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安徽工程大学

Anhui Polytechnic University

硕士学位论文

题目 《杜氏刻铜》（第二章及第四章）英译实践报告

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专业学位类别 翻译硕士

研究方向(领域) 英语笔译（文化艺术翻译）

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报告

A Report on the C-E Translation Practice of
Du's Copper Engraving (Chapters 2&4)

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致 谢

行文至此，落笔为终。三载光阴荏苒，在安工程的求学时光亦将画上句号。时间如细沙，随风飘散，转瞬即逝。回首这一路的求索与成长，心中感慨万千。

首先，我要衷心感谢我的导师张凤梅老师。她治学严谨，勤勉敬业，于工作上尽职尽责，于学问上求真务实，严谨而不失温和，谆谆而又不乏宽厚。每当我在学业上遇到困惑，或在竞赛中遭遇挑战，她总是不遗余力地给予指点，从容剖析问题，耐心分享见解，让我受益良多。而她从不以高位自居，总是以探讨的姿态与学生对话，这份谦逊与平和更令我由衷敬佩。论文写作的漫长过程中，她倾注心血，从选题构思到初稿成型，从细节打磨到一遍遍的推敲修订，无不悉心指导。小至标点格式，大至理论框架，她皆严谨求索、精益求精，让我真正体悟到学术的严肃与深邃。而在组会之余，她亦以温柔的姿态关怀学生，或共谈欢笑，或分享过往，鼓励我们在求知与生活的路上要坚定前行，而不轻言放弃。得遇如此良师，实乃我之幸事。

其次，感谢安工程外国语学院诸位恩师。他们学识渊博，教学风趣，各擅所长，在课堂上涓涓教导，引领我走进翻译的奥妙世界，在言传身教间培养了我的学术素养，使我在专业之路上愈行愈深。

最后，我亦要感谢一直默默支持我的家人。父母、姐姐或许并不熟悉我的专业领域，却始终给予我最坚定的后盾，在物质上倾力保障，在精神上悉心鼓励。他们的信任与包容，让我得以心无旁骛地投身学术，在困顿时仍能怀揣希望，步履不停。

时间太细，指缝太宽，我终究握不住它衣角的一隅，只能目送它悄然远去。但那些给予我温暖、助我成长的人，那些光亮与温柔，都已镌刻在我的记忆里，化作前行的力量。我在此向所有良师益友献上最诚挚的谢意。日后无论身处何方，我也必将不忘初心，砥砺前行，以寸寸微光绘就人生的绚烂画卷。

摘 要

本次翻译实践选材于杜平、杜仲伟所著的《杜氏刻铜》。该著作于 2020 年 7 月由安徽科学技术出版社及时代出版传媒股份有限公司联合出版，作者详尽呈现了杜氏刻铜这一国家级非物质文化遗产的发展历史、制作工艺及流程。译者选取第二章与第四章作为本次翻译实践的重要文本，旨在向读者介绍杜氏刻铜的历史源流与工艺特征、存续与发展的现状。根据纽马克的文本类型理论，节译部分以信息型文本为主。源文本用词丰富、重复性表达多，富含大量的文化负载词，句式结构复杂，给翻译带来不小的困难。

在本次翻译实践中，译者面临的挑战包括刻铜文化相关词汇的译法、隐喻性表达的传达、四字短语的处理及重复表达的转换。针对刻铜文化相关词汇的翻译，译者采用加注与直译结合的方法。通过加注补充背景信息，帮助目标读者理解其深层文化内涵；通过直意结合保持语义准确，使译文更具可读性。对于隐喻性表达的翻译，译者采用释义与仿译的方式。释义有助于剖析隐喻的深层含义，使目标读者准确理解文本信息；通过仿译保留原文的修辞特色与形式平衡文化差异，使译文更具感染力。在四字短语的处理上，译者采取减译和转译方法。通过减译去除冗余成分；通过转译调整表达方式，使译文符合目标语句法规则，保持其生动性与表现力。对于重复表达的翻译，译者运用并译与重构的方法。通过并译整合相似或相同的内容，使译文更加简洁凝练；通过重构调整句子结构，使译文更符合目标语的逻辑。

通过本次翻译实践，译者获得以下两方面认识：首先，在非遗文化文本外译过程中，应当坚持文化主体性原则，通过恰当的翻译策略实现文化信息的有效传递。其次，翻译实践深化了对翻译流程专业化及译者综合素养的认知。优秀的译者不仅需要具备扎实的双语转换能力与专业知识储备，还应善于运用现代信息技术进行术语查证与背景考证。

关键词：《杜氏刻铜》；加注；仿译；重构；减译

Abstract

This translation practice is based on *Du's Copper Engraving* by Du Ping and Du Zhongwei, published in July 2020 by Anhui Science and Technology Press and Times Publishing and Media Co., Ltd. The book thoroughly explores Du's Copper Engraving, a national-level intangible cultural heritage, covering its history, current status, techniques, processes. Chapters 2 and 4 were selected for translation, focusing on the historical background, artistic features, and current preservation efforts of Du's Copper Engraving. Following Newmark's text typology theory, the chosen sections are primarily informative. The source text uses diverse vocabulary, frequent repetitions, and many culture-loaded words. Its complex sentence structures make translation difficult.

During the translation, challenges included translating cultural terms related to copper engraving, metaphorical expressions, four-character phrases, and repetitive expressions. For cultural terms, a mix of annotations and literal translation was used to provide background and ensure accuracy. For metaphorical expressions, explanatory and imitative methods helped reveal deep meanings and preserve the original style. In dealing with four-character phrases, reduction and transformation strategies removed redundancies and adjusted expressions to fit English syntax. Repetitive expressions were managed by merging similar content and restructuring sentences for clarity.

This translation practice has led to two main findings: First, translating intangible cultural heritage texts should uphold cultural identity and use proper strategies to convey information effectively. Second, the practice has enhanced the understanding of professional translation processes and the skills required of translators. A skilled translator needs strong bilingual skills, solid expertise, and the ability to use modern technology for term verification and background research.

Key Words: *Du's Copper Engraving*; paraphrase; imitation translation; reconstruction; reduction strategy

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第一章 任务简介

1.1 翻译任务背景

本次翻译实践选自杜平、杜仲伟合著的《杜氏刻铜》。该书于 2020 年 7 月由安徽科学技术出版社及时代出版传媒股份有限公司联合出版，全书共七章。作者杜平作为国家级非物质文化遗产传承人和安徽省工艺美术大师，在继承父亲杜鸿年版画风格的基础上，创立了独具特色的刻铜艺术体系。刻铜工艺作为一门历史悠久的传统技艺，其制作流程涵盖铜板的选材与预处理、图案雕刻、上墨以及印制等多个环节，每一道工序都要求精湛技艺和严格的工艺控制，充分展示了中国传统工艺在细节雕琢和韵味塑造上的极致追求。该技艺不仅蕴含丰富的历史传承和独特的审美价值，更深刻反映了徽文化的内涵，因此在当代具有重要的传承价值与学术意义。

经过广泛查证，目前除少数学者在论文中引用书中部分内容外，尚无系统的中文译本问世，因此，《杜氏刻铜》一书的翻译工作在学术研究和实践应用上均具有较高的价值。译者因此选取了本书的第二章与第四章作为翻译材料：第二章详细论述了杜氏刻铜的历史渊源与工艺特征，为读者提供了深入了解刻铜艺术历史背景及精髓的依据；而第四章则着重探讨了刻铜技艺的现状与发展趋势，使读者能够全面把握这一传统技艺的运行机制及未来前景。原文共 10379 字，译文 6838 词，符合翻译硕士论文字数要求。文本既涵盖大量承载文化信息的专有名词，又涉及隐喻表达、四字短语以及重复性表达等多种语言现象，夹叙夹议、结构严谨。选取该文本进行翻译，不仅有助于推动传统刻铜技艺的国际传播，还为翻译理论与实践如何平衡文化信息传递提供了宝贵的实证案例。

1.2 翻译文本内容

《杜氏刻铜》一书内容详实、深入浅出，从一线刻铜从业者的视角出发，全面讲述了刻铜艺术的精髓。书中不仅涵盖刻铜技艺的完整流程，还涉及刻铜匠人的家族史与个人经历，深入探讨刻铜理论，并结合实践经验阐述对刻铜艺术的独

特感悟。这种多维度的呈现方式，使其不同于其他刻铜类书籍，更具实践性与专业价值。此外，书中详细描绘了刻铜技艺在当代社会的处境，分析其传承过程中面临的挑战，并探讨了具体的传承模式和可行性方案，系统性地展现了杜氏刻铜这一国家级非物质文化遗产代表性项目的存续与发展现状，为读者提供了真实而深刻的刻铜艺术图景。

本次翻译任务选取本书的第二章与第四章，聚焦杜氏刻铜的介绍及其文化传承的核心议题。第二章主要论述杜氏刻铜的历史源流、文化价值及工艺特征，详细讲述杜星景、杜鸿年、杜平三代人的技艺传承与创新历程。通过具体的历史背景和丰富的细节，展现杜氏刻铜在文化艺术中的重要地位及其影响力。第四章则侧重于刻铜技艺的传承体系，重点介绍了陈寅生、杜星景、杜鸿年和杜平四代人的传承脉络，并结合典型的创作实例和历史事件，深入剖析刻铜技艺的发展演变及其在艺术界和社会层面的广泛影响。通过这两章的翻译，能够更好地呈现杜氏刻铜的历史价值、艺术特色及其传承发展的现状，为刻铜文化的国际传播提供参考。

1.3 翻译实践意义

弘扬刻铜文化。刻铜技艺作为中国传统工艺的代表之一，具有独特的艺术魅力和传承价值。通过对《杜氏刻铜》的翻译，能够弘扬这一传统技艺，为读者提供了解中国非物质文化遗产的窗口，促进跨文化交流与理解。在全球化背景下，这种跨语种的文化传播实践有助于增强国际社会对中华文化的认同和尊重。

储备专业知识。本书涵盖传统工艺、美术及文化历史等多个领域，对译者的语言理解和跨学科知识要求较高。翻译过程中，译者需要深入研读刻铜工艺的技法、历史背景及文化内涵，同时也需要积累大量专业术语和背景知识。这丰富了译者的专业储备，为今后翻译相关领域的文本奠定了坚实的理论与实践基础。

积累翻译经验。在翻译《杜氏刻铜》的过程中，译者不仅在进行语言转换，更需要传递原文中所蕴含的丰富文化信息。为此，译者采用了加注、直译、释义与仿译等多种策略，针对隐喻性表达、四字短语及重复表达等难题进行了处理。这一实践活动有助于提升译者在处理复杂文本时的应变能力和策略运用水平。

第二章 译前准备

在翻译这一复杂过程中，译前准备至关重要。译者在选定文本后，反复研读源文本，并查阅了大量相关背景资料，以深入理解全文内容，明确整体翻译思路。本次翻译实践的准备工作的主要包括以下几个方面：首先，对文本类型及其特点进行详细分析；其次，查阅相关平行文本作为参考；再次，选取适合的翻译工具；最后，构建专有名词及术语表。这些准备工作为后续的翻译实践奠定了坚实基础。

2.1 文本特点及类型分析

根据彼得·纽马克的文本类型理论，文本可划分为表达型、信息型和呼唤型三类。表达型文本的核心在于作者思想和情感的表达，通常侧重于主观情感的传达，而不特别关注信息的传递效果。呼唤型文本则以其语言的感召力为特点，具有较强的易懂性和感染力。信息型文本的核心是“真实性”，翻译时应注重读者的理解和反应，即信息传递的效果。(Newmark, 1981: 39) 而本书作为中国非遗文化文本，正是以传递信息为主，注重受众的理解和接受，符合信息型文本的特点。

整体而言，源文本逻辑严谨、层次分明，主题突出。文本中广泛运用了刻铜文化领域内的专业术语和相关名词，其语言既客观准确又蕴含浓厚的专业性。在翻译过程中，如何确保这些专业术语和文化名词的精确传递无疑构成了一大挑战。此外，文本中大量采用了四字词语，这些表达既简洁凝练、音韵流畅，又蕴含丰富的内涵。如何在译文中既保持其精炼质感，又准确传递其中的文化韵味，同样是一项艰巨的任务。再者，原文中存在大量重复性表达及隐喻性修辞，这不仅要求译者在深入理解原文精髓的基础上进行细致雕琢，还需在译文中精准再现原句的神韵与意境。上述多重挑战共同构成了翻译工作中不可回避的重要课题。

综合以上文本特点，本文采用异化的翻译策略，着重保留原文中的语言和文化特色。同时，译者也注重考虑读者的可接受性和文本的可读性，尽力发挥文本的交际功能。

2.2 平行文本查阅

“平行文本”是指在不同语言文化背景中具有相同或相似交际目的的文本。(Neubert, 1985: 75) 在翻译实践中, 平行文本可用于检验不同语言表述同一事实的材料, 也可用于衡量目标语是否被受众接受以及可接受的程度。(Hornby, 2001: 86) 具体来讲, 运用平行文本, 可以弥补其语言和专门知识的欠缺, 获取专业知识、学习专业术语、借鉴表达方法、模仿写作风格等, 为译文的行文和措辞提供具体参照, 起到规范译文、评估译文质量的作用。(朱华, 2025: 134) 为此, 译者可以借助平行文本, 更深入地理解英汉文本之间的差异, 灵活处理文化因素, 提高翻译质量, 更好地实现原文与译文的对等。《杜氏刻铜》一书包含大量文化负载词和非遗类专业术语, 需要通过查验和比对确保准确表达。因此, 译者查阅了相关的平行文本, 包括: 中文书籍《刻铜文房闲赏》《铜版画技法》《铜版画艺术与技法》《铜版画手工制作教程》, 英文书籍 *Sculptura: Or The History And Art Of Chalcography, And Engraving In Copper*。通过这些介绍刻铜相关技艺的中文书籍, 译者进一步了解了刻铜的背景知识, 通过英文书籍, 译者也加深了对刻铜技艺的工艺、历史的认识, 积累了很多专业术语的表达方式, 为后续的翻译工作奠基。此外, 译者还查阅了“安徽新闻网”中对于杜氏刻铜的英文介绍以及其他对于刻铜技艺描述的中英双语文章, 从而确保之后的翻译能够尽可能准确传达原文的信息。

2.3 翻译工具选择

近年来, 翻译技术的飞速发展催生了众多翻译工具, 极大地提高了翻译工作的便利性和效率。然而, 不同工具的翻译质量参差不齐, 且在涉及高度专业化内容时, 往往无法完全准确地传递原文信息。因此, 在本次翻译《杜氏刻铜》的过程中, 译者结合文本特点, 合理选取并综合运用多种翻译工具, 以确保译文的专业性、准确性和连贯性。

首先, 纸质词典与在线词典的互补使用。由于《杜氏刻铜》涉及大量刻铜工艺的名词、一些四字词语等, 精准理解词义至关重要。译者首先查阅《牛津高阶

英汉双解词典》《朗文当代英语词典》等权威纸质词典，以确认专业术语的基本释义，并通过必应词典查询相关单词的英文释义，确保目标语表达符合学术规范和专业语境。此外，针对部分涉及传统文化背景的词汇，译者结合《中国大百科全书》和维基百科等权威资料进行核验，以提高译文的准确性和学术严谨性。

其次，翻译工具的运用。在翻译过程中，译者综合运用 Copilot、ChatGPT、DeepL 和 DeepSeek 等机器翻译工具，以辅助处理复杂句式、调整语序结构，并对比不同翻译方案。然而，考虑到机器翻译在隐喻性表达、四字格短语和重复句式上的局限性，译者并未直接采用其结果，而是将其作为参考，结合人工校对和调整，以确保译文符合目标读者的认知习惯和专业表达规范。

2.4 专有名词及术语表构建

术语的准确性与一致性直接影响译文的专业性和可读性，因此，在翻译准备阶段，构建系统化的术语库至关重要。译者深刻认识到，若术语表达不统一，将影响译文的连贯性和精准度，阻碍后续的翻译工作。因此，在正式翻译前，译者针对文本中涉及的刻铜技艺专有名词和术语，如“牛毛线”“笔洗”“草书”“皴法”“篆刻”等开展了系统的术语查证与归纳整理工作。

为确保术语的准确性，译者采用多种方法进行验证。首先，通过翻阅权威词典和检索相关平行文本，对比分析术语在不同语境中的用法，筛选最契合目标读者认知习惯的表达方式。其次，借助翻译工具进行术语管理，并将查证结果以表格形式整理归纳，以保证术语的系统性和一致性。此外，译者还与研究相近文本的同学开展术语讨论，共享术语资源，互相补充完善术语库，以提高术语的准确性和适用性。详见附录一。

第三章 案例分析

在本章内容，译者将介绍本次翻译实践中遇到的难点，并通过案例介绍难点的处理过程和解决方案。在翻译过程中，译者遇到了四大重难点——刻铜文化的准确性传递、隐喻概念的形象化表达、四字短语的简洁化处理、重复表达的灵活性转化。译者本着“发现问题、分析问题、解决问题”的原则，深入分析难点后，采取了对应的解决方案。

3.1 刻铜工艺的准确性传递

本翻译材料旨在介绍杜氏刻铜的历史渊源和工艺特色，因此涉及了大量专业性和具有中国特色的术语，如“阴刻、阳刻、双钩线、镶刻、篆刻”等，以及《插花女》《刘琦抗金》《颍州古韵》《归去来兮辞》《春夜宴桃李园序》等文化作品。准确理解并传达这些文化的内涵是翻译中的一大挑战。为了忠实呈现原文，确保术语的准确性，译者采取了加注和直意结合的方法，以解决术语翻译的难题。

3.1.1 加注

加注是翻译中常用的一种方法，通常和直译、音译结合，目的是为了保留中国特色词汇的概念，强化文化输出。如不对这些概念进行加注，那么缺乏背景知识的外文读者将会无所适从，为此，加注势在必行。“用加注法加注的形式多样，有脚注、题注等，补充一些解释性文字方便读者理解其中隐含意义。”(方梦之, 1993: 51) 通过这种方法，读者能够明晰且加深对刻铜工艺乃至中国文化的认识

例 1: 其刻铜工艺通过汲古而承袭，融汇而吸收传统竹刻、镶刻、篆刻的技法，主要雕刻器物以墨盒、镇尺、香炉、茶壶、水烟袋、酒器、盘等最为驰名。

初译: Its copper engraving technique draws inspiration from traditional bamboo carving, applique, and seal cutting techniques. It is renowned for primarily carving utensils like ink boxes, paperweights, incense burners, teapots, hookahs, wine vessels,

and plates.

