



《中华文明史话》中英文双语丛书
HISTORY OF CHINESE CIVILIZATION

饮 酒 史 话

HISTORY OF WINE DRINKING

《中华文明史话》编委会 编译

Ko'makchi fond

中国大百科全书出版社

PVI
23641

2013/2
444

Alisher Navoiy
nomidagi
O'zbekiston MK

663.25(И)-Библиография за рубежом

总编辑:徐惟诚 社长:龚莉

图书在版编目(CIP)数据

饮酒史话: 汉英对照 / 《中华文明史话》编委会编译. —北京: 中国大百科全书出版社, 2009. 1

(《中华文明史话》中英文双语丛书)

ISBN 978-7-5000-8057-2

I. 饮… II. 中… III. 酒 - 文化 - 中国 - 史料 - 汉、英 IV. TS971

中国版本图书馆 CIP 数据核字(2008)第 199320 号

策划人: 蒋丽君

丛书责编: 余会 马丽娜

责任编辑: 余会 何为

技术编辑: 尤国宏 贾跃荣

责任印制: 乌灵

封面设计: 张华萍

中国大百科全书出版社出版发行

(北京阜成门北大街 17 号 邮政编码: 100037 电话: 010-88390790)

<http://www.ecph.com.cn>

新华书店经销

高等教育出版社印刷厂印刷

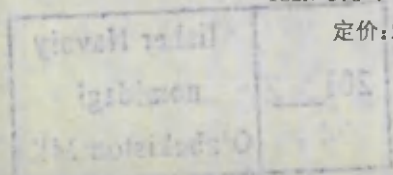
开本: 880×970 1/32 印张: 5.625 字数: 102 千字

2009 年 1 月第 1 版 2009 年 1 月第 1 次印刷

印数: 1~5 000 册

ISBN 978-7-5000-8057-2

定价: 28.00 元



《中华文明史话》中英文双语丛书

编辑委员会

主 编：龚 莉

副 主 编：辛德勇

英文总审定：[加] 保罗·冯

编 委：唐晓峰 韩茂莉 钟晓青

吴玉贵 彭 卫 王人龙

《饮酒史话》

中文编撰：戚 欣 王 凯

英文翻译：李瑞清

校 译：李 迎

**EDITORIAL BOARD OF
HISTORY OF CHINESE CIVILIZATION
(BILINGUAL SERIES)**

EDITOR IN CHIEF: Gong Li

ASSOCIATE EDITOR IN CHIEF: Xin Deyong

GENERAL ENGLISH REVIEWER: Paul Feng (Canada)

BOARD MEMBERS: Tang Xiaofeng

Han Maoli

Zhong Xiaoqing

Wu Yugui

Peng Wei

Wang Renlong

HISTORY OF WINE DRINKING

CHINESE COMPILER: Qi Xin

Wang Kai

ENGLISH TRANSLATOR: Li Ruiqing

ENGLISH REVISER: Li Ying



序

北京大学教授 辛德勇

我不是一个科班出身的历史学工作者，基础的中国历史知识，几乎全部得自自学。所谓“自学”，也就是自己摸索着读书。在这个过程中，一些篇幅简短的历史知识小丛书，给我提供过非常重要的帮助，是引领我步入中华文明殿堂的有益向导。按照我所经历的切身感受，像这样简明扼要的小书，对于外国人了解中国的历史文化，应当会有更大的帮助。现在摆在读者面前的这套《中华文明史话》中英文双语丛书，就是这样一种主要针对外国朋友而量身定做的书籍。

编撰这样的历史知识介绍性书籍，首先是要保证知识的准确性。这一点说起来简单，要想做好却很不容易。从本质上来讲，这是由于历史本身的复杂性和认识历史的困难性所造成的，根本无法做到尽善尽美；用通俗的形式来表述，尤为困难。好在读者都能够清楚理解，它只是引领你入门的路标，中华文明无尽的深邃内涵，还有待你自己去慢慢一一领略。这套《中华文明史话》中英文双语丛书，在首先注重知识准确性的基础上，编撰者还力求使文字叙述生动、规范，深入浅出，引人入胜；内容则注重富有情趣，具有灵动的时代色彩，希望能够集知识

性、实用性、趣味性和时代性于一体；同时选配较多图片，彩色印刷，帮助读者更为真切地贴近历史；而汉、英双语对照的形式，将特别有助于非汉语母语的外国人士或是海外中国侨民的后裔用作学习中文的辅助读物。

其实，用汉、英双语对照形式出版的这套书籍，并不仅仅会为海外非汉语读者了解中国历史文化提供便利，它精心安排的选题，也会成为中国读者特别是青少年学习中国历史文化知识的简明读本；阅读这样的书籍，会有助于中国读者学习和掌握中国历史文化知识的英语表述形式，这将对增进中国民众的对外交往，起到积极的作用。

中华文明有过辉煌过去。但是，按照我的理解，主要面向海外读者编撰出版的这套丛书，并不应该成为一种自我夸耀的演示。每一个国家和民族都具有值得同等骄傲的优秀文化，也都带有诸多同样丑陋的斑点。我们需要的是相互的理解与交流。从清朝末年时起，有许多来华的日本人，喜欢用“不思议”也就是“不可思议”这个词，来描述对中国的困惑；直到今天，类似的困惑依然普遍存在。日本在历史上与中国文化接触密切，尚且如此，海外其他地区，自然更加严重。这种困惑的根源是不同文化彼此之间的隔膜。我希望出版《中华文明史话》这样的读物，能够有助于普通外国民众更多地了解中国，认识中国，进而沟通我们的心灵，共同面对逐渐融为一体的世界。

2007年12月11日

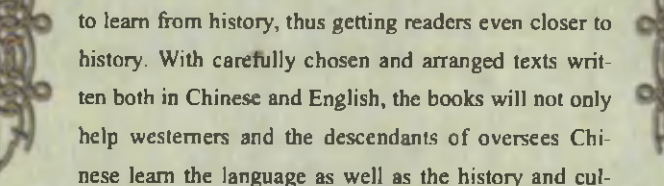


Prelude

Professor of Peking University *Xin Deyong*

A researcher in the studies of history as I am, I was not taught in school but by myself. To be more specific, nearly all the basic knowledge that I know about Chinese history is obtained by reading books. Looking back on those days, I feel deeply indebted to the small handy books of historical knowledge for leading me into the glamorous palace of Chinese civilization. Given my personal experience, the small books like those of the series *History of Chinese Civilization*, brief yet to the point, will be a great help to westerners in their effort to learn more about the history and the culture of China.

For history-telling books, the most important thing is telling truth. This is easier said than done and it's simply impossible to do a perfect job. For one thing, history, by nature, is complicated and difficult to comprehend; for another, telling history in a popular style makes the task even more difficult. Luckily, readers are quite aware that these books are just a guide in their journey to discover the immense treasure of Chinese civilization. *History of Chinese Civilization*, a series of bilingual books, will win over its readers with interesting and inspiring historical facts and stories, told in accurate yet vivid, simple yet thought-provoking words. Many color illustrations throughout the series will give their readers a better understanding of those facts and stories which tell them about not only history but also how



to learn from history, thus getting readers even closer to history. With carefully chosen and arranged texts written both in Chinese and English, the books will not only help westerners and the descendants of overseas Chinese learn the language as well as the history and culture of China but will also serve as easy-to-read handbooks for Chinese readers, young readers in particular, to obtain more knowledge on Chinese history and culture. What's more, by reading these books, Chinese readers will learn idiomatic expressions and thus communicate more effectively with people around the world.

Chinese civilization has a glorious history; personally, however, I don't believe this series, primarily targeting overseas readers, shall be an act of showing off. Cultures of all countries and peoples, shiny as they are, have flaws. What we need is to communicate with each other and understand each other. Back at the end of the Qing dynasty, a lot of Japanese would use the word "incomprehensible" to describe the bewilderment they had after they came to China. Today, the similar bewilderment is still there. Given the frequent cultural exchanges between Japan and China in the history, it's almost certain that people living in other lands would be even more bewildered. This sense of bewilderment originates from the differences of diverse cultures. And I wish *History of Chinese Civilization* and others alike will help ordinary westerners know more and better about China so that we can expel the sense of bewilderment, bridge the cultural gaps and enjoy the increasingly harmonious world.

December 11, 2007

注：弓秀英 译



CONTENTS

序	
引言	1
一、寻根溯源话发展	4
1. 造酒起源传说	5
2. 现代学者对酿酒起源的观点和看法	8
二、流光溢彩赏酒具	13
1. 陶制酒具	14
2. 青铜酒具	16
3. 漆木酒具	24
4. 瓷酒具	28
5. 其他酒具	33
三、丰富多彩酒文化	38
1. 酒礼	39
2. 酒德	40
3. 酒道	41
4. 饮酒类型	42
四、花样繁多说酒令	51
1. 酒令溯源	52
2. 雅俗酒令	54
3. 酒令分类	57
五、历代名酒大荟萃	61
1. 唐宋以前	62
2. 唐宋时期	64
3. 唐宋以后	66
4. 当代名酒	69
结束语	74

Introduction	77
I . Origin of Chinese Wine	80
1. Legends of Making Wine	81
2. Modern Scholars' View on the Origin of Wine	85
II . Chinese Artistic Wine Vessels	91
1. Pottery Wine Vessels	92
2. Bronze Wine Vessels	96
3. Lacquer Wine Vessels	101
4. Porcelain Wine Vessels	105
5. Other Wine Vessels	111
III . Varied and Colorful Wine Culture	117
1. Wine Etiquette	118
2. Wine Virtues	119
3. Drinking Rules	120
4. Drinking Patterns	121
IV . Drinking Games	136
1. Origin of Drinking Games	137
2. High-brow and Low-brow Drinking Games	141
3. Drinking Game Patterns	145
V . A Profile of Famous Wines Throughout History	151
1. Before the Tang and Song Dynasties	152
2. During the Tang and Song Dynasties	155
3. After the Tang and Song Dynasties	159
4. Famous Wines in Modern Times	163
Closing	172
附录 Appendix	173



引言

酒，如同一个变化多端的精灵，有时炙热似火，有时冷酷如冰；有时缠绵如梦萦，有时报喜似恶魔；有时柔软如绸缎，有时锋利如剑刃。它无所不在，力大无穷；它可歌可泣，可圆可点；它能让人洒脱旷达，无拘无束，才华横溢，文采飞扬，在自由的时空中尽情翱翔；它能让人肆意无忌，放浪形骸，原形毕露，口出狂言，堕落到灵魂的深渊。

中国的酿酒业历史悠久，灿烂辉煌。自酒出现以后，便与人们的生活紧密相联。中国是一个多民族国家，各民族的风俗习惯各不相同，饮酒习俗更是千姿百态，纷繁绚丽。地方性的酒文化一直以来都是当地民俗风情的一个重要组成部分。同时，它又是一种大众性文化，其渊源流变来自于群众的生产、生活之中，不但广泛地表达了不同民族、不同社会人



群的精神层面的主旨，而且也对整个社会风尚产生了深远的影响。因此，以民风酒俗作为切入点，从绚丽多姿的酒文化中，我们不仅可以品味出其丰富多彩的内涵和无限生动的表现形式，还可以了解到中国社会的政治、经济、文化等各个方面。可以这样说，酒在民风民俗中是一种中心物质，可谓无酒不成礼，无酒不成俗，无酒不成席。由此看来，中国的酒文化确实是一种纯粹的社会文化、大众文化，要想真正领悟其中的精粹，就必须深入到大众生活中去观摩千姿百态的表现形式。

另外，作为酒文化中的重要组成部分，酒令同样源远流长。它是中华民族重要的文化现象，具有广泛的文化性和浓厚的娱乐性，所以在社会生活中同样扮演着不可替代的重要作用，并且随着时代的变迁，社会的进步，各种酒令也在不断发展，被赋予了新的社会文化内涵，反映出新时代的特色。花样繁多、异彩纷呈的酒令，不仅仅是作为几千年社会心理积淀的文化而存在，同时也表现出了中国劳动人民独特的文化品味和文化内涵，成为中华文明中的宝贵财富。

中国酒文化因其自身独具魅力的酒礼、酒德、酒道，以及蕴含的诗意人生态度和深刻



艺术精神的酒文化品格而成为一门独特的艺术。作为与酒形影不离的酒具，其发展历史同酒文化一样源远流长，千娇百媚，美不胜收。由实用到审美，从古朴到精致，由单一到多样的发展趋势，说明人们对酒具的要求如同艺术家看重作品的艺术美一样，逐渐注重酒具的审美价值和欣赏价值。这样，在细品佳酿、慢啜玉液的同时又可以把酒具作为一种艺术品来把玩，从而得到精神的愉悦和审美的享受。

今天，作为世界酒文化古国之一的中国，在经历了数千年的沧桑岁月和风雨洗礼之后，更以其悠久绵远的历史、博大精深的内涵屹立于世界酒文化之林，傲视群雄，独领风骚。



—

寻根溯源话发展





History of Wine Drinking

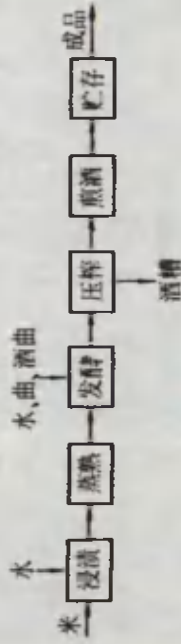
中国的酒与酒文化具有漫长而悠久的历史，从古至今，一脉相承，源远流长，留下许多动人而神奇的故事，在中华文明的巨大帷幕上熠熠生辉，光华万代。

酒 1. 造酒起源传说

一直以来，史书中关于酒的记述不胜枚举。其中，涉及酒的起源的说法流传最广的主要有两种，即仪狄造酒说和杜康造酒说。

(1) 仪狄造酒说

仪狄造酒说在中国古典籍中记载颇多。这些史料大致可以分为两类：一种说法认为，仪狄作酒醪，杜康造秫酒。醪是一种糯米经过发酵加工而成的醪糟儿，而秫则是高粱的别称。也就是说，如果一定要将仪狄和杜康作为酒的创始人的话，则仪狄可以说是黄酒的创始人，而杜康便是高粱酒的创始人。另一种说法认为，酒法的形成出现于上古，到仪狄时才得以确定。他们认为，各种各样的造酒方法在三皇五帝时就已经流行于民间，后来



● 黄酒生产流程

仪狄将这些方法进行整理总结，归纳出一套体系较为完整的造酒方法，流传后世。当然，在古代能够进行如此大规模总结和推广工作的绝对不可能是一般平民，所以有些史书中认为仪狄是专门负责造酒的官员，也是可以理解的。

那么，仪狄究竟是何许人也？现存的大部分史籍普遍认为，仪狄是夏禹时期的人，至于其生卒于何时何地，

从事过什么职务，身份地位如何已不可考。《战国策》中有载，夏禹时，仪狄曾奉命监造酿酒，并且经过一番努力，终于酿造出味道上乘的美酒，于是奉献给夏禹品尝。吃惯了山珍海味、大鱼大肉的夏禹，初次尝到这种有着神奇色彩的琼浆玉液，亦大加称赞。但是，这位被后人奉为“圣明之君”的



● 夏禹

夏禹在尝过美酒之后，非但没有奖励仪狄造酒有功，反而从此疏远了仪狄，对仪狄不再信任和重用，并且自己也从此与美酒绝缘，因为他认定这种神奇的液体一定会成为后世君王荒废社稷、葬送江山的“催化剂”。

既然如此，仪狄到底是不是酒的创始人呢？历来说法不一。孔子八世孙孔鲋曾指出早在夏禹之前，黄帝、尧、舜就已经开始饮酒，并且都是酒中高手。那么，这个时期的酒又是谁酿造出来的呢？由此可见，仪狄造酒说



仍不够确切。因此，倒不如说仪狄是一位善于酿酒的匠人或者负责酿造的官员，在总结前人酿酒经验的基础上，对酿酒方法加以完善改进，才酿出了后来味道香醇的美酒。

② 杜康造酒说

与仪狄造酒说相比，杜康造酒说在中国历史文献中的记载更为普遍。

历史上，杜康也确有其人，古籍史书中多有记载。在民间，杜康造酒说亦广为流传。据说，杜康，即少康，是夏朝第五代王相的遗腹子，在母亲家出生、长大。少年的杜康以放牧为生，有一天，他在山上放羊的时候，突然天降大雨。因为匆忙赶羊回来，结果把盛在竹筒里的秣米饭忘在树上的树杈上了。几天后，当杜康再去取竹筒时，筒中的秣米饭竟然变成了气味芬芳、味道可口的什物。这让杜康大为惊喜，受此启发，经过反复研究尝试，终于酿制成了美味醉人的甜酒。1983年，考古工作者曾在传说中的杜康酒坊遗址发掘出四只战国时期的酒坛，可见此地确是一个历史悠久的酿酒之乡，但是这与杜康生活的夏代相去甚远，并且众多相关情节也颇不统一。倒是位于陕北高原南缘与关中平原交接处的白水县，至今仍保存有一座杜康墓。至于杜康究竟是不是酿酒的鼻祖，这还有待进一步考证。但由于人们普遍传诵，久而久之，杜康自然而然地成为中国人民心目中的酒神，并且相传他死后还被玉皇大帝召至天庭，封为酒仙。因此，杜康的名字渐渐地成为酒的代名词，时至今日，脍炙人口，家喻户晓。

