab well-known as one of the four famous inkslabs throughout the country. In the nearby Shexian County and Qimen County, high-quality inkslabs that can be compared to the dragon-tail stone are also found. They are now identified by expert geologists as the same kind of Dragon-tail stone, for they are odd arteries to the Dragon-tail Mountain. Thanks to the born quality as well as craftsmen’s delicate carving skills, She-inkslab keeps up its high admiration over thousands of years especially among men of letters. It is, as compared to He Jade and 干城剑,a swan song in the long history of Chinese traditional culture.

对于徽墨来说也是一样，徽墨的滥觞在易水，易水的制墨大师奚超携其子李廷等人于唐末由北方南下，之所以选择徽州，是因为连年战乱。使北方古松砍伐殆尽，而徽州的八百里黄山古松郁郁葱葱，这为徽墨的制作提供了无穷而又优质的材料。尤其是黄山古松，生长在悬崖峭壁之上，吸吮的是云海精华，它与一般山上生长的松树材质迥然不同。曾对徽墨有过很深研究的黄宾虹说：“李氏廷珪以歙多松，留居于此，因世其业。始以黄山之松，逾于它产。……廷珪制墨，其坚如玉，其纹如犀。水性之殊，因其地质，固不独造作有法，松烟自异而已。”

《黄宾虹文集》“杂著编”，上海书画出版社1999年版，第14页。

The same is true for Huizhou ink. Huizhou ink originates in Yishui. From here, a Chinese ink master Xi Chao leading his son Li Tinggui went southwards to Huizhou to keep away from wars and thus brought ink-making craft to Huizhou. At the mean time, pines were cut out in the north while grew thickly in the eight-hundred-mile long Huangshan Mountain in Huizhou. This provided rich and high quality raw materials for Huizhou ink. Those pines, which grew from cliffs and absorbed nutrition in clouds for ages, differed themselves from pines elsewhere. Huang Binghong, a Chinese painter and researcher on Huizhou ink, said, “Because pines are rich in Huizhou, Li Tinggui settled down and started his ink business for generations…Ink made by Tinggui is as hard as jade and 其纹如犀. The reason is that apart from craft, pine black and water are different from those elsewhere due to geological factors.”(quoted from Huang, Binghong, “Miscellaneous Essays” in Collection of Huang Binghong, Shanghai: Shanghai Calligraphy and Painting Press, 1999: 14)

这里告诉的是，墨的高下除松烟的质量外，水也有讲究，徽州岩寺颍水源于黄山，它的上游如阮溪、曹溪、浮溪、潨溪，无不具有清澈水质而适宜造墨。说其清澈，因为源于黄山三十六峰之间，没有经过村居人家的污染；说其特别，因为其水来源于黄山松崖之间，含有特别的矿物质，历史上岩寺墨店之多，原因就在于这里的水好。

This means that apart from one factor of pines, water is another important factor to Huizhou ink. Originated from Huangshan, Huizhou water is clean and clear in its upper reaches such as Luanxi, Caoxi, Fuxi and潨溪 and thus suitable to ink making: It is clean and clear because it is originated from the 36 peaks in Huangshan; It is unique because it is full of unique minerals that come from pines and cliffs. So because of high quality water, many ink stores are run in 岩寺Huizhou.

其实明代徽州刻书中心的形成乃至徽派版画的登峰造极，也都与这里的丰富资源有关。唐宋以后，全国刻书的地方很多，然而自明代中期后，徽州不仅成了四大刻书中心之一，还成了全国刻书最好的地方，原因这里是徽墨和澄心堂纸的纸乡，又可以源源不断提供刻书需用优质板材。如果不是这里生产有最好的墨、纸和满山遍野的木材，如果这大量的原材料经常受制于人的话，那徽州刻书的盛况是不可能出现的。

Actually for the same reason, Huizhou becomes center for block printing in the Ming Dynasty and Huizhou engraving art develops to its heyday. Although there have appeared many block printing workshops around the country since the Tang and the Song Dynasty, Huizhou is one of the four block printing centers, and the best block printing workshops are from Huizhou since the middle-Ming Dynasty, for here is the hometown of Huizhou ink and 澄心堂纸, and also a constant high-quality stone plate 板材provider. If there were not the best ink, best paper and the mountainful wood, and if the source materials were often constrained by people, there would not have been prosperity of Huizhou block printing.