改译： Its copper engraving technique draws inspiration from traditional techniques such as bamboo carving, inlay carving, and seal carving*. The most famous engraved items include ink boxes, paperweights, incense burners, teapots, hookahs, wine vessels, and plates.

脚注 *Inlay carving: It is a traditional craft that embeds designs into metal, wood, or jade for decorative effects.

Seal carving: It refers to engraving designed patterns or characters onto materials such as metal, stone, ivory, or horn.

分析：作为中国古代传统工艺技法之一，镶刻与篆刻具有悠久的历史，并在中国艺术与文化中占据着举足轻重的地位。初译时，译者查询了两个术语表达的相关网站，将“镶刻”和“篆刻”分别译为：“applique”与“seal cutting techniques”。虽然看似忠实于原文，但即便是中国读者也可能对镶刻与篆刻的具体概念感到模糊不清，外国读者更会难以理解。通过 GPT，译者查阅“applique”英文释义的时候，发现该词多指织物贴花工艺，不太符合刻铜语境。为此，译者查阅了百度百科和维基百科，对篆刻进行了详细释义：篆刻技艺是一种古老的中国传统艺术，通常在石材、金属等材料上刻划文字或图案，是用来制作印章的艺术；而镶刻则没有固定的名词解释，于是译者借助 DeepSeek 查询其内涵：镶刻是一种传统工艺技术，指在金属、木材、玉石等材料表面通过雕刻、镶嵌等手法，将图案、文字或装饰物嵌入或刻制于基底材料上，形成精美的装饰效果。为了帮助外国读者更好理解，译者采用了直译加注的方式，将释义放置于脚注中，由此正文不会过度冗长，读者也会更为直观地明晰镶刻与篆刻的内涵。

例 2：杜氏刻铜工艺利用自制刻刀、锤子等工具，改进或创新了阴刻、阳刻……等技法。

初译： Du's copper engraving technique makes use of self-made engraving knives, hammers, and other tools to improve or innovate techniques such as Relief, Intaglio...

改译： Du's copper engraving technique utilizes self-made gravers, hammers, and

other tools, improving or creating techniques such as Yin carving, Yang carving*...

脚注 *Yin carving: It is the process of carving out a portion of the design to create a concave pattern.

Yang carving: It is to carve out the blank parts outside the design pattern to make the pattern stand out.

分析：在初译过程中，译者通过查阅 CNKI 百科对阴刻和阳刻的内涵进行深入了解。阴刻是指使用刻刀在木板上直接雕刻图像，形成凹陷的线条，未雕刻的部分则保持凸起。拓印后，图像呈现黑地白纹的效果；阳刻则是指将图像的轮廓以凸起的形状雕刻出来，形成立体的线条，突出图像的轮廓。简而言之，阴刻是通过雕刻图像并留下凹陷形状，而阳刻则是雕刻出图像以外的部分，使剩余的图像部分呈现凸起形态（见图一）。译者查阅了 Google，发现西方雕刻中的凹雕（Intaglio）和凸雕（Relief）似乎与阴刻和阳刻有所相似。然而，考虑到凹雕和凸雕是专门的雕刻艺术形式，而非普遍的技法，译者最终摒弃了这一译法，以避免引起概念上的混淆与歧义。考虑到阴刻和阳刻是具有鲜明中国特色的术语，译者决定保留直译，并在此基础上加以注释说明，以便更准确地传达这一独特的文化内涵，促进中国传统工艺文化的有效传播。



图一：阴刻（凹陷）和阳刻（凸起）

例 3：其中，借助牛毛线、游丝毛雕等技法的融合，杜氏刻铜得以创造出脱俗不凡的作品，具有极高的艺术价值。

初译： Among these, by virtue of the integration of techniques such as cow hair lines, and drifting silk hair carving, Du's copper engraving has been able to create works that are extraordinary and exceedingly precious, possessing extremely high artistic value.

改译： By combining fine ox-hair strokes, and Yousimaodiao,* Du's Copper Engraving creates extraordinary works of art with exceptional artistic value.

脚注*fine ox-hair strokes: It is fine strokes used to depict facial hair and strands of hair in portraits.

Yousimaodiao: It is a fine-line carving technique popular during the Warring States and Han periods, characterized by thread-like flowing lines as thin as hair.

分析：“牛毛线”与“游丝毛雕”是极具中国特色的名词，翻译起来颇有难度。初译时，译者查阅了图书馆的相关文献以找出“牛毛线”与“游丝毛雕”的相关译法或是名词解释，都没有相关的英文表述。而百度百科也没有专门的词条释义。审校过程中，译者借助人工智能 Copilot 查阅到“古往今来非物质文化遗产保护网”有对于杜氏刻铜技艺的相关解释，其中有对“牛毛线”的释义（见图二）。于是译者借助释义法将牛毛线译为：“fine ox-hair strokes”，保持形象的同时进行加注释义。而关于“游丝毛雕”的译法，译者只查询到其中文释义，具体的英文释义在“Semantic Scholar”网站上找到了音译的译法（见图三），故译者也采用音译的策略，再进行加注，以明晰其具体内涵。

技法

刻铜技艺非常复杂，对工匠的素养要求特别高。“虽刻犹写”虽然是刻铜的至高境界，但刻工对书画的理解、自身修养、擅长刀法等，都会决定刻铜作品的最终面貌。从这个意义上讲，同一幅书画作品，交由不同的刻工镌刻，其最终效果也是不尽相同的。铜刻技术在工艺上吸取了竹木石刻的技法。光是刻法上，就有阴刻、阳刻、深刻、浅刻、麻绳线（表现山石的粗线条）、**牛毛线（表现人物须发的细线条）**、双钩线（例如空心字的线条）等。其集雕、铸、刻、镶、磨、补（对旧铜器的修补）于一体。刻铜者不仅要有深厚的绘画和书法功底，还要有精湛的铜刻技艺，融质地、做工、造型、装饰等多种艺术形式为一体。

图二：“牛毛线”的释义



图三：游丝毛雕的翻译

例 4：标志刻铜文化传统寓意的题材也是刻铜表现传统民间文化的重要途径之一，如喜上眉梢、福寿吉祥、竹报平安等。

初译：Traditional symbolism is also one of the most important ways to express traditional folk culture in copper engraving, such as Xi Shang Mei Shao, Fu Shou Ji Xiang, and Zhu Bao ping an.

改译：Engraving on copper is also an important way to express traditional folk culture, with themes such as “Joy Lifting the Eyebrows”, “Fortune, Longevity, and Auspiciousness”, and “Bamboo Heralds Peace”.*

脚注 *Joy Lifting the Eyebrows: It is one of the traditional lucky patterns in China, typically featuring a magpie and plum blossoms.

Fortune, Longevity, and Auspiciousness: It signifies the people’s aspiration for a beautiful life, the enduring continuity of life, and bears a profound imprint of Chinese cultural heritage.

Bamboo Heralds Peace: This theme, often depicted in folk art featuring bamboo, expresses people’s wishes for peace and a prosperous life.

分析：初译时，译者考虑到这些词语极具中国特色，因此采用音译的方式翻译“喜上眉梢”“福寿吉祥”“竹报平安”。然而，在审校过程中，译者让 DeepSeek 和 ChatGPT 分别提供译文进行对比。结果显示，ChatGPT 采用了音译，而 DeepSeek 的深度思考功能则建议使用加注，以防止目标读者因无法推断这些词语的真正含义而导致文化信息缺失。

纽马克提出的“交际翻译”原则强调译文应注重可读性，使目标受众能够顺畅理解原意，而单纯的音译难以满足这一要求。因此，译者进一步查阅了《中国成语词典》及网络在线字典，以精准理解这些词语的含义。“喜上眉梢”是中国传统吉祥纹样之一，象征喜悦、好运和幸福，古人常以喜鹊作为喜兆的象征。“福寿吉祥”承载着人们对美好生活的向往，寓意生命的长久与绵延，具有深厚的中华文化印记。“竹报平安”则象征平安、吉祥和幸福，源自古人用竹筒传递家书的传统，寓意报平安之意。

基于这些考量，译者在改译版本中采用加注法，先对“喜上眉梢”“福寿吉祥”“竹报平安”进行意译，再通过加注保留原文的文化特色。这样不仅减少了语言转换过程中的文化损失，还能使目标读者更清晰地理解这些传统文化符号所承载的情感和象征意义。

3.1.2 直意结合

本非遗文化文本蕴含了大量带有中国特色的专业名词，在汉译英的进程中，为了确保原文化元素的准确传递与尊重，采用直意结合法也不为是一种策略。“直意结合法就是既要保留原文的语言形式，又要把原文的文化联想意义翻译出来，以帮助译语读者理解源语文化形象和隐含意义。”(杨元刚, 2021: 181) 与单纯的直译或意译相比，直意结合法具有显著的优势。其主要价值在于能够兼顾语言形式的保留与文化内涵的再现，从而有效避免文化信息的丧失，确保源语文化的独特性得到传递，并帮助目标语读者准确理解源语文化背景中的深层次含义。

例 5: 另外，阜阳的历史典故、著名的历史人物等也是杜氏刻铜常常涉及的题材，如《插花女》（图 2-9）《刘琦抗金》（图 2-10）《颍州古韵》（图 2-11）等作品就是反映阜阳历史文化的创作。

初译: Historical anecdotes and famous historical figures from Fuyang are also frequently depicted in Du's copper engravings, such as Chahua Nü (Fig. 2-9), Liu Qi Kang Jin (Fig. 2-10), and Yingzhou Guyun (Fig. 2-11), which are works reflecting the historical and cultural heritage of Fuyang.

改译：Historical anecdotes and famous historical figures from Fuyang are also frequently depicted in Du's copper engravings, such as *The Flower-Bearing Maiden* (Fig. 2-9), *General Liu Qi's Resistance Against the Jin Dynasty* (Fig. 2-10), and *Fuyang's Literary Legacy* (Fig. 2-11), which are works reflecting the historical and cultural heritage of Fuyang.

分析：对于《插花女》《刘琦抗金》《颍州古韵》的翻译，译者刚开始选择使用音译的方法，其原因在于“音译能够高度浓缩其文化概念或特殊含义，还可能营造一种神秘效果，引起目标语读者的阅读兴趣。”(李小华、唐青叶，2021:58)但实际上，简单的音译反而会使得外文读者感到困惑。于是译者采用直意结合法润色译文。比如《插花女》在改译中译为“*The Flower-Bearing Maiden*”，可以有效避免音译带来的意义上模糊性，用“持花”这一动作直接传递了女性与花卉相关的主题，用“Maiden”则可以揭示古典女性的形象。《刘琦抗金》译为 *General Liu Qi's Resistance Against the Jin Dynasty*，而非 *Liu Qi Kang Jin*，增补了“General”表明身份，“Jin Dynasty”则可以以清楚定位为宋金战争背景。《颍州古韵》译为“*Fuyang's Literary Legacy*”，如果以原译文的“Guyun”，则可能会使人误解为音乐方面的“古典韵律”而润色的译文可让读者理解“颍州”实则阜阳，而“Literary Legacy”则将“古韵”推向文学遗产方面，借此呼应刻铜作品常以诗词铭文为题材的特点。

例 6：古文、诗词歌赋、格言警句是刻铜比较常见的题材。《兰亭序》《归去来兮辞》《春夜宴桃李园序》等都是比较常见的刻铜文章。

初译：Ancient texts, poems, and aphorisms are common subjects in copper engravings. Works such as *Lanting Xu, Guiqu Lai Xi Ci, Chun Ye Yan Tao Li Yuan Xu* are some of the more frequently engraved texts.

改译：Classical texts, poems, aphorisms, and proverbs are common themes in copper engraving. Well-known literary works such as *Preface to the Orchid Pavilion, The Return to Seclusion, Entertainment Given in the Peach And Plum Garden on a Spring Evening* are frequently engraved on copper.

分析：初译中的“*Lanting Xu*” “*Guiqu Lai Xi Ci*” “*Chun Ye Yan Tao Li Yuan Xu*”只是简单的音译，目标语读者可能无法准确理解这些名称所代表的经典文学作品，尤其是对于不熟悉中国古典文学的读者来说，这种音译可能会导致文化隔阂和理解障碍。于是译者用直意结合法进行了改译，比如“兰亭”（*Orchid Pavilion*）直译了“兰亭”的字面意思。虽然“兰亭”这一名称本身对于不了解中国历史和文化的目标语读者可能并没有直接的象征意义，但“orchid”作为“兰花”的翻译，在许多文化中是优雅、高洁的象征，这一意译，能够帮助读者感受到兰亭背后蕴含的高洁、雅致的文化气息。而通过查阅《归去来兮辞》这一作品的背景：“辞”是指陶渊明对于世俗生活的告别，这种告别不仅是辞去官职，更是与尘世决裂、追求心灵宁静的宣言。单纯简单的音译只会丧失文化信息，而改译则可以帮助读者更好理解。“春夜宴桃李园序”原意是在春夜，文人雅士相聚桃李园中，共同饮酒做宴，畅谈人生。同时，译者查阅到北京大学罗经国教授对于《春夜宴桃李园序》的翻译（见图四），罗经国通过直意结合，用“*Entertainment Given*”传达出中国古代宴会不仅是普通的宴会（*feast*），更是一种文娱活动，是一种文化的交流与表达。而“*Peach and Plum Garden*”与“*Spring Evening*”则可以明确的点明事件背景，便于读者理解。



图四：罗译《春夜宴桃李园序》

3.2 隐喻概念的形象化表达

作为本国的非遗文化文本，该翻译材料着力以华丽的词藻、形象的表达让看似索然无味的介绍变得鲜明生动起来。对于以中文为母语的读者而言，在文本阅读的过程中，可以深刻感受到作者的文采以及文本要传达的神韵，能够真真切切体会到刻铜技术的魅力；但对于外国读者而言，形象又抽象的优美词藻会加深自

身阅读的难度以及原文的理解。因此,如何让这些中国特色词汇显现完整的意蕴,让目标读者易于接受,是应当解决之事。

纽马克认为,“交际翻译以译语读者为着重考虑的对象,尽力让译语读者接受原文的内容,不给读者留下任何疑点和晦涩难懂之处”。对于原文所出现带有中国特色的隐喻熟语的形象化表达,要秉持中国文化“走出去”的原则,力求使译文既简明易懂,又不失原文的精髓,确保文化的准确传递与语言的流畅性,最大程度保留原本的象征意义和艺术价值。为此,译者采用了释义与仿译的方法。

3.2.1 释义

“释义是指舍弃原文的具体表达形式和比喻形象,进而译出原文的意思。所谓释义法,简而言之,即解释法,利用此法,译者对原文进行解释性翻译”。(熊兵, 2014:85) 对于许多具备中国特色的表达而言,单纯的直译行不通,往往甚至会加深目标读者的理解障碍和误解。因此,翻译的过程中,译者要确保译文精确易懂,就需要对原文的翻译“刨根究底”,将原文进行明晰化翻译,这就离不开释义法。

例 7: 是一种雕琢难度大、工艺技巧高超、作品具有沉雄拙朴金石韵味的民间“铜画”工艺。

初译: It is a kind of folk ‘copper painting’ craft which is difficult to carve, highly skilled in craftsmanship, and the works have a calm, majestic, and jinshi flavour.