中国酒文化的起源地是多源的，北方有，南方也有。1983年，在陕西眉县曾出土了一组原始社会新石器时代仰韶文化早期的陶制酒器。它的出土，极大地提高了中国在世界酒文化中的地位。距今已有6 000多年历史



的仰韶酒器,将中国酒文化只有四五千年历史的研究结论向前推溯了1000年,也使中国从此跨入世界酒文化古国的行列,证明了中国的水酒是世界上最古老的酒种之一。现已出土的最早的成套酿酒器具出现于山东大汶口文化时期,龙山文化时期的酒器数量更是惊人,这些都反映出了中国酒文化的源远流长。

若遵照酿造术的发展规律,以历史记载为依据,中国的传统酿酒业大致可以分为以下几个发展时期:



2. 现代学者对酿酒起源的观点和看法

有的现代学者认为,酒是一种天然产物。作为一种自然界的天然产物,不是人类发明了酒,而是人类发现了酒。酒的主要成分是酒精,许多物质可以通过多种方式转变为酒精,而大自然完全具备产生这种条件的基础。另外,关于谷物酿酒的起源问题,学界仍然说法不一。主要的观点是中国最早的谷物酒是醴和酒,分别按照不同的酿造方法,采用不同的酿造原料酿造而成。醴是一种甜酒,用麦芽酿成,而酒则是用酒曲酿成,当然也有人认为两者都是用酒曲酿成的,只是在酿造方法上存在差异罢了。对于谷物酿酒始于何时这个问题,现代学者中同样存在两种截然相反的观点。传统酿酒起源观认为,酿酒是在农耕之后才发展起来的,甚至有人提出在农业发展到一定程度,有了剩余粮食后,才正式开始酿酒的。与此相对的另一观点认为,酿酒早于农耕时代产生,认为远古时代,人类的主食是肉类而不是谷物,人们先是发现采集的谷物可以酿造成酒,而后才开始有意识地大面积种植谷物,以便保证酿酒原料的供应。所以说,人们最初种植谷物的主要目的是酿酒,而那个时候,他们还处于游牧生活时期。这种关于酿酒起源新观点的



提出,对于传统观点的进一步探讨、酒文化的发展以及人类社会的发展都是有积极意义的。

(1) 初创期

约公元前 4000~约前 2000 年,由新石器时代仰韶文化早期到夏朝初年,中国传统酒的启蒙期历时漫长的 2000 年。这个时期,自然发酵特别是野生水果在适宜的温度、湿度等自然条件下的发酵成为天然酒的起源。人工酒的起源是人类在对天然酒经历了一个发现、饮用过程以后逐步开始的一种自觉性模仿行为。其中,既有粮食等因保管不善而发生的自然发酵因素的影响,同时,也与粮食种植、畜牧活动等人类有意识有目的的生产、生活活动密切相关。

(2) 成长期

夏王朝到秦王朝初年为成长期。这个时期,因为有了火,出现了五谷六畜,加之曲的发明,中国成为世界上最早用曲酿酒的国家,并且还出现了中国最早的酿酒操作规程——五齐,即泛齐、醅齐、盎齐、缇齐和沉齐。所谓五齐,是指按照酒的清浊及味的厚薄程度,将酒划分为五个等级,同时也指这五个等级的酒。实际上,五齐提出了五条品酒的技术标准,并按照这些标准划分出了五种薄酒,对初创阶段的酿造术进行了总结,对于酿酒术的发展具有很重要的意义。

这个时期,以各种原料酿成的酒陆续问世,尤其是一些优秀的酿酒匠人,如仪狄、杜康的出现,更是为中国酒的发展奠定了基础,同时酿酒业开始得到重视。当时的官府专门设有酿酒机构,所酿之酒由官府控制,供帝王将相享乐之用。商纣王曾在宫中不惜花费大量人力、物力、财力开设肉林酒池,令 3 000 男女裸奔于肉林之中,并放牛于酒池中畅饮。结果,商纣王贪酒淫乐,导致商朝灭亡,“肉林酒池”也变为骄奢淫逸生活的写照。



饮酒

史话

总体看来，这个时期酒虽有所兴，但并未大兴。尽管中国独创的酒曲复式发酵酿酒法在此时已经完成，发酵的阶段性理论也已经提出，并且还创立了被后世奉为经典的“古遗六法”，即通过总结酿酒时间、原料、发酵物、水质、发酵器和温度六大技术要素和应达到的标准，从而完成对酿酒经验比较全面的概括和总结。但是，当时的饮酒范围主要局限于上层社会，还往往存有担心因酒乱政、亡国、灭室的想法，所以酒并没有得到广泛普及，酿酒业的发展自然也受到阻碍。

(3)成熟期

成熟期为秦王朝到北宋时期。西汉以前，用曲酿酒，度数普遍偏低；东汉以后，才开始出现度数较高的酒。这说明自东汉以后，酿酒技术有了很大发展。尤其是东汉末年到魏晋南北朝时期，因为长期战乱，社会动荡，统治阶级内部产生了不少失意者，文人墨客崇尚空谈，不问政事，借酒消愁，狂饮无度，形成了酒业大兴的繁盛局面。魏晋时，饮酒由上层社会向民间扩展，随着欧、亚、非陆上贸易的兴起，中西酒文化开始相互渗透，为中国白酒的发展奠定了坚实的基础。另外，北魏《齐民要术》对酿酒技术进行了较为全面的总结，也促使了酿酒术的进一步发展。

《齐民要术》是北魏贾思勰所著的关于中国农业、畜牧业的最古老的有系统的科学专著。同时，在造酒方面，它也是一部收集了当时各地区各种著作，乃至某些个人的有关酿酒的技术资料的集大成之作，是中国乃至世界上最早的酿酒工艺学专著。书中提出了有关发酵的理论与方法，还总结提出了有关发酵过程的技术要点和有关酿酒环境方面的技术措施，以及若干酒的配方和制法，对于中国古代酿酒技术的传承与发展具有举足轻重的意义。



● 《齐民要术》书影

这个时期,特色名酒开始涌现,黄酒、果酒、药酒和葡萄酒等都有较大发展,特别是李白、杜甫、白居易、杜牧、苏轼等酒文化名人相继出现,极大地促使中国酒业进入了一个灿烂辉煌的黄金时代。考古工作者曾在一处隋唐墓穴中发掘出一幅以酿酒为内容的屏风画,说明少数民族对当时的酿造技术也作出了重要贡献。

唐代以后,反映中国古代酿酒方法的专著大量出现。宋朝朱翼中的《酒经》便是集大成之作,也是中国酿酒工艺中的宝贵财富。它是在继承历史酿酒传统和考察当时杭州一带大量兴起的酿酒作坊酿造经验的基础上对中国酿酒理论和实践进行的比较全面系统的总结和论述。

总之,在这一时期,人们更加注重对酿酒原料的精心挑选和搭配,并且开始重视对酒的香味的控制和把握,各种用来为饮酒服务的小器具也广泛出现,丰富拓展了酒文化的内容。

(4) 提高期

从宋朝到晚清时期,是中国传统酒是提高期。由于蒸馏器从西域传入中原,极大地促进了举世闻名的中国白酒的发明。当时,名酒辈出,应接不暇;南北技艺交融,品质日趋完善。在这一时期的出土文物中,各种小型酒器较为普遍,这说明在当时度数较高的白酒已经得到迅速普及和推广。白酒的产生不仅促使了黄酒、果酒、葡萄酒、药酒的竞相发展,同时,作为中国传统酒家族中的一个新成员,它也以自己独特的气质与魅力给后人留下了一个个动人、曲折的故事,并且成为了中国酿酒术提高期中一个重要的标志,在中国古代酒文化中留下来浓墨重彩的一笔。

二

流光溢彩赏酒具



酒具是人们盛酒、饮酒的用具。酒具的发展过程既反映了中国古代手工业的发展水平，又影响着历代人们的饮酒习俗，同时也作为悠久而漫长的中国古代酒文化中的一部分得到传承与推广。由于时代不同，地域有异，酒具也千姿百态，造型各异，其演变基本上是一个由实用到审美、由古朴到精致、由合用到专用、由单一到多样的过程。

1. 陶制酒具

远古时代，真正意义上的饮酒器皿还没有出现，连喝水也多是直接俯身于溪流泉渊之中，或用手捧起来喝。后来，为了保存、携带、传递饮用水，远古先民们开始尝试利用一些不漏水的自然物作为简易容器，比如动物的头骨、植物的大叶子、蚌壳、葫芦、竹筒等。相对于用手捧水来说，这无疑是一大进步。直到后来火的出现与利用，人类社会的生活方式才开始发生重大转折。火的使用不仅使人类学会了吃熟食，也促使人类进一步学会了制陶。据现代考古学研究发现，早在1万多年前，中华民族的先民们便学会了制陶术，并且能够制出简单的陶器。从考古发掘出的原始陶制酒具中可以发现，早在大汶口文化时期就已经出现了具有特定用途的陶器，并且到了龙山文化时期又有了进一步发展。应该说，制陶是



中国社会进入新石器时代的重要标志之一，具有划时代的意义，用陶不仅可以制作炊具、食具，同时也可以制作酒具。

远古时代的主要陶制酒具有孟、尊、杯、碗等。陶孟是古代用来温酒和调酒的器具，特点是有三足，大汶口时期的还带有中柄，到了龙山文化时期又带有嘴，形状与今天的壶很相似。陶尊在先秦时用作酒器，有时也用于祭祀；尊通常的形状是敞口、折沿、圆腹，在长江流域、黄河流域，新石器时代各大文化遗址中均有出土，多为陶质，外表上加有各种印纹以作装饰；一般体型均较大，应为固定安放的器物。陶杯是古代饮酒饮水互用的器具，有单耳杯、高柄杯、蛋壳陶杯等多种形制；大汶口文化时期就已经有黑陶制作的单耳杯和高柄杯，龙山、大溪、屈家岭文化中更是有大量形态各异、风格独特的陶杯出现。陶壶同陶杯在功能上有些相似，也是古代用来盛水盛酒的器具，

特点是圆口大腹，无柄无嘴，与后来的大腹瓶较为相似；新石器时代的仰韶文化、马家窑文化、屈家岭文化和良渚文化遗迹中均有不同风格的陶壶出现。陶碗是古代用来盛饭、盛水兼盛酒的器具，早在仰韶文化时期就已经出现了彩陶碗，到屈家岭文化



● 蛋壳黑陶高柄杯





●彩陶碗

时期更是出现了圆足陶碗，其形制与今天的碗极为相似，可见其历史之悠久。

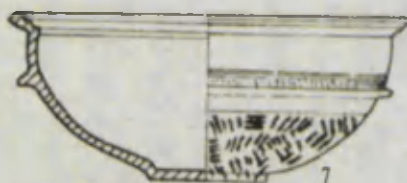
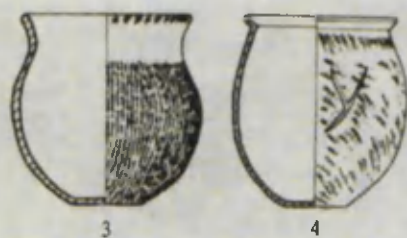
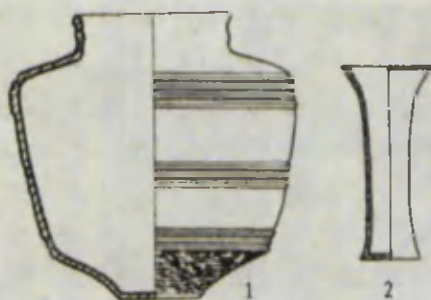
值得一提的是，这些酒具明显地呈现出一器多用的特点。它们中有的兼作食、饮之用，有的是饮酒、饮水兼用，在用途上多有相通之处，并且这种现象至今依旧存在。

酒 2. 青铜酒具

随着冶金技术的提高，中国进入了青铜器时代。

中国的冶炼业发端于原始社会后期。早在龙山文化时期，劳动人民就学会了铸造红铜。后来人们在铜中加入了锡，从而制成了强度更大、更为经久耐用的青铜。青铜最早出现于夏代，青铜器较陶器美观，又经久耐用，所以深得奴隶主贵族的喜爱，至商周时达到鼎盛时期。在当时，青铜铸造是一项最重要、最发达的手工艺，人们用青铜来制造多种工具和武器，酒具也是其中重要的一项。比如，在夏代二里头文化时期的遗址和墓葬中，已经有刀、镑、凿、爵、斝等青铜工具和青铜酒具出现，尤其是

History of Wine Drinking



● 二里头文化早期器物——1 尊 2 觚 3 小罐
4 尖形杯 5 三足盘 6 鼎 7 盆

2013/7
444

Alisher Navoiy
nomidagi
O'zbekiston MK

从商王之妻女墓出土的近 200 件青铜器更为可观，其中各种酒具就占了 70%，而且大多是成对成组的，造型各异，姿态万千。这既是殷商奴隶主嗜酒成风的证明，又是研究商代青铜酒具的宝贵资料。同时，青铜酒器的出现，也反映了中国社会发展到原始社会末期和进入奴隶社会以后青铜冶炼技术的发展水平。一方面，这个时期的青铜酒具门类比较齐全，部门更加完善，分工日趋细致；另一方面，这时的青铜酒具在造型上也多有讲究，创新不断，出现了众多精品酒具，具有强烈的艺术性和观赏



● 二里头文化晚期器物——1 鬲 2 斝 3 觚 4 爵 5 盃



● 豕尊

性。其中，特别值得一提的是尊，尊盛行于商代及西周。其形制有很多种，比如模仿各种鸟兽的尊，如鸟尊、象尊、犀尊、羊尊、虎尊、兔尊等。此外，尊还是一种重要的



● 四羊尊

礼器，在一些重大的宗庙祭祀活动中发挥着重要的作用，其千变万化、内容丰富的纹饰透射出浓郁的文化气息，具有比较深厚的文化底蕴。

青铜酒具在当时是奢侈品，所以一般只有在奴隶主贵族阶级中使用，并且不同的酒具还标志着社会地



● 高代鸟兽纹觥

位的差异，具有广泛的社会意义。在奴隶主贵族阶级使用青铜酒具的同时，平民百姓使用的仍然是相对落后的陶制酒具和自然酒具。因此，在青铜酒具发展的同时，陶制酒具仍然在继续发展。其中，一些模仿青铜酒具形制制成的陶制酒具甚至在社会上广为流行，一直持续到后来的春秋战国时期。

概括起来说，商周奴隶主贵族常用的青铜酒具主要有以下几种：

爵。商周时普遍使用的一种饮酒器具，其功能与后世的酒杯很相似。特点是圆腹，前边有倾酒的“流”，后边有尾，两旁有把手，口上有两柱，下方有三个尖而高的足。另外，在商周奴隶主的墓葬中，爵也是不可或缺



的重要随葬品。



● 高代铜卣

卣。古代盛酒器具中较为重要的一类，主要盛行于商代和西周。其中，商代的卣多为椭圆或方形，西周的卣多为圆形。其基本特点是椭圆口，深腹，圆足，有盖和提梁。



● 虎食人卣





● 投梁卣

罍。古代盛酒或盛水的器皿，有方形和圆形两种。方形罍一般为商代器具，宽肩，两耳，有盖；圆形罍在商和西周时皆有，大腹，圆足，两耳。

觚。古代饮酒的器皿，与后世的酒杯较相似，主要盛行于商和西周。特点是长身，侈口，口和底均呈喇叭状。

觶。古代的饮酒器，形状如同小瓶，大多有盖相配，主要盛行于从商代至春秋战国这段时间，春秋以后的觶器身变长，形状与觚相似。

角。古代的饮酒器，形状与爵相似，前后均有尾，无两柱，主要盛行于商代，是奴隶主贵族成员中地位较低者的饮酒器具。



此外，青铜罍、孟等酒具在当时的奴隶主贵族中间也普遍被使用。



● 高代铜罍

总之，青铜酒具在青铜器皿，尤其是礼器中有重要的地位和作用。与其他种类的青铜器相比，是种类最多的一种。青铜酒具种类繁多，形状各异，在中国古代酒文化史上写下了独具异彩的一页。但是，到了春秋战国时期，风靡一时的青铜器便逐渐开始走下坡路了，许多青铜酒具开始从贵族的筵席上陆续撤走，只是在祭祀典礼中偶尔露一下面。究其原因，主要是其自身存在致命的弱点。一方面是因为青铜器具有毒害性，用它盛酒，很容易引起铜中毒；用它温酒，则会产生大量有毒的碳酸铜，并且与二氧化碳、水蒸气在一起又会生成有毒的铜绿等。另一方面是因为中国铜矿石蕴藏量比较少，制作青