著名的版本学家毛春翔说：“明人印书，用墨佳者罕见。万历以后，多用煤和以面粉，以代墨汁，取其价廉，成本轻。这种代用墨水，烟煤易于脱落，书叶成为大花脸，明季刊本，往往见之，丑恶异常，令人见而生厌。唯万历年徽版书，墨色有极精者，如所见《淮南鸿烈解》、《程幼博墨苑》、《方于鲁墨谱》之类，真所谓墨色青纯，可爱之至。”

毛春翔：《古书版本常谈》，上海古籍出版社2003年版，第65页。

Mao Chunxiang(毛春翔), famous expert for book editions studies, once said, “It is rare to use perfect ink in printing in the Ming Dynasty, and coal mixed with flour is a substitute for ink since Wanli (Ming Dynasty) as it is cheap. The substitute is, however, easy to drop from the page and, therefore the books turn to a “painted face”, which is repulsive to people. Only the Huizhou block-printed books in Wanli (Ming Dynasty), such as 《淮南鸿烈解》、《程幼博墨苑》、《方于鲁墨谱》之类, with their pure and perfect ink, are especially pleasing.” (Mao Chunxiang, Talks on Version of Chinese Classics, Shanghai Ancient Books Publishing House(上海古籍出版社), 2003, p. 65.)

同样被人称为徽州“四绝”的徽州的砖、木、石、竹雕，也是依凭当地有着取之不尽的优质材料。试想徽州的古建筑，需要的是大量木石材料，如果在一个不具备这样条件的地方，什么原材料都要从外地运进的话，闻名遐迩的徽州古建筑就只能是海市蜃楼了。在某种意义上说，文化徽州，实际上是一个石料雕琢成的徽州，是木料装饰成的徽州。古徽州正是依凭资源的优势，也即依靠了自家山中土货，加之发挥了徽州人的聪明才智，融进了中原文化和徽商的财力，进行了极致的创造和发挥，从而使徽州工艺放射出了令世人瞩目耀眼的光辉。

The four Huizhou “tour de forces”, brick, wood, stone and bamboo carvings are also resulted from high quality source materials that are inexhaustible in Huizhou. Please imagine, what would historic buildings in Huizhou become if the source materials needed to be delivered from elsewhere? They would have been castle in the sky! So, in some sense, Huizhou is actually a stone-sculptured and a wood-decorated culture, in which, the unique advantage in resource, that is, the local source materials, together with people’s wisdom as well as culture, finance and innovation contribute to the brilliant achievements of Huizhou crafts.

二富庶的徽商经济

II. Prosperity of Huizhou business

黄宾虹有一篇《新安巧工》的文章，提出了“新安为何多巧工”的思考，他找到了徽商这一经济因素，即“富商显宦，邻里相望，以故百艺工巧”。

In an article from his work Master Craftsman in Xin’an, Huang Binhong (黄宾虹) puts forward a question, “Why are there so many skilled craftsmen in Xin’an?” The answer he finds is prosperity of Huizhou business, that is, in his words, “As rich businessman often meets each other, and high officials support them, crafts develop and masters grow.”富商显宦，邻里相望，以故百艺工巧”

是的，我们在强调徽州工艺所处的特殊环境和资源优势时，也常想：别的地方也有相同的环境和相近的资源，然而为什么却不能像徽州一样创造出辉煌的工艺，可见资源优势只是一个很重要的原因，却不是唯一的原因。具体到徽州山区来说除了资源优势外，还因为有徽商的滋润。刘夜烽先生写过一首诗：“千艘舳舻四海通，亦官亦商亦儒宗。文明若问因何盛，应论徽商第一功。”姚邦藻主编：《徽州学概论》，中国社会科学出版社2000年版，第15页。因为徽商经济的刺激，才使徽州文化在中华传统文化的百花苑中开得特别鲜艳，而作为徽州文化中的徽州工艺也因此更加翘楚于世。

Yes, it is true. In saying unique environmental advantage we often think of a question, why are there not crafts elsewhere as brilliant as in Huizhou under the same circumstance of the same environment and similar resource? Resource advantage is a very important factor but not the sole factor. In Huizhou, apart from resource, business is prosperous. Liu Yefeng(刘夜烽) once composes a poem, “With stem and stern attached, ships sail to the four oceans, sailors including officials, businessmen and scholars; Why is civilization so prosperous? Huizhou businessmen make the first contributions.”（千艘舳舻(zhúlú,舳：船尾，舻：船头；STEM 船头，STERN 船尾)四海通，亦官亦商亦儒宗 。文明若问因何盛，应论徽商第一功。）(from Yao Bangzao (eds.) A Brief Introduction to Huizhou Studies, China Social Sciences Press, 2000, p. 15. 姚邦藻主编：《徽州学概论》，中国社会科学出版社2000年版，第15页。) Therefore Huizhou business is stimulation to Huizhou culture that is flowery among Chinese traditional cultures and to Huizhou crafts that are eminent in around the world.

先以建筑为例，人们自然要问，徽商为何要将大量的商业利润投入到那精美的村居建筑及其简直令人感到奢侈程度的装饰？这还要从徽商所处的社会环境谈起。

Take architecture for instance. A natural question is, why did Huizhou businessmen invest large amounts of profit in exquisite village architectures and luxury decorations? This is a story of social context in which the businessmen lived.

明人宋应星曾论及这一问题，他在《盐政议》中写道：

Song Yingxing, a scholar in the Ming Dynasty, discusses this question in his Suggestions to Salt Political Reform(盐政议》).