改译: This folk “copper painting” craft is known for its high carving difficulty, superb technique, and creations that exude a majestic, unadorned charm—evoking the timeless essence of ancient metal and stone inscriptions.

分析: 该句中最难的部分在于“沉雄拙朴金石韵味”的处理。初译时译者为求忠实,译为“a calm, majestic, and jinshi flavour”,看似字字对应原文,其实存在很大的问题,其原因在于中外读者会难以理解“金石”的译文。为此,译者查证了“沉雄拙朴金石韵味”的内涵。通过 DeepSeek,译者查证到:“金石韵指作品具有像金石(黄金、石头)一样的质感和韵味。金石一般指古代的金属器物

和石刻艺术品，这些作品通常非常耐久，历久弥新，并且有着独特的历史和文化气息”。看似简洁明了的中文竟藏着如此深刻的内容，单纯直译“jinshi flavor”将“金石”简化为拼音符号，切断了其与“金石学”“金石之气”等文化概念的关联，目标读者无法感知其背后的历史厚重感与审美哲学。这固然行不得。为传达刻铜艺术古朴韵味，译者借助释义法，将抽象化的概念具象化，试图在“忠实”与“可读”之间建立起弹性的空间，最终译为“exude a majestic, unadorned charm—evoking the timeless essence of ancient metal and stone inscriptions”，以增强画面感，凸显刻铜工艺的特征。

例 8：诗词刻铜亦如一段深邃的文化流光，诗词刻铜墨盒比较多见。把中国古代诗词引进刻铜作品中，是刻铜作品更有文化价值的一个重要标志。

初译：Poetry-engraved copper is like a deep stream of cultural light, with poetry-engraved copper ink boxes being more commonly seen. Introducing ancient Chinese poetry into copper engraving is an important hallmark of its cultural value.

改译：Poetry-engraved copper captures the timeless glow of cultural heritage, with poetry-engraved ink boxes being more commonly seen. The integration of ancient Chinese poetry into copper engraving marks a deeper cultural significance.

分析：该句的难点在于“亦如一段深邃的文化流光”的翻译。“亦如一段深邃的文化流光”以诗化的语言将刻铜艺术比作“文化流光”，强调出所承载的文化遗产性与历史沉淀感。初译时，译者重在“能直译就直译”，以尽量忠实原文为主旨。但经过审校，译者发现“deep stream of cultural light”在英文中缺乏自然关联性，读者会难以将“光流”与“文化传承”联系起来。而在中文中，“流光”侧重“时间中的闪耀”，“stream of light”易被误解为物理意义上的“光线流动”，偏离原意。为此，译者进行了改译，用“timeless glow”保留“流光”的闪耀感，而“timeless”则用以点名时间，表现“深邃感”。

例 9：作品既有传统刻铜的写意刀功，又将绘画的理念融入作品中，把东西方文艺的精髓交织成一曲悠远的和鸣。

初译：The artwork features the freehand knife techniques of traditional engraved copper and embraces painting concepts, intertwining the essence of Chinese and Western art into a harmonious symphony.

改译：The artwork combines the freehand knife techniques of traditional engraved copper with painting concepts, blending the quintessence of Eastern and Western art into a timeless dialogue that transcends cultural boundaries.

分析：在对“把东西方文艺的精髓交织成一曲悠远的和鸣”进行翻译时，译者初步译为“intertwining the essence of Chinese and Western art into a harmonious symphony”，意在直观清晰表达原文的内涵，但其实缺乏感情色彩，平平无奇，虽然可以确保准确，但原文的文学性与文化意象的深度难以表现。而且直译“harmonious symphony”可能会让读者局限在音乐的联想中。因此，对于这句含隐喻的文学性句子，译者采用释义法，将“悠远的和鸣”具体译为“timeless dialogue”，意在表现这是一种超越时空的对话，是中国传统刻铜与西方绘画理念彼此交流的成果。此外，译者增译了“transcends cultural boundaries”，让句子更加通顺，不会戛然而止，也将原静态的形容词转为动态的表达，强调艺术融合的跨时空特性，可以避免模糊性和文化隔阂。

3.2.2 仿译

交际翻译是以读者为中心，再现原文的主旨，而交际成功是翻译交际首要的、不可争议的目标。(王建国, 2009: 35) 因此，要让读者更好理解非遗文化中出现的各种形象化表达的内涵，更好地促进交际成功，可以借助仿译法的手段来灵活再现原文的神韵。

仿译是翻译时“对目的语中既有的表达（包括经典化了的翻译）、句式或行文方式模仿的翻译行为”。(朱洪达、张顺生, 2021: 146) 译者若想实现翻译的交际目的，就必须确保译文意图表达的内容正是读者脑海中最先产生的、具有最佳关联性的解读 (Gutt, 2004: 34)。由此可见，仿译实属必要。

例 10：它作为皖北地区孕生、繁衍起来的一簇艺术光芒中盛开的奇葩，近

百年来也成为安徽地区非遗代表性项目之一。

初译: Emerged and flourished in the northern Anhui region, it has also become one of the representative projects of non-heritage in Anhui in the past hundred years.

改译: Born and bred in the northern Anhui region, Du's copper engraving is a radiant bloom in the garden of cultural artistry and a key intangible cultural heritage project for nearly a century.

分析: 该句的难点在于对于“艺术奇葩”的处理。这是中文的形象化表达，意思是艺术领域中独特、出众、不落俗套的作品。初译时，译者直接删除此表达，转抽象为具体，意在表达内涵。但再后面审校的过程中，考虑到目标读者与源语读者不同文化背景的条件下，原文带有比喻意义的形象化表达，对于目标语读者而言，可能就无法感受到原文的美感。故在改译版本中，读者将“艺术奇葩”处理为“a radiant bloom in the garden of cultural artistry”。“bloom in the garden”是自然常用的文化比喻，符合仿译法“形似且神似”的要求。同时，也可以和前文“孕育与繁衍”对应，和源语目标者一样感受刻铜文化由小到大，最终如花一样绽放，增强画面感。

例 11: 其刻铜产品销售至邻近省县，在当地的影响越来越大，刻铜技艺在阜阳当地也慢慢开枝散叶。

初译: Its copper engraving products are sold to neighbouring provinces and counties, and its influence in the local area is getting bigger and bigger, and its copper engraving skills are slowly spreading in Fuyang.

改译: Its copper engraving products sold to neighboring provinces, expanding its local influence. The technique gradually blossom and branch out in Fuyang.

分析: 此处的难点在于“开枝散叶”的处理，初译时，译者并没有刻意字斟句酌考察词的翻译，简单认为“开枝散叶”即传播开来。但在审校的过程中，译者认真查证了“开枝散叶”的中文内涵，其指的是“树苗生长出树枝，树枝上长满了树叶。形容生殖繁衍。也形容文化传承，生生不息。”因而，如果只是简单的译为“spread”，弱化了原文的意境，无法体现刻铜技艺繁衍不断、生生不息

的内涵。故译者站在目的语读者的角度，力求最大化的让读者感受到和原文相符的感受。中国文化要成功地对外译介并不是说将其译作英语文字就万事大吉，译文读者的理解对译介成功与否往往起到重要的作用，故译文得让读者“知之、甚至乐之、好之方可”。(张顺生, 2015: 93) 为此，译者借仿译法，将开枝散叶处理为“blossom and branch out”，以增强文本的文学性和表现力，使读者对内容产生更深的情感共鸣，相比于“spread”，则更能提升读者对刻铜技艺魅力和影响力的感受。

3.3 四字短语的简洁化处理

在该翻译材料中，出现了大量中文四字短语的表达，而且往往都会成双成对出现。“汉语的四字格词语，有时也称四字词组，或直接称四字格，是汉语中一种独特的词汇现象”。(陈宏薇、李亚丹, 2005: 113) 汉语的四字格词语，因其独特的结构、超强的修辞效果以及丰厚的社会历史文化意涵，往往对译者构成极大的挑战。其中，“如何准确地提取四字格词语所包含的文化信息并恰如其分地转换成译入语向来被认为是翻译中的一大难点”。(唐根金, 2020: 71) 对于译者而言，能否处理好四字词语的翻译也是能否更好传递中国文化信息的象征，其原因在于英文中没有中文的四字格式的表达，而成双成对出现的中文更是难以处理。译者采取了以下两种翻译方法。

3.3.1 减译

在中文中，四字词语简洁凝练，意蕴丰富，读来朗朗上口。但是，由于中英文产生于两种不同的语系，存在着巨大的差异，所以不能完全的对等。因此，在翻译汉语四字词语的时候，采取减译的策略是一大选择。减译亦称省译，是英汉互译的重要技巧，其目的是为了使译文简洁，符合译入语的表达习惯和修辞特点。冗余信息就是干扰信息准确传递的信号，其种类繁多。“在汉英、英汉互译过程中，各自系统会产生或缺少各种冗余信息，造成理解困难，降低交际效率。因此，翻译时我们有时需要删除冗余信息”。(田艳, 2001: 32) 在翻译的过程中，译者

先理解四字词语的含义，然后删去冗余的部分，最后用对等简明的英文表达出来，以再现原文作者的交际意图。

例 12：一幅成型作品往往需多种手法并用，才能创造出精美大气、细腻入微、清新脱俗的作品，具有极高的艺术价值。

初译：A finished piece often requires the use of multiple techniques to create a work that is elegant and grand, meticulously detailed, and refreshingly refined, with immense artistic value.

改译：Achieving a finished piece often requires the combination of multiple techniques to create exquisite, detailed, and elegant works with high artistic value.

分析：此处的难点在于三个连续四字词语的表达。首先，译者在《新华字典》上查阅了三个四字词语的内涵。“精美大气”指“物品或设计的高雅、精致和大气磅礴的特质”；“细腻入微”指“描写、表演等非常细腻，细小之处也充分表现出来”；“清新脱俗”指“事物具有与众不同、新颖不落俗套的特质”。在理解四字短语内涵的基础上，译者进行了初译，虽然意思准确，但不易为读者所接受。因此，译者转而减译，以求译文简洁，符合译入语的表达习惯和特点。于是译者将三个四字词语转化为“大气”“细腻”“脱俗”，分别对应英文的“exquisite”“detailed”“elegant”，为了验证句意准确，译者查阅了Wikipedia，三个词对应的英文释义分别为“extremely or delightfully beautiful”；“paying great attention to details”以及“exhibiting refined, tasteful beauty of manner, form, or style”，刚好同中文的三个四字词对应上，这有助于化繁为简，且符合目标读者的语言风格习惯。

例 13：杜氏刻铜薪火相传，人才辈出。杜星景与杜鸿年在传承与发展陈寅生刻铜（图 4-4）的基础上不断适应时代变化、创新刻铜题材，逐渐形成了一套完整的传承体系与工艺流程。

初译：Du's copper engraving has been passed on from generation to generation, with talented artisans emerging from era to era. Du Xingjing and Du Hongnian have

inherited and developed Chen Yinsheng's copper engraving, and on the basis of which they have continuously adapted to the changes of the times and innovated copper engraving subjects, gradually forming a complete set of inheritance system and technological process.

改译：Over the years, the Du family has produced numerous talented artisans. Following Chen Yinsheng's engraving techniques, Du Xingjing and Du Hongnian have adapted to the times, innovating themes and refining the craft into a complete system and process.

分析：此处难点在于“薪火相传，人才辈出”两个四字成语的翻译。首先，译者查阅了外刊的表达，“薪火相传”常译为“pass on from generation to generation”，而对于“人才辈出”则没有固定翻译。于是在初译的过程中，译者借用外刊表达翻译了“薪火相传”，而“人才辈出”则力求和“薪火相传”相对照，以增强句子的韵律感和对称感，保证格式上能类似中文两个四字词语。但在译文审校的过程中，译者发现，虽然译文保证了和中文类似的韵律与对称，但过于累赘，无法显示出原句真正的内涵。在翻译的过程中，“往往需要把最主要的信息提取出来。这样既符合原文简明有力的文风，又能把意思准确无误地传递出来”。(刘奎娟, 2021: 139) 因此，译者结合前后文，该段主要表明是刻铜技艺后续有人，而“人才辈出”也可以体现“薪火相传”之意。故读者删除“薪火相传”，将译文处理为“produced numerous talented artisans”，提取主要信息，简明英语，力求核心信息的凸显。

3.3.2 转译

众所周知，英语注重意合，中文注重形合，这决定了英汉两种语言在句子结构方面与表达方面必然大相径庭。在汉译英的过程中，若只是简单机械将英汉的词或句对照反应，必会导致译文的晦涩难懂、生硬无力。有时候，译者需要词类转译，即将一种词类转译为另一种词类，以弥补英汉翻译过程中出现的思维和文化差异，使译文更通顺。转译法，亦称转换法，指的是在翻译的过程中对原文进行转换，以使译文符合特定的表述方式与习惯，它包括：词类、句

型、语态等方面。汉语的四字词语本身就是翻译中的一大难点，英文中本就不存在四字格的形式，适时进行灵活转译实属必要。

例 14：很多同行见到杜平的作品都会说这是杜老师特有的刻铜方法，线条在法度中恣意纵横，潇洒自由，自成一貌。

初译：Many fellow artists note that Du Ping's approach to copper engraving is unique, with the lines bold and unrestricted, graceful and free, forming a distinct style of its own.

改译：Many fellow artists note that Du Ping's approach to copper engraving is unique, with the lines carving boldly and freely, forming a style of its own.

分析：此处的四字词语较为难处理。初译时，译者查阅了字典，然后结合句意，将“恣意纵横，潇洒自由”四字词语理解为“线条自由奔放，纵横交错又保持流畅，独具风格”，最后进行英文转换。但仔细斟酌，便会发现此处“恣意纵横、潇洒自由”均强调豪迈、自由的特点，属于汉语的“同义复现”若单纯译为四个形容词，至多起到对仗整齐的效果，而杜老师特有的豪放潇洒的刻铜力度则无法体现。“在语言的翻译过程中，存在一种信息缺失的现象，这是文化差异造成的，而翻译工作就要填补这些信息的缺失，也就是要进行文化补偿，防止意义真空”。(严丽, 2014: 116) 于是译者转换词性，将形容词转译为动词“carving”，以副词“boldly and freely”进行修饰，力求以动态感再现杜氏刻铜技艺的特点。这有助于提升译文的表现力，符合目标语的表述方式，尽力使目的语读者产生和原文读者相似的感受，降低文化折扣。

例 15：在突如其来的变故面前，他稳如泰山，随机应变，以精湛技艺成功挽回作品的完整性与美感，最终使展览得以顺利进行。

初译：Faced with an unexpected change, he remained as unshakable as a mountain and adapted randomly, using his exquisite skills to successfully restore the integrity and beauty of the work, ultimately ensuring the exhibition proceeded smoothly.

改译：Faced with an unexpected mishap, he remained composed and adapted swiftly to the situation, employing his exquisite craftsmanship to restore the work's integrity and appeal, ensuring the exhibition ran smoothly.

分析：该句中难点在于“稳如泰山，随机应变”的处理。初译的过程中，译者将“稳如泰山”处理为句子，而“随机应变”用副词修饰动词处理。但审校过程中，译者考虑到句子处理过于冗长，而“as unshakable as a mountain”在政工报告中一般用于“战略协作伙伴关系很稳定”，而此处直译用以呈现人在危机中强大的心理素质显然不合适，且“randomly”在英语中常指的是“无目的、随意的”，与“灵活应对”的语义不符。故译者在改译中取《卫报》与《金融时报》这类外刊中高频用词“remained composed” “adapted swiftly to the situation”来表明句意，通过转换词性，简明翻译，增强了译文的可接受性。

3.4 重复表达的灵活性转化

重复指同样的结构、同样的词汇在语篇的两个句子中出现，以体现中心思想或主题，最后达到强调的目的。“汉语在讨论同一事物时，往往采取重复相同词语的手段”。(蔡基刚, 2003) 中文强调意合，常通过重复表达增强逻辑连贯性、突出重点或提升语言的韵律美，使句子整齐有序、朗朗上口。而英语更注重形合，句式严谨，避免冗余表达。因此，在翻译本材料时，需适当调整表达方式，去除不必要的重复，突出关键信息。为此，在本节中，笔者运用并译与重构的方法以解决中文中重复表达的难题。

3.4.1 并译

非遗类文本常使用重复的词句，以强调重要性、增强节奏感与文化认同感等，可以让人感受到文化的活力。而译者所翻译的这篇材料亦是如此。但是，中文具有前后呼应、信息重叠的特点，经常使用四字甚至八字表达同一意思，英译时必须压缩合并减译，提取核心意思，力求简洁、流畅。

例 16: 此次盛会规模空前，各种著名的工艺品参展，品种琳琅满目，让人应接不暇。

初译: This grand event is unprecedented in scale, featuring a wide array of renowned handicrafts. The variety is dazzling, and the number of exhibits is overwhelming, leaving visitors no time to take in everything.

