

分类号: H315.9

密 级: 公开

学校代码: 10363

学 号: 2221210118



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：宣
笔》（第一章）英译实践报告

论 文 作 者 李罗兰

校 内 导 师 苏涛

校 外 导 师 苏仕钊

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: 2025 年 5 月 15 日

分类号：H315.9

单位代码：10363

密 级：公开

学 号：2221210118

题 目 《安徽非物质文化遗产丛书：宣笔》（第一章）英译实践报告
A Report on the C-E Translation Practice of
Anhui Intangible Cultural Heritage: Xuan
Writing Brush (Chapter 1)

论文作者： 李罗兰

校内导师： 苏涛

校外导师： 苏仕钊

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）

论文答辩日期： 2025 年 5 月 14 日

安徽工程大学学位论文原创性声明

本人郑重声明：我恪守学术道德，崇尚严谨学风。所呈交的学位论文，是本人在导师的指导下，独立进行研究工作所取得的成果。除文中已明确注明和引用的内容外，本论文不包含任何其他个人或集体已经发表或撰写过的作品及成果的内容。论文为本人亲自撰写，我对所写的内容负责，并完全意识到本声明的法律后果由本人承担。

学位论文作者签名：李罗兰

日期：2025 年 5 月 15 日

安徽工程大学学位论文版权使用授权书

学位论文作者完全了解学校有关保留、使用学位论文的规定，同意学校保留并向国家有关部门或机构送交论文的复印件和电子版，允许论文被查阅或借阅。本人授权安徽工程大学可以将本学位论文的全部或部分内容编入有关数据库进行检索，可以采用影印、缩印或扫描等复制手段保存和汇编本学位论文。

保密 ☐，在 _____ 年解密后适用本版权书。

本学位论文属于

不保密 ☒。

学位论文作者签名：

李罗兰

指导教师签名：

李

日期：2025 年 5 月 15 日

日期：2025 年 5 月 15 日

致 谢

时光如宣笔蘸墨，在岁月的宣纸上晕染出深浅不一的痕迹，三年前初入师门的忐忑，恍若还在昨日。犹记初涉非遗译域时的惶惑，而今案头译稿已积成岁月的注脚。当笔尖终是触及致谢的落款，那些在文献丛林中跋涉的晨昏，那些在译稿修改中碰撞的火花，都化作心头温润的印记。

首先，我要感谢我的导师苏老师。是您，以如墨般深邃的学识浸润着我的学术之路，在每一次批注中注入洞见，在每一次探讨中点亮灵光。您教会我的不仅是如何译介文化遗产，更是如何以匠心守护文明的温度。

感谢同门师友，你们是我在非遗译途中的同行者，那些在文献里打捞历史碎片的午后，那些在交流群中碰撞翻译灵感的瞬间，让我明白学术之路从来不是独行。

感谢我的父母和我的姐姐，二十载求学征程，跌跌撞撞的每个脚印下，都藏着家人滚烫的爱。父母不善言辞，却用行动将牵挂写进三餐四季。姐姐似春日柔风，失意时为我拭泪疗愈，闲暇时与我谈笑交心，总能将我散落的情绪悉数珍藏，予我最妥帖的温柔慰藉。我常对她们说：“离了你们，谁还把我当小孩？”如今方知，家人是我永远的避风港，只要与他们相伴，我就能卸下所有防备，做最真实的自己——因为我笃定，这里永远不会有责备，只有包容与守候。

感谢同行挚友，如果说家人是遮风避雨的港湾，而挚友则是并肩破浪的船帆，我们在彼此的青春里肆意生长，分享着成长路上的欢笑与泪水，用真挚的情谊编织成最温暖的光，照亮前行的方向。

感谢自己，感谢那个在无数个星夜坚持查证文献的身影，那个为推敲译文而遍访图书馆的执着旅人。

最后，我要致敬所有在历史长河中守护宣笔技艺的匠人。当我在《文房四谱》里读到“散卓笔”的记载时，仿佛看见制笔工匠的身影。是你们，用工序构筑起文明的脊梁，让千年墨韵至今仍能流淌。现在，我逐渐懂得：所谓非遗传承，不过是有人愿意用工序的光阴，将《鸡距笔赋》里的文字，重新制成让现代人握得住的温度。

纸短情长，墨尽意远。愿此致谢能成为文化传承长卷中的一抹淡墨，与宣州的山水同辉，与文明的薪火共燃。

摘 要

本次翻译实践取材自范嘉禄、余征军合著的《安徽非物质文化遗产丛书：宣笔》一书，该书由安徽科学技术出版社 2020 年出版，旨在普及宣笔传统制作技艺这一非物质文化遗产。笔者选取的文本源自该书第一章，聚焦于宣笔技艺在唐宋时期的成熟与创新，内容涵盖其发展历程、制作工艺及活态传承，属于表达型文本。原文富含文言表述与多种修辞手法，文学色彩浓厚。

在翻译过程中，文化信息的准确传递、文言词句的有效转换以及修辞格的生动再现构成了主要挑战。针对富含文化内涵的词汇，笔者采用意译阐释与显化重构方法进行处理；对于文言词句，则通过增译来显化隐含信息；通过语序调整、重构句式来显化逻辑；结合具体语境来辨析多义词；最后，通过保留喻体意象、留存对偶形式、适度转换夸张表达等方法，力求再现原文的修辞效果。

通过本次翻译实践，笔者在词汇运用与理解的专业层面取得了显著的改善，同时，对中华文化的认同感也得到了进一步的加深。在细致入微地探索宣笔制作工艺的过程中，笔者不仅加深了对这一非物质文化遗产的理解，还极大地激发了对非遗文化保护与传承的热情与兴趣。此外，这次实践极大地锤炼了笔者的翻译技能，特别是在跨文化交流意识上，笔者感受到了明显的提升，能够更加细腻地捕捉并准确传达原文的文化内涵。在此，笔者希望在本次实践中所积累的经验与心得，能够为同类文本的翻译工作提供些许有价值的参考与启示。

关键词：《安徽非物质文化遗产丛书：宣笔》；传统制作技艺；非遗翻译；文言翻译；修辞等效

Abstract

This translation practice draws from *Anhui Intangible Cultural Heritage Series: Xuan Writing Brush*, co-authored by Fan Jialu and She Zhengjun and published by Anhui Science and Technology Press in 2020. The book aims to disseminate knowledge about the traditional craftsmanship of Xuan Writing Brush, recognized as an important intangible cultural heritage item. The selected text, taken from the first chapter, focuses on the maturity and innovation of Xuan Writing Brush craftsmanship during the Tang and Song dynasties, encompassing its historical development, production techniques, and living inheritance. Classified as an expressive text, the original is rich in classical Chinese expressions and diverse rhetorical devices, lending it a strong literary flavor.

During translation, three primary challenges emerged: cultural fidelity, classical Chinese modernization, and rhetorical reproduction. For culturally-loaded terms, strategies such as interpretive translation and explicitation bridged semantic gaps. Classical Chinese expressions necessitated amplification to surface implicit meanings, sentence restructuring to clarify syntactic relationships, and contextual disambiguation to resolve polysemy. Rhetorical reproduction employed three methods: metaphor preservation, parallelism retention, and hyperbole moderation.

This translation practice significantly improved the translator's vocabulary proficiency and cultural understanding, fostering a deeper identification with Chinese culture. Exploring the intricate craftsmanship of Xuan Writing Brush not only deepened the translator's understanding of this intangible cultural heritage but also ignited a passion for its protection and inheritance. Furthermore, this practice refined the translator's skills, particularly cross-cultural communication awareness, enabling the subtle capture and accurate conveyance of the original's cultural connotations. The translator hopes that the experience and insights gained from this practice will serve as a valuable reference and source of inspiration for future translations of similar texts.

Key Words: *Anhui Intangible Cultural Heritage: Xuan Writing Brush*; Translation of Intangible Cultural Heritage; Traditional production skills; Classical Chinese translation; Rhetorical equivalence

目 录

致 谢	III
摘 要	IV
ABSTRACT	V
目 录	VI
第一章 任务简介	1
1.1 源文本来源	1
1.2 源文本内容	1
1.3 实践意义	2
第二章 译前准备	5
2.1 文本特点与类型分析	5
2.2 相关背景资料搜集	6
2.3 翻译工具的选用	7
2.4 专有名词及术语表构建	7
第三章 案例分析	9
3.1 文化负载词的翻译	9
3.1.1 意译+阐释	10
3.1.2 显化+重构	14
3.2 文言文的翻译	16
3.2.1 增译弥合认知差异	17
3.2.2 形合重构汉语句式	20
3.2.3 语义判定多义词项	23
3.3 修辞格的翻译	26
3.3.1 保留喻体意象	27
3.3.2 留存对偶形式	29
3.3.3 转换夸张表达	31
第四章 总结与反思	36
4.1 译文质量提升	36
4.2 心得与收获	37
4.3 不足与改进	37
参考文献	39
附录一 术语及专有名词表	41
附录二 源文及译文对照表	46

第一章 任务简介

翻译作为跨越语言与文化的重要桥梁，在非物质文化遗产的传承与国际推广进程中占据着不可替代的关键地位。本章节将从源文本来源、内容特色及实践意义三个维度展开，系统且全面地阐述本次翻译实践的核心任务。对《安徽非物质文化遗产丛书（传统技艺卷）：宣笔》第一章进行英译探索，不仅是为了突破语言障碍，更是希望搭建起中国传统工艺与世界文化交流对话的坚实平台。这一实践既是对非遗文化内涵的深度挖掘，也是翻译理论与文化传播实践的有机融合，能够为非遗外译研究开拓新的视角，积累宝贵经验，推动非遗文化在国际舞台上绽放独特光彩。

1.1 源文本来源

宣笔，源自中国安徽省宣城市，是经由古老而精湛的手工技艺精心雕琢而成的书写工具，是中国传统文化中的瑰宝，历经千年沧桑，依旧熠熠生辉。2008 年，宣笔制作技艺凭借其独特的历史价值、艺术魅力和文化深度，被中华人民共和国国务院批准列入第二批国家级非物质文化遗产名录，这不仅是对宣笔制作技艺的肯定，更是对中国传统文化传承与保护的重要举措。为了将这份珍贵的文化遗产推向世界，让全球读者都能领略到宣笔制作技艺的非凡之处，《安徽非物质文化遗产丛书（传统技艺卷）宣笔》一书的翻译工作显得尤为重要。该书主要从宣笔的历史渊源、制作流程、艺术特征、文化价值、现代传承以及代表人物等六个方面，全面且深入地介绍了这一国家级非物质文化遗产传统技艺项目的发展过程和制作技艺。其中，第一章中“宣笔千年辉煌史”更是浓墨重彩地介绍了宣笔在唐宋两代的成熟制作技艺以及大胆创新之举。

本次翻译实践报告选材于《安徽非物质文化遗产丛书（传统技艺卷）：宣笔》第一章，由安徽科学技术出版社于 2020 年正式出版，范嘉禄和余征军所著。经查，本书暂无英文译本，源文本共计 10517 字，符合翻译硕士专业毕业论文所要求的源语文本字数。本次翻译实践为模拟非遗外译项目，潜在读者定位为国际非遗研究者、手工艺爱好者、文化传播机构、翻译专业人士。

1.2 源文本内容

该书是《安徽非物质文化遗产丛书（传统技艺卷）》系列丛书中的一个分册，是一本有关宣笔的非物质文化遗产普及性读物，详细介绍了非物质文化遗产传统技艺

项目宣笔的发展过程、制作技艺和活态传承等情况，细致描述了宣笔制作需经过的八大工序一百多个环节。本次实践的目标文本选自《安徽非物质文化遗产丛书（传统技艺卷）：宣笔》第一章，重点介绍了宣笔在唐宋两代的成熟制作技艺和大胆创新之举。

源文本包括两部分，分别为“宣州贡笔一枝独秀”和“名家辈出，不断创新”。前者详细描述了宣笔在唐宋时期取得的辉煌成就——以其独特的制笔原料和精湛的制作技艺，成为了当时朝廷的贡品，享有极高的声誉。其中，“紫毫之价贵如金”一句，生动地描绘了宣笔原料的珍贵和稀缺，紫毫（即兔毛中的精品）因其柔软而富有韧性，成为制作宣笔的首选材料。同时，该节还介绍了宣笔制作技艺的演变，从“鸡距”到“散卓”，每一种技艺都代表了当时制笔技艺的高峰，体现了宣笔在取材和技艺上的卓越成就。后者则讲述了宣笔成为历史名笔的另一个重要因素——人才辈出和不断创新。在唐宋时期，宣笔制作领域涌现出了一批又一批杰出的制笔大师，其中尤为出名的便是诸葛氏制笔，他们不仅继承了前人的技艺，更在此基础上进行了大胆的创新，推动了宣笔技艺的不断发展。这些名家不仅注重技艺的传承，更致力于将宣笔技艺推向新的高度，使其成为了中国书法和绘画艺术中不可或缺的重要工具。

1.3 实践意义

首先，非物质文化遗产是传播中国文化、讲述中国故事的重要载体。本翻译实践致力于将这一介绍中国传统手工技艺的书籍译为英文，旨在推动安徽优秀传统文化的国际传播，让世界各地的读者领略宣笔的独特魅力，促进这一传统手工技艺的全球化认同与传承。本次翻译内容聚焦于宣笔这一非遗技艺的介绍性文本，特别选取了唐宋两代宣笔发展的辉煌历史作为目标受众感兴趣的内容进行英译。翻译本书有助于让宣笔制作技艺这一非物质文化遗产在国际舞台上活起来、火起来。通过跨越语言和文化的障碍，使宣笔的独特魅力和精湛技艺被更多人所了解、欣赏和喜爱，从而让这一民族工艺焕发新的生命力，得到更好的传承和发展。

其次，译者在知网，通过以“主题”为检索字段，分别键入“非物质文化遗产翻译”“非物质文化遗产 翻译”“非遗 译介”进行检索，截至 2025 年 3 月，通过可视化分析全部检索结果，第一项检索结果相关文献 397 篇（图 1），第二项 579 篇（图 2），第三项仅有 77 篇（图 3）。数据表明，当前国内关于非物质文化遗产翻译的研究尚显不足，非遗文化的对外传播亦需加强。因此，本人积极投身于这一领域，希望通过个人的翻译实践为非遗译介贡献一份力量。

最后，通过此次实践，译者实现了三大能力提升：1、文献处理能力：整合历史典籍、非遗档案、当代报道等多源文本，提炼核心信息的准确性与逻辑性；2、文本驾驭能力：平衡文言文的雅正与现代说明文的通俗，掌握“文白转换”的节奏与尺度；3、职业素养：建立非遗翻译的责任感（如确保历史准确性、工艺严谨性），形成“文化传承——翻译实践——传播效果”的全局意识”。这些提升为后续从事文化类翻译奠定了方法论基础。



图 1：主题字段 为“非物质文化遗产翻译” 时的检索文献数



图 2：主题字段为“非物质文化遗产 翻译”时的检索文献数

数据来源: 文献总数: 77 篇; 检索条件: 主题: 非遗 译介; 检索范围: 总库

总体趋势分析

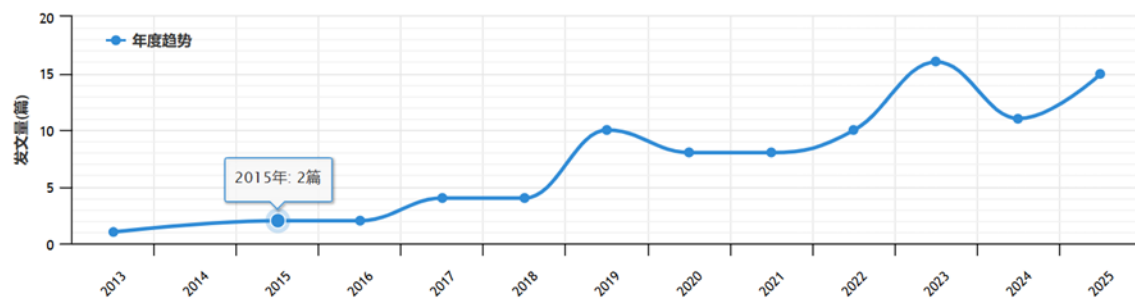


图 3: 主题字段为“非遗 译介”时的检索文献数

第二章 译前准备

古有《老子》言：合抱之木，生于毫末；九层之台，起于累土；千里之行，始于足下；亦有《论语·卫灵公》述：工欲善其事，必先利其器；更有民间智慧，口口相传道：磨刀不误砍柴工。以上种种都强调着准备工作的重要性。同样，在翻译的过程中，译前准备工作亦是确保翻译工作顺利进行的关键。

奈达将翻译程序划分为译前准备和实际翻译两大环节。译前准备阶段，关键在于投入充足的时间，并借助丰富的背景资料来深入研读源文，旨在预先识别并解决可能遇到的翻译难题，同时记录下那些难以立即解决的问题。他还特别强调，尽管译前准备过程颇为耗时且费力，但其重要性不容小觑：有时，对源文的深入剖析及对潜在问题的研究，所需时间甚至远超实际翻译过程，尤其是在译者需要广泛阅读同一主题的多种文献时，这一情况尤为明显(Nida, 2004: 241-251)。古语有云：“大军未发，粮草先动。”翻译实践亦遵循此道：译前准备堪称翻译工程的“粮草线”。仓促上阵、忽视准备，犹如无后勤之师远征，必陷“误译频发、质量失准”之境（陶庆、郭鸿杰，2016: 125）。

基于此，本章主要描述本次实践过程的译前准备，其中包括文本特点与类型分析、相关背景资料搜集以及翻译工具的选用及术语表的构建。

2.1 文本特点与类型分析

《安徽非物质文化遗产丛书：宣笔》一书重点介绍了宣笔制作技艺的历史和传承，信息量大，文学性突出，文中不仅包含大量与宣笔相关的专业术语和经典引文，而且所引用的史料中也是存在着多种修辞手法。根据原作者介绍，该丛书力求准确性与生动性兼顾，知识型与故事性兼顾，艺术评价与地方特色描述兼顾等，全方位展示安徽优秀的非物质文化遗产，讲好安徽故事，讲好中国故事。张美芳指出，文本划分为三种主要类型，分别为：信息型(informative)、表达型(expressive)和感染型(operative)（张美芳, 2009: 53）。由此译者界定，源文本为表达型文本。

宋晓丹将文学翻译分为：理解文学作品、表达和翻译、校核和润色三个步骤（宋晓丹，2024: 33）。也有学者将翻译过程具体细分为理解、诠释、重现和表达四个步骤（傅勇林、唐跃勤，2021: 22）。简言之，在翻译的过程中，无论是针对文学翻译还是非文学翻译，对源文本进行透彻的理解和分析必不可少。因此，进行文本分析之后，译者广泛参考了历史资料，从词汇和句子两方面进行实践分析。词汇层面，源文本涉

及大量书名、机构名、典故、官名等，这些术语高度专业化，没有直接的英语对等词，读者可能难以理解。因此，在翻译时，译者认真考虑和寻找相关的平行语料，在任何时候都保持统一，不允许将同一概念或术语随意变换译名，以免产生误解，造成信息上的不对等，在透彻理解的基础上准确传达源文所蕴含的文化信息。句子层面，对宣笔制作工艺的描述以及古人对于宣笔的诗词和文言文赞美非常之丰富。例如：唐代诗人白居易《鸡距笔赋》中“辍翰停毫，既象乎翘足就栖之夕；挥芒拂锐，又似乎奋拳引斗之时。”的对偶句式、韩愈《毛颖传》“看其端若武安君之头锐，窥其管如玄元氏之心空。”的比喻修辞、“若用之交战，则摧敌而先鸣；若用之草圣，则擅场而独步”的夸张修辞。这种文本类型及特点既提升了文本的吸引力，又确保了其可读性，实现了信息的有效传达与文学美的双重融合。

因此，在翻译过程中，译者需要深入理解历史背景、保持历史准确性，综合考虑信息的完整性、语言的简洁流畅性、文化内涵的传达等多个方面。

2.2 相关背景资料搜集

基于对源文本的特点与类型的分析与解读，译者查找了相关背景资料来助力翻译实践的开展。

首先，译者通过购买线下书籍以及借助图书馆等多种途径参考同类型作品：《安徽非物质文化遗产丛书：宣笔》属于“安徽非物质文化遗产丛书”中的传统技艺类，传统技艺类中还包括对于宣纸、徽墨、歙砚等非遗技艺丛书，因此，译者还参考了以下作品如：《安徽非物质文化遗产丛书：宣纸》《安徽非物质文化遗产丛书：徽墨》《安徽非物质文化遗产丛书：歙砚》等，这些同属“文房四宝”的非遗丛书，为宣笔翻译提供了工艺术语的互文参照。

其次，是平行文本与平行语料的参考。“平行文本”这一术语指的是两种或更多语言中具有相似内容或对应关系的文本。在比较语篇语言学领域，“平行文本”是指在相近交际情境下生成的、承载相似信息内容但使用不同语言表述的文本集合（Neubert, 1985）。这些文本往往产生于功能对等的沟通场景，通过语言符号的转换，实现对同一类主题、事件或信息的差异化表达，为跨语言对比研究提供重要语料基础。平行文本不仅能够作为对比参照材料，用于核验不同语言对同一事实的表述方式；还可充当评估工具，用以判断目标语表达在目标受众群体中的可接受性及其程度（Snell-Hornby, 2001: 86）。译者参考的平行文本主要有美国艺术家、手工造纸专家海伦·希

伯（Helen Hiebert）所著的 *The Papermaker's Companion: The Ultimate Guide to Making and Using Handmade Paper*，初版于 2000 年 Storey Publishing 出版。以及《红楼梦》英译本：霍克斯译本 *The Story of the Stone* 和杨宪益译本 *Dream of Red Mansions*。关于平行语料的参考，译者找了一些与宣笔相关的纪录片和双语资料来作为参考，其中包括由广电总局、中国国际广播电台、高等教育出版社联合策划并于 2014 年首播的双语纪录片《你好中国（Hello China）》第二十一集：《毛笔》；由京商传媒于 2020 年发行的纪录片《守艺》中的宣笔篇；安徽省博物馆和宣城博物馆宣笔展区的双语介绍以及中国日报网于 2024 年 5 月发布的有关毛笔的双语视频：《匠心：一笔千年 赓续文脉》。另外，译者还通过北京大学 CCL 语料库，分别键入“毛笔”“Writing Brush”等关键词，在其汉英双语语料库中找到了几百条相关语料作为参考。通过这些权威的平行文本与语料，译者进一步了解到与宣笔制作技术相关的具体词汇的英文翻译，也为整个翻译过程进行了助力。另外，译者通过对多个平行文本的比较和研究，确保译文在保持工艺严谨性的同时，实现文化符号的跨语言等效传递。

2.3 翻译工具的选用

在智能翻译技术深度赋能的当代译学实践中，翻译工具已成为译者认知延伸的核心载体。这些工具依托 NLP 技术的多模态处理能力，可实现日均百万字符级语料的高效处理，较传统人工翻译效率有较高提升。然而，翻译工具效能呈现显著的领域适应性差异：通用型 MT 系统在处理普通文本时表现稳定，但面对专业领域内容，如类似富含文化负载词的非遗文献，对比人工译员，其术语准确率骤降，主要表现为概念错位、文化意象丢失以及知识断层。因此，本实践采用“多工具协同+人工审校”模式：首先通过专业检索平台（CNKI 翻译助手、Bing 学术词典）进行术语初配，再依托权威辞书（《新世纪汉英大词典》《牛津高阶英汉双解词典》）等来校验语义，同时搭建“立体化知识获取平台”，融合 CNKI 学术数据库、北大 CCL 语料库等多元资源，深入了解与翻译内容相关的专业知识，并查找与宣笔传统技艺相关的双语平行文本，实现文化意象的跨语言转换，最终由译者完成文化适配。

2.4 专有名词及术语表构建

在探讨中国传统制笔工艺翻译时，鉴于源文本蕴含深厚文化底蕴与丰富图像描述，构建详尽术语表是确保翻译准确性的首要任务。近年来，我国非遗对外译介实践

活跃，推动了传统文化国际传播，但也因活动面广量大、译者群体素养参差不齐，致使非遗术语翻译规范化问题日益突出（冯雪红、魏向清、刘润泽, 2023: 95）。非遗术语翻译具有特殊复杂性，不仅需要国家层面自上而下的译名审定与管理，更需对译者群体的翻译实践进行规范化引导（李向振, 2021: 57-64）。