铜器的成本很高。在这种情况下，青铜酒具被其他材质的酒器取代在所难免。随后，漆器登上了上流社会的大雅之堂。



● 商代漆器残片



3. 漆木酒具

漆木酒具在中国的起源发展，最早可以追溯到7 000多年前的河姆渡时期。那个时期，漆碗已经出现，但还不是专用的酒具，而主要是食具。夏商周三代，中国的漆工艺虽然有了迅速发展，但没有发展出专门的漆木酒具，主要使用的还是青铜酒具。至春秋战国时期，随着青铜酒具的衰落，漆木酒具的性能得以体现并受到重视，有了新的发展。而漆器真正意义上取代青铜器则是从秦代开始的，到汉魏南北朝时一度盛行。

重要的漆木酒具如漆碗，是饮水、饮酒器。1976年，



● 漆豆

考古工作者在浙江余姚河姆渡原始社会遗址中,曾发现约 7 000 年前的木胎漆碗,呈椭圆形,瓜棱状,圈足,外壁涂有一层红色薄涂料,略有光泽,这是迄今为止发现



● 漆觚



● 漆觚(复原)





● 漆盂

的中国最早的漆器。再如漆勺，从考古发掘的文物中可以得知，早在中国漆器生产鼎盛的战国时期，尤其是楚



● 樽

History of Wine Drinking



国，漆勺便已出现，并且在汉代以后变得更为普遍。

应该说，对漆的利用是社会生产力发展的一种标志。将漆涂于竹木器具的表面，附着力强，遮盖性好。因为漆木酒具大多外涂黑漆，内涂朱漆，并饰以花纹，所以显得庄重典雅、美观大方。另外，漆木酒具还具有防潮、防腐、易清洗和质量轻的特点，与笨重的青铜酒具



● 漆案和杯盘

比起来更具优越性，是酒具使用史上的一大进步。所以，很长一段时间内，漆木酒具受到人们的广泛喜爱。考古资料中亦不乏例证。在湖北云梦睡虎地秦墓中，考古工作者曾发掘出来漆耳杯 23 件；山东临沂金雀山汉墓出



● 耳杯



土的 74 件漆器中，漆耳杯竟多达 47 件，约占漆器总数的 64%，可见漆木酒器在当时的流行程度和重要地位。

随着漆木酒具对中国古代酒文化的影响日益加大，一定程度上也激发了一些文人的创作热情，借诗文绘画以记之。1968 年，在江苏丹阳南朝墓葬中发现的砖刻壁画《竹林七贤与荣启期》上，山涛留着长须，赤脚曲膝坐在皮褥上，手中拿着漆耳杯酣畅吃酒，落笔有神，惟妙惟肖。



● 壁画《竹林七贤与荣启期》

由于漆木酒具制作工艺复杂，周期长，耗工多，成本高，一般人使用不起，并且忌盐、蟹、蔬菜等物，经常接触，会让部分人皮肤过敏，所以到南北朝时，漆木酒具逐渐衰落，被新兴的瓷酒具所取代。

酒 4. 瓷酒具

中国是世界上最早发明瓷器的国家。大约在公元前



16世纪的商代中期就已经有了原始瓷器。到了东汉晚期，原始瓷器发展为瓷器，如越窑的青瓷便是真正意义上的瓷器。

青瓷自东汉创烧以来，中经三国两晋，到南朝时已经具备了自己的特色，胎质细腻，釉质青亮，式样新颖，受到人们的普遍欢迎。此时兴起的鸡头壶在造型上颇具特色，早期的鸡头壶前面贴上起装饰作用的实心鸡头，在后面贴上鸡尾；后来，鸡头壶的造型更加注重装饰与实用相结合，壶身逐渐变大，后面的鸡尾开始演变为圆形的壶柄，更具实用性。东晋北魏以后，北方瓷器在造型上具有鲜明的地域性特点，南方瓷器则普遍流行装饰莲花纹。最初只是简单地刻划在瓷器上，后期则发展为难度更高的浅浮雕，比如，河北景县封氏墓出土的青瓷莲花尊便是其中最具代表性的作品。

隋唐时期，瓷酒具品种不断增多，造型不断变化，艺术性和实用性都大大增强，陶瓷酒具呈现出绚丽多彩的新局面。比如，极富热烈浪漫情调的唐三彩釉陶酒具出现，凤头壶、龙首杯的新颖造型与富丽热烈的釉色表达出了盛唐的气象，越州青瓷与邢州白瓷分别代表了当时南北方瓷器的最高成就。尤其是越窑青瓷胎质细腻、轻薄、坚硬，胎体结构致密，施釉均匀，

艺术性和实用性都大大增强，陶瓷酒具呈现出绚丽多彩的新局面。比如，极富热烈浪漫情调的唐三彩釉陶酒具出现，凤头壶、龙首杯的新颖造型与富丽热烈的釉色表达出了盛唐的气象，越州青瓷与邢州白瓷分别代表了当时南北方瓷器的最高成就。尤其是越窑青瓷胎质细腻、轻薄、坚硬，胎体结构致密，施釉均匀，



● 唐代越窑四系瓷壶



釉色青翠莹润、沉着含蓄，有“挨翠融青”之誉。诗人陆龟蒙有“九秋风露越窑开，夺得千峰翠色来”的诗句，称赞越窑青瓷之美。此外，唐中期瓷酒具在造型上也多有创新，出现了一种盛酒与斟酒的新器具——酒注子，其造型与用途同今天的酒壶差不多。所谓酒注子，实际上是在鸡冠壶的基础上发展而来的。先前，鸡冠壶的鸡头只是纯粹的装饰物，后来瓷工们尝试着将鸡头改造成中空有孔的壶嘴，这样，壶内的酒液便可以顺着壶嘴流



● 白釉鸡冠壶

出来。自此以后，酒注子取代鸡冠壶开始盛行于唐代的酒宴，并且历代一直沿用。与酒注子一同配套的是瓷酒杯。唐朝的酒杯千姿百态，造型各异，有高足杯、直筒杯、带柄杯等。汉晋以来，文人作赋写诗称颂酒德，尤其以唐人居多，于是饮酒随之成为一种与饮茶相类似的雅道，精美瓷酒具的出现更为它的形成和发展奠定了



坚实的基础。

宋代，汝、官、哥、钧、定五窑是风靡当时的最著名的五大窑，其瓷品也是各具特色，工艺精致。汝瓷莹润如堆脂的质感，官瓷雍容典雅的造型，钧瓷灿若云霞的釉色，



● 瓷尊

哥瓷断纹隐裂的缺陷美和瑕疵美，以及定瓷的细腻、润泽如玉等，均达到了高度的艺术水平。明代南方景德镇的青白瓷、龙泉青瓷等，同样各有特色，异彩纷呈。此时



● 白瓷高足杯



● 葫芦形瓷执壶

期的瓷酒具造型更加细致匀称,富于多样化,并且更加讲究配套使用。其中,最具代表性也最为著名的瓷器当数景德镇的青花瓷、成化斗彩瓷和祭红釉瓷,三种瓷的酒具也同样名扬天下,许多都成为传世的酒具佳品。清代,陶瓷酒具得到进一步发展,但是代表整体发展水平的仍然是瓷都景德镇瓷器。此时期的酒具主要分为两大类,一种是仿古瓷酒具,另一种是具有清代特色的酒具,比如石榴壶、金钟杯、珐琅彩牡丹杯、素三彩等。

瓷酒具真正在全国范围内广泛使用,没有贵贱等级之分是在明朝。当时,瓷器生产获得前所未有的大发展,大小瓷窑遍布全国各地,瓷器品种多,数量大,质量高,不仅在国内热销,还远销海外。瓷酒具也不例外,并



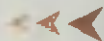
且在瓷器中占有相当大的比例，可见其在当时的地位之重，意义之大。

瓷酒具取料方便，造价低廉，耐腐蚀，耐高温性能好，极大地弥补了青铜酒具和漆木酒具的弱点，所以深受人们的欢迎，也为人们在造型、绘彩、上釉、镂雕花纹等方面进行艺术加工提供了更为广阔的自由发挥的空间。因此，瓷酒具造型各异，姿态万千，不仅具有深远的意境与丰富的内涵，而且还具有较高的艺术价值与欣赏价值，充满了浓郁而深厚的文化底蕴。

5. 其他酒具

除上述各种材料制成的酒具外，还有用金、银、玉石、水晶、玛瑙、象牙等名贵材料制成的酒具，并且自商代以来，便成为王公贵族、名门旺第夸富斗奇的奢侈品。唐宋以后，甚至许多上等的酒楼和名妓也多用金银酒具来招待客人。

① 金银酒具。用金银材料制作或饰以金银的酒具，如金卮、金觥、金斗、金尊、金杯、金壶、金荷叶杯等。商周时期有金罍，形状似尊，饰以金，刻有云雷之纹。那时使用金银酒具尚与等级制度联系密切，是等级与身份的一种象征。唐代，金银酒具有环柄八曲杯、环柄八棱杯、耳杯、高足杯、三足酒铛等，在陕西西安南郊何家村的两处唐皇族墓葬中曾有大量金银酒具出土。北京故宫博物院中珍藏有许多金银酒具，其中较为有名的一件是由元代四大名工之一的朱碧山制作的银酒槎。其造型构思取自仙人乘槎凌空上天河的神话故事，高雅华贵，富有文化蕴涵。整体看来，状如古树，中空作饮酒之用，树下坐一老者，道冠云履，长须宽袍，执卷吟咏，超凡脱俗。



②玉石酒具。历来被视作酒具中的珍品，具有很高的艺术价值。种类有玉角、玉觥、玉觴、玉爵、玉卮、玉尊、玉芙蓉、玉船、玉壶、玉杯、玉缸等。早期的玉石酒具多作宗庙祭祀之用，并且非常神圣，也很昂贵。后来，逐渐被作为礼物相互馈赠，或者用于祝寿，使用范围和功能都得到拓展。据传，在元代广寒殿中曾有一只可贮酒三十余石的黑玉缸，玉工在黑玉的白纹理上随其形状雕刻了一些鱼兽和波涛。待缸中盛上酒后，这些鱼兽便活灵活现地显现出来，如同在酒中自由游弋，光彩夺目。今北京北海公园团城承光殿即藏有元代渎山大玉海，器高0.7米，口径1.35~1.82米，最大周长4.93米，重约3500千克。

③象牙酒具。特指用象牙制作或以牙雕装饰的酒具。象牙杯是用象牙制作而成的，而象尊和象觥则是用象骨装饰而成的，河南安阳殷墟中曾出土过大量象牙酒具的碎片，其中，以商代妇好墓中出土的象牙杯最为完整。杯身高30.3厘米，杯体镶有绿松石作装饰，造型优美，装饰富丽，可见中国早在殷商



● 妇好墓象牙杯



时，奴隶主贵族便已经开始使用象牙制作的精美酒具了。后来，随着牙雕工艺的不断发展，象牙酒具越来越精美，出现了以牙雕为装饰的酒具。北京故宫博物院便藏有一件清代宫内的御用酒具，不大的象牙杯体上雕满了



● 商代带流虎饕象牙杯

青山秀水和人物，雕工精细，造型奇特，栩栩如生，同时配以银质内杯，典雅华贵，既有很高的艺术欣赏价值，又有很强的实用性。

④ 景泰蓝酒具。景泰蓝，即铜胎掐丝珐琅，一般认为始创于明代景泰年间（1450~1456），其工艺由阿拉伯地区传入，因其色以蓝为主，方得此名。景泰蓝酒具有壶、杯等，均是豪门旺族、王公将相宴请宾客时用的斟酒器





● 明代高足碗

具。因为制作工艺相当复杂繁琐，并且对各方面条件要求很高，一般人家根本消费不起。

⑤ 奇异酒具。它们不仅仅是作为饮酒的器具而存在，更重要的是，它们还反映了人们酒行为中的审美心理，具有较高的文化价值与社会意义。奇异酒具主要有香水椽杯、蓬莱盏、舞仙盏、洞天瓶、鞋杯、鹦鹉杯、角杯、畜足杯和禽爪杯等。

⑥ 皮革酒具。有两种形制：一种是羊皮酒囊，即将整只羊的皮扒下来，去掉头和四肢，经过鞣制，除留一腿作为囊口外，其余孔眼全部扎住；另一种则选用皮厚的兽皮为原料，先用水将皮料泡软，然后根据所要做酒具的形状剪好皮料，再放水里浸泡，同时，用木、石等材料制成酒具的模型，把准备好的皮料紧绷其上，经过修理，取出内模，皮胎便成型了。



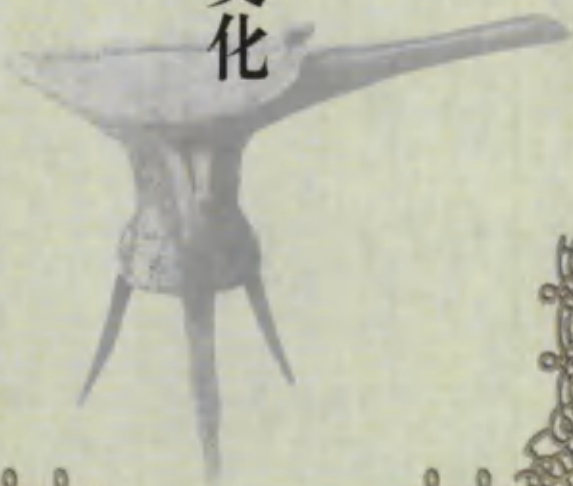
⑦ 咂酒用具。咂酒，又称钩藤酒、竿竿酒，因其用竹管咂饮而得名。咂酒的用具由吸管和盛酒器皿两部分组成。这种饮酒方式由来已久，流传至今。逢年过节，四川凉山彝族家家户户都煮许多米酒，活泼热情的彝族姑娘往往会抱着一坛酒，酒坛内插上几根吸管在家门口等待来往的客人。一旦客人经过，她们便捧坛献酒，客人只有咂上几口酒才能走。

另外，还有荷叶盏、山樽、海螺杯、竹筒、葫芦、椰壳等酒具，它们同样各具特色，别有风味，成为中国古代酒具大家庭中不可或缺的重要成员，同时，也是中国古代酒文化中多姿多彩的组成部分。



三

丰富多彩酒文化





中国的酒文化自形成之日起,便作为一种大众性的文化与民风民俗保持着血肉相连的密切关系,并且折射出中国人的文化心理特征和整个中华民族精神层面的主旨,深刻地反映出了社会生活的方方面面。

1. 酒礼

酒礼是中国传统酒文化的根基,几乎与酒同步诞生。早在上古时代,酒便与礼结下了不解之缘,到西周时,酒礼的规定更加严格具体。以尊卑长幼之礼为核心内容的酒礼成为礼治文化的重要组成部分,同时也是历代统治者自觉地用来维护统治、保护特权的武器。

自古以来,极重血缘关系的中国文化便很讲究长幼之礼——幼者对长者要无条件地服从,长者对晚辈有无限的权力。但是,长幼之礼与尊卑之礼一旦发生矛盾,长幼之礼则要服从于尊卑之礼,可见尊卑之礼才是礼治中的核心。

如果说典籍文化中所定之礼集中代表了统治阶级的利益,是为统治阶级服务的思想工具,那么文人雅士所定之礼则集中体现了士大夫阶级的文化心理和审美情趣。有人认为,饮酒必须具备理想的饮酒对象、环境、



地点和时节,从而构成理想的诗意氛围,否则便失去了饮酒的情趣,可见士大夫阶级对超凡脱俗境界的推崇和对温文尔雅风度的追求。

尽管古今中外的酒礼各不相同,但总体说来,一切酒礼都是观念行为和现象结合的产物,其目的都是为了达到某种预期的良好效果。因此,应做到态度诚恳,适可而止,善待他人,尊重自己。切忌过度饮酒、信口开河、落井下石、争吵辱骂。



2. 酒德

酒德也是中国传统酒文化的基础。古往今来,饮酒时除要遵守礼仪外,还要讲究酒德。

所谓酒德,就是人们饮酒后出现了毫无掩饰的真性情,如同明镜照人,现出生活中各种扮相掩饰之下的真面目、真情感、真心肠、真身份。醉酒之后,君子还是君子,小人则显露原形。此外,酒还能使人灵犀一点,幽径旁通,超出既成思维定式,奇思妙想,豁然开朗,获得意外的灵感。因此,我们可以看出酒德的根本精神实际上是崇真求实,发明创见。然而这毕竟只是封建中期以后贤达之人对酒德的理解,若以此定论,则有以偏概全的嫌疑。实际上,古代人们对酒德的理解与此相去甚远,大相径庭。那时,人们所说的“酒德”原指人们酿酒为事的行为,本属贬义。刘伶曾作《酒德颂》一文,从文化内涵和思想阐发来说,完全包容了后世人们所理解的“酒德”的全部精义。刘伶生于乱世,坎坷多舛,以酒醉神,以醉误身。据说,他曾荒唐地裸身于屋内,别人见了都讥笑他,而他却大言道,他以天地为栋宇,以屋室为衣裤,责问别人为什么会跑到他的裤裆中去。这种行为不要说是在当时,就是在现代也颇为不雅,让人难以理解,其行为自然