改译: This grand event, unprecedented in scale, showcases an extensive collection of renowned handicrafts, presenting an overwhelming display of craftsmanship and artistic excellence.

分析: 此处的翻译难点在于对“琳琅满目，应接不暇”的处理。初译的过程中，译者按照字面的理解，用“dazzling”表示“琳琅满目”，以凸显工艺品“耀眼”的意境，而“应接不暇”体现品种数量之多，让人来不及观赏。而审校的过程中，译者意识到中文“琳琅满目”和“应接不暇”似有重复累赘之嫌，英文“dazzling”与“overwhelming”亦是如此。“the variety”与“the number of exhibits”也有信息冗余之处。于是译者查阅了成语字典：“琳琅满目”强调展品数量多且精美；而“应接不暇”形容展品数量过多导致观赏者来不及全部欣赏。两者本质意义相同，故译者进行了减译，合并两个成语的核心语义，以“overwhelming”统摄，表现“数量多”之意，这符合英文“重逻辑、忌重复”的表达习惯，而“overwhelming display”也可更好激活英语读者对于“大型艺术展”的认知框架，实现跨文化等效。

例 17: 其刻铜工艺通过汲古而承袭，融汇而吸收传统竹刻、镶刻、篆刻的技法。

初译: The art of copper engraving draws on and absorbs the techniques of traditional bamboo carving, inlay carving, and seal carving.

改译: Its copper engraving technique draws inspiration from traditional techniques such as bamboo carving, inlay carving, and seal carving.

分析: 该句的难点在于“汲古而承袭，融汇而吸收”的处理。初译时，译者分析原句，“汲古”即“承袭”，而“承袭”的内容即后面的“传统”，故保留

“汲古”，其意在表明借鉴古代经验。“融汇”即“吸收”，意在表明汲取了传统的技法，从而继往开来。故译者提取核心含义，进行并译，处理为“draws on and absorbs”。在后期机器审校的过程中，译者借 DeepSeek 查询语法错误以及逻辑问题，DeepSeek 在分析的基础上重新给出译文，把“draws on and absorbs”改为“draw inspiration from”，其理由为“汲古即吸收传统”，故可整合以“draw inspiration from”翻译，不仅简明了英语，也不会使译文过度重复冗杂。

例 18：形成了各种各样的书体，有甲骨文、钟鼎文、隶书、楷书、行书、草书等，异彩纷呈，形态各不相同。书法是汉字特有的书写艺术，书法刻铜艺术自然是刻铜表现内容之一。文章和书法互为表里，不能割裂。

初译：A variety of script styles have emerged, including oracle bone script, bronze inscriptions, clerical script, regular script, running script, and cursive script, showcasing an array of forms and diverse colors. Calligraphy is a unique art form of Chinese characters, and the art of copper engraving in calligraphy is naturally one of its expressive contents. The article and calligraphy are mutually complementary and can't be separated.

改译：A wide variety of script styles has emerged, including oracle bone script, bronze inscriptions, clerical script, regular script, running script, and cursive script, displaying a dazzling array of forms. Calligraphy is a unique art form of Chinese characters, and the art of copper engraving in calligraphy is naturally one of its expressive elements. The relationship between the article and calligraphy is inherently interconnected.

分析：该句的重难点是对于“异彩纷呈，形态各不相同”与“互为表里，不能割裂”的翻译。初译的时候自身对于“异彩纷呈”的理解是该词的重心在色彩，而“形态各不相同”的重心在形态，所以翻译的时候将两者结合翻译，防止漏译；对于“互为表里”的理解是互相补充，同“不能割裂”一同译出。而语义翻译强调译文对原文内容和形式的忠实，译者认为这样译能够达到此效果。审校过程中，对于“异彩纷呈”和“形态各不相同”，译者结合翻译，通过查阅词典，

“异彩纷呈”表示色彩艳丽与新鲜的事物不断涌现，在此文本中，各种各样的书体自然不能用色彩艳丽来形容，故只是表明“多”的意思，于是将两个成语合并，改译为“displaying a dazzling array of forms”，让译文更为简明，也不会让读者陷入不解的境地；而经过字典查证“互为表里”就是“不可分割”的意思，合并翻译即可。

3.4.2 重构

在翻译本文本的过程中，译者发现有一些读来拗口的中文句子，如何将这些句子中所包含的文化信息、内涵适当转化为译入语是一大难点。“交际翻译理论不需要文本的形式和内容都要和原文保持最大限度的一致，而是更看重译文是否通俗易懂、简单直白”。(杨清宇, 2017: 26) 因此，译者在翻译的过程中，尽可能的将中文语言进行调整重构，以更好的表达出完整的意思而不累赘。

例 19：杜鸿年走上版画道路，受益于家传的刻铜手艺所提供的传统技艺支撑。

初译：Du Hongnian chose to pursue printmaking due to the family tradition of copper engraving skills that laid the groundwork.

改译：Du Hongnian began his journey into printmaking because of his family's traditional skills in copper engraving.

分析：此处难点在于“所提供的传统技艺支撑”的处理。在初译的过程中，译者认为原文句子有三层含义：一是杜鸿年走上了版画道路；二是走上这条道路的原因是家传的刻铜手艺；三是这种技艺为其作了支撑。因此，译者很顺理成章的翻译了出来，将“提供支撑”用“that”从句引出。在后期审校的过程中，细读原文，译者发现原文读着有些拗口，原因在于“作为支撑”似乎删掉也不影响句意。查阅知网相关文献，发现“支撑”可以作为一个范畴词来理解。范畴词也叫全称词或类指词（generic term），是某类事物、事件或事态的总称，具有一般性和概括性。“范畴词的词义可被视为一个概念整体，表示范畴成员的词的词义是该概念整体的一部分，两者之间是整体与部分关系”。(马永田, 2019: 30) 据

此概念，就能理解为什么“提供支撑”不需要翻译了，它指代的就是前面“有家传的刻铜手艺”。因此，译者重构原文，直接去掉“所提供的传统技艺支撑”，译为“his family’s traditional skills in copper engraving”，以让译文凸显核心句意，更为简洁连贯。

例 20：因为杜氏刻铜工艺比较有代表性，2008 年在澳门特别行政区的展览在多方交流互动中展现了其文化传播力和深层感染力，这次点名要杜平再次前往参加活动，这次活动也很成功。

初译：As Du’s copper-engraving craftsmanship is more representative, the exhibition held in the Macao Special Administrative Region in 2008 demonstrated its cultural communicative power and profound impact through various interactions and exchanges, and this time, Du Ping was named to go to participate in the event again, and this time, the event was also very successful.

改译：Thanks to the distinctive nature of Du’s copper engraving craft, his exhibition in Macao back in 2008 had made quite a cultural splash through various interactions and exchanges. Hence, Du Ping was personally invited for a return engagement, and this time proved to be just as successful.

分析：此处难点在于“文化传播力和深层感染力”的处理。译者在初译的时候直译为“cultural communicative power and profound impact”。在审校的过程中，译者发现这样翻译过度生硬，而且句式繁琐，节奏拖沓，表达的过于啰嗦。在重新审视原文时，译者意识到，“文化传播力和深层感染力”并非句子核心，而是为了强调展览的传播效果和公众反响。与其拘泥于学术性强的抽象名词，不如采用更具表现力的短语。因此，译者将其重构为“made quite a cultural splash”，以更直观、更富有感染力的方式体现此次刻铜工艺展览的效果。在翻译中，英汉句子结构有时候可以不转换，有时则要转换。这种转换，对于正确处理形式与内容的关系，是十分重要的。为此，译者去除形式，重解内容，调整句式结构，以避免受原文语序束缚。

第四章 总结与反思

翻译实践中，总结反思是提升能力的关键环节。在总结中，我们可以回顾整个翻译的过程，在反思中，我们可以汲取经验、吸取教训，为之后的翻译工作提供有益的借鉴。这样的过程有助于提升自己对于翻译技巧的掌握，也能增强自身应对复杂翻译任务的能力。本次翻译实践中，译者收益颇丰，以下将从译后审校、心得与收获、不足与改进三个方面进行陈述。

4.1 译后审校

译后审校是严格把控翻译质量的重要环节，有助于发现问题以润色原译文。此次所翻译的文本难度较大，涉及中国传统刻铜文化，翻译的过程中，难免会被专业词汇亦或难解之句所困住。因此译者从三方面进行译后审校，分别是自我审校、AI 审校和导师审校。

首先，自我审校确保译文精准传达原文意象。鉴于当前 AI 技术在理解深层文化意象方面仍存在一定局限，为避免后续 AI 审校可能导致的偏离原文问题，译者在翻译完文本后，首先尝试将自己置于目标读者的角度，假设自身母语为英语，阅读译文并判断是否存在理解障碍或表达生硬之处。随后，译者进行第二轮审校，对照原文逐句检视译文。具体方法是先不看原文，基于自身对译文的理解进行视译，然后再与原文进行比对，重点检查是否有语义偏差、文化意象缺失或表达不够自然的地方，确保译文既忠实原文，又符合英语表达习惯。最后，译者与同学交换译文，相互朗读并提出修改建议。在诵读过程中，关注译文的流畅度、语音节奏以及句法结构是否符合目标语言的自然表达习惯，借助外部视角查漏补缺，进一步优化译文的可读性和准确性。

其次，AI 审校确保译文质量全方位提升。在完成 1 万余字的《杜氏刻铜》译文后，译者采用 ChatGPT、DeepSeek 和 Copilot 三种先进的人工智能工具，分别从篇章结构、语言表达和句法逻辑等多个层面对译文进行系统审校，确保译文质量在每一层面均达到高标准。在篇章结构审校方面，考虑到 DeepSeek 具备深度语义分析功能，可以识别篇章中可能存在的信息断层或逻辑跳跃，译者首先发

送文件给 DeepSeek，对全文进行整体扫描，检查章节之间的逻辑衔接和段落连贯性。其次，通过输入全文摘要及章节大意，译者与该工具进行了互动式讨论，确保每个章节在主题呈现、内在逻辑和过渡衔接上能达到一致性要求。此外，译者利用 ChatGPT 对部分段落进行再构架建议，给出指令要求其“提出改进建议、给出润色版本”作为参照，以使整体叙述更为紧凑有序，从而保障译文在篇章布局上不遗漏关键论述，也无冗长赘述之虞。在语言表达层面，因为 Copilot 在处理拼写、标点和常规语法错误方面具备较强的校对功能，译者便将译文逐段输入，给出指令要求其“检查并改正语言表达中的错误”，包括标点符号、单词拼写及语义偏差、用词选择等。接着，译者又利用 ChatGPT 的推理功能，给出“如何优化某段落的表达，使其更符合目标语读者的阅读习惯”的指令，最后根据反馈对译文进行思考、细致调整，确保每个句子的用词精确且合适。

最后，导师审校确保译文的整体完善。首先，导师会针对文本中的术语和专业表达进行细致审查，重点检查翻译是否符合行业标准。例如，对于刻铜术语，导师会比对权威参考资料给出建议，如果某些术语表达存在歧义或不够规范，导师会在旁标注建议替换的术语或补充解释，以提高术语的精准性。其次，导师还会逐句推敲译文的语言表达，重点审查语法、句式、学术性用语的运用。例如，导师标注某些句子结构不够紧凑之处，给出自身的译文作为参考。此外，针对译文中可能出现的语法错误、用词不当或表意不清的问题，导师也会细致的在批注中逐一指出，并给出具体修改意见，确保译文具有可读性。

4.2 心得与收获

通过本次翻译实践，译者深刻认识到翻译不仅是语言层面的意义转换，更是一种跨文化的创造性重构。在处理隐喻性表达和文化负载信息时，译者综合运用释义与仿译策略，力求在保留原文修辞特色的同时，兼顾目标语读者的接受习惯。通过对原文中含蓄且富有韵味的表达进行对比分析，译者在译文中既注重保留原文的意境美，又着力提升译文的可读性。特别是在处理四字短语和重复表达时，译者通过减译、转译、并译及重构等策略，有效避免了直译可能导致的冗赘问题，使译文在结构上更加凝练，在表达上更具表现力。

总体而言，本次实践使译者逐步认识到自身在文化传递中的关键作用。作为国家级非物质文化遗产的代表性项目，杜氏刻铜不仅是一项传统工艺，更是徽州文化深厚内涵的载体。通过系统的译前准备和严格的译后审校，译者在实践中不断探索如何在确保信息准确传递的同时，保持译文的学术规范性与文化韵味。这种多维度、全方位的翻译实践，有助于提升译者处理复杂文本的能力，也有助于深化对翻译与文化传承互动关系的理解。

4.3 不足与改进

本次翻译实践过程中，译者仍存在诸多不足与亟待改进之处。当前，随着科技的迅猛发展，人工智能工具如 ChatGPT、Copilot 和 DeepSeek 已在翻译领域发挥出重要作用，这要求译者不仅要具备传统的人工思考能力，更应熟练掌握并高效利用现代翻译工具。以下是具体的不足与改进方向：

首先，对 AI 工具使用尚显生疏。起初，译者在使用 ChatGPT、Copilot 和 DeepSeek 等人工智能工具时，由于对其提问方式和交互逻辑不够熟悉，得到的译文和知识解释常常难以理解，进而影响了翻译效率和译文质量。因此，译者在今后需要进行系统性学习和反复实践，掌握各类 AI 工具的使用技巧，探索针对人工智能提问的指令，以提升翻译的效率。

其次，对刻铜文化及相关专业知识的掌握不足。杜氏刻铜有着深厚的历史底蕴与文化内涵，而译者对刻铜工艺及其历史传承了解甚少，故译者在翻译初期不得不花费大量时间查阅大量文献和资料以确保后续翻译的准确性。因此，译者在日常生活中应加大阅读量，增加各行各业的知识储备，以为后续的翻译实践奠定良好基础。

最后，翻译水平与逻辑表达仍需进一步提升。译者在处理复杂句式、进行跨语言逻辑转换时，往往难以把握各句之间的内在联系，导致译文冗余，表达不够精炼。为此，译者在今后的翻译实践中，需要进一步深入学习翻译理论并进行实践，利用回译的方法强化对中英文长难句的分析与理解，以更好地将原文的逻辑和文化意蕴以简洁明了而准确地传达给读者。

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附录一：专有名词及术语表

序号	中文	英文
1	笔洗	Brush Washer
2	草书	Cursive Script
3	《插花女》	<i>The Flower-Bearing Maiden (Chahua Nü)</i>
4	插屏	Table Screen
5	锤力	Hammer Force
6	《春夜宴桃李园序》	<i>Entertainment Given in the Peach And Plum Garden on a Spring Evening (Chun Ye Yan Tao Li Yuan Xu)</i>
7	皴法	Texture Strokes
8	杜氏刻铜	Du's Copper Engraving
9	挂屏	Hanging Screen
10	《归去来兮辞》	<i>The Return to Seclusion (Guiqu Lai Xi Ci)</i>
11	甲骨文	Oracle Bone Script
12	刻刀	graver
13	楷书	Regular Script
14	烤色	Heat Tinting
15	《兰亭序》	<i>Preface to the Orchid Pavilion (Lanting Xu)</i>
16	隶书	Clerical Script
17	《刘琦抗金》	<i>General Liu Qi's Resistance Against the Jin Dynasty (Liu Qi Kang Jin)</i>
18	《罗汉笔洗》	<i>Luohan Brush Washer</i>
19	麻绳线	Hemp Rope Line
20	墨盒	Ink Box
21	牛毛线	Fine Ox-hair Strokes
22	《女娲补天》	<i>The Goddess Mending the Sky</i>
23	嵌瓷片	Inlaid Ceramic Tiles
24	《神州徽韵》	<i>Charm of Huizhou in the Divine Land</i>
25	深琢	Deep Engraving
26	石刻	Stone Carving

27	水烟袋	Hookah
28	套色版画	Multicolor Woodblock Print
29	镶刻	Inlay Carving
30	香炉	Incense Burner
31	写意刀功	Expressive Knife Skills
32	行书	Running Script
33	宣纸	Rice Paper
34	阳刻	Yang Carving
35	阴刻	Yin carving
36	《颍州古韵》	<i>Fuyang's Literary Legacy (Yingzhou Guyun)</i>
37	游丝毛雕	Yousimaodiao
38	镇尺	Paperweight
39	钟鼎文	Bronze Inscriptions
40	竹刻	Bamboo Carving
41	篆刻	Seal Carving
42	篆书	Seal Script

附录二：原文与译文

Source Text	Target Text
第二章 杜氏刻铜的历史源流 和工艺特征	Chapter Two: Historical Origins and Craft Features of Du's Copper Engraving
第一节 杜氏刻铜的历史 源流	Section One: Historical Origins of Du's Copper Engraving
杜氏刻铜是以白铜、黄铜为主要材料,使用杜氏自制刻刀,通过选料、定稿、刻制、打磨、烤色等多道工序在铜材平面镌刻成图的手工艺技法。其刻铜工艺通过汲古而承袭,融汇而吸收传统竹刻、镶刻、篆刻的技法,主要雕刻器物以墨盒、镇尺、香炉、茶壶、水烟袋、酒器、盘等最为驰名,图案题材以山水、人物、花鸟为主,是一种雕琢难度大、工艺技巧高超、作品具有沉雄拙朴金石韵味的民间“铜画”工艺。	Du's copper engraving is a manual craft technique. It uses white and yellow brass primarily, employing Du's self-made graver. Through multiple steps including materials selection, design finalization, engraving, polishing, and heat tinting, images are carved onto copper surfaces. <u>Its copper engraving technique draws inspiration from traditional techniques such as bamboo carving, inlay carving, and seal carving¹. The most famous engraved items include ink boxes, paperweights, incense burners, teapots, hookahs, wine vessels, and plates.</u> The themes of the designs mainly revolve around landscapes, figures, and flora and fauna. <u>This folk “copper painting” craft is known for its high carving difficulty, superb technique, and creations that exude a majestic, unadorned charm—evoking the timeless essence of ancient metal and stone inscriptions.</u>

¹ **Inlay carving:** It is a traditional craft that embeds designs into metal, wood, or jade for decorative effects.

Seal carving: It refers to engraving designed patterns or characters onto materials such as metal, stone, ivory, or horn.

杜氏刻铜艺术流播区域以安徽省阜阳市颖东区为中心，向外延展至皖北、豫东、江苏一带。杜氏刻铜创始于民国年间，创始人杜星景晚清时期在北京学习刻铜技艺，师从刻铜大师陈寅生先生，此后其传承人杜鸿年在刻铜工艺基础上变革创新，形成具有自身特色的刻铜工艺技术。	The Du's copper engraving art originated in the Yingdong District of Fuyang, Anhui Province, and has spread outward to northern Anhui, eastern Henan, and parts of Jiangsu. The Du's copper engraving began during the Republic of China period. The founder, Du Xingjing, studied copper engraving techniques in Beijing during the late Qing Dynasty under the guidance of the renowned copper engraving master, Chen Yinsheng. Later, Du Xingjing's successor, Du Hongnian, innovated and transformed the traditional copper engraving craft, developing a unique style and technique that carries the family's distinctive artistic signature.
<u>杜氏刻铜工艺利用自制刻刀、锤子等工具，改进或创新了阴刻、阳刻、深琢、双钩线、麻绳线、游丝毛雕等技法。一幅成型作品往往需多种手法并用，才能创造出精美大气、细腻入微、清新脱俗的作品。其中，借助牛毛线、游丝毛雕等技法的融合，杜氏刻铜</u>	<u>Du's copper engraving technique utilizes self-made gravers, hammers, and other tools, improving or creating techniques such as Yin carving, Yang carving², deep engraving, double-line engraving, hemp rope lines, and Yousimaodiao. Achieving a finished piece often requires the combination of multiple techniques to create exquisite, detailed, and elegant works with high artistic value. By combining fine ox-hair strokes, and Yousimaodiao³, Du's Copper Engraving creates</u>

² **Yin carving:** It is the process of carving out a portion of the design to create a concave pattern.

Yang carving: It is to carve out the blank parts outside the design pattern to make the pattern stand out.

³ **fine ox-hair strokes:** It is fine strokes used to depict facial hair and strands of hair in portraits.

Yousimaodiao: It is a fine-line carving technique popular during the Warring States and Han periods, characterized by thread-like flowing lines as thin as hair.

创造出脱俗不凡的作品，具有极高的艺术价值。杜氏刻铜工艺从第一代传承人杜星景先生算起，迄今已有百余年历史。它在皖北地区有着重要影响，成为安徽地区最为精湛、最具有代表性的民间手工技艺之一。	<u>extraordinary works of art with exceptional artistic value.</u> The craft of Du's copper engraving has a history of over a century since its inception with the first-generation inheritor, Mr. Du Xingjing. It has had a significant influence in northern Anhui, emerging as one of the most exquisite and representative folk handicrafts in the region.
杜星景是安徽阜阳插花镇人，他幼年就在插花镇崇实蒙塾读书。读了几年私塾后，年纪轻轻的杜星景就和族人在京津附近一带做小生意。但生意难做，生活颇为艰辛，杜星景在京入伍。他因识字能书在军中受上级赏识，常被委以处理简单文案和其他杂务。	Du Xingjing, from Chahua Town in Fuyang, Anhui, began his education at the Chongshi Private School in Chahua Town during his childhood. After several years of studying, Du Xingjing ventured into small businesses with his relatives in the Beijing-Tianjin area at a young age. However, as business was difficult, and life was quite tough, Du Xingjing joined the military. His ability to read and write earned him the appreciation of his superiors, who often entrusted him with simple paperwork and other miscellaneous tasks.
当时正是刻铜文房风行时期，市面及军中都能接触到墨盒等刻铜文房用品。杜星景十分喜欢刻铜，后有幸结识了当时在北京琉璃厂开店的刻铜大师陈寅生，学得刻铜技艺。	At that time, engraved copper stationery was highly popular, and items like ink boxes could be found both in the market and among military supplies. Du Xingjing was deeply fascinated by copper engraving. Later, he had the fortune to meet Chen Yinsheng, a master engraver who ran a shop in Beijing's Liulichang, and learned the art of copper engraving from him.

杜鸿年（原名杜树修），在家中排行老五，是最小的孩子，耳濡目染，受父亲杜星景影响，自幼非常喜欢画画。杜鸿年画画非常有天赋，十几岁就经常帮乡里乡亲绘制中堂画，在插花镇小有名气，十里八乡都前来求画。	Du Hongnian (originally named Du Shuxiu), the youngest of five children in his family, was deeply influenced by his father, Du Xingjing, and developed a passion for painting from a young age. Du Hongnian was highly talented in painting, and by his teenage years, he was frequently commissioned by villagers to create large-scale paintings, gaining local fame in Chahua Town, with people from surrounding areas coming to request his works.
除了绘画，杜鸿年也跟随父亲杜星景学习刻铜。因为绘画基础好，刻铜技艺娴熟，他制作的刻铜产品更为精致（图2-2），比杜星景其他徒弟制作的产品更好销售一点。而且，因为善画，杜鸿年开发了不少图案纹样，改进了部分制作工艺，这些让父亲最为欣慰。	In addition to painting, Du Hongnian also learned copper engraving from his father, Du Xingjing. With his solid foundation in painting and skillful copper engraving techniques, his copper works were more refined and sold better than those made by other apprentices of Du Xingjing. Furthermore, his talent in painting allowed him to develop numerous unique patterns and designs for copper engravings, as well as improve some of the production techniques. These accomplishments greatly pleased his father.
清末民初，军阀混战，杜星景也随部队辗转参战，几经生死。杜星景有感于乱世无常，退出行伍，几经辗转回到家乡，将刻铜技艺带回阜阳，在家乡做起刻铜生意。<u>其刻铜</u>	During the late Qing Dynasty and early Republic of China, when warlords fought for control, Du Xingjing participated in numerous battles, experiencing life-and-death struggles multiple times. Aware of the instability of the times, Du Xingjing left the military and eventually returned to his hometown. He brought the copper

产品销售至邻近省县,在当地的影 响越来越大,刻铜技艺在阜 阳当地也慢慢开枝散叶。后 因战事连连,民生凋敝,生意 愈来愈艰难,刻铜逐渐式微。	engraving craft with him and started a copper engraving business in Fuyang. <u>Its copper engraving products sold to neighboring provinces, expanding its local influence. The technique gradually blossom and branch out in Fuyang.</u> However, due to repeated wars and economic downturns, the business became increasingly challenging, leading to the gradual decline of copper engraving.
1949 年, 杜鸿年参加中国人民解放军, 因其有无线电技术, 后来在上海雷达防空部门服役。1951 年, 他入南京华东军政大学学习 (图 2-3), 1954 年加军大经济研究组, 1956 年进入青年美术研究班学习油画, 随无学素描, 1957 年加入空四军临时作组。1958 年, 他转业到牡丹江垦农场, 参加北大荒开垦建设惠业, 此时, 他开始专攻版画, 后成为北大荒版画派创始人之一。1961 年, 杜鸿年被调到北大荒画报社从事版画创作 (图 2-4), 1962 年被调到黑龙江美术家协会任创作员。	In 1949, Du Hongnian joined the Chinese People's Liberation Army. Due to his expertise in wireless technology, he later served in the radar air defense department in Shanghai. In 1951, he enrolled at the East China Military and Political University in Nanjing (see Figure 2-3). In 1954, he joined the university's economic research group. By 1956, he entered a youth art research class to study oil painting, though he had no prior training in sketching. In 1957, he joined a temporary art group in the Fourth Air Force. Transitioning to the Mudanjiang Reclamation Farm in 1958, he participated in the construction and development of the Great Northern Wilderness(Beidahuang), focusing on printmaking. He later became one of the founders of the Beidahuang Printmaking School. In 1961, Du Hongnian was transferred to the Beidahuang Pictorial Press as a printmaker (see Figure 2-4), and in 1962, he was appointed as a creative artist in the Heilongjiang Artists

	Association.
作品创作于 1978 年，采用套色版画的表現形式，表达对三江平原自然风光和生活的热爱。以北大荒自然风光和人们生活劳作的场景为表现内容，以粗放浑厚的色彩作为主要表现手段，反映了北大荒地容地貌和人文特色，也增强了套色版画的感染力。	This work, created in 1978, utilizes the technique of multicolor woodblock print to express a deep affection for the natural beauty and life of the Sanjiang Plain. The subject matter is centered around the natural landscape and the daily life of people working in the vast northern wilderness, using bold, earthy colors as the main artistic medium. The work reflects the terrain, landforms, and cultural features of the northern wilderness, while also enhancing the expressive power of multicolor woodblock print.
画中茂密的伸向天际的原始森林，形成了巨大的屏障。雪积在树林里和平地上，溪水做了深色处理，斑斑点点映出岸上雪景。战士们骑着枣红色的战马，在祖国的边境线上巡逻，守卫祖国边疆。 这幅画传达了该地区既严酷又美丽的环境，以及守卫者的力量与决心。	In the artwork, dense, towering primitive forests stretch towards the sky, forming a massive natural barrier. Snow blankets the forest and open fields, while the stream is rendered in deep tones, reflecting patches of the snowy landscape along the shore. Soldiers, mounted on chestnut-red warhorses, patrol the nation's border, steadfastly guarding the frontier. The painting conveys the harsh yet beautiful environment of the region, and the strength and determination of those who defend it.
<u>杜鸿年走上版画道路，受益于家传的刻铜手艺所提供的传统技艺支撑，在上海开始接触到版画的时候，他觉得和家传的手艺差不多，对版画有种技术上的亲切感，自然而然</u>	<u>Du Hongnian began his journey into printmaking because of his family's traditional skills in copper engraving.</u> When he encountered printmaking in Shanghai, he found it familiar and naturally transitioned into the field due to its resemblance to his family craft. In 1956, his prints

地踏入版画领域。1956 年，他创作的版画《守卫》《指挥台上》在空四军部队比赛中获优秀奖。	<i>Guardian</i> and <i>On the Command Platform</i> were awarded excellence prizes in a competition held by the Fourth Army.
刚开始刻制版画时，杜鸿年一点都没有技术上的障碍，主要是因为版画刻板的技艺与刻铜技艺有很多相似之处。它们制版的工艺基本相同，区别在于材质不同，都是从板材上剔料下来，版画多了一道后续的印刷套色工艺。版画在刻制环节上技术难度相对小一点，不借助锤力也可以手工制作。 两者最主要的区别在题材内容。杜鸿年在上海接受过系统的西式绘画训练，版画更多地运用西方绘画造型元素，从他的版画风格就可以看出这一点。其版画作品多采用现实主义表现方式，多色套印，歌颂和展现军旅生活，更适合展现祖国生产和建设的新成就，表现了转业生产官兵在北大荒战天斗地的生产生活，更符合特定年代的国情政治氛	When Du Hongnian first started carving woodblocks, he encountered no technical obstacles, primarily because the techniques for printmaking and copper engraving share many similarities. Both processes involve carving material from a board, though the main difference lies in the materials used. Printmaking involves an additional step of printing with different colors, which adds complexity, whereas copper engraving requires a more direct technique. In terms of the carving process, printmaking is relatively simpler, as it can be done manually without hammer force. The most significant difference between them lies in the subject matter. Du Hongnian had received systematic training in Western-style painting in Shanghai, and his print works reflect the use of Western artistic elements. His prints predominantly employ a realist style, with multi-color printing, often celebrating and depicting military life. They focus on showcasing the achievements in national production and construction, particularly the life of demobilized soldiers working in the harsh conditions of northern wilderness, aligning with the

围。	political and national climate of the specific era.
刻铜这种艺术形式则和杜鸿年所处的军旅环境、歌颂生产建设的需求都不相符,而且不能成为一种很主流的艺术形式出现在世人面前。改革开放后,中国发生了巨大变化,杜鸿年把所有的精力都投入版画创作中,艺术活动逐渐增多,事业亦迎来新的春天。	On the other hand, copper engraving, as an art form, didn't fit well with the military life Du Hongnian was in, nor did it suit the demand for depicting national production and development. It couldn't emerge as a mainstream art form to be presented to the public in the same way printmaking could. After the Reform and Opening-Up, China experienced tremendous change, and Du Hongnian channeled all his energy into printmaking. As his artistic activities increased, his career also entered a new phase of growth.
杜平小的时候随父亲生活在哈尔滨。当时他们住在哈尔滨百货大楼对面的一幢漂亮的三层小楼里,黑龙江省美术家协会(简称“美协”)就在那里。小楼既是美协的办公地点,也是美协工作人员的宿舍楼,很多知名画家彼此是同事又是邻居。受家庭环境熏陶,杜平从小就喜欢书法和绘画,放学后,父亲经常看着他画画,并给予指导。杜平年龄稍长后也和父亲开始学习版画和刻铜,相较于版画,他更喜欢刻铜。	When Du Ping was young, he lived in Harbin with his father. They resided in a beautiful three-story building across from the Harbin Grand Department Store, where the Heilongjiang Artists Association (referred to as “Art Association”) was located. This building served as both the office and dormitory for the association's staff, many of whom were renowned painters and neighbors. Influenced by his family, Du Ping developed a fondness for calligraphy and painting from a young age. After school, his father often watched him paint and provided guidance. As Du Ping grew older, he began learning printmaking and copper engraving with his father, although he leaned more towards copper engraving.

身为版画家的父亲与很多知名书画家都有来往,比如于志学、冯大中、葛沙等。他们见到杜平画画,有时也会指点一二。置身于这样的环境,杜平进步很快,积累了扎实的国画、素描等美术功底,在父亲的指导下他的刻铜技艺也进步神速。	As a printmaker, his father had connections with many renowned calligraphers and painters, such as Yu Zhixue, Feng Dazhong, and Ge Sha. They would sometimes drop by to see what Du Ping was drawing and offer him a few tips. Immersed in such an environment, Du Ping made rapid progress, accumulating a solid foundation in traditional Chinese painting, sketching, and other artistic skills. Under his father's guidance, his skills in copper engraving also improved swiftly.
1977 年,他就读于安徽师范大学阜阳分校(今阜阳师范大学)版画专业,大学毕业以后又去当兵,在徐州坦克二师政治处宣传部服役,从事部队宣传工作,还在《战士报》等报刊上发表过作品。 转业到老家安徽阜阳单位上班后,虽然没有如愿以偿地安排到文化部门直接从事绘画工作,但是由于爱好和兴趣他依然执着地坚持绘画、刻铜,闲暇之余就搜集刻铜实物资料,制作刻铜作品。	In 1977, Du Ping enrolled in the Printmaking Department at Anhui Normal University, Fuyang Branch (now Fuyang Normal University). After graduating, he served in the military, working in the Political Department of the Second Tank Division in Xuzhou, Jiangsu, where he was involved in the unit's publicity work and had his works published in journals such as <i>Soldier's Journal</i>. After transitioning to civilian life, Du Ping returned to Fuyang. Although he wasn't assigned to a cultural department to pursue a career in painting as he had hoped, his passion for art kept him committed to painting and copper engraving. In his free time, he collected reference materials and continued creating copper engraving works.
20 世纪 90 年代以后,杜平父亲从东北调到海南省工作,任海口画院副院长。杜平	In the 1990s, Du Ping's father was transferred from Northeast China to Hainan Province to serve as the Vice Director of the Haikou Art Institute. Du

随父亲去了海南（图 2-5），开了家公司，主要业务和艺术相关，这期间还和雕塑大师刘开渠合作制作在文昌县（今文昌市）的宋庆龄雕塑。	Ping moved to Hainan with his father (Figure 2-5) and started a company focused on art-related business. During this period, he also collaborated with sculptor Liu Kaiqu to create the Song Qingling sculpture in Wenchang County (now Wenchang City).
除经营公司业务外，杜平闲暇时又重启儿时和父亲在一起的生活内容，向父亲学习绘画和刻铜。这时的杜平做起刻铜，仅仅是兴趣爱好，作品也有限，多半送人。和父亲在一起的这段时间里，杜平在刻铜方面有了很大的进步，这可能既得益于父亲的指导，又是因为有了多年生活经验的积累和自身审美能力的不断提升。	While running the company, Du Ping rekindled his childhood interest in art and began learning painting and copper engraving from his father once again. Initially, Du Ping treated his copper engraving work as a hobby, producing only a few pieces, most of which he gave away. However, his time with his father led to significant progress in his engraving skills, likely due to both his father's guidance and the years of life experience and aesthetic development he had accumulated.
在海南期间，杜平和父亲杜鸿年在闲暇时间一起出去游玩，这是在海南海瑞墓前。因为离当时住外不远，几站路就到，父亲提议去游玩，父子俩就去转了转。参观时父亲也不忘给杜平上了一堂思想品德课，这是杜平珍贵的回忆之一。	During their time in Hainan, Du Ping and his father, Du Hongnian, spent some of their leisure time going out for short trips. One memorable occasion was visiting the Hainan Hai Rui Tomb. It was only a few stops away from where they lived at the time, and Du Ping's father suggested they take a trip there. During the visit, Du Ping's father took the opportunity to give him a moral lesson, which became one of Du Ping's cherished memories.
当时拍照留影不像现在	At that time, taking photos was not as

方便,这是几张少有的父子合影之一。父亲虽然远去,但是父亲积极的生活态度、奋发图强、乐观进取的精神永远激励着杜平。	convenient as it is now, and these are among the few rare father-son photos. Although his father has passed, his positive attitude towards life, his determination to strive forward, and his optimistic and enterprising spirit continue to inspire Du Ping forever.
父亲仙逝后,杜平从海南回到故乡阜阳,正式开始做刻铜产品对外销售,一开始他主要制作一些仿古类的刻铜产品销售,作品流往北京、武汉、上海等地,销路也不错。他曾在北京潘家园待过一段时间,专门做刻铜和文玩生意。	After his father's passing, Du Ping returned to his hometown of Fuyang from Hainan and began officially selling his copper engraving products. Initially, he mainly sold some antique-style copper engravings, which were sold to Beijing, Wuhan, Shanghai and other places, with good sales. He once stayed in Panjiayuan, Beijing for a period of time, specializing in the business of copper engraving and curios.
杜平在刻铜工艺上不断探索和研究,在刻铜艺术上自成一家,创作已经打破传统作品的局限,让刻铜艺术从形制上得以拓宽,内容题材上更加丰富,艺术表现性进一步加强,让刻铜的内容、题材、艺术效果有了更大的表现自由度其作品既有传统刻铜的写意刀功,又将西式绘画的理念融入作品中,融中西艺为一炉,刻铜画面给人耳目一新的感觉,让刻铜艺术更具有鲜明	Du Ping continuously explored and innovated in copper engraving, developing a unique style that broke away from traditional limitations. He expanded the forms and themes of his work, enhancing its artistic expression. This allowed for greater freedom in the content, themes, and artistic effects of copper engraving. His works combined the expressive, spontaneous carving techniques of traditional copper engraving with Western painting concepts, blending Eastern and Western art into a cohesive whole. The resulting pieces felt fresh and modern, giving the ancient craft a contemporary flair. This revitalization made the age-old art of

的时代性。古老的刻铜工艺得以与时俱进，焕发新的光彩，更符合当代生活的需求。	copper engraving more vibrant and aligned with modern life, meeting contemporary needs more effectively.
杜平就这样做了好多年，生活波澜不惊。一是源于兴趣爱好，二是这样也能为生活提供经济来源。开始的时候他也没想过要做成什么样子，主要是爱，所以一直在坚持刻铜。阜阳市文化局某领导一次闲逛古玩市场，看到杜平的刻铜作品，感到很吃惊，于是多方联系，最终找到了杜平，并登门观看了杜平做的其他许多刻铜作品，了解了刻铜艺术，对其赞誉有加。	Du Ping continued his work for many years, leading a steady and unremarkable life. His persistence was driven by both his passion and the need for financial support. Initially, he didn't aim for anything grand; he simply loved copper engraving and kept at it. One day, a leader from the Fuyang Cultural Bureau discovered Du Ping's copper engravings at an antique market and was amazed. He tracked down Du Ping, visited him to see more of his work, and was highly impressed.
在政府的引导下，杜平逐渐了解到政府的各种文化政策，慢慢地参与政府组织的各种展会活动中。先是在阜阳市，后来到省里参会，杜氏刻铜这项工艺逐渐被社会大众所了解。	With government support, Du Ping started learning about cultural policies and began participating in various exhibitions, first locally in Fuyang and then at the provincial level. Gradually, Du's copper engraving gained public recognition.
由于杜氏刻铜工艺在阜阳当地工艺美术领域比较具有代表性，政府部门也相当支持这项民间工艺，2009年杜氏	Due to the significant representation of Du family copper engraving in the local craft and art scene in Fuyang, the government has shown strong support for this folk art. In 2009, Du family copper

刻铜入选安徽省非物质文化遗产代表性项目。	engraving was selected as a representative project of intangible cultural heritage in Anhui Province.
2010 年，杜平参加了安徽省在铜陵举办的民间艺术博览会。展会期间，冯骥才先生来到杜氏刻铜展位，他饶有兴致地看了杜平的作品，比较欣赏，对杜氏刻铜的现状和发展比较关心，提出了很多宝贵的指导意见（图 2-7）。杜平十分感慨，没想到冯先生会对刻铜工艺这么感兴趣。	In 2010, Du Ping took part in a Folk Art Expo held in Tongling, Anhui Province. During the event, Mr. Feng Jicai visited Du's copper engraving booth, showing keen interest in his works and expressing concerns about the current status and development of Du's copper engraving. Besides, he also offered valuable guidance on the craft's current status and development. Du Ping was pleasantly surprised by Mr. Feng's unexpected interest in copper engraving.
展会期间，有位年轻人过来要买杜平的刻铜装饰盘，杜平当时开了比较高的价格，买盘的年轻人虽嫌太贵了，但也没讨价还价，还是买走了。杜平以为这是很普通的买家，也没在意，后来才知道这个年轻人居然是冯先生的秘书，是冯先生比较喜欢杜平的作品，特授意秘书去买的。他怕如果亲自去买，杜平会把铜盘送给他，这样影响不好。	During the exhibition, a young man approached Du Ping to purchase one of his engraved copper decorative plates. Du Ping set a relatively high price for the plate, and although the young man felt it was expensive, he did not haggle and still decided to buy it. Du Ping assumed he was just an ordinary buyer and didn't think much of it at the time. Later, Du Ping learned that the young man was actually Feng Jicai's secretary. It turned out that Feng had a fondness for Du Ping's work and had specifically instructed his secretary to make the purchase. Feng was concerned that if he bought the plate himself, Du Ping might offer it to him as a gift, which could be seen as inappropriate.
2011 年 4 月，杜平参加了在北京举办的第八次全国	In April 2011, Du Ping attended the 8th National Congress of Chinese Folk Artists in

民间文艺家代表大会会议期间再次碰到冯骥才先生。他向冯先生介绍了杜氏刻铜近几年的发展情况,并拿出作品请冯骥才先生指点。冯先生这次又给了杜平很多新的指导意见,并叮嘱杜平继续为传承和发扬该工艺而努力。	Beijing, where he once again met Feng Jicai. During their conversation, Du Ping introduced the recent developments of Du's copper engraving and presented some of his works for Feng's guidance. Feng provided him with many new insights and encouraged him to continue his efforts in preserving and promoting the craft.
杜平抱着试试看的心态请冯先生为杜氏刻铜题字,没想到冯先生居然很爽快地答应了。他说当时不方便,回天津以后再写,但同时也告诫杜平不许打着他的旗号去赚钱,要专心传承和弘扬刻铜工艺。后来杜平亲自去天津取字(图2-8),冯先生从几幅作品中选了较为满意的一幅送给了杜平并合影留念。杜平将题字作为项目的标识来用,以示感激。	With a mindset of giving it a try, Du Ping asked Feng if he could inscribe a dedication for Du's copper engraving. To his surprise, Feng readily agreed, though he mentioned that it was inconvenient at the time and that he would write it after returning to Tianjin. However, he also cautioned Du Ping not to exploit his name for profit but to remain dedicated to the craft's preservation and promotion. Later, Du Ping traveled to Tianjin to personally collect the inscription (Figure 2-8). Feng selected his most satisfactory piece from several calligraphic works and gifted it to Du Ping, marking the occasion with a commemorative photo. Out of gratitude, Du Ping adopted the inscription as the official emblem of his project.
有一次,在展览开幕前夕,一件极具代表性的杜氏刻铜作品因意外碰撞导致表面刻纹受损,影响了整体艺术效果。<u>在突如其来的变故面前,</u>	Once, on the eve of the exhibition's opening, a highly representative Du's copper engraving was damaged due to an accidental collision, resulting in surface engraving damage that affected the overall artistic effect. <u>Faced with an unexpected mishap, he</u>

他稳如泰山，随机应变，以精湛技艺成功挽回作品的完整性与美感，最终使展览得以顺利进行。	<u>remained composed and adapted swiftly to the situation, employing his exquisite craftsmanship to restore the work's integrity and appeal, ensuring the exhibition ran smoothly.</u>
2014 年 12 月，杜氏刻铜入选第四批国家级非物质文化遗产代表性项目。2018 年，杜平被评为国家级非物质文化遗产代表性项目代表性传承人（第五批）。2018 年 5 月，杜氏刻铜成为文化和旅游部、工业和信息化部确认的第一批国家传统工艺振兴项目。	In December 2014, Du's copper engraving was selected as part of the fourth batch of national intangible cultural heritage representative projects. In 2018, Du Ping was recognized as a representative inheritor of the fifth batch of national intangible cultural heritage representative projects. In May 2018, Du's copper engraving was included in the first batch of national traditional craftsmanship revitalization projects, confirmed by the Ministry of Culture and Tourism and the Ministry of Industry and Information Technology.
第二节：杜氏刻铜的文化价值与工艺特征	Section Two: The Cultural Value and Craft Features of Du's Copper Engraving
在刻铜盛行的百余年中，许多历史名人在置办、赠送、受赠及使用刻铜文房的过程中，常会留下一鳞半爪，记录了许多历史事件、个人经历、朋友友谊艺界风云等故事。而学校、军队、企业、民间组织、社会团体等，也常常会以刻铜文房作为奖品、纪念品赠送，上面记录了当时社会各方面的重大节点信息。	During the flourishing period of copper engraving over the past century, many historical figures have left traces through the procurement, gifting, receiving, and usage of copper-engraved writing utensils, recording numerous historical events, personal experiences, and stories of friendship and artistic achievements. Schools, military units, businesses, grassroots organizations, and social groups often use copper-engraved writing utensils as prizes or souvenirs, containing significant historical information from various aspects of society at that time.

这类物品堪称研究历史的第一手资料,是不可多得的史料佐证。晚清民国时期的很多历史名人,包括政治家、军事家、外交家、文学家、科学家、教育家和实业家都与刻铜结下了不解之缘。他们曾经置办、互赠或使用铜墨盒,在铜墨盒上留下人生的履痕。物因人贵,物以人传,这些刻铜墨盒里的政治、艺文、友谊、爱情等内容,都是值得发掘和研究的,都能印证当时的历史事件。其中一些墨盒记录了重大的历史事件和重要的政治、经济、军事、外交、文化、教育、卫生、体育活动,反映了时代的呼声,印证了社会的进步,具有珍贵的历史价值。	Such items are invaluable primary sources for historical research, providing concrete documentary evidence. In the late Qing and Republican periods, many historical figures, including politicians, military strategists, diplomats, writers, scientists, educators, and industrialists, had connections with copper engraving. They once acquired, exchanged, or used copper ink boxes, leaving traces of their lives on them. The significance of these copper ink boxes lies in their contents, including politics, arts, friendship, and love, all worthy of exploration and study, as they authenticate the historical events of the time. Some of these ink boxes record significant historical events and important political, economic, military, diplomatic, cultural, educational, health, and sports activities, reflecting the aspirations of the era and confirming societal progress, possessing precious historical value.
杜氏刻铜产生于晚清,兴盛于民国年间,其作品多数题材反映的是这一特殊时期的社会生活背景、社会思想意识、民风民俗和历史背景下的社会生活内容,是研究阜阳近代史的实物材料,具有珍贵的历史价值,蕴含丰富的文化历	Originating in the late Qing Dynasty and thriving during the Republican era, Du's copper engraving mostly reflects the social backdrop, ideological consciousness, customs, and historical context of that unique period. It serves as tangible evidence for studying the modern history of Fuyang, possessing invaluable historical significance and rich cultural and historical information. It expresses the moral concepts, practical experiences, life ideals,

史信息,表达了广大民众的道德观念、实践经验、生活理想和审美情趣,具有认知、教化、表意、抒情、娱乐、交往等多重社会价值,展现了人们对美满幸福生活的渴求。	and aesthetic preferences of the masses, embodying multiple social values such as cognition, education, expression, sentiment, entertainment, and social interaction, showcasing people's aspirations for a fulfilling and happy life.
<u>标志刻铜文化传统寓意的题材也是刻铜表现传统民间文化的重要途径之一,如喜上眉梢、福寿吉祥、竹报平安等。另外,阜阳的历史典故、著名的历史人物等也是杜氏刻铜常常涉及的题材,如《插花女》(图 2-9)《刘琦抗金》(图 2-10)、《颍州古韵》(图 2-11)等作品就是反映阜阳历史文化的创作。</u>	<u>Engraving on copper is also an important way to express traditional folk culture, with themes such as “Joy Lifting the Eyebrows”, “Fortune, Longevity, and Auspiciousness” , and “Bamboo Herald Peace”⁴. Besides, <u>historical anecdotes and famous historical figures from Fuyang are also frequently depicted in Du's copper engravings, such as <i>The Flower-Bearing Maiden (Chahua Nü)</i> (Fig. 2-9), <i>General Liu Qi's Resistance Against the Jin Dynasty (Liu Qi Kang Jin)</i> (Fig. 2-10), and <i>Fuyang's Literary Legacy (Yingzhou Guyun)</i> (Fig. 2-11), which are works reflecting the historical and cultural heritage of Fuyang.</u></u>
刻铜也是文章、书画(图 2-13)等文化艺术的载体。<u>古文、诗词歌赋、格言警句是刻铜比较常见的题材。《兰亭序》</u>	Copper engraving serves as a medium for cultural arts like literature, calligraphy, and painting (Image 2-13). Classical texts, poems, aphorisms, and proverbs are common themes in copper engraving.

⁴ **Joy Lifting the Eyebrows:** It is one of the traditional lucky patterns in China, typically featuring a magpie and plum blossoms.

Fortune, Longevity, and Auspiciousness: It signifies the people's aspiration for a beautiful life, the enduring continuity of life, and bears a profound imprint of Chinese cultural heritage.

Bamboo Herald Peace: This theme, often depicted in folk art featuring bamboo, expresses people's wishes for peace and a prosperous life.

<u>《归去来兮辞》《春夜宴桃李园序》等都是比较常见的刻铜文章。诗词刻铜亦如一段深邃的文化流光，诗词刻铜墨盒比较多见。把中国古代诗词引进刻铜作品中，是刻铜作品更有文化价值的一个重要标志。格言警句会对人们的生活产生正面的启迪作用，因此赠送者就在这方面下了功夫，对受赠人寄以美好的期许与祝愿。</u>	Well-known literary works such as <u><i>Preface to the Orchid Pavilion (Lanting Xu)</i>, <i>The Return to Seclusion (Guiku Lai Xi Ci)</i>, <i>Entertainment Given in the Peach And Plum Garden on a Spring Evening (Chun Ye Yan Tao Li Yuan Xu)</i></u> are frequently engraved on copper. Poetry-engraved copper captures the timeless glow of cultural heritage, with poetry-engraved ink boxes being more commonly seen. The integration of ancient Chinese poetry into copper engraving marks a deeper cultural significance. Proverbs and aphorisms can provide positive enlightenment to people's lives, hence givers often put effort into this aspect, expressing good wishes and aspirations to the recipients.
金石之气是刻铜最为显著的艺术特征。所谓“金石气”，就是指由这些青铜铭文和砖瓦石刻文字所依托的金石材料固有的质感，加上铸刻技术和工艺过程的作用，再辅以后历史久远所造成的自然风化和剥蚀作用，以及拓工打墨的轻重等多方面的因素，所综合形成的一种独特的美感和一种整体的审美趣味。	<i>Jinshi Qi</i> is the most prominent artistic feature of copper inscription engraving. It refers to the inherent texture of bronze and stone materials used in inscriptions, the effects of engraving and casting techniques, the natural weathering and erosion over time, and the intensity of ink rubbing. Together, these elements create a unique aesthetic appeal and an overall artistic sensibility.
正是由于刻铜艺人赋予了书画作品浓厚的金石味道，	Copper engraving artists infuse their works with a strong sense of <i>Jinshi Qi</i>, which was highly

使得当时的文人雅士乐此不疲，也令当今的收藏者痴迷不已。杜氏刻铜精雕细琢、工艺复杂，一件作品往往集造型、刻工、诗文、绘画、装饰等多种艺术于一体（图 2-16），具有珍贵的艺术价值。在每个工艺的制作环节中，刻写环节最为重要，是最能体现其艺术价值的核心环节。金石之气是衡量杜氏刻铜每件作品艺术水准高低的标准之一。	appreciated by scholars and collectors of the time and continues to captivate contemporary collectors. Du's copper engravings are meticulously crafted, incorporating various artistic elements such as modeling, engraving, poetry, painting, and decoration into each piece, thus possessing valuable artistic value. Among the production processes, the engraving process is the most important, as it best reflects the artistic value of the work. <i>Jinshi Qi</i> is one of the standards for assessing the artistic level of each piece of Du's copper engravings.
刻铜用品品类多样，以刻铜文房为主，而铜墨盒则是其中艺术价值最高的品类。其他用品上刻铜的内容多以装饰性的纹样为主，而刻铜墨盒因有文人参与其中，内容以诗书画印为主。杜氏刻铜就是从刻铜文房演进而来，发展到杜平这一代已自成一家，主要体现在刻铜山水上（图 2-17）。	Copper engraving products come in a wide range of varieties, with engraved copper literary items being the most prominent, and among them, copper ink boxes are the most valuable in terms of artistic merit. Other items often feature decorative patterns, but copper ink boxes, due to the involvement of scholars, predominantly display themes of poetry, calligraphy, painting, and seals. Du's copper engraving developed from traditional engraved copper literary items and, by Du Ping's generation, has formed its own distinct style, particularly exemplified in his engraved copper landscapes (as seen in Figure 2-17).
古今书法名篇也是刻铜工艺着重表现的对象。汉字在产生、形成、发展的历史进程中，	Ancient and modern calligraphic masterpieces are also focal points in copper engraving. Throughout the history of Chinese characters'

形成了各种各样的书体,有甲骨文、钟鼎文、隶书、楷书、行书、草书等,异彩纷呈,形态各不相同。书法是汉字特有的书写艺术,书法刻铜艺术自然是刻铜表现内容之一。文章和书法互为表里,不能割裂。	emergence, formation, and development, <u>a wide variety of script styles has emerged, including oracle bone script, bronze inscriptions, seal script, clerical script, regular script, running script, and cursive script, displaying a dazzling array of forms.</u> <u>Calligraphy is a unique art form of Chinese characters, and the art of copper engraving in calligraphy is naturally one of its expressive elements. The relationship between the article and calligraphy is inherently interconnected.</u>
作品以传统中国绘画为依托,无不寄托对自然的崇尚、对人文精神的追求,是中国绘画精神的延续。以图 2-17 所示的山水墨盒为例,山的塑造比较细腻,用细细的线条模拟皴法使山既有国画的平面写意感,又有立体的实在感。与水相接的山石处理多为线条排列而成,有极强的节奏感和韵律感。人物、木桥、杂树、溪流,与山虚实相应,烟云缭绕。细节丰富感人,不乏写意之气,画面更有当代气息,整体画面秩序感强烈。	The work is based on traditional Chinese painting, expressing a deep respect for nature and a pursuit of humanistic spirit—a continuation of Chinese painting tradition. Take, for example, the landscape ink box shown in Figure 2-17. The mountains are rendered with delicate treatment, using fine lines to mimic Texture Strokes that endow them both the flat, expressive quality of traditional Chinese painting and a solid, three-dimensional presence. The rocks adjoining the water are arranged in rhythmic lines, creating a strong sense of flow. Figures, wooden bridges, assorted trees, and streams balance the mountains' interplay of fullness and emptiness amid swirling mists. The rich details are moving and expressive, combining traditional charm with a modern touch, while the overall composition exudes a strong sense of order.
杜氏刻铜突破传统以线	The Du family's copper engraving breaks from

为主的表現方式,將西式繪畫技法融入古老的刻銅技藝中去。《刻銅傳承人》(圖 2-18)《歐陽修》(圖 2-19)等系列人物題材的刻銅作品在題材和技法上體現了東西方文化的碰撞和交融,具有鮮明的時代特征。<u>杜氏刻銅工藝作為皖北地區孕生、繁衍起來的一簇藝術光芒中盛開的奇葩,近百年來也成為安徽地區非遺代表性項目之一。</u>	tradition by integrating Western painting techniques into the ancient craft. Series like <i>Inheritor of Copper Engraving</i> (Figure 2-18) and <i>Ouyang Xiu</i> (Figure 2-19) reflect the collision and fusion of Eastern and Western cultures in both subject matter and technique, embodying distinct contemporary characteristics. <u>Born and bred in the northern Anhui region, Du's copper engraving is a radiant bloom in the garden of cultural artistry and a key intangible cultural heritage project for nearly a century.</u>
另外,杜氏刻銅作品已經打破傳統刻銅尺幅的局限,目前創作最多的就是插屏和掛屏(圖 2-20)這類大尺幅的作品。這讓刻銅技藝跳出文房用品的範疇,刻銅藝術語言從各種器型的陪襯地位得以解放,刻銅以獨立的畫面形式出現。	Furthermore, Du's copper engraving works have broken free from the constraints of traditional sizes. Currently, the most frequently created pieces are table screens and hanging screens (Figure 2-20). This expansion allows copper engraving to transcend its previous association with study-related items, liberating its artistic expression from being merely an accompaniment to various objects. Instead, copper engraving now emerges as an independent form of visual art.
第四章 杜氏刻銅的傳承譜系	Chapter Four: Lineage of Du's Copper Engraving
第三節 杜氏刻銅的代表人物與事件	Section Three: Representative Figures and Events in Du's Copper Engraving
一、陳寅生、杜星景、杜鴻年的刻銅創作 杜氏刻銅工藝從第一代	Chen Yinsheng, Du Xingjing, and Du Hongnian's Copper Engraving Art The Du family's copper engraving craft,

传承人杜星景先生算起,迄今已有百余年历史,它在阜阳所在的皖北地区有着重要影响,成为安徽地区最为精湛、最具有代表性的民间手工艺技艺之一。<u>杜氏刻铜薪火相传,人才辈出,杜星景与杜鸿年在传承与发展陈寅生刻铜(图 4-4)的基础上不断适应时代变化、创新刻铜题材,逐渐形成了一套完整的传承体系与技艺流程。</u>	originating from the first-generation master Du Xingjing, boasts a history of over a century. This art form holds significant influence in northern Anhui, particularly in Fuyang, making it one of the most exquisite and representative folk crafts in the region. <u>Over the years, the Du family has produced numerous talented artisans. Following Chen Yinsheng's engraving techniques, Du Xingjing and Du Hongnian have adapted to the times, innovating themes and refining the craft into a complete system and process.</u>
杜氏刻铜艺术是民间工艺美术的重要组成部分,是中华民族传统文化精神与审美品格的载体!是艺术美与技术美的完美结合。杜氏刻铜工艺利用自制刻刀、锤子等工具,改进或创新了各种技法,一幅成型作品往往需多种手法并用,才能创造出质量较高、品质较好的作品,因此具有极珍贵的艺术价值。	The Du's copper engraving is a vital part of folk art and a carrier of traditional Chinese cultural spirit and aesthetic values. It represents a perfect fusion of artistic and technical beauty. Using self-made tools like gravers and hammers, they have refined or innovated techniques. A finished artwork often requires the combined use of various techniques to achieve higher quality and refined craftsmanship, which in turn endows it with exceptional artistic value.
二、当代国家级代表性传承人杜平的刻铜创作	II. Copper Engraving Creations of Du Ping, a Contemporary National Representative Inheritor
1987 年 3 月 1 日,杜平的版画作品《冬景》(图 4-7)刊登在《阜阳报》(后名为《阜	On March 1, 1987, Du Ping's printmaking work <i>Winter Scene</i> (Figure 4-7) was published in <i>Fuyang News</i> (later renamed <i>Fuyang Daily</i>). At that

阳日报》)上。当时阜阳美术界的老前辈,《阜阳报》主编叶冬青先生找到杜平约稿,杜平有些受宠若惊,作品能在《阜阳报》上登出是一种很大的荣誉。接到约稿后,杜平开始沉下心来创作作品,如期交稿,不久就见诸报端,这对年轻的杜平是一次重要肯定,也坚定了杜平日后从事艺术行业的信心。	time, Ye Dongqing, a senior figure in Fuyang's art community and the editor-in-chief of <i>Fuyang News</i>, approached Du Ping for a commissioned piece. Du Ping was both surprised and honored—having his work published in <i>Fuyang News</i> was a significant recognition. After receiving the commission, he dedicated himself to the creation process and submitted his work on time. Shortly after, it was published in the newspaper. For the young Du Ping, this was an important affirmation that strengthened his confidence in pursuing a career in the arts.
1987年,杜平在阜阳化肥厂宣传部门上班、业会时间进行全面创作。他参加了安徽省石油化学工业厅、中国石油化学工会安徽省工作委员会举办的安徽省石化系统书法、美术、摄影作品展览,其版画作品《生产岗位第一线》荣获本届展览纪念奖。作品早已不知去向,当时也没有现在的摄影条件,只有参展的证书(图4-8)保存下来。	In 1987, while working in the publicity department of Fuyang Fertilizer Plant, Du Ping devoted his spare time to artistic creation. That year, he took part in the Anhui Petrochemical System Calligraphy, Fine Arts, and Photography Exhibition, organized by the Anhui Provincial Department of Petrochemical Industry and the provincial branch of the China Petrochemical Trade Union. His print <i>On the Frontline of Production</i> received a commemorative award. Unfortunately, the piece has long been lost, and with the limited photography conditions at the time, no record of it remains—only the exhibition certificate (Figure 4-8) has been preserved.
从证书来看,无论作品内容还是展览的组织形式都有着时代的鲜明特征,是行业系	From the certificate, it is evident that both the content of the artwork and the exhibition's organizational form bore distinct characteristics of

统内部的一次展览这是改革开放后杜平第一次参加省级的展览。	the era. It was an exhibition within the industry system, marking Du Ping's first time participating in a provincial exhibition since the reform and opening-up.
当时改革开放还不到 10 年时间,那时民间工艺美术展览非常少。展览奖项设置也没有金、银、铜奖的概念,只要参展都会有纪念奖。在当时的环境下,人选已经是一件很了不起的事情了。后来化肥厂在一次职工会议中特意表扬了杜平,说这是阜阳化肥厂在职工文化生活中取得的一个突出成绩。	At the time, China's reform and opening-up had been underway for less than a decade, and folk arts and crafts exhibitions were still rare. There were no gold, silver, or bronze awards—every participant received a commemorative award. Simply being selected for the exhibition was already a significant achievement. Later, at a staff meeting, the Fuyang Fertilizer Plant gave special recognition to Du Ping, praising his accomplishment as a major highlight in the company's efforts to enrich employees' cultural life..
1989 年 2 月,新春之际,阜阳县书画展览展出了 141 件作品,凝聚着作者饱满的创作热情和时代意识,犹如一朵朵报春花,迎着改革的春风,给前进中的阜阳人民带来阵阵清香。	In February 1989, during the Spring Festival, the Fuyang County Painting and Calligraphy Exhibition showcased 141 works, reflecting the authors' vibrant creative enthusiasm and awareness of the times. Like clusters of spring blossoms, ushering in the spring breeze of reform, bringing waves of fragrance to the advancing local people.
此次展览是改革开放以后阜阳县举办的第一届画展,由阜阳地区文化局县文化馆承办,这是阜阳美术界一个标志性的事件,此后阜阳的艺术	This exhibition was the first painting exhibition held in Fuyang County after the reform and opening-up, organized by the Fuyang District Cultural Bureau and the County Cultural Center. It was a landmark event in Fuyang's art scene, and

活动逐渐复苏起来。 阜阳美术界老中青三代艺术家都参加了这次盛会。年轻的杜平和阜阳的老艺术家们同台献艺,其3幅版画作品入选了展览。	afterward, art activities in the region gradually began to revive. Artists from all three generations—young, middle-aged, and elderly—participated in this grand event. The young Du Ping had the opportunity to showcase his work alongside Fuyang’s senior artists, with three of his printmaking pieces selected for the exhibition.
还值得一提的是,画展的烫金邀请函(4-9)是特意到合肥去印制的,参会人员每人奖励一张宣纸,大家都为得到这么大的物质奖赏而非常高兴,而且画展的举办也开始有了企业赞助。一次画展印证了时代的变迁和发展,改革开放后,杜平也是较早活跃在阜阳美术界的人之一。	It is worth mentioning that the invitation letter for the exhibition, embossed with gold (4-9), was specially printed in Hefei. Each attendee was rewarded with a sheet of rice paper, and everyone was delighted to receive such a generous material reward. Furthermore, the exhibition began to attract corporate sponsorship. This art exhibition validates the changes and development of the times. After the reform and opening up, Du Ping was one of the earliest to be active in the Fuyang art scene.
1989年,中国美术家协会安徽分会(简称“安徽省美协”)和香港地区海威特国际画廊共同举办“安徽青年美术作品展”(图4-10),这也是安徽省第一次和香港地区机构合作举办文化交流活动,意义非凡。受到安省美协的邀请,杜平的版画作品《盾》参加了此次展览。	In 1989, the Anhui Branch of the Chinese Artists Association (referred to as “Anhui Provincial Artists Association”) and the Haiwei Te International Gallery in Hong Kong jointly organized the “Anhui Youth Art Exhibition” (Figure 4-10). This event was highly significant as it marked the first cultural exchange between Anhui Province and a Hong Kong institution. Du Ping’s print work, <i>Shield</i>, was invited to participate in the exhibition.

此次展览是安徽省文艺界践行改革开放的一次重要的活动,参与此次活动的都是安徽省美术界已经小有名气的青年代表。作品《盾》很有当时时代的语境特色,内容背景是公安的盾牌的帽徽,前景是公安战士,歌颂公安战士全心全意为民服务的精神。	This exhibition was a significant event in Anhui's cultural scene, marking the province's engagement with the reform and opening-up movement. The participants were young, emerging artists from Anhui's art community who had already gained some recognition. The piece <i>The Shield</i> reflects the spirit of the era. Its background features a police shield and cap badge, while the foreground portrays a police officer, celebrating their dedication to serving the people wholeheartedly.
2007 年,安徽省文联和安徽省民间文艺家协会在黄山举办首届安徽省民间工艺精品展。杜平的刻铜装饰盘(类似于图 4-11)在此届博览会中荣获银奖。自此以后,杜氏刻铜工艺开始在国家级、省级的舞台上出现,逐渐为省内外所熟知,影响力进一步扩大,也开启了杜氏刻铜工艺的复兴之旅。	In 2007, the Anhui Provincial Federation of Literary and Art Circles and the Anhui Provincial Association of Folk Artists held the inaugural Anhui Provincial Folk Crafts Exhibition in Huangshan. Du Ping's copper engraved decorative plate (similar to Figure 4-11) won the Silver Award at this event. Since then, Du's copper engraving craft has gained prominence on both national and provincial stages, becoming increasingly recognized both locally and beyond. This marked the beginning of a revival journey for Du's copper engraving art.
2008 年 5 月,杜平的作品《颍州古韵》(图 4-12)在由安徽省委宣传部、黄山市政府、安徽文化产业发展促进会和安徽省文联联合主办的第二届安徽民间工艺精品展上荣获金奖。这件作品成为本	In May 2008, at the second Anhui Provincial Folk Crafts Exhibition, jointly hosted by the Publicity Department of the Anhui Provincial Committee, Huangshan Municipal Government, Anhui Cultural Industry Development Promotion Association, and the Anhui Provincial Federation of Literary and Art Circles, Du Ping's piece <i>Fuyang's</i>

届展会的一大亮点,很多从事民间艺术行业的人和参观展览的观众、评委都在作品前驻足,对其啧啧称奇。一是他们很少见到这种工艺民间艺术品。二是他们被作品的形制所震撼,这可比墨盒镇尺的幅面大多了,一幅作品制作下来工程量非常大。三是他们没想到刻铜这项工艺居然也有如此强的表现力和文化感。	<i>Literary Legacy</i> (Figure 4-12) clinched the prestigious Gold Award. This artwork stood out as a major attraction, captivating not only folk art enthusiasts but also visitors and judges alike. What amazed them were several factors: firstly, encountering such craftsmanship in folk art was rare; secondly, they were overwhelmed by the scale of the piece, far surpassing the typical dimensions of ink boxes or paperweights, requiring significant effort to create; Thirdly, they couldn't imagine the unexpected strength and cultural resonance that such craft could display, challenging their preconceived notions.
2009 年, 作品《神州徽韵》(图 4-13) 参加安徽省文联、安徽省民协举办的安徽省民间工艺品精品展, 荣获金奖。山水是杜平刻铜时最喜欢的题材。<u>很多同行见到杜平的作品都会说这是杜老师特有的刻铜方法, 线条在法度中恣意纵横, 潇洒自由, 自成一貌。</u>此作品是当代刻铜领域的一件代表性的作品, 无论在技法、意境营造、形制上较前人的作品都有很大的进步。	In 2009, Du Ping's artwork "Charm of the Divine Land" (Figure 4-13) took part in the Anhui Provincial Folk Crafts Exhibition organized by the Anhui Provincial Federation of Literary and Art Circles and the Anhui Provincial Association of Folk Artists, earning the prestigious Gold Award. Du Ping particularly favors landscapes in his copper engravings. <u>Many fellow artists note that Du Ping's approach to copper engraving is unique, with the lines carving boldly and freely, forming a style of its own.</u> This piece represents a significant achievement in contemporary copper engraving, showcasing remarkable progress in technique, artistic expression, and form compared to previous works.
在外国观众的眼里, 刻铜	To foreign spectators, the art of copper

(图 4-14) 似乎是有点神秘的东方符号式的工艺, 无论是刻铜的器形、制作的过程, 还是刻铜的内容都体现着东方人特有的审美取向, 人们对该工艺甚是惊奇不已。整个活动期间, 展位前一直是人头攒动, 杜平尽全力向他们介绍这项工艺。活动结束后, 澳门特别行政区的文化部门通过有关途径联系到杜平, 定制了一批墨盒, 作为政府礼品赠送给国外友人。	engraving (depicted in Figure 4-14) appeared as a captivating, almost mystical, expression of Eastern symbolism. Its form, process, and content all reflected a unique aesthetic rooted in Eastern tradition, leaving the audience thoroughly astounded. Throughout the event, Du Ping's booth was constantly bustling with eager visitors, and he spared no effort in passionately introducing them to the intricacies of his craft. After the event, the cultural department of the Macao Special Administrative Region contacted Du Ping through the appropriate channels and commissioned a batch of ink boxes to be used as government gifts for foreign friends.
2009 年 11 月, 杜平第二次受安徽省文化厅和安徽省文联指派到澳门特别行政区进行文化交流活动, 并被澳门特别行政区文化局授予特别奖。<u>因为杜氏刻铜工艺比较具有代表性, 2008 年在澳门特别行政区的展览在多方交流互动中展现了其文化传播力和深层感染力, 这次点名要杜平再次前往参加活动, 这次活动也很成功。</u>	In November 2009, Du Ping embarked on his second cultural exchange trip to the Macao Special Administrative Region, appointed once again by the Department of Culture of Anhui Province and the Anhui Provincial Federation of Literary and Art Circles. This time, he was honored with a special award from the Cultural Bureau of the Macao SAR. <u>Thanks to the distinctive nature of Du's copper engraving craft, his exhibition in Macao back in 2008 had made quite a cultural splash through various interactions and exchanges. Hence, Du Ping was personally invited for a return engagement, and this time proved to be just as successful.</u>

活动中有澳门学员欲向杜平拜师学艺,杜平见其很诚恳,也抱着传播民间文化的责任,让杜氏刻铜工艺薪火相传,于是收其为徒。澳门之行要给中外观众进行技艺刻铜演示。	During the event, some local students from Macao expressed a genuine interest in apprenticing under Du Ping to learn his craft. Impressed by their sincerity and feeling a sense of duty to carry on the tradition of folk culture, Du Ping graciously accepted them as his disciples. The trip to Macao included live demonstrations of copper engraving techniques, captivating both local and international audiences.
2009 年,杜平的作品《罗汉笔洗》(图 4-15)参加安徽省文联、安徽省民协在合肥举办的安徽省民间工艺精品展,荣获金奖。刻铜文房以墨盒和镇尺较多,笔洗不常见,因为是曲面,影响施技。	In 2009, Du Ping's piece <i>Luohan Brush Washer</i> (Figure 4-15) won the Gold Award at the Anhui Provincial Folk Crafts Exhibition held in Hefei, jointly organized by the Anhui Provincial Federation of Literary and Art Circles and the Anhui Provincial Association of Folk Artists. Copper engraving works are more commonly seen on ink boxes and paperweights, rather than pen holders, due to their curved surface, which poses challenges in engraving.
虽然制作比较麻烦,但是这种器型加上刻铜效果好、很讨喜。作品内容是罗汉在一起聚会的场景,以线条造型为主,着重刻画罗汉人物特点,罗汉们或聚或散,姿势各异,	Despite the intricate production process, the unique shape of the pen holder, combined with the exquisite effects of copper engraving, makes it quite charming. The work depicts arhats in a gathering, with flowing lines highlighting their unique features. They gather and disperse naturally, each absorbed in

或行或吟。场景的内容设计要考虑到笔洗的造型,两者要有机结合才能成为一件完整的艺术品。刻铜艺术是一门神奇的技艺,它可以将一只普通的铜笔洗美化成为有文化内涵的精美绝伦的艺术品,让人爱不释手。	their own moment—some moving with quiet purpose, others lost in soft chanting. The design of the scene needs to take into account the shape of the pen holder, ensuring their seamless integration to create a complete work of art. Copper engraving is a magical craft that can transform an ordinary copper pen holder into a culturally rich and exquisitely beautiful piece of art, truly captivating and irresistible.
2010年8月26日,由中国文联、中国民间文艺家协会共同主办的第五届中国民间工艺品博览会在山东烟台开幕,来自全国各省区市及国外的民间工艺大师携精品力作参展。这次是安徽省政府推荐杜氏刻铜第一次到省外参加国家级的展览,也是杜氏刻铜第一次与全国各地的民间工艺工作者同台献艺。	On August 26, 2010, the 5th China Folk Handicrafts Expo, jointly hosted by the China Federation of Literary and Art Circles and the China Folk Literature and Art Association, opened in Yantai, Shandong. Master artisans from across China and abroad showcased their finest works at the event. This marked the first time that Du's engraved copper art, recommended by the Anhui Provincial Government, participated in a national-level exhibition outside the province, providing an opportunity for Du's copper engraving to share the stage with folk artisans from all over the country.
展会中,全国的观众对作品的反映和省内基本一样,都觉得刻铜是一项很罕见的民间工艺,表现出极大的热情。杜平不断向观众们介绍这项工艺的历史,观众们才明白这	The audience's response to the exhibits nationwide was largely similar to that within Anhui, with many expressing great enthusiasm for engraved copper, considering it a rare folk craft. Du Ping actively introduced the history of this art form to visitors, helping them realize that it is an ancient

是一项非常古老的金属工艺。作品《琴棋书画》《女娲补天》（图 4-16）获得观众和评委们的一致好评，获本届博览会金奖。	metalworking technique. The piece <i>Qin, Chess, Calligraphy, and Painting, and the Goddess Mending the Sky</i> (Figure 4-16) received unanimous acclaim from both the audience and the judges, winning the gold award at the expo.
2011 年 4 月，杜平参加了在北京举办的中国民间文艺家协会第八次全国代表大会（图 4-17）。会议期间杜平聆听了党和国家在民间艺术方面的大政方针，感受到国家对民间文化艺术的保护、传承和发展的重视。	In April 2011, Du Ping attended the Eighth National Congress of the China Association of Folk Artists held in Beijing (Figure 4-17). During the conference, Du Ping absorbed the major policies of the party and the state regarding folk art, sensing the nation's earnest attention to the protection, inheritance, and advancement of folk cultural arts.
2011 年 8 月 5 日，第六届中国（长春）民间艺术博览会（以下简称“民博会”）开幕式在长春国际会展中心举行，此届民博会由中国文联、中国民协、长春市政府主办。民博会以“繁荣民间艺术”为主题，面向国内外开展交流。	On August 5, 2011, the opening ceremony of the 6th China (Changchun) Folk Art Expo (hereinafter referred to as the “Expo”) was held at the Changchun International Convention and Exhibition Center. This edition of the Expo was jointly hosted by the China Federation of Literary and Art Circles, the China Folk Literature and Art Association, and the Changchun Municipal Government. With the theme of “Prospering Folk Art” the event served as a platform for cultural exchange both domestically and internationally.
杜平的刻铜作品《孔圣论道》（图 4-18）受到评委和观众的一致好评，获本届展会的“特等奖”。评委们对作品	Du Ping's engraved copper artwork <i>Confucius Discussing the Dao</i> (Figure 4-18) received unanimous acclaim from both the judges and the audience, earning the “Grand Prize” of the

的评价是：无论刻工和内容，还是作品的材质和形制都得到有机的统一，作品文化感强，工艺形式既古老又新颖，与时俱进，不愧为一幅佳作。	exhibition. The judges praised the piece for achieving a seamless integration of craftsmanship, content, material, and form. They highlighted its strong cultural appeal, its fusion of ancient and innovative artistic techniques, and its ability to evolve with the times, making it a truly outstanding work.
一件上乘的刻铜文字书法作品，总是有机统一的，同时彰显文化和艺术价值。<u>刻铜作品既有传统刻铜的写意刀功，又将绘画的理念融入作品中，把东西方文艺的精髓交织成一曲悠远的和鸣。</u>此外，文章（图 2-14）和书法（图 2-15）也是杜氏刻铜的一项重要内容。	A superior piece of copper engraving calligraphy seamlessly integrates these elements, showcasing both cultural and artistic values. <u>The artwork combines the freehand knife techniques of traditional engraved copper with painting concepts, blending the quintessence of Eastern and Western art into a timeless dialogue that transcends cultural boundaries.</u> Moreover, both prose (Figure 2-14) and calligraphy (Figure 2-15) are essential components of Du's copper engraving.
2012 年 11 月，中国文化部在黄山举办的中国首届非物质文化遗产传统技艺大展，在新安江延伸段湖边古村落隆重开幕。此次大展包括非物质文化遗产传统技艺展示、非物质文化遗产传统技艺作品精品展、中国非物质文化遗产保护黄山论坛和中国非物质文化遗产年度主题活动等多	In November 2012, China's Ministry of Culture hosted the inaugural Exhibition of Traditional Craftsmanship of Intangible Cultural Heritage in Huangshan. The event opened with great fanfare in a historic village along the extended section of the Xin'an River. This grand event included traditional craftsmanship demonstrations, a showcase of fine works, the Huangshan Forum on Intangible Cultural Heritage Protection, and annual themed activities

项活动。	celebrating intangible cultural heritage.
黄山是安徽民间工艺最为繁盛的地区，文化积淀深厚，笔墨纸砚在全国都很有名。<u>此次盛会规模空前，各种著名的工艺品参展，品种琳琅满目，让人应接不暇。</u>杜平的刻铜作品《山水刻花碗》（图 4-19）得到评委和同行们的一致认可，在本届展会中获金奖。	Huangshan, renowned for its rich cultural history and vibrant folk crafts, is famous across the country for its calligraphy tools such as brushes, ink, paper, and inkstones. <u>This grand event, unprecedented in scale, showcases an extensive collection of renowned handicrafts, presenting an overwhelming display of craftsmanship and artistic excellence.</u> Du Ping's copper engraving piece <i>Landscape Engraved Bowl</i> (Figure 4-19) won unanimous praise from judges and peers alike, earning the Gold Award at the event.
2012 年 12 月，由安徽省经济和信息化委员会、安徽省文化厅、安徽省人力资源和社会保障厅主办，安徽省传统工艺美术和保护发展促进会承办的安徽省第二届传统工艺美术产品展览暨第二届安徽省传统工艺美术产品评奖会上，杜平的插屏作品《十八罗汉》（图 4-20）获得一等奖。	In December 2012, at the 2nd Anhui Traditional Arts and Crafts Exhibition and Awards, hosted by the Anhui Provincial Economic and Information Technology Commission, the Anhui Provincial Department of Culture, and the Anhui Provincial Department of Human Resources and Social Security, and organized by the Anhui Provincial Association for the Preservation and Development of Traditional Arts and Crafts, Du Ping's table screen artwork <i>The Eighteen Arhats</i> (Figure 4-20) won the First Prize.
当前社会发展日新月异，日常工作、生活都已发生很大改变，社会发展之迅速令人咂舌。连书写应用范围都在不断缩小，何况刻铜（图 5-1）呢！	With society advancing at a breathtaking pace, both work and daily life have transformed dramatically. Even handwriting is becoming less common—let alone copper engraving (Figure 5-1)!

如今,刻铜产品在现在的生活中很少能用到,有也仅局限在很窄范围内如镇尺、笔洗(图 5-2)还有实用功能。每次展会上,60 岁以上的人看到铜墨盒后大多还能说出名字,而很多年轻人已经不知其为何物。现实生活中很少有人案头会出现刻铜文房,书房中出现的更多的是砚台,而非墨盒。	Today, engraved copper products have become rare in everyday life, with their practical use limited to a few items such as paperweights and brush washers (Figure 5-2). At exhibitions, most people over the age of 60 can still recognize copper ink boxes by name, while many younger attendees are unfamiliar with them. In reality, engraved copper stationery is seldom found on desks, as inkstones are far more common in study rooms than ink boxes.
很多人买刻铜文房是将其作为艺术品来欣赏把玩。刻铜在当今社会已经蜕变成一种更为纯粹的艺术品,因其具有深厚的文化内涵、浓郁的民族气息及独特的艺术魅力,深受收藏者的青睐,国内正悄然兴起一股刻铜墨盒收藏热。刻铜收藏已经成为一门独立收藏品类,社会上也出现了专门的收藏群体,刻铜专著近年来也不断涌现,刻铜的历史和价值被不断发掘,刻铜主要是以文玩和艺术品的面貌出现在世人面前。	For many, purchasing engraved copper stationery is more about appreciating it as an art form rather than using it for its original function. In modern society, copper engraving has transformed into a purely artistic collectible, valued for its rich cultural heritage, strong national character, and unique artistic charm. This has led to a quiet surge in the collection of copper ink boxes in China. The art of copper engraving collecting has emerged as a distinct category, with dedicated collector communities forming and scholarly works on the subject continually being published. As its history and value continue to be explored, copper engraving is now primarily presented to the world as a form of cultural and artistic expression.
任何一门传统艺术都要与时俱进,杜氏刻铜也是如	Like any traditional art form, Du's copper engraving must evolve with the times. In response to

此。在这种社会大趋势下，刻铜创作尽量从传统的文房范畴跳出来，作品多以观赏形态的刻铜摆件出现，如挂屏、铜盘、插屏等。刻铜艺术从形制上得以拓宽，内容题材上更加贴近生活，艺术性进一步加强。只有让古老的刻铜工艺与时俱进，才能让刻铜重新走进大众生活。	this societal trend, engraved copper creations are moving beyond the traditional category of stationery, appearing more often as decorative art pieces such as hanging screens, copper plates, and table screens. This expansion has broadened the artistic scope of engraved copper, bringing its forms closer to everyday life and enhancing its artistic appeal. Only by adapting to modern times can this ancient craft find its way back into people's daily lives.
插屏形体较小，常置几案上，是用作陈列、摆设的观赏性小型屏风，其屏芯常见的有大理石、嵌瓷片等。刻铜插屏（图 5-3、图 5-4）是杜氏刻铜目前最为常见的一种产品。 插屏这种形式比较适合刻铜工艺，两者能形成有机的结合。无论是材质对比上，还是插屏框外在的中式感和刻铜内容的风格上，两者都具有良好的协调性、这是杜氏刻铜对传统刻铜的继承与发展，是其为适应社会需求而开发的产品，拓展了传统刻铜产品线。	Table screens are relatively small in size and are often placed on desks or tables as decorative and ornamental miniature screens. Their panels are typically made of materials such as marble or inlaid ceramic tiles. Among Du's copper engraving works, engraved copper table screens (Figures 5-3, 5-4) are currently the most common product. This format is particularly well-suited to the engraved copper technique, allowing for a seamless fusion of form and craftsmanship. The contrast between different materials, the traditional Chinese aesthetic of the screen's frame, and the artistic style of the engraved copper content all create a harmonious visual effect. This represents both an inheritance and an innovation of traditional engraved copper, developed to meet contemporary demands and expand the range of traditional engraved copper products.

注：划线部分为报告正文中选取的案例。