

分类号: H315.9

密 级: 公开

学校代码: 10363

学 号: 2211210112



安徽工程大学

Anhui Polytechnic University

硕士学位论文

题 目 《安徽非物质文化遗产丛书（传统技艺卷）：
宣纸》（第一章和第五章）汉英翻译实践报告

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专业学位类别 翻译硕士

研究方向（领域）英语笔译（文化艺术翻译）

论文提交日期: 2024 年 6 月 1 日

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卷）：宣纸》（第一章和第五章）汉英
翻译实践报告

A Report on the C-E Translation Practice of
Anhui Intangible Cultural Heritage Series
(Traditional Skills Volume): Xuan Paper
(Chapter 1& Chapter 5)

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论文答辩日期: 2024 年 5 月

**A Report on the C-E Translation Practice of *Anhui
Intangible Cultural Heritage Series (Traditional Skills
Volume): Xuan Paper* (Chapter 1& Chapter 5)**

Deng Chunmei

A thesis submitted in conformity with the requirements

**For the degree of Master of
Translation and Interpreting
In English Translation**

Supervised by Associate Professor Su Tao

**School of Foreign Studies
Anhui Polytechnic University**

Wuhu

May 15th, 2024

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Acknowledgements

The three-year graduate life is also coming to an end in a flash. During the warmth of spring, all the flowers bloom. As my graduate thesis is also about to be completed, I would like to express my sincerest gratitude to all those who have supported me.

Firstly, I would like to sincerely thank my supervisor. In these three years, he not only imparted professional knowledge to me academically, but also provided me with endless encouragement and guidance in my daily life. His patient guidance and rigorous academic attitude have greatly benefited me, enabling me to take solid steps on the path of graduate studies.

Secondly, I want to thank my family and friends. It was you who gave me unlimited encouragement and support when I needed it the most, always by my side. Your understanding, tolerance, and accompany are the strongest driving force and support for me on my journey ahead.

Finally, I would like to express my gratitude to all the teachers and classmates I have met during my graduate study. Your sharing, cooperation, and assistance have made my learning journey more enriching and interesting. I especially want to thank my roommate. During this time, she accompanied me to many places and saw many

beautiful landscapes. In this city, we blew the sea breeze, watched sunsets, and shared our hearts together, bringing me infinite spiritual healing.

In conclusion, although a stage in my life is about to bring the curtain down, I am ready to embark on a new journey. I will work hard, believe in myself, and move forward towards my bright tomorrow.

摘要

宣纸制作技艺，是国家非物质文化遗产项目之一。由黄飞松所著的《安徽非物质文化遗产丛书（传统技艺卷）：宣纸》是一本有关宣纸制作技艺的非物质文化遗产普及性读物。本次翻译实践节选该书的第一章和第五章进行翻译，主要介绍了有关宣纸传统制作工艺的历史发展与民俗文化。源文本属于信息型文本，具有较强的客观性、通俗性与文学性。该书的外译，在一定程度上能加强外国友人对于宣纸制作技艺的了解，有助于非物质文化遗产的对外传播。

文本中含有较多的中华典籍的书名、宣纸纸张品种名称、文言句式与宣纸行业俗语等。根据源文本的特征，结合汉英两种语言的差异以及上下文的语境，笔者在翻译时遵循准确、通俗易懂和尽可能提高目标读者可接受度的原则，选取了音译与意译方法来翻译中华典籍书名，采用音译加注与直译加注对纸张品种的翻译进行处理，运用分译法、重构法、省译法来翻译文言句式，通过利用语序调整法、增译法和删除来翻译宣纸行业俗语。

通过此次翻译实践，笔者对宣纸制作技艺有了更深的认识，加强了翻译能力，个人翻译专业素养与文献查证能力有了较大的提升。此外，在本次翻译实践报告中，笔者对遇到的重难点问题进行了探讨，探索了非遗文化文本的翻译策略与方法，希望为同类型的非遗文化文本翻译提供一定的借鉴。

关键词：《安徽非物质文化遗产丛书：宣纸》；文化科普文本；
非遗翻译；读者接受度

Abstract

The traditional handicraft of making Xuan paper is one of the national intangible cultural heritage projects. The book *Anhui Intangible Cultural Heritage Series (Traditional Techniques Volume): Xuan Paper* written by Huang Feisong is a cultural popularization text on intangible cultural heritage related to the technique of making Xuan paper. This translation practice excerpts the first and fifth chapters of the book, mainly introducing the historical development and folk culture of traditional Xuan paper making techniques. The source text belongs to informative text, which has strong objectivity, popularity, and literary value. The translation of this book can to some extent enhance foreign friends' understanding of the art of making Xuan paper and contribute to the external dissemination of intangible cultural heritage.

The text contains a large number of Chinese classic books' titles, different types of Xuan Paper, classical Chinese sentences, and Xuan paper sayings. Based on the differences between Chinese and English languages and the contextual context, the author follows the principles of accuracy, popularity, and acceptability when translating according to the characteristics of the source text. The translator has chosen transliteration and free translation to translate the titles of Chinese classics books and transliteration with annotation and literal translation with annotation to

process the translation of paper varieties. The methods of division, reconstruction and omission to translate classical Chinese sentence structures, as well as inversion, amplification, and deletion to translate industrial sayings are applied.

Through this translation practice, the translator has gained a deeper understanding of the traditional handicraft of making Xuan paper, greatly improved her professional translation skills and literature verification abilities. In addition, in this report, the translator also discussed the key and difficult issues encountered and adopted various translation strategies and methods for intangible cultural heritage texts, hoping to provide some reference for the translation of similar texts.

Key Words: *Anhui Intangible Cultural Heritage Series: Xuan Paper*;
cultural popularization text; translation of intangible
cultural heritage; reader's acceptability

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Chapter One Introduction

1.1 Background of the Task

Intangible cultural heritage (ICH) is an essential part of excellent Chinese traditional culture. The Opinions on Further Strengthening the Protection of Intangible Cultural Heritage issued by the General Office of the CPC Central Committee and the General Office of the State Council in 2021 stated unequivocally that we should encourage all segments of society to participate in the protection of intangible cultural heritage. Protecting, inheriting, and promoting intangible cultural heritage is critical for preserving the historical context, boosting cultural self-confidence, encouraging cultural exchange and mutual learning, and transforming China into a great modern socialist country. Translating intangible cultural heritage serves as a bridge to promote Chinese traditional culture going abroad, enabling more foreign friends to understand Chinese culture, which is of positive significance for enhancing the country's cultural soft power and national image, as well as promoting the development of intangible cultural heritage itself.

Xuan paper produced in Xuancheng, Anhui, is delicate as a cicada's wing and white as snow, but it carries profound Chinese culture, enabling the precious ancient Chinese books to be passed down to the present day. It is a unique cultural phenomenon of China and a precious cultural heritage of the world. This report is excerpted from *The Anhui Intangible Cultural Heritage Series (Traditional Techniques Volume): Xuan Paper*. It aims to introduce the history of Xuan paper, the great development of the Xuan paper industry after its rebirth, and various folk customs related to Xuan paper. The book, written by Huang Feisong and published by Anhui Science and Technology Press, is an accessible introduction to Xuan paper, an intangible cultural heritage. The book presents the development process, production techniques, and active inheritance of traditional techniques for Xuan paper, through professional and vivid language and detailed illustrations of its historical origins,

production process, artistic features, cultural values, modern inheritance, representative figures and folk customs. Translating this book will help revitalize and promote the intangible cultural heritage of Xuan paper, breathing new vitality into traditional national crafts.

1.2 Brief introduction of Source Text

This report is excerpted from the first chapter “The Origin and Development of Xuan Paper” and the fifth chapter “Folk Customs Related to Xuan Paper” of *The Anhui Intangible Cultural Heritage Series (Traditional Techniques Volume): Xuan Paper*, a total of 12,252 Chinese characters. The first chapter introduces the historical background of Xuan paper, research on Xuan paper during the Tang Dynasty, the mature production techniques of Xuan paper in the Song Dynasty, the prosperity of Xuan Paper’s businessmen groups in Qing Dynasty, the influence of wars on Xuan Paper industry, and the great development of Xuan Paper industry after the founding of People’s Republic of China. The first chapter, following the chronological thread, systematically draws on classic references to provide us with a fresh retrospective on the history of the production and development of Xuan paper. The fifth chapter introduces traditional folk customs related to Xuan paper, such as sacrifice to Cai Lun, Spring Feast, and Closing Feast, as well as some recently developed folk activities and idiomatic expressions related to Xuan paper. It showcases the distinctive folk culture of Xuan paper industry that has evolved throughout its developmental journey.

1.3 Significance of the Translation

The significance of this translation project mainly manifests in the following aspects.

First and foremost, it contributes to the spread of Xuan paper culture. Intangible cultural heritage is an important cultural resource for telling China’s stories well. This translation practice seeks to contribute to the translation of Anhui’s exceptional traditional culture. It aims to help more people to understand the unique charm of

Xuan paper, promote it globally, and introduce more people to know this traditional craft.

Secondly, it serves a useful reference for similar translation tasks. The overall volume of research on the translation of intangible cultural heritage within the country is relatively small, and the translation practices for the international dissemination of intangible cultural heritage are insufficient. With the limited capabilities at the translator's disposal, the translator aims to contribute to the translation and dissemination of intangible cultural heritage. Through the translation practice, the translator aspires to contribute to the research on promoting Xuan paper culture by providing relevant translation materials.

Finally, it can enhance the translator's translation ability. This translation contains an introduction to the intangible cultural heritage skill of making Xuan paper. It selects content for English translation that is of interest to the target audience, such as its historical origin and development applications. This not only has practical applications in translation, but also allows for a better understanding of relevant translation skills and methods, thereby improving the translator's overall translation proficiency.

Chapter Two Preparation before Translation

2.1 Analysis of Source Text

The Xuan Paper making technique was inscribed in the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO as early as October 2009, making it a national-level intangible cultural heritage. Moreover, translation has been instrumental in transmitting culture, ever since countries and languages have been in contact with each other. (Peter Newmark, 1988: 6-7). The purpose of this translation practice is to enable the excellent intangible cultural heritage of our country, the traditional handicraft of making Xuan Paper, to “go abroad,” spreading to the world and contributing to the global recognition of outstanding traditional Chinese culture. Through the analysis of the source text, the translator has identified several key characteristics.

Firstly, the text focuses on introducing the history and customs of Xuan paper. There are several four-character phrases that are distinctive and concise. Simultaneously, with a substantial amount of information, its language is succinct and its structure is compact, allowing for the transmission of the rich historical and cultural connotations of intangible cultural heritage. It is critical in translation to ensure that the original information is accurately conveyed while maintaining the source text’s stylistic features.

Secondly, the text carries a significant cultural impact. As the text describes the historical development of Xuan Paper, the author extensively cites historical sources to ensure the text’s authenticity and reliability. As a result, the source text contains a large number of documentations as well as many cultural exclusive terms such as personal and place names, historical books, and allusions. Additionally, there are also abstract descriptions of traditional customs, local conditions, and other aspects, which include many of China’s unique cultural phenomena. It employs a plethora of culture-specific items, resulting in a high cultural density. These culture-specific items

encapsulate particular cultural meanings, and the translator must carefully navigate how to accurately convey the source text's semantic meaning while also filling cultural gaps.

Thirdly, the text includes many terms related to the Xuan Paper industry that are highly specialized and may be difficult for readers to understand. These terms are Xuan Paper-specific professional vocabulary and may not have direct English equivalents. As a result, when translating, it is necessary to carefully consider and search for relevant parallel language resources, as well as to develop appropriate translation strategies to accurately convey the cultural information inherent in the original text after a thorough understanding.

In conclusion, Resiss proposed that text could be divided into informative, expressive and operative text according to the main functions of text (张美芳, 2009: 53-60). In term of its characteristics, we can find that it is an informative text, representing objects and facts and focusing on contents. Therefore, three principles should be followed in this translation practice: one is to accurately express the meaning of the original text, the other is to increase the clarity of the text, and the third is to improve the acceptability of readers as much as possible

2.2 Parallel Texts

The term “parallel text” refers to texts in two or more languages that have similar content or corresponding relationships. In translation studies, Nida proposed the concept of “alignment translation.” He clarified that alignment translation refers to the sentence-or paragraph-level correspondence between the source language and the target language, implying similar structures and information (Eugene Nida, 1964: 156-193). Additionally, Mona Baker emphasized the value of “parallel corpora” in her translation research. Parallel corpora, she stated, are collections of corresponding texts from the source and target languages that can be used in translation research, machine translation, and other fields (Mona Baker, 2019: 9-24). Therefore, we can conclude that parallel texts generally refer to reference materials that are similar in content or

genre norms to the source text and can be found during translation.

One is that parallel texts related to the source text include a variety of professional translated books, specialized bilingual articles or documentaries, bilingual entries in Wikipedia, and bilingual example sentences in dictionaries. When studying the original text, the translator used online platforms to find relevant content about Xuan paper and learned about its development process and background. Despite multiple readings of the original text, information gaps persisted. As a result, during the early stages of translation, the translator extensively searched the internet for Xuan paper-related materials and read a variety of documents to better understand the professional terminology associated with Xuan paper. Before translating, the translator wanted to consult foreign translated books on Xuan paper but found almost no such parallel texts. Fortunately, the translator discovered many documentaries and bilingual materials related to Xuan paper, including an episode of the bilingual documentary *China Bouquet: Mega Rice Paper* produced by the China Internet News Center, the CCTV series documentary *Legacy of China*, the bilingual introduction of the Xuan Paper Exhibition Area in the Anhui Provincial Museum and Xuancheng Museum, and all bilingual reports on Xuan paper from China Daily. Through these authoritative parallel texts, it was possible to understand the English translation of specific vocabulary related to the techniques of making Xuan paper, which serves as a reference for the translator's translation.

The other is related to the language of the translation. The translator consulted English books on handmade paper and found *The Papermaker's Companion: The Ultimate Guide to Making and Using Handmade Paper* written by Helen Hiebert. This book serves as a detailed guide on handmade paper production and provides reference materials for some professional terminology related to papermaking techniques.

Parallel texts assist me in understanding the content of the source text. By comparing and studying multiple parallel texts, the translator can structure words and discourse, and establish norms for stylistic expression.

2.3 Translation Tools

Translation tools are undoubtedly an integral part of contemporary translation practices, capable of handling large amounts of data and significantly enhancing the efficiency of translators. In the course of this translation practice, the translator also utilized numerous translation tools for assistance, mainly categorized as follows:

On the one hand, computer-aided translation tools were applied. After thoroughly reading the source text two or three times, the translator used online word lookup platforms such as CNKI translation assistant, Youdao dictionary, and Lingoes dictionary aided me in searching for vocabulary corresponding to intended meanings.

On the other hand, the translator also consulted physical translation tool books. To address certain issues encountered during translation, the translator also consulted some tool books, primarily including *Modern Chinese Dictionary*, *Oxford Advanced Learner's English-Chinese Dictionary*, and *Lu Gusu's English-Chinese Dictionary*.

Furthermore, the translator consulted many online resources, including CNKI (China National Knowledge Infrastructure), Baidu Baike, Wikipedia and other academic websites and search engines. By referring to these websites, the translator could obtain various professional knowledge related to the craft of Xuan paper as well as bilingual parallel texts related to Xuan paper. This proved to be immensely helpful in understanding the content of the source text and facilitating the translation process.

2.4 Glossary

Intangible cultural heritage terminology is the core concept of intangible cultural heritage practice, and the effective output of intangible cultural heritage terminology is related to the overall effect of translating and introducing excellent traditional Chinese culture to the outside world (冯雪红, 2023: 95-99). Because the text is about Chinese traditional handicraft of papermaking, it includes many cultural items and images. To ensure that the words and sentences are correctly translated, a glossary

must be created. After reading and analyzing the whole text, the translator extracted the relevant technical terms and made a glossary because there are many classic books' titles, organizations' names, and paper industry terminology that must be summarized and unified. During this process, the translator consulted a variety of relevant documents and parallel texts, and finally sorted out the terms, and divided them into these categories: place names, paper industrial terms, human identities, Chinese classical books, poetry names, institution names, official titles and historical events, which were attached to the unification of the translation.

Chapter Three Case Study

3.1 Translation of Chinese Classic Books' Titles

The connotation of traditional Chinese culture is extremely rich, and it exists not only in political, economic and social life, but also in various forms of cultural carriers, among which Chinese classics books have played a very profound role. Chinese classic books are the typical representatives of Chinese traditional culture, capturing the essence of ancient people's thoughts and wisdom. And the titles of those classic books are very important because they are the first impressions foreign readers have of them. This source text cites numerous Chinese classic books as textual research of Xuan paper's history, demonstrating the rich culture of this traditional handicraft. Thus, when translating them, we must consider their naming conventions. To ensure that the translation is accurate and appropriate, the translator translated them from the original authors' and readers' cultural backgrounds. The translator considered factors such as the author's creation intention, the historical context in which those books were published, and their impacts on future generations. In addition, the translator also examined the contents and linguistic styles of those classic books. After that, the following translation methods were used to summarize the essence of them as much as possible.

3.1.1 Transliteration

Transliteration is the process of translating one text into another while preserving the phonological characteristics of the source language, which focuses on preserving pronunciation rather than showing the actual meaning. Transliteration has two major advantages: first, it is concise and easy to use, and second, it reflects the beauty of Chinese language (李正栓, 2022: 75-81). Due to the fact that Chinese belongs to the Sino-Tibetan language family and English belongs to the Indo-European language family, it is not easy to find a suitable word in the target language to correspond with

the source language when translating from Chinese to English, and the use of transliteration has its rationale. It is not only more faithful to the original text in pronunciation. Moreover, the introduction of pinyin for some terms into the English system also helps to promote Chinese culture to the outside world. Transliteration is currently used in Chinese-English translation primarily to translate personal names, place names, institutional names, brand names, and trademarks, as well as specific cultural concepts or terms, in order to help English readers better understand and accept Chinese culture and concepts. Therefore, transliteration was used to translate many books' titles in this practice.

Example 1

ST: 《通雅》

TT: *Tong Ya*

Analysis: Fang Yizhi's *Tong Ya* is an academic work that focuses on the study of exegesis, phonology, words, the names of various things. In this book, Fang Yizhi applies the research results of dialect idioms, notes, and ancient epigraph, and cites Western knowledge, opening up new fields of Chinese language research. It can be said that as a part of traditional Chinese culture, the study of Ya has a long history, rich connotations, and profound influence, and *Tong Ya* is also one of the representative achievements of the study of Ya. Jiuying said in *The History of Ancient Chinese Linguistics*, "To study pre-Qin vocabularies, one should read *Er Ya*; to study vocabularies of the Han, Wei and Six dynasties, one should read *Guang Ya*; and if one wants to study vocabularies of Tang, Song, Yuan, and Ming dynasties, one cannot ignore *Tong Ya*. The most important books of Ya in China are these three." (窦秀艳, 2004: 171) The classification according to meaning and various interpretation methods pioneered in *Er Ya* have had a great influence on the development of later pronoun books and related books. Later generations imitated *Er Ya* and wrote a series of books with Ya as the title. Therefore, when translating the title of this book, one can refer to the existing translation of *Er Ya* and use transliteration. In addition, from the

perspective of the English pronunciation system, foreign readers will not have difficulties in pronunciation, so translating it as “Tong Ya” is very appropriate.

3.1.2 Free Translation

Since ancient times, translation has been an important means of disseminating knowledge and information as an interlingual and cross-cultural communication. There are various translation methods, including free translation. The main feature of free translation is the use of paraphrasing in the processing of lexical meaning and rhetoric (such as metaphors), in order to reproduce the meaning of the original text more fluently and authentically. In the translation of ancient book titles, many of them are difficult to understand, and the translator need to first understand their main content and central ideas in order to better translate them. This requires the translator to first translate the original text into modern spoken Chinese, and then translate the modern spoken Chinese into the target language. During the translation, a translation method of free translation was adopted, aiming to maximize reader acceptance.

Example 2

ST: 《法书要录》

TT: *A Collection of Masterful Calligraphy Works*

Analysis: The form of classical books is interrelated with their content, and they are distinguished from other literary materials by relying on the characteristic of being compiled into volumes (李致忠, 2004: 13). *A Collection of Masterful Calligraphy Works* is a collection of calligraphy studies compiled by Zhang Yanyuan of the Tang Dynasty. It is a key reference for studying ancient Chinese calligraphy and painting art. The term “法书” does not simply mean “calligraphy,” but refers to the honorific title given to works by ancient renowned calligraphers. It signifies one of the supreme calligraphic works of that era, serving as an exemplar for learning calligraphy. When translating, it is necessary to adopt a variation translation method, add relevant information, and let the target language readers understand the main content of the

classic through the book title. Therefore, it cannot be simply translated as “calligraphy works”, but to highlight the exquisite quality of calligraphy works by using the adjective “masterful”. Due to the fact that this book is entirely a collection of previous book theories and works, apart from Zhang Yanyuan’s more than 250-word preface, there are no discussions or commentaries at all. Therefore, it is more appropriate to translate “要录” as “collection”.