也不可能成为后世酒德推崇的典范。所以，当时的酒德包含了更丰富的内容，即不至醉，不及乱，不误事，不恣性，不伤身且能慎于思，敏于行，果于事。

3. 酒道

在中国古代的先哲看来，万物之生死有无皆有“道”，人的各种情感、意念、行为、心理、主张的变化也都有“道”。自然，饮酒也有“道”，即酒道。

中国古代酒道的根本要求是“中和”二字。“中”即对酒无所贪恋，无所嗜求，无酒不思酒，有酒不贪酒。“和”，即平和协调，不偏不倚，无过无不及。有酒可饮，亦能饮，但饮而不过，过而不贪，饮似若未饮，绝不及乱。因此，“中和”二字实际上是说酒要饮到不影响身心，不影响正常生活和思维规范的程度才为最好，不产生任何消极不良的身心影响和后果为度。

合乎“礼”是酒道的基本原则，但礼并不是可以超越时空亘古不变的，随着历史的发展，时代的变迁，礼的规范也在不断地变化。然而，尽管“礼”在逐渐地淡化、转化，“道”却没有随之淡化，反而更趋于实际和科学化。如今可以用“敬”、“欢”、“宜”三个字来概括古“礼”的传统酒道。现代虽已无等级贵贱之分，但中华民族几千年传承下来的亲王敬老的文化传统依旧根深蒂固。饮酒时，礼让长者、尊者仍然成为习惯，体现出了对尊长的礼让、谦恭、尊敬，此为“敬”；所谓“欢”，不是欢声雷动、手舞足蹈的狂欢，而是欢快、愉悦之意，指饮酒不可“强酒”，随各人所愿，尽各人所能，使酒事活动充分体现出一个欢乐的气氛；无论在何种场合饮酒，不论当时的气氛如何，都应饮不过量，适可而止，这便是“宜”。



酒 4. 饮酒类型

饮酒类型指在一个民族或地区内，根据抽样调查和综合分析所划分出来的表现在文化上或数量上的能够反映人们饮酒心理与行为的不同类型。它属于饮酒心理和行为文化的范畴，具有较为明显的民族性和地区性，以及广泛而深刻的社会意义。

根据中国各民族在饮酒问题上所形成的不同的心理行为特点，可以划分为以下 5 种民族饮酒的文化类型。

(1) 礼仪饮酒

顾名思义，礼仪饮酒是指为了礼仪的需要而饮酒或者在各种社交礼仪场合中饮酒。中国自古以来便以礼仪之邦自称，名目繁多的礼仪深刻地影响着当时的社会生活和风俗习惯，有些甚至延续至今，长盛不衰。中国的酒从它产生的那一刻起，便开始在社会文化生活中起着执行礼仪和完成礼仪的重要作用。因此，礼仪饮酒自然成为一种重要的文化类型。

原始社会，酒作为一种“通神”之物，一度成为祭祀神灵必备的供品之一；结婚标志着一个人进入了建立家庭的重要阶段，在婚姻礼仪中，酒常常被作为肯定婚姻的一种重要的礼物，扮演着重要角色；在降诞礼、成年礼和丧葬礼等其他重要的人生礼仪中，酒同样起着重要的执行和完成礼仪的作用；在日常生活中，人们更是将以酒待客看作是较为重要的礼节之一，特别是在发生一些重大事件时，宴会上更少不了酒。这些都体现了酒与礼的密切关系。礼是人们要表达的内容，酒则是人们用来表达礼的一种形式，久而久之，人们便将这种现象称为酒礼，可见其在人们日常生活中的重要程度。

(2) 节日饮酒

酒作为一种美味，在人们心目中占据着特殊的位



置,同时又具有礼仪和助兴的特殊作用,所以在不同地区、不同民族,一般都有节日饮酒的习俗。中国普遍有饮酒内容的节日有春节、元宵节、清明节、端午节、中秋节、重阳节等。此外,不同民族、不同地区因为风俗传统的不同,也会有一些独具的节日。

①春节。农历正月初一,又叫阴历年,俗称“过年”,是中国民间最隆重、最热闹的一个传统节日。春节的历史很悠久,它起源于殷商时期年头岁尾的祭神祭祖活



● 达斡尔族过春节



动。古称元旦，俗称年初一，到了民国时期，改用公历，公历的1月1日称为元旦，把农历的正月初一叫春节。古代，人们普遍认为红日微露的元旦之时饮用椒花、柏叶浸泡的酒具有医疗保健的功效——使人身体健康，百病皆除，这既是祝贺小者得岁、为长者祈求健康长寿，同时也表达了对新的一年的美好祝愿与向往。因元旦饮椒柏酒和屠苏酒历代相沿成习，以至于后来椒柏酒和屠苏酒成为元旦专用的节日酒。

当然，许多少数民族也有自己的元旦日，时间前后各不一样，但是因为其在很大程度上受到汉族文化习俗的影响，所以普遍存在节日饮酒的习俗，只是在习俗的具体事项和程序上存在差异而已。

②**元宵节**。中国又一古老的、独具特色的传统节日。起源于汉代，本是一个宗教祭祀性的节日，最初并没有饮酒的内容，直至魏晋时，元宵节才增添了以酒食祭门户、祀蚕神的内容。此时，每逢祭祀都要先制作豆粥，上加油脂以祭祀，然后在门户左右插上水杨枝，再按杨枝随风飘动所指的方向，用酒食以及插上筷子的豆粥来祭祀。初唐时，元宵节又添加了相聚宴饮的习俗，并且皇帝也在此日微服出行，十分热闹。宋代元宵节在隋唐的基础上又有了新发展，不仅放灯的时间延长，而且还增加了烟火、灯谜等内容，盛况空前。在这一天，皇帝也会走出皇宫，与近臣宴饮，并且形成了一定的礼俗。到了明代，元宵节的放灯时间再度延长。酒楼歌馆成为当时观灯饮酒者的主要聚集场所。大街小巷之上，酒食、汤圆等各种风味小吃比比皆是，平民百姓大多在这些酒食摊上吃酒歇脚。赏月、观灯、赛歌、饮酒一起构成了当时元宵节最重要最热闹的四项活动。清代，满族入主中原后，因为受到汉族文化的巨大影响，元宵节的传统几乎被全盘接受，只不过在时间上略有变动。此时期，元宵节观灯的



● 元宵节——河北霸县胜方镇街头上演出节目

内容与饮酒的内容更加紧密地结合起来。此外，设家宴以庆元宵佳节的风俗在此时也很盛行。关于这方面的具体内容，曹雪芹在《红楼梦》中多有记载。

今天，元宵节观灯、饮酒、吃元宵等风俗依旧在中国广大地区众多民族中长盛不衰。

③清明节。清明是中国农历二十四节气之一。最早与时令、农活有关，清明到来预示着气温开始升高，雨量逐渐增多，正是春耕春种的大好时节；后来，清明节又与一些民俗活动，如扫墓、禁火、踏青、荡秋千、打马球、蹴鞠等活动联系在一起，从而有了更广泛的意义。由此看来，清明节实际上是时令节气与民俗活动相结合的产物，其中主要是扫墓与禁火。

上坟扫墓是清明节最重要的活动，这一活动必须有酒的参与。扫墓之俗在西周就已经有了，到唐代，唐



玄宗又亲自下诏将清明节定在寒食节这一天，从此成为定式。更有兴致的是，人们还借扫墓之机，携带酒食春游，美其名曰踏青。这种扫墓踏青的风俗，既有对祖先的缅怀和祭奠，又有在现实生活中的欢乐和憧憬。此外，清明节所引发的一系列活动也为文人创作带来了灵感，许多以此为题材的优秀作品相继问世，并且传诵至今，成为中国古代诗歌艺术宝库中一朵朵绚丽华美、光芒四射的奇葩。

④端午节。中国夏季最重要的传统节日。关于端午节的起源问题，历来说法不一。有人说是纪念屈原，有人说是吴越民族龙图腾崇拜的节日，也有人说是源于有关恶日的习俗，还有人说是源于龙舟竞渡。

端午节的内容主要有两项，即悼屈原和避邪恶。

屈原是中国浪漫主义诗人。他为人正直，清正廉洁，刚直不阿，洁身自好，曾为实现心中的“美政”理想与奸佞小人进行过不屈不挠的斗争，并以死做最后的抗争。据说，他是在公元前 278 年农历五月初五自投汨罗江的，当时，江中的渔夫闻讯赶来打捞，结果费尽周折也未打捞到他的尸体。后来，一个渔夫拿出为屈原准备好的粽子等物扔进江中，一个老医生拿出一坛雄黄酒倒于江中，以免让屈原的尸体被蛟龙水兽所伤害。这种习俗延续下来，后世悼念屈原时就多与酒发生了联系，甚至将他的代表作《离骚》也看成是与酒一样须臾不可离的宝物。





● 端午节汨罗江上赛龙舟

因为气候的原因,端午节另一重要的习俗便是饮用专门的节令药酒,即菖蒲酒和雄黄酒。这一习俗大约始于南北朝。最初是以菖蒲作原料,用黄酒浸泡而成。菖蒲生长于山涧泉旁边,是一种名贵的药材,性温味辛,具有开窍、活血、祛痰、理气、散风和去湿的神奇功效。当时,五月被人们认为是疾病多发的“恶月”,饮菖蒲酒和雄黄酒可以辟恶祛毒,强身健体,延年养生。白娘子端午节误饮雄黄酒现出原形的神话传说,更加生动地反映出当时民间关于雄黄酒具有神奇功效的观念和崇拜迷信的心理。久而久之,世代沿袭,端午节饮菖蒲酒和雄黄酒的习俗也一直流传至今。

此外,在中国的一些少数民族中,也有端午节饮酒



的习俗,尽管其在具体时间和安排上略有差异,但是那种融入其中的文化内涵却是彼此相通的。

⑤中秋节。又称“月节”或“月夕”,中国的又一盛大节日。但中秋成为节日,乃是到隋唐时才约定俗成的。

之所以选择八月十五这一天来作为中秋节,是因为一年之中这一天的月色最为皎洁。隋唐时的中秋节民众一般以赏月、拜月和玩月为主,虽有饮酒赏月的例子,但还没有形成风俗。饮酒赏月成俗是在宋代,据史料记载,北宋都城汴梁(今河南开封)在中秋节前,城里的酒店皆卖新酒。这个时节也正是河蟹上市之时,肥美的蟹、鲜美的梨、枣、橘、石榴等应时果品佳味皆在市场上出售。中秋夜赏月之时,富贵之家皆登上事先装饰一新的楼台,酌酒对月,平民百姓也争占酒楼玩月,颇为热闹。

此外,月与酒自古就有着不解之缘,不少诗人都嗜酒如命,以月为魂。在月光清朗、清辉遍洒的中秋之夜,二三学子载酒赏月,吟诗作对,唐代诗人裴夷直就曾同白居易中秋荡舟洛河,载酒玩月,借兴赋诗。当时的诗人们因为太喜欢乘中秋明月把酒吟诗的雅举,以至于即使中秋无月,也要照饮照写,仿佛不如此就蹉跎了良辰佳节似的。可见,中秋节把酒吟诗已经成为“有意味的形式”,明月本身倒不是那么重要了。

⑥重阳节。农历九月初九,同样是中国历史悠久的一个民间传统节日。

如果说中秋节是赏月、饮酒、吟诗的三重奏,那么重阳节则是登高、赏菊、饮酒、吟诗的四重奏。登高习俗始于西汉,东汉时曾有这样一则传说:当时,汝南人桓景为战胜瘟疫,为民除害,拜方士费长房为师,潜心研习道术。一日,桓景正在院中练剑,费长房把他叫到跟前,告诉



为民除害，普度众生，并且给了桓景一包茱萸叶和一瓶菊花酒，要他通知众家乡父老登高避难。桓景遵命而行，刚把众乡亲安顿好，瘟魔便猖狂扑来，但慑于刺鼻的酒气不敢近前，只在山下徘徊。桓景趁机抽出宝剑，挺身上前，杀死瘟魔。此后，每逢九月初九，人们就纷纷带上菊花酒外出登高避难。一些文人墨客也在这一天去郊外登高，设宴饮酒，抒情作诗，留下不少脍炙人口的名篇佳作。

近代，重阳节饮菊花酒登高之俗依旧盛行，只是随着时代的进步，社会的发展，又注入了新的时代特色，释放出新的魅力。

(3) 娱乐饮酒

从中国酒文化的角度来看，由于人们把酒看作是能刺激人的精神，提高人们情绪的饮料，所以，人们的酒行为便常常与音乐、诗歌、舞蹈等文学艺术形式结合起来进行，形成了一种形式独特的、以娱乐身心为目的的饮酒类型，即娱乐饮酒。

娱乐型饮酒具有悠久的历史，最晚在周代已经出现，以后历代延续，直到今天仍盛行不衰。不仅汉族有，少数民族也有。北方少数民族早在辽、宋时代就有歌乐杂剧、百戏侑酒；南方少数民族早在唐代和南诏国时也已经有了器乐侑酒。并且，这些历史上的歌舞侑酒和器乐侑酒等一直流传到今天，形式更加多样，内容更加丰富。

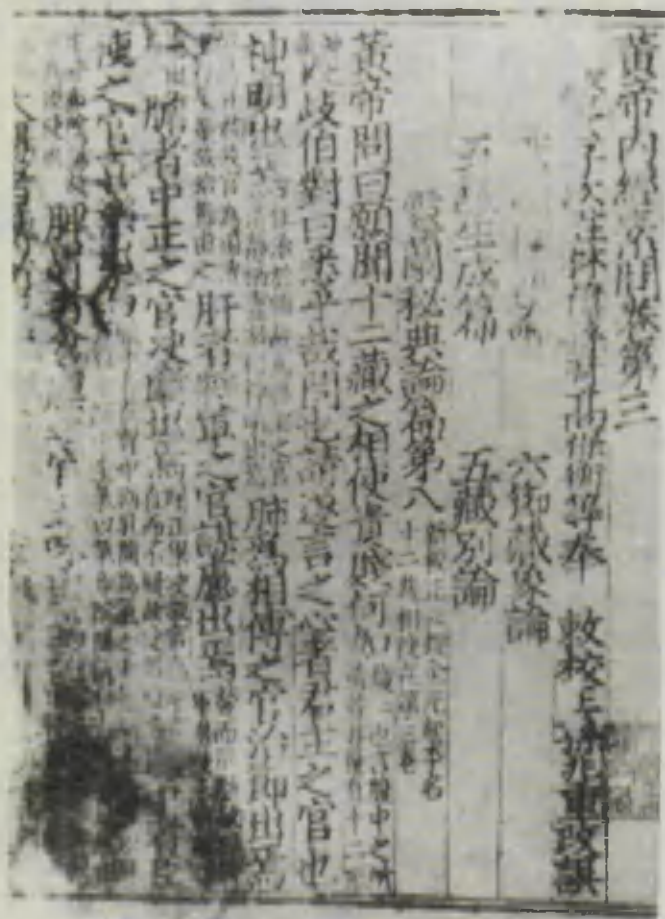
(4) 保健饮酒

保健饮酒即以预防疾病与促进健康为目的的饮酒行为。其历史悠久，距今已有 2 500 多年的历史。

在中国的酒文化中，传统观念认为，酒与医有着密切的联系。在中国最古老的医学著作《黄帝内经》中就曾论述过用酒治病，后来，人们用酒泡制药物，以酒服



药,并逐步研制出制作药酒的数百种配方,在人们的日常生活中发挥着重要的医疗保健作用,深受人们欢迎。现在,健康饮酒依旧是人们日常生活中较为普遍的一种饮酒类型,特别是对于年老体弱者来说,出于保健目的的饮酒行为更为多见。



●《黄帝内经》(局部)

四

花样繁多说酒令



酒令是中国酒文化中的精华之一，同时，也是中华民族独特的文化现象，包含有宽泛的文化性和浓厚的娱乐性，在宴会活动中也起着活跃气氛、调节情感、增进人际交往的作用。有些酒令还包含有一定的哲理，妙趣横生，更可以启迪思维，斗智斗巧。正因为酒令有如此多的妙用，古往今来各种各样的酒令层出不穷，花样翻新。随着时代的演进，各种酒令也在不断变化，被赋予新的社会文化内容，反映出新的时代特色。