为此，译者在深入研读分析源文后，系统提炼人物身份、机构称谓、古典书籍译名、制笔专业术语、官衔译法等专业词汇，并广泛查阅文献、平行文本，与研究相似领域的同学及导师开展研讨，共同完善术语表，以保障译文的统一性和准确性。由于术语翻译可视为知识向另一语言社区转移过程中的二次术语形成，其标准化尤为关键（Saihong & Hope, 2021: 61），而交际有效性作为非遗术语翻译的核心评价规范，要求在确保意向和知识内容传输的前提下，实现信息简洁化（Sager, 1990: 105）。最终完成的术语表，不仅提升了翻译精确度，更为中国制笔工艺传统文化的理解与传承提供了有力支撑。

第三章 案例分析

翻译实践中的案例分析是检验翻译策略有效性、揭示文化转换规律的核心环节。本章节围绕《安徽非物质文化遗产丛书（传统技艺卷）：宣笔》第一章的翻译实践，从文化负载词、文言文及修辞格三个维度展开深度剖析。面对非遗文本中独特的文化符号、凝练的文言表达与精妙的修辞艺术，译者需在语言转换中兼顾文化传真与读者接受度。通过具体案例的对比分析，本章节系统阐释了意译阐释、显化重构、语序调整等翻译策略的应用逻辑，旨在为非遗外译研究提供可资借鉴的实践路径，同时展现翻译如何在文化传播中实现传统技艺的价值再生。

3.1 文化负载词的翻译

文化负载词指某一民族在独特文化生态中孕育的专有词汇系统（包括词语、固定表达及习语），这些语言符号承载着该民族在历史演进中形成的独特认知范式、价值体系及实践方式，是文化身份的语言标识（廖七一, 2000: 232）。非遗文本的文化负载词作为非遗技艺的“文化 DNA”，其翻译远非简单的语义置换，而是面临三重核心矛盾：文化符号的不可移植性、语境依赖的动态调整需求、直译与意译的伦理冲突。廖七一所指出的“独特活动方式”，在非遗文本中具体化为工艺术语、历史典故与地域隐喻的密集交织，而目标语文化中对应的“语义——文化双空缺”导致译者在“文化传真”与“读者可读性”间陷入两难。这种翻译困境的本质，正如张智杰、张映先（2023: 59）所强调，源于文化负载词的文化特异性——其承载的文化信息深植于特定民族的历史土壤与社会语境，在其他文化中往往呈现“语义空白”状态。这种天然的文化壁垒，使得文化负载词的翻译成为跨文化交际中极具挑战性的命题，亟待系统性的策略突破。此次选取的源文本中涉及了大量的文化负载词，例如：“归觐”“兔园”“鸡树”“双钩悬腕”等，此外，源文本中还存在一些类似“恬笔伦纸”“绝笔于获麟”这样的典故引用。这些词汇在中文中具有特定的文化内涵，需要准确翻译，同时又要考虑到目标语言读者的文化背景与接受程度。因此，纵观源文本所涉及到的文化负载词，笔者决定采用意译阐释以及显化重构来确保译文的准确性和可读性。值得注意的是，文化负载词因蕴含独特的民族文化内涵，在翻译中常面临挑战。目前，由于译者理解的角度不同和选择的翻译策略各异，相同的文化负载词存在诸多不同的翻译版本，这种现象是客观存在的，也是翻译中的正常现象。然而，对于中国文化负载词的翻译而言，尽管存在多元译法，仍应尽量体现中国特色，唯有如此，方能

国外读者真正体味中国文化的魅力，进而助力中国文化在世界舞台上站稳脚跟（郑德虎, 2016: 55-56）。而笔者在此次翻译实践中采用的意译阐释与显化重构策略，正是在尊重翻译多元性的基础上，为凸显中国文化特色所做出的尝试，力求在传递文化内涵与满足读者理解需求间寻得平衡。

3.1.1 意译+阐释

在非物质文化遗产翻译中，文化负载词作为文明基因的载体，常以文学意象、制度符号、技艺术语等形态存在，构成跨文化传递的核心障碍。直译易导致文化缺省，音译会引发认知断裂，而“意译+阐释”以“意义优先、文化补偿”的协同机制，成为突破此类翻译困境的关键路径。其中，意译通过解构源语文化符码，在目标语中重构等效的认知框架，既规避了字面直译的语义流失，又避免了过度注释造成的阅读中断；阐释则通过在双语转换过程中，针对源语中的可译性“障碍点”，以目的语进行注释说明，激活相关认知框架，助力读者理解（刘宓庆，2019: 185）。

在这一过程中，术语翻译作为文化负载词翻译的重要组成部分，其文化意义比文字意义更值得关注。李正栓、程刚（2022: 80）强调，术语有普世相通和相同的，更有相互缺失的文化负载词类术语，对这类术语进行移植或嫁接都至关重要。无论采取移植还是嫁接的方式，都要保证其在目标语语境中产生新的、更富活力的生命，否则翻译便失去意义。这一翻译方法的独特价值，恰在于其对跨文化认知差异的高度适应性。当源语文化负载词在目的语中缺乏对应概念时，阐释法通过补充背景知识、重构认知框架，实现文化信息的精准传递。正如艾丽华、杨仕章（2024: 143）所指出，唯有基于阐释的翻译，才能突破文化隔膜，实现民族间深层次的文化对话，完整展现源语文化的精神内核。

例 1:

源文：贞元十六年(800)白居易中进士第四名，长安及第后，从京都**归觐**，先是回到原籍，继而来到宣城，写下《叙德书情四十韵上宣歙崔中丞》，表达对宣歙观察使崔衍推荐的感激之情。

初译：In 800 AD (16th year of Zhenyuan era), Bai Juyi ranked fourth in the imperial examinations held in Chang'an. After his success, **he first visited his ancestral home** before traveling to Xuancheng, where he composed *Recounting Virtues and Expressing Gratitude in Forty Rhymes to Prefect Cui of Xuanzhou*, expressing his gratitude.

改译: In 800 AD (the 16th year of the Zhenyuan era), Bai Juyi placed fourth in the imperial examinations in Chang'an. Following his success, **he first fulfilled his imperial duty by paying homage to the Tang emperor in the capital—a mandatory ritual for new scholars—then returned to his ancestral hometown.** He later traveled to Xuancheng, where he composed *Recounting Virtues and Expressing Gratitude in Forty Rhymes to Prefect Cui of Xuanzhou*, a poem expressing gratitude to Cui Yan, for recommending him to the court.

分析: 在文化负载词的翻译过程中, 由于其蕴含的深厚民族文化特色, 很多时候直译法难以准确传达其含义, 为了确保译文读者能够准确理解这些词语的意义, 我们常常采用意译的手法。即便意译无法完全保留该词的文化特色和具体形象, 但它能以简洁明快的方式反映出其比喻意义, 从而使译文读者更好地理解该词所传达的信息(陈宏薇、李亚丹, 2017: 91)。译者在处理“归觐”一词时, 首先识别其为唐代科举文化的复合行为——既包含“觐见君主”(中进士后的法定礼仪), 又隐含“归乡省亲”(宗法伦理)。整句话的核心逻辑是“及第→履行君臣之礼→践行孝道→赴任”, 初译仅保留“归家”, 切断了“京都”(长安)与“觐君”的制度关联。优化时, 意译“归觐”为“fulfilled his imperial duty by paying homage to the Tang emperor”(觐君, 还原科举制度)和“returned to his ancestral hometown”(归家, 保留伦理内涵)。通过“first...then...”的时间顺序, 显化唐代礼仪层级(先君后亲)的伦理逻辑。考虑整句话的时空背景(贞元十六年, 京都即长安), 增译“in the capital”明确地点, 使“长安及第→京都觐君”的动线连贯。同时, “fulfilled his imperial duty”隐含唐代官员“谢恩”的制度, 同时通过 a mandatory ritual for new scholars 进一步进行阐释说明。对于目标读者, “paying homage to the emperor”类比西方“royal audience”(王室觐见), 激活读者对“君臣礼仪”的认知, 而“ancestral hometown”保留宗法文化的普适性(如家族根源)。整句话的优化聚焦于文化内涵的间接传递: 通过“imperial duty”“paying homage”“ancestral hometown”三个意象的组合, 重构唐代士子“忠君孝亲”的行为逻辑。同时, 确保“宣歙观察使崔衍推荐”的感激之情具有制度合理性。经译者查证, 白居易的仕途得益于崔衍的举荐, 觐君行为亦隐含对朝廷(及推荐者)的感恩。最终译文在文化传真(科举礼仪、伦理观念)与可读性(西方制度类比)之间取得平衡, 通过拆分动作、增译背景和逻辑显化, 使“归觐”的制度内涵与情感价值在译文中自然流露。

例 2

源文：读书人在水池边学习书法，背着书登上山峰。口水已经濡湿笔头，笔管仍然在握没有落下。经过兔园容易引发感慨，眼望鸡树而难以登攀。只愿在爪趾之下争雄，盼望在笔砚之间发挥出才气。

译文：By tranquil ponds, scholars immerse in calligraphy, ascending peaks with books on their backs—saliva moistens brush tips, yet brush shafts remain steadfastly gripped. Passing through **the Literary Paradise in ancient China** stirs profound reflections; gazing at **the Central Secretariat in ancient China** feels like scaling the unreachable. They aspire to triumph in the imperial examinations and unleash their talents through brush and ink.

分析：源文出自白居易所作《鸡距笔赋》，以赋体铺陈宣笔的形制之美与文人情怀。在处理此处文化负载词时，译者参考平行文本《红楼梦》译本中对于“参膏芦须”一词的英译，译者霍克斯将其译为“Extract of ginseng, a few dried leaves and whiskers”，译者杨宪益译为“A few rootlets”。据光明网 2021 年 12 月 27 日相关报道《“巧妇难为无米之炊”这么翻译，竟然让<红楼梦>英译本更“圈粉”》可知，霍译本 *The Story of the Stone* 的印刷量、再版次数及引用率均显著高于杨译本。这一现象在一定程度上说明，在外宣文本翻译中，对于具有深厚文化底蕴的词汇，采用“意译+阐释”的处理方式能够有效突破文化壁垒，实现外宣目的。意译的主要特点是在词汇意义及修辞的处理上，采用转义的手法，以便较为流畅、地道地，再现原文的意义（熊兵，2014: 85）。源文本中“兔园”一词，指西汉梁王的园囿。若仅进行字面翻译，难以传达其背后丰富的文化内涵。译者深入挖掘“兔园”的文化内涵，将其意译为“Literary Paradise in ancient China”。“Literary”一词，意在直白地揭示它与文人文学活动紧密相连的本质；“Paradise”则形象地诠释出它在文人心中宛如文学理想殿堂般的崇高地位；“in ancient China”进一步明确其特定的文化时空背景，使读者能迅速置身于中国古代文人雅集的文化情境之中。同样，“鸡树”在源文本中代表中书省。译者并未局限于其字面意象，而是着眼于它在古代文化中作为官场权力象征的深层含义，将其意译为“the Central Secretariat in ancient China”。其中，“Central Secretariat”用以阐释其权力象征的核心意义；“in ancient China”用来划定文化范畴。通过这样的翻译处理，译者旨在全方位地向外国读者阐释“鸡树”在古代官场文化中的独特角色与内涵，克服文化差异带来的理解阻碍，使目标语读者能够准确理解该词汇所承载的丰富文化信息。

例 3:

源文：东坡平生喜用宣城诸葛家笔，以为诸葛之下者，犹胜他处工者。平生书字，每得诸葛笔，则宛转可意。自以为《笔论》穷于此，见几研间有枣核笔，必嗤诮，以为今人但好奇尚异而无入用之实。然东坡不善双钩悬腕，故书家亦不伏此论。

初译：Dongpo favored brushes crafted by the Zhuge Clan of Xuanzhou throughout his life, claiming that even their lesser-quality brushes outperformed the finest from other regions. When writing with a Zhuge Writing Brush, its supple bristles allowed his strokes to flow with effortless precision—a technique he praised in *Discourses on Brushes* as unrivaled. Upon encountering “date-pit brushes” (novelty brushes with narrow, pointed tips), he scoffed at their impracticality, dismissing them as mere curiosities. However, since Dongpo never mastered **the double-hooked wrist suspension technique**, calligraphers of his time disputed his critique.

改译：Dongpo favored brushes crafted by the Zhuge Clan of Xuanzhou throughout his life, claiming that even their lesser-quality brushes outperformed the finest from other regions. When writing with a Zhuge Writing Brush, its supple bristles allowed his strokes to flow with effortless precision—a technique he praised in *Discourses on Brushes* as unrivaled. Upon encountering “date-pit brushes” (novelty brushes with narrow, pointed tips), he scoffed at their impracticality, dismissing them as mere curiosities. However, since Dongpo never mastered **the double-curved finger grip with raised wrist—a core calligraphic technique requiring the wrist to hover above the paper (for fluidity) while gripping the brush with two curved fingers (for control), embodying the Chinese aesthetic of “harmony between discipline and freedom”**—his critique was met with skepticism by contemporary calligraphers.

分析：由源文“书家亦不伏此论”及相关文献资料考证得，“双钩悬腕”是宋代书法核心技法，承载执笔法规范（五字法：擗、押、钩、格、抵）、力学功能（腕力传导）及儒道哲学（动静平衡）的三重内涵。译者初译借助机器翻译得到“double-hooked wrist suspension technique”译本，虽完成基础转换，但“hooked”误译执笔法（手指弯曲）等同工具意象，且“hooked + suspension”动作并列导致逻辑断裂，缺失文化隐喻“书家不伏”的技艺门槛，模糊了源文“东坡不善此技→书家质疑”的因果链。后译者考据《宣和书谱》了解到，“双钩”特指食指与中指弯曲如钩状，形成前后夹持笔杆的稳定结构，因此译者将其还原为“double-curved finger grip”（双指弯曲握笔），且补充“core calligraphic technique”解释苏东坡遭质疑的原因，即未掌握核心技法。另外，显化“悬腕”的“hover above the paper (for fluidity)”力学功能；继而关联源文“实用

——猎奇”的价值判断(“无入用之实”),注入“harmony between discipline and freedom”的书法美学;最后改译成“double-curved finger grip with raised wrist—a core technique... embodying...”在机器处理语言表层的基础上,通过历史考据、逻辑显化、文化重构实现技艺的活态传真。

3.1.2 显化+重构

非遗文献中的制度性文化负载词(如“恬笔伦纸”的历史典故)与抽象概念(如“绝笔于获麟”的哲学隐喻),常依托“词——史——论”的三位一体结构存在。直译(如“恬笔伦纸”→Meng Tian's brush and Cai Lun's paper)停留于人物符号罗列,音译(如“获麟”→Kylin capture)丢失“仁兽乱世的悖论性隐喻”。而显化,能够将原作的信息在译作中以更为明确的方式表述出来。重构能够解决语序及表达层次障碍,保证目的语的可读性,显然最便于发挥译文的优势(刘宓庆,2019:195)。“显化+重构”通过“历史逻辑显化+文化体系对接”的双重功能,显化隐含因果(如获麟与停笔的关联)、强化文化逻辑(如技术革新的历史价值),在两种文化的认知差异间架设理解桥梁,最终实现文化的有效传递。因此译者将其成为处理此类文化负载词的核心策略。

例 4

源文:当然,单凭这个文献还不能确定宣州制笔开始的年代,因为韩愈所处的时代宣笔名头最大,而南朝大臣周兴嗣所撰《千字文》中“**恬笔伦纸**”的说法必然会影响韩愈,所以韩愈是否根据这两方面的情况才写出这篇奇文也未可知。

译文: However, this single document alone cannot precisely determine the inception of brush-making in Xuanzhou, as Han Yu lived in an era when Xuan Writing Brushes were highly valued, and he may have been influenced by Zhou Xingsi's phrase “**The brush innovated by Meng Tian and the paper improved by Cai Lun**” in the *Thousand Character Classic*. Therefore, it is uncertain whether Han Yu's essay was written solely based on these influences.

分析:“恬笔伦纸”是中国古代文化中关于书写工具和材料重大变革的高度概括,概括了蒙恬革新笔、蔡伦改良纸的重大历史事件,承载着深厚的历史意义。若直译为“Meng Tian's brush and Cai Lun's paper”,目标语读者难理解蒙、蔡二人的关键作用及背后价值。翻译文化负载词时,不同译者策略有别,如译者霍克斯与杨宪益英译《红

楼梦》中“得陇望蜀”一词，霍译“You’re like the famous general: ‘One conquest breeds appetite for another.’”，杨译“Hanker for more”，二者均突破原文格式达意连贯。但霍译本增引典故，更利于文化传播。受此启发，译者在处理“恬笔伦纸”时，借鉴了在翻译“得陇望蜀”时那种突破字面、深入挖掘文化内涵的方法。对“恬笔伦纸”进行了显化+重构，把“恬笔”译为“The brush innovated by Meng Tian”“伦纸”译为“the paper improved by Cai Lun”，特别强调了“innovated”和“improved”这两个关键词。通过这样的处理，传达出蒙恬对笔的革新、蔡伦对纸的改良这一核心信息，使读者能够迅速把握这两个事件在文化和历史层面的重要价值，有效弥补直译在文化内涵传递上的不足。

例 5

源文：最后一段中的“《春秋》之成，见绝于孔子”，是指孔子写作《春秋》“绝笔于获麟”这一典故。

译文：In the last paragraph, “The Spring and Autumn Annals was halted by Confucius”, referring to the allusion that Confucius halted his work on The Spring and Autumn Annals after the capture of a Kylin, expressing his deep lament over the troubled era.

Footnote:

Kylin: a mythical Chinese beast symbolizing benevolence and good fortune

分析：据《春秋·哀公十四年》记载“春，西狩获麟”，所言即是鲁哀公十四年春天，在西边的大野泽打猎时捕获了一只麒麟。相传孔子作《春秋》时，写到鲁哀公捕获麒麟这一事件后，认为麒麟出现的时机不对，是世道混乱的象征，于是感慨万千，认为“吾道穷矣”，就停止了《春秋》的写作，这便是“绝笔于获麟”。译者在处理“《春秋》之成，见绝于孔子”这一句所涉及的典故时，首要挑战是如何在英文中复现“绝笔于获麟”的文化深意：既要保留“麟”的祥瑞象征与乱世悖论（仁兽出而世道衰），又需传递孔子“吾道穷矣”的精神危机。译者首先面临文化符号的转译难题：直译“获麟”为“capture of a kylin”会导致文化缺省，音译“kylin”虽保留异质性，但需正文补充语境以激活象征系统，因此，译者采取音译+脚注，在符号层与阐释层双向运作，实现文化专有项的跨时空转码。其次，“绝笔”的情感强度处理：被动句式“见绝于孔子”隐含天命难违的悲剧性，若直译“The Spring and Autumn Annals was ceased by Confucius”，英文被动语态会弱化孔子的主体性，且“ceased”无法传递

“绝”的情感重量（仅表动作终止）。因此，译者选择主动语态“Confucius halted his work”，表面转换语态，实则重构叙事视角——从“书被终止”转向“人主动选择终止”，并追加“expressing deep lament over troubled era”，将停笔行为与时代批判绑定——既符合英文表达习惯，又重构了《春秋》“微言大义”的笔法（以仁兽之死隐喻周礼崩坏）。再者，历史典故的逻辑显化：通过“after the capture”的时间线索，串联“获麟——感慨——停笔”的因果链，避免目标读者误读为普通辍笔。最终译者采用“事件主体（Confucius）+动作（halted his work）+文化象征（kylin）+情感内核（lament）”的四层结构，在异化（音译典故）与归化（补充背景）间取得平衡，使典故超越字面事件。最终通过“史实锚定+情感显化+象征注释”的三维策略，完成典故的跨文化转译。

3.2 文言文的翻译

文言文，作为古代汉语的瑰宝，其独特的语法结构、深厚的文化内涵以及高度凝练的表达方式，要求译者在翻译时不仅要准确传达语义，还要兼顾文化意蕴的传递。在处理文言词句时，译者常需综合多种翻译方法，以期实现有效翻译。以宣笔文献为例，源文本中大量运用文言词句记载其历史渊源、制作工艺及文人赞誉，这些表述是宣笔文化传承千年的关键见证。唯有精准翻译，才能将其背后的文化底蕴与历史价值原汁原味地传递给国际读者，推动宣笔文化的全球传播。然而，文言词句的翻译面临多重挑战：词汇层面，多义字、古今异义词需结合语境精准判断；语法层面，特殊句式与现代语法差异显著；文化层面，书法文化、文人情怀等独特信息易造成理解障碍。

针对上述困境，译者采用多元策略化解：运用增译法显化隐含信息，通过补充关键背景使文化意象更清晰；分析句式结构进行语序调整，将中文特殊意合句式转化为通顺易懂的英语形合表达；结合语境辨析词汇多义性，精准剖析上下文，敲定词汇在特定语境中的准确含义，使译文贴合源文表意。这些方法在此次文言文本翻译中已初见成效，但面对古代典籍中更为复杂的文言体系，翻译策略的选择仍需更系统的考量。

事实上，无论是处理宣笔相关典籍，还是翻译更广泛的古代典籍，语内翻译都是不可或缺的基础环节。正如焦丹（2024: 165）指出，古代典籍的现代翻译无论采用归化、异化等策略，抑或音译、直译等方法，均需先将文言文转换为白话文，方能结合现代语境完成跨语言转换。这一过程不仅是语言形式的转变，更是为后续文化传播筑

牢理解根基。

3.2.1 增译弥合认知差异

文言句子以简练为美，常省略文化背景、地理参照、典故溯源。若不补全，单句在目标语中沦为文化碎片。而增译，能根据目的语的词法、句法、语义、修辞或文体需求，以及受制于目的语某些特定文化规范的考量，灵活地在翻译过程中增添源文未明确表述或隐含的信息（熊兵, 2014: 86）。译者在此次文言句的翻译处理中，通过句子成分嵌入、地理今释、典故解码，以期单句承载完整文化信息。如“翘轩宝帚”增译“treasured broom in a grand hall”，于句末补充隐喻解释，避免“Qiao Xuan Bao Zhou”成为无意义音节。这种处理针对文言句子的文化基因缺失，通过句内增译，让“晋二王楷法”在句中显化“Wang Xizhi and Wang Xianzhi”，确保“宣城诸葛笔”的价值有历史逻辑支撑。最终使文言句子从“文化密码”转化为“信息自洽的有机体”，实现句子层面的文化传真，再现文学作品的生命力与灵魂。

例 6

源文：据《清异录》记载：“伪唐宜春王从谦，喜书札，学晋二王楷法。用宣城诸葛笔一支，酬以十金，劲妙甲当时，号为‘翘轩宝帚’，士人往往呼为‘宝帚’。”

译文：According to the *Records of Unusual Things*, Li Congqian, Prince Yichun of the Southern Tang (Five Dynasties period), was an avid calligraphy enthusiast who mastered the standard script techniques of Wang Xizhi and Wang Xianzhi, two renowned calligraphers of the Jin Dynasty. He highly valued the brushes crafted by Zhuge Clan of Xuancheng, paying as much as ten gold pieces for a single one. Renowned for their vigorous and exquisite quality, these brushes were dubbed “Qiao Xuan Bao Zhou” (named to imply its preciousness, like a treasured broom in a grand hall, symbolizing high-quality and rarity) or simply “Bao Zhou” (“Precious Brush”) by scholars.

分析：由于源文中“伪唐”的历史争议性称谓、“晋二王”的文化符号缺省、“翘轩宝帚”的隐喻跨文化障碍，以及“十金→劲妙”的隐性因果逻辑，导致目标读者存在历史认知断层、文化参照缺失、隐喻理解困难及逻辑断裂，因此译者决定通过显化时代，增译身份、隐喻解释与逻辑连接，使句子从文化碎片转化为“历史有坐标、隐喻可理解、逻辑自洽”的有机整体。从历史背景传达层面来说，“伪唐”是宋代贬义称呼，译者在此将其中性化为“Southern Tang (Five Dynasties)”。并将此句处理为“Li

Congqian, Prince Yichun of the Southern Tang (Five Dynasties period), 来明确李从谦的身份和所处时代, 忠实传达文化信息。在文化特色呈现方面, 中国书法文化源远流长, “晋二王”(王羲之、王献之)是书法史上的标志性人物, 其书法风格影响深远。然而对于不了解中国书法文化的读者, “晋二王楷法”只是一个抽象概念, 因此, 译者增译“Wang Xizhi and Wang Xianzhi, two renowned calligraphers of the Jin Dynasty”, 来点明人物姓名和所处时代, 旨在将李从谦定位在书法传承脉络中, 使读者得以理解其书法风格渊源, 另将“楷法”处理为“the standard script techniques”, 旨在完整传递“楷书技法体系”的双重内涵(字体规范+技艺方法), 实现有效传递中国书法文化的深厚底蕴, 满足读者对文化背景知识的需求。针对富含文化特色的术语, 如“翘轩宝帚”和“宝帚”, 译者采用“音译+解释”来实现文化信息的传递。“翘轩宝帚”若仅音译, 读者无法理解其含义。因此, 译者增译“named to imply its preciousness, like a treasured broom in a grand hall, symbolizing high-quality and rarity”, 将术语背后的文化隐喻、象征意义深入浅出地剖析给读者, 既为保留源文的文化特色, 又让读者能够理解其内涵, 实现文化信息的有效传递。

例 7

源文: 四明吕文质, 居桃源溪上, 多游浙右, 作笔殊佳。在人品中则贾长头也。

译文: Lu Wenzhi, a native of Siming (**today Ningbo city**) by Taoyuan Creek, frequently traversed **western Zhejiang**. Renowned for his mastery in brush-crafting, he was compared in character to Jia Kui (30–101 CE, styled Changtou), **the Eastern Han classical scholar and calendar reformer celebrated for his erudition and moral rectitude**.

分析: 源文本虽寥寥数语, 却蕴藏着极为丰富的文化与信息。通过源文本分析, 针对文言文中古地名(如“四明”)、历史地理术语(如“浙右”)及文化典故(如“贾长头”)的隐性文化负载, 翻译时需采用增译现代地理参照(古地名今释)、意译历史方位术语、补充历史人物背景等策略, 消解文化缺省与理解障碍, 实现文言句意的完整表达与跨文化传递。从地理层面看, “四明”这一古地名承载特定历史时期的地域范畴, 其深厚内涵绝非简单音译就能完整呈现, 而“浙右”也并非字面意义上直白的“Zhejiang’s right”, 其独特的古代地理方位指向给不熟悉中国古代地理知识的读者理解原文带来极大阻碍。在人物与文化维度, “贾长头”即贾逵, 作为中国历史人物, 其背后关联着东汉时期学术、品德等诸多方面的文化背景, 外国读者若缺乏相关背景知识补充, 很难领会将吕文质人品与贾逵相类比的意图。因此, 在翻译“四明”时,

考虑到文化背景差异引发的理解难题，译者增译“(today Ningbo city)”，将古地名与现代熟知城市相联系。“浙右”的翻译处理亦是如此，译者依据古代地理知识意译为“western Zhejiang”以此呈现地理方位，满足读者对准确理解原文地理信息的需求。对于“贾长头”的处理，译者增译“the Eastern Han classical scholar and calendar reformer celebrated for his erudition and moral rectitude”，补充原文中为目标语读者理解所必需却缺失的信息，助力读者理解类比依据。最后，通过各方信息的增补，完整传达该句文化内涵。

例 8

源文：其子孙甚多，散处中国、夷狄，皆冒管城，惟居中山者，能继父祖业。

译文：His numerous descendants, scattered across **the Central Plains (Heartland of China) and frontier regions (non-Han borderlands)**, all claim Guancheng as their origin, **symbolizing their inheritance of their forebears' skills. Yet**, only those in Zhongshan have carried forward their forebears' brush-making legacy.

分析：通过源文本分析，针对文言文中古代地理概念，如“中国、夷狄”文化隐喻，如“管城”及隐性逻辑关系，如“惟”的对比转折的隐性文化负载，翻译时需采用概念性增译（显化地理民族内涵）、隐喻阐释（揭示文化传承象征）以及逻辑性增补（显化句间对比逻辑）等策略，消解文化缺省与逻辑断层，实现文言句意的完整表达与跨文化逻辑重构。处理此句，译者综合参考了刘宓庆（2019: 194）提出的概念性增补词与逻辑性增补词。具体表现为，概念性增补方面：将“中国、夷狄”译为“the Central Plains (Heartland of China) and frontier regions (non-Han borderlands)”，增补“(Heartland of China)”和“(non-Han borderlands)”显化古代地理与民族构成；对“皆冒管城”增译“symbolizing their inheritance of their forebears' skills”，以“symbolizing”揭示文化传承隐喻，即揭示行为背后的文化传承与身份认同。文言文以词汇凝练、句间逻辑隐性化为特征。在汉英转换中，译者需对原文的隐性衔接关系进行显性化处理，通过增补连接词、重构句法逻辑等手段，使译文符合英语的形合表达习惯。因此，译者添加连词“Yet”显化“普遍宣称身份”与“唯有中山继承技艺”的对比逻辑，属逻辑性增补。在这里，它用于连接“皆冒管城”与“惟居中山者，能继父祖业”，既表明了前后内容的对比关系，又没有过分强调这种对比，从而保持了译文的流畅性和连贯性。“yet”在这里不仅表示转折，还隐含了一种强调和排他性的意味。它使得“only those in Zhongshan have truly carried forward their forebears' brush-making legacy”这一句子

更加突出，强调了中山地区子孙的独特地位与成就，与源文中的“惟”字相呼应。如果使用“but”或“however”等连词，虽然也能表示转折关系，但可能在语气上过于强烈，导致前后句子的对比过于突兀，破坏了译文的连贯性和流畅性。此外，“but”和“however”通常用于表示更明显的对立或矛盾，而在这里，我们并不需要强调这种对立关系。

3.2.2 形合重构汉语句式

语序能反映出语言使用者的民族文化习惯和思维模式的特点(连淑能, 2010: 34)。汉语语序相对固定，英语语序灵活多变。汉语意合句通过语义串联，英语需形合支撑（主谓结构、连接词）。在汉译英中，特别是文言文英译时，语序调整不容忽视。语法结构上，汉英差异显著。英语重形合，汉语重意合（连淑能, 2010: 7），汉语靠语义逻辑组织句子，句法灵活，成分省略常见，汉语语境中靠上下文可理解。而英语重形合，必须有明确主谓结构，翻译时补充主语符合语法规范。从信息传递角度，语序调整能提升译文可读性与流畅性。文言文行文简洁，成分省略、逻辑隐晦，英语则注重信息清晰完整。通过语序调整与句式重构，译者可将源文的隐含逻辑展现出来。例如针对流水句的隐性逻辑链重构为英语复合句，确保有语法支撑，实现句子层面的逻辑自洽。

例 9

源文：若用之交战，则摧敌而先鸣；若用之草圣，则擅场而独步。察所以，稽其故，虽云任物以用长，亦在假名而善喻。向使但随物弃，不与人遇，则距畜缩于晨鸡，毫摧残以寒兔，又安得取名于彼，移用在兹？！

译文： If it is used for writing war declarations, it can demoralize the enemy even before the battle begins. If it is used to draft imperial edicts, it can make the edicts stand out and be peerless. By examining the reasons and probing the causes, we can see that although it is crucial to utilize things to their fullest potential, it is also essential to make apt use of names and draw apt analogies. Had it been simply cast aside along with other things, never to be discovered by humans, the rooster spurs would remain hidden in the morning rooster, and the rabbit fur would be wasted in the rabbit. How, then, could we have derived their names and applied them here?!

分析：源文以鸡距笔的刚柔材质（鸡距、兔毫）与多元功能（檄文之刚、圣旨之美）

为喻，阐释“器物的终极价值在于‘物性特质’与‘人文赋予’的辩证统一”这一器物哲学。文本包含假设、因果、让步等多种复杂逻辑关系，仅靠语义和语境传达，缺乏明显语法连接词，是文言流水句的难点所在。译者通过语法显化与语序重构双重策略来进行处理。具体表现为：首先将原文并列短句“若用之交战...若用之草圣...”转化为“*If it is used for writing war declarations... If it is used to draft imperial edicts...*”的平行条件句结构，通过被动语态与场景对照显化毛笔在不同场景的效能对比，明确假设笔用于写作檄文这一战争相关场景，呈现笔能摧毁敌军士气、先声夺人的效果以及用于草拟圣旨这类书法创作场景，展现出的笔在书法领域独树一帜的状态；其次将后置原因陈述“察所以，稽其故”调整为“*By examining the reasons...*”的方式状语前置结构，结合“*although*”引导的让步从句，构建“先手段后结果”的因果链条，呈现出通过探究原因，得出不仅要充分发挥事物（如兔毫）长处，还需巧用名称（如鸡距）作恰当比喻的结论，表明尽管发挥事物长处重要，但巧用名称比喻同样不可或缺的让步逻辑；最后将假设句“向使但随物弃...”转化为“*Had it been...*”的虚拟语气倒装结构，通过主谓倒装强化假设条件的否定性，并与反问句形成语义对照，强调若毛笔被随意丢弃、不被人发掘，就会出现鸡距隐藏、兔毫浪费的虚拟情形，构建起清晰的语法结构和逻辑关系，合理调整语序。最终将文言意合型流水句的隐性逻辑关系，转化为英语形合句式的显性表达，既保持了原文的语义密度，又提升了译文的可理解性与逻辑严密性，以此实现文言文本深层逻辑的有效跨语言转换。

例 10

源文：今日之获，不角不牙，衣褐之徒，缺口而长须，八窍而趺居，独取其髦，简牍是资，天下其同书，秦其遂兼诸侯乎？

译文：*Today's quarry is a humble creature in homespun brown garments—no horns, no sharp teeth, yet with a split-mouth and elongated jowls. Possessing eight vital apertures and sitting in meditative repose, its fur shall be harvested to fashion imperial annals. If the entire realm comes to write with its fur, could this signify Qin's destined conquest of the warring states—as decreed by the heavens?*

分析：此句是筮者在蒙恬伐楚的占卜仪式中，借捕获兔子的祥瑞之兆，预言兔毫制笔将助力秦“书同文”的文化统一，最终成就“兼诸侯”的政治霸业。在处理此句时，译者以“*Today's quarry is*”重构汉语流水句的隐性逻辑：首句“今日之获”作为猎物的总称，在汉语中通过语义辐射统领后续所有特征描写（无角、缺唇、八窍等），译

者将其转化为英语显性主谓结构，以“quarry”（猎物）锚定全段，既满足英语语法要求，又重建“捕猎→选材→预言”的认知链条。其次，在宾语前置句“简牍是资”的处理中，译者突破表层结构，将“资”译为“harvested to fashion imperial annals”，通过动词不定式链重构因果关系。这样处理旨在还原“简牍”作为书写载体的物质属性，还通过“imperial annals”的隐喻转换，将其提升为文明统一的象征符号。在文化负载词处理上，译者将深层隐喻进行有效转换，将“趺居”译为“meditative repose”，突破佛教坐禅的表层意象，转译为道家冥想的哲学意境；“髦”译为“fur”，强调毛发作为书写材料的整体性，与“harvested”形成资源采集的系统性隐喻。这种处理既为了忠实于源文“简牍是资”的实用功能，又旨在通过“fashion imperial annals”赋予其文明奠基的象征意义。原文整体呈现流水句，各短句语义连贯，翻译时需梳理好从描述捕获之物的特征到选取毛发用途，再到对天下局势预测的逻辑脉络。因此译者采用三重策略：1）特征集中化，将“衣褐之徒，缺口而长须”整合为“in homespun brown garments—no horns, no sharp teeth, yet with a split-mouth”，通过破折号实现语义聚焦；2）因果显性化，将“独取其髦”译为“its fur shall be harvested to”，以被动语态强化目的关系；3）语气递进，通过“If... could this signify... by the heavens?”的虚拟条件句，将“其”的推测语气升华为天命论阐释。最后实现译文在英语形合框架内重构原文的流水句逻辑，既能保持“天下其同书”的预言连贯性，又通过“destined conquest of the warring states”的历史必然性表述，完整传递源文的叙事意图。

例 11

源文：足之健兮有鸡足，毛之劲兮有兔毛。就足之中，奋发者利距；在毛之内，秀出者长毫。合为乎笔，正得其要。象彼足距，曲尽其妙。

译文：Among the sturdy feet, the rooster's feet stand out for their strength, and among the vigorous fur, the rabbit's fur is remarkable. Specifically, among the rooster's feet, the energetic ones possess sharp spurs, and among the rabbit's fur, the outstanding ones is Winter Fur. When these are combined to create a brush, it precisely captures the essence. Just as the rooster spurs exhibit their unique features, the brush made in this way fully reveals its subtlety.

Footnote:

长毫：意为兔毫中最为优质的毫毛，即紫毫，也称冬毫或黑尖

分析：文言源文本短句依靠语义自然衔接，无明显语法连接标识，属于典型流水句。

若直接直译，会导致信息碎片化，在英语中易造成结构混乱，逻辑关系难以厘清。因此，译者通过语序调整，将文言意合型流水句的隐性逻辑转化为英语形合型句式的显性结构。通过范围限定前置明确比较对象，细节递进显化构建语义层次，动作关联整合强化逻辑链条，最终使原文“选材——加工——效果”的制作逻辑在英文中获得语法支撑。首先，“足之健兮有鸡足，毛之劲兮有兔毛”以并列短句隐性包含“在强健脚爪中选取鸡足”的范围限定，译者将其转化为“Among the sturdy feet, the rooster's feet stand out...”的结构，通过“Among...,...”的介词短语前置，明确限定了比较范围，使“鸡足在强健脚爪中脱颖而出”的语义更直观。这种语序调整将文言隐性的范围限定转化为英语形合句式的显性表达，符合英文“先整体后部分”的认知逻辑。其次，细节递进显化。“就足之中，奋发者利距；在毛之内，秀出者长毫”通过“就...在...”的句式形成并列递进。译者将其重组为“Specifically, among the rooster's feet...and among the rabbit's fur...”的结构，通过“Specifically”连接词显化递进关系，以“among...and among...”的平行结构构建细节层次。这种调整使“鸡足中利距”与“兔毛中长毫”的递进关系更清晰，符合英文“总——分”的表达习惯。最后，动作关联整合。“合为乎笔，正得其要。象彼足距，曲尽其妙”通过隐性因果关系连接材料选取与制作效果，译者将其转化为“When these are combined...Just as the rooster spurs...”的结构，通过“When...”时间状语从句整合“选材——制作”的动作链条，以“Just as...”类比结构显化“模仿鸡距形状”与“展现笔之妙处”的因果关联。译者这样调整旨在将文言隐性的动作关联转化为英语复合句的显性逻辑，突出英文“条件——结果”的表达逻辑，让目标读者能够进一步了解。

3.2.3 语义判定多义词项

在英译文言词句的过程中，注重词汇多义项具有举足轻重的意义。文言文作为中国古代文化的瑰宝，承载着深厚的历史底蕴与丰富的思想内涵，其用词精炼且常常一词多义。陈圆提到，由于历代名家注重锤炼语言，追求微言大义，所以文言文较现代汉语来说更为严密简洁，语序变化较大，一词多义现象较多（陈圆, 2019: 72）。每一个民族都会在自己的历史发展过程中形成一定的文化风格 and 传统，中西方置于不同的历史与文化背景之中，在文学上也有许多概念和形式上的差异，英汉两种语言在组织语法和表达思想的方法上也存在巨大差异。若在翻译时不重视词汇多义项，极有可能导致译文偏离源文本意。

例 12:

源文: 秦皇帝使恬赐之汤沐, 而封诸管城, 号曰“管城子”, 日见亲宠任事。

译文: Emperor Qin, however, ordered Tian to grant Ying a bathing ritual and **enfeoff him in Guancheng** (“Brush-Tube City”), naming him “Guanchengzi”. Ying gradually gained favor and was entrusted with various duties.

分析: 在这一源文中, “诸”字是理解与准确翻译的关键。从汉语语法和语义的角度剖析, “诸”是一个多义词, 在古汉语中常见的义项包含“众多”“之于(合音词)”“之乎(合音词)”等。在不同的语境中, “诸”字依据上下文逻辑关系和语义需求呈现出不同的含义。在“而封诸管城”这一语境下, 我们需要从句子的语法结构和语义连贯性进行分析。前文明确提到“秦皇帝使恬赐之汤沐”, 表明秦始皇让蒙恬对毛颖实施了赏赐汤沐的行为, 后文紧接着阐述“封诸管城”, 这里的“封”是分封的意思, “管城”是具体的分封地点, 译者补充“Brush-Tube City”, 意在揭示“管城子”的隐喻(笔管=管城)。从语法结构上看, “诸”在这里起到连接动词“封”和地点名词“管城”的作用, 结合古汉语的语法规则和语义表达习惯, “诸”在此处是“之于”的合音, “封诸管城”完整的语义即为“封之于管城”, 清晰明确地表达了把毛颖封在管城这个地方的意思。若脱离这一语境, 将“诸”理解为“众多”, 翻译为“enfeoff the numerous in Guancheng”, 这样的译文在语义上显得混乱不堪, 无法明确指出分封的对象究竟是谁, 与源文所表达的秦始皇分封毛颖这一清晰的事件逻辑严重不符。若将“诸”理解为“之乎”, 翻译为“enfeoff it in Guancheng, right?”, 这种翻译不仅改变了源文的陈述语气, 将一个明确的分封行为表述成了带有疑问语气的句子, 而且“it”的指代不明, 无法准确传达源文中分封的对象、行为以及地点等关键信息。只有紧密依据上下文语境, 将“诸”准确理解为“之于”, 并在翻译中清晰地表达为“enfeoff him in Guancheng”, 才能使译文准确无误地传达出源文所描述的秦始皇分封毛颖这一历史事件, 确保译文在语义和逻辑上与源文高度一致。

例 13

源文: 因草为号者质陋, 折蒲而书者体柔。彼皆琐细, 此实殊尤。

译文: Brushes made from reeds and cattails are inferior, yielding soft, ineffective strokes. Those are trivial, while Jiju Writing Brushes are truly **extraordinary**.

分析: 从掌握词汇多义项的角度出发, 此段文本翻译的关键在于对“殊”字等词汇含

义的精准把握以及整体语境的理解。在古汉语中，词汇的多义性是常见现象，“殊”便是典型，它在不同语境下有着不同释义。比如“殊途同归”里，“殊”表示“不同”，强调过程的差异；“殊为不易”中，“殊”作“很、非常”解，着重强化程度。在“因草为号者质陋，折蒲而书者体柔。彼皆琐细，此实殊尤”这一语境里，前两句具体描述了两本不佳的书写情况。“因草为号者质陋”，这类以芦秆为原料的书写工具，质地粗劣，书写时易出现线条毛糙、难以控制笔画走向等问题，无法展现书法的细腻与流畅；“折蒲而书者体柔”，用蒲草书写，因蒲草质地绵软，写出的字缺乏力度，字体形态松散，毫无刚劲之感。由此可知，“彼皆琐细”中的“彼”指代上述两种书写工具或方式，其共同特点是品质不佳、书写效果差。而“此实殊尤”的“此”与“彼”形成鲜明对比，结合后文“搦之而变成金距，书之而化作银钩”，可明确“此”指鸡距笔。鸡距笔笔尖短小尖锐，类似雄鸡的距，独特的构造赋予它卓越的书写性能。书写时，它能轻松实现笔画粗细变化，书写楷书，笔画规整、笔锋清晰；书写行书，连贯流畅、富有节奏；书写草书，奔放洒脱、气势磅礴。若翻译时脱离语境，把“殊”简单理解为“不同”，将“彼皆琐细，此实殊尤”译为“Those are trivial, while Jiju Writing Brushes truly different”，虽语法正确，但从语义和语用角度看，严重偏离源文。“不同”仅仅表达了差异，却无法体现出鸡距笔在书写表现上的卓越超群，以及作者对它的高度赞赏。只有紧密结合语境，将“殊”理解为“特别、特殊”，翻译为“extraordinary”，才能精准传达源文含义，让译文读者深切感受到鸡距笔的独特优势，凸显语境在确定词汇多义项翻译中的关键作用。

例 14

源文：颖为人，强记而便敏，自结绳之代以及秦事，无不纂录。

译文：Ying had a good memory and was **quick-witted**. From the era of knot-tying records to the affairs of the Qin Dynasty, he compiled and recorded everything.

改译：Ying possessed a prodigious memory and **preternatural wit**. From the rope-knotting era (ancient Chinese record-keeping) to Qin Dynasty affairs, he meticulously compiled and recorded all knowledge.

分析：面对“颖为人，强记而便敏”一句，笔者首先聚焦于“便”的多义性：在“方便”“擅长”“敏捷”等义项中，需结合语境判定。观察到“强记”与“便敏”以“而”并列，形成对人物特质的双重刻画——前者强调记忆力，后者当指向思维或行动的敏捷性。初译采用“quick-witted”（机智），虽捕捉到“敏”的聪慧，却未能突显“便”

的“灵便”内涵。随后考证《毛颖传》的神话语境：毛颖作为“神明之后”（前文“吐而生”的神性设定），其能力应超越凡人。译者又查阅《说文解字》，“便”本义为“安也”，引申为“敏捷”（如《荀子·性恶》“齐给便敏而无类”），结合寓言中毛颖“纂录一切知识”的使命（从结绳时代到秦事），需体现其处理海量信息的超凡效率。改译处理为“*preternatural wit*”（超自然的机敏），一则呼应神性血统（“*preternatural*”暗合“神明之后”），二则通过“*wit*”的多维义（思维敏捷+聪慧）完整传递“便敏”的复合特质。同时，增补“*rope-knotting era (ancient Chinese record-keeping)*”的文化注释，构建“神话能力→历史使命”的逻辑链，使“便”的“敏捷”不仅是词汇选择，更是寓言叙事的必然——唯有超常的灵便，方能胜任文明传承的神圣职责。最终形成“*prodigious memory and preternatural wit*”的改译，既忠实于“便”的“敏捷”本义，又赋予其寓言人物的神性光辉，实现了语义准确性与文学表现力的统一。

3.3 修辞格的翻译

修辞翻译本质上可视为解读原作修辞文本和重构译语修辞文本的过程（邓中敏、曾剑平, 2020: 143）。修辞格作为原作修辞文本的关键构成，承载着丰富的语义、文化与情感信息，其翻译的精准度直接关乎整个翻译作品的质量。学者卢卫中也曾提到，上乘的翻译不仅要传递源文的思想内容，还需兼顾形式，使其契合译语读者的思维习惯与阅读期待。然而，在实际翻译过程中，尤其是针对修辞格的翻译，由于英汉两种语言在语言结构、文化背景以及思维模式上存在巨大差异，形式与内容往往难以兼顾。此时，译者只好舍形取义，同时借助译语修辞优势予以不同程度的补偿。例如汉语修辞格常与独特的文化意象、历史典故紧密相连，在英译时，如何在保留源语文化特色与修辞魅力的同时，找到符合英语表达习惯的呈现方式，成为一大挑战。灵活运用多种翻译方法再现源文的思想内容、文化特色和修辞魅力，既是译者创新翻译的体现，更是译者的历史使命和职责（卢卫中, 2022: 38）。就语际转换而言，对原语的风格分析工作至关重要，它是理解阶段的基本任务之一，忽视对原语风格的分析，就谈不上对原作全部意义的把握，只有从这个高度来认识风格问题，才有可能对翻译中的风格表现法加以认真的科学探索和考察（刘宓庆, 2019: 230）。

因此，在翻译过程中，重视攻克修辞格翻译这一难关，对于完整呈现源文本的艺术价值、促进跨文化交流至关重要，也是本次翻译实践亟待突破的关键所在。

3.3.1 保留喻体意象

比喻是在书面或口语中通过使用联想、想象，依照甲乙两种事物之间的相似之处，以甲事物来呈现乙事物的一种常用的修辞（何涛、刘雅琦, 2023: 157）。由于比喻“能使抽象的概念形象化，深奥的道理浅显化，陌生的事物熟习化，飘缈的情思深沉化，爱憎感情强烈化，情境描绘生动化”（王占福, 2001: 155），因此，比喻在古代汉语和现代汉语中都具有突出的地位。在全球化语境下，非物质文化遗产的外宣翻译已超越单纯的语言转换，成为文化符号跨时空传播的重要实践。从符号学视角审视，非遗文本中的比喻承载着双重符号功能：既作为语言修辞实现认知具象化，如“紫毫笔”的锥刀之喻，又作为文化符号传递深层价值观念。这种双重属性要求译者在语言形式与文化内涵的张力中寻求动态平衡——既要守护比喻的意象系统，如保留“武安君头盔”的军事符号，又需激活其文化解释项，如注释白起的历史语境。

例 15

源文：始则创因智士，制在良工。拔毫为锋，截竹为筒。视其端若武安君之头锐，窥其管如玄元氏之心空。

译文：The brush, conceived by sages' wisdom and crafted by master hands, is born of bristles sharpened into tips and bamboo hollowed into shafts. Look at its tip, it's **as sharp as the helmet of General Bai Qi**. Peek at its tube, it's **as hollow as the mind of Laozi**.

Footnotes:

Bai Qi: Bai Qi, a famous general in the Warring States period of China, renowned for his outstanding military strategies and fierce combat style. His helmet, with its sharp shape, serves as an apt metaphor for the sharp tip of the Jiju Writing Brush

Laozi: Laozi, the venerated founder of Taoism in ancient China. His philosophical concept emphasized the state of inner emptiness and profound wisdom, which is analogized to the hollow structure of the tube of Jiju Writing Brush, symbolizing receptivity and the capacity to hold ink

分析：源文通过具体且形象的事物来阐释抽象或不常见的事物特征，将鸡距笔的笔头与武安君（白起）头盔的尖锐进行类比，把笔管和玄元氏（老子）内心的中空作比，以人们相对熟知的事物来刻画鸡距笔独特的外形和内部结构特点，能够让读者在头脑中迅速构建起关于鸡距笔的直观印象，从而加深对其特征的理解。在翻译过程中，为了实现比喻效果的等效传递，译者采用了“直译+文内注释”。另外，将源文的在英

文中拆分为两句，本质上是从“语法结构”到“功能逻辑”的转换——让英文读者感受到与中文读者相同的“并列比喻冲击”，同时遵循英文的表达习惯。因此，译者将“看其端若武安君之头锐”，处理为“Look at its tip, it's as sharp as the helmet of General Bai Qi”，直接保留了源文的比喻结构，使英语读者能够直观地看到源文的比喻关系。同时，通过添加脚注 Bai Qi, a famous general in the Warring States period of China, renowned for his outstanding military strategies and fierce combat style. His helmet, with its sharp shape, serves as an apt metaphor for the sharp tip of the Jiju Writing Brush 来详细介绍白起的背景信息及其头盔与鸡距笔笔头的关联，帮助英语读者理解这个比喻背后的文化内涵和具体所指。同理，将“窥其管如玄元氏之心空”，翻译为“Peek at its tube, it's as hollow as the mind of Laozi”，保留比喻结构的同时，添加脚注 Laozi, the venerated founder of Taoism in ancient China. His philosophical concept emphasized the state of inner emptiness and profound wisdom, which is analogized to the hollow structure of the Jiju Writing Brush's tube, symbolizing receptivity and the capacity to hold ink，深入阐释老子的身份以及其思想中关于内心空灵与笔管中空之间的类比逻辑，不仅使读者明白笔管的物理特征，更能体会到其中蕴含的文化象征意义。之所以采取这种处理方式，一方面，它能完整地保留源文的比喻修辞，使得译文在形式和意象上与源文高度契合，实现语言层面的对等；另一方面，通过添加详细的注释，弥补因文化背景差异可能导致的理解鸿沟，提升译文的可读性。倘若仅仅采用简单的直译而不添加注释，虽保留了喻体形象，但对于不熟悉中国历史文化的英语读者来说，“General Bai Qi”和“Laozi”这两个概念就如同孤立的符号，难以理解其与鸡距笔构造之间的联系，进而在理解源文所描述的鸡距笔的形象时产生较大的偏差，无法精准地把握源文的核心内容和文化精髓。通过现有的翻译和注释策略，能够有效地帮助英语读者跨越文化障碍，深入理解源文中精妙的比喻和丰富的文化内涵，确保信息的准确传递和文化的有效交流。

例 16

源文：缥囊盛处，类藏锥之沈潜；团扇或书，同舞镜之挥霍。

译文：When placed in a silken pouch, it lies like a hidden awl, concealed quietly. When used to write on a round fan, it moves as gracefully effortless as a rooster pirouetting before a mirror.

分析：源文凭借两组比喻，将鸡距笔在不同场景下的独特状态刻画得入木三分。“缥

囊盛处，类藏锥之沈潜”运用类比手法，把置于淡色笔袋里的鸡距笔比作藏于囊中的锥子，“锥处囊中”的意象不仅生动展现出鸡距笔在笔袋里隐匿身形却暗藏锋芒的特点，更寓意其内在的力量与潜力，仿佛随时能崭露头角。“团扇或书，同舞镜之挥霍”则把在团扇上书写时鸡距笔的状态，类比为山鸡对着镜子肆意舞动的潇洒模样，借山鸡舞镜这一充满动感与艺术美感的画面，将书写时的流畅自如、灵动洒脱以及富有创造性的状态鲜活地呈现出来，营造出极具感染力的艺术氛围。在翻译时，译者对喻体进行了保留处理。针对“缥囊盛处，类藏锥之沈潜”，处理为“*When placed in a silken pouch, it lies like a hidden awl, concealed quietly*”。“when”引导的时间状语从句，还原了鸡距笔被收纳进笔袋的具体情境，使读者能够迅速融入到所描绘的场景之中。“*it lies like a hidden awl*”清晰地构建起鸡距笔与藏锥之间的比喻联系，便于英语读者理解二者的相似性。用词“*concealed*”，意在明确表达“隐藏、隐蔽”的含义，“*quietly*”着重突出安静的状态，更贴切地描绘出锥子在囊中安静隐藏的姿态，进一步增强了译文的生动性与准确性。对于“团扇或书，同舞镜之挥霍”，译者处理为“*When used to write on a round fan, it moves as gracefully effortless as a pheasant pirouetting before a mirror*”。“when”引导的从句营造出在团扇上书写的特定场景，为后续的比喻搭建了情境基础。首译中译者有考虑译成“*free and unrestrained*”，但后决定优化成“*gracefully effortless*”，因“*effortless*”能传达出毫不费力的感觉，“*gracefully*”则强调优雅的特质，更淋漓尽致地展现出山鸡舞镜时那种自然、优雅且洒脱的动态美感，与鸡距笔在团扇上书写时的流畅、灵动相呼应。另外，译者斟酌之后选择用“*pirouetting*”替代“*dancing*”，意在“*pirouetting*”的单足旋转模态，既保留“金鸡独立”的平衡意境，又契合西方芭蕾的审美认知。

3.3.2 留存对偶形式

对偶作为汉语修辞的核心特征，其翻译本质上是跨越语言与文化的双重博弈。在跨语际转换中，既要留存原句“字数相等、结构对称、意义关联”的形式特征，又需突破语法、词汇与文化意象的桎梏，通过动态平衡形式移植与功能补偿、适应性转换文化符码、协同再现韵律语义，实现功能等效的表达。这一过程并非机械复制形式，而是通过创造性转换，使对偶的美学价值与思想内核在异质文化中获得新生，既维系原文对称之美，又确保译文在目标语言中实现交际功能与审美价值的双重传递。

例 17

源文：莫不画为屈铁，点成垂露。

译文：Every stroke is like bent iron, and every dot is like a hanging dew.

分析：此句是中国书法美学的经典意象隐喻，以“屈铁盘丝”（刚柔相济的笔画力度）与“垂露”（饱满圆润的点画形态）的意象对偶，构建“骨丰肉润”的审美范式，又融合道家阴阳辩证思想（刚柔）与文人精神（铁骨丝韵），呈现中国书法“力与美辩证统一”的艺术本质。书法艺术中，笔画与墨点作为核心要素，是构建汉字美感与神韵的基础。源文运用对偶修辞，从书法艺术的核心要素——笔画与墨点入手，为我们勾勒出宣笔书写时的独特神韵。“画为屈铁”以“屈铁”这一刚硬且富有质感的形象，来比喻笔画的刚劲有力，仿佛每一笔都蕴含着千钧之力；“点成垂露”则用“垂露”的圆润饱满，生动展现墨点的形态之美，宛如清晨欲滴的露珠，精致而灵动。这种对偶修辞，不仅在形式上对仗工整，平仄协调，读起来朗朗上口，更在内容上相互映衬，强化了宣笔书写效果的呈现，让读者对宣笔的卓越性能有了更为深刻的认知。为了在译文中复刻源文美感，在翻译时，译者对结构和选词都进行了考量。结构上，采用“Every stroke is...”对“Every dot is...”，来复刻源文的对偶形式，使译文在句式上呈现出整齐的美感，符合英语读者对平行结构的审美习惯。选词方面，“stroke”在英文语境中，是描述笔画的专业且常用词汇，对应中文里的“笔画”，让译文表意准确；而“dot”一词，与“点”契合，能将源文的语义清晰传达。“bent iron”，“bent”亦能够生动地表现出铁弯曲时所展现的坚韧与力量感，与笔画的刚劲有力相呼应；“hanging dew”中，“hanging”描绘出露水悬挂欲滴的状态，“dew”则直接点明露珠，还原“垂露”圆润饱满、即将落下的形态，让英语读者能直观感受墨点的美妙。

例 18

源文：辍翰停毫，既象乎翘足就栖之夕；挥芒拂锐，又似乎奋拳引斗之时。

初译：When stopping writing, it's like the moment of a rooster perching with its feet tucked in at night. When writing vigorously, it seems as if it's in the moment of a rooster stretching its claws to fight.

改译：Brush sheathed, it tucks golden spurs into twilight's silken cradle; Nib unleashed, it brandishes scarlet claws at dawn's brocade portal.

分析：源文通过对偶和类比的修辞，将使用鸡距笔时的停笔与奋笔状态，分别与鸡的翘足栖息和张爪争斗状态相类比，为我们营造出两幅截然不同却又极具画面感的场

景。初译时,译者首先关注源文的对偶结构,采用“*When stopping/writing*”的平行句式捕捉“停笔——运笔”的动作对比,以“*rooster perching/fighting*”直译“翘足就栖/奋拳引斗”的比喻。此阶段侧重字面意义的对应:“辍翰停毫”译为“*stopping writing*”,“挥芒拂锐”译为“*writing vigorously*”,通过“*moment of*”的重复强化时间意象。但初译存在三方面局限:语法层面,“*stopping/writing*”的逻辑主语(人)与主句主语(it)断裂;文化层面,未植入“鸡距笔”的工艺符号(如赤管、金距),“*at night*”违背鸡的生物节律(黄昏栖息);美学层面,“*like/seems*”的松散比喻未能传达骈文的韵律美。经过文化考据与诗学重构,译者在改译时决意确立“文物活化”的处理策略:首先,修正时间意象,以“*twilight/dawn*”还原鸡的晨昏习性,呼应唐代文人“日暮停笔、破晓创作”的传统。其次,植入工艺符号:“*golden spurs*”对应鸡距笔的金漆雕刻距部(正仓院文物特征),“*silken cradle*”隐喻唐代丝质笔套(白居易《鸡距笔赋》载“纳于锦囊”)。在句法上,摒弃散文句式,采用“*Brush sheathed/Nib unleashed*”的名词短语对仗,模拟骈文“四六句式”:前四字(笔鞘/锋出)浓缩动作状态,后九字展开时空隐喻。动词选择上,“*tucks*”(收拢)与“*brandishes*”(挥舞)形成生物力学的动态对照,既保留“翘足/奋拳”的动作质感,又赋予笔拟人化的生命节律。材质意象的升级(*silken/brocade*)则呼应唐代文房美学:丝套(保护)与锦笺(书写)构建“静——动”的物质闭环。最终改译实现三重转化:语法层面,以“*it*”统一笔的主体视角,消除主语断裂;文化层面,将“鸡”的比喻转化为“鸡距笔”的工艺叙事(赤管金距→丝套保护→红笺书写);诗学层面,通过“*cradle/portal*”的空间隐喻(闭合→开放),重构源文“栖夕-斗时”的哲学意境,使笔的收展成为中国文人“藏锋守拙,亮剑抒怀”的精神象征。整个过程体现从“语言复制”到“文化解码”的跨越,让静态的文物描述升华为动态的文化叙事,使英文读者不仅理解“笔像鸡”,更能感知“这支笔承载着唐代的晨昏、工艺与文人精神”。改译的每处调整(如“*sheathed/unleashed*”的状态动词、“*golden/scarlet*”的色彩体系、“*twilight/dawn*”的时空架构)均服务于“让文物活起来”的翻译目标——笔不再是工具,而是会呼吸的文化基因,在英文诗行中续写着千年未绝的东方美学。

3.3.3 转换夸张表达

夸张作为一种典型的修辞技巧,其本质特征表现为语言表述对客观事实的审美超越。这种语言现象通过突破常规语义边界与逻辑框架,以非现实化的艺术手法重构

认知对象，从而激活受众的感官体验与审美联想。中国古典诗词中普遍存在的夸张修辞，不仅构成其文学特质的重要维度，更成为营造艺术张力的核心手段。具体而言，这种“超现实”表达虽违背现实逻辑，但通过情感逻辑的强化，反而能更深刻地传递诗人的主观情志。学者冯全功基于语料库研究，将夸张修辞的翻译策略归纳为两大维度：一是以保留夸张效果为目标的再现策略（包括直接移植与适应性改造两种方式），二是弱化修辞强度的删减策略（冯全功、赵梦瑶，2020: 96-102）。该分类体系既强调译文对原文审美特质的传承，又兼顾跨文化传播中的接受度问题。

例 19

源文：若用之交战，则摧敌而先鸣；若用之草圣，则擅场而独步。

译文：If it is used for writing war declarations, it can demoralize the enemy even before the battle begins. If it is used to draft imperial edicts, it can make the edicts stand out and be peerless.

分析：源文运用夸张手法，旨在以超乎寻常的表达强调鸡距笔的强大功能与独特价值。

“摧敌而先鸣”并非字面意义上在实际交战中真能先于战斗开始就击败敌人，而是通过夸张极力渲染鸡距笔用于书写檄文时所具有的强大威慑力，仿佛檄文之力就能让敌人闻风丧胆、士气低落；“擅场而独步”同样使用夸张，着重突出鸡距笔用于草拟圣旨之时，能让其达到无人能及的超凡境界，强调鸡距笔对于提升书写艺术表现力的重要作用。夸张修辞的改造再现首先也是再现，只是并非原文形式的直接移植，而是通过改造相关话语或者采取目的语中的现成话语进行再现（冯全功、赵梦瑶，2020: 98）。译者考虑到文化和语言表达习惯的差异，在处理“若用之交战，则摧敌而先鸣”时，将“交战”具体化为“writing war declarations”（书写战书），这样表述更易于让读者理解与战争相关的书写场景。另外，为使译文更具逻辑性和感染力，精准传达源文夸张营造的强大气势，译者将“摧敌而先鸣”处理为“demoralize the enemy even before the battle begins”，运用“demoralize”一词从心理层面体现宣笔书写战书的威慑效果，避免“defeat the enemy”这种过于直白、生硬的直译。对于“若用之草圣，则擅场而独步”一句，译者将其处理为“If it is used to draft imperial edicts, it can make the edicts stand out and be peerless.”，此处增译“it can make the edicts”使句子结构更完整；将形容词“独步”转换为“be peerless”这种系表结构，同样是为了在功能上与源文对等。“stand out”（脱颖而出）和“be peerless”（无与伦比）从不同角度展现使用宣笔后写成的圣旨所具有的卓越品质，适度体现夸张意味，使译文既符合英语表达习惯，

又能让读者深切体会到宣笔在书法创作中所发挥的非凡作用，将源文的夸张效果转化为英语读者能够理解和欣赏的表达方式。

例 20

源文：因草为号者质陋，折蒲而书者体柔。彼皆琐细，此实殊尤。是以搦之而变成金距，书之而化作银钩。夫然，则董狐操可以修为良史，宣尼握可以删定《春秋》。

译文：Brushes made from reeds and cattails are inferior, yielding soft, ineffective strokes. Those are trivial, while Jiju Writing Brushes are truly extraordinary. Grasping it, one wields golden talons—embodying strength and precision; writing with it, one carves silver sword-hooks—metaphorically sharp and elegant. **Thus, this magnificent brush could empower Dong Hu to become a renowned historian and enable Confucius to compile the canonical *Spring and Autumn Annals*.**

改译：Brushes made from reeds and cattails are inferior, yielding soft, ineffective strokes. Those are trivial, while Jiju Writing Brushes are truly extraordinary. Grasping it, one wields golden talons—embodying strength and precision; writing with it, one carves silver sword-hooks—metaphorically sharp and elegant. **Thus, this magnificent brush could empower Dong Hu, the ancient historian, to record timeless truths and enable Confucius to compile the canonical *Spring and Autumn Annals*.**

分析：此句的处理，译者旨在通过文化意象重构与语言功能优化实现跨文化传播目标。纵观整句，源文作者通过普通毛笔的“质陋”“体柔”与宣笔“殊尤”对比，突出宣笔的超凡品质，更是借“修为良史”与“删定《春秋》”的夸张表述，彰显宣笔承载文明的核心价值。在处理“董狐操可以修为良史，宣尼握可以删定《春秋》”一句时，译者初译时选择“empower Dong Hu to become a renowned historian”以及“enable Confucius to compile the canonical *Spring and Autumn Annals*.”的表达，将“操”“握”这些动作转化为“赋能”的隐喻关系，通过“empower”和“enable”来聚焦笔作为工具的功能性，强化笔对人的超凡影响力，增强译文的动态感，同时增译“canonical”强调《春秋》的普世价值，弥补英语读者对中国经典认知的文化缺省。但是，译者忽略了一个关键史实：董狐的“良史”身份早由《左传》确立（孔子赞其“古之良史”），初译“become a renowned historian”隐含“笔创造身份”，违背“人弘道，非道弘人”的儒家逻辑。改译时，译者做了三重调整：其一，身份显化：增补“the ancient historian”，锚定董狐的先验权威，呼应《左传》典故；其二，动作具象化：将抽象的“become”改为“record timeless truths”，具象化董狐“直笔不隐”的历史行为（如记录“赵盾弑

君”), 激活典故的文化内涵; 其三, 逻辑重构: 构建“Jiju 笔(形制)→talons、sword-hooks(隐喻)→record、compile(动作)→timeless、canonical(价值)”的意象链条, 适配英语“英雄+神器”的叙事原型(如亚瑟王的剑辅助其统治)。整体实现“文化传真(《左传》《周礼》制度)→认知适配(英雄神器原型)→美学转化(显性修辞)”的三位一体。改译的处理不仅能修正初译的史实偏差, 更在英语中复现了中国书写文明的深层逻辑——笔不仅是工具, 更是制度伦理(史官)、思想智慧(圣人)与美学精神(书法)的共生载体, 另外, 译者通过前置形容词“magnificent”直接渲染笔的非凡性, 与“timeless”“canonical”形成时空呼应, 最终达成“非凡工具创造永恒文明”的跨文化可信叙事。

例 21

源文: 其不像鸡之羽者, 鄙其轻薄; 不取鸡之冠者, 恶其软弱。斯距也, 如剑如戟, 可系可搏。将壮我之毫芒, 必假尔之锋锷。遂使见之者书狂发, 秉之者笔力作。

译文: Disdaining the frivolity of chicken feathers and the frailty of cockscombs, this spur—sword-like, halberd-sharp—embodies both binding resilience and combative might. To strengthen my brush's edge, I borrow your cutting power. **It ignites a frenzy of writing passion in beholders and infuses writers with unyielding force.**

分析: 源文中“书狂发”与“笔力作”两处表述, 运用夸张手法, 生动且极具感染力地展现出鸡距笔对人的强大影响力。“书狂发”以夸张的艺术手法, 将见到鸡距笔之人内心瞬间被点燃的强烈书写欲望渲染至近乎疯狂的程度, 极为鲜明地凸显出鸡距笔在激发书写热情这一维度的独特魅力; “笔力作”同样借助夸张, 着重强调使用鸡距笔书写之人下笔时那股充盈的力量, 充分体现出鸡距笔能够助力书写者在书写过程中展现出非凡的气势。此句的灵活运用意译与增译的技巧。其核心目的是让译文读者能够获得与源文读者高度相似的阅读感受。在翻译“遂使见之者书狂发”时, 译者将其处理为“It ignites a frenzy of writing passion in beholders”。在此句的处理中, 译者特意使用“ignites”一词, 从语气维度进一步强化鸡距笔激发书写热情的强烈程度, 使译文在情感表达的细腻程度与强度上, 更紧密地贴近源文的夸张效果。“a frenzy of writing passion in beholders”则采用意译手法, 摆脱字面直译的束缚与局限, 生动形象地描绘出人们在见到鸡距笔后, 内心深处的书写热情犹如被烈火彻底点燃, 迅速达到近乎疯狂的炽热状态, 传达出源文夸张手法所营造出的强大感染力, 旨在实现意义层面的对等。对于“秉之者笔力作”, 翻译为“infuses writers with unyielding force”。

此处理译者采用意译，“with unyielding force”以直接且自然的表述展现出使用笔的人在书写时刻力量感十足的状态，适度且恰当地体现出夸张意味。这种表达方式能使英语读者顺利理解，并深刻体会到鸡距笔所蕴含的强大感染力，在意义精准传达以及阅读感受的营造上，与源文成功实现对等，最终完成夸张手法在翻译过程中的有效转换。

第四章 总结与反思

翻译实践是一个动态循环的过程，涵盖译前准备、翻译执行与译后优化等多个环节，每个阶段都对译文质量与文化传播效果有着深远影响。在完成《安徽非物质文化遗产丛书（传统技艺卷）：宣笔》的翻译工作后，译者从译后审校、实践收获及现存不足三个维度展开系统性反思。通过复盘双层审校模式的应用成效、总结文化传播与专业能力的提升经验，以及剖析翻译过程中的遗留问题，旨在为非遗翻译实践提供可借鉴的方法论，同时明确未来精进方向，推动自身在文化外译领域的持续成长。

4.1 译文质量提升

在完成初稿后，译者采用“自我核查——协作优化”的双层审校模式来确保译文质量。自我审校阶段，译者首先建立术语对照表核对术语译法，确保术语的准确性，针对文言文中的多义词，逐句分析多义词的语境含义，结合《新世纪汉英大词典》选择最贴切的译法，确保语义准确。其次，译者利用微软 Word 的内置工具提升效率：其拼写与语法校验功能可自动识别标点误用及基础语法问题。针对高频重复错误，通过“查找并替换”功能批量修正。句子层面，译者采用“三读三改”法提升表达质量：初读标记过长难句，拟计划通过语序调整、拆分长句、合并短句等方法来忠实地表达语义，来增强句子的连贯性；二读检查逻辑连接词，类似像“若用之交战”添加“If...then...”结构显化假设关系；三读通过出声朗读调整节奏，尤其针对特殊文言句式，形成语音对仗。

协作审校阶段，译者引入外籍译者参与，与同门采用“双轨并行”的审校策略，通过线上文档协作模式同步标注问题，使用红色标注文化误译，绿色标记语言问题。外籍译者凭借母语者视角，重点审核文化负载词的表达是否贴合目标语文化习惯，判断文化意象译法对英语读者的可理解性。针对红色标注的文化误译，建立“问题溯源机制”：先通过《新世纪汉英大词典》检索文化负载词译法，结合平行文本对比分析，同时吸纳外籍译者提供的目标语文化视角建议，综合判断译法适配性。对于绿色标注的语言问题，采用“三维度优化法”：调整词性、增强韵律、匹配语境。在达成共识阶段，实施“两轮决策流程”：初轮由标注者提出两种解决方案，次轮通过平行文本对比筛选，若涉及文化差异问题，以外籍译者的母语者分析为重要参考。争议问题最终通过咨询导师解决。

经过层层审校，译文质量得到很大程度上的提升，译者也深刻体会到译后审校过

程不仅是查漏补缺，更是对文化内涵的深度重构与语言表达的艺术加工，这为译者未来翻译实践积累了宝贵经验。

4.2 心得与收获

在着手《安徽非物质文化遗产丛书（传统技艺卷）：宣笔》的翻译工作时，起初译者内心满是忐忑，毕竟其中的文化负载词、文言词句以及专业术语繁多，翻译难度着实不小。但随着翻译工作逐步推进，译者发现自己的词汇量，尤其是非遗领域的专业词汇量渐渐增长。像“兔园”“鸡树”这类词汇，在运用意译阐释等方法进行翻译时，译者对词汇的理解与运用也愈发得心应手。为了能更深入、精准地理解宣笔文化，译者进行了实地考察，前往宣笔和宣纸的制作工坊，亲眼目睹了宣笔从选料到制作完成的上百道工序。工匠们精心挑选羊毛、兔毛等原料，在水盆中仔细梳理原料，那专注的神情和娴熟的技艺，让译者深刻体会到“分毫毛发见功夫”。这一趟实地考察，让那些原本在书本上晦涩难懂的专业术语瞬间鲜活起来，在翻译相关内容时，也能更准确地传达其中的文化内涵。译者还参观了当地的博物馆，那里陈列着不同历史时期的宣笔和与宣笔相关的文物，还有大量图文资料详细介绍宣笔的发展历程。站在展柜前，看着那些古老的宣笔，译者仿佛穿越时空，看到了古代文人墨客挥毫泼墨的场景，也更深刻地理解了宣笔在中华文化中的重要地位。这些珍贵的历史文物和资料，为译者翻译宣笔的历史渊源部分提供了丰富的素材和灵感，使译者能更生动地向世界讲述宣笔的故事。

译者始终牢记翻译的目的是向全球传播宣笔文化，这使得译者在选择翻译方法时，都紧紧围绕这一核心目标。翻译时，译者从词汇到句式，全方位考虑目标语读者的认知水平和文化背景，力求让译文读者能收获与源文读者相近的阅读体验。这次翻译实践，也加深了译者对宣笔文化的理解。从宣笔的历史渊源，到其精细的制作流程，再到独特的艺术特征，译者都有了深入的了解。这不仅让译者感受到非遗文化的独特魅力与深厚底蕴，更激发了译者对文化传承与传播的责任感。

4.3 不足与改进

兰伯特（Lambert, 2023: 111）指出，译者在实践中往往扮演调解人、倡导者与活动家等多重角色，其间道德规范、责任与利益的冲突不可避免。正如胡作友、彭九州（2023: 32-33）强调，道德是译者恪守的底线，向内需承受道德压力，向外需履行社

会责任，而最终责任的落脚点仍在于译者个体。陈少鹏、胡作友（2025: 129）也提出，译者的实际选择并非单纯遵从个人意愿，而是对多元影响因素的综合权衡，面对伦理挑战时的立场抉择，正是译者主体性的重要体现。

此次宣笔翻译实践中，这些理论映射出译者面临的现实困境。在处理文化负载词时，尽管尝试多种翻译策略，仍难以完整传递部分历史典故的文化细节，这折射出译者在平衡文化保真与目标语可读性时的伦理考量——既要避免过度解释导致的信息冗余，又需防止显化重构造成的文化流失。在长难句与篇章结构处理上，存在一些晦涩的译文无法很好呈现宣笔历史渊源、制作流程等内容的内在联系，反映出译者在保留原文结构与优化表达流畅性之间的艰难取舍，也暴露出对目标语语法规则与篇章逻辑掌握的不足。而翻译效率低下的问题，不仅源于文本专业性带来的客观挑战，也凸显出译者在术语管理与翻译流程优化方面的主体性缺失。

基于上述反思，未来译者将从伦理与实践双重维度提升翻译能力：一方面，深入研究文化背景知识，通过学术咨询与资料查阅来确保文化负载词翻译的准确、完整；另一方面，系统学习英语语法与篇章语言学，建立个性化术语库与翻译记忆库，在提高语言处理能力的同时，完善翻译流程管理，确保在规定时间内高质量完成翻译任务。

参考文献

- Nida, E. A. *Toward A Science of Translating*. Shanghai: Foreign Language and Education Press, 2004.
- Snell-Hornby, M. *Translation Studies: An Integrated Approach*. Shanghai: Shanghai Foreign Language Education Press, 2001.
- Neubert, A. *Text and Translation*. Leipzig: Verlag Enzyklopadie, 1985.
- Lambert, J. *Translation Ethics*. London and New York: Routledge, 2023.
- Saihong, L & Hope, W. *Terminology Translation in Chinese Contexts: Theory and Practice*. Oxon and New York: Routledge. 2021
- Sager, J. C. *A Practical Course in Terminology Processing*. Amsterdam and Philadelphia: John Benjamins Publishing Company. 1990.
- Yang, H. Y. & Yang, G. *A Dream of Red Mansions*. Beijing: Beijing Foreign Language, 1978.
- Hawkes, D. *The Story of the Stone*. London: Penguin Classics, 1980.
- 艾丽华、杨仕章：“对‘thick translation’的再认识——兼谈中华文化‘走出去’语境下薄译也是一种厚译”，《中国翻译》，2024年第1期，第138-144页。
- 陈宏薇、李亚丹：《汉英翻译教程》，上海：上海外语教育出版社，2020。
- 陈宏薇：《汉英翻译基础》，上海：上海外语教育出版社，2003。
- 陈少鹏、胡作友：“关注译者实际深化伦理反思——《翻译伦理》介评”，《中国翻译》，2025年第1期，第125-130页。
- 胡作友、彭九州：“西方翻译伦理思想批判性审视”，《中国翻译》，2023年第2期，第26-34+188-189页。
- 邓中敏、曾剑平：“政治话语重复修辞的翻译——以《习近平谈治国理政》为例”，《中国翻译》，2020年第5期，第136-144页。
- 樊嘉禄、余征军：《安徽非物质文化遗产丛书：宣笔》，安徽：科学技术出版社，2019。
- 冯全功、赵梦瑶：“中国古典诗词中的夸张修辞翻译策略研究”，《外国语文研究》，2020年第3期，第95-104页。
- 冯雪红、魏向清、刘润泽：“中国非遗术语外译的译者规范化实践模式构建”，《外语研究》，2023年第5期，第95-99+111页。
- 傅勇林、唐跃勤：《科技翻译》，北京：外语教学与研究出版社，2021年第22页。
- 何涛、刘雅琦：“目的论视角下国学典籍《论语》的比喻翻译研究”，《兰州交通大学学报》，2023年第3期，第156-160页+166页。

- 焦丹：“中国古代典籍与诗歌中的粮食文化英译探析”，《中国翻译》，2024 年第 5 期，第 164-168 页。
- 李正栓、程刚：“‘走出去’背景下中国科技典籍术语英译探微——以《山海经》大中华文库译本为例”，《上海翻译》，2022 年第 1 期，第 75-81 页。
- 李向振：“作为文化事件的非物质文化遗产保护的内外价值实现”，《云南师范大学学报》2021 年第 5 期，第 57-64 页。
- 廖七一：《当代西方翻译理论探索》，南京：译林出版社，2000。
- 刘宓庆：《新编当代翻译理论》，北京：中译出版社，2019。
- 卢卫中：“政治话语排比修辞翻译探析”，《外语电化教学》2022 年第 3 期，第 33-38 页+107 页。
- 宋晓丹：“‘文学翻译’定义探讨及其翻译过程探究”，《海外英语》，2024 年第 7 期，第 33 页。
- 陶庆、郭鸿杰：“为大于细涓涓不壅”，《中国翻译》，2016 年第 6 期，第 125-128 页。
- 王占福：《古代汉语修辞学》，石家庄：河北教育出版社，2001 年。
- 熊兵：“翻译研究中的概念混淆——以‘翻译策略’，‘翻译方法’和‘翻译技巧’为例”，《中国翻译》，2014 年第 3 期，第 82-88 页。
- 张智杰、张映先：“讲好中国故事：非物质文化遗产赓续与译介”，《海外英语》，2023 年第 22 期，第 59-61 页。
- 张美芳：“文本类型理论及其对翻译研究的启示”，《中国翻译》，2009 年第 5 期，第 53 页。
- 郑德虎：“中国文化走出去与文化负载词的翻译”，《上海翻译》，2016 年第 2 期，第 53-56 页。

附录一 术语及专有名词表

序号	英文	中文
古典书籍名及诗词名		
1	<i>A Gift of Twenty Writing Brushes to Scholar Yu Zhigu</i>	《寄余知古秀才散卓笔十管软：健笔十管书》
2	<i>A Playful Ode to Xuan Writing Brushes Gifted by Shengyu</i>	《圣俞惠宣州笔戏书》
3	<i>Acknowledgement for Xuan Writing Brushes</i>	《谢送宣城笔》
4	<i>Antiphon to Wen Yuke: Ode to Bamboo and the Moonlit Courtyard</i>	《文与可有诗见寄次韵答之》
5	<i>Bei Hu Lu: Records of Lingnan Customs</i>	《北户录》
6	<i>Beat the Heat: Anecdotes from Summer Retreats</i>	《避暑录话》
7	<i>Calligraphic Records of the Song Dynasty</i>	《书录》
8	<i>Collected Words on Learning from the Ancients</i>	《学古绪言》
9	<i>Dong Ying Zhu Guang</i>	《东瀛珠光》
10	<i>Discourses on Brushes</i>	《笔论》
11	<i>Dongpo Zhilin: Essays and Chronicles from Su Shi's Notebooks</i>	《东坡志林》
12	<i>Echoing Yongshu's Test of the Zhuge Writing Brush</i>	《次韵永叔试诸葛高笔戏书》
13	<i>Encyclopedia of the Four Treasures of the Study</i>	《文房四谱》

14	<i>Eulogy to Xuan Writing Brush</i>	《咏宣州笔》
15	<i>Yuanhe Records of Prefectures and Counties</i>	《元和郡县志》
16	<i>Guicang</i>	《归藏》
17	<i>Postscript to Recent Poems Composed in Drunkenness</i>	《醉中录近诗因题卷后》
18	<i>In Praise of Brush-maker Lü Wenzhi</i>	《赠笔工吕文质》
19	<i>Jiangnan Unofficial History</i>	《江南野史》
20	<i>Lianshan</i>	《连山》
21	<i>Recounting Virtues and Expressing Gratitude in Forty Rhymes to Prefect Cui of Xuanzhou</i>	《叙德书情四十韵上宣歙崔中丞》
22	<i>Ode to the Jiju Writing Brush</i>	《鸡距笔赋》
23	<i>Treatise on Calligraphy</i>	《论书》
24	<i>The Biography of Mao Ying</i>	《毛颖传》
25	<i>Postscript to Su Shi's Essay on Brushes</i>	《跋东坡论笔》
26	<i>Supplementary Collection of Poetry Talks</i>	《诗话总龟后集》
27	<i>History of the Song Dynasty</i>	《宋史》
28	<i>New Tang History: Geographic Treatise</i>	《新唐书·地理志》
29	<i>The Song of the Pipa</i>	《琵琶行》
30	<i>The Spring and Autumn Annals</i>	《春秋》
31	<i>Thousand Character Classic</i>	《千字文》
32	<i>Supplement to the Tang Dynasty's National History</i>	《唐国史补》
33	<i>Records of Unusual Things</i>	《清异录》

34	<i>Yang Yi's Chats on Diverse Topics</i>	《杨文公谈苑》
35	<i>Zhouyi (The Book of Changes)</i>	《周易》
36	<i>Zihao Writing Brush</i>	《紫毫笔》
历史时期、历史人物及神话相关词汇		
37	Bai Qi	白起
38	Yu the Great	大禹
39	Kylin	麒麟
40	Laozi	老子
41	Twelve Zodiac Deities	十二神
42	Jiayou Era	嘉祐
43	Xining Era	熙宁
44	Zhiping Era	治平
45	Ming Shi	明眎（兔子的祭祀尊称）
46	Chang'e	嫦娥
书法工具及材料		
47	Chengxintang Paper	澄心堂纸
48	Cihao (Flower Tip)	次毫（花尖）
49	E'xi paper	鹅溪纸
50	Golden Gosling Wine	鹅儿酒
51	Jiju Writing Brush	鸡距笔
52	Li Tinggui Ink	李廷珪墨
53	Qiao Xuan Bao Zhou	翘轩宝帚
54	Sanzhuo Writing Brush	散卓笔
55	Shuxu Writing Brush	鼠须笔
56	Tianping Treasure Writing Brush	天平宝物笔

57	Qinghao (Autumn Fur)	青毫 (秋毫)
58	White Tip	白尖
59	Xuan Writing Brush	宣笔
60	Zihao (Winter Fur)	紫毫 (冬毫)
61	Four Treasures of the Study	文房四宝
人物身份描述		
62	Dongpo Hermit	东坡居士
63	Master Wanling	宛陵先生
64	Shangu Daoren	山谷道人
65	Xiangshan Hermit	香山居士
66	Zuiweng	醉翁
古代制度、官职、场所		
67	Brush Barrel Engraving System	管勒工名
68	Censor	御史
69	Eastern and Western Chancelleries	东西府
70	Left and Right Censors' Courts	左右台
71	Palace Recorder	起居 (郎)
72	Governor	观察使
73	Imperial Academy	御书院
74	Imperial Calligraphy Attendant	翰林侍书
75	Imperial Examination System	科举制度
76	The Literary Paradise in ancient China	兔园
77	The Central Secretariat in ancient China	鸡树
78	Shōsō-in	正仓院
79	Zhangtai Palace	章台宫
80	Weiyang Palace	未央宫

81	Zhong Shu Ling (Director of the Secretariat)	中书令
工艺与技术		
82	Brewing Compressed Tea	烹团茶
83	Burning Official Incense	烧衙香
84	Enjoying Official Brewed Wine	饮官法酒
85	Selecting the Tips	赶尖
86	Wielding Zhuge Writing Brush	用诸葛笔

附录二 源文及译文对照表

Source Text	Target Text
第二节 宣笔千年辉煌史 宣笔是中国历史上第一个以产地冠名的毛笔品种，从唐代起就声名鹊起，由此推断，宣笔的源头肯定远远早于唐代。有证据表明，早在南北朝时期宣笔就已经崭露头角。唐宋两代是中国文化空前发达的时期，宣笔在这一时期受到众多学者关注和赞许，在当时具有不可撼动的业界霸主地位。	Section II The Glorious Thousand-Year History of Xuan Writing Brush Xuan Writing Brush, the first Chinese brush named after its production location in history, rose to prominence in the Tang Dynasty (618–907 CE), indicating an origin far earlier than the Tang period. Historical evidence shows that it began to gain recognition as early as the Northern and Southern Dynasties (420–589 CE). During the Tang and Song Dynasties (618–1279 CE), a golden age of Chinese culture, the Xuan Writing Brush earned widespread praise and scholarly attention, establishing its unshakable dominance in the industry.
一、宣州贡笔一枝独秀	I. The Unique Splendor of Xuanzhou's Tribute Brush
1.紫毫之价贵如金 有史料表明，东晋时大书法家王羲之即已使用过宣笔。据此可推测宣州制笔业兴起的时间应不晚于晋，可能在秦汉时期或更	1. The Price of Zihao^① Is as Precious as Gold Historical records indicate that Wang Xizhi, the great calligrapher of the Eastern Jin Dynasty (317–420 CE), used Xuan Writing Brushes. This suggests the brush-making industry in Xuanzhou emerged no later than the Jin Dynasty (266–420

① Zi Hao: It is taken from three-year-old rabbits in winter, also known as “Winter Fur”.

早。到了唐代，宣笔声名鹊起，成为当时享誉全国的贡笔。	CE), possibly as early as the Qin (221–206 BCE) and Han (202 BCE–220 CE) periods or earlier. By the Tang Dynasty, Xuan Writing Brushes rose to national prominence as imperial tribute brushes.
宣笔之所以是在唐代声名鹊起，一则因为唐代是中国古代社会经济文化高度发达的重要历史时期；二则因为史书体例的变化，此前正史中对于各地贡赋的记录很不系统，唐代开始才比较全面地记录。此外，因古时地方名产的记录多出现于地方志，而地方志大量出现是在宋代以后。宋代修地方志一般只会追溯到唐代，更早的往往无从考证，所以到了唐代以后，有关宣州制笔的文献才多了起来。	Xuan Writing Brushes rose to fame in the Tang Dynasty for three reasons: 1.The Tang Dynasty was a golden age of socioeconomic and cultural development in ancient China. 2.Systematic record-keeping of regional tributes began in the Tang Dynasty (previously scattered in pre-Tang official histories). 3.Local chronicles, the primary source for recording regional specialties, proliferated after the Song Dynasty (960–1279 CE). These Song-dynasty chronicles typically traced local traditions back to the Tang Dynasty, making pre-Tang records of Xuanzhou’s brush-making largely untraceable. As a result, Tang-dynasty and later sources provide the bulk of surviving literature on Xuanzhou’s brush industry.
唐代手工业发展十分迅速。随着佛教的盛行和科举制度的兴起，制笔技艺同造纸、制墨、制砚技艺一样快速发展，它们相互促进，整个行业呈现出一派繁荣景象。当时，宣州所产毛笔被称为	The Tang Dynasty witnessed remarkable growth in handicraft industries. With the prevalence of Buddhism and the rise of the Imperial Examination System, brush-making techniques—along with papermaking, ink-making, and inkstone-carving—flourished

“宣笔”，因质量上乘而享誉全国，成为每年向皇宫进献的贡品。当时的物流不像后世这样发达，难以想象将毛笔集中在某一个地方生产，然后分散销售到全国各地的情形。换言之，早期的制笔者分散在全国各地，绝大多数地方都是当地做的笔在当地销售。我们现在说当时宣州是全国最有名的制笔中心，成为我国制笔史上首次出现的著名产地，是因为现在可以从文献中找到古代文人对宣笔的记述。当然，之所以有记述，尤其是一些著名文人的记述，一定是因为当时宣笔做得好，受到大家的认可和追捧。	synergistically, forming a prosperous ecosystem for the stationery industry. Xuanzhou's brushes, known as Xuan Writing Brushes, gained nationwide fame for their superior quality and became annual imperial tributes. Given pre-modern logistics far less developed than in later eras, it was unimaginable to centralize brush production in one location for nationwide distribution. In early times, brush artisans were dispersed across the country, with most regions producing and selling brushes locally. Retrospectively, Xuanzhou is identified as China's premier brush-making center and the first renowned production hub in Chinese brush history because of surviving literary records by ancient scholars. These records—especially those by eminent scholars—exist because Xuan Writing Brushes were celebrated for their craftsmanship and widely coveted.
这里必须提到的是唐代著名学者韩愈(字退之, 768—824)写过的一篇堪称奇文的《毛颖传》，其讲述的是一个寓言式的故事。	A pivotal reference is the Tang Dynasty scholar Han Yu (courtesy name Tuizhi, 768–824), who wrote the iconic essay <i>The Biography of Mao Ying</i>, a satirical fable personifying the writing brush as a loyal servant to the emperor.
	Mao Ying hailed from Zhongshan (modern-day Dingzhou, Hebei Province). His ancestor, Ming Shi, assisted Yu the Great^② in governing

② Yu the Great: A heroic figure in ancient Chinese legends, he was the third ruler of the Xia Dynasty.

毛颖者，中山人也。其先明视，佐禹治东方土，养万物有功，因封于卯地，死为十二神。尝曰：“吾子孙神明之后，不可与物同，当吐而生。”已而果然。明视八世孙邈，世传当殷时居中山，得神仙之术，能匿光使物，窃姮娥、骑蟾蜍入月，其后代遂隐不仕云。居东郭者曰邈，狡而善走，与韩卢(注：名犬)争能，卢不及。卢怒，与宋鹊(注：良犬名)谋而杀之，醢(注：剁成肉酱)其家。	the eastern lands and nurturing all living things. For his meritorious service, he was enfeoffed in Mao (corresponding to the zodiac sign “卯”) and later deified as one of the Twelve Zodiac Deities ^③ . Ming Shi prophesied: “My descendants, being of divine lineage, shall not be born like ordinary creatures—they shall emerge from the mouth.” This came to pass. Nou, the eighth descendant of Ming Shi, lived in Zhongshan during the Shang Dynasty (c. 1600–1046 BCE). He mastered Taoist immortality arts, capable of concealing light and manipulating objects. He eloped with Chang’e (Moon Goddess) and rode a chanchu (moon toad) to the moon, after which his descendants withdrew from secular life and refused official posts. Among them was Jun (the Eastern Dweller), a crafty and fleet-footed figure from the eastern suburbs. He outcompeted Han Lu (a legendary hunting dog) in a contest of prowess. Humiliated, Han Lu conspired with Song Que (a renowned hunting dog) to assassinate Jun and reduce his entire family to minced flesh
秦始皇时，使蒙将军恬南伐	During the reign of Emperor Qin Shi Huang (259–210 BCE), General Meng Tian led a southern campaign against the State of Chu.

③ Twelve Zodiac Deities: Twelve Zodiac Deities correspond to the Twelve Earthly Branches and are considered as deities that govern good and bad fortune.

楚，次中山，将大猎以惧楚。召左右庶长与军尉，以《连山》（注：夏之《连山》、商之《归藏》、周之《周易》并称“三易”）筮之，得天与人文之兆。筮者贺曰：“今日之获，不角不牙，衣褐之徒，缺口而长须，八窍而趺居，独取其髦，简牋是资，天下其同书，秦其遂兼诸侯乎？”遂猎，围毛氏之族，拔其豪，载颖而归，献俘于章台宫（秦地名，西汉的未央宫就是在秦章台宫的基础上修建而成的），聚其族而加束缚焉。秦皇帝使恬赐之汤沐，而封诸管城，号曰“管城子”，日见亲宠任事。

While encamped in Zhongshan (modern Dingzhou, Hebei), he organized a grand hunt to intimidate Chu. Summoning his military officials, he divined using the *Lian Shan*^④. The divination revealed auspicious signs for heavenly mandate and human governance. The diviner proclaimed with reverence: **“Today’s quarry is a humble creature in homespun brown garments—no horns, no sharp teeth, yet with a split-mouth and elongated jowls. Possessing eight vital apertures and sitting in meditative repose, its fur shall be harvested to fashion imperial annals. If the entire realm comes to write with its fur, could this signify Qin’s destined conquest of the warring states—as decreed by the heavens?”** The hunt ensued: they surrounded the Mao clan, plucked their finest fur, and returned with Ying. Captives were presented at Zhangtai Palace^⑤, where the Mao clan was gathered and bound. Emperor Qin, however, ordered Tian to grant Ying a bathing ritual and enfeoff him in Guancheng (“Brush-Tube City”), naming him “Guanchengzi”. Ying gradually gained favor and was entrusted with various duties.

④ Lian Shan: One of the Three Yi Classics—ancient Chinese divinatory texts focusing on geomantic patterns, seasonal cycles, and philosophical transformations. The trilogy includes: Lianshan, Guicang and Zhouyi.

⑤ Zhangtai Palace: the Qin imperial palace later expanded into the Han Dynasty’s Weiyang Palace.

颖为人，强记而便敏，自结绳之代以及秦事，无不纂录。阴阳、卜筮、占相、医方、族氏、山经、地志、字书、图画、九流、百家、天人之书及浮屠、老子、外国之说，皆所详悉。又通于当代之务，官府簿书、市井货钱注记，惟上所使。	<u>Ying possessed a prodigious memory and preternatural wit. From the rope-knotting era (ancient Chinese record-keeping) to Qin Dynasty affairs, he meticulously compiled and recorded all knowledge.</u> He mastered Yin-Yang cosmology, divination, physiognomy, medical prescriptions, clan genealogies, Shan Jing (Mountain Classic) geography, Di Zhi (Territorial Records), lexicography, painting, the Nine Schools and Hundred Schools of Thought, celestial and humanistic texts, as well as Buddhist sutras, Taoist teachings, and foreign doctrines. He also excelled in contemporary governance, managing official registers and market financial records at the emperor's behest.
自秦皇帝及太子扶苏、胡亥、丞相斯、中车府令高，下及国人，无不爱重，又善随人意，正直、邪曲、巧拙，一随其人：虽后见废弃，终默不泄，惟不喜武士，然见请，亦时往。	Revered by Emperor Qin Shi Huang (259–210 BCE), Crown Prince Fusu, Prince Huhai, Prime Minister Li Si, Zhongchefu Ling Zhao Gao (Director of the Imperial Carriage Office), and down to the common people—without exception—Ying adapted to all: upright or cunning, skillful or clumsy. He remained loyal even when sidelined. Though disinclined toward warriors, he obliged their requests when summoned.
累拜中书令，与上益狎，上尝呼为“中书君”。上亲决事，以衡石自程，虽宫人不得立左右，独颖	For many years, Mao Ying served as Zhong Shu Ling (Director of the Secretariat). His intimacy with the emperor grew to such a degree

与执烛者尝侍，上休方罢。颖与绛人陈玄、弘农陶泓，及会稽褚先生友善，相推致，其出处必偕。上召颖，三人者不待诏，辄俱往，上未尝怪焉。	that His Majesty affectionately dubbed him ‘Zhong Shu Jun’—a title merging bureaucratic authority with the brush’s intimate role at court. When the emperor meticulously weighed affairs, only Mao Ying and the candle bearer were permitted to attend, retiring only when the emperor rested. Ying’s lifelong companions were Chen Xuan (Ink Stick) of Jiang County, Tao Hong (Inkstone) of Hongnong, and Mr. Chu (Paper) of Kuaiji—the Four Treasures of the Study personified. They advocated for one another and attended court together. When the emperor summoned Ying, the trio joined unbidden, yet His Majesty never objected.
后因进见，上将有任使，拂拭之，因免冠谢。上见其发秃，又所摹画不能称上意，上嘻笑曰：“中书君老而秃，不任吾用。吾尝谓中书君，君今不中书耶？”对曰：“臣所谓尽心者焉。”因不复召，归封邑，终于管城。<u>其子孙甚多，散处中国、夷狄，皆冒管城，惟居中山者，能继父祖业。</u>	On another audience, as the emperor prepared to assign new duties, Ying ritually cleansed himself and removed his official cap in deference. Noticing Ying’s balding head and unsatisfied with his calligraphic works, the emperor jested: “Zhong Shu Jun has aged and lost his bristles—no longer fit for service. Did I not name you ‘Zhong Shu Jun’? Now you fail to ‘conform to the brush’!” Ying replied: “Your servant has served with utmost dedication.” Thereafter, the emperor ceased summoning him. Ying retired to his fiefdom, Guancheng, and died there. <u>His numerous descendants, scattered across the Central Plains (Heartland of</u>

	<u>China) and frontier regions (non-Han borderlands), all claim Guancheng as their origin, symbolizing their inheritance of their forebears' skills. Yet, only those in Zhongshan have carried forward their forebears' brush-making legacy.</u>
太史公曰：毛氏有两族，其一姬姓，文王之子，封于毛，所谓鲁、卫、毛、聃者也。战国时有毛公、毛遂，独中山之族，不知其本所出，子孙最为蕃昌。《春秋》之成，见绝于孔子，而非其罪。及蒙将军拔中山之毫，始皇封诸管城，世遂有名。而姬姓之毛无闻。颖始以俘见，卒见任使，秦之灭诸侯，颖亦有功，赏不酬劳，以老见疏，秦真少恩哉。	The Grand Historian commented: “The Mao clan split into two lineages. One, of the Ji surname, descended from a son of King Wen of Zhou (11th c. BCE), enfeoffed in Mao alongside Lu, Wei, and Dan. During the Warring States period (475–221 BCE), notable figures included Mao Gong and Mao Sui. Among these, only the origin of the Zhongshan Mao clan remains unclear, yet its descendants flourished. <i>The Spring and Autumn Annals</i> was halted by Confucius—not due to flaws in the work, but because the capture of a Kylin in Lu (481 BCE) symbolized the irreversible collapse of the ritual order (礼治)—the very ideal the annals sought to uphold. When General Meng ‘plucked the bristles of Zhongshan’ (a metaphor for brush-making), Emperor Qin enfeoffed Ying in Guancheng, elevating his clan to fame. The Ji-lineage Mao, however, faded into obscurity. Ying, once a captive, became Qin’s brush: his characters inscribed the conquests, yet he was unrewarded. Cast aside in old age, his fate

	exposes Qin's paradox: relying on the brush to unify scripts (书同文), yet discarding the brush's spirit. Truly, the Qin were ungrateful to the very tool of their empire!"
上文中，第一段叙述毛颖的身世，第二段讲述蒙恬围猎中山兔、拔毫制笔，第三段讲毛笔的广泛应用，第四段借题发挥，最后的结尾部分有讽喻皇上寡恩薄情之意。最后一段中的“《春秋》之成，见绝于孔子”，是指孔子写作《春秋》“ <u>绝笔于获麟</u> ”这一典故。可见韩愈并不认为是蒙恬创制毛笔。	In the aforementioned text, the first paragraph outlines Ying's background; The second recounts Tian's hunt for Zhongshan hares and the creation of brushes from their fur; The third highlights the brush's ubiquitous role in Qin's cultural unification; And the fourth develops the theme through allegory, with its closing section allegorizing the emperor's ingratitude and callousness. <u>In the last paragraph, "The Spring and Autumn Annals was halted by Confucius", referring to the allusion that Confucius halted his work on The Spring and Autumn Annals after the capture of a Kylin, expressing his deep lament over the troubled era.</u> This implies Han Yu challenges the conventional myth of brush invention
	The precise location of "Zhongshan" in the text has been debated, with one theory identifying it as Xuanzhou (modern Xuancheng, Anhui). Lou Yue (a scholar of the Song Dynasty), wrote in his essay <i>In Praise of Brush-maker Lü Wenzhi</i> : " <u>Lu Wenzhi, a native of Siming (today Ningbo city) by Taoyuan Creek, frequently traversed western</u>

文中提到的这个“中山”是什么地方，学术界颇有争议，一种观点认为就在宣州。宋代楼钥在《赠笔工吕文质》一文中写道：“四明吕文质，居桃源溪上，多游浙右，作笔殊佳。在人品中则贾长头也。”近笔工苦无兔毫，文质深入淮楚始得之。韩文公作《毛颖传》及赞，终始以中山为言，意其为定武也。传虽寓言，然其中云蒙恬南伐楚次中山，将大猎以惧楚则非定武也。今溧水有中山，去县才十五里。《元和郡县志》云：‘出兔毫，为笔精妙。’此县唐属宣州，今隶建康。宣城笔旧有名于世，岂以此耶。文质试往访求之。”其大致意思是说，韩愈的《毛颖传》虽然是一个寓言，但其中所述并非纯为虚构，许多内容可被视为史实。

Zhejiang. Renowned for his mastery in brush-crafting, he was compared in character to Jia Kui (30–101 CE, styled Changtou), the Eastern Han classical scholar and calendar reformer celebrated for his erudition and moral rectitude. In recent years, brush-makers have struggled to source rabbit bristles, so Lu ventured deep into the Huai-Chu region (modern Anhui-Hubei border) to obtain them. Han Yu's *The Biography of Mao Ying* repeatedly references Zhongshan, initially suggesting Dingwu (modern Dingzhou, Hebei). Yet the fable's detail of Meng Tian's southern campaign against Chu—stationing at Zhongshan and staging a grand hunt to intimidate Chu—disproves this. In Song-era Lishui County (now Lishui District, Nanjing), there was a Zhongshan 15 li (≈7.5 km) from the county seat. The *Yuanhe Records of Prefectures and Counties* states: “Zhongshan produces rabbit fur of such quality that brushes made here are unparalleled.” Lishui, which belonged to Xuanzhou in Tang Dynasty, by the Song Dynasty fell under Jiankang (modern Nanjing). Xuan Writing Brushes—likely owed their fame to this Zhongshan bristle. Lu Wenzhi should seek it here.”

Lou Yue concludes: Essentially, while Han Yu's *Biography of Maoying* is a fable, many

	details within it can be regarded as historical truths.
如果唐初的韩愈说蒙恬用宣城的兔毫制笔，那么就有理由把宣州制笔的历史追溯到秦代。当然，单凭这个文献还不能确定宣州制笔开始的年代，因为韩愈所处的时代宣笔名头最大，而南朝大臣周兴嗣所撰《千字文》中“<u>恬笔伦纸</u>”的说法必然会影响韩愈，所以韩愈是否根据这两方面的情况才写出这篇奇文也未可知。但是，关于中山兔毫制笔的记载还有更早的文献，如东汉末年大学者蔡邕在《笔论》中说：“书者，散也。欲书先散怀抱，任情恣性，然后书之。若迫于事，虽中山兔豪不能佳也。”意思是说，书法创造必须是在身心都放松的状态下进行，如果匆匆忙忙的，就算是用中山兔毫制作的良笔也写不出上佳的作品来。	If Han Yu, in referencing Meng Tian's use of Xuancheng rabbit bristles, implied a Qin Dynasty origin for Xuanzhou brush-making, this could theoretically trace the craft's history to the 3rd c. BCE. Yet this single fable cannot confirm the exact origins, as Han wrote during the Tang Xuan Writing Brush Golden Age (8th–9th c.), when these brushes were imperial tribute. Influenced by Zhou Xingsi's (470–521, Southern Liang) pairing “<u>The brush innovated by Meng Tian and the paper improved by Cai Lun</u>” in the <i>Thousand Character Classic</i>, Han may have synthesized legend and contemporary fame. Earlier evidence of Zhongshan bristles exists, Cai Yong (133–192, Eastern Han) wrote in <i>Discourses on Brushes</i> in the Eastern Han Dynasty, which states: “For excellent calligraphy, one must relax both mind and body; if done in haste, even the finest brush made of Zhongshan rabbit fur will not suffice.”
《毛颖传》不仅重笔赞誉了笔在人类社会生活方方面面的重要作用，而且以拟人化的手法描述了笔与纸墨砚三宝之间的关系，形象生动，耐人寻味。其中，	<i>The Biography of Mao Ying</i> not only extols the brush's pivotal role in human civilization but also masterfully personifies its camaraderie with the Four Treasures of the Study—brush, ink stick, paper, and inkstone. The most quoted

“颖与绛人陈玄、弘农陶泓及会稽褚先生友善”一句最为经典，常被引用。	passage— “Ying’s lifelong companions were Chen Xuan (Ink Stick) of Jiang County, Tao Hong (Inkstone) of Hongnong, and Mr. Chu (Paper) of Kuaiji”—epitomizes this anthropomorphic interplay.
唐代宣州生产的毛笔被列为贡品，如《新唐书·地理志》中有记载：“宣州宣城郡，望土，贡银、铜器，绮白纴丝头、红毯、兔褐、簟、纸、笔。”除了笔外，这里还提到兔褐，就是用兔皮毛制作的衣服。另外，李肇《唐国史补》中也有“宣州以兔毛为褐”的记载，这从另一个侧面反映了当时宣州盛产兔皮的情形。	Writing brushes crafted in Xuanzhou during the Tang Dynasty were state-designated tribute items, as recorded in <i>New Tang History: Geographic Treatise</i>: “Xuanzhou (modern Xuancheng), a first-class prefecture, contributed silver, copperware, patterned white ramie silk with tassels, red woolen carpets, rabbit-fur garments dyed brown, bamboo mats, paper, and brushes.” Li Zhao corroborates in <i>Supplement to the Tang Dynasty’s National History</i>: “Xuanzhou excels in rabbit-fur garments,” attesting to the region’s abundant rabbit pelts. Li Zhao’s <i>The Supplementary History of Tang Dynasty</i> further notes that “Xuanzhou is renowned for producing rabbit-fur clothing,” highlighting the abundance of rabbit fur in the region during that era.

宣州制笔的历史虽然远早于唐代，但唐代是宣笔制作鼎盛时期的开始。唐代文人留下了大量赞颂宣笔和制笔名工的诗文，从中可以管窥当时宣笔制作业的繁荣景象。	Although Xuanzhou's brush-making tradition predated the Tang Dynasty, the Tang Dynasty marked its zenith. Numerous Tang scholars penned poems and essays praising Xuan Writing Brushes and their skilled makers, which offered a snapshot of the industry's prosperity at that time.
唐代耿漳曾赋《咏宣州笔》，这是较早赞咏宣笔的唐诗。 其诗曰： “寒竹渐虚受， 纤毫任几重。 影端缘守直， 心劲懒藏锋。 落纸惊风起， 摇空讶露浓。 丹青与文事， 舍此复何从？！”	Geng Wei, a Tang poet, composed <i>Eulogy to Xuan Writing Brush</i>, an early anthem to Xuan Writing Brushes. It reads: Chilled bamboo, hollowed to receive ink's flow, Layered with bristles, delicate and true. Its shadow straight, rooted in unyielding stance, Heart steadfast, edge unafraid to advance. Upon paper, it rages like tempest's embrace, Swaying mid-air, leaving dewdrop trace. For painting's arts, for script's noble quest, What path remains, save through this

	brush's crest?
大意是：寒竹做的笔管，具有虚怀若谷的品格，几层纤细入微的毫毛组成了笔锋。书写时，笔影端正是因为保持直道，内心刚劲书写时也不屑于藏锋。字写在纸上，气势如同风暴，字体摇曳，就像饱含露水一样，令人惊讶。绘画和写作，离开了笔该怎么办呢？！	The poem conveys that the brush's tube, crafted from chilled bamboo, embodies humility and depth. Its tip, formed by multiple layers of fine bristles, creates an exquisite writing instrument. When inked, it maintains an upright stance, with its strong spirit evident in its form and its sharpness unafraid to emerge. The strokes it leaves on paper rage like tempests, while characters undulate like dewdrops clinging to the page. Without this humble brush, how could painting and writing flourish in such excellence?
唐代宣笔用料一如前代，主要是紫毫，制作技术更加纯熟。大诗人白居易(772—846)，曾作《紫毫笔》乐府词，赞美宣州的紫毫笔：	In the Tang Dynasty, brush makers continued using Zihao as their primary material while refining their craftsmanship significantly. The great poet Bai Juyi (772–846) composed the ballad <i>Zihao Writing Brush</i> to extol Xuan Writing Brushes:
“紫毫笔，尖如锥兮利如刀。 江南石上有老兔，吃竹饮泉生紫毫。 宣城之人采为笔，千万毛中拣一毫。 毫虽轻，功甚重。 管勒工名充岁贡，君兮臣兮	“The Zihao Writing Brush, sharp as a cone and keen as a blade, Rabbits on Jiangnan's rocks, nourished by bamboo and spring, grow Winter Fur. Xuancheng artisans painstakingly select one hair from ten thousand, Crafting tools whose weight belies their profound worth. Engraved with the craftsman's name, it serves as the annual tribute—

勿轻用。 勿轻用，将何如？ 愿赐东西府御史，愿颁左右 台起居。 搦管趋入黄金阙，抽毫立在 白玉除。 臣有奸邪正衙奏，君有动言 直笔书。 起居郎，侍御史，尔知紫毫不 易制。 每岁宣城进笔时，紫毫之价 如金贵。 慎勿空将弹失仪，慎勿空将 录制词。”	O ruler, O minister, wield it with reverence. Do not squander its might; for what purpose is it meant? To bestow Censors upon the Eastern and Western Chancelleries, And grant Court Recorders to the Left and Right Censors' Courts. They enter the golden palace, standing tall on jade steps, Recording treachery's exposure and sovereign's words upright. Censors and Recorders, know the toil behind its creation: Each year, Xuancheng sends brushes worth their weight in gold. Let them not be wasted on trivial reprimands or idle records.”
从这首乐府词可知，白居易 对于紫毫笔的原料紫毫的宝贵十 分了解。“江南石上有老兔，吃竹 饮泉生紫毫。宣城工人采为笔，千 万毛中拣一毫。”若非实地观察拔 毫和制笔的过程，根本写不出这 样的句子。从本书后面第二章第 二节“紫毫笔制作工艺流程”中可 知，一只上等的三年生老兔的皮 毛只够制作一支写蝇头小楷的紫 毫笔。有鉴于此，白居易呼吁“君	From this ballad, Bai Juyi's deep understanding of Zihao's rarity is evident. Lines like “Rabbits on Jiangnan's rocks, nourished by bamboo and spring, grow Winter Fur.” and “Xuancheng artisans painstakingly select one hair from ten thousand” betray firsthand knowledge of the plucking and crafting process. As detailed in Chapter 2, Section 2: Craftsmanship of Zihao Writing Brushes, even a superior three-year-old rabbit yields enough fur for only one brush suitable for tiny script. Hence,

兮臣兮勿轻用”。这里还提到“管勒工名”，意思是上贡的毛笔，都要在笔管上刻制作者的名字。这一做法类似现今出售的商品，其包装上必须有明确的生产单位名称，以便如果有质量问题便于追究。这种“管勒工名”制度从春秋时期就开始出现。	Bai Juyi implored “wield it with reverence.” The phrase “Engraved with the craftsman’s name” denotes Engraved Craftsman Name System—an ancient Chinese craftsmanship accountability mechanism dating to the Spring and Autumn Period—wherein artisans inscribed their names on brush barrels for quality traceability.
唐时宣州出产的兔毫也是贡品。唐段公路《北户录》卷二有“宣城岁贡青毫六两、紫毫三两、次毫六两，劲健无以过也”的记载。其中除“紫毫”外，还有“青毫”和“次毫”，实际上都是兔皮上的毛。青毫是秋天时从三年生老兔身上取下的毫，亦称“秋毫”，比冬毫(紫毫)颜色淡一些，刚性弱一些，但由于含油量高，所以柔韧性更好。次毫又称“花尖”，是长在兔子脊背处的毛，比紫毫的出锋稍短些。此外，还有“白尖”，是冬天兔子侧腹部的毫。	In the Tang Dynasty, rabbit fur from Xuanzhou was also a tribute item. According to Duan Gonglu’s <i>Bei Hu Lu: Records of Lingnan Customs</i>, Xuancheng annually contributed approximately 252g of Qinghao^⑥, 126g of Zihao, and 252g of Cihao^⑦—all celebrated for their strength and resilience. In addition to Zihao, Qinghao and Cihao—both sourced from rabbit skins—were also highly valued. Qinghao, the autumn fur, was lighter in color and less stiff than Zihao. Harvested from three-year-old rabbits in autumn, Qinghao was more flexible due to its higher oil content. Cihao, also called “flower tip,” denoted the fur on the rabbit’s back—a type slightly shorter than Zihao. Additionally, there was “white tip,” the fur from the rabbit’s lateral abdomen during winter. To fulfill the tribute quota, an estimated

⑥ Qinghao: It is taken from three-year-old rabbits in autumn, also known as “Autumn Fur”.

⑦ Cihao: It also known as “flower tip,” is the fur growing on the rabbit’s back.

据估算，当时要完成进贡任务，得上等兔皮 6000 张，经过很多道工序，包括最后的“赶尖”（即一根根精挑细选出来）等工序，这也是“紫毫之价贵如金”的原因。	6,000 superior rabbit skins were required, undergoing numerous processes, including the final “Selecting the Tips” (referring to the meticulous process of individually selecting bristles). This explains why Zihao was as precious as gold.
2. 从“鸡距”到“散卓”	2. From Jiju Writing Brush to Sanzhuo Writing Brush
唐代宣笔用料考究、制作精良，宣州笔工勇于创新，不断推出新品。其中有一种“鸡距笔”最有代表性，白居易曾做《鸡距笔赋》描述之：	The Xuan Writing Brushes of the Tang Dynasty were crafted with exquisite materials and precision. Brushmakers in Xuanzhou dared to innovate, constantly introducing new models. Among these, the “Jiju Writing Brush” ^⑧ stood out, as vividly portrayed in Bai Juyi’s <i>Ode to the Jiju Writing Brush</i> :
“ <u>足之健兮有鸡足，毛之劲兮有兔毛。就足之中，奋发者利距；在毛之内，秀出者长毫。合为乎笔，正得其要。象彼足距，曲尽其妙。</u> ”	<u>Among the sturdy feet, the rooster’s feet stand out for their strength, and among the vigorous fur, the rabbit’s fur is remarkable. Specifically, among the rooster’s feet, the energetic ones possess sharp spurs, and among the rabbit’s fur, the outstanding ones is Winter Fur. When these are combined to create a brush, it precisely captures the essence. Just as the rooster spurs exhibit their unique features, the brush made in this way fully reveals its subtlety.</u>

⑧ Jiju Writing Brush: A Tang Dynasty short-tipped brush named for its rooster spur-shaped nib, crafted with rabbit hair for sharp, precise strokes.

圆而直，始造意于蒙恬；利而铓，终骋能于逸少。	Its rounded and straight form traces back to Meng Tian's ingenuity, while its sharpness and efficacy are ultimately displayed in Wang Xizhi's mastery.
始则创因智士，制在良工。拔毫为锋，截竹为筒。视其端若武安君之头锐，窥其管如玄元氏之心空。	<u>The brush, conceived by sages' wisdom and crafted by master hands, is born of bristles sharpened into tips and bamboo hollowed into shafts. Look at its tip, it's as sharp as the helmet of General Bai Qi^⑨. Peek at its tube, it's as hollow as the mind of Laozi^⑩.</u>
岂不以中山之明视劲而迅，汝阴之翰音勇而雄。	The brush's prowess arises from Zhongshan rabbits' sinewy swiftness and Runan roosters' valiant crow
一毛不成，采众毫于三穴之内； 四者可弃，取锐武于五德之中。 双美是合，两揆相同。 故不得兔毫，无以成起草之用；不名鸡距，无以表入木之功。	No single hair suffices—the hare's three burrows gather numerous bristles. Beyond four virtues (civility, benevolence, courage, integrity), five virtues (adding martial prowess) forge its cutting edge. Blending dual excellences—hare's bristle (for drafting) and rooster's spur (for penetration)—the brush unites form and function in timeless harmony. Thus, no hare's bristles, no drafting

⑨ Bai Qi: Bai Qi, a famous general in the Warring States period of China, renowned for his outstanding military strategies and fierce combat style. His helmet, with its sharp shape, serves as an apt metaphor for the sharp tip of the Jiju writing brush

⑩ Laozi: Laozi, the venerated founder of Taoism in ancient China. His philosophical concept emphasized the state of inner emptiness and profound wisdom, which is analogized to the hollow structure of the tube of Jiju writing brush, symbolizing receptivity and the capacity to hold ink

	elegance; No rooster's spur, no "ink-penetrating" mastery.
及夫亲手泽，随指顾。 秉以律，动有度。 染松烟之墨，洒鹅毛之素。 <u>莫不画为屈铁，点成垂露。</u>	Gripped in the hand, where sweat clings close, it moves as fingers command, to the rhythm of prose. Dipped in pine-soot ink, over goose-feather paper, <u>Every stroke is like bent iron, and every dot is like a hanging dew.</u>
若用之交战，则摧敌而先鸣； 若用之草圣，则擅场而独步。察所以，稽其故，虽云任物以用长，亦在假名而善喻。向使但随物弃，不与人遇，则距畜缩于晨鸡，毫摧残以寒兔，又安得取名于彼，移用在兹？！	<u>If it is used for writing war declarations, it can demoralize the enemy even before the battle begins. If it is used to draft imperial edicts, it can make the edicts stand out and be peerless. By examining the reasons and probing the causes, we can see that although it is crucial to utilize things to their fullest potential, it is also essential to make apt use of names and draw apt analogies. Had it been simply cast aside along with other things, never to be discovered by humans, the rooster spurs would remain hidden in the morning rooster, and the rabbit fur would be wasted in the rabbit. How, then, could we have derived their names and applied them here?!</u>
映赤管状绀趾乍举，对红笺 疑锦臆初披。 <u>辍翰停毫，既象乎翘</u>	When the scarlet shaft catches the light, it mimics a rooster's indigo spurs, newly raised; As the chicken-claw nib meets crimson Xuan Paper,

足就栖之夕；挥芒拂锐，又似乎奋拳引斗之时。	it mirrors a rooster's brocaded breast, just displayed. <u>Brush sheathed, it tucks golden spurs into twilight's silken cradle; Nib unleashed, it brandishes scarlet claws at dawn's brocade portal.</u>
苟名实之相副，信动静而似之。其用不困，其美无俦。	With name and substance aligned, its movements mirror the rooster's vigor, its stillness the hare's repose—thus, its utility knows no bounds, its beauty finds no peer.
因草为号者质陋，折蒲而书者体柔。彼皆琐细，此实殊尤。是以搦之而变成金距，书之而化作银钩。	<u>Brushes made from reeds and cattails are inferior, yielding soft, ineffective strokes. Those are trivial, while Jiju Writing Brushes are truly extraordinary.</u> Grasping it, one wields golden talons—embodying strength and precision; writing with it, one carves silver sword-hooks—metaphorically sharp and elegant.
夫然，则董狐操可以修为良史，宣尼握可以删定《春秋》。	<u>Thus, this magnificent brush could empower Dong Hu, the ancient historian, to record timeless truths and enable Confucius to compile the canonical Spring and Autumn Annals.</u>
其不像鸡之羽者，鄙其轻薄；不取鸡之冠者，恶其软弱。斯距也，如剑如戟，可系可搏。将壮我之毫芒，必假尔之锋锷。	<u>Disdaining the frivolity of chicken feathers and the frailty of cockscombs, this spur—sword-like, halberd-sharp—embodies both binding resilience and combative might. To strengthen my brush's edge, I borrow your cutting power.</u>
遂使见之者书狂发，秉之者	<u>It ignites a frenzy of writing passion in</u>

<u>笔力作。挫万物而人文成，草入行而鸟迹落。</u>	<u>beholders and infuses writers with unyielding force.</u> Uniting all creation, it forges human culture—cursive and running scripts leave bird-like traces in its wake.
<u>缥囊盛处，类藏锥之沈潜；团扇或书，同舞镜之挥霍。</u>	<u>When placed in a silken pouch, it lies like a hidden awl, concealed quietly. When used to write on a round fan, it moves as gracefully effortless as a rooster pirouetting before a mirror.</u>
儒有学书临水，负笈登山。含毫既至，握管回还。过兔园而易感，望鸡树以难攀。愿争雄于爪距之下，冀得隽于笔砚之间。”	By tranquil ponds, scholars immerse in calligraphy, ascending peaks with books on their backs—saliva moistens brush tips, yet brush shafts remain steadfastly gripped. Passing through the Literary Paradise in ancient China stirs profound reflections; gazing at the Central Secretariat in ancient China feels like scaling the unreachable. They aspire to triumph in the imperial examinations and unleash their talents through brush and ink.
这篇赋是宣笔发展史上的重要文献。为了帮助读者理解欣赏，笔者邀请朋友张孝进先生将它翻译成现代汉语版本：	This Fu—a classical Chinese prosimetric form blending poetry, prose, and rhythmic chant—constitutes a pivotal document in the history of Xuan Writing Brushes. To bridge ancient and modern readership, the author commissioned scholar Mr. Zhang Xiaojin to craft a contemporary Chinese translation:
	Among the sturdy feet, the rooster's feet stand out for their strength, and among the

脚爪中刚健的是鸡足，兽毛中有力的是兔毛。鸡足中挺立的是利距（注：距是指雄鸡爪子后面突出像脚趾的部分），兔毛中秀出的是长毫。二者合在一起，恰恰得到笔的精要。模仿那鸡距的形状，淋漓尽致地表达它的妙处。又圆又直，起源于蒙恬的创意；又锋又利，最终在王羲之那里得以发挥。这笔为才智之士所创造，在优良工匠那里得到传承。选取长毫为锋，截取竹竿为管。看它的笔头，像白起头盔一样尖锐；看它的笔管，像老子一样中空。难道不是因为中山兔子的视力强劲而快速、汝南山鸡的啼叫高亢而雄壮的缘故？一毛不能成笔，遍采三窟之内的兔毛；“四德”（指“文、仁、勇、信”）可以去掉，独在“五德”（鸡有“文、武、仁、勇、信”五德）之中选取锐武。鸡距、兔毛双美在笔上合一，两种法度其实追求的是同一件事。所以如果没有获得兔毫，就不能有起草文章的用途；不叫鸡距，就难以表现入木三分的功效。	vigorous fur, the rabbit's fur is remarkable. Specifically, among the rooster's feet, the energetic ones possess sharp spurs, and among the rabbit's fur, the outstanding ones is Winter fur. When these are combined to create a brush, it precisely captures the essence. Just as the rooster spurs exhibit their unique features, the brush made in this way fully reveals its subtlety. Its rounded and straight form traces back to Meng Tian's ingenuity, while its sharpness and efficacy are ultimately displayed in Wang Xizhi's mastery. The brush, conceived by sages' wisdom and crafted by master hands, is born of bristles sharpened into tips and bamboo hollowed into shafts. Look at its tip, it's as sharp as the helmet of General Bai Qi. Peek at its tube, it's as hollow as the mind of Laozi. The brush's prowess arises from Zhongshan rabbits' sinewy swiftness and Runan roosters' valiant crow. No single hair suffices—the hare's three burrows gather numerous bristles. Beyond four virtues (civility, benevolence, courage, integrity), five virtues (adding martial prowess) forge its cutting edge. Blending dual excellences—hare's bristle (for drafting) and rooster's spur (for penetration)—the brush unites form and function in timeless harmony. Thus, no hare's bristles, no drafting elegance; No rooster's spur, no “ink-
--	---

	penetrating” mastery.
它和手上的汗水相亲，跟随手指的动作运动。以严格的方式握笔，以合适的法度书写。蘸染松烟做成的墨汁，挥洒在像鹅毛一样洁白的素笺上。没有笔画不像屈铁盘丝一样有力，点像垂露一样饱满圆润的时候。如果用于写作檄文，就会摧毁敌人的士气，在交战前就造成声势；如果用于草拟圣旨，就会独步一时，有着无与伦比的精美。察其所以，推其缘故，尽管说是使用事物用其长处（指兔毫），也在于借用名称、善于比喻（指鸡距）。假使仅仅跟着物类一起丢弃，没有遇到合适的人，那么鸡距就会缩在公鸡爪上，而长毫也会在寒兔身上被摧残掉，又怎么能够取名于鸡兔，移用在笔上面呢？当光线照在赤色的笔管上，就像红黑色的鸡爪刚刚举起；面对红色的笺纸时，就像美丽的鸡胸刚刚展开。停笔不写，已经和翘足栖息的夜晚相似；奋笔疾书，又仿佛处于张爪争斗的时刻。假如名实相符，就能确信动静也与之（指鸡兔）相似。它的使用不会出现困顿，它的美好没有他物	Gripped in the hand, where sweat clings close, it moves as fingers command, to the rhythm of prose. Dipped in pine-soot ink, over goose-feather paper, every stroke is like bent iron, and every dot is like a hanging dew. If it is used for writing war declarations, it can demoralize the enemy even before the battle begins. If it is used to draft imperial edicts, it can make the edicts stand out and be peerless. By examining the reasons and probing the causes, we can see that although it is crucial to utilize things to their fullest potential, it is also essential to make apt use of names and draw apt analogies. Had it been simply cast aside along with other things, never to be discovered by humans, the rooster spurs would remain hidden in the morning rooster, and the rabbit fur would be wasted in the rabbit. How, then, could we have derived their names and applied them here?! When the scarlet shaft catches the light, it mimics a rooster’s indigo spurs, newly raised; As the chicken-claw nib meets crimson Xuan Paper, it mirrors a rooster’s brocaded breast, just displayed. Brush sheathed, it tucks golden spurs into twilight’s silken cradle; Nib unleashed, it brandishes scarlet claws at dawn’s brocade portal. With name and substance aligned, its

与之相比。用草作为名号的(比如以芦秆作笔)质地低劣,折断蒲草来书写的笔体太柔。那些笔都过于琐细,鸡距笔实实在在,非常特殊。因此握着它就变成了金色的鸡距,用它书写(字迹)就变成了银色的剑钩(钩:古代一种刀剑的名称)。	movements mirror the rooster's vigor, its stillness the hare's repose—thus, its utility knows no bounds, its beauty finds no peer. Brushes made from reeds and cattails are inferior, yielding soft, ineffective strokes. Those are trivial, while Jiju Writing Brushes are truly extraordinary. Grasping it, one wields golden talons—embodying strength and precision; writing with it, one carves silver sword-hooks—metaphorically sharp and elegant.
既然如此,那么董狐执着它可以写成良史,孔子握着它可以删定《春秋》。它不像鸡毛的原因,是鄙视鸡毛的轻薄;它不取鸡冠的原因,是憎恶鸡冠的软弱。这鸡距,像剑像戟(那样的刚健锐利),可以拴住,也可以捆绑。将要强化我的笔,一定要借助你的锐利。于是使得见到它的写字的人狂性发作,握着它的人书写也更加有力。挫败万物而成人文(意为“人类文化”),书写八行(通常指信箋)如鸟飞落的痕迹。有时在笔袋之中,像锥子在囊中那样潜藏;有时写在团扇上,和(山鸡)舞镜一样洒脱。读书人在水池边学习书法,背着书登上山峰。口水已经濡湿笔头,笔管仍然在握没有落下。经	Thus, this magnificent brush could empower Dong Hu, the ancient historian, to record timeless truths and enable Confucius to compile the canonical Spring and Autumn Annals. Disdaining the frivolity of chicken feathers and the frailty of cockscombs, this spur—sword-like, halberd-sharp—embodies both binding resilience and combative might. To strengthen my brush's edge, I borrow your cutting power. It ignites a frenzy of writing passion in beholders and infuses writers with unyielding force. Uniting all creation, it forges human culture—cursive and running scripts leave bird-like traces in its wake. When placed in a silken pouch, it lies like a hidden awl, concealed quietly. When used to write on a round fan, it moves as gracefully effortless as a rooster pirouetting before a mirror. By tranquil ponds,

过<u>兔园</u>容易引发感慨，眼望<u>鸡树</u>而难以登攀。只愿在爪趾之下争雄，盼望在笔砚之间发挥出才气。	scholars immerse in calligraphy, ascending peaks with books on their backs—saliva moistens brush tips, yet brush shafts remain steadfastly gripped. Passing through <u>the Literary Paradise in ancient China</u> stirs profound reflections; gazing at <u>the Central Secretariat in ancient China</u> feels like scaling the unreachable. They aspire to triumph in the imperial examinations and unleash their talents through brush and ink.
白居易，字乐天，号香山居士，祖籍太原，到其曾祖父时迁居下邳，生于河南新郑。白居易是唐代伟大的现实主义诗人，唐代“三大诗人”之一，脍炙人口的《琵琶行》就出自他之手。白居易与宣城结缘得益于其叔父，当时任宣州溧水县令的白季康。在他的引见下，白居易拜见了宣歙观察使崔衍，并得到崔衍的赏识和举荐。因此，白居易不仅寓居过宣城，在这里读书应考，而且是由宣城地方官推举他上京应考的。贞元十六年(800)白居易中进士第	Bai Juyi (courtesy name Letian, styled Xiangshan Hermit), with ancestral roots in Taiyuan (relocated to Xiagui by his great-grandfather), was born in Xinzheng, Henan. A leading realist poet of the Tang Dynasty and one of its “Three Great Poets” (alongside Li Bai and Du Fu), he authored the universally acclaimed <i>The Song of the Pipa</i>. Bai’s connection to Xuancheng began with his uncle, Bai Jikang, Magistrate of Lishui County (Xuanzhou). Through Bai Jikang’s introduction, Bai met Cui Yan, Military Commissioner of Xuan-She Circuit, who recognized his talent and recommended him for imperial service. This led Bai to reside in Xuancheng, where he studied for the civil service examinations and was eventually sponsored by local officials to sit for the imperial examinations. In 800 AD (the 16th

四名，长安及第后，从京都<u>归觐</u>，先是回到原籍，继而来到宣城，写下《叙德书情四十韵上宣歙崔中丞》，表达对宣歙观察使崔衍推荐的感激之情。这段经历可能是白居易比一般文人更了解宣城和宣笔，并多次为宣笔题诗作赋的原因之一。	year of the Zhenyuan era), Bai Juyi placed fourth in the imperial examinations in Chang'an. Following his success, <u>he first fulfilled his imperial duty by paying homage to the Tang emperor in the capital—a mandatory ritual for new scholars—then returned to his ancestral hometown.</u> He later traveled to Xuancheng, where he composed <i>Recounting Virtues and Expressing Gratitude in Forty Rhymes to Prefect Cui of Xuanzhou</i>, a poem expressing gratitude to Cui Yan, for recommending him to the court. This experience likely deepened Bai's affinity for Xuancheng and its Xuan Writing Brushes, inspiring him to compose multiple odes and poems extolling the craft.
鸡距笔到底是怎样的一种笔？仅从《鸡距笔赋》中只能了解大概，不能知晓究竟，幸好现在还有实物可以参照。唐时，随着政治、文化方面影响和势力的扩大，中国文化也传播到朝鲜、日本等周边国家和地区。日本的遣唐使在把中国的书法艺术带回日本的同时，也把大批中国毛笔和中国制笔技术带回日本。日本奈良正仓院所藏中国唐笔，丰富多彩，有	What exactly is a Jiju Writing Brush? <i>The Ode to the Jiju Writing Brush</i> offers only poetic imagery; fortunately, Tang Dynasty artifacts preserved in Japan provide tangible evidence. During the Tang Dynasty, China's political and cultural ascendancy facilitated the export of its civilization to neighboring regions, including Korea and Japan. Japanese envoys brought back not only Chinese calligraphy but also high-quality brushes and advanced brush-crafting

斑竹管的，也有斑竹管镶象牙的，还有全象牙管的。其中有一管“天平笔”，即《东瀛珠光》中所载“天平宝物笔”。其管上有墨书“文治元年八月廿八日开眼法皇用之天平笔“云云，虽为后世所用，制作时间则为天平时代。日本天平时代相当于中国唐代中期（天宝、至德年间），正是中国文化输入日本的极盛时期。盛唐时期书画勃兴，技法多样，对毛笔的性能及功用提出了新的要求，这在一定程度上促进了毛笔制作技艺的不断创新。	techniques. The Shōsō-in^⑪ in Nara houses a diverse collection of Tang Dynasty brushes, including examples with spotted bamboo shafts, ivory-inlaid bamboo shafts, and solid ivory shafts. A notable piece is the “Tianping Treasure Writing Brush,” recorded in <i>Dong Ying Zhu Guang</i>^⑫. Inscribed with an ink inscription: “Used by the Retired Emperor during the Eye-Opening Ceremony, 28th day of the 8th month, 1st year of Bunji (1185 AD)—a brush from the Tianping era,” it dates to Japan’s Tianping period (729–749), coinciding with China’s mid-Tang Dynasty (742–758)—a golden age of Sino-Japanese cultural exchange. The thriving Tang Dynasty, with its diverse calligraphy and painting techniques, imposed new standards on brush performance and utility, spurring continuous innovation in brush-making techniques.
20 世纪 80 年代初，曾有日本商人带着日本仿正仓书院的唐笔样品到中国来订购这种仿鸡距笔。但是，日本客商并没有要求完全照样品制作，而只要求做出这	In the early 1980s, Japanese merchants visited China with Shōsō-in-inspired Tang-dynasty brush replicas, seeking to commission Jiju Writing Brushes. They specified only the rooster spur shape—not traditional

⑪ Shōsō-in: Shōsō-in is an ancient treasury located in Nara, Japan, housing a vast collection of precious artifacts closely tied to the Tang Dynasty culture of China.

⑫ Dong Ying Zhu Guang: A Treasury of Shōsō-in Artifacts – Bridging History, Aesthetics, and Tea Ceremony Philosophy.

样的笔形。原因很简单,这种做法不能批量生产,生产效率比较低,当然成本就比较高。现代,泾县宣笔厂开始复原鸡距笔,其他地方也都做过。虽然这种笔的外形与正仓院唐笔相像,但因其结构不一样,因此严格来说不属于唐鸡距笔的范畴。	construction—due to the impracticality of artisanal methods for mass production. Today, workshops like Jingxian Xuan Writing Brush Factory have attempted recreations, though structural disparities preclude their classification as authentic Jiju Writing Brushes.
近些年,随着研究更加深入,对于鸡距笔的制作方法有了更进一步的了解。根据目前的认识,鸡距笔制作的核心工艺大致为:用紫毫(黑尖)作笔芯,用麻纸或皮纸(楮皮纸或桑皮纸)裹,从笔锋留出一定长度处开始,螺旋式地往根部裹,越裹越粗(每加一道毛裹一道,一般裹两三道),加披毛,捆扎后就成形了。	Recent research has deepened our understanding of Jiju Writing Brush craftsmanship. The core process involves using Zihao (black-tipped rabbit hair) as the central bundle, wrapping it in spiral layers of hemp or mulberry paper (1–3 layers), adding outer hair tufts, and skillfully binding the components.
如图 1-17 所示为余征军复制的鸡距笔笔头。从制作工艺看,裹纸的作用相当于后来的加衬毛。每一道芯毛外裹纸,可以裹一道,也可以裹两至三道。所披盖毛,可起到含墨的作用。用这种笔抄写经卷最佳,但写不了大字。如图 1-18 所示为余征军复制的唐鸡距笔。	Figure 1-17 displays She Zhengjun's reproduction of a Jiju Writing Brush nib. The paper wrapping, applied in one to three reinforcing layers, functions similarly to modern supporting hairs. The outer tufts retain ink effectively, making this brush ideal for transcribing Buddhist scriptures but unsuitable for calligraphy with large characters. Meanwhile, Figure 1-18 presents his Tang dynasty Jiju Writing Brush recreation.



图 1-17

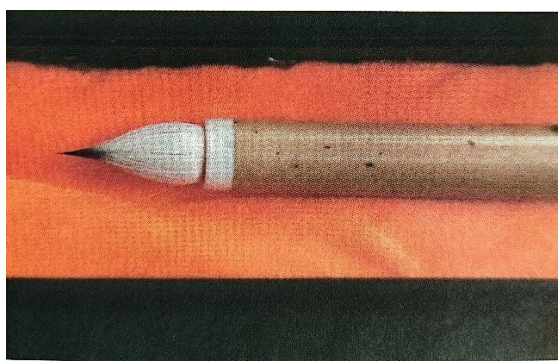


图 1-18

唐时，还有一种唐笔可以写大字，那就是“散卓笔”。据宋董更《书录》记载：唐太宗十分留心笔札，有一位名叫王着的蜀人，应召进御书院，后任翰林侍书。王着擅草隶，独步一时。智永的《千字文》缺数百字，王着补写之后，世亦宝贵。王着擅写大字，其笔甚大，全用劲毫，号“散卓笔”。太宗曾经令他当场献艺，先是在一张纸上写八个字，后又写六字，再四字，再两字，最后仅写一字，“皆极于遒劲，上称善”。据《杨文公谈苑》称，唐时散卓笔市价一管百钱。

During the Tang Dynasty, the “Sanzhuo Writing Brush^⑬” emerged as a revolutionary tool for large-character calligraphy. As documented in *Calligraphic Records of the Song Dynasty* by Dong Geng of the Song Dynasty, Emperor Taizong was deeply interested in calligraphy. He summoned Wang Zhuo, a master of cursive and official scripts from Shu (modern Sichuan), to the Imperial Academy. There, Wang Zhuo demonstrated his skills by writing characters in descending order: eight, six, four, two, and finally one. Each stroke radiated remarkable strength, earning imperial praise and securing his appointment as an Imperial Calligraphy Attendant. Wang Zhuo also complemented the incomplete sections of Zhiyong’s *Thousand Character Classic*, which were later highly treasured. Additionally, *Yang Yi’s Chats on Diverse Topics* records that Sanzhuo Writing

^⑬ Sanzhuo Writing Brush: An innovative Song Dynasty coreless brush (960–1279) by Zhuge Gao, featuring a long loose-tip design for unprecedented ink capacity and fluid strokes, enabling continuous writing without re-inking.

	Brushes sold for 100 coins per brush, underscoring their rarity and value.
这里提到“散卓笔”的特征,首先是“甚大”,每张纸从写八字到写一字;其次是“全用劲毫”,意思是说用紫毫制作的,这可以段成式(字柯古,约 803—863)《寄余知古秀才散卓笔十管软:健笔十管书》中“散卓尤精,能用青毫之长”为佐证。明代学者娄坚《学古绪言》卷二十中称,他自己请人用紫毫制一大笔,形如枣核,长度达到一寸半,既可写蝇头细字,也可写四五寸见方的大字,不仅极得心应手,而且非常耐用。可以认为王着所用的散卓笔就是娄坚所描述的这种笔,能写大字,亦能写小字。唐代造的纸幅比较小,不能按现在一张四尺宣纸的尺幅来理解。当时最常用的写八行诗的笺纸,大约相当于现在的 A4 打印纸大小,用最大号的紫毫笔是可以做到在一张纸上仅写一字的。	Distinguished by its large size, the Sanzhuo Writing Brush could write from eight characters down to a single one per sheet, exclusively using Zihao. This is evidenced in Duan Chengshi's (alias Kegū, circa 803–863) <i>A Gift of Twenty Writing Brushes to Scholar Yu Zhigu</i>, where he praises the brush's ability to leverage Zihao's strengths. The Ming Dynasty scholar Lou Jian, in Volume 20 of <i>Collected Words on Learning from the Ancients</i>, describes a custom-made, date-pit-shaped brush crafted entirely from Zihao. Capable of both delicate and bold strokes, this brush exemplified versatility and durability, suggesting Wang Zhuo's brush shared similar traits. Tang Dynasty paper, smaller than modern standards, commonly measured around A4 size for eight-line poems. Even so, the largest Zihao Writing Brushes could create solitary, imposing characters on such sheets.
散卓笔之所以可以写大字,是因为其在制作方法上改变了鸡距笔的笔芯,把鸡距笔对笔芯的束缚解除了,将其可以书写的部	The capacity of the Sanzhuo Writing Brush to write large characters stems from its unique manufacturing process—a design feature abolishing nib restrictions and allowing the

分由原来的笔尖一小段改成了整个笔头。换句话说就是，现在绝大部分毛笔都是散卓笔。	entire brush head to write freely, distinguishing it from traditional Jiju Writing Brushes. Today, the Sanzhuo Writing Brush has emerged as the dominant tool in calligraphy.
二、名家辈出，不断创新	II: Distinguished Masters and Enduring Innovation
宣笔之所以成为历史名笔，除了宣州当地出产的原料质量优良之外，还有一个重要的原因，就是一代又一代传承人对技艺的薪火相传。唐代文献中就有相关的记载，从宋代开始，记录宣笔制笔名家的文献明显增多。	The historical preeminence of the Xuan Writing Brush owes not only to the superior local materials in Xuanzhou but also to the skillful craftsmanship handed down across generations. Records of the Xuan Writing Brush first appeared in Tang Dynasty texts, and during the Song Dynasty, documents detailing renowned Xuan Writing Brush craftsmen proliferated.
五代继承唐代遗风，非常重视书画艺术，特别是南唐王室，对文房用品可谓精益求精。著名的澄心堂纸、李廷珪墨都出现于这一时期。唐代宣州著名笔工中，以诸葛氏家族影响为最大。据《清异录》记载：“伪唐宜春王从谦，喜书札，学晋二王楷法。用宣城诸葛笔一支，酬以十金，劲妙甲当时，	The Five Dynasties (907–960) inherited the Tang Dynasty’s artistic ethos, with the Southern Tang court (937–975) exemplifying the pursuit of stationery perfection—home to iconic items like Chengxintang Paper and Li Tinggui Ink. Among Tang Dynasty brush-making clans, the Zhuge Clan of Xuanzhou achieved enduring fame. <u>According to the Records of Unusual Things, Li Congqian, Prince Yichun of the Southern Tang (Five Dynasties period), was an avid calligraphy enthusiast who mastered the standard script techniques of Wang Xizhi and Wang Xianzhi, two renowned calligraphers of the Jin Dynasty. He highly</u>

号为‘翘轩宝帚’，士人往往呼为‘宝帚’。”宋代龙衮《江南野史》称：宜春王从谦是南唐元宗李璟的第九子，后主李煜的同母弟，“幼而聪悟好学，有文辞，年未弱冠有能诗之名”。这位王子酷爱书法，专用宣城诸葛笔，一支笔给十金。用宣城诸葛笔写出的字字体苍劲，妙甲当时。由此可见，唐代享有盛誉的宣城诸葛笔在五代时仍独领风骚。	<u>valued the brushes crafted by Zhuge Clan of Xuancheng, paying as much as ten gold pieces for a single one. Renowned for their vigorous and exquisite quality, these brushes were dubbed “Qiao Xuan Bao Zhou” (named to imply its preciousness, like a treasured broom in a grand hall, symbolizing high-quality and rarity) or simply “Bao Zhou”(“Precious Brush”) by scholars.</u> As noted in <i>Jiangnan Unofficial History</i> by Song scholar Long Gun, Prince Li Congqian, the ninth son of Emperor Yuanzong of the Southern Tang and the younger brother of last Emperor Li Yu, was celebrated for his poetic talent before reaching adulthood. His calligraphy, executed exclusively with Zhuge Writing Brushes, was praised as “powerful yet elegant, unrivaled in its time.” This highlights how Tang Dynasty Zhuge Writing Brushes retained their dominance into the Five Dynasties.
宋代开始流行使用高腿桌椅，人们写字的姿势也有相应的变化，由盘坐在榻上或在矮几上悬肘书写，变为坐在高椅上伏案悬腕书写，这种变化对毛笔提出了新要求。宋代毛笔在继承前代的基础上有所革新，在形制、选料和制作上都表现出鲜明的时代特色。	The Song Dynasty’s adoption of high-legged furniture reshaped writing postures, shifting from cross-legged sitting on couches with suspended elbows to desk-bound writing on high chairs with elevated wrists. This transition posed new requirements for brushes. Building on earlier traditions, the brushes of the Song Dynasty innovated, showcasing distinct characteristics in shape, materials, and

	craftsmanship.
宋时，宣州作为最重要的制笔中心仍需贡笔。据《宋史》卷八十八记载，宁国府本宣州宣城郡“贡纒布、黄连、笔”。此外，宣州制笔还向周边传播，如《宋史》记载：“江宁府亦贡笔。县五：上元、江宁、句容、溧水、溧阳。”	During the Song Dynasty, Xuanzhou remained a vital brush-making hub, continuing to offer brushes as imperial tribute. According to <i>History of the Song Dynasty</i>, Ningguo Prefecture (formerly Xuanzhou Xuancheng Prefecture) included ramie cloth, coptis, and brushes in its tributes. Xuanzhou's brush-making influence also spread to neighboring regions: <i>History of the Song Dynasty</i> records Jiangning Prefecture (comprising Shangyuan, Jiangning, Jurong, Lishui, and Liyang counties) as another brush-producing area.
各家制笔聚族为业，竞争激烈。为了在竞争中取得优势或保住名望，各家都努力推陈出新，整个制笔业呈现一派繁荣景象。	Families dedicated to brush-making fostered intense competition. To maintain or enhance their reputations, they continuously innovated, driving industry prosperity.
诸葛氏制笔在宋代仍享有很高的名誉。据宋叶梦得(字少蕴，1077—1148)《避暑录话》记载：“世言歙州具文房四宝，谓笔墨纸砚也，其实三耳。歙本不出笔，盖出于宣州，自唐唯诸葛一姓世传其业，治平、嘉祐前，有得诸葛笔者率以为珍玩，云一支可敌他笔数支。”唐代诸葛氏制笔已声	The Zhuge Clan's brush-making retained its exalted status in the Song Dynasty. As recorded in Ye Mengde's <i>Beat the Heat: Anecdotes from Summer Retreats</i>, “She Prefecture is famed for the Four Treasures of the Study—brush, inkstick, paper, and inkstone—yet only three are locally produced, as its brushes originate from Xuanzhou. Since the Tang Dynasty, the Zhuge Clan has been the sole custodian of this craft. Prior to the Jiayou (1056–1063) and Zhiping (1064–1067) eras, owning a Zhuge Writing

名显赫，到了宋代，特别是在嘉祐(1056—1063)、治平(1064—1067)以前，诸葛笔更是独步海内。名匠诸葛高技艺最精，他制作的“诸葛笔”受到当时文人青睐，常被当作贵重礼品馈赠亲朋，无论是达官贵人还是普通士子，都以得到诸葛笔为幸事。	Brush was akin to possessing a treasure, with one often valued at several others' worth." Already renowned in the Tang Dynasty, Zhuge Writing Brushes reached their apex in the Song Dynasty, particularly before these eras. Master craftsman Zhuge Gao's brushes were highly coveted by literati, often gifted as precious keepsakes. Owning a Zhuge Writing Brush became a great honor for nobles and scholars alike.
那一时期的文人，如著名诗人梅尧臣、欧阳修、苏东坡、黄庭坚等十分推崇诸葛笔。梅尧臣(字圣俞，世称宛陵先生，1002—1060)《次韵永叔试诸葛高笔戏书》中载：	The literati of that time, such as Mei Yaochen, Ouyang Xiu, Su Dongpo, and Huang Tingjian, highly esteemed Zhuge Writing Brushes. Mei Yaochen, known as Master Wanling (courtesy name Shengyu, 1002—1060) expressed his admiration in his poem <i>Echoing Yongshu's Test of the Zhuge Writing Brush</i>:
“公负天下才，用心如用笔。”	Endowed with talents that span the realm, You wield your heart as if it were a brush in hand.
端劲随意行，曾无一画失。	Each stroke, precise and free, flows without flaw, Leaving not a single stroke that falls short of perfection.
因看落纸字，大小得疏密。	As I gaze upon the words you've crafted so well, Their sizes dance, their spacing artfully arranged.

笔工诸葛高，海内称第一。	Master Zhuge Gao, the brush-maker supreme, Renowned throughout the realm, unmatched in his craft.
频年值我来，我愧不堪七。	Year after year, I visit, always humbled by your skill, Feeling unworthy to rank among the elite.
安能事墨研，欲效前人述。	How could I aspire to grind ink and compose, To emulate the ancients' tales in earnest?
懒性真嵇康，闲坐喜扪虱。	My lazy spirit mirrors Ji Kang's, savoring idle hours, Fingertips dancing over fleas in idle reverie.
是以持献公，不使物受屈。	Yet, I present this brush with utmost care, Lest its beauty and worth remain unappreciated.
果然公爱之，奇踪写名实。	And indeed, you cherish it with a gentle smile, Inscribing wonders where craft and spirit entwine.
岂惟播今当，当亦传异日。	Not just for today's age, but for all time to come.
嗟哉试笔诗，藏不容人乞。”	This ode, a brush-testing gem, a treasure to be cherished.
欧阳修(字永叔，号醉翁， 1007—1072)得到梅尧臣赠送的 诸葛笔后非常兴奋，也有《圣俞惠	Upon receiving the exquisite Zhuge Writing Brush from Mei Yaochen, Ouyang Xiu (courtesy name Yongshu, sobriquet Zuiweng, 1007–1072), thrilled with excitement, penned the poem A

宣州笔戏书》诗：	<i>Playful Ode to Xuan Writing Brushes Gifted by Shengyu:</i>
“圣俞宣城人， 能使紫毫笔。 宣人诸葛高， 世业守不失。	Shengyu, a scholar from Xuancheng, versed in poetry's light, Wields zihao brushes, a craftsman's true delight. Zhuge Gao, a scion of the brush - making trade, Upholds the family craft, undiluted, unafraid.
紧心缚长毫， 三副颇精密。 软硬适人手， 百管不差一。	Tightly coiled, long bristles form the brush's spine— Three-layered binding: core, mantle, sheath in design. Soft yet resilient, they bend to every hand— A hundred brushes, each a masterpiece grand.
京师诸笔工， 牌榜自称述。 累累相国东， 比若衣缝虱。	In the capital, artisans shout their fame— “Peerless brushes! Our craft brings endless acclaim!” Yet clustered like lice on silk by the Minister's Hall, Their boasts are hollow—all gilt, no soul at all.
或柔多虚尖， 或硬不可屈。 但能装管榻， 有表曾无实。	Some tips collapse—soft as autumn's fleeting dew, Others crack—stiff as winter's frozen yew. Their lacquered cases dazzle in the sun—

	But hollow within, a sorry charade they've spun.
价高仍费钱， 用不过数日。 岂如宣城毫， 耐久仍可乞。”	Gold coins spent, yet days erase their worth— A costly folly, a transient birth. Oh, give me Xuancheng's purple-haired might! Coveted for centuries—enduring, pure, bright.
诗中赞美诸葛高制笔“紧心缚长毫，三副颇精密。软硬适人手，百管不差一”，并以京师制笔与诸葛氏宣笔相比较，认为京师笔“或柔多虚尖，或硬不可屈”，且价高寿短，不如宣笔经久耐用。	In this poem, Ouyang Xiu celebrates the artistry of Zhuge Writing Brushes through three key virtues: meticulous craftsmanship, versatility, and consistency. He juxtaposes these brushes with the capital's inferior brushes, while highlighting their fundamental flaws: fragility, inflexibility, and lack of durability. In contrast to the flashy yet hollow brushes produced in the imperial workshops, Zhuge Gao's creations embody the Song dynasty ideal of “form following function,” blending aesthetic appeal with technical precision.
苏轼(字子瞻，号东坡居士，1037—1101)对诸葛笔也情有独	Su Shi (courtesy name Zizhan, alias Dongpo Hermit, 1037–1101) held a profound admiration for Zhuge Writing Brushes. Historical records recount that while using one at his friend Sun Shujing's home, he exclaimed in wonder, “How refined and elegant it is!” When Tang Yanyou gifted him two bundles of ten-hued

钟。据历史文献记载，苏轼在友人孙叔静处用诸葛笔，惊叹此笔“乃尔蕴藉耳”。他曾得到唐彦猷所赠送的两束诸葛笔，每束 10 色，奇妙之极。苏轼说：“本朝宣州诸葛氏笔，擅名天下久矣。纵其间不甚佳者，终有家法”。苏轼还将“饮官法酒、烹团茶、烧衙香、用诸葛笔”并称“北归嘉事”，足见诸葛笔在其心中的地位。	Zhuge Writing Brushes, Su Shi marveled at their extraordinary quality. He extolled, “The Zhuge Writing Brushes from Xuanzhou have long been renowned across the realm. Even their lesser works uphold the family’s inimitable craftsmanship.” Upon returning north from exile, he listed “Enjoying Official Brewed Wine, Brewing Compressed Tea, Burning Official Incense, and Wielding Zhuge Writing Brushes” as life’s greatest joys, underscoring their significance in his aesthetic philosophy.
黄庭坚在《跋东坡论笔》中称：“<u>东坡平生喜用宣城诸葛家笔，以为诸葛之下者，犹胜他处工者。平生书字，每得诸葛笔，则宛转可意。自以为《笔论》穷于此，见几研间有枣核笔，必嗤诮，以为今人但好奇尚异而无入用之实。然东坡不善双钩悬腕，故书家亦不伏此论。</u>”	In <i>Postscript to Su Shi’s Essay on Brushes</i>, Huang Tingjian observed: <u>“Dongpo favored brushes crafted by the Zhuge Clan of Xuanzhou throughout his life, claiming that even their lesser-quality brushes outperformed the finest from other regions. When writing with a Zhuge Writing Brush, its supple bristles allowed his strokes to flow with effortless precision—a technique he praised in his <i>Discourses on Brushes</i> as unrivaled. Upon encountering “date-pit brushes” (novelty brushes with narrow, pointed tips), he scoffed at their impracticality, dismissing them as mere curiosities. However, since Dongpo never mastered the double-curved finger grip with raised wrist—a core calligraphic technique requiring the wrist to hover above the paper (for fluidity) while</u>

	<u>gripping the brush with two curved fingers (for control), embodying the Chinese aesthetic of “harmony between discipline and freedom”—his critique was met with skepticism by contemporary calligraphers.”</u>
苏轼在《东坡志林》中说： “近日都下笔皆圆熟少锋，虽软美易使，然百字外力辄衰。盖制毫太熟使然也。鬻笔者既利于易败而多售，买笔者亦利其易使，惟诸葛氏独守旧法，此又可喜也。”从这里可以得知，当时有人制笔投机取巧，少用锋毫，过于“圆熟”，用不了多久就得丢弃，这与当前普遍存在的“快餐”现象十分相似。然而，诸葛氏独守旧法，不随波逐流，甚堪称赞。	In <i>Dongpo Zhilin: Essays and Chronicles from Su Shi's Notebooks</i>, Su Shi observed, “Recently, the brushes have become excessively smooth but have lost their sharpness. They are soft and easy to wield, yet their effectiveness wanes after just a hundred strokes because the bristle is overly processed. Manufacturers profit from their rapid wear-out and increased sales, while consumers value their ease of use. However, the Zhuge Clan alone adhered to traditional methods and refused to follow the crowd, which is highly commendable.” This reveals that some brush makers cut corners, creating “fast-food” brushes lacking durability—an issue strikingly similar to today’s prevalent “throwaway” culture.
黄庭坚(字鲁直，号山谷道人，1045—1105)，在受赠诸葛笔后曾写下一首《谢送宣城笔》诗：	Huang Tingjian (courtesy name Luzhi, sobriquet Shangu Daoren, 1045–1105) penned the poem <i>Acknowledgement for Xuan Writing Brush</i> after receiving a Zhuge Writing Brush as a gift. The poem reads:
“宣城变样蹲鸡距， 诸葛名家捋鼠须。	The Xuan Writing Brush, now transformed,

	stands tall like a Jiju ^⑭ , Crafted by the master Zhuge, its bristles delicate as Shuxu ^⑮ .
一束喜从公处得， 千金求买市中无。	With joy, I receive this treasure from your hands, A treasure not found in markets, even for a thousand pieces of gold.
漫投墨客摹科斗， 胜与朱门饱蠹鱼。	I'll entrust it to scholars who cherish ink and ancient scripts, To trace tadpole-like characters, with elegance and grace. Better than letting it rot in halls of the wealthy, Unseen and wasted, with vermin as its fate.
愧我初非草玄手， 不将闲写吏文书。”	I admit, I'm not skilled in writing profound treatises, So, I won't waste its ink on mundane official documents. Let this brush shine in realms beyond the mundane, In the hands of those who truly appreciate its worth.
诗中“鸡距”“鼠须”皆笔 名。	In the poem, the terms “Jiju” and “Shuxu” are used to refer to different types of brushes.
宋代学者邓肃(字志宏， 1091—1132)在《论书》一文中谈	Deng Su (courtesy name Zhihong, 1091— 1132), a Song dynasty scholar, discussed in

⑭ Jiju: It refers to rooster's spur.

⑮ Shuxu: It refers to mouse whiskers.

到诸葛笔与普通毛笔的区别：	<i>Treatise on Calligraphy</i> the distinctions between Zhuge Writing Brushes and common brushes.
“持笔如驭将，柔顺从指者，皆非良材；而狰狞纵逸者，亦不可制。	“Mastering the brush is akin to commanding an army: overly compliant brushes, yielding effortlessly to the fingers, and overly wild ones, lacking discipline, are neither excellent nor controllable.
要当兴伏抑按，每从人欲，而纸上戛戛，自有生意，然后为妙笔也。	The perfect brush must harmonize suppression and release, adhering to the writer's intent while infusing the paper with life force—this is the essence of a masterful tool.
近世人多作无骨字，盱眙侧媚，有乞怜之态，故其所用者皆无心冗毫也。	In recent times, calligraphy has become weak and obsequious, lacking backbone and pandering to vulgar tastes. This stems from using brushes with soulless bristles, like listless soldiers.
此笔才入手，则诸葛所制当为生硬矣。	Even a meticulously crafted Zhuge Writing Brush may feel awkward in untrained hands.
不能用诸葛笔而欲作字，如项羽弃范增而欲取中原也，其可乎？！”	To attempt elegant calligraphy without mastering the Zhuge Writing Brush is like Xiang Yu ^{①⑥} , after dismissing his strategist Fan Zeng ^{①⑦} , dreaming of conquering the Central Plains. Is such a feat possible without both the right tools and strategic acumen?”

^{①⑥} Xiang Yu: Xiang Yu was a historical figure renowned for his exceptional military prowess and tragic life experiences.

^{①⑦} Fan Zeng: Fan Zeng was a renowned politician and strategist during the late Qin Dynasty, and a key advisor to Xiang Yu

唐代风行的鸡距笔在宋代还一直使用。苏东坡在其他一些诗文中也提及鸡距紫毫笔，如《文与可有诗见寄次韵答之》诗云：	The Jiju Writing Brush, popularized in the Tang Dynasty, remained in use well into the Song Dynasty. Su Shi, better known as Su Dongpo, also alluded to this brush type in other works, such as his poem <i>Antiphon to Wen Yuke: Ode to Bamboo and the Moonlit Courtyard</i> .
“为爱鹅溪白茧光，扫残鸡距紫毫芒。”	“For the sake of the silken glow of E’xi paper ^⑮ , I wield the Zihao Writing Brush.
世间那有千寻竹，月落庭空影许长。”	Where in this vast world can one find bamboo that reaches an unimaginable height? As the moon sets, the courtyard lies empty, its shadow stretching long.”
陆游 (字务观，1125—1210) 《醉中录近诗因题卷后》云：	Lu You (courtesy name Wuguan, 1125—1210) wrote in <i>Postscript to Recent Poems Composed in Drunkenness</i> :
“鹅儿色浅酒醺人，鸡距锋圆笔绝伦。”	“With Golden Gosling Wine ^⑯ , pale and mellow, I am gently inebriated; The Jiju Writing Brush, featuring a rounded tip, writes flawlessly.
满引一杯书数纸，要知林下有闲身。”	After filling my cup once more, I brush off several pages of poetry, Knowing that amidst the forest, I find leisure and peace.”
赞美鸡距笔锋圆绝伦。陆游	This verse extols the superb rounded tip of

^⑮ E’xi paper: Tang–Song premium Shu (Sichuan) paper of mulberry-bamboo blend, renowned for smoothness, durability, and ink balance.

^⑯ Golden Gosling Wine: Golden Gosling Wine is a renowned traditional Chinese liquor, named for its pale yellow hue that resembles the color of gosling feathers.

是南宋诗人，由此可见，在他生活的年代，鸡距笔仍受到一些文人的追捧。	the Jiju Writing Brush. As a poet of the Southern Song Dynasty, Lu You's reference to it signified its persistent popularity among certain literati circles of his time.
唐代即已出现的散卓笔在宋代使用更加普遍。宋代学者叶梦得在《避暑录话》中说：“熙宁后，世始用无心散卓笔，其风一变。诸葛氏以三副力守家法不易，于是浸不见贵，而家亦衰矣。”	The Sanzhuo Writing Brush, a Tang Dynasty innovation, saw widespread adoption in the Song Dynasty. Ye Mengde, a Song scholar, noted in <i>Beat the Heat: Anecdotes from Summer Retreats</i> that “After the Xining era (1068–1077), people began using coreless Sanzhuo Writing Brushes, marking a technological shift. The Zhuge Clan, adhering to their three-layered technique, gradually lost their prominence, and their fortune declined.”
我们显然不能根据此处的“世始用”认为散卓笔是熙宁(1068—1077)后才出现的，有众多迹象表明唐代已经有此种笔。文中所说的“无心散卓笔”是指在原有制作笔的过程中，省去柱心，直接选用一种或两种毫料，散立扎成较长的笔头，并将其深埋于笔腔中，从而达到坚固、劲挺、贮墨多等性能。	However, the phrase “began using” does not imply the Sanzhuo Writing Brush originated after Xining; numerous indicators suggest its existence in the Tang Dynasty. The term “Coreless Sanzhuo Writing Brush” refers to tools crafted by omitting the central support and instead using one or two types of hair, loosely bundled into a longer tip and deeply embedded in the shaft to ensure firmness, stiffness, and superior ink retention.
宋代苏易简《文房四谱》中介绍说：“先用人发抄数十茎，杂青羊毛并兔毳，惟令齐平。”这种笔笔头较大，笔头的大部分纳入笔	In <i>Encyclopedia of the Four Treasures of the Study</i>, Su Yijian (Song Dynasty) documents: “First, interweave dozens of human hairs with dark goat wool and rabbit fur, ensuring an evenly

腔；笔锋较长，含墨多，宜于书写和作画。苏东坡最喜欢用散卓笔，黄庭坚评论说：苏翰林用宣城诸葛齐锋笔作字，疏疏密密，随意缓急，而字间妍媚百出。	trimmed bundle.” This brush features a large tip, mostly enclosed within the shaft, and a long bristle that retains abundant ink—ideal for both calligraphy and painting. Su Shi’s preference for this brush inspired Huang Tingjian’s critique: “with the Zhuge Writing Brush from Xuanzhou, Su crafted characters with strokes varying in density and rhythm, each exuding subtle elegance.”
宋代笔实物现代也有出土。1988 年，安徽省合肥市宋太师舒国公孙马绍庭夫妇墓出土的宋笔，笔管、笔帽均为竹制；笔毛已朽，仅残留笔芯，已碳化成黑色；柱心似由硬毫与麻纤维制成，软毫为披，属长锋柱心笔。此笔应处于柱心笔到散卓笔的过渡阶段。1975 年，江苏金坛南宋周瑀墓中出土的毛笔也是长锋笔，说明长锋笔在宋代不仅已经出现，而且可能较流行。	Indeed, Song Dynasty brush artifacts have been unearthed in modern times. In 1988, a brush was discovered in the tomb of Ma Shaoting^{②①} and his wife in Hefei, Anhui Province. The bamboo shaft and cap were well-preserved, while the bristles had decayed, leaving only a carbonized black core. Composed of stiff bristles intertwined with hemp fibers and layered with soft bristles, this core suggests it represents a transitional phase between traditional Core-Supported Brushes and Sanzhuo Writing Brushes. Similarly, the excavation of a Long-Nibbed Brush from the 1975 tomb of Zhou Yu^{②②} in Jintan, Jiangsu Province, indicates the popularity of such tools during the Song

^{②①} Ma Shaoting: a renowned cultural figure of the Northern Song Dynasty, was renowned for his exceptional calligraphy skills.

^{②②} Zhou Yu: a renowned taixue (imperial college) student of the Southern Song Dynasty, whose tomb contained precious artifacts that bear witness to the cultural prosperity and historical changes of the Southern Song period.

	Dynasty.
据宋代阮阅(生卒年不详)《诗话总龟后集》称,苏东坡认为,散卓笔只有诸葛氏可以制作,其他“笔工效诸葛散卓,反不如常笔。正如人学老杜诗,但见其粗俗耳”。如果此说准确,那就意味着诸葛家不仅制作散卓笔,而且做得很好,他人难以模仿。	According to <i>Ruan Yue's Supplementary Collection of Poetry Talks</i>, Su Dongpo argued that only the Zhuge Clan could craft Sanzhuo Writing Brushes. Imitations by other artisans, he claimed, often produced brushes worse than ordinary ones—like failed attempts to mimic Du Fu's poetic profundity. This suggests the Zhuge Clan's unparalleled expertise in Sanzhuo Writing Brush-making, a skill others struggled to replicate.
与苏轼同时代的宋代书法大家蔡襄(字君谟,1012—1067)也说过诸葛高造散卓笔。“宣州诸葛高造鼠须、散卓及长心笔绝佳。常州许岷所造二品亦不减之。然其运动随手无滞各是一家,不可一体而论之也。”蔡襄比叶梦得年长65岁,他说诸葛高造的散卓笔绝佳,说明散卓笔的出现并非在熙宁之后。看来叶梦得的说法不够准确。	Cai Xiang (courtesy name Junmo, 1012–1067), a Song Dynasty calligraphy master contemporary with Su Shi, documented Zhuge Gao's Sanzhuo Writing Brushes: “Zhuge Gao of Xuanzhou crafts exceptional Shuxu, Sanzhuo, and Long-Centered Brushes. Xu Di of Changzhou's two styles rival them. Each brush type follows its own mechanics—effortless in motion yet unique—thus incomparable by uniform standards.” As Cai (65 years Ye Mengde's senior) praised Zhuge Gao's Sanzhuo Writing Brushes decades before the Xining era (1068–1077), Ye Mengde's assertion that Sanzhuo Writing Brushes emerged post-1068 is historically inaccurate.
以宣笔为代表的宋代毛笔在保持传统的同时不断推陈出新。	The Song Dynasty's brushcraft, represented by Xuan Writing Brushes, balanced tradition

宋都城南迁之后，政治、文化中心随之南移，宣城制笔业受到很大影响，一些工匠开始迁徙、改行，宣笔制作业渐渐衰落。当时虽然仍有少数笔工承旧业，继续制作宣笔，但其产品的数量、质量、品种，特别是影响力与前已不可同日而语。当时的制笔业中心也逐渐南移到浙江湖州。

with innovation until the Northern Song capital's southward relocation (1127 CE)—a pivotal event shifting political and cultural centers to the south. This upheaval profoundly impacted Xuanzhou's brushmaking: artisans either migrated or switched professions, leading to the gradual decline of Xuan Writing Brush production. While a few craftsmen continued the craft, their output paled in quantity, quality, variety, and influence compared to the Northern Song apex. Consequentially, the brush-making epicenter shifted south to Huzhou (Huzhou Prefecture, Zhejiang), marking a transformative era in China's brush-making history.