Example 3

ST: 《御定佩文斋书画谱》

TT: *Encyclopaedia on Calligraphy and Paintings of Peiwen Study*

Analysis: *Encyclopaedia on Calligraphy and Paintings of Peiwen Study* is a book on calligraphy and painting in the Qing Dynasty. This book is a large-scale category of Chinese calligraphy and painting, preserving many important materials, and is the first reference book in China that integrates calligraphy and painting works. Due to the fact that the word “谱” fails to express the function of the book, a variant translation method can be adopted during translation to enable readers to more accurately understand the main content of the book. Therefore, it is more appropriate to change the translation to “Encyclopaedia” during translation. In addition, the Peiwen Study mentioned in it is the name of the Kangxi’s Study, located in the Changchun Garden within the Old Summer Palace. During the Kangxi reign, many books compiled by the imperial court and imperial officials were titled “佩文斋,” so it can be translated as “Peiwen Study.” Therefore, a variation translation method was adopted here to translate the title of this book and adjust the content, namely “Encyclopedia on Calligraphy and Paintings of Peiwen Study”.

Example 4

ST: 《石渠宝笈》

TT: *Precious Catalogue of Imperial Collection of Paintings and Calligraphy*

Analysis: *Precious Catalogue of Imperial Collection of Paintings and*

Calligraphy is a large-scale collection of calligraphy and painting works compiled between the Qianlong and Jiaqing periods of the Qing Dynasty, which detailed the collection of calligraphy and painting works from various dynasties in the imperial court at that time. The personnel responsible for compilation were all famous calligraphers, painters and leading experts of calligraphy and paintings at that time. The so-called “石渠” has historical allusions and refers to the royal library. Because Emperor Qianlong loved ancient things and preferred elegance, he borrowed the names of these two pavilions from the Han Dynasty for that of book compilation and collection’s catalog. However, foreign readers may have difficulty understanding the historical allusion, so variation translation method is also adopted here with a more intuitive understanding of the main content of this book. Due to the fact that the term “宝笈” also highlights the preciousness of this collection, it is more appropriate to include the modifier “precious” in the translation. In general, using a variant translation method, this book can be translated as “Precious Catalog of Imperial Collection of Paintings and Calligraphy”.

3.2 Translation of Xuan Paper’s Names

Xuan paper, a traditional Chinese classic calligraphy and painting paper, boasts a wide range of varieties. In this text, many varieties of Xuan paper were mentioned, and the translator translated them separately based on the naming characteristics of Xuan paper. Under the new situation of “translating China”, translators need to conform to the language characteristics and writing style of the target language in their choice of words, sentence construction, and discourse arrangement in order to be understood and accepted by foreign audiences (李晶, 2022: 186-190). Therefore, to improve the acceptability of foreign readers, the translator chose the translation method of transliteration and literal translation with annotation.

3.2.1 Transliteration with Annotation

Among these Xuan paper's varieties, for those named after the inventors and places of origin of Xuan paper, the translator mainly chose transliteration and supplemented it with additional information through annotation. It refers to adding annotations or explanations in the translation to provide information about certain vocabulary, phrases, or cultural backgrounds in the source text. This strategy is usually used to deal with words and expressions that cannot be directly translated or are difficult to understand in the target language because it is inappropriate to place explanations in the main text or inconvenient to read. The translation strategy of using transliteration with annotation can help foreign readers better understand the differences between different varieties of Xuan paper.

Example 5

ST: 宣纸陈清款为第一。薛涛蜀笺、高丽笺、新安仿宋藏金笺、松江潭笺，皆非近制所及。

TT: In the realm of Xuan paper, Chenqing paper takes the top spot. Xuetao paper, Gaoli paper, Xin'an Song-dynasty-style Sutra paper, and Songjiang paper represent highly distinctive varieties, but those have not matched a comparable level of quality of Chenqing paper.

Footnotes:

Chenqing paper: Chenqing paper is named after a paper processor who not only processed raw Xuan paper, but also other raw paper, all named after this type. Among the same type of Xuan paper, Chenqing paper stands out for its superb quality.

Xuetao paper: Xuetao paper is a famous paper from the Tang Dynasty, named after the famous female poet Xue Tao. She was good at writing poetry and lyrics, and felt that the paper was too large at the time. She personally guided the workers to make small paper for the purpose of writing poetry, lyrics, and essays. This type of small paper is widely praised for its exquisite production and superior quality, and people call it Xuetao paper.

Gaoli paper: Gaoli paper, also known as Korean paper, was produced in ancient Gaoli State. It is a traditional paper made from the raw material of paper mulberry bark and using traditional manual methods, also known as Paper mulberry paper.

Songjiang paper: Ancient paper name. It was produced in Songjiang during the Ming and Qing dynasties. It is tensile and smooth, similar to Song paper. According to legend, the Ming officer Tan Lun obtained the paper-making technique in the Imperial House, and his descendants took it as their profession.

Analysis: Due to the fact that many varieties of Xuan paper are named based on people or places, for example, Chenqing paper, Xuetao paper, and Luwang paper here are named based on the relevant characters who made the Xuan paper, while Gaoli paper, Songjiang paper, and Chengxintang paper are related to places. The transliteration translation method is used to represent the written symbols of one language with the same or similar pronunciation in another language, solving the problem of semantic gaps in the source language words in the target language, which cannot be directly started from vocabulary/grammar/semantic conversion in translation (熊兵, 2014: 85). In addition, by adding footnotes for extratextual gloss, foreign readers can also have a certain understanding of various types of paper.

3.2.2 Literal Translation with Annotation

Xuan paper, as a traditional handmade paper, has always been known as “Variation of ink colors” and “Paper of ages”. It is worth mentioning that the raw materials used in the production of various types of Xuan paper also vary, and the various and exquisite textures on the paper surface are unique and ingenious. Many varieties of Xuan paper are also named based on their production materials or texture styles, reflecting the unique beauty of various types of Xuan paper. When translating the names of sub types of Xuan paper varieties, the translator used literal translation with annotation. When the equivalent of the source language can be found in the target language, a literal translation method is adopted, and annotation is provided in the form of footnotes, which is more conducive to the understanding and acceptance

of foreign readers. It can not only convey the characteristics of the original text, but also not create comprehension barriers for readers, which can be said to kill two birds with one stone.

Example 6

ST: 宣纸至薄能坚，至厚能腻，笺色古光，文藻精细，有贡笺，有棉料（式如榜纸，大小方幅可揭至三四张……），后则有白笺，有洒金笺，有洒金五色粉笺，有金花五色笺，有五色大帘纸，有磁青纸……

TT: Xuan paper is extremely thin yet very durable, and extremely thick without losing its softness. Its color is glossy with antique beauty, and its delicate texture is suitable for fine writing and painting. Its varieties include Tribute paper, Cotton paper (similar to Bangzhi paper, which can be opened three or four sheets at once...), later there were also White paper, Gold-foil paper, Five-color gold foil paper, Five-color gold flower paper, Five-color large curtain paper, and Porcelain green paper.

Footnotes:

Tribute paper: Tribute paper is a paper used as a tribute.

Cotton paper: Cotton paper is a type of Xuan paper, with a ratio of 60% for green sandalwood bark and 40% for rice straw. It is commonly used in calligraphy paper.

Gold-foil paper: In the production process of Xuan paper, fine gold and silver powder or gold and silver foil are applied to the paper surface with adhesive powder, and this type of paper is called Gold-foil paper.

Five-color gold foil paper: The production method is similar to Gold-foil paper. But during the production process, five colored paper is used as the raw material. Powder is applied, and then wax is calendared to give the paper a brilliant effect.

Five-color gold flower paper: Five-color gold flower paper is a type of paper with various decorative patterns in golden paint on five colored papers.

Five-color large curtain paper: Five-color large curtain paper is a high-quality paper used for writing and painting in ancient China. It is highly praised for its bright colors and excellent texture, usually presenting a mixture of five colors, including red, yellow, green, blue, white, etc.

Porcelain green paper: Porcelain green paper is dyed with indigo dye, and its color is similar to the popular blue and white porcelain at that time, hence its name.

Analysis: To this day, in order to meet the different paper needs of literati, the raw materials and patterns of Xuan paper are still diverse. When translating categories of Xuan paper named based on raw materials or paper textures, the original meaning should be remained as soon as possible, so that foreign readers can arouse their interest when reading them. Therefore, when dealing with these categories of Xuan paper, I adopted a translation method of literal translation with extratextual gloss. For example, regarding the processing of “洒金五色粉笺”, “洒金” refers to a manufacturing process where gold foil is sprinkled on the surface of the five-color paper, which is a five-color paper sprinkled with gold foil. Therefore, I translated it as “Five color gold foil paper”. This translation method preserves the lexical and rhetorical meanings of the original text, while appropriately adjusting the syntactic structure of the original text and adding footnotes to supplement relevant information, thereby improving the readability and acceptability of the target language readers.

3.3 Translation of Classical Chinese Sentences

The sentence structure of classical Chinese is unique, and there are a large number of real and function words, as well as the phenomenon of multiple meanings in one word. For example, when translating it between languages, the discourse level is ignored, and only the equivalence is achieved at the word and sentence level. This not only fails to accurately convey the original author's ideas, but also easily makes the target language readers confused after reading. Therefore, when translating classical Chinese into English, it is necessary to consider the discourse level,

considering both the contextual context and the coherence and cohesion of the discourse. This book cites a large number of literatures as a basis, most of which are classical Chinese. When translating classical Chinese into English, the process of intra-lingual translation followed by inter-lingual translation is required. It is not only necessary to pay attention to the changes in the meanings of ancient and modern words, but also to handle the adjustment of classical Chinese words and sentence structures, including the adjustment of word order (王宏印, 2009: 15). If there is an error in understanding classical Chinese, it will greatly affect the translation effect, making translation more difficult. In addition, classical Chinese often uses concise words, emphasizes rhyme and contrast, makes good use of allusions and puns, and has a great beauty in phonetics and melody. This translation practice involves a lot of historical literature citations, and therefore also includes a large number of classical Chinese sentence structures. When translating such sentences, it is not only necessary to be faithful to the original text, but also to consider the fluency and language beauty of the writing.

3.3.1 Division

There is a significant difference in sentence structure between Chinese and English. Chinese emphasizes semantic coherence, with a relatively loose sentence structure and less obvious logical relationships. English, on the other hand, focuses on the use of conjunctions to express grammatical relationships between different parts with clear conceptual references, tightly organized sentences, and clear levels. In this text, many classical Chinese sentences are short and concise run-on sentences, expressing rich content, and are connected by commas. Chinese run-on sentences are straightforward expatiation, often without a structure of subject and subordinate between them. The sentence-paragraph connection mainly relies on the topic, presenting a juxtaposition structure. The focal information of English compound sentences is prominent, with strict subject-subordinate structure. Therefore, when translating, the translator can follow the order of the original run-on sentences and

appropriately divide them to construct an English core sentence (邬菊艳, 2023: 26-31). It is necessary to distinguish the logical relationship between each short sentence and adopt a translation method to better conform to the expression habits of the target language and convey the meaning of the original text more clearly.

Example 7

ST: ①高险不可升，②旁有枫树坪，广数百亩，周围以石垒寨（相传晋桓彝建，尝屯军于上），相连有桃花洞，上悬绝壁，下临清泉，③暮春桃花波绿，溪山回映，不减武陵。

TT: The mountain is characterized by its steep and challenging ascent. Adjacent to it is an expansive maple tree terrace that spans several hundred acres, encircled by a stone-built fort (legend has it that Huan Yi of Jin Dynasty once built the fort and stationed troops here). Adjacent to this fort is the Peach Blossom Cave, with cliffs overhead and springs below. As early spring unfolds, the cave is adorned with blooming peach blossoms and the spring water below it is green and rippling, mirroring the scenic beauty of the mountain akin to Wuling.

Analysis: Classical Chinese sentence structures often exhibit a juxtaposition structure, with almost no related words between each paragraph. Therefore, when translating into English, the method of division should be adopted, first segmenting the sentence and then constructing a clearly structured English compound sentence. This sentence introduces the geomorphic features of Youma Mountain and provides a detailed depiction of its surrounding scenery. The entire sentence contains a considerable amount of information, but it is connected by commas. When processing this sentence, it is necessary to clarify the logical relationship of the sentence, divide the meaning groups, and then perform sentence breaking processing. The translation technique of division is adopted here to ensure the fluency and accuracy of the translation, making it more in line with the habits of the target language and improving readability. Therefore, this sentence can be added to each of these three parts to alleviate the reader's reading burden. These three parts include ① Youma

Mountain, ②the scenery around Youma Mountain, and ③the scenery of the Peach Blossom Cave in early spring, and the sentence needs to be divided. Among them, the scenery around Youma Mountain also includes descriptions of the geographical locations of maple tree terrace, stone-built fort, and the Peach Blossom Cave. It is necessary to clarify the sentence structure for further segmentation.

Example 8

ST: ①曹为吾邑望族，其源自太平，②再迁至小岭，生齿繁夥，分徙一十三宅。

TT: The Cao's family is a distinguished clan here, with roots tracing back to the Taiping era. Later, they migrated to Xiaoling, and due to their large population, they dispersed and settled in thirteen residences.

Analysis: This sentence contains too many short sentences, all connected by commas. It also has a chronological order on the timeline. If translated literally, it will lead to sentences that are too lengthy and not enough to highlight the changes in time, causing readers of the translated text to have a deviation in their understanding of the original text. According to the grammar characteristics and expression habits of the target language, appropriate sentence breaks can achieve more natural and powerful expression. Therefore, the sentence can be divided two parts according to the chronological order. That is, ①Cao's family was originally a prominent family in Jingxian County, and ②it later migrated to the Xiaoling. It divides the structure of the original text to adapt to the expression of the target language, so that the translation is both faithful to the original text and clear and easy to understand.

3.3.2 Restructuring

Restructuring is a commonly used translation technique in English-Chinese translation, which involves adjusting the sentence structure of the original text to conform to the expression habits and syntactic structure of the target language. The differences in word order between English and Chinese are reflected in different

thinking patterns and sentence structures. The English thinking pattern is natural linear expansion from point to surface, expressed in a way that goes from small to large, from near to far, from light to heavy and from weak to strong; Chinese, on the other hand, has a pattern of reversed linear expansion: from face to point, from large to small, from far to near, from heavy to light, and from strong to weak.(许建平, 2018: 63) In the translation practice, the application of structural adjustment mainly includes word order adjustment, sentence order adjustment, attributive position, adverbial position, modifier, phrase as attributive or adverbial, division, and vocabulary replacement. Through these adjustments, the sentence structure can be clearer, and the translator can ensure that the translation maintains the original meaning while also complying with the grammar rules and cultural habits of the target language, thereby improving the quality of translation.

Example 9

ST: 江南地润无尘，人多精艺，三吴之迹，八绝之名。逸少右军，长康散骑，书画之能，其来尚矣。

TT: Jiangnan boasts a warm and moist climate, coupled with fertile and spotlessly clean land. It is home to numerous people with exquisite skills, renowned for the Three Wu and the Eight Wonders. Jiangnan's scholars Wang Xizhi (321-379) and Gu Kaizhi (about 348-409) are highly skilled and renowned in painting and calligraphy for a long time.

Analysis: In the practice of Chinese-English translation, it is often necessary to adapt the original text. Flexibility also includes using different sentence structures to maintain the freshness of the translated text readers (王维东, 2023: 184-187). In this sentence, the four-character-words “地润无尘” describe the humid and dust-free climate in the Jiangnan region, which contains a lot of content and cannot be translated directly into English. Its structure needs to be adjusted and “无尘” here is adjusted as an adverbial. “三吴之迹，八绝之名” is supplementary to the information mentioned before about the diversity and exquisite craftsmanship of people, so this is

also adjusted as an adverbial. “书画之能” indicates a high level of calligraphy and painting proficiency, so it is adjusted to predicative of the two persons mentioned earlier, while “其来尚矣” is used as a time adverbial. After such adjustments, it is more in line with the expression habits of English sentences.

Example 10

ST: 食货之属，泾纸供上用者曰金榜，高四尺，阔四尺五寸。槽户岁制，差官领解。

TT: Jingxian's paper is related to the national fiscal economy. The Jingxian's paper called 'Jin Bang' for tributes to the court, is about approximately 4.5 feet in height and 5 feet in width in width. They are annually crafted by local households in Jingxian and then dispatched by officials to oversee the collection and transportation of these papers to the court.

Analysis: The four Chinese words “食货之属” indicate the function of Jingxian's Xuan paper, which is closely related to the national economy and highlights its role and status. It can be adjusted in sentence structure and formed into a separate sentence, and the order needs to be adjusted, that is, “（泾纸）属食货”. The sentence “槽户岁制，差官领解” lacks the object “泾纸”. When translating into English, the translator adjusted the structure of the passive sentence to highlight the subject, as the subject needs to be consistent with the previous sentence and describes objective facts. In order to make the connection and expression of the entire paragraph more fluent, the translator also adjusted the structure during translation to make up for the missing object components and moved it forward as the subject of the sentence to enhance readability.

3.3.3 Omission

Due to the insignificance of cultural works' purpose and the uncertainty of their readers, translators can have greater room for creativity when translating them. For example, when translating puns or other language phenomena that cannot be directly

transplanted, they can achieve the translator's goals through work selection, content addition and omission, and the tendency of narration (李长栓, 2022: 21). Omission is particularly important in the practice of Chinese-English translation, as there are differences in language structure and expression habits between Chinese and English. Some information may be essential in the original text, but may be redundant or knowable in the translation. When applying the omission technique, translators may consider the following aspects: omitting repetitive information, omitting implicit meaning, omitting modifiers, omitting the need for grammatical structures, and omitting information that does not affect comprehension. By using this technique, translators can effectively avoid the verbosity of the translation while maintaining the original intention and style. This helps to make the translation smoother and easier for target language readers to understand.

Example 11

ST: 才可大用，志惟乐田。遭时之乱，凤隐龙潜北山之北，中郎之坑。

TT: He is talented but his ambition is to live a rural life. Suffering from the turbulent times, he lived in seclusion to the north of the North Mountain.

Analysis: When translating “凤隐龙潜” means that the wise or sage has not yet had the opportunity to showcase their talents. Cultural Obstruction is the most common factor and processing it easily is taboo. In interlingual conversion, the transcoding of cultural information symbols is a very important task (刘宓庆, 2005: 138-141). “凤” and “龙”, as two national symbolic words, are often combined to symbolize the most noble qualities. Among them, “龙” (Loong) represents strength, nobility, and authority, while “凤” (Phoenix) represents elegance and beauty. The combination of the two words is often used to express auspiciousness and harmony, such as the idiom “龙凤呈祥”. But this kind of image is difficult for foreign readers to know, especially in this cultural popularization type of text, the strategy of deletion is more appropriate. We can omit the culture-specific information, which will reserve the intention of the source text. Therefore, it can be directly translated as “live in

seclusion”, which can help readers better understand the original text.

3.4 Translation of Xuan Paper Sayings

This translation practice selected the historical background of the production and development of Xuan paper, as well as some folk customs related to Xuan paper. Therefore, Chapter 5, Section 4 also introduces many industrial sayings, which involve a lot of cultural information and have characteristics such as colloquialism, popularity, practicality, regional and ethnic characteristics. They are catchy and have the beauty of antithetical parallelism. Generally speaking, the following three methods are mainly adopted to deal with sayings. Firstly, using English idioms completely substitute the source text. Secondly, abandon the dual form and reconstruct to convey the original meaning. Finally, flexibly rewrite the dual imagery to avoid reading barriers (刘晓晖, 2019: 130-188). In the translation of these industrial sayings here, the second methods were mainly adopted by changing the syntactic structure of the original text.

3.4.1 Inversion

The translation technique of inversion , also known as the word order adjustment method, is particularly important in Chinese-English translation practice because there are significant differences in sentence structures between Chinese and English. In English, sentences usually follow a subject-verb-object structure, while in Chinese, they are more flexible and often use different word orders such as subject-verb-object and subject-object-predicate. Specifically, it mainly includes adjusting the position of attributives, adverbials, and the order of each clause in compound sentences to comply with English grammar rules and expression habits.

Example 12

ST: 穿靴带顶茂林吴家，开仓卖稻云岭陈家，冲担打杵小岭曹家，叮咚踢踏后山张家。

TT: Wu's family in Maolin wears boots and hats; Chen's family in Yunling open granaries and sells rice; Cao's family in Xiaoling carries pole and pounds pestles; And Zhang's family in Houshan makes a sound of knocking and stamping.

Analysis: This sentence describes the professional skills and living conditions of several families in Jingxian County in different stages of paper making technology. When translating this sentence, it is necessary to clarify the structure of the original sentence and analyze each component in the sentence. In the original sentence, the subject is placed in the position of the object. It is very common in Chinese sentences to have no subject, but in English, the element needs to be adjusted. There are four short sentences in this sentence with similar formats, so it is necessary to adjust the position of the subject to make it more in line with English grammar rules and expression habits.

3.4.2 Amplification

Amplification is a method of adding necessary information or details during the translation process to make the translation clearer and more accurate. This method is particularly suitable for Chinese-English translation, as there are differences in expression and cultural background between Chinese and English, and literal translation often cannot fully convey the meaning of the original text. When applying the amplification technique, translators may consider supplementing cultural backgrounds, clarifying implicit meanings, expanding modifiers, adding conjunctions, and supplementing grammatical structures. By using the amplification technique, the translator can ensure that the translation is not only faithful to the original text literally, but also faithful in conveying deep meanings and cultural connotations. This helps to overcome language and cultural barriers, enabling target language readers to better understand and appreciate the original text.

Example 13

ST: 长工短工，腊月二十四散工。

TT: Regardless of whether you are long-term or short-term laborers, take annual leave on the twenty-fourth day of the twelfth lunar month.

Analysis: This proverb describes the time when Xuan paper workers take annual leave. It is short and catchy sentence. When translating this sentence, first analyze the components of the sentence. The grammar structure is lacking and needs to be supplemented, that is, “（无论你是）长工短工，（都在）腊月二十四（的时候）散工”. When translating between Chinese and English, it is necessary to add related words or adverbs in a timely manner to accurately convey the logical semantic relationship of the original text. In this saying, connecting words “Regardless of whether” should be added. Moreover, the subject “you” need to be added to make it more in line with the reading habits of the target reader.

Example 14

ST: 有钱无钱，回家过年；青菜豆腐，全家团圆。

TT: Rich or poor, everyone goes home for the Chinese New Year; whether it's eating vegetables or tofu, what matters is the whole family reunites.

Analysis: This proverb reflects traditional Chinese concepts and customs, that is, regardless of the economic situation, going home for the Chinese New Year and reuniting with family is the most important thing. Due to the fact that Chinese is a paratactic language, there are often situations where the subject is missing in sentences. English, on the other hand, is a hypotactic language that requires a clear subject. When translating from Chinese to English, we need to choose appropriate pronouns or nouns to act as subjects. This sentence belongs to a non-subject sentence, and during translation, it is necessary to complete the missing parts of the sentence, including the subject and connecting words. That is, “（无论）有钱（还是）无钱，（每个人）（都要）回家过年；（无论）（吃）青菜（还是）豆腐，（最重要的是）全家团圆.” It is to make the sentence structure of the translation conform to the grammar requirements of English.

3.4.3 Deletion

In the process of translating between Chinese and English, each system may generate or lack various redundant information, causing difficulties in understanding and reducing communication efficiency. Therefore, when translating, sometimes we need to delete redundant information, and sometimes we need to add redundant information to improve communication efficiency (田艳, 2001: 30). Deletion involves deleting certain elements of the source language text while maintaining its original meaning, tone, and style, without directly translating the omitted content into the target language. This strategy is typically applied in situations where culture-specific information, repetitive information, meaningless or irrelevant information, redundancy is avoided, and target language habits are met, while ensuring that the intention and transmission of information in the original text are not compromised.

Example 15

ST: 有钱的人家挂字画，种田的人家挂犁耙，没下数（修养）的人家老婆乱插话。

TT: Wealthy households adorn their walls with calligraphy and paintings, while farming families display plows and harrows.

Analysis: This proverb showcases the lifestyle and family culture of different types of families. Wealthy families tend to pursue spiritual and cultural life by hanging calligraphy and painting, which symbolizes their emphasis on art and culture. The farming family's way of life is closely linked to the land, and the hanging plow and rake are not only agricultural tools but also their recognition and respect for hard work. The phrase “没下数（修养）的人家老婆乱插话” aims to express the lack of respect among family members in those who lack education or cultivation. The wife's inappropriate interruptions may be considered impolite behavior. But if translated literally, this sentence can easily cause misunderstandings, not in line with modern concepts. Moreover, deletion does not affect understanding of source text. Therefore, the translator believes that this sentence can be translated using the deletion method.

Chapter Four Conclusion

4.1 Quality Control

During this translation practice, the translator also encountered many difficulties. Due to the fact that the text involves a large number of historical references, including many Chinese classic book titles, ancient place names, Xuan paper's names, classical Chinese sentences, and Xuan paper sayings. To ensure the quality of the translation, translators mainly start from three aspects: self-proofreading, peer proofreading, and supervisor's proofreading.

First is self-proofreading. After completing the initial translation, the translator carefully reviewed the format, spelling, and grammar of the translation, and read through the entire text to correct any sentences that were unclear or had logical errors, ensuring the fidelity and accuracy of the translation.

Next is peer proofreading. Many errors in the translation are often difficult to discern by herself. As her peer also translated texts related to intangible cultural heritage, they exchanged and checked with each other's translation. During the inspection, many loopholes were also discovered, such as errors in professional terminology expression and missed translations. Therefore, modifications were made based on suggestions from her peer.

The Final is supervisor's proofreading. After I submitted the translation to my supervisor, he carefully reviewed it. He not only provided suggestions for the translation of my Chinese classic book titles, but also provided some parallel texts for my reference. In addition, for the translation of sayings, he also suggested that I conduct on-site inspections to strive for the fidelity and accuracy of the translation. Finally, he also made modifications to the sentences in my translation that lacked logical coherence and cultural imagery transmission, in order to improve the readability of the translation as much as possible.

4.2 Experience Gained from the Practice

The content of this translation practice belongs to the category of intangible cultural heritage text. Although the narrative language is relatively plain and unadorned, it involves many culture-specific vocabularies, which the translator has never encountered in her previous translation practice. Therefore, during this translation process, it also particularly requires language ability, knowledge reserve ability, and psychological quality. Therefore, the translator gained a lot from the practice.

Firstly, it deepened my understanding of intangible cultural heritage. Through this translation practice, the translator not only feels more about the unique charm of the intangible cultural heritage project of Xuan paper making techniques, but also learns about the historical development and inheritance of this technique, as well as the related traditional customs and cultural sayings. This not only deepened her understanding of intangible cultural heritage, but also let her know the difficulties faced by intangible cultural heritage in external promotion, and also gave her further thinking on the translation of intangible cultural heritage.

Secondly, professionalism has been further improved. In this translation practice, by deeply understanding the content and context of the original text, the translator has enhanced my perceptual and comprehension abilities of the English language. It improved her expression ability and enriched my vocabulary and grammar knowledge. When translating, it is not only necessary to consider the accuracy of the translation, but also to adopt appropriate translation strategies, adjust the translation to meet the reading habits of the target readers, avoid ambiguity, and convey the cultural connotations of the source text as much as possible.

Finally, the professional skills in translation have also been enhanced. In today's era, technology is advancing rapidly, reflected in the field of translation, which is the collection and organization of knowledge information and the use of translation tools. In the process of this translation, she has not only consulted paper documents, but also

consulted a lot of knowledge needed for translation through the Internet. At the same time, she has made good use of translation tools, which has greatly improved the efficiency of translation. The collection of parallel corpora, the production of terminology lists, and the translation strategies adopted in response have all been of great help to her in handling similar texts in the future, expanding her translation database.

4.3 Limitation of the Study

On the one hand, there is still a lack of cultural image transmission. In the translation, the translator tried her best to showcase the literary style of the original text. But due to the many cultural images involved, the translator has spent a lot of time searching for relevant information. Some of the information is not complete, and many terms are difficult to verify, especially in understanding the cultural exclusive items, sentences, and industry slang in the original text. Therefore, some vocabularies or sentences may lack cultural transmission.

On the other hand, the translator's personal translation professional quality needs to be improved. During this translation practice, it became clear that the understanding of the differences between the Chinese and English languages was insufficient, and that the translator's search and verification of certain terminology translations were inaccurate. Additionally, the translator needs to improve her translation's readability and acceptability while maintaining fidelity to the original text. As a result, the translator was inevitably influenced by Chinese, and her translation style was quite harsh. These are areas where the translator needs to improve in the future.

In conclusion, the translation of cultural intangible cultural heritage is not only a process of language and text conversion, but also a bridge for cross-cultural communication and inheritance. Through precise and meticulous translation, intangible cultural heritage from all over the world can be understood, appreciated,

and protected by global audiences across language and geography. The translator will also keep in mind my original intention of learning translation in the future, as well as deeply exploring the connotation of Chinese culture, and cultivating professional skills, expanding more knowledge, and cultivating good bilingual skills. the translator hopes to contribute her own strength to “telling the story of China correctly, making the voice of China heard, and presenting a true, multidimensional and panoramic view of China”.

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Appendices

Appendix 1: Glossary

序号	中文	英文
1	《新安志》	<i>Chronicles of Xin'an</i>
2	《新安名族志》	<i>Chronicles of Illustrious Families in Xin'an</i>
3	《新安大族志》	<i>Chronicles of Big Families in Xin'an</i>
4	《历代名画记》	<i>Notes on Famous Paintings of the Past Dynasties</i>
5	《论画体工用拓写》	<i>Copies of inked Paintings</i>
6	《淮南子》	<i>Huai Nan Zi</i>
7	《法书要录》	<i>A Collection of Masterful Calligraphy Works</i>
8	《形笺诗集》	<i>A Collection of Poems on Colored paper</i>
9	《旧唐书·韦坚传》	<i>Old Tang Book: Biography of Wei Jian</i>
10	《新唐书·地理志》	<i>New Tang Book: Geography</i>
11	《宁国府志》	<i>Local Chronicle of Ningguo Prefecture</i>
12	《续资治通鉴长编》	<i>Unabridged edition of Continuation to Comprehensive Mirror in Aid of Governance</i>
13	《钦定日下旧闻考》	<i>Imperial Commissioned Ancient Accounts Heard in Precincts of the Throne</i>
14	《万寿盛典初集》	<i>First Collection of Birthday Celebrations of the Qing Imperial Household</i>
15	《钦定天禄琳琅书目》	<i>Imperial Collection of Tianlu Linglang's Books</i>
16	《墨池编》	<i>Collection of the Ink Pond</i>
17	《御定佩文斋书谱》	<i>Encyclopaedia on Calligraphy and Paintings of Peiwen Study</i>
18	《石渠宝笈》	<i>Precious Catalogue of Imperial Collection of Paintings and Calligraphy</i>
19	《六艺之一录》	<i>Compendium of One of the Six Arts: Calligraphy</i>

20	《文房四谱》	<i>Four Treasures to the Scholar's Study</i>
21	《通雅》	<i>Tong Ya</i>
22	《类说》	<i>Lei Shuo—A Collection of Novels from the Han and Wei Period to the Song Dynasty</i>
23	《元明事类钞》	<i>Reference Books of Yuan and Ming Dynastie</i>
24	《御制诗集·初集》	<i>First Collection of Imperial Poems</i>
25	《历代诗话》	<i>Poems of the Past Dynasties</i>
26	《松泉集》	<i>Collection of Songquan</i>
27	《四库全书》	<i>Complete Library in Four Sections</i>
28	《泾县志》	<i>Local Chronicle of Jingxian County</i>
29	《飞凫语略》	<i>Comments on Flying Wild Ducks</i>
30	《长物志》	<i>Essays on Extra things</i>
31	《物理小识》	<i>Notes on Principles of Things</i>
32	《人海记》	<i>Notes on the Capital</i>
33	《午风堂丛谈》	<i>Essays of the Wufeng Hall</i>
34	《罗纹纸赋》	<i>Luowen Paper</i>
35	《张即之抄经册》	<i>Zhang Jizhi's Copy of Avatamsaka Sutra</i>
36	《再寄满子权》	<i>To Man Ziquan II</i>
37	《西园家谱》	<i>Genealogy of Xiyuan</i>
38	《小岭曹氏宗谱》	<i>Genealogy of Cao's family in Xiaoling</i>
39	《谯国曹氏宗谱》	<i>Genealogy of Cao's family in Qiaoguo</i>
40	《书林清话》	<i>Bibliology of Ancient China</i>
41	《捐修义园文》	<i>An Essay on Donation to Yiyuan</i>
42	青檀	sandalwood tree
43	八王之乱	the War of the Eight Princes
44	拓画	copy and draw calligraphy and paintings
45	御府拓本	copies of official records
46	国朝内府	the Inner Fair Department

47	翰林	Hanlin Academy
48	集贤	Hall of Worthies
49	秘阁	the Secret Cabinet
50	太守	Prefecture
51	水陆转运使	Water and the Land Transport Commissioner
52	望春楼	Wangchun Tower
53	广运潭	Guangyun Lake
54	绮	damask
55	白纥	white ramie
56	丝头	silk fabrics
57	红毯	red silk carpet
58	兔褐	rabbit hair textiles
59	簟	bamboo mat
60	署预	Chinese yam
61	碌青	green pigment
62	窗纸	Window paper
63	钱纸	Bamboo paper
64	楮纸	Chu paper
65	构皮纸	Goupi paper
66	蚕茧纸	Cocoon paper
67	侧理纸	Moss paper
68	染黄纸	Yellow paper
69	剡纸	Rattan paper
70	玉版笺	Jade paper
71	户部郎中	Director of the Ministry of Revenue
72	行人司司正	Minister of Protocol
73	巡按衙门	Regional Inspector
74	宣阳都	Xuanyang Sub-district

75	由道乡	Youdao Township
76	都	Sub-district
77	图	Registration Unit
78	泾川镇	Jingchuan Town
79	汀溪乡	Tingxi Township
80	椰桥镇	Yeqiao Town
81	巡按御史	Regional Inspector
82	都察院	the Chief Surveillance Office
83	银子	taels of silver
84	乡级建制	be a township
85	布政司	Provincial Administration Commission
86	闾墨	provincial and metropolitan examinations
87	内务府	the Imperial Household Department
88	素馨纸	Suxin paper
89	洒金笺	Gold-foil paper
90	五色金粉	Five-color gold foil paper
91	磁青蜡笺	Porcelain green paper
92	镜面	Mirror paper
93	高丽	Gaoli paper
94	澄心堂纸	Chengxintang paper
95	薛涛笺	Xuetao paper
96	松江潭笺	Songjiang paper
97	仿宋藏经笺	Song-dynasty-style Sutra paper
98	洒金五色粉笺	Five-color gold foil paper
99	金花五色笺	Five-color gold flower paper
100	五色大帘纸	Five-color large curtain paper
101	捐客	Running Broker
102	纸栈	paper warehouse

103	泾县宣纸联营处	Jingxian Xuan Paper Consortium
104	泾县供销合作总社	Jingxian Supply and Marketing Cooperatives
105	工农业物资交流会	the Industrial and Agricultural Materials Exchange Meeting
106	国家商业部	the Ministry of Commerce
107	中央轻工业部	the Ministry of Light Industry
108	太平天国起义	the Taiping Rebellion
109	上海商品陈列比赛大会	The Shanghai Commodity Exhibition Competition
110	南洋第一次劝业会	the First Nanyang Industrial Exposition
111	巴拿马万国博览会	the Panama-Pacific International Exposition
112	皖南双岭坑宣纸生产合 作社	Shuanglingkeng Xuan Paper Production Cooperative of Southern 113Anhui
113	皖南梅村宣纸原料生产 合作社	Meicun Xuan Paper Raw Material Production Cooperative of Southern Anhui
114	中国工业合作协会泾太 事务所	the Jingtai Office of China Industrial Cooperation Association
115	《抗敌》	<i>Anti Enemy</i>
116	《抗敌报》	<i>Anti-Enemy Newspaper</i>
117	皖南事变	the Southern Anhui Incident
118	皖南泾县宣纸联营处	the Jingxian Xuan Paper Consortium in Southern Anhui
119	公私合营泾县宣纸厂	the Public-private Xuan Paper Factory of Jingxian County
120	安徽省泾县小岭宣纸厂	Anhui Province's Xiaoling Xuan Paper Factory

Appendix 2: Source Text and Target Text

Source Text	Target Text
第一章 宣纸的起源与历史变革	Chapter One The Origin and Development of Xuan Paper
第一节 宣纸产生的历史背景	Section One The Historical Background of Xuan Paper
关于宣纸的起源有一个美丽的传说，相传东汉造纸“鼻祖”蔡伦去世后，其弟子孔丹见师傅的画像因天长日久逐渐变色，且遭虫蛀，十分痛心，决心造出一种能抗老化、防虫蛀、不走形、洁白如玉的上等佳纸，重新为师尊蔡伦画像，以示缅怀。孔丹在经过无数次努力后未获成功，便打点行装，跋山涉水，来到皖南泾县山区，偶见一株倒伏在山溪流水中的青檀树枝，因经年流水冲洗、浸泡，树皮已发白。孔丹灵机一动，决定用此作为原料来制纸。于是，他就此定居，经反复试验，终于造出洁白如玉的好纸，这种纸后来被人们称为“宣	There is a beautiful folklore about the origin of Xuan paper. It was said that after the death of Cai Lun (circa 61-121), the “inventor” of papermaking in the Eastern Han Dynasty (25-220), his disciple Kong Dan noticed that Cai’s portrait gradually discolored and moth-eaten over time. Deeply saddened by this, he resolved to make a fine paper that could resist aging, prevent insects damage, maintain its shape and be pure as white as jade. His goal was to repaint his revered master Cai Lun’s portrait as a remembrance. After billions of tries, Kong Dan still could not succeed. Then he packed his belongings and embarked on a journey through mountains and rivers, eventually reaching the mountainous region of Jingxian County in Southern Anhui. Occasionally, he saw a branch of a sandalwood tree lying in a stream, and the bark had turned white after years of washing and soaking. Inspired by this discovery, Kong Dan decided to use it as raw material for papermaking. So, he settled in Jingxian County. After numerous attempts, he finally succeeded in creating a paper that was pure as white as jade, which was later called

纸”。	“Xuan paper”.
这个民间传说蕴含了智慧、勤劳、善良、勇敢、仁义等品质，赋予中国古代劳动人民完美的形象。按照农耕科技进程并结合古代文献可知，宣纸是中国古代手工纸在流传过程中，注入地方元素后诞生的地方纸种。其理由有以下几点。	This folklore expresses some excellent qualities such as wisdom, diligence, kindness, courage, benevolence and righteousness, endowing ancient Chinese laborers with a perfect image. According to the development of agricultural technology and ancient documents, it can be seen that Xuan paper is a local paper that emerged during the transmission of ancient Chinese papermaking, incorporating local elements. The reasons for this are as follows.
其一是蔡伦供职于东汉宫廷，蔡伦改进了造纸术，以树皮、烂麻、渔网制作“蔡侯纸”，提炼并形成了造纸术，使当时的首都洛阳成为造纸术的集大成之地。东汉后期，曹操“势天子而令诸侯”，建立魏国，统一了中国北方政权。魏国首都许昌与曹操家乡亳州紧邻洛阳，故将皖北亳（州）淮（河）与中原洛（阳）许（昌）文化衔接，形成皖地与中原文化融通；因曹操家乡建设的需要，作为当时先进生产力代表的造纸术传入皖北，随着皖地的政治文化交流，完全有可能迅速传入长江以南。	First, Cai Lun served in the imperial court of the Eastern Han Dynasty at that time. He improved the earlier papermaking technique and invented “Caihou paper” made by bark, worn hemp and fishing nets. This turned the capital, Luoyang, be the most representative place of papermaking. In the late Eastern Han Dynasty, Cao Cao united the North under the Wei regime. Xuchang, the capital of Wei, and Bozhou, Cao’s hometown, are adjacent to Luoyang, so it facilitated a cultural connection between Bohuai (Bozhou and Huaihe) in northern Anhui and Luoxu (Luoyang and Xuchang) in the Central Plains, forming a significant cultural integration between Anhui and the Central Plains. Due to the need of Cao’s hometown construction, the papermaking technique, as the representative of advanced productivity that time, was introduced into northern Anhui. With the ongoing political and cultural exchanges in Anhui, it is entirely believable that the papermaking technique could have rapidly spread south of the Yangtze River.

其二是西晋云康至光熙年间，“八王之乱”造成北方士族整建制、大范围南迁到江南地区，中原的精英文化与先进生产力的代表也随之南迁。关于这一进程，宋代新安进士罗愿所著《新安志》，明人所著《新安名族志》《新安大族志》等，均有清晰的历史脉络。	Secondly, during the period from Yunkang to Guangxi in the Western Jin Dynasty (265-317), the War of the Eight Princes¹ brought about the economic and political shifts on a large scale from the North China Plain to the South Yangtze River regions. Thus, the representatives of elite culture and advanced productive forces in the Central Plains also moved to the south. <i>Chronicles of Xin'an</i> written by Luo Yuan, a scholar in Xin'an in the Song Dynasty, <i>Chronicles of Illustrious Families in Xin'an</i> and <i>Chronicles of Big Families in Xin'an</i> written in the Ming Dynasty all gave abroad overview of Xuan paper's historical background.
其三是晋元帝司马睿建都南京，伴随着东晋王朝的产生和南朝的划江鼎立，汉民族政治文化中心的东移带来了本地化的用纸需求，加上长江以南地区丰富多样而又充足的造纸原料供给，给造纸术的广泛传播与发展带来重大契机和影响，当时的江苏、浙江、安徽等区域应是最早受其惠泽的区域。	Third, Sima Rui, Emperor Yuan of Jin, founded the Eastern Jin Dynasty (317-420) with Jiankang (modern-day Nanjing) as his capital. With the establishment of the Eastern Jin Dynasty and the subsequent founding of the Southern Dynasties in the south of the Yangtze River², the political and cultural center of the Han people shifted eastward. This shift sparked a growing demand for locally produced paper. Moreover, the various and abundant raw materials available for papermaking in the southern regions of the Yangtze River created significant opportunities and exerted considerable influence on the widespread development of papermaking techniques. During this period, regions such as

¹ The War of the Eight Princes occurred from 291 to 306 AD, which was a turmoil caused by the struggle for central power within the imperial family of the Western Jin Dynasty. The main participants included eight princes, including Sima Liang of Lord Runan, Sima Wei of Lord Chu, Sima Lun of Lord Zhao, Sima Qian of Lord Qi, Sima Yi of Lord Changsha, Sima Ying of Lord Chengdu, Sima Yong of Lord Hejian, and Sima Yue of Lord Donghai. Therefore, they were known as the “the War of the Eight Princes”.

² It refers to the story of China's long-term division during the Southern and Northern Dynasties period. The Southern Dynasties included four Han Chinese dynasties, namely the Song Dynasty, the Qi Dynasty, the Liang Dynasty, and the Chen Dynasty. These dynasties were all established in Jiankang (now Nanjing) and continued to maintain their rule over the southern region.

	Jiangsu, Zhejiang, and Anhui were poised to be the primary beneficiaries of these advancements.
特殊的历史时期和不断发生的政治事件，导致农耕科技加速传播，加上安徽特殊的地理位置和资源，为手工纸制作带来了很大的发展空间。其原因主要有：一是北方造纸供给中断，近地的消费需求迅速上升；二是皖南丰富的原材料供给，各种原辅材料在尝试中使用，促进了技术的发展；三是便利的水路交通使当时先进的工艺传播较快，农耕时期的技术融通与交流促进手工纸的业态发育；四是皖南地区独特的区位优势 and 地理条件吸引多种文化及掌握先进技艺的人群的进入，使农耕文明和手工技艺快速发展。隋唐时期作为贡纸开始享誉全国的宣纸、徽纸、池纸等高水平造纸体系不可能一蹴而就，应该是在这一阶段起源并初步发展成型的，这些原因也是造成宣纸萌发的重要社会背景。	The special historical period and constant political events led to the accelerated spread of agricultural science and technology. Besides, Anhui's unique geographical location and resources gave great scope for the development of hand-made paper production. The main reasons are as follows. First, the supply of paper in the north is interrupted, so the consumption demand for it in nearby areas rises rapidly. Second, the supply of raw materials was abundant in southern Anhui, and various raw and auxiliary materials were used, which accelerated the development of technology. Third, the convenient waterway transportation facilitated the rapid spread of advanced technology at that time, and the technical integration and exchange during the farming period promoted the development of handmade paper. Fourth, the unique location and geographical conditions in southern Anhui attracted people with various cultures and advanced skills, which promoted the development of farming civilization and handicrafts rapidly. High-level papers such as Xuan paper, Hui paper and Chi paper, which became famous as tributes in Sui and Tang Dynasties, could not be made overnight, but they should originate and initially develop at this stage. These reasons are also the important social background for the birth of Xuan paper.
第二节 宣纸研究在唐	Section Two The Research on Xuan Paper in

代已露端倪	Tang Dynasty
最早记载宣纸的文献是唐代张彦远所著的《历代名画记》，其卷二《论画体工用拓写》中记载：“<u>江南地润无尘，人多精艺，三吴之迹，八绝之名。逸少右军，长康散骑，书画之能，其来尚矣。</u>《淮南子》云：宋人善画，吴人善治，不亦然乎。好事家宜置宣纸百幅，用法蜡之，以备摹写。古时好拓画，十得七八，不失神采笔踪，亦有御府拓本，谓之官拓。国朝内府、翰林、集贤，秘阁承平之时此道甚行。”文中还论述特定地域活动人群的特长，如宋人善于绘画，吴人善于管理与创新。其中不仅提到宣纸，而且谈到宣纸产于江南。	The earliest document of Xuan paper is <i>Notes on Famous Paintings of the Past Dynasties</i> written by Zhang Yanyuan (815-907) in Tang Dynasty. Its Volume II, <i>Copies of inked Paintings</i>, records: <u>“Jiangnan boasts a warm and moist climate, coupled with fertile and spotlessly clean land. It is home to numerous people with exquisite skills, renowned for the Three Wu³ and the Eight Wonders⁴. Jiangnan’s scholars Wang Xizhi (321-379) and Gu Kaizhi (about 348-409) are highly skilled and renowned in painting and calligraphy for a long time.”</u> <i>Huai Nan Zi</i> says: “Song people are good at painting, while Wu people are good at governance. Isn’t that so? It is advisable for good families to buy 100 sheets of Xuan paper, and they apply wax to paper’s surface for writing. The ancients like to copy and draw calligraphy and paintings, and they copy them very closely with lively painting techniques. There are also copies of official records, known as official copies. When the country was at peace, this technique was widely adopted in the Imperial Storehouse, the Hanlin Academy, and Hall of Worthies, as well as in the Imperial Library.” This document also tells the specialties of people in the specific areas. For example, the Song people were good at painting and Wu people excelled at management and innovation. It not only mentions Xuan paper, but also says that the origin of Xuan paper is Jiangnan at that time.

³ The Three Wu refers to Suzhou in Eastern Wu, Huzhou in Western Wu, and Changzhou in Central Wu.

⁴ There are eight people who excelled in various skills, including Huang Xiang’s cursive script, Cao Buxing’s painting, Yan Wu’s Go, Zheng Yu’s fortune-telling, Wu Fan’s weather forecast, Zhao Da’s arithmetic, Song Shou’s interpretation of dreams, and Liu Dun’s astronomy, collectively known as the Eight Wonders.

该文献的作者张彦远出身于仕宦书香之家，其高祖张嘉贞、曾祖张延赏、祖父张弘靖、父亲张文规世代酷爱收藏字画，家中藏品可与皇室媲美。这样的家庭文化氛围成就了张彦远书画理论和鉴赏领域的高峰。因其接触的都是书画艺术精品，对高档书面用材的认识非一般人可比，所著的《历代名画记》《法书要录》《形笺诗集》不仅在中国古代艺术史上占有重要地位，而且在《历代名画记》中提炼的“书画同源与书画同法、绘画的社会功能、绘画的审美风格、师承源流”等论述，也成为书画艺术界不可或缺的经典论述，是我国最早的绘画史和绘画理论领域的“百科全书”，开启了书面载体的研究先河，为追溯宣纸历史起到了不可替代的作用。	Zhang Yanyuan, the author of this document, was born in a literary family of officials. His great-great-grandfather Zhang Jiazhen, great-grandfather Zhang Yanshang, grandfather Zhang Hongjing and father Zhang Wengui all loved collecting calligraphy and painting works, and their collections were comparable to those of the royal family. This kind of family culture contributed to the pinnacle of Zhang Yanyuan's theories and appreciation in the fields of calligraphy and painting. Because he was exposed to fine art of calligraphy and painting, his knowledge of high-grade written materials was far more than that of ordinary people. His works <i>Notes on Famous Paintings of the Past Dynasties</i>, <i>A Collection of Masterful Calligraphy Works</i> and <i>A Collection of Poems on Colored paper</i> play an important role in the history of ancient Chinese art. In the book of <i>Famous Paintings of the Past Dynasties</i>, he refined concepts like “the same origin and expression technique of calligraphy and painting the social function of painting, the aesthetic style of painting, and the lineage of artistic inheritance” and so on, which have also become indispensable classic concepts in the Chinese Painting and Calligraphy Art. It is the earliest “encyclopaedia” in the history and theory of painting, initiating the research on written records and playing an irreplaceable role in tracing the history of Xuan paper.
另有《旧唐书·韦坚传》记载：唐天宝二年（743年），陕郡太守兼水陆转运使韦坚引沪水到长安	In addition, <i>the Old Tang Book: Biography of Wei Jian</i> records that in the second year of Tianbao of Tang Dynasty (743), Wei Jian, the Prefecture-level Governor of Shaanxi and the Water and the

城东望春楼下，汇积成广运潭，请唐玄宗登楼观赏检阅。在数百艘郡漕船中，唯有宣城郡船载纸、笔。《新唐书·地理志》载：“宣州宣城郡望士贡银、铜器、绮、白纥、丝头、红毯、兔褐、簞、纸、笔、署预、黄连、碌青。”据清嘉庆年间编纂的《宁国府志》记载：唐时“纸在宣（城）、宁（国）、泾（县）、太（平）皆能制造，故名宣纸”，而“泾人所制尤工”，说明当时的“宣纸”名甲天下，才被列为“贡品”。	Land Transport Commissioner, succeeded drawing the water from Shanghai to Wangchun Tower in the east of Chang'an City, pooling into Guangyun Lake. He invited Emperor Xuanzong to climb the tower and watch the beautiful review. Among hundreds of county's grain boats, only Xuancheng's boats carried paper and writing brush. <i>The New Tang Book: Geography</i> records: "Reputable people in Xuancheng tributed silver, bronze ware, damask, white ramie, silk fabrics, red silk carpet, light-brown silk, bamboo mat, paper, writing brush, Chinese yam, <i>Coptis chinensis</i> and turquoise pigment." According to <i>Local Chronicle of Ningguo Prefecture</i> compiled during the Jiaqing period of Qing Dynasty, in the Tang dynasty, "Paper can be made in Xuancheng (now Xuanzhou District, Xuancheng City), Ningguo (now Ningguo City, Xuancheng City), Jingxian and Taiping⁵, so the name of Xuan paper". And "Xuan paper made by the people of Jingxian county is extremely good", indicating that "Xuan paper" was famous in the world at that time and was listed as a "tribute".
《历代名画记》《旧唐书》《新唐书》等文献为宣纸的起源与产地提供了清晰的线索，也得出宣纸因地而名的结论。宣纸在唐代已盛名天下，成为社会高层使用的高档纸代表，其品质超越同时期的窗纸、钱纸、楮	Documents such as <i>Notes on Famous Paintings of the Past Dynasties</i>, <i>the Old Tang Book</i> and <i>the New Tang Book</i> provide clear clues to the origin of Xuan paper, and also draw the conclusion that Xuan paper is named after the place. In Tang Dynasty, Xuan paper was famous all over the world and became the representative of top-end paper used by the aristocracy. Its quality surpassed window paper,

⁵ It referred to the area in Huangshan District, Huangshan City except Tangkou Town, whose county government is in Xianyuan Town, Huangshan District.

纸、构皮纸、蚕茧纸、侧理纸、染黄纸、剡纸、玉版笺等纸种而成为贡品。自张彦远在《历代名画记》中开启研究宣纸的先河后，宋代以来出现不少与宣纸研究有关的文献，如《续资治通鉴长编·卷二百五十四》《钦定日下旧闻考·卷一百五十》《万寿盛典初集·卷五十六》《钦定天禄琳琅书目·卷二》《墨池编·卷六》《御定佩文斋书画谱·卷十三》《石渠宝笈·卷十八》《六艺之一录·卷三百九》《文房四谱·卷四》《通雅·卷三十二》《类说·卷七》《元明事类钞·卷二十二》《御制诗集·初集·卷十二、卷十三》《历代诗话·卷七十九》《松泉集·卷六、卷	money paper, Chu paper⁶, Goupi paper⁷, Cocoon paper⁸, Moss paper⁹, Yellow paper¹⁰, Rattan paper¹¹, Jade paper¹² and other paper types in the same period, and became a tribute. Since Zhang Yanyuan started the study of Xuan paper in <i>Famous Paintings of the Past Dynasties</i>, there have been many documents related to the study of Xuan paper since Song Dynasty, such as <i>Unabridged edition of Continuation to Comprehensive Mirror in Aid of Governance</i> Vol.254, <i>Imperial Commissioned Ancient Accounts Heard in Precincts of the Throne</i> Vol.150, <i>First Collection of Birthday Celebrations of the Qing Imperial Household</i> Vol.56, <i>Imperial Collection of Tianlu Linglang's Books</i> Vol.2, <i>Collection of the Ink Pond</i> Vol.6, <i>Encyclopaedia on Calligraphy and Paintings of Peiwen Study</i> Vol.13, <i>Precious Catalogue of Imperial Collection of Painting and Calligraphy</i> Vol.18, <i>Compendium of One of the Six Arts: Calligraphy</i> Vol.309, <i>Four Treasures to the Scholar's Study</i> Vol.4, <i>Tong Ya</i> Vol.32, <i>Lei Shuo—A Collection of Novels from the Han and Wei Period to the Song Dynasty</i> Vol.7, <i>Reference Books of Yuan and Ming Dynasties</i> Vol.22, <i>First Collection of Imperial Poetry</i>
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⁶ It is made from the bark of Chu trees (also known as *Broussonetia papyrifera*). The earliest currency in the world, Jiaozi, was printed on Chu paper.

⁷ Goupi paper is a type of cotton paper made from Goupi bark, which has advantages such as odor elimination and insect resistance.

⁸ Cocoon paper is not made from silkworm cocoons, but is a type of paper made from the bark fibers of Chu tree (also known as *Broussonetia papyrifera*). The bark of the tree contains a layer of gel coating, and the fibers are pure and white. After making paper, it becomes shiny and delicate, as white as a cocoon and as fine as silk, hence the name Cocoon paper.

⁹ Moss paper (also known as Celi paper) is a Vietnamese paper made from moss as raw material.

¹⁰ Yellow paper, also known as jute paper, is a type of processed dyed paper invented during the Jin Dynasty in China, which can be used for writing on both sides.

¹¹ Shanxi has rattan paper made from rattan bark, which is uniform and smooth, as white as jade, without leaving any ink.

¹² Jade paper belongs to bamboo paper. The paper is smooth, uniform, thick, delicate, and pure white, and is a famous paper in the Song Dynasty.

十七、卷十八》等。其研究各有侧重，均被收录于清代编撰的《四库全书》中。	Vol.12&Vol.13, <i>Commentaries by the Critics of the Past Dynasties on Poetry</i> Vol.79, <i>Collection of Songquan</i> Vol.6&Vol.17&Vol.18 etc. Each of these studies has its own emphasis, and they are all included in <i>Complete Library in Four Sections</i> compiled in Qing Dynasty.
地方史志上对宣纸也有相关的记载。泾县古代从南宋嘉定初年（1208 年）开始修志，到清道光五年（1825 年）的 600 多年里，共修纂志书 15 次。留存至今、最早的《泾县志》是明嘉清三十一年（1552 年），由曾任户部郎中、行人司司正的泾县本地人王廷干修纂，其中记载：“巡按衙门岁解纸张俱出泾县宣阳都槽户制造，差官领解。”据此文献，“坊都”一节记载：“宣阳都”归“由道乡”所辖，根据古今地名对照和明清时期行政单位“都”“图”分析，“宣阳都”为现泾川镇、汀溪乡、榔桥镇三乡（镇）交会处。清顺治十三年（1656 年）	There are also related records of Xuan paper in local chronicles. The local chronicles of Jingxian County were compiled 15 times from the early years of Jiading in the Southern Song Dynasty (1208) to the fifth year of Daoguang in the Qing Dynasty (1825). Up to now, the earliest <i>Local Chronicle of Jingxian County</i> was compiled by Wang Tinggan, a native of Jingxian County who used to be Director of the Ministry of Revenue and Minister of Protocol. It records: “Regional Inspector transported paper every year, all of which was made by households in Xuanyang, Jingxian County. They dispatched officials to claim and transport the paper.” According to this document, one section “Fang Du” records that “Xuanyang Sub-district¹³” belongs to “Youdao Township”. According to the comparison of ancient and modern place names and the analysis of administrative units “Sub-district” and “Registration Unit” in Ming and Qing Dynasties, “Xuanyang Sub-district” is the intersection of Jingchuan Town, Tingxi Township and Yeqiao Town. Same records were in <i>Local Chronicle of Jingxian County</i>, recompiled in the 13th year of Shunzhi in Qing

¹³ According to the section of Fangdu in the same local chronicle, Xuanyang Sub-district includes areas such as Lixun, Linxixia, Mofeng, Langli, Renli, Renshang, Zhongcun, Wucheng, Qingquan, Zhongyuan, Beibao, Shipi, Qiancun, Chalang, Beichong, Hucun, Liyi, Zhongping, Yongdong, Liangshen, Yongxi, etc. Based on a comparative analysis of ancient and modern place names, it covers more than 2000 villages at the intersection of three townships (towns): Jingchuan Town, Tingxi Township, and Langqiao Town.

重修的《泾县志》亦有同样的记载。这些线索表明了宣纸的产地和运送方式。又据明嘉靖十五年（1536 年）编纂的《宁国府志》记载：

“岁办解纸脚价银二十七两，每巡按御史差解都察院，纸割则给之。”当时的宁国府共辖泾县、旌德、太平、宣州、宁国、南陵六县，这条信息说明巡按御史押运纸至都察院需支付 27 两银子的力资，也可从中获取到朝廷每年调运纸的大致数量。明嘉靖之前多次修纂的《泾县志》已难查找，是否也有同样的记载暂时难以考证。在其中还发现其他一些线索，明代由巡按衙门提调纸张的“宣阳都”在唐代就是乡级建制，此名可能与宣纸相关，此为其一；其二，如此庞大的单一物产提调、解送信息，可以反映出泾县就是明清时期的产纸重镇；其三，这些文献信息中

Dynasty (1656). These clues indicate the origin and transportation mode of Xuan Paper. According to the *Local Chronicle of Ningguo Prefecture* compiled in the fifteenth year of Jiajing in the Ming Dynasty (1536), “Every year, the cost of delivering paper is 27 taels of silver, and each time Regional Inspector dispatched officials to transported the paper to the Chief Surveillance Office.” At that time, Ningguo Prefecture had jurisdiction over Jingxian County, Jingde County¹⁴, Taiping County, Xuanzhou County, Ningguo County and Nanling County¹⁵. This information indicated that it took 27 taels of silver¹⁶ to transport the paper to the Chief Surveillance Office by Regional Inspector, and the approximate amount of paper transported to the imperial court every year can also be estimated. It is difficult to find the copies of *Local Chronicle of Jingxian County* which was compiled many times before the Jiajing period in Ming Dynasty, and it is difficult to verify whether there were the same records for the time being. Other clues were found these local chronicles. Firstly, in the Ming Dynasty, “Xuanyang Sub-district”, where Regional Inspector collected paper, was a local government in the Tang Dynasty. This name may be related to Xuan Paper, which is one clue. Secondly, such a huge single product was collected and transported, which can reflect that Jingxian County was an important paper-making town in Ming and Qing Dynasties. Thirdly, none of

¹⁴ It belonged to Nanjing, directly under the jurisdiction of Ningguo Prefecture.

¹⁵ It was located in the transitional zone between the mountainous areas of southern Anhui and the plain along the Yangtze River. The Qingyi River, Zhang River, and more than 30 tributaries are intertwined in the county.

¹⁶ In ancient China, silver was the main currency in circulation, measured in taels, hence it was called taels of silver.

都没直称“宣纸”，是否与朝廷规避制度有关尚未考察清楚。这三点有待于进一步考证与研究。	these documents directly mentioned the name of paper as Xuan Paper, so whether its name was related to the court's evasion system is still unclear. These three points need further research.
清乾隆十七年（1752年）郑相如编纂的《泾县志》中记载：“<u>食货之属，泾纸供上用者曰金榜，高四尺，阔四尺五寸。槽户岁制，差官领解。明时由巡按，国朝由布政司，每岁户部发价银三万两额解至京。康熙戊戌后，内差采买。最大曰潞王，高一丈六尺，明潞藩制式；次曰白鹿，高一丈二尺；曰画心，一曰澄心堂；曰罗纹，赵氏新仿古式；曰卷廉，闾墨所用；曰连四，曰公单，悉常用。俱出湖北冲、慈坑、宋村、小岭诸处。</u>”说明了进贡方式的变迁、品种、传承和产地等。	In the 17th year of Qianlong period in Qing dynasty (1752), Zheng Xiangru compiled <i>Local Chronicle of Jingxian County</i>, which recorded: <u>“Jingxian's paper is related to the national fiscal economy. The Jingxian's paper called ‘Jin Bang’ for tributes to the court, is about approximately 4.5 feet in height and 5 feet in width in width. They are annually crafted by local households in Jingxian and then dispatched by officials to oversee the collection and transportation of these papers to the court.</u> During the Ming Dynasty, the Regional Inspectors managed this process, while in the Qing Dynasty, the Provincial Administration Commission took over the responsibility. Each year, the Ministry of Revenue is allocated over 30,000 taels of silver annually to procure and transport these papers from Jingxian County to the capital. After the WuXu year of Kangxi Reign (1718), some certain officials of the court are responsible for procurement. The largest paper variety, ‘Luwang paper¹⁷’, stands at 18 feet tall, following the standards established during the Ming Dynasty. The second largest type, ‘Luwang paper¹⁸’, measures 13.5 feet in height. There is also paper named ‘Huaxin paper’, also known as

¹⁷ Luwang paper was named after Zhu Changzhi, Prince Lu during the Ming Dynasty. According to records, he produced specially made high-quality Xuan paper. Due to its prestigious status and high demand for paper quality, this type of Xuan paper quickly gained fame and was referred to as Luwang paper by people. This paper is considered a great choice for calligraphy and painting due to its delicate, smooth, and durable properties.

¹⁸ White deer Paper is based on the depiction of deer running in various postures and shapes on a paper curtain, which can be faintly seen after being made, hence the name White Deer paper.

	‘Chengxintang paper¹⁹’. Paper named ‘Rib paper²⁰’ is a new antique style inspired by the Zhao’s family. ‘Juanlian paper²¹’ is utilized for the accepted articles of provincial and metropolitan examinations. Additionally, ‘Liansi paper²²’ and ‘Gongdan paper²³’ are also widely used. All these papers are manufactured in locations such as Hubeichong, Cikeng, Songcun, and Xiaoling.” This explains the changes, varieties, inheritance, and origin of tribute methods.
清乾隆十八年（1753年）钱人麟编纂的《泾县志》中记载：“游马山，由百花尖山中出，而北趋至此。高险不可升，旁有枫树坪，广数百亩，周围以石垒寨（相传晋桓彝建，尝屯军于上），相连有桃花洞，上悬绝壁，下临清泉，暮春花波绿，溪山回映，不减武陵。甘坑、密坑二水出焉（取甘水以造纸，莹洁，光腻如玉，泾纸称最），达乌溪。”两版《泾县志》为前	In the eighteenth Qianlong year of the Qing dynasty (1753), Qian Renlin (1689-1772) compiled <i>Local Chronicle of Jingxian County</i>, which recorded: “Beginning your journey from the central part of Baihuajian Mountain and heading north, finally you will arrive at Youma Mountain. <u>The mountain is characterized by its steep and challenging ascent. Adjacent to it is an expansive maple tree terrace that spans several hundred acres, encircled by a stone-built fort (legend has it that Huan Yi of Jin Dynasty once built the fort and stationed troops here). Adjacent to this fort is the Peach Blossom Cave, with cliffs overhead and springs below. As early spring unfolds, the cave is adorned with blooming peach blossoms and the spring water below it is green and rippling, mirroring the scenic beauty of the mountain</u>

¹⁹ Chengxintang paper was originally a type of Xuan paper produced in southern Anhui. It gained prominence when Li Yu, the later emperor of the Southern Tang Dynasty, developed a fondness for it. He collected it in Chengxin Hall and summoned paper-making craftsmen to enhance its quality, making it a treasure in the Xuan paper industry, hence the name Chengxintang paper. This paper is mainly suitable for traditional Chinese writing and painting with fine patterns and clear texture.

²⁰ Rib paper is the most detailed patterns of Xuan paper’s varieties. It is favored by calligraphers and painters due to its dense curtain patterns that are not easily permeable.

²¹ Ancient paper name.

²² Liansi paper, the thicker type of that is also known as Seamoon paper. According to legend, it was created by the brothers from Fujian Province after years of research and development, and was meticulously crafted. It was named after their ranking of third and fourth in their family.

²³ Ancient paper name.

后年成书，从内容上看，二者没有冲突，起互为补充的作用，特别是钱人麟的《泾县志》上谈到甘坑、密坑、乌溪等水域产好纸，与明嘉靖版《泾县志》上提到的“宣阳都”地名再次吻合，说明了宣纸产地的一脉相承关系。	akin to Wuling. Two streams, Gankeng and Mikeng, emerge from this area (among which, the water from Gan Keng is used for making paper, renowned for producing exceptionally transparent and smooth paper, acclaimed as the finest among Jing paper), and they eventually converge into the Wu Stream.” The two editions of <i>Local Chronicle of Jingxian County</i> were written in the previous and following years. In the aspect of their content, there is no conflict between them, and they complement each other. In particular, Qian Renlin’s <i>Local Chronicle of Jingxian County</i> talked about the fine paper from Gankeng, Mikeng, Wuxi and other places, which coincides with the place of “Xuanyang Village” mentioned in <i>Local Chronicle of Jingxian County</i> written in the Jiajing years of Ming Dynasty again, which shows that the origin of Xuan paper comes down in one continuous line.
后续的清嘉庆十一年（1806 年）由洪亮吉编纂的《泾县志》上也写道：“游马山，在百花尖山北。由百花尖山中出，而北趋至此。高险不可升，旁有枫树坪，广数百亩，周围以石垒寨。相连有桃花洞，上悬绝壁，下临清泉，甘坑、密坑二水出焉，达乌溪。甘坑所造纸为泾县之最，盖取甘水所制，莹洁而耐久，远近传之。”再次提到水与纸的关	In the 11th year of Jiaqing years in Qing Dynasty (1806), <i>Local Chronicles of Jingxian County</i> compiled by Hong Liangji also wrote: “Youma Mountain is north of Baihuajian Mountain. Beginning your journey from the central part of Baihuajian Mountain and heading north, finally you will arrive at Youma Mountain, a peak characterized by its steep and challenging ascent. Adjacent to the mountain is an expansive maple tree terrace that spans several hundred acres, encircled by a stone-built fort. Adjacent to this fort is the Peach Blossom Cave, with cliffs overhead and springs below. As early spring unfolds, the cave is adorned with blooming peach blossoms. The spring water is green

系，说明古人已充分认识到宣纸与泾县山水、土壤、气候的关系了。	and the waves are rippling, mirroring the scenic beauty of the mountain akin to Wuling. Two streams, Gankeng and Mikeng, emerge from this area, and they eventually converge into the Wu Stream. The paper produced in Gankeng stands out as the best in Jingxian county, exclusively crafted using the water of Gankeng. Renowned for its clarity and durability, this kind of paper has gained widespread acclaim.” It mentioned the relationship between water and paper again, which shows that the ancients have fully realized the relationship between Xuan paper and landscape, soil and climate in Jingxian County.
明代沈德符在《飞凫语略》中曾说：“泾县纸，黏之斋壁，阅岁亦堪入用，以灰气且尽，不复沁墨。”明文霞亨《长物志》记载：“国朝连七、观音、奏本、榜纸俱不佳……吴中洒金纸，松江潭笺，俱不耐久，泾县连四最佳。”明末清初方以智在《物理小识》中指出：“永乐于江西造连七纸，奏本出沿山，榜纸出浙之常山、庐之英山。宣德五年造素馨纸，印有洒金笺、	In the Ming Dynasty, Shen Defu once said in <i>Comments on Flying Wild Ducks</i>: “The paper from Jingxian County can still be used even if it has been glued to the walls of the study after many years, because the mortar of paper is almost gone and it no longer absorbs ink.” Wen Xiaheng’s <i>Essays on Extra Things</i> also records: “Lianqi paper²⁴, Guanyin paper²⁵, Zouben paper²⁶, and Bangzhi paper²⁷ of the capital were not so good... gold-foil paper of Wuzhong and paper of Songjiang were not durable enough, while Liansi paper of Jingxian County was the finest.” Fang Yizhi pointed out in his <i>Notes on Principles of Things</i> during the late Ming (1573-1644) and early Qing (1644-1722) period: “During the Yongle period, Jiangxi produced Lianqi paper, while Zouben paper was crafted in the mountainous

²⁴ A type of Lianshi paper. Lianshi paper is a type of paper produced in Jiangxi, using bamboo as raw material, fine and white. Originally referred to as Lian Si, later mistakenly referred to as Lian Shi.

²⁵ Ancient paper name.

²⁶ Ancient paper name.

²⁷ Since the Tang Dynasty, yellow has gradually become the exclusive color for the royal family, and others are not allowed to use it without authorization. Jingbang paper, the yellow paper of the Golden List, is also meant to showcase the royal authority, so only the palace examination can be used.

五色金粉、磁青蜡笺。此外，薛涛笺则矾潢云母粉者，镜面、高丽则茧纸也。后唐澄心堂纸绝少，松江潭笺或仿宋藏经笺渍荆川连茛褙蜡研者也。宣德陈清款，白楮皮厚，可揭三四张，声和而有穰。其桑皮者，牙色矾光者可书，今则绵推兴国、泾县。”从上述文献记载中可以看出，当时文人士绅较普遍地认为泾县纸质量上佳。	regions. Changshan in Zhejiang and Yingshan in Luzhou were the sources of Bangzhi paper. In the fifth year of the Xuande period, Suxin paper²⁸ was introduced, including varieties like gold-foil paper, five-color gold foil paper, and porcelain green paper. Notably, Xuetao paper incorporated alum and mica powder to make paper, while Mirror paper²⁹ and Gaoli paper utilized silk cocoons. In the later Tang Dynasty, Chengxintang paper became a rarity. Songjiang paper and Song-dynasty-style Sutra paper use pulp made from plants such as Jingchuan for soaking and processing, and applies wax to the surface of the paper for polishing treatment, making it smooth and durable. Chenqing paper during the Xuande period used white mulberry tree bark as its raw material. The resulting paper is relatively thick, allowing it to be peeled layer by layer during the production process, forming multiple sheets. Additionally, the paper produces a soft and resilient sound. The paper made from mulberry bark is light yellow in color and has good writing performance after being treated with alum. This type of paper is mainly produced in Xingguo and Jingxian.” It can be seen from the above literature records that literati and gentries generally believed that Jingxian’s paper was of good quality at that time.
明代吴景旭在《历代诗话》中记载：“<u>宣纸至薄能坚，至厚能膩，笺色古光，</u>	In the Ming Dynasty, Wu Jingxu recorded in Poems of the Past Dynasties: “<u>Xuan paper is extremely thin yet very durable, and extremely thick</u>

²⁸ It appeared during the Ming Xuande period. Thin ones are tough, thick ones are slippery. It comes in various varieties such as Tribute paper, Cotton paper, White paper, Gold foil paper, Five-color gold foil paper, Porcelain blue paper, etc.

²⁹ Mirror paper is a high-quality paper with a smooth and crystal surface, which is a type of Korean paper. It was first seen in the early Ming Dynasty and was used for mounting calligraphy and painting.

文藻精细，有贡笺，有棉料（式如榜纸，大小方幅可揭至三四张……），后则有白笺，有洒金笺，有洒金五色粉笺，有金花五色笺，有五色大帘纸，有磁青纸……”

说明当时宣纸的品种已经非常丰富，既有高档的贡纸，也有普通的棉料，还有特殊品种夹宣和加工纸。清代查慎行在《人海记》中也提到宣纸。邹炳泰在《午风堂丛谈》中称：“宣纸陈清款为第一。薛涛蜀笺、高丽笺、新安仿宋藏金笺、松江潭笺，皆非近制所及。”通过对比分析，更体现出宣纸的

without losing its softness. Its color is glossy with antique beauty, and its delicate texture is suitable for fine writing and painting. Its varieties include Tribute paper³⁰, Cotton paper³¹ (similar to Bangzhi paper, which can be opened three or four sheets at once...), later there were also White paper, Gold-foil paper³², Five-color gold foil paper³³, Five-color gold flower paper³⁴, Five-color large curtain paper, and Porcelain green paper³⁵.” This indicates that at that time, the varieties of Xuan paper were already quite diverse, including high-quality tribute paper, ordinary cotton paper, as well as special varieties such as Jia Xuan³⁶ and processed paper³⁷. Cha Shenxing in Qing Dynasty also mentioned Xuan paper in *Notes of the Capital*. Zou Bingtai said in *Essays of the Wufeng Hall*: “In the realm of Xuan paper, Chenqing paper³⁸ takes the top spot. Xuetao paper³⁹, Gaoli paper⁴⁰, Xin'an Song-dynasty-style Sutra paper⁴¹, and

³⁰ Tribute paper is a paper used as a tribute.

³¹ Cotton paper is a type of Xuan paper, with a ratio of 60% for green sandalwood bark and 40% for rice straw. It is commonly used in calligraphy paper.

³² In the production process of Xuan paper, fine gold and silver powder or gold and silver foil are applied to the paper surface with adhesive powder, and this type of paper is called Gold-foil paper.

³³ The production method is similar to Gold-foil paper. But during the production process, five colored paper is used as the raw material. Powder is applied, and then wax is calendared to give the paper a brilliant effect.

³⁴ Five-color gold flower paper is a type of paper with various decorative patterns in golden paint on five colored papers.

³⁵ Porcelain green paper is dyed with indigo dye, and its color is similar to the popular blue and white porcelain at that time, hence its name.

³⁶ Jiaxuan: also known as Double Xuan. It refers to double-layer or multi-layer Xuan paper. Double Xuan of Jingxian County has good water absorption, good flatness, and is not prone to wrinkles.

³⁷ Processed paper is a general term for paper made by processing raw paper.

³⁸ Chenqing paper is named after a paper processor who not only processed raw Xuan paper, but also other raw paper, all named after this type. Among the same type of Xuan paper, Chenqing paper stands out for its superb quality.

³⁹ Xuetao paper is a famous paper from the Tang Dynasty, named after the famous female poet Xue Tao. She was good at writing poetry and lyrics, and felt that the paper was too large at the time. She personally guided the workers to make small paper for the purpose of writing poetry, lyrics, and essays. This type of small paper is widely praised for its exquisite production and superior quality, and people call it Xuetao paper.

⁴⁰ Gaoli paper, also known as Korean paper, was produced in ancient Gaoli State. It is a traditional paper made from the raw material of paper mulberry bark and using traditional manual methods, also known as Paper mulberry paper.

⁴¹ A variety of Sutra paper. Sutra paper is exclusively used for copying and engraving Buddhist scriptures. Due to its excellent manufacturing, it has been favored by emperors and literati throughout history.

品质，在全国各地其他纸张中显得出类拔萃。	<u>Songjiang paper⁴² represent highly distinctive varieties, but those have not matched a comparable level of quality of Chenqing paper.</u>” By conducting a comparative analysis, the excellence of Xuan paper becomes more apparent, setting it apart from other papers across the country.
清代乾隆、嘉庆年间编著的大型著录文献《石渠宝笈·卷十八》中载：“御题诗云：宣纸一幅刚尺一，中有千山高崒岑，摩挲象轴认虫文，喜是麓台老来笔；麓台年老笔亦老……”康熙进士储在文官游泾县时所作的《罗纹纸赋》中，同样有宣纸研究的信息：“山棱棱而秀簇，水汨汨而清驶。弥天谷树，阴连铜宝之云；匝地杵声，响人宣曹之里。精选则层岩似瀑，汇徵则孤村如市。度来白鹿，尺齐十一以同归；贡去黄龙，筐实万千而莫拟。固已珉玉版而无前，驾银光而直起……越枫坑而西去，咸夸小岭之轻明。渡马渚以东来，并说曹溪之工致。”《罗纹纸赋》	The huge literature <i>Precious Catalogue of Imperial Collection of Painting and Calligraphy</i> Vol.18 compiled during Qianlong and Jiaqing years in Qing Dynasty contains: “An imperial poem says: this Xuan paper painting stands merely one foot in length, portraying the grandeur of tall mountains. As I traced my fingers across the scroll, deciphering Chongwen of the painting, I surprisingly discovered it was crafted by the aged hand of Lu Tai. His mastery in painting also blossomed further with the passing years...” Chu Zaiwen, one scholar of Kangxi years, also wrote some information about Xuan paper in his book <i>Luowen Paper</i> when he visited Jingxian county: “The mountains stand tall, layer upon layer, while the waters flow gently, clear and pure. Lush trees in the valley seemingly cover the entire sky, their shade interweaving with the copper-colored clouds. The sound of pounding pulp echoed through Caoxi in Xuancheng. Carefully selected raw materials are stacked and sun dried on the rocks, making the entire scene look like a waterfall. When it comes to collecting raw materials for paper production, the deserted village becomes a bustling market. When making Bailu paper, the size of the

42 Ancient paper name. It was produced in Songjiang during the Ming and Qing dynasties. It is tensile and smooth, similar to Song paper. According to legend, the Ming officer Tan Lun obtained the paper-making technique in the Imperial House, and his descendants took it as their profession.

不仅谈到了自然环境，还提及原料信息。从储在文的文中不难看出，康熙年间，泾县有相当规模的高端纸品制作基地。此赋在“并说曹溪之工致”中还透露出一种产佳纸的信息，与现存的几个时期的《泾县志》所提及的信息相吻合。各类信息均体现出宣纸研究不凡的成果。	paper needs to be unified to eleven feet. Presenting Xuan paper as a precious tribute to the emperor, the quantity and value of which are immeasurable. The texture of this Xuan paper exceeds the level of traditional jade paper and reaches an unprecedented height. Xuan paper shines brightly under light, and the paper is tough and not easily wrinkled... Traveling westward from Fengkeng, people praise Xuan paper produced in Xiaoling area for its light and thin texture; Walking eastward from Madu, people also praise the fine craftsmanship and exquisite production of Xuan paper produced in Caoxi area.” <i>Luowen Paper</i> not only talks about the natural environment, but also mentions the information of raw materials. It is not difficult to see from Chu Zaiwen’s article that Jingxian County was a considerable scale of high-end paper production base during Kangxi period. This article also reveals a kind of information about producing fine paper in “with talking about Cao’s excellent work”, which is consistent with the information mentioned in <i>Local Chronicle of Jingxian County</i> in several existing periods. All kinds of information reflect the extraordinary achievements of Xuan paper research.
第三节 成熟的制作技艺与传承谱系自宋代清晰	Section Three The Mature Production Techniques and Inheritance Since Song Dynasty
宋代，宣纸取得了进一步发展，其制作中已加入短纤维的稻草浆料，与长纤维的青檀皮浆料配合使用，形成互为支撑的关系。现藏于	In Song Dynasty, Xuan paper experienced further development, and short-fiber straw pulp was added in its production, which was used together with long-fiber green sandalwood pulp to form a mutually supporting relationship. Now in Anhui Museum, the papers of <i>Zhang Jizhi’s Copy of</i>

安徽博物院、由宋代张即之书写的《张即之抄经册》以及北京故宫博物院藏的李公麟等书画家作品中，其纸张多为青檀皮与稻草混合制成。由此可见，宣纸技艺的核心内容已在宋代日常生产中广泛实践，技艺已经走向成熟，所以才引得宋代诗人王令在《再寄满子权》中赞道：“有钱莫买金，但买江东纸，江东纸白如春云。”当时的泾县不仅被称为“江东”，还有“江左”“江表”等称谓。宋人李焘所撰的《续资治通鉴长编》第254卷记载：“熙宁七年六月，诏降宣纸式下杭州，发造五万番，自今公移常用纸，长短广狭，毋得与宣纸相乱。”这说明当时朝廷为解决宣纸供需矛盾，下令移宣纸工艺于外地，借以增加产量，并对宣纸的使用范围进行了规定。由此说明当时社会对宣纸的认同。	<i>Avatamsaka Sutra</i> written by Zhang Jizhi in Song Dynasty and painter Li Gonglin's works collected in Beijing Palace Museum are mostly made of green sandalwood skin and straw. It can be seen that the core content of Xuan paper techniques has been widely practiced in the daily production and the techniques had matured during the Song Dynasty. Therefore, Wang Ling, a poet of the Song Dynasty, praised in his poem <i>To Man Ziquan II</i>: "If you have money, don't buy gold. You can buy Jiangdong paper⁴³, because it is as white as snow." Jingxian County at that time was not only called "Jiangdong", but also called "Jiangzuo" and "Jiangbiao". Vol.254 of <i>Unabridged edition of Continuation to Comprehensive Mirror in Aid of Governance</i> written by Li Dao of the Song Dynasty records: "In the seventh year of the Xining period, in June, the Emperor issued an edict, ordering the production of Xuan paper in Hangzhou, with a quantity of fifty thousand sheets. From now on, offices must regularly use this type of Xuan paper, and no matter the size of other types of paper, it should not be confused with Xuan paper." This shows that in order to solve the contradiction between supply and demand of Xuan paper, the court ordered the transfer of Xuan paper techniques to other places to increase the output, and stipulated the scope of use of Xuan paper. This shows that the society at that time accepted Xuan paper.
据光绪十九年（1893	According to Wang's <i>Genealogy of Xiyuan</i> in

⁴³ The Song Dynasty inherited the paper-making tradition of the Tang Dynasty, and produced many types of paper with different textures. The paper was generally light, soft, thin, and tough, and all high-quality paper was made in Jiangnan, also known as Jiangdong paper.

年)修撰的泾县汪氏《西园家谱》记载:北宋皇祐年间(1049-1053)年由旌德“迁石川松木坊(今漕溪)”从事宣纸生产。元末明初时,汪氏衍庆公“避乱迁宣阳都中郎坑”。明朝的漕溪七里坑有“太和庄”宣纸棚,棚主被誉为“汪百万”,这是宣纸发展史上最早发现的传承记载。《西园家谱》赞衍庆公“<u>才可大用,志惟乐田。遭时之乱,凤隐龙潜北山之北,中郎之坑。本深枝茂,荣泾耀宣……</u>”其后代汪大谦在清雍正年间创制了“汪六吉”宣纸,成为宣纸发展史上最早的品牌,驰名于清代中后期。	Jingxian County, which was compiled in the 19th year of Guangxu period (1893), Wang's family moved from Jingde to "Songmufang (present-day Caoxi) in Shichuan" to engage in Xuan paper production during the emperor You of the Northern Song Dynasty (1049-1053). During the late Yuan and early Qing period, Yan Qinggong of Wang's family "avoided chaos and moved to Zhonglangkeng in Xuanyang Capital". There was a Xuan paper workshop named Taihezhuang in Qilikeng, Caoxi in Ming Dynasty, and the owner of the workshop was known as Wang Baiwan, which was the earliest record discovered in the history of Xuan paper development. <i>Genealogy of Xiyuan</i> praised Yan Qinggong "<u>He is talented but his ambition is to live a rural life. Suffering from the turbulent times, he lived in seclusion to the north of the North Mountain. Since then, everything has gone on well, and Jingxian and Xuan paper became famous...</u>" Wang Daqian, his descendant, created "Wang Liuji" Xuan paper during Yongzheng period of Qing Dynasty, which became the earliest brand in the history of Xuan paper and was well-known in the middle and late Qing Dynasty.
据民国三年(1914)年重修的《小岭曹氏宗谱》序言载:“泾,山邑也,故家大族,往往聚居山谷间,至数千户焉,邑西二十里曰小岭,曹氏居焉。<u>曹为吾邑望族,其源自太平,再迁至小</u>	According to the preface of <i>Genealogy of Cao's family in Xiaoling</i>, which was rebuilt in the third year of the Republic of China (1914), "Jingxian County is situated in the mountainous region. The big families have been prosperous for generations here, often dwelling in the valleys with a population numbering in the thousands of households. Twenty miles to the west of this mountainous area lies a place known as

岭，生齿繁夥，分徙一十三宅。然田地稀少，无可耕种，以蔡伦术为生业。故诵读之外，经商者多……”而曹氏在清乾隆四十二年（1777年）修的《谯国曹氏宗谱》只记载了“……钟公播迁春谷，爱绿峰山环虬川水绕，遂卜居焉，厥后七世孙百十一公生二子，长大一公，次大三公。宋元之际，兵戈迭起，大三公携其二子二七公、二八公避乱小岭，族由是蕃”。乾隆年间的《曹氏宗谱》说明了曹氏迁居泾县的时间，民国年间的宗谱指出了传承信息。	Xiaoling, where the Cao's family resides. <u>The Cao's family is a distinguished clan here, with roots tracing back to the Taiping era. Later, they migrated to Xiaoling, and due to their large population, they dispersed and settled in thirteen residences.</u> However, because of limited arable land unsuitable for cultivation, they primarily relied on the skill of papermaking for their livelihood. Consequently, in addition to engaging in recitation, many people choose to run their businesses....” <i>Genealogy of Cao's family in Qiaoguo</i>, which was compiled in the forty-second year of Qianlong period in Qing Dynasty(1777), only recorded “... Zhong Gong moved to Chungu, surrounded by lush green mountains and winding streams. He loved the beautiful scenery and decided to settle here. Afterwards, the 7th generation of Zhong Gong's grandson Baishiyi Gong had two sons, the elder known as Yi Gong and the younger as San Gong. In the Song and Yuan dynasties, there were frequent wars. In order to avoid the turmoil, San Gong fled to Xiaoling with his two sons - Erqi Gong and Erba Gong. Since then, the family has gradually flourished.” It explained the time when Cao's family moved to Jingxian County, and the genealogy in the Republic of China pointed out the information about inheritance.
这两大家族为宣纸技艺传承谱系提供了较为明晰的乡邦记载。储在文的《罗纹纸赋》中记载：“弥天谷树，阴连铜宝之云；匣地杵	These two families provide a clear record of the countryside for the inheritance of handicrafts of making Xuan paper. It is recorded in the <i>Luowen Paper</i> by Chu Zaiwen: “The mountains stand tall, layer upon layer, while the waters flow gently, clear

声，响入宣曹之里……越枫坑而西去，咸夸小岭之轻明。渡马渚以东来，并说曹溪之工致。”在叙述宣纸原料产地、生产场所等内容时，赞赏了曹溪所产宣纸的质量，与传承谱系有一定的关联性。	and pure. Lush trees in the valley seemingly cover the entire sky, their shade interweaving with the copper-colored clouds. The sound of pounding pulp echoed through Caoxi in Xuancheng... Traveling westward from Fengkeng, people praise Xuan paper produced in Xiaoling area for its light and thin texture; Walking eastward from Madu, people also praise the fine craftsmanship and exquisite production of Xuan paper produced in Caoxi area.” When describing the origin and production place of Xuan paper’s raw materials, he appreciated the quality of Xuan paper produced in Caoxi, which was related to the inheritance pedigree of Xuan paper.
郑相如编的《泾县志》中记载：“……曰罗纹，赵氏新份古式；曰卷廉，闾墨所用；曰连四，曰公单，悉常用。俱出湖北冲、慈坑、宋村、小岭诸处。”其中提到的信息至少有五项，一是在康熙戊戌（1718年）年后，由内务府采买，布政司解送。二是每年从泾县发走价值3万两白银的宣纸，按照当时的物价折算，至少有100吨宣纸。三是产地除宣阳都的湖北冲、慈坑、朱村外，已扩充到小岭。四是提到了宣纸品种，其中的金榜、潞王、白鹿、罗纹等品	Zheng Xiangru’s <i>Local Chronicle of Jingxian County</i> records: “... Paper named ‘Luo Wen’ is a new antique style imitated by the Zhao’s family. ‘Juan Lian’ is used for provincial and metropolitan examinations. Additionally, some paper called ‘Lian Si’ and ‘Gong Dan’ are also commonly used. All these products are produced in places such as Hubeichong, Cikeng, Songcun, and Xiaoling.” There are at least five pieces of information mentioned in it. First, after the Wuxu year of Kangxi period (1718), Xuan paper was purchased by the Imperial Household Department and delivered by the Provincial Administration Commission. Second, Xuan paper worth 32,000 taels of silver was distributed from Jingxian County every year. According to the price at that time, there were at least 100 tons of Xuan paper. Third, the producing area was also expanded to Xiaoling except Hubeichong, Cikeng and Zhucun in Xuanyang Capital. Fourth, it

种一直在沿用。五是提到赵氏制纸，因首次在地方史志中出现某个宗族制纸信息，这比此前的汪氏、曹氏更为可靠；而汪氏、曹氏制纸传承只是出现在乡邦文书（宗谱）中。在传承谱系中，晚清叶德辉的《书林清话》记载：“唐张彦远历代名画记亦称，好事家宜置宣纸百幅用法蜡之，以备摹写，则宣城诸葛氏抑或精于造纸也。”这两个比乡邦宗族文书更为可靠的文献，说明除了赵氏，还有诸葛氏等家族制作宣纸。尽管后续文献资料和业态信息中没有体现赵氏、诸葛氏两个家族与宣纸技艺传承有过高的关联度，至少在当时留下了一定的传承脉络，为宣纸传承谱系研究提供了一定的依据与参考。	also mentions Xuan paper varieties, such as Jinbang, Luwang, Bailu, Luowen and so on, which have been used to the present. Fifth, it also mentions paper made by Zhao's family. Because it is the first time that a clan's paper making information appears in local chronicles, which is more reliable than Wang's family and Cao's family before. However, records about paper of Wang's family and that of Cao's family only appears in the township documents (genealogy). About its inheritance, Ye Dehui's <i>Bibliology of Ancient China</i> in the late Qing Dynasty recorded: "In Tang dynasty, Zhang Yanyua's <i>Famous Paintings of the Past Dynasties</i> also said that it is advisable for good families to buy 100 sheets of the Xuan paper and they also apply wax to paper's surface for writing, so Zhuge's family in Xuancheng may be good at making paper." These two documents, which are more reliable than the local clan documents, show that besides Zhao, Zhuge and other families also make Xuan paper. Although the follow-up documents and business information did not reflect the high correlation between Zhao's family and Zhuge's family and the inheritance of Xuan paper making crafts, at least a certain inheritance vein was left at that time, which provided a certain basis and reference for the study of Xuan paper's inheritance pedigree.
第四节 清代宣纸商帮的勃兴	Section Four The Prosperity of Xuan Paper's Businessmen Groups in Qing Dynasty
宣纸之所以能名扬天下，与其独特的功能密不可分。除此之外，宣纸能被古	The reason why Xuan paper is famous all over the world is inseparable from its unique functions. In addition, there is another important reason why Xuan

今中外用户接受，还有一个较为重要的原因，就是宣纸的营销。如果没有历代泾县人对宣纸的营销，宣纸的影响可能没有这么大。从留存至今的史料分析，明清时期就已经形成了宣纸的销售群体或商人群体，这样的销售群体可以被称为“宣纸商帮”。	paper can be accepted by ancient and modern users at home and abroad, that is, the marketing of Xuan paper. Without the marketing of Xuan paper by Jingxian people in past dynasties, Xuan paper might not be so world-renowned. From the analysis of historical data preserved up to now, Xuan paper's selling groups or businessmen groups have been formed in Ming and Qing Dynasties, and such selling groups can be called Xuan paper's businessmen groups.
明清时期，宣纸的文化功能得到开发后，刺激了产业的发展。为寻求更大的发展，泾县人可能在清代初中期就开始以家族、同业为纽带，逐步向外地销售宣纸，从而形成有一定联系的宣纸商帮。宣纸商帮的形成与经营区域范围和人群有关：一是需要有一定的经营区域为支撑；二是需要有一定数量的宣纸商人为基础。根据资料显示，清代中期前宣纸商帮以汪氏为主，清末及民国年间以曹氏为主。清代初中期有不少宣纸厂家在北京开设纸号。仅嘉庆十一年（1806年），北京泾县会馆《捐修义园文》中所记载	During the Ming and Qing Dynasties, the cultural function of Xuan paper was developed, which stimulated the development of industry. In order to seek greater development, Jingxian people may have begun to sell Xuan paper to other places in the early and middle of Qing Dynasty with their families and peers as ties, thus forming Xuan paper's businessmen groups with certain connections. The formation of Xuan paper's businessmen groups is related to operating area and people. First, it needs to be supported by certain operating areas. Second, it is necessary to have a certain number of Xuan paper's businessmen as the foundation. According to the data, Wang was the main Xuan paper's businessmen group before the middle Qing Dynasty, and Cao Shi was the main group in the late Qing Dynasty and the Republic of China. In the early Qing Dynasty, many Xuan paper's manufacturers set up their paper brands in Beijing. In the 11th year of Jiaqing (1806), there were 12 paper brands built by donation, such as Liuji, Yongju and Yihe, recorded in <i>An Essay on</i>

的义捐纸号就有六吉号、永聚号、义合号等 12 家。	<i>Donation to Yiyuan by Jingxian Guild in Beijing.</i>
其后的商帮主要驻扎在长江沿线大中城市，而北京则较为少见。这可能是为了运输方便。在当时的社会条件下，短途运输主要是陆路，依靠肩挑、手推、驴驮、马载等方式，这种方式能覆盖到点，缺点是成本高。而水路运输不仅快捷，还能节约成本。通过青弋江可以顺流到南陵、湾址、芜湖、南京、上海等地，也可到芜湖后，溯长江而上达悦州、武汉等地。所有货物沿水路到点后，再转运至水路不发达地区，或者直接驻点销售。清末至民国期间，泾县 40 多家宣纸棚户中，有 28 家分别在沪、苏、汉、宁、芜等地设立纸栈、发行所、纸店，专事销售业务。上海是宣纸对国内外销售的枢纽，苏州是黄宣的主销地，芜湖是转运销售的集散地。各纸厂和发行所均以批发为主，成批向外销售。零售业务由当地纸号经营。未	After that, the businessmen groups were mainly in the large and medium-sized cities along the Yangtze River, while those stationed in Beijing were relatively rare. This may be to facilitate transportation. Under the social conditions at that time, short-distance transportation was mainly by land, relying on shoulder-carrying, hand-pushing, donkey-carrying, horse-carrying, etc. This way could cover everywhere, but its disadvantage was high cost. By contrast, waterway transportation is not only fast, but also can save cost. Through Qingyi River, it can flow to Nanling, Wanzhi, Wuhu, Nanjing, Shanghai and other places. After it flows to Wuhu, it can also follow the Yangtze River and reach Yuezhou, Wuhan and other places. After all the goods were transported to a specific location, the businessmen then transferred Xuan paper to the underdeveloped areas that were not available to waterway transportation, or directly stationed in a specific place for sale. From the late Qing Dynasty to the Republic of China, 28 of the more than 40 Xuan paper workshops in Jingxian County set up paper warehouses, wholesale houses and paper shops in Shanghai, Suzhou, Hankou, Nanjing and Wuhu, specializing in sales business. Shanghai is the hub of Xuan paper sales at home and abroad; Suzhou is the main selling place of yellow Xuan paper; and Wuhu is the distribution center of transshipment and sales. All paper factories and wholesale houses are mainly wholesale and sold to the outside in batches. The

在外地设栈的棚户，则委托他栈代为推销，付给手续费。为拓宽销路，各栈均有联系业务的专职人员（旧称“跑街”）。此外，尚有往来于主客户之间的“掮客”（不属于某一家的“跑街”），在纸栈所在城市以成批或零星推销宣纸谋生。宣纸业兴盛时，各棚户产品均有较固定的销售对象（俗称“老主顾”）。外销产品以薄型为主，销售对象以日本、东南亚各国及中国香港、澳门地区为大宗，欧美各国次之。国内以净皮、棉料、黄宣为主。	retail businesses were run by local paper brands. Workshops that did not set up their warehouses out of towns entrusted others to sell on their behalf and paid handling fees. In order to broaden the market, each warehouse had specific staff to contact the business (formerly known as “Running Broker”). In addition, there are “broker” (“Running Broker”) that did not belong to a certain warehouse) that made a living by selling Xuan paper in batches or piecemeal in the places where the paper warehouses were located between wholesalers and costumers. When Xuan paper industry flourished, each workshop had a relatively fixed sales target (commonly known as regular customers). Paper for export is mainly of thin type. The sale targets were Japan, countries in the Southeast Asian, Hong Kong and Macao, followed by European and American countries. In China, sandalwood Xuan paper, straw paper and yellow Xuan paper were the main ones.
日本侵华后，国人罹难，题书作画、修谱、藏经等文化活动基本停止，宣纸销量锐减，各商埠纸栈相继停业。为开拓新的销售渠道，各厂家开始加工新品种宣纸投放市场，以适应自来水笔书写和装潢裱托之用。同时为开辟后方销售市场，用人力、畜力运宣纸至屯溪，然后用汽车运至湘、赣、渝、蓉等地销售。	After the Japanese invasion of China, people were filled with untold suffering. So, cultural activities such as calligraphy and painting, compiling genealogy and tripitaka basically stopped. The sales of Xuan paper dropped sharply, and paper warehouses in various commercial ports closed down one after another. To open up new sales channels, various manufacturers began to process new varieties of Xuan paper and put them on the market for adapting to the use of fountain pen writing and decoration. At the same time, in order to open up the sales market, the manufacturers transported Xuan paper to Tunxi by manpower and animal power, and

	then to Hunan, Jiangxi, Chongqing, Chengdu and other places by cars.
新中国建立之初，仅有少数几家棚户生产宣纸，销路不畅，产品积压。1951年泾县宣纸联营处成立，开展新的销售业务。1953年6月，由泾县供销合作总社等单位组织“工农业物资交流会”，宣纸产品受到来自皖南、皖北各县市以及南京等地商界代表的欢迎，并开始建立业务往来，后来产品逐步行销到京、津、沪、宁、苏州、武汉等地，出现产销两旺的新局面。	At the beginning of the founding of New China, only a few workshops produced Xuan paper, but it wasn't selling well and was overstocked. In 1951, Jingxian Xuan Paper Consortium was established to carry out new sales business. In June 1953, Jingxian Supply and Marketing Cooperatives and other units held the Industrial and Agricultural Materials Exchange Meeting. Xuan paper was welcomed by business representatives from southern Anhui, northern Anhui and Nanjing. They began to establish business relations, and later Xuan paper were gradually sold to Beijing, Tianjin, Shanghai, Nanjing, Suzhou, Wuhan and other places, creating a new situation of booming production and sales.
1954年，宣纸企业实行公私合营后，产销纳入国家计划。北京荣宝斋成为主要销售对象，同时销往上海、西安、重庆、武汉、广州、南京等城市。黄宣销售仍以苏、杭二地为主。	In 1954, after the implementation of public-private partnership in Xuan paper enterprises, its production and marketing were included in the national plan. It was mainly sold to Rong Baozhai in Beijing and also to the cities like Shanghai, Xi'an, Chongqing, Wuhan, Guangzhou, Nanjing. Yellow Xuan paper was still mainly sold in Suzhou and Hangzhou.
1957年始，宣纸由国家商业部统一包销，实行计划供应。具体业务由县供销总社（后归土产公司）办理，外销任务由出口业务部门下达。这一包销形式直到	Since 1957, Xuan paper had been uniformly sold by the Ministry of Commerce, and planned supply has been implemented. The specific business was handled by the county supply and marketing cooperatives (later handled by the local product company), and the export task was issued by its export business department. This underwriting form

1968 年终止。1969 年起，中央轻工业部、商业部将年度生产和销售计划下达到工厂，产、销不能直接见面和信息不通状况得到缓解。1984 年 12 月，泾县成立“中国宣纸公司”，将宣纸的计划经营权收归本县，承招国营、集体、获批后的乡镇企业宣纸的销售，没有纳入计划的宣纸企业自产自销。出口部分通过广州、深圳、上海等港口运往中国港澳地区及东、南亚各国和欧美各国。	ended in 1968. Since 1969, the Ministry of Light Industry and the Ministry of Commerce of the Central Committee had notified factories of the annual production and sales plan, and the separation of production and marketing and the lack of information have been alleviated. In December, 1984, China Xuan Paper Company Group was established in Jingxian, which took Xuan paper's planned management right back to the county. It provided Xuan paper for state-owned, collective, and approved township enterprises and authorized them to sell Xuan paper, while those enterprises that were not included in the plan produced and sold Xuan paper by themselves. Xuan paper was exported to Hong Kong and Macao, East and South Asia, Europe and America through Guangzhou, Shenzhen, Shanghai and other ports.
随着市场经济体制走向深入，为开辟市场，泾县人走南闯北，足迹遍布中国，先以大城市为主上门推销，站稳脚跟后再逐步向中小城市延伸。在经营方式上，最初是在城市租用库房，通过进名店、找名人推销产品，送货上门，而后在城市租用店面，自开实体店销售，延续了宣纸销售“家有厂，外有店”的传统。进入 21 世纪后，泾县宣纸、书画纸生产企业数量猛增，宣纸、书	With the deepening of the market economic system, Jingxian people traveled all over China for opening up the market. They first sold their products door-to-door in big cities, and then gradually extended to small and medium-sized cities after they gained a footing in big cities. In terms of business mode, they initially rented warehouses in the city. They got their products into famous stores, found celebrities to promote their products, and deliver them to their homes. Then, they rented stores in cities. They opened physical store sales, continuing the tradition of Xuan paper's sales "Factories are in Jingxian, and shops everywhere." After entering the 21st century, the number of enterprises related to the production of Xuan paper, painting and calligraphy

画纸企业在全国设立了 300 多个销售网点，形成遍布全国 30 个省、自治区、直辖市的销售网络。同时，泾县的宣纸、书画纸业内外人士利用网络开设各自的销售平台，在日新月异的物流体系保障下，将点对点的交易逐步转移到不受地域局限的网络销售，从有限的消费群体向无疆界人文交流过渡，形成多元化销售模式，注入时代元素的新宣纸商帮再度崛起。	in Jingxian has soared, and they had set up more than 300 sales outlets across the country, forming a distribution network across 30 provinces, autonomous regions and municipalities. At the same time, people inside and outside the industry of Xuan paper, painting and calligraphy in Jingxian used the internet to set up their own sales platforms. Under the ever-changing logistics system, people gradually transferred the point-to-point transaction to the online sales without regional limitations and a limited consumer group to a borderless cultural exchange, forming a diversified sales model. The new Xuan paper's businessmen who kept pace with times appeared again.
第五节 战争对宣纸业的影响	Section Five The Influence of Wars on Xuan Paper Industry
千百年来，宣纸的传承一直与国运相连，国运盛宣纸业旺，国运衰则宣纸业退。清代同（治）光（绪）以前，宣纸技艺主要在泾县的由道乡（含宣阳、里仁二都）、九都至十一都、官盖乡、震山乡（现地名应为泾县的蔡村、榔桥、汀溪、泾川、丁家桥、茂林、桃花潭）等地流传，根据早期《泾县志》记载，纸品最优的应为由道乡的宣阳都，进	For thousands of years, the inheritance of Xuan paper has been connected with the fate of our nation. The country shares common prosperity and recession with the industry of Xuan paper. Before the Tongzhi period of Qing Dynasty, the technique of making Xuan paper was mainly spread in Youdao Township (including Xuanyang and Lirener Sub-district), Ninth Sub-district to Eleventh Sub-district, Guangai Township and Zhenshan Township (the current names of them should be Caicun, Langqiao, Tingxi, Jingchuan, Dingjiaqiao, Maolin and Taohuatan in Jingxian). According to early records in the <i>Local Chronicle of Jingxian County</i>, the finest quality paper products were most likely produced in

贡给朝廷的宣纸大多出自于此。在宣纸近 200 年的发展史中，有两次战争对宣纸产业的影响巨大，直接改变了宣纸的传承关系。	Xuanyang Sub-district in Youdao Township, and the majority of tribute Xuan paper presented to the imperial court originated from there. In the nearly 200-year history of Xuan paper, there were two wars that had a great impact on the Xuan paper industry and directly changed the heritage of Xuan paper.
第一次是太平天国起义。太平军为扩充势力范围，在泾县与清政府军队先后鏖战 11 年，不仅影响了社会经济发展，而且造成家毁人亡。据《泾县志》（1996 年）记载，清咸丰四年（1854 年）至同治三年（1864 年），太平天国的翼王石达开、匡王赖文鸿、侍王李世贤、辅王杨辅清、襄王刘官芳等率部至泾县，与清军将领易开俊、鲍超等部反复激战，六次攻克泾县县城，先后攻破茂林、章渡、管岭、汀潭、新渡、丁家渡、潘村营、小岭等地清军及地方团练营垒。咸丰十年（1860 年）十月至同治二年（1863 年）二月，太平军在进驻泾县期间，曾	One was the Taiping Rebellion⁴⁴ (1851-1864). In order to expand its sphere of influence, the Taiping Army fought with the army of Qing government in Jingxian for 11 years, which not only affected the development of social economy, but also caused that families were ripped apart and people lost their lives. According to <i>Local Chronicle of Jingxian County</i> (1996), from the fourth year of Xianfeng in Qing Dynasty (1854) to the third year of Tongzhi (1864), Shi Dakai (Lord Yi), Lai Wenhong (Lord Kuang), Li Shixian (Lord Shi), Yang Fuqing (Lord Fu), and Liu Guanfang (Lord Xiang) of the Taiping Heavenly Kingdom, led their armies to Jingxian, and fought fiercely with Qing Army whose generals were Yi Kaijun and Bao Chao. They succeeded in taking Jingxian six times and captured Qing armies and local civil corps in Maolin, Zhangdu, Guanling, Tingtan, Xindu, Dingjiadu, Pancunying, Xiaoling and other places. From October of the tenth year of Xianfeng (1860) to February of the second year of Tongzhi (1863), the Taiping Army commandeered local materials to build a palace at the east gate of the county during its entry into Jingxian. The double disasters of long-

⁴⁴ The Taiping Rebellion, an unprecedented uprising in 19th century, was initiated by Hong Xiuquan and broke out in Jintian Village, Guangxi in 1851. The Taiping Heavenly Kingdom, which lasted for 14 years, represents the largest large-scale anti-Qing movement in mid-19th century of China.

强征地方物资，在县城东门建造王府。长期兵燹与劳役的双重灾祸，造成当地居民大量死亡，尸首无人掩埋与处理，导致传染病、瘟疫流行。同治三年（1864年），随着太平天国首都——天京（南京）失守，驻泾太平军撤走后，战事虽平息，但泾县却十户九空，田野一片哀鸿，泾县绝大部分家族与本土文化直接割断，明代宣阳都贡纸也出现了历史断层，连“宣阳都”这个地名也无复存在。根据当时的《泾县志》记载，宣阳都住户以汪、叶、卫、周、赵等大族姓氏为主，而现今的泾县，这五姓人口比例并不大，可能与当时的战争有关系。所幸，同（治）光（绪）以后，宣纸技艺从大范围传承集中到曹氏一个家族传承，因此传承脉络延续也更为清晰。曹氏家族成为传承宣纸技艺100多年，并为其技艺发展做出极大贡献的宗族，也将宣纸制作的规模、影响推向一个新高度。

term wars and forced labor caused a large number of deaths of local residents, and no one buried and dealt with their dead bodies, which led to the spread of infectious diseases. In the third year of Tongzhi (1864), with the fall of Tianjing (Nanjing), the capital of Taiping Heavenly Kingdom, the Taiping Army stationed in Jingxian withdrew. Although the war subsided, there were few people in Jingxian, and the fields were filled with a sense of grief. As a result, most families in Jingxian were directly cut off from their local culture. There was a situation where the making of the Ming tribute paper of Xuanyang was very few, and even the place name Xuanyang no longer existed. According to *Local Chronicle of Jingxian County*, the residents in Xuanyang mainly have the surnames of Wang, Ye, Wei, Zhou and Zhao, but in Jingxian county today, the population proportion of these five surnames is not large, which may be related to the war at that time. Fortunately, after Guangxu, the technique of making Xuan paper was mainly passed down from a large-scale inheritance to a Cao's family inheritance, so the inheritance of generations had a clearer venation. Cao's family had inherited the technique of making Xuan paper for more than 100 years and made great contributions to its development. It also took the scale and influence of Xuan paper making to a new height. From the early years of the Republic of China to the eve of the Anti-Japanese War, there were 44 paper workshops and 151 paper troughs in Jingxian, with an annual output of hundreds of tons of Xuan paper, worth more than 700,000 silver dollars. There

民国初年至抗战前夕，泾县共有纸棚 44 家，纸槽 151 帘，年产宣纸数百吨，时值 70 余万银圆；制纸工人 2000 多人，原料采制工人 3000 多人，其他直接和间接为宣纸生产、销售服务的 20000 人，其中泾县曹氏一族占据了主导地位。	are more than 2,000 paper workers, more than 3,000 raw material collecting workers, and 20,000 other people who directly and indirectly serve the production and sales of Xuan paper, among which the people of Cao's family in Jingxian were the main members.
清末民初，局部的社会稳定再度加快了宣纸产业的发展步伐。在当时的历史背景下，中国国门被列强洞开，各种国际交流的不断深入，使宣纸发挥了应有的作用，也因此在国内展会上频频获奖，从而占据了一定文化地位。如：	At the end of Qing Dynasty and the beginning of Republic of China, the relative stability of society accelerated the development of Xuan paper industry again. Under the historical background, China's door was compelled to open by western powers and various international exchanges continued to deepen, which made Xuan paper play its due role and won awards frequently in exhibitions at home and abroad. So, it occupied a certain cultural position. For example:
1908 年，宣纸在上海商品陈列比赛大会上荣获第一名。	In 1908, Xuan paper won the first place in the Shanghai Commodity Exhibition Competition.
1910 年，“白鹿”牌宣纸在南洋第一次劝业会上荣获“最优秀文凭奖”。	In 1910, Bailu Paper won the “Best Diploma Award” at the First Nanyang Industrial Exposition.
1910 年，泾县“鸿记”宣纸在南洋国际第一次劝业会上获“超等文凭奖”。	In 1910, Jingxian's Hongji Paper won the “Super Diploma Award” at the First Nanyang Industrial Exposition.
1915 年，“桃记”宣	In 1915, Taoji Paper won the gold medal at the

纸在巴拿马万国博览会上获金奖。	Panama-Pacific International Exposition.
1926 年，“汪六吉”牌宣纸、曹兴泰宣纸在美国费城举办的世博会上获金奖。	In 1926, Wangliuji Paper and Caoxingtai Paper won a gold award at the World Expo held in Philadelphia, United States.
第二次是抗日战争。抗日战争全面爆发后，国土沦陷。日本侵略军曾于民国二十七年至二十九年（1938—1940 年）、民国三十三年（1944 年）对泾县县城、云岭、中村、汀潭、小岭、枫坑、梅村、双坑、琴溪、罗家冲、赤滩、马头、水东（今桃花潭镇）、童瞳等地进行了 10 余次侵犯，战火所及，民不聊生。泾县县城更是受损严重，县政府不得不移至县城附近的戴家冲办公，泾县的社会经济秩序一片混乱，宣纸生产再次遭受重创。加上因国土沦陷、交通不便，常使货物不能或无法送达指定地点，货币资金也难以回笼，宣纸产量一落千丈。尽管此期间驻泾县云岭的新四军曾发动群众成立“皖南双岭坑宣纸生产合作	The second time was the War of Resistance Against Japan. After the war broke out, the territory was invaded. The Japanese army conducted more than 10 invasions in Jingxian, Yunling, Zhongcun, Tingtan, Xiaoling, Fengkeng, Meicun, Shuangkeng, Qinxu, Luojiachong, Chitan, Matou, Shuidong (now Taohuatan), Tongtong and other places from the 27th to 29th years of the Republic of China (1938-1940) and the 33rd year of the Republic of China (1944). The people in those places affected by the war were struggling to survive. The county was so extremely destroyed that the local government had to be moved to Daijiachong nearby. The social and economic order in Jingxian was in chaos, and the production of Xuan paper took another hit. In addition, due to the occupation of the country and inconvenient transportation, the goods could not be delivered to the given locations, and the funds were hardly returned, so the output of Xuan paper plummeted. During this period, the New Fourth Army stationed in Yunling, Jingxian mobilized the masses to set up Shuanglingkeng Xuan Paper Production Cooperative of Southern Anhui and Meicun Xuan Paper Raw Material Production Cooperative of Southern Anhui, which was supported by the Jingtai Office of China Industrial Cooperation Association at that time and

社”和“皖南梅村宣纸原料生产合作社”，并得到当时“中国工业合作协会泾太事务所”的支持，获得国际贷款，宣纸产品也以供新四军政治部印刷《抗敌》《抗敌报》等报刊及宣传单获得周转以换来产业的短暂安宁，但也仅仅维持了一年左右便因“皖南事变”而终止。	obtained international loans. Additionally, Xuan paper was also used by the Political Department of the New Fourth Army to print newspapers and leaflets such as <i>Anti Enemy</i> and <i>Anti-Enemy Newspaper</i> for turnover in exchange for short-term peace of the industry. But this situation only lasted for about one year because of the Southern Anhui Incident⁴⁵.
抗战胜利后，泾县交通依然不畅，宣纸外运时间长，厂家资金周转困难，货物积压，生产难以维持。少量宣纸厂家虽坚持生产，却无力精工细作，产品只能廉价出售。再加上国民政府经济崩溃，通货膨胀，物价上涨，工人无以养家，厂房设施无力维护，原料基地荒芜。1949年前后，全县宣纸业全部停产，宣纸工人有的改行，有的逃荒外出，有的依靠砍柴艰难度日。	After the Anti-Japanese War, the traffic in Jingxian was still bad and the time for Xuan paper to be transported abroad was long. As a result, the factories encountered cash flow difficulties. The goods were overstocked, and the production was difficult to maintain. Although a small number of Xuan paper factories insisted on production, they are unable to work carefully, and their products could only be sold cheaply. With the economic collapse of the national government, inflation and rising prices, workers could not support their families. Facilities could not be maintained, and raw material bases were deserted. Around 1949, the Xuan paper industry in the county stopped production. Some Xuan paper workers changed their careers, some fled from famine and some lived hard by cutting firewood.
第六节 宣纸产业新生后的大发展	Section Six Great The Development of Xuan Paper Industry after New China

⁴⁵ The Southern Anhui Incident occurred in January 1941, which was a sudden attack by the Nationalist government on the New Fourth Army during the Anti-Japanese War, causing significant losses to the Communist Party of China. This incident led to the downfall of cooperation between the Nationalist Party of China and the Communist Party of China. It exacerbated domestic political conflicts, and was seen as a prelude to the civil war, having a profound impact on China's resistance against Japan and subsequent history.

1949 年 4 月，中国共产党组建的泾县人民政府成立，流落在外乡的造纸工人陆续回到家乡，散失在全县各地的宣纸工人的生活也相对安全稳定。11 月，有 3 家造纸企业开始恢复生产。由于当时政局初定，局部战争时有发生，信息沟通、交通运输不畅，加上各厂资金不足，产品销售困难，基本都以当地及周边地区民用为主，只有少量宣纸通过各渠道外销，但价格低廉，而且纸厂时常出现今天生产、明天歇业的状况。	In April 1949, People's Government of Jingxian was established by the Communist Party of China. Paper workers living in other places returned to their hometown one after another, and the life of Xuan paper workers in all parts of the county was relatively safe and stable. In November, three paper-making enterprises began to resume production. Due to the unsettled political situation at the time, localized conflicts occurred frequently. Communication and transportation were hindered, exacerbated by insufficient funds in various factories, making product sales challenging. Primarily, the paper was used for local and nearby civilian purposes. Only a small quantity of Xuan paper was exported through various channels, but at low prices. So, paper factories often experienced a situation of producing today and ceasing operations tomorrow.
1951 年 7 月，泾县人民政府通过发动、组织，由宣纸业内人士集资成立了“皖南泾县宣纸联营处”（以下简称“联营处”），选择在厂房、设备保存较好的乌溪、许湾、汪宜坑、元龙（牛笼）坑等 4 个地方，恢复了 5 帘纸槽的生产。经工人提议，在宣纸产品上加盖“红星”作为“封刀印记”，以示宣纸行业的新生。联营处实行“分点生	In July, 1951, through mobilization and organization, the People's Government of Jingxian established the Jingxian Xuan Paper Consortium in Southern Anhui (hereinafter referred to as Consortium), with funding provided by insiders in the Xuan paper industry. The government selected four places, such as Niaoxi, Xuwan, Wangyikeng and Yuanlongkeng (Niulong), where the factories and equipment were well preserved, to resume the production of paper troughs. Based on the workers' proposal, the “red star” was stamped on each Xuan paper as “sealing wax”, to symbolize the industry's rebirth. The Consortium operated under the model of “decentralized production, centralized marketing”. In

产，统一营销”的方式维持。次年6月，泾县召开了安徽部分地区及南京市城乡物资交流会，这给宣纸销售带来了契机。这一阶段的宣纸企业仍然资金短缺，无力制作新原料，大多使用新中国成立前剩余的低发原料，制作出来的宣纸质量无法保证。1953年12月28日，联营处向泾县人民政府提出公私合营申请。此时，恰逢北京荣宝斋经理侯恺、业务员田宜生到泾县了解宣纸生产情况，安徽省委也责成工业厅参加调查。为发展宣纸生产，侯恺、田宜生往返奔波于合肥、泾县两地，经过一个多月的共同努力，宣纸生产公私合营事宜得到安徽省人民政府的批复。通过两个多月的筹备，“公私合营泾县宣纸厂”挂牌成立，开始了正常的生产、经营、管理工作。	June of the following year, Jingxian County convened a trade fair for the exchange of goods in some regions of Anhui and Nanjing city, presenting an opportunity for Xuan paper sales. During this phase, Xuan paper enterprises still faced financial constraints and were unable to produce new raw materials. Most relied on the low-grade materials left over before the founding of New China, resulting in Xuan paper of questionable quality. On December 28, 1953, the Consortium submitted a proposal for public-private partnership to the People's Government of Jingxian County. Around the same time, Hou Kai, the manager of Beijing Rongbaozhai, and its salesman Tian Yisheng visited Jingxian County to understand the situation of Xuan paper production. The Anhui Provincial Committee also instructed the Industrial Department to participate in the investigation. To promote Xuan paper production, Hou Kai and Tian Yisheng went back and forth to Hefei and Jingxian repeatedly. After more than a month of joint efforts, the proposal for the public-private partnership in Xuan paper production received approval from the People's Government of Anhui Province. After more than two months of preparation, the Public-private Xuan Paper Factory of Jingxian was officially established, commencing regular production, operation, and management activities.
1956年，为便于生产管理，宣纸生产集中到优质水源充足的乌溪一地。1966年，所有私股退出，被转为	In 1956, Xuan paper production centralized in Wuxi, where high-quality water resources were plentiful, to facilitate its management. By 1966, all private shares were withdrawn, converting Anhui

“国营”的安徽省泾县宣纸厂正式成立，此后，其一直是全中国最大的宣纸厂，生产纸槽最高峰时有 100 多帘。宣纸生产全部迁往乌溪后，小岭成立宣纸原料生产合作社，专事原料加工，并于 1962 年重新开办 1 帘槽生产宣纸，启用“红旗”为封刀口印，以示区别。1979 年，泾县百元乡园林村创办了宣纸厂。1981 年，泾县小岭宣纸原料生产合作社更名为安徽省泾县小岭宣纸厂，属集体所有制性质，注册商标为“红旗”牌，纸槽发展到 20 余帘，当年产量为 52 吨，1988 年达 230 吨，仅次于泾县宣纸厂。	Province's Jingxian Xuan Paper Factory, into a formally established "state-owned" entity. Since then, it has been the largest Xuan paper factory in China, with a peak production capacity of over 100 paper troughs. After relocating all Xuan paper production to Wuxi, Xiaoling set up a raw material production cooperative of Xuan paper, specializing in raw material processing. In 1962, it resumed Xuan paper production of a paper curtain and adopted Red Flag as the mark to show the difference. In 1979, a Xuan paper factory was established in Yuanlin Village, Baiyuan Township, Jingxian County. In 1981, the Xiaoling Xuan Paper Raw Material Production Cooperative in Jingxian County was renamed Anhui Province's Xiaoling Xuan Paper Factory. It operated under collective ownership, registered under the trademark Red Flag. Its paper troughs increased to over 20, producing 52 tons of paper in that year and 230 tons of paper in 1988, second only to the Jingxian County Xuan paper factory.
1982 年，泾县人民政府在县城北郊青弋江畔筹建泾县宣纸二厂，1984 年底建成投产。宣纸二厂行政管理人员与技术工人大多从泾县宣纸厂调配，所产宣纸启用清末著名品牌“鸡球”为注册商标。随后，因政府鼓励大办乡镇企业，丁桥、苏红、漕溪、黄村等乡镇也相	In 1982, the People's Government of Jingxian County initiated the construction of the Jingxian County Xuan Paper Factory II on the northern outskirts of the county, along the Qingyi River. By the end of 1984, the factory was completed and put into operation. Administrative staff and technical workers at Xuan Paper Factory II were mostly transferred from the Jingxian County Xuan Paper Factory. The produced Xuan paper adopted the well-known late Qing Dynasty brand "Jiqiu" as its registered trademark. Subsequently, due to the

继创建了乡办、村办、联户办、个体办的各种类型的宣纸厂。到 1987 年，泾县有全民所有制（国营）宣纸厂 2 家，集体所有制宣纸厂 1 家，乡镇及村组、联户办宣纸厂 27 家。宣纸产业已成为泾县工业经济的支柱产业。	government's encouragement to establish township enterprises, various types of Xuan paper factories were established in towns such as Dingqiao, Suhong, Caoxi, Huangcun, operating as township-run, village-run, collectively-run, and individually-run enterprises. By 1987, Jingxian County had two state-owned Xuan paper factories, one collectively-owned Xuan paper factory, and 27 Xuan paper factories run by townships, villages, collective households, and individuals. The Xuan paper industry had become a cornerstone industry supporting the industrial economy of Jingxian County.
随着宣纸厂的增多，宣纸产品开发能力也相应增强，品种由 60 多个增加到 200 多个，先后研发生产了“千禧宣”“三丈三”等超大规模宣纸和一批特种纪念宣纸。知识产权保护领域也迅速拓宽，除个体宣纸企业在各类评比、展赛上不断获奖外，泾县也于 2002 年被国家质检总局批准为原产地域（现为地理标志），受到保护。2006 年，宣纸制作技艺被列入首批“国家级非物质文化遗产代表作名录”；2009 年又被联合国教科文组织公布为“人类非物质文化遗产代表作”。泾	With the increasing number of Xuan paper factories, the capacity for Xuan paper product development has correspondingly strengthened, and the variety had increased from over 60 to more than 200 types, including the research and production of “Millennium Xuan”, “San Zhang San”, and other large-format Xuan papers, alongside a batch of special commemorative Xuan papers. The realm of intellectual property protection has also rapidly expanded. Apart from continuous awards obtained by individual Xuan paper enterprises in various evaluations and exhibitions, Jingxian county was approved by the General Administration of Quality Supervision, Inspection and Quarantine in 2002 as the original place (now designated as a geographical indication) and has received protection. In 2006, the technique of making Xuan paper was listed in the first batch of National Representative List of the Intangible Cultural Heritage of Humanity. In 2009, it was published by UNESCO as representative of

县先后于 1995 年、2006 年、2010 年被“百家中国特产之乡”命名组委会、中国工艺美术协会、中国文房四宝协会等授予“中国宣纸之乡”特色区域荣誉称号。	Intangible Cultural Heritage of Humanity. Jingxian was awarded the honorary title of Hometown of Chinese Xuan Paper by the Naming Organizing Committee of “Hometown of 100 Chinese Specialties”, China Arts and Crafts Association and China Four Treasures of the Study Association in 1995, 2006 and 2010.
第五章 与宣纸有关的民俗	Chapter Five The Folk Customs Related to Xuan Paper
第一节 祭蔡伦	Section One Sacrifice to Cai Lun
祭祖习俗在各行业中都有，在旧时的宣纸行业中，流行祭造纸始祖蔡伦的活动。泾县小岭在明代建有蔡伦祠，定期进行祭祀活动。祭蔡伦共有三项内容。	Customs of ancestral worship exist in various industries. In the old Xuan paper industry, the tradition of ancestor worship is popular, especially in honoring Cai Lun, the ancestor of papermaking. In Xiaoling, Jingxian, a Cai Lun Temple was built during the Ming Dynasty, where regular worship activities take place. The worship of Cai Lun involves three main components.
每年农历三月十六日（传说是蔡伦诞辰日），整个行业停产，由业（棚）主率领工人携各色供品、香烛前往蔡伦祠拜祭，祈求纸祖在新的一年里佑护。拜祭结束后，各业（棚）主集中讨论，推选出当年的领头人；在领头人的主持下，讨论并确定当年的檀皮、稻草收购价，产品售价，以及工人工资等。所定价格允许各	On the 16th day of the third lunar month each year (believed to be Cai Lun's birthday), the entire Xuan paper industry suspends production. The workshop owners lead their workers to the Cai Lun Temple with various offerings and incense to pay homage, seeking the blessings of the paper ancestor for the upcoming year. After the worship ceremony, the owners gather to discuss and select the leader for the year. Under the leadership of this chosen leader, they discuss and determine the purchase price and the selling price of sandalwood bark, straw, as well as the workers' wages. The agreed-upon prices allow some flexibility for the workshop owners, but the range cannot exceed 10%. To comply with the

棚户浮动，但幅度不能超过10%。为遵守约定，回避矛盾，棚户对关系户收购燎草或草坯时，采取“草秤”（凡达到42kg便可算作50kg）方式优惠。出售一般宣纸品种时，采取94张为一刀，隐性抬高宣纸价格。	agreement and avoid conflicts, a preferential “grass scale” system is used when owners purchase straw or raw materials from their business acquaintances. According to this system, if the weight reaches 42kg, it is counted as 50kg. When selling regular Xuan paper varieties, a pricing method of cutting 94 sheets as one unit is adopted, effectively raising the price of Xuan paper.
每年农历九月十八日（传说此日为蔡伦的忌日）集体停工，由业（棚）主宴请工人。当日上午，靠近蔡伦祠的棚户由业（棚）主带领工人到蔡伦祠上香拜祭；距蔡伦祠路程远的棚户，由业（棚）主在棚区或堂屋设香案上香拜祭蔡伦。拜祭活动结束后，工人可以对劳资和纸棚的发展提意见。涉及劳资等方面的意见，由业（棚）主在次年的农历三月十六带到会上集体讨论；如发现重大问题，可以向当年的领头人汇报，再由领头人酌情是否召集临时会议商定。	Every year on the 18th day of the ninth lunar month (legend has it that this day is the anniversary of Cai Lun's death), there is a collective work stoppage, and the workshop owners host a feast for the workers. On the morning of that day, the owners near the Cai Lun Temple led the workers to pay tribute to Cai at the temple; for those who lived far from the temple, the owners set up incense tables in the workshop or hall for them to worship Cai Lun. After the worship ceremony, workers can make comments on the development of labor and the paper workshop. Suggestions related to labor-management and other matters are brought by the owners to a collective discussion during the 16th day of the third lunar month in the following year. If significant issues are identified, they can be reported to the leader elected for that year, who may then exercise discretion in convening a temporary meeting to address and resolve the matters at hand.
宣纸技工行拜师礼时，需要祭拜蔡伦。在遇到技术难题无法解决时，也要祭拜	When papermaking craftsmen perform apprenticeship ceremonies or encounter technical difficulties they cannot solve, they will also pay

蔡伦。无论棚主还是技术工种的从业者，在每年年夜饭之前的祭祀中，都要摆上蔡伦、土地、祖先等供位，进行祭拜。捞超大规格宣纸品种时，日夜香火不断，以此祈求祖师爷保佑生产顺利。	tribute to Cai Lun. Both workshop owners and various types of workers must offer sacrifices to Cai Lun, the land God, and ancestors during annual sacrificial rituals before the dinner of Chinese New Year's Eve as a sign of respect. When fishing large-scale Xuan paper out, they pray to their ancestral master day and night for smooth production.
附：蔡伦祠	Appendix: Cai Lun Temple
蔡伦祠建于明代，位于小岭许湾深潭山麓斗室庵之东。祠为砖木结构，有大厅、边屋，占地约 300 m ² ，大厅内供奉蔡伦神像。祠周围翠竹环拱，大门石阶旁松柏参天，青檀葱郁，溪水潺潺，白云萦绕。祠东数十株牡丹，春来竞放，香飘山谷。蔡伦祠于民国二十四年（1935 年）秋重修，竖《重修汉封龙亭侯蔡公祠记》石碑，“文化大革命”中作为“四旧”被毁。现仅存《重修汉封龙亭侯蔡公祠记》的碑文。	Cai Lun Temple was built in the Ming Dynasty, and it is located to the east of Doushi Temple at the foot of Shentan Mountain in Xuwan, Xiaoling. The temple was made of brick and wood with a hall and side houses, covering an area of about 300 square meters. In the hall, the seated bronze statue of Cai Lun is consecrated. The temple is surrounded by emerald bamboos, with towering pine and cypress trees standing beside the stone steps of its main gate. It is filled with green sandalwood trees, with a murmuring stream and white clouds on the sky. There are dozens of peonies in the east of the temple. They bloom in spring and their fragrant waft through the whole valley. Cai Lun Temple was renovated in the autumn of the 24th year of the Republic of China (1935), with a stone monument titled <i>Records of the Restoration of Cai Lun Temple</i> erected. It was destroyed as the “Four Olds” during the Cultural Revolution, but the stone monument still remains there.
《重修汉封龙亭侯蔡公祠记》	<i>Records of the Restoration of Cai Lun Temple</i>
大凡事之废弛也，宜乎	All things in disrepair should be revived, and

振兴；物之摧败也，宜乎葺修。溯汉代龙亭侯发明造纸流传于世者，殆遍全球。惟我族居泾西小岭，崇山峻岭，所出之宣纸为他纸冠，尤为吾皖之特产，故人民共食力于宣纸业得度生机者，其恩至深且远。先人恩酬德泽，建庙深潭之上，并塑神像于兹，为永建奉祀之资。迄今庙宇颓，不足以壮观瞻。爰我族父老集议重修，以竟先人之遗志。幸赖仁人善士，慷慨乐输。特于斗室之东经之营之。鸠工庀材，焕然一新。虽无栌薄栒椳之华丽，幸有山水苍翠之雄胜。且白云环绕，仍伏藩篱，碧山拱照，视作屏障，朝晖夕阳，气象万千，此为庙之胜概者，固亦罄竹难述也。今适新庙告成，勒诸贞珉，以障圣德。非有意留名以耀当时者计，惟期后人追昔人。兴感之由，喻怀弗忘，矢守弗替，以垂千秋不朽云尔。（义捐名单及金额略）

中华民国二十四年一月

items that are ruined should be repaired. Tracing back to the Han dynasty, Lord Longting invented the technique of papermaking, which spread all over the world. However, our people live in Xiaoling, Jingxi, where the production of Xuan paper, especially our Anhui's specialty, reigns supreme among other types of paper. Thus, the people have gained vitality and income through the Xuan paper industry, making their contribution to it profound and significant. In gratitude for our ancestors' blessings, we erected a temple on the deep pool and made statues for it, as a perpetual place for devotion and remembrance. However, to this day, the temple has fallen into such disrepair that it fails to exhibit its grandeur. Therefore, our elders and ancestors have decided to rebuild the temple to fulfill our forefathers' wishes. Fortunately, benevolent and talented individuals generously assisted, constructing the temple at the eastern longitude of Doushu, using revitalized crafting materials. Although there are no luxurious decorations, fortunately, the temple is fortunately surrounded by verdant landscapes, serving as a protective shield. The morning and evening sun create myriad landscapes, rendering the magnificence of this temple indescribable. Now that the new temple is completed, I humbly represent everyone in safeguarding its sanctity. We are not seeking fame, but we hope that future generations can follow in our ancestors' footsteps. We cherish the contributions of our forebears and aim to perpetuate their legacy forever. (List of donations and amounts omitted.)

穀旦立	By Gu Danli, January 24, Republic of China
第二节 春酒	Section Two Spring Feast
“春酒”又称“开工酒”，是宣纸行业每年春节后开工的首要活动，一般以春节过后第一次开槽捞纸的时间为春酒时间。这一天，业主开设筵席，宴请的对象是所有在他家工作的纸工，以及村中没有开办宣纸作坊的人家，一户一人。在筵席开始前，业主要带领纸工祭祀纸祖蔡伦。祭祖的方式各家不同，讲究的业主在自家堂前设香案，带着纸工摆香炉烧香、磕头，礼毕后烧冥纸，燃鞭炮后开席。不太讲究的业主，露天烧上一些冥纸，就直接燃放鞭炮开席。其主要作用就是宣布新的一年正式开始了，希望本作坊在全体纸工的努力下，在全村老少的帮助下，在纸祖蔡伦的佑护下，全年顺利，财源广进。邀请每户一人参加席，就是希望能得到邻居的帮助。	“Spring Feast”, also known as “Opening Feast”, is the primary ceremony that marks the reopening of the Xuan paper factories after the Chinese New Year. It typically takes place on the time of the first paper fishing operation after the Spring Festival. On this day, workshop owners will hold a feast for all the craftsmen in their workshop and families in the village who do not have their own Xuan paper workshop, with one representative per household. Before the feast, the owners will lead their craftsmen in worshipping the paper ancestor, Cai Lun. The way of ancestral worship varies among different paper factories. The way of ancestral worship varies among different paper factories. Some meticulous owners will set an incense burner table in their halls, where they take their craftsmen to set censers, burn joss sticks. After the ceremony, they burn paper money and fire firecrackers before opening the feast. Less meticulous owners simply burn paper money outdoors and directly ignite firecrackers to start the feast. The primary purpose of the activity is to celebrate the new year and to wish for brisk business, flourishing source of wealth throughout the year with the efforts of all craftsmen, the assistance of the villagers, and the blessings of Cai Lun. Inviting one representative per household to the feast means that they also want neighbors to help and support them.
随着宣纸生产企业进入公有制后，春酒的活动自然	With the transformation of Xuan paper production enterprises into public ownership, Spring

消失。21 世纪以来，各厂开办春酒的活动逐渐盛行，不同的是宴请的对象只限本厂务工人员，也没有祭祀活动，只有在开工的当天燃放爆竹、烟花。国有宣纸企业没有宴请这项活动，只燃放爆竹、烟花。	Feast has naturally disappeared. Since the 21st century, the activities of Spring Feast have gradually gained popularity in various factories. However, only the craftsmen working in their factories can be invited, and there are no longer any sacrifice activities. Instead, only fireworks and firecrackers are set off on the reopening day of production. State-owned Xuan paper enterprises usually do not hold feasts but only set off fireworks and firecrackers.
第三节 关门酒	Section Three Closing Feast
关门酒是宣纸行业在每年岁末放年假前，由业主举办的一种仪式。具体时间不定，最迟在每年的农历腊月二十四日，所谓“长工短工，腊月二十四散工”。在散工的这一天，业（棚）主请所有的纸工吃饭。席中，业主与雇工们交流并总结一年的工作，业主也可对纸工说明来年的工作方向以及年后的开工时间，纸工们可以畅所欲言。讲究的业主在筵席开席之前要祭纸祖，祭祀方式与办春酒时差不多。不讲究的业主就在晚饭时间开席。吃完宴席后，业主或纸工此时可能会有单独交流，这种交流的中心内容主要是个别纸工的去留问题。比如	“Closing Feast” is a ceremony in the Xuan paper industry held by the business owners before the Spring Festival holiday. The specific time is not fixed, but it must be on the 24th day of the lunar December at the latest, known as “Regardless of whether you are long-term laborers or short-term laborers, take an annual leave on the twenty-fourth day of the twelfth lunar month.” On this day, the workshop owners will invite all the craftsmen for a feast. During the feast, owners and workers will communicate with each other and summarize their year’s work. The owners may also provide the direction of next year’s work and set the commencement date after the holiday. The workers can be free to express themselves. The meticulous workshop owners will pay tribute to Cai Lun before the feast, which is similar to that of Spring Feast. The less meticulous owners will start the feast at dinner time. After the feast, the owners or workers may have separate conversations, mainly about the departure of individual workers. For example, if a workshop owner wants to dismiss a paper worker, he

业主要想解雇一个纸工，会单独找到那位纸工，对他说：“明年我可能要减产，所以可能不需要那么多人了”。纸工自然知道老板是什么意思，也就主动向老板请辞。还有一种就是纸工自己不想在这个作坊做了，对老板说：“我家有个亲戚，来年叫我到他那边去做。”业主若想挽留，便说：“这一年我做得不好，请直接指出来，来年改正。”或者说：“要过年了，带几斤肉回去。”如果这位纸工愿意继续留下，便直接对老板说哪里有什么问题；如果坦然接受老板的馈赠，就说明来年愿意留下。	will find that worker and say, “Next year I have to cut back production, so I may not need so many people.” The paper worker naturally knows what the owner means and will voluntarily resign later. Another type is when the paper worker does not want to work in this workshop anymore and tells the owner, “There is a relative in my family who wants me to work for him next year.” If the owner wants to keep the worker, he will say, “I don’t behave well this year, so please tell me directly and I will make improvements next year.” Or “It’s almost the Spring Festival, and you can take a few pounds of meat back with you.” If the paper worker wants to stay here for work next year, he will tell the boss directly what the problem is. Additionally, if he accepts the owner’s meat frankly, it means he wants to stay here next year.
在关门酒仪式结束后，村中也有个别困难户会找上业主，对业主说：“某某老板，开过年来，我想卖点柴火给你家。”或：“某某老板，开过年来，我想卖点檀皮给你家。”此时，业主会主动拿出两个大洋，用红纸封了包给此人。否则，业主家的木柴库或檀皮库失火，	After Closing Feast, some poor households in the village may approach the workshop owner and say, “Boss, I want to sell some firewood to your home for the Spring Festival” or “Boss, I want to sell some sandalwood bark to your home for the Spring Festival.” At this time, the owner will take out two silver dollars and wrap them in red paper to give to them. Otherwise, if the firewood or sandalwood bark storage room of the owner’s workshop catches fire, it is likely caused by this person. Two silver dollars can basically guarantee the expenses of this person’s

定然是此人所为。两个大洋基本可以保证此人一家过春节的费用，开年后，此人也会象征性地挑上几担木柴或一些檀皮给业主：当然也有不提供的，业主也不会提。	family for the Spring Festival. After the festival, the person will also symbolically carry some firewood or sandalwood bark for the owner. But if they do not give those, the business owner will not ask for it either.
第四节 纸乡俗语	Section Four Folk Sayings about Xuan Paper
旧时，纸乡称宣纸厂为“纸棚”，宣纸工人为“棚花子”。在生产和生活中，形成的一些地方俗语收录如后。	In the old days, the paper factory was called “paper shed” and the paper worker was called “Shed Pauper”. Some local sayings formed in production and life are recorded as follows:
一是社会俗语，如： “ <u>有钱的人家挂字画，种田的人家挂犁耙，没下数（修养）的人家老婆乱插话。</u> ” “ <u>长工短工，腊月二十四散工。</u> ” “ <u>有钱无钱，回家过年；青菜豆腐，全家团圆。</u> ” “ <u>穿靴带顶茂林吴家，开仓卖稻云岭陈家，冲担打杵小岭曹家，叮咚踢踏后山张家。</u> ”	Firstly, social sayings: “ <u>Wealthy households adorn their walls with calligraphy and paintings, while farming families display plows and harrows.</u> ” “ <u>Regardless of whether you are long-term or short-term laborers, take annual leave on the twenty-fourth day of the twelfth lunar month.</u> ” “ <u>Rich or poor, everyone goes home for the Chinese New Year; whether it is eating vegetables or tofu, what matters is the whole family reunites.</u> ” “ <u>Wu’s family in Maolin wears boots and hats; Chen’s family in Yunling open granaries and sells rice; Cao’s family in Xiaoling carries pole and pounds pestles; And Zhang’s family in Houshan makes a sound of knocking and stamping.</u> ”
二是技艺操作俗语，如：对摊晒原料的要求是“三根不搭边，石头不见天”；对捞纸的技术要求是	Secondly, technical operation sayings: the requirements for laying out and drying the raw materials is “Three sticks not aligned, the stone unseen.” For the technique of fishing paper, the requirements are “For the first time, let the water

“头遍水靠边，二遍水破心；头遍水要响，二遍水要平；梢手要松，额手要紧；抬帘的要活，掌帘的要稳；放帘要做筒，起额要平；掀帘要像一块板，传帘要像筲箕口”。	slowly seep along the edge of the paper curtain, while for the second time, directly wet through the center of the paper curtain. For the first time, the sound should be crisp, while for the second time, the water surface should be level with the paper curtain. The hand which handles the front end of paper curtain should be loose, while the hand which handle the end of the paper curtain need to be tight. People lifting the paper curtain needs to be flexible in operation, while people who master the paper curtain need to maintain stability. A cylindrical space by placing the paper curtain into the water need to be created, and the action of lifting the paper curtain should be smooth. Lifting the paper curtain should be like picking up a board, and laying down the paper curtain should be like using sloped bamboo strip basket.”
三是行业俗语，如： “剪纸的先生，捞纸匠，晒纸的伢儿不像样。”“好汉不当宣纸郎，讨不起老婆养不起娘。”“原料越陈越好，皮料越高越好，做工越细越好。”“做宣纸好比绣花，是个十分细致的活。”	Thirdly, industrial sayings: “The paper-cutting men, paper-fishing men, and paper-drying children are in poor shape.” “A good man should not be a papermaker who cannot find a wife and feed his mother.” “The older the raw materials, the better. The higher the quality of the leather, the better. The finer the workmanship, the better.” “Making Xuan paper is like embroidering flowers, because it’s a very careful job.”
四是原料选材上的俗语，如：“只要三溪草，不要铜陵皮。”“若要宣纸质量好，应用贵池皮、花林草。”	Fourthly, sayings about the selection of raw materials: “Only straws from Sanxi, not barks from Tongling.” “If you want high-quality Xuan paper, use barks from Guichi and straws from Hualin.”
五是书画家对宣纸的评	Fifthly, evaluation of Xuan paper by

价：“轻似蝉翼白如雪，抖似细绸不闻声。”“抓在手里像棉花，摊开来像块绸布。”	calligraphers and painters: “Light as cicada’s wings, white as snow, and soundless like fine silk when swayed.” “It feels like holding cotton in your hand and unfolds like a piece of silk fabric.”
第五节 宣纸新民俗	Section Five New Customs of Xuan Paper
（1）20 世纪 80 年代，全县新办宣纸厂逐渐增多，各厂均参照大厂，每月中旬计算出上月生产量，按月发放工资。从 20 世纪 90 年代开始，国营、集体企业仍按月发放工资，其他性质的宣纸厂则到年底一并发放，工人平时用钱到企业主手中支取。	(1) In the 1980s, there was a gradual increase in the number of newly established Xuan paper factories in the county. Each factory referred to large factories. They calculated the production volume of the previous month in the middle of each month and paid wages monthly. Since the 1990s, state-owned and collective enterprises have continued to pay wages on a monthly basis, while other types of Xuan paper factories also pay wages at the end of the year. If workers need money, they will withdraw from the enterprise owners.
（2）除少数企业设有专门财会人员外，各宣纸厂均采用买卖方式交由代账人或会计事务所代理。	(2) Except for a few enterprises that have specialized accounting personnel, all Xuan paper factories rely on hiring bookkeepers or accounting firms to handle their financial transactions through buying and selling arrangements.
（3）自 2004 年开始，中国宣纸集团公司每到年底都要举办年会活动，以此庆祝一年的圆满收官。初举办时，由公司宴请分管副县长、部分与生产经营有关的县直单位负责人及公司中层以上管理人员。此后，逐年扩大范围，添加了文艺会	(3) Since 2004, China Xuan Paper Group has held annual meeting at the end of each year to celebrate the successful ending of the year. In the first few years of the meeting, the company will invite the deputy county head in charge, some county-level unit heads related to production and operation, and middle-level or above management personnel of the company. Afterwards, the scale was larger year by year. The cultural performances were included on the meeting and leaders from various

演，邀请县直各单位、各乡镇负责人参加，活动地点设在县城最大的酒店。2014年后，取消宴请，在公司露天举办自编、自演的文艺会演，参加的有后勤管理人员和不当班的一线工人，现场抽取若干名幸运者，由公司领导班子成员为幸运者赠送书画家题写的“福”字。	units and townships directly under the county were invited to participate. The meeting was held at the largest hotel in the county. After the feast was canceled in 2014, self-written and self-performed art performances were held outdoors in the company. Logistics management personnel and front-line workers who were not on duty participated. They drew for several lucky viewers on-site, and members of the company's leadership team presented them with the word “福” (Fu) written by calligraphers and painters.
(4) 2010年，全县宣纸、书画纸企业激增，行业内出现了用工荒，各厂的捞纸、晒纸岗位人员奇缺。各厂家为最大限度开展生产，一旦与纸工口头确定协定，就先发一定数额的“聘用费”。此费用不计入计件工资。每家企业都开办了食堂，不断提高伙食标准，为工人免费提供三餐。每到周六，企业主都要在附近酒店宴请工人。两年后，“聘用费”的现象逐渐停止。此后，企业食堂从免费提供三餐减少至一餐，也取消了每周六的宴请。只有部分小规模企业在年初开门、年底关门时适量宴请工人。	(4) In 2010, there was a surge in the number of Xuan paper enterprises and Chinese painting paper enterprises in the county, resulting in a labor shortage in the industry. Various factories lacked personnel for paper fishing and paper drying. In order to maximize production, each manufacturer will pay a certain amount of “employment fee” once verbal agreements are made with the paper workers. This fee was not included in the piece-rate wage. Each enterprise opened its own cafeteria and continuously improved the food standard, providing three free meals for the workers. Every Saturday, the owners of the companies would invite the workers to dine in nearby restaurants. After two years, the phenomenon of the “employment fee” gradually ceased. Subsequently, the enterprise cafeterias reduced from providing three meals to one meal a day, and the Saturday invitations were canceled. Only a few small-scale enterprises would invite workers in moderation during the start and end of the year.

(5) 2017 年，泾县小岭曹氏为纪念先祖曹大三由元代至正年间迁居小岭，广泛向社会筹集资金，举行祭奠曹大三活动，并以泾县小岭为“宣纸发源地”的名义，邀请社会各界人士参加。	(5) In 2017, the Cao's family in Xiaoling, Jingxian county, wanted to commemorate their ancestor Cao Dasan's relocation to Xiaoling from the Yuan Dynasty to the Yong Zheng period. They extensively raised funds from society to hold a memorial event for Cao Dasan and invited people from all walks of life to participate in the name of Xiaoling, Jingxian County as the "birthplace of Xuan paper".
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