1. 酒令渊源

中国的酒令有着悠久的历史。

早在东周时就已经有了酒令。西汉刘向所编《战国策》一书中的成语故事“画蛇添足”便是一则古老生动的酒令故事。据说，当时有一群人饮酒，所有人的酒都光了，唯独一人壶中还剩下一些，于是他们就比赛在地上画蛇，谁最先画完谁就可以饮酒。有一个人很快便画好了，但是看见其他人都没画好，胜券在握，兴奋地又在蛇身上添四只足。蛇本来没足，怎么能随便加上足呢？结果



没等画完，本已到手的酒只能拱手让人了。

春秋战国时期，以“当筵歌诗”、“限席作歌”为饮酒风俗和酒礼，从射礼转化而成的投壶游戏实际上也是一种酒令。游戏时，用没有箭镞的箭杆投向一定距离外的大口瓶，箭杆若投进大口瓶，就算中了，成为赢家，反之，则要挨罚。

秦汉时，承前代遗风，人们席间联句，久而久之，内容愈加丰富，作为游戏的酒令也随之产生。西汉时，甚至为了使酒令行得顺利，实行了更加严明的赏罚制度。

三国两晋时，一种叫做“曲水流觞”的饮酒风俗颇为流行。每年三月初三，人们便于溪边聚会，置杯于溪流之中，杯中注酒，杯流至人前则取而饮之。人们相信，这样做可以去除不祥。这种饮酒方式，从广义上来说也是一种酒令，流传千年，至今在全国尚有几处流杯池遗址。

唐、宋时期是中国经济文化发展的鼎盛时期，酒令得到很大发展，类型大大增加，甚至南宋的高宗还下诏将行酒令器具、乐牌颁行天下，更是前无古人、后无来者的开创之举。这一时期，还出现了专门为行酒令制作的器具，如骰子、筹子、彩笺等。1982年曾出土一件唐代的“论语玉烛”。其身全部为银质，筹筒底座为涂金银龟，工艺细腻，造型生动，形象逼真。筹筒形如蜡烛，部分涂金，正面刻有“论语玉烛”四字，并以龙、凤、卷草、流云图案环绕装饰。古人将人君德美如玉，可致四时和气之祥比作玉烛。“论语玉烛”便含有这种颂扬之意，同时，也是对以《论语》为内容的筹令的称谓。筹筒中有50支韭菜叶形的涂金银筹和酒令旗。每根酒筹上段均刻有一句论语，中段刻这句论语所指示的饮酒人，下段刻饮酒人被罚饮酒的理由，这种理由，自然是根据上段刻有的那句论语演绎出来的。整个“论语玉烛”精美绝伦，严谨细密，堪称中国酒器中的绝世珍品。



明清两代，酒令品种在前代的基础上更加丰富，可谓五花八门，器具也更加丰富，酒令发展到另一个高峰。

随着社会的发展，今天人们的生活习惯和生活节奏都大大改变，古代的不少酒令因逐渐失去了自下而上的基础而变成历史陈迹，一部分如军令般严格的酒令也演化成了今天以“敬酒”和“劝酒”为主的当代酒令。

2. 雅俗酒令

正如文化有雅俗之分，酒令也有雅俗之分。雅文化有其产生的背景和原因，有其特定的发展规律和发展轨迹，有其适合的场合。俗文化同样如此，其产生、发展、流传和适用范围都和民俗、民众有着密不可分的关系。但事实上，人们在行酒令的时候，常常有雅人随俗和俗人求雅的情况。可见，比较文雅的酒令也需要入乡随俗，只有随俗才能为更多的人所接受；而较为通俗的酒令也常被文人雅士借用。

对文人雅士来说，饮酒是一种乐趣，一种体验，甚至是一种人生。历代文人墨客都对酒有一种特殊的感情，他们将酒作为知音，作为挚友，相守一生。东晋大诗人陶渊明便是其中一例。他生性嗜酒，对酒情有独钟，纵然家贫如洗，也丝毫不减对酒的浓厚兴趣；他曾造酒、饮酒、咏酒，将



● 陶渊明



酒文化精神完美地渗透到自己的作品之中，深得时人赞誉。唐代著名诗人李白更是对酒一往情深，与酒结下了不解之缘。不论是高兴，还是失意，酒都是他不离不



● 李白

弃的朋友。同时，酒也成就了他洒脱飘逸、狂放率直的真性情，并且作为一种独特的气息融入他的诗歌创作之中，为后人留下来众多光华璀璨的艺术佳作。

当然，这都是一些高雅的文人贤士对酒的态度，对于普通百姓来说，逢年过节，红白喜事，或是遇见亲朋好友，或是远方来客，或是农闲无事，不论是家里庭院、村边谷场，还是街头巷尾、旅馆弄堂，摆几碟小菜，拎几瓶小酒，几个人围在一起，一边聊天，一边捋胳膊伸拳，吆五喝六，很是热闹。与文人雅士的文辞联句酒令相比，农家酒令只不过是简单的划拳拇战伸指头，但是喝



酒行令的人却觉得很有意思。听着这些简单易懂、古朴通俗的酒令，你会觉得这不仅仅是一种口令，更是一种文化，一种带有农民质朴、狡黠、机敏和幽默的文化，一种反映几千年社会心理积淀的文化，一种表现出中国农民生活素养的文化。

一种好的酒令，不仅要能够为广大酒友所接受，有相当广阔的流行区域，而且应该有一定的文化品位和文化内涵。比如农家的划拳令，乍一听来吆五喝六，极不文雅，但它却是最为流行最为普遍的酒令。而且，从其令词来看，确实包含有丰富的社会文化内容，如“一枝花”、“二度梅”、“三星高照”、“四喜临门”、“五子登科”、“六出雪花”、“七个巧”、“八仙过海”、“九重天”等。反过来说，正是因为这些令词中包含着丰富的文化内涵和较高的文化品位，才能被世世代代的文人所接受，才能够在酒桌宴会上盛行不衰。而那些出自于文人骚客之手的雅令，虽然在文化品位和文化内涵上更胜一筹，也曾经吸引过大批文人的关注和推崇，但也正是因为“雅”，限制了众多的受众，限制了它的推广与流行。

在中国，自古有句俗语，“无酒不成席”，可见中国人对酒的重视程度以及酒的地位。不论什么样的宴会，只要是想让气氛变得更加隆重热烈一些，或者更加喜庆浓重一些，就绝对少不了酒。即使宴会有了酒，其成功与否还涉及出席宴会者的文化素质和参与心理，还有如何遵从酒礼和如何行酒令的问题。可见，酒礼与酒令都是一门复杂深奥的学问。可以想象，如果在正式的筵席上有那么几个粗俗之人，不顾酒礼和主人的面子，捋胳膊挽裤腿，大呼小叫，自然会大煞风景，破坏整个宴会的气氛。相反，如果能够行一些为大多数人所接受的酒令，并且由大家推举一位正派公道的人主持酒令，或按次序轮流行令，或行飞觞令，既温文尔雅，不失礼数，又能活跃



气氛,增进了解,为宴会增光添彩。

气氛,增进了解,为宴会增光添彩。

林语堂先生在论及中国的酒令时曾说过这样一心的心目中,一部分是难于了解和应该斥责的,而一部分则是可加赞美的。”在他看来,应该斥责的是强行劝酒以取乐的行为,应该赞美的是饮酒时划拳行令的韵致和节奏。

3. 酒令分类

花样繁多的酒令,按其内容的表现方式及内涵深浅来看,可大致分为大众酒令、文人酒令和其他酒令三大类。

更具实用性,以通俗易懂、简便易学为特点,不管文化水平高低与否都可以很快操作运用的一种酒令。常常在古今宴席上占有压倒性优势,并且在中国酒令的大家庭中占有相当大的比例。

①击鼓传花。大众酒令中具有代表性的一种,由“曲水流觞”演变而来。行令时,由令官手持花枝,令击鼓人用手巾蒙住眼睛或者在屏风后击鼓,防止作弊。鼓声一起,令官即将花枝传给下家,这样依次传下去。待鼓声突然停下时,看花枝落在谁的手中,谁便饮酒。

②猜拳。众多酒令中一种既简单,又不需要做任何行令准备的行令方式,多在一般百姓中流行。最常见也最简单的是“同数”,即出手时用若干个手指的手姿代表某个数,两人出手后,两数相加必等于某数,出手的同时,每人报一个数字,如果谁说出来的数字正好与两数之和相同,谁就是赢家,输者就要喝酒。倘若两个人说出来的数字一样,则不计胜负,重新再来一次。



③转桌子。在可以旋转的桌面上放一根筷子，然后推选一人用力旋转桌面，当桌面停下来时，桌面上的筷子指到谁，谁就得喝酒。当然，如果桌面不可以旋转，也可以用其他可以转动的东西来代替，比如将汤匙放于盘子中心，然后拨动匙柄使其转动，停止时，匙柄所指之人饮酒。

④老虎拳令。以拇指代表老虎，食指代表鸡，中指代表小虫，无名指代表杠子，以老虎吃鸡、鸡吃小虫、小虫蛀杠子、杠子打老虎来决定胜负。行令时，双方同时伸出一指，如甲伸出食指，乙伸出中指，则甲为鸡，乙为小虫，鸡吃小虫，所以甲胜乙负，乙饮酒。如甲出拇指，乙出中指，则甲为老虎，乙为小虫，老虎与小虫互不相关，所以不分胜负，继续行拳，直到分出胜负，负者饮酒。

⑤谜语酒令。行令时，一人说出个谜语，让宴会中其他人猜，然后，各人把谜底写在纸上交给令官，猜对者不喝，猜不对者罚酒一杯；若猜对者超过半数，则出谜语的人要罚酒一杯；若是全部猜对，出谜语的人还要加罚一杯；如果都未猜中，则猜谜语的人每人饮一杯，罚一杯。所以，在这种情况下，通常出谜语者和猜谜语者都要头脑灵活，思维敏捷。

除此之外，还有骰子令、猜枚令、打更放炮令、地方戏名令、拍七令、歇后语令、绕口酒令等，同样各具特色，精彩有趣。

(2) 文人酒令

与大众酒令相比，文人酒令更具艺术性，比较文雅，需要具有相当高的文化水准方可操作使用，因此，受众不及大众酒令广泛。

①接龙令。文人中一种普遍流行的酒令形式。行令时，先选一人为起令人，并且除了在各人面前的杯中斟满酒外，还要再取一公杯斟满，以作罚酒之用。起令者在



发号施令前须先将自己杯中的酒一饮而尽，方可提出酒令要求。在具体操作过程中，“接龙令”又大致可以分为两种：一种是起令人抽取酒筹后起令，待起令人说出首句成语后，接令者须将该成语的最后一个字作为接句的第一个字，依次类推。每位接令者在接令时均须先饮干自己杯中之酒，接令顺序可以是顺时针，也可以是逆时针，但须事先约定。还规定，不许接含有不吉利色彩的成语；倘若有人违令，应将席间公杯中的罚酒饮下，再由受罚者抽筹起令，如此接龙游戏。另一种是起令人随口说出一句成语来，末一字必须可以作另一句成语的首字，否则，起令者罚酒。

②即席赋诗令。文人酒令中难度较高的一种，非才华过人者不可为。其中，最为常见的形式是引诗入令，述而不作。如“春字诗令”，要求每人说一句七言诗，诗中必须出现春字。令官说第一句，春字是句首；次座说第二句，春字是句中第二字；又次座说第三句，春字是句中第三字，以此类推，七句为一轮，不成者罚酒一杯。“古诗贯黄昏令”要求每人诵一句古诗，诗句中必须含有“黄昏”二字，否则罚酒。“危诱令”则要求每人说一句描写人危险处境的诗，说得不危险，罚酒一杯；说得特别危险，赏酒一杯。此外，诗语令中还有一类称为雅对，要求更严，难度更大。有时只对一句古诗，看似极为容易，实则很困难，一般人根本无法应对。比如，句中须带干支，须切官名，须带乐器等，对不上或对得不合要求者都要罚酒。

除此之外，属于文人酒令的还有生肖令、数字令、人名令、联句令、筹令等。

(3) 其他酒令

多指现代酒令。其中，劝酒令是现代酒令中最盛行的酒令形式。



饮酒

史话

中国人的好客，在酒席上发挥得淋漓尽致，人与人之间的感情交流往往也通过敬酒来得到升华。中国人敬酒时往往都想让客人多喝点，以表示自己尽到了地主之谊。客人喝得越多，主人就越高兴，说明客人看重自己；如果客人不喝酒，主人就会觉得有失面子。在这种情形下，劝酒令应运而生。

现代的劝酒令，虽不像军令那样带有明显的强制性，但往往从情感上激将。因此，现代劝酒令的内容大多在情义上做文章，并以顺口溜的形式表现出来。如果按照内容的差异来分，现代劝酒令又可以分为重感情、重豪情、重人情、重爱情几大类。

总之，酒令作为一种文化，不仅蕴含着丰富的社会经验和文化知识，还具有极为厚重的历史感和较高的艺术审美价值。或许正是因为这个原因，明清的文人墨客才对酒令给予了较多的关注，不仅小说家在他们的作品中写到酒令，笔记野史也对酒令很感兴趣，记载或编写了许多具有较高文化品位的酒令。他们甚至还将酒令作为一种特殊的文化现象来加以综合考察，记载了许多既具有丰富的文化内涵，又富有知识性、趣味性的酒令，为人们认识和了解酒令及酒文化提供了宝贵的历史资料。

五

历代名酒大荟萃



名酒，即得到历史和人民大众认可的酒文化代表作，是酒中的杰作。中国自古以来便是一个多民族的国家，在长期的历史发展中，各民族的酿酒工艺和酒文化都得到了极大的进步与发展，不同品名种类的酒更是层出不穷，琳琅满目，蕴含着中华民族丰富的文化内涵。酒，尤其是名酒，作为劳动人民创造的一种物质文化，是整个民族传统文化的重要组成部分。



1. 唐宋以前

早在夏代，中国的酿酒业就已有一定的发展，商代出现了新的酒种和比较发达的酒具。周朝，酒业进一步发展，酒具已经相当精美。但总体看来，夏商周时期尽管饮酒之风盛行，酒的品种却并不多，且多半是粮食酒。其中，所谓的名酒有以下几种：旨酒，一种美酒，其美味已经达到很高的程度，具有较高的医药价值；醴，一种甜酒，味较薄，用坏饭法酿造而成，具有较高的医药价值；酪，分为果酪、乳酪和米酪三种，在祭祀场合较为多见。

春秋战国时期，酒的酿造、销售和酒具的制作都异常活跃，整个酒业获得了较快发展，名酒有以酒尊而得名的鲁酒，以及楚国的冰拔冷酒和南方的桂酒等。



西汉前期，统治者实行禁酒政策。后期，随着中央封建王朝的集权制日趋衰落，统治阶级逐步放宽对酒的限制。在巨大利润的驱使下，人们纷纷争酿美酒，酿酒技术进一步提高，美酒频出，宴饮之风盛行。九酝酒便是当时的一种重酿美酒，也是帝王用于宗庙祭祀的高级酒，一直发展到唐，工艺不断改进，名冠全国。另一种醇香美酒是杂采百花之末精工酿制的百末旨酒。汉代酒业发展的一个重要标志之一就是名酒产地增多，甚至一些少数民族地区的酿酒工艺都达到很高的水平，其生产的民族酒流传到中原，深受赞誉。其中的桐马酒自古有名，是将马奶盛在容器中，用棍搅撞后自然发酵而成。此外，还有马酒、洪梁酒、宣城醪等。

魏晋南北朝时期，社会大动荡，民族大融合，各种思想文化的碰撞交流促进了酿酒业的长足进步，酒也开始由宫廷走向民间。此时期，酒的原料品种有了进一步发展，有以黍为原料酿制的酒，还有以稻、高粱、粟等原料酿制的酒。当时，酿酒对季节的选择比较注重，桑落酒便是因为在桑叶凋落时酿熟而得名。其选料、用水、酿造皆精，酿造技术也有改进，声名远扬，历代不衰。菊花酒是将菊花掺杂于粮食中所酿的酒，一度成为重阳节时饮用的节令酒。北周时有一种用松叶酿制的松叶酒，简称松叶，一直流传到唐代。南朝时，还用花椒和石榴花酿成一种低度的石榴花酒。那时，酒的久贮陈放方法也有了新的发展。南朝时出产的山阴酒便是当时有名的甜酒，同时也是今天绍兴老酒的前身，其最大的特点便是越陈越香，久存不坏。后来，在此基础上又出现了花雕酒、状元红、加饭酒、香雪酒、摊饭酒等一些名酒，直到今天依旧享誉全国。当时，关于北魏时的名酒春醪还有过一则趣闻。据说，有一天，青州刺史毛鸿宾带此酒走马上任，结果途中被盗，盗贼饮过此酒皆醉倒被擒，因此，春醪也得



到一个“搞奸酒”的美名。药酒方面，有屠苏酒、竹叶青等，同样影响至今。



2. 唐宋时期

唐代是中国历史上酒进一步走向民间的时期。前期对酒实行的开放政策等，为酒文化的发展提供了良好的环境。中晚期，随着两税法的推行，酒户专心酿制名酒，促进了酿酒术的不断提高和酒文化的繁荣发达，名酒纷繁，产地广泛，各具特色。唐代前期的主要名酒有14种，分别为富水、若下、土窟春、石冻春、烧春、乾、蒲萄、灵溪、博罗、九酝、湓水、西市腔、朗官清、阿婆清。此外，还有曲米春、梨花春、竹叶酒、桂花醪、五云浆、菊花酒、武陵崔家酒、黄醪酒和女酒等。

唐朝酿造技术的提高主要表现在三个方面：首先，重视重酿。当时有一种五次投米重酿的美酒，比前代的三次重酿技高一筹。其次，在酒的澄清方法上有了新发展。灰酒是一种在酒熟后下少许石灰水使酒液澄清后所得的清酒，在当时受到人们的普遍欢迎，一直到宋代还很流行。最后，对水质的重视。土窟春是当时的一种美酒，其醇美与菜水有着直接的关系，同时，也是人们从实践经验中总结出来的。

唐人在酿酒原料上也作了不少文章。当时，添加植物叶、花、果实或各种药材制作的酒，都已达到较高水平。松醪春便是一种用松膏酿制的酒。松花酒是唐代一种用松花酿制的酒，一直受到人们喜爱，盛传到元。桂花醪，也称桂醪，是唐代用桂花和米等酿成的一种美酒，不仅得到文人雅士的垂青，还是皇帝赏赐给臣属的一种贵重礼物。

在酒质方面，唐代也发展到极高的水平。五云浆是



唐至五代时期的一种名贵的酒，香味浓郁，属酒中上品，味美有名，被作为评判其他酒的一个标准，到五代时，五云浆已成为宫廷常饮的名酒之一。唐代的民族酒也是异彩纷呈。蔗酒是用甘蔗汁酿制的甜酒，属果酒类，隋以前流行于两广一带的少数民族地区，一直到明、清和现代，此酒都很流行。女酒，亦称女儿酒，是当时南方一些民族或地区在女儿出生后酿制，待女儿出嫁时饮用的一种美酒。以女儿比美酒，含义深邃含蓄，表达庆贺婚嫁之喻义。

唐代酒文化对其他文化现象也产生了影响，一些出产名酒的地区甚至以所产名酒来命名，反过来，地名也常常用来给酒命名。就是在这一时期的酒文化中，贫富分化的阶级差异也愈加明显。

两宋时期是中国酒政史上一个重要的发展时期，朝廷对酒的生产 and 消费实行鼓励政策，从而大大促进了酒文化的进一步发展。

宋代的名酒可谓群星璀璨，琳琅满目。比如凤仙酒、长生酒、黄藤酒、罗浮春、洞庭春色、仁和酒、花露酒、蜜酒、思春酒、雪醅、蓬莱春、清心堂、白羊酒、苏合香酒、雪花肉酒、千日春、瑞露酒等，名目繁多，地域也更加广阔，且富有浓郁的地方特色。凤州酒是产于凤州凤翔的美酒，全国闻名，据说是今天西凤酒的前身。珍珠酒，也叫真珠酒，一直流传至明代。

宋代，人们酿酒很讲究取材。瑞露酒是用桂林千万株桂花酿制的美酒，一直流传至今，即闻名全国的桂林三花酒，其特点是风味蕴藉，极尽酒妙。白羊酒也称羊羔酒，是用嫩羊肉、黍米等酿制而成的一种风味独特的高档美酒，自宋代起一直受到人们的欢迎。洞庭春色是用黄柑酿制的美酒，醇碧用绿豆酿制，醇香色碧，味厚色美，深受诗人的赞誉与歌颂。金丝酒是一种将鸡蛋打入



酒中搅和匀再烧开饮用的配制酒，名称华贵，营养价值也高；如今，在一些地区金丝酒依旧盛行，备受人们喜爱。苏合香酒是北宋时由皇宫传出的以苏合香丸与酒相配煮成的药酒，具有治病保健的功效。

在宋代，人们对酒，特别是美酒，已经逐渐形成一种神圣的传奇观念。武陵桃源酒是北宋时南方酿制的一种美酒，传说其酿法得之于武陵桃源仙人，所以又称“神仙酒”。但是，如果按照同样的酿制方法在北方酿制，则往往酒味不佳。但可以再装入酒瓮，用泥封住瓮口，经过一个春天的酝酿，也可成为美酒。



3. 唐宋以后

元代是中国历史上第一个少数民族建立的全国性政权，统治者对酒实行专卖制度，其限制程度胜过前朝各代，这在客观上制约了酒文化的发展。

元代的酒多沿袭前代，当然，也有所创新。从发酵酒到蒸馏酒的发展，是元代酒文化的一个特点。杏花村酒便是当时用蒸馏法烧制的烈性酒，据考证，乃是今天汾酒的前身。随着蒸馏酒白酒的出现，浸渍酒也相应地得到发展。艾酒是用艾叶浸渍于酒中而成的供端午节饮用的酒。松花酒是用松花浸渍的酒，与唐代松花酒的酿造方法不同，其风味独特主要在于松花所散发的清香。

这时，少数民族酒与汉民族酒的交流与融合也有进一步发展。投脑酒是一种米酒，由肉豆脯、葱、椒一起煮成，可能本为北方游牧民族所特有，元代时随蒙古族传入中原。村酪酒是用动物乳汁酿制而成，是蒙古族乳酒的原料同汉族的酿酒方法相互结合的结果，风味独特，味道香醇。

明代，酒的种类名目明显超过前代。比如金花酒、景



芝高烧、五加皮酒、当归酒、枸杞酒、姜酒、天门冬酒、神曲酒、花蛇酒、三白酒、马奶酒、莲花白、虎骨酒、古井贡酒、槐枝酒、绿豆酒、茉莉花酒等。这一时期，人们对酒的药用价值更加重视，名医李时珍的《本草纲目》便是这一时期，也是历代药酒的集大成之作。



● 李时珍

同一时期，烈性烧酒得到进一步发展。五香烧酒是以檀香、木香、乳香、丁香、没药加烈性烧酒和糯米共酿而成的，号称“江南第一名酒”。明代还发明了一种独特的配制酒的方法——熏制法，茉莉花酒便是把茉莉花放在酒的上面，然后封好容器口熏成的香酒。熏好的酒香味浓郁，在此基础上再用茉莉花熏一次，成为双料茉莉花酒，酒香更加浓郁。这时，一些发酵酒也达到了很高的水平。三白酒是江南一带的名酒，因久酿而成，故极其珍贵，名闻遐迩，颇受人们喜爱。后来，在此基础上酿成的松江三白，更是香沁肌骨，一直流传到清代。

清代是酒的品类空前齐备的时代。传统酿酒术继续发展，蒸馏白酒品种更加丰富，各种名酒在大江南北层出不穷，争艳吐芳，比如沧州酒、莲花白、茅白酒、泸州老窖、洋河大曲、双沟大曲、竹叶青、啤酒、八桂酒、清白酒、木瓜酒、双头酒、压房酒、合欢花酒、阳鸟酒、鬼子酒、半红酒，等等。



清代的酿酒业发展主要有以下几个特点：①酿造的专业化发展。清代已形成世代民间酿酒大姓，酿出的酒品质高超，名扬四海。当时的名酒沧州酒，因为至清，名扬天下；其水取于清泉，酿成后要存放十年以上之久，一罌值四五金，多相互赠送而不卖。②选料上的考究。莲花白是清代宫廷佳酿，用莲花蕊配药材酿制而成，足见其用料上的考究。③用水上的考究。常利用名泉酿制美酒，颇受人们青睐。洋河大曲便是以优质黏高粱为原料，取洋河镇美人泉水，经老窖发酵制成的名酒。惠泉酒用江苏无锡惠山泉水酿造，在惠山白石坞下，有上中下三池，水清味醇，用以酿酒极佳，被称为清代江南名酒。④酿造技术的提高。讲究酿酒的时令与陈放，酿出的酒酒质超群，是这时期一些名酒的特点。⑤浸渍酒与配制酒齐头并进。浸渍酒中有烧酒，也有甜酒。合欢花酒是用合欢花浸泡的烧酒，在当时，这种酒颇受欢迎。百益酒是一种用茱萸和其他药材浸制而成的甜酒。饮之甜绵适口，健身祛病，延年益寿，故得百益之美名。配制酒中的玫瑰露是把玫瑰花放在烧酒里蒸成的露酒。丁香酒是清代江西所产，与明代茉莉花酒的制作方法相似，用丁香花熏烧酒而成。⑥少数民族酒的发达。因为各少数民族在地域、社会、历史、文化和习俗上存在差异，酿酒原料、方法、酿出的酒和饮用的方法也各有差异。⑦民族、地区间酒文化的交流与融合。茅台酒是一种酱香型名酒，有“国酒”之美誉。关于其来历，有种种不同说法。一说茅台酒来源于山西杏花村，是汾酒与当地酿酒技艺相结合的产物，只不过风格不同而已，故有“华茅”之称。据说，清代山西汾阳一商人路过贵州仁怀县，把随身带的汾酒喝光了，只好到附近酒店买酒吃，但味都不佳。应酒店主人的请求，他第二年便从山西汾阳杏花村请来一位名师，按汾酒的酿制方法，利用当地的原料，经过八蒸八煮，酿出的酒香

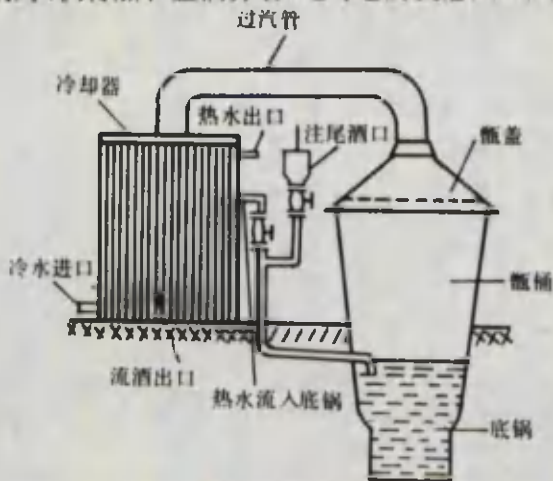


气袭人,纯甜无比,酒体醇厚,回味悠长。因产于茅台镇,故称之为茅台酒。二说茅台酒与少数民族有密切关系,并有部分史实作证。两种说法尽管说辞不同,但都联系到了民族或地区间酒文化的交流与融合,表明茅台酒之所以会成为品质高超的名酒,与酒文化的交流是有密切联系的。⑧名酒商品特征的发展。清代,名酒的商品特征更加显著,流通范围越来越广。⑨国际间酒文化的交流与融合加强。清末,德国曾派军队以保护德国传教士的名义占领青岛,在青岛建啤酒厂,以上等大麦作原料,以“青岛大花”作啤酒花,采用崂山矿泉水酿制成青岛啤酒,名扬天下,享誉海外。

酒 4. 当代名酒

当代,中国名酒主要分为白酒、黄酒、果酒、啤酒、药酒、乳酒六大类。

①白酒。世界上六大蒸馏酒之一,与白兰地、威士忌、朗姆、伏特加和金酒齐名。这与它历史悠久、酿制技



● 白酒蒸馏



艺高超、具有非凡的酒文化素质等是分不开的。纵观全国，川酒最负盛名，其五粮液、剑南春、全兴大曲、泸州老窖、沱牌曲酒、郎酒六朵金花声名显赫，其后出身名门全兴的水井坊更以“中华白酒第一坊”的美誉奠定了其在酒界的地位。贵酒中的茅台和川酒中的五粮液齐名，两者有酒界“少林、武当”之称。鲁酒以孔府称雄一时。皖酒中不论口子系列，还是古井贡、双轮池，皆举国闻名。苏酒以“三沟一河”（双沟、高沟、汤沟、洋河）闻名，特别是双沟、洋河为上。豫酒以仰韶酒最为出名。晋酒以杏花村的汾酒成为名酒代名词。陕酒以西凤酒扬名。湘酒以酒鬼酒的馥郁独特香型独步酒林，且因它的独立香型，中国白酒的香型版图被重新划分为六大板块。

②黄酒。中国特产，具有鲜明的民族特色。其酿造方

黄酒及其试验法中要求的理化指标

类型	指 标	稻 米 酒		粟米酒
		麦曲	红曲	
干 黄 酒	糖分(葡萄糖计, g/100 ml) <	0.50	1.00	1.00
	酒精度(%V) >	14.5	12.5	11.0
	总酸(琥珀酸计, g/100 ml) ≤	0.45	0.55	0.60
半 干 黄 酒	糖分(葡萄糖计, g/100 ml) <	0.50~ 2.00	1.00~ 3.00	1.00~ 3.00
	酒精度(%V) >	16.0	14.0	11.0
	总酸(琥珀酸计, g/100 ml) ≤	0.45	0.55	0.60
半 甜 黄 酒	糖分(葡萄糖计, g/100 ml)	3.00~ 10.00	3.00~ 10.00	3.00~ 10.00
	酒精度(%V) >	15.0	14.0	11.5
	总酸(琥珀酸计, g/100 ml) ≤	0.55	0.55	0.55
甜 黄 酒	糖分(葡萄糖计, g/100 ml) >	10.0	10.0	10.0
	酒精度(%V) >	13.0	13.0	11.5
	总酸(琥珀酸计, g/100 ml) ≤	0.55	0.55	0.50

● 黄酒理化指标



法独特，酒质高超，芳香异常，酒味醇厚，营养丰富。其中，最著名的是绍兴酒，有“现代黄酒技术成熟的标志”之美誉。是中国名酒中最古老的品种，具有色泽澄黄清澈、香气馥郁芬芳、滋味鲜甜醇厚的独特风格和越陈越香、久藏不坏的优点，人们说它有“长者之风”。还有福建省著名的龙岩沉缸酒、江西九江的封缸酒、浙江杭州的桂花酒、吉林长春的玉米黄酒、山东即墨的即墨老酒，以及贵州惠水的黑糯米酒等。

③果酒 按原料不同，可以分为葡萄酒、苹果酒、猕猴桃酒、枣酒、椰子酒、槟榔酒、荔枝酒、石榴酒、梨酒、黄柑酒、蔗酒等。其中，以葡萄酒最为著名，饮用也最为普遍。当今，中国比较著名和典型的葡萄酒都表现出了丰富的文化特色，表现在酒色、酒味、酒香、酒体和多民族酒文化交流等多个方面。在国内外享有很高声誉的桂花陈酒，选用新鲜桂花，经精心提炼后加入上等葡萄酒中酿制而成，具有桂花的典型香味，入口后满口生香，风格清新，口感独特。烟台的白兰地以优质葡萄发酵蒸馏出原料酒，再行蒸馏，并加入特制的白兰地香料配制而成。酒液金黄透明，醇香浓郁，风格独特。烟台的红葡萄酒同样非常出名，因具有微微的类似玫瑰的果香，俗称“玫瑰香”，并有轻微类似陈皮的老酒香，色泽澄彻，果香浓郁，甜酸可口，是甜葡萄酒中的典型。此外，还有张裕干白、通化葡萄酒等。

④啤酒。在中国，啤酒属于舶来品，但经过多次的工艺改进后，也有了自己的品牌啤酒。青岛啤酒选用优质大麦、上等啤酒花和崂山泉水按传统方法酿制而成，酒液清澈透明，香味十足。沈阳的雪花啤酒，清澈透明，注入杯中，泡沫立即升起，犹如飘浮的雪花，给人们以清爽的感觉和美的享受。还有北京特制啤酒、五星黑啤酒、长城啤酒、纯生啤酒以及名目繁多的保健啤酒和果





可以治疗有关疾病和预防疾病，又可以用于病后的辅助治疗。五加皮酒是驰名中外、历史悠久的浙江名酒，自其产生至今已有 200 多年历史，选料考究，酿造精细，口感纯正，味香醇厚，具有舒筋解乏、祛风除湿的功效，常年服用可以健身强骨，舒筋活血，可谓是一种有益的“健康饮品”。

⑥乳酒。在按原料划分的各类酒中，乳酒是一个具有独特风格的品种。早期的乳酒是自然发酵而成，后来又发展形成蒸馏法制成的乳酒。在中国，乳酒集中流行于蒙古族、维吾尔族和哈萨克族等少数民族之中，是一种民族酒，俗称马奶酒。马奶酒是游牧民族的传统酒饮料。每年的蒙古族那达慕大会上，蒙古人都要痛饮马奶酒。日常生活中，蒙医常用马奶酒治疗腰腿痛、胃痛、肺结核和坏血病等。汉医认为，马奶酒具有驱寒、活血、舒筋、补肾、消食、健胃等功效。另外，马奶酒还被作为圣洁之物出现在重大节日或祭祀活动中，可见乳酒在人们心目中的重要地位。





结束语

品过醇香味美的佳酿，赏过琳琅满目的酒具，透过异彩纷呈的酒令，在一次次时空切换中，我们曾无数次心动，无数次欢呼雀跃。如今，当我们穿越这段辉煌灿烂的中华酒文化发展史，从远古走到现代，从平静走入喧嚣，我们依旧热血沸腾。在那些历史老人留在我们心底的故事中，不只是岁月风尘的洗礼和时光流年的变迁，更重要的是悠久而绚烂的中华酒文化所带给我们的震撼心灵的悸动与遐想。那些凝聚着华夏儿女聪明与智慧的美酒，组成了历史长河中的一道经由玉液滋润的酒文华的风景，让我们不得不叹服中华文明的博大宏富。



History of Chinese Civilization

History of Wine Drinking

by *History of Chinese Civilization* Editorial Board

Encyclopedia of China Publishing House

1848



Introduction

Wine, a magic spirit, presents as fire sometimes and then ice. It is sometimes like a lingering dream, a piece of soft silk and then poses as the evil and a sharp sword. It is actually mighty and presents everywhere. With it, you may get unfettered to display your genius in full blossom; you may also become unscrupulous and degenerate into abysm.

China has a long and splendid history of wine, which has been closely related to people's lives and social culture ever since its invention. China has many ethnic groups with different custom and tradition, particularly in terms of drinking wine. As time goes on, there came into being colorful and abundant tradition among the folk, and they were handed down generation after generation to our days. The culture of wine carries both local and public features. On the one hand, it has long



been an integral part of local folk custom because of its regional characters. On the other hand, as this culture derives from people's lives, it reflects spiritual pursuit of all fronts of people from all ethnic groups and impacts social fashion. Therefore, starting from Chinese wine custom, we shall be able to explore not only its connotation and display forms, but also aspects of China's politics, economy, agriculture, commerce, history and culture. We may hence conclude that wine poses the core of all Chinese custom. In another word, it plays the irreplaceable role in the ritual, the ceremony, the banquet and the social fashion, without which folk activities are left in the shade. Based on this, Chinese wine culture is completely social and public. To appreciate the marrow of it, one must go to the people and their daily lives to observe the abundant forms of such culture.

Another factor in wine culture is drinking games, which also has a long history. Being an important cultural phenomenon, drinking games play an irreplaceable role in Chinese social life with extensive entertainment functions. Drinking games develop with the time changes and social progress and are endowed with new social cultural



connotation, reflecting features of new era. The rich and colorful games not only exist as the culture accumulated through thousands of years, but also demonstrate the unique cultural taste and connotation of the Chinese people, which have become invaluable treasure in Chinese civilization.

Chinese wine culture has become an art with its unique etiquette, moral and doctrine as well as living attitude and artistic spirit in it. Drinking vessels, always accompanying wine, enjoy the same rich and colorful history as wine culture. The trend of their development—from utility to aesthetic, from simplicity to delicacy, from singleness to multiplicity, reflects that people's demand for vessels are shifting to the aesthetic and appreciation value, the same as artists' demand for beauty inside their works. While people are tasting wine, they also appreciate the vessels as artwork to enjoy themselves.

After experiencing vicissitudes and going through hardships through thousands of years, China is standing towering among wine cultures throughout the world with its long history and rich cultural connotations.



I

Origin of Chinese Wine





Chinese wine and its culture have a long and continuous history, leaving us many touching stories. They are shining and bright through Chinese civilization and will pass down from generation to generation.



1. Legends of Making Wine

Over the years, there have been countless descriptions on wine in historical records. For its origin, two arguments prevailed throughout the history, Yi Di version and Du Kang version.

1) Yi Di Version

There are plenty of records in Chinese ancient books supporting the argument that Yi Di was the first person to make wine. Briefly, they lead to two ideas. One suggests that Yi Di made *laozao* (fermented glutinous rice) and Du Kang made *kaoliang jiu* (literally “sorghum liquor”; often called simply sorghum wine). That is, if Yi Di and Du Kang are to be defined as inventors of Chinese wine, then Yi Di will be the one for *huangjiu* (literally “yellow wine”) and Du Kang will be for sorghum liquor. The sec-



ond idea purports that there was wine-making craft in as early as ancient times but not confirmed until Yi Di. It is believed that various crafts were widespread among people in the time of Three Sovereigns and Five Emperors, and later on, sorted out and developed into a complete set of methods by Yi Di, were handed down to later generations. However, it would be impossible for a plain folk to summarize and promote the craft in such a large scale at that time. Therefore, it would be reasonable in some records that Yi Di was a government official in charge of making wine.

Then, who on earth was Yi Di? In most of the historical records it is generally agreed that Yi Di lived in the reign of Yu the Great of Xia dynasty. That is all about him as there is no way to trace his birth and death, positions



● Yu the Great of the Xia dynasty



and social status. It is recorded in *Stratagems of the Warring States* (a renowned ancient Chinese historical work and compilation of sporadic materials on the Warring States period compiled between 3rd century to 1st century B.C.) that Yi Di was once appointed by the emperor to supervise the making of wine. With great efforts, he managed to brew a good wine with mellow flavor. After tasting it, Yu the Great, who had enjoyed almost all dainties of every kind in the world, sang highly of this wonderful liquid with magic color. However, instead of rewarding his official, Yu the great, the Saint esteemed by later generations, distanced himself from Yi Di and never trusted him since. He himself abstained from drinking, too, for he was convinced that the magic liquid would play an “activator” for later emperors to put an end to their reigns.

Based on the records mentioned above, can we say that Yi Di was the inventor of wine? This question has been given different answers since the ancient times. Kong Fu, one of the 8th generation offspring of Confucius, once pointed out that Yu was not the first one to taste wine. His predecessors Huangdi, Yao and Shun had begun to do so well ahead of him and were very good at it. In that case, who made the wine for them in that period? It thus can be concluded that Yi Di was more a person good at wine making or an official in charge of it than the inventor of wine. Summarizing the experience of predecessors, improving brewage skills and putting them into practice, he finally produced liquids with such mellow flavor.

2) Du Kang Version

Compared with Yi Di version, the method that Du



Kang invented wine is much more popular in Chinese historical records.

In history, Du Kang was a real figure described in many ancient books. According to civil folks, the concept that Du Kang invented liquor was also very popular. Du Kang, nicknamed Shao Kang, was a posthumous child. His father was the fifth king of the Xia dynasty. Du Kang was born and brought up in his mother's home. He helped to support his family by herding goats when he was young. One day, a sudden heavy rain caught him when he was feeding goats. He so hurried home as to leave his bamboo canister filled with husked kaoliang hung on a tree branch in mountain. Several days later he recalled it and went to fetch it, he discovered that the husked kaoliang had turned into some delicious food which smelt fragrant. Enlightened by this discovery, he managed to brew the wine sweet and delicious after repeated experiments and countless efforts. In 1983, archeologists discovered four jars of Warring States period in a site of Du Kang's workshops as said in tales. Such a discovery proved that there was a long history of wine brewing in the place. Yet, the time of the jars was quite early ahead of the Xia dynasty, where Du Kang lived. In addition, many descriptions and plots are contradicting with each other. The Baishui county, located at the joint of Shanbei Plateau and Guanzhong Plain, though, still had a well-kept tomb of Du Kang. It is to be further studied whether on earth he was the winemaking ancestor, but as people widely spread such a concept, Du Kang naturally was regarded as the god of wine. It is also said that he was apotheosized by the Jade Emperor after he



died. Hence, Du Kang generally was considered as a symbol of wine and remains well-known today.



2. Modern Scholars' View on the Origin of Wine

Some scholars in modern time believe that wine is a product of nature, which is discovered instead of being invented by man. The main ingredient, alcohol, can be converted from plenty of materials, while this process is quite possible and natural in the wild nature. In addition, there is still no consensus reached on the origin of grain-made-wine. The dominant view is that the earliest wines made from grain were *li* (literally "sweet wine") and wine, which were brewed out of different materials and by different means. *Li*, similar to today's beer, was made from malt; while wine was brewed from distiller's yeast. There is another view that both *li* and wine were made from distiller's yeast but in different brewing methods. As to when grain was first used to make wine, there are two contradictory ideas among them. The traditional view holds that wine brewing started after agriculture took its shape. Based on this assumption, some even proposed that this craft came into being only when agriculture developed into certain levels where grain as food was redundant. Another view is that wine brewing came much earlier than the farming age. According to this idea, man lived on meat rather than grain in ancient times. People discovered that the grain they collected can also be made into wine by some reason, and then they started to grow grains to provide feedstock for wine brewing. Therefore, the purpose of grain cultivation is for



wine brewing, for they were still living a nomadic life at that time. This view helps to further studies of the traditional one and has great significance in exploring the development of both wine culture and human society.

The origin of Chinese wine culture lies in both southern and northern China. In 1983, the discovery of a set of pottery wine vessels of early Yangshao culture (it is dated from around 5000 B.C. to 3000 B.C.) period in the Neolithic Age of the primitive society greatly promoted China's wine culture in the world. With more than 6,000 years' history, the vessels of Yangshao culture pushed China's wine culture 1,000 years forward, which made China one of the countries with ancient wine culture and proved that Chinese wine was among the oldest in the world. Among the unearthed wine vessels, the earliest ones were of Dawenkou culture (it existed from 4100 B.C. to 2600 B.C.) period in Shandong, and the amount of wine vessels in Longshan Culture period was even surprising. Both of them reflected the long history of Chinese wine culture.

Based on wine development and historic records, China's wine-making industry can be divided into several periods:

1) Initial Period

Chinese traditional wine went through a period of enlightenment lasting 2,000 years from 4000 B.C. to 2000 B.C., that is, from early Yangshao Culture to early Xia dynasty. During this stage, the wine originated from natural brewage, especially when wild fruits were fermented at a suitable temperature and humidity, while man-made wine



started as sort of imitation after human discovered and tasted the natural wine. It was due to both natural ferment where grains were not well stored and human's conscious production activities such as grain planting and stock breeding.

2) Growing Period

The period between the Xia and early Qin dynasty (2000 B.C. – 200 B.C.) lasted for 1,800 years, during which fire, grains and stock were adopted and developed. In particular, the invention of yeast, or *qu* (曲) in Chinese, made China the earliest nation in the world to make wine by this means. There also created China's earliest brewage standards called *wuqi* (five qi), namely, *fanqi*, *zaoqi*, *angqi*, *miqi* and *chenqi*. They actually represented five grades of wine based on its clarity and mellowness. *Wuqi* defined the technical standards of the five grades and listed five types of wine on its basis. Such summarization of primitive brewage techniques is of momentous significance to the development of brewing.

During this period, wines made from various materials came out one after another. The appearance of skillful craftsman in particular, such as Yi Di and Du Kang, laid a foundation for the development of Chinese wine. Wine-making was attached great importance and the government set a brewing organ which produced wine only for king and princes to enjoy themselves. Emperor Zhou of the Shang dynasty once put a huge amount of labor and money into building wine pool in his palace. His vicious indulgence in lewdness led to the downfall of the Shang dynasty.

Generally, wine was developed in this stage, but just in a small scale. The unique yeast brewage techniques were developed, the theory of ferment was raised, and the “six-rule classics” were summarized which integrated the six indicators in brewing, such as time, raw material, ferment material, water quality, ferment vessel, and temperature. However, as wine was still restricted to the upper-class of society, and with concerns that wine would lead to a disaster to the kingdom, it was not extensively developed and brewing industry was hence hindered.

3) Mature Period

This period lasted from the Qin dynasty through the Northern Song dynasty. Before the Western Han dynasty, liquor was made through yeast and carried low level of alcohol. It was since the Eastern Han dynasty that liquor with a rather high alcohol level started to appear. This means that brewing techniques had been greatly developed since the Eastern Han dynasty. In particular, from the late Eastern Han dynasty to the Southern and Northern dynasties, many people inside then ruling class were frustrated due to long time chaos of war, and men of letters embraced empty talk and drowned their sorrows in alcohol, both of which led to the flourishing of wine. In the Wei and Jin dynasties, wine was extended to the folk. What is more, Chinese and western wine began to interact and influence each other thanks to the flourishing trade among Asia, Europe and Africa, which laid a solid foundation for the development of Chinese spirit. In addition, such techniques were fully summarized in *Qi Min Yao Shu* (literally *Main Techniques for the Welfare of the People*), which



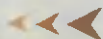
further promoted the development of Chinese brewing.



● *Qi Min Yao Shu*

Qi Min Yao Shu, written by Jia Sixie of the Northern Wei dynasty, ranks the oldest scientific monograph of Chinese farming and stockbreeding. It is also an integration of wine brewing techniques of all regions at that time, which is the earliest book concerning wine brewing in China and in the world. All theories of ferment, key points in conditions, as well as prescription stated in this book are of significance to the transmission and development of China's ancient brewing technologies.

In this period, wine with unique flavor and top quality arose, and wine made from yellow rice, fruit and grape as well as medicinal liquor achieved rapid development. In particular, the appearance of those famous "wine poets" such as Li Bai, Du Fu, Bai Juyi, Du Mu, and Su Shi greatly facilitated Chinese wine development into a splendid golden age. Archeologists once unearthed a picture in a tomb of the Tang dynasty describing wine brewing, indicating



the contribution of ethnic minorities in this regard.

After the Tang dynasty, books on Chinese ancient brewing skills appeared in large volume, among which *Jiu Ching* (literally *Classics of Wine*) by Zhu Yizhong of the Song dynasty incorporated all the skills and methods. It inherited brewing tradition and summarized Chinese wine brewing theory and practice based on studies of wine workshops in Hangzhou area.

During this period, selection and combination of raw materials were given more attention. In the meantime, the fragrance of wine was strictly controlled, and little vessels of various shapes appeared, which expanded the content of wine culture.

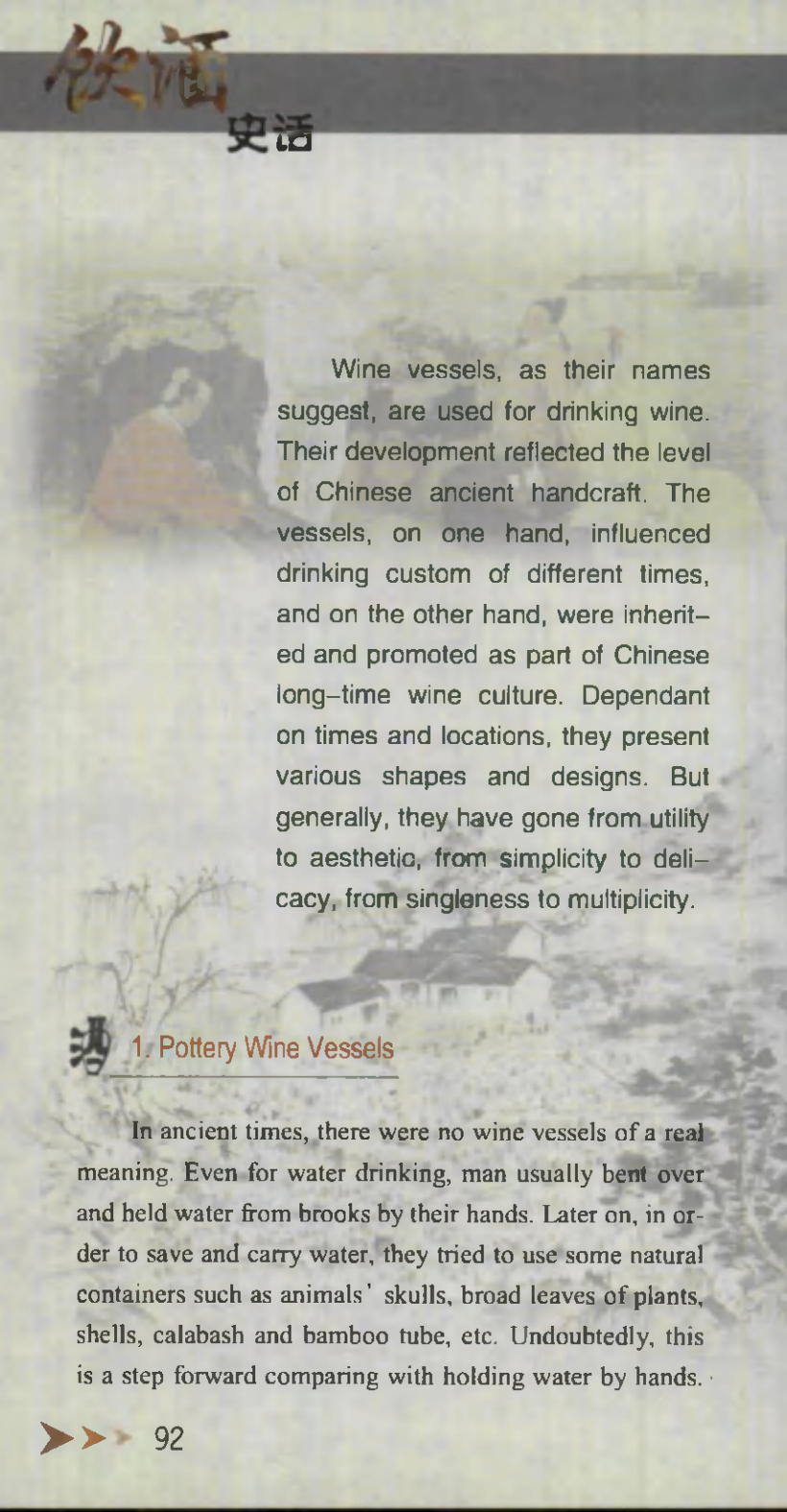
4) Improvement Period

This period lasted from the Northern Song dynasty to the late Qing dynasty, where Chinese traditional wine was further improved. The introduction of distiller from the Western Regions greatly promoted the invention of Chinese liquor. This brought forth various wines of excellent quality and techniques in south and north China mingled. Among the relics unearthed of this period, wine vessels are generally found in small size, which indicates that wines of high alcohol level were already widely spread at that time. The invention of liquor not only promoted the competition of the five types of wine (white spirit, yellow rice wine, fruit wine, grape wine and medicated wine), but also passed vivid stories to later generations and marked the improvement of Chinese wine brewing.

II

**Chinese Artistic
Wine Vessels**





Wine vessels, as their names suggest, are used for drinking wine. Their development reflected the level of Chinese ancient handcraft. The vessels, on one hand, influenced drinking custom of different times, and on the other hand, were inherited and promoted as part of Chinese long-time wine culture. Dependant on times and locations, they present various shapes and designs. But generally, they have gone from utility to aesthetic, from simplicity to delicacy, from singleness to multiplicity.



1. Pottery Wine Vessels

In ancient times, there were no wine vessels of a real meaning. Even for water drinking, man usually bent over and held water from brooks by their hands. Later on, in order to save and carry water, they tried to use some natural containers such as animals' skulls, broad leaves of plants, shells, calabash and bamboo tube, etc. Undoubtedly, this is a step forward comparing with holding water by hands.



But human life was not significantly changed until the use of fire. It not only provided human with cooked food but also created a way of making pottery. According to archeological discovery, Chinese ancestors began to make simple potteries as early as over 10,000 years ago. Potteries, as shown by unearthed primitive vessels, appeared in Dawenkou culture period and were further developed in Longshan culture period. We can say that pottery making is one of the important symbols that China entered the Neolithic Age as potteries can be used not only for cooking, but also for drinking.



● Drinking ware of the Shang dynasty

In ancient times, the main types of pottery wine vessels are *yu* (calyx: a broad-mouthed receptacle for holding liquid), *zun* (wine goblet), *bei* (cup) and *wan* (bowl). The pottery *yu* was used to warm and blend wine, featured by three feet. It carried a handle in Dawenkou culture and a spout in Longshan culture, similar to today's pot. Pottery *zun* was initially used as a wine vessel in the pre-Qin period and sometimes for sacrifice ceremonies. It is usually broad-mouthed, with edges folded and belly round. *Zun*,



mainly pottery, was unearthed in many cultural sites along the Yangtze and Yellow river valley. With various patterns on its surface, it can be used for decoration. Due to its big size, *zun* is expected to be fixed in some place. Cup, used for drinking both water and wine, appeared in many shapes, such as single-eared cup, long-handled cup and eggshell-like cup. In Dawenkou culture period, there were



● An eggshell-like thin cup (black pottery) from the Longshan culture

already such cups made of black pottery. There were even more with various shapes and styles in Longshan, Daxi, and Qujialing cultures. Pitcher shared something in common with cup in terms of function. It has a round shaped open-



- Painted pottery pot (a kind of water vessel excavated from the Dawenkou culture site)

ing, large belly and without handles or spout, similar to the large-belly bottle that appeared later. Pitchers of different style were unearthed in the relics of Yangshao culture period, Majiayao culture period, Qujialing culture period and Liangdu culture period. Bowl, container for food, water and wine in ancient times, was found in different color in Yangshao culture period. By Qujialing culture period, there were even bowls on round foot which very much resemble today's bowl.

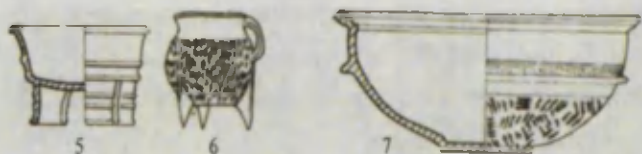
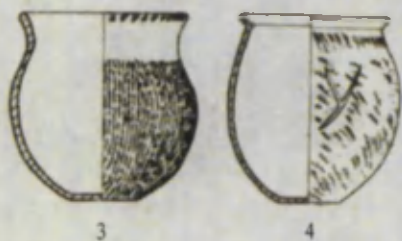
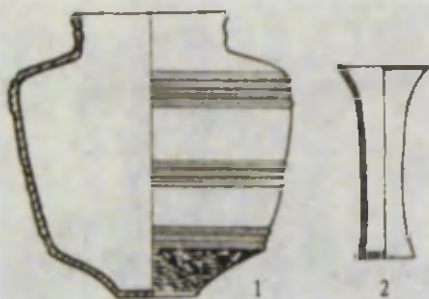
It is worth noting that all these drinking vessels were multi-purpose ones. Some were for food and drinking, and

some were for water and wine, which shared a lot in common in their use. This feature remains up to now.



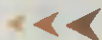
2. Bronze Wine Vessels

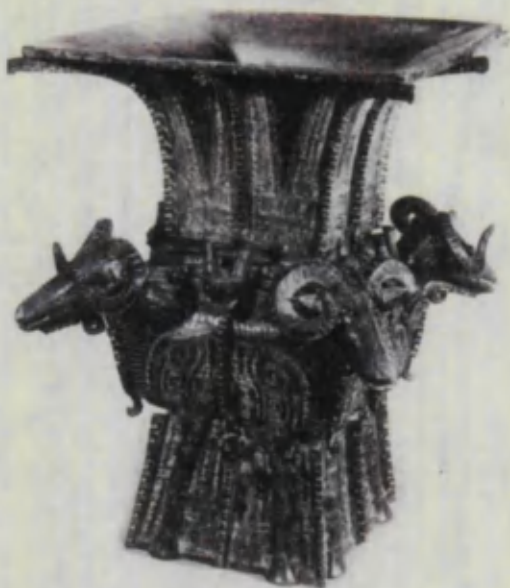
Ancient Chinese metallurgy derived from late primitive society. As early as Longshan culture period, man learned how to forge red copper. Later on, they used tin as the main additive to make copper alloy, the stronger and more durable bronze. Bronze was firstly created in the Xia dynasty and bronze ware was favored by then slave owners and nobles for its utility and outlook. Bronze forging reached its peak in the Shang and Zhou dynasties. At that time, bronze forging was the most important and advanced craft for bronze was used to make various tools and weapons, including wine vessels. For instance, in the relics and tombs of Erlitou culture period in the Xia dynasty, some bronze knives, adze, chise, *jue* (ancient wine vessel with three legs and a loop handle), and *jia* (round-mouthed and three-legged wine cup) as well as other bronze wine vessels have been discovered. Wares unearthed from tombs of Shang emperor's wives and daughters were even considerable, 70% of the 200 bronze wares were wine vessels. It is amazing that they are in pairs with various shapes and designs. This serves as the evidence that slave owners in the Shang dynasties were addicted to alcohol and it provides valuable materials for studying bronze wine vessels of the Shang dynasty. Also, the emergence of bronze vessels reflected further development of smelting through late primitive society to slave society. On



- Vessels in the early stage of Erlitou culture
(1. *zun* 2. *gu* 3. small jar 4. pottery pot 5. tripod dish
6. *ding* 7. basin)

the one hand, there were a complete series of bronze wine vessels, and forging units were divided into further detailed levels; on the other hand, their shapes were given much more innovation, loaded with strong artistic and ornamental features. *Zun*, in particular, was popular in the Shang dynasty and the Western Zhou dynasty, resembled





● Four-goat zun (bronze rectangular wine vessel) of the Shang dynasty

gu (or beaker) but with larger belly and caliber. They existed in many shapes as imitation of various animals such as bird, elephant, rhinocero, goat, tiger and rabbit. In addition, *zun* was used as a sacrificial vessel in major fiesta ceremonies. The daedal and rich veins decorations reflected strong cultural flavor, making it more than just a vessel.

Bronze wine vessels were luxuries at that time and used only among slave owners and noble class. Besides, the different wine vessels showed different social status, that is to say, they carried extensive social meaning. As common people could not afford bronze, they still adopted pottery and natural vessels for drinking. Therefore, both pottery wine vessels and bronze wine vessels were in



progress. Some pottery wine vessels modeled on bronze vessels were so popular in the society that they were still to be used in the Spring-Autumn and Warring States period.

In general, the bronze vessels used by the slave owners and the nobles in the Shang and Zhou dynasties were comprised of the following:

Jue, an ancient wine vessel with three legs and a loop handle, was a popular wine vessel in the Shang and Zhou dynasties. In addition, it served as a necessary funerary object in the tombs of slave owners of these two dynasties.



● Bronze *jue* of the Shang dynasty

You, rather important wine vessel in ancient China, was popular in the Shang dynasty and the Western Zhou dynasty, shaped elliptical and round respectively. Basically, it is elliptically-mouthed, with deep belly, round legs and lids.





- Bronze you (wine vessel with scene of tiger devouring a human being)

Lei was used to drink both water and wine, and is shaped in square or circle. The square *lei* arose in the Shang dynasty, with broad shoulders and lids, while round ones were used in the Shang and the Western Zhou dynasties.

Gu, used in ancient China for drinking, similar to today's wine cup, was popular in the Shang dynasty and the Western Zhou dynasty. Its body is long, with a trumpet shaped mouth and bottom.

Zhi, the wine vessel of ancient China, looks like a small bottle, usually has a lid to match with it. It was pop-

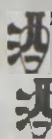


ular during the period from the Shang dynasty to the Spring-Autumn and Warring States period. After the Spring and Autumn period, its body was made longer, similar to the shape of *gu*.

Jiao, an three-legged wine cup in ancient China, resembled *jue* except the columns. It was mainly popular in the Shang dynasty, used by junior members of the slave-owners and the noble family.

In addition, bronze *jia* and *yu* were also widely used among the slave-owners and the noble.

Generally, bronze wine vessel occupied an important position among bronze vessels, and had an important status and function, particularly when they were used for sacrificial purposes. Compared with other types of bronze vessels, they offered more varieties. However, bronze gradually faded in the Spring and Autumn period. Many were removed from banquets of the nobles because on the one hand, it was poisonous due to cuprum inside it; on the other hand, the cost for bronze is great due to limited reserves. Therefore, it is unavoidable that bronze vessels were replaced by vessels made of other materials.



3. Lacquer Wine Vessels

The origin of lacquer vessels can be dated back to the Hemudu culture (5000 B.C. to 4500 B.C.). Lacquer vessels appeared at that time but were used mainly for food. Though China's lacquer techniques developed rapidly in the Xia, Shang and Zhou dynasties, no lacquer vessels specifically for drinking were developed. At that time

bronze vessels were still being used. It was until the Spring-Autumn and Warring States period with the decline of bronze that the function of lacquer wine vessels began to be reflected and valued. While it was from the Qin dynasty that lacquer wine vessels truly replaced bronze and prevailed for a time in the Han, Wei and Northern and Southern dynasties.

The widely used lacquer wine vessels, such as lacquer bowl, were used for drinking water and wine. In 1976, archeologists discovered in the site of Hemudu (located in Yuyao, Zhejiang) some wood-padded bowls made 7,000 years ago. They are oval in shape and painted with red colour, slightly displaying gloss. They are the earliest lacquer vessels found so far in China. The other important



● Lacquer wine vessel(gu)

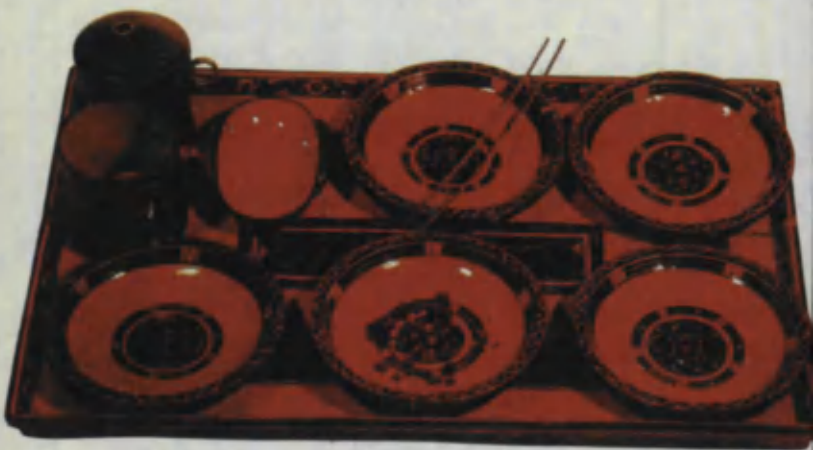


lacquer vessel is lacquer ladle, which appeared in the Warring States period, particularly in Chu state, and was widely used after the Han dynasty.

The utilization of lacquer marked the development of social productivity. Usually, the wooden vessels were painted black outside and red inside, and flower patterns were portrayed; they looked grand and gracious. In addition, compared with heavy bronze vessels, they were moisture-proof, anticorrosive, light in weight and easy to clean. They were a step forward in wine vessels and remained popular for a long time. This can be proved by archeology materials, for instance, 23 lacquer eared-cups were found in a tomb of the Qin dynasty at Shuihudi of Yunmeng county, Hubei province; of the 74 lacquer items found in a tomb of the Han dynasty in Linyi, Shandong, there are 47 eared-cups, which account for 64% of the total, showing the popularity of lacquer wine vessels at that time.



● Lacquer cup



● Lacquer board cups and dishes

The widely acceptance of lacquer wine vessels influenced increasingly Chinese ancient wine culture, which stimulated to some extent the writing passion of the literati. In 1968, a mural engraved on brick called *The Seven Sages of the Bamboo Grove and Rong Qiqi* (a fictitious group of Chinese Taoist Qingtan scholars, writers, and musicians) was excavated in a tomb of the Southern dynasty in Danyang, Jiangsu province. In the vivid mural one of the sages, the heavily-bearded Shan Tao, is sitting on a mattress, with his legs bent at the knees and his feet naked, tasting wine with a lacquer eared-cup.

Because the making of lacquer wine vessels was complicated and time-consuming, few people could afford them. In addition, these vessels were sensitive to salt, crab and water shield. Some people might be allergic after frequent contacts. Therefore, lacquer vessels were replaced gradually by porcelain made in the Northern and Southern Dynasties.



● *The Seven Sages of the Bamboo Grove and Rong Qiqi*



4. Porcelain Wine Vessels

China is the first producer of porcelain. In around 16th century B.C., the mid-Shang dynasty already had primitive porcelains, which were developed into real porcelains by the late Eastern Han dynasty. Celadon from Yue kiln, for instance, is porcelain in its real meaning.

Since its creation in the Eastern Han dynasty and through the Three-Kingdom and Two-Jin period, celadon had developed its own characters in the Southern dynasty with exquisite outlook and shining surface, and became very popular. The chicken-head shaped kettle at this time was different from what it used to be in that it combined utility and decoration together. The belly of the kettle was larger and the original tail was made a round handle. After the Eastern Jin and Northern Wei dynasties, porcelains





- Porcelain pot from the Spring-Autumn period unearthed in Shaoxing, Zhejiang province

were featured distinctively in northern and southern China. In the south, porcelains were decorated with lotus patterns, from simple carving to advanced basso-relievo. The celadon *zun* with lotus pattern unearthed in Fengs' tomb in Jingxian county of Hebei is one of the masterpieces.

In the Sui and Tang dynasties, wine vessels made of porcelain increased in types and had various shapes, further improving their artistry and practicability. This led to a splendid variety of porcelain vessels. For instance, the romantic tri-colored pottery, phoenix-head shaped kettle and the dragon-head shaped cup with the bright colors reflected the prosperity of the Tang dynasty. Celadon from Yuezhou and white glazed porcelain from Xingzhou kiln represent the peak achievement in southern and northern China respectively. In particular, the celadon produced in



- Green glazed porcelain pot from the Yue kiln of the Tang dynasty

Yue kiln was so amazing that poet Lu Guimeng once described it this way, “Porcelain of Yue kiln with the transparent glaze won over the jade green from a thousand mountain peaks”. Besides, the porcelain wine vessels made in the mid-Tang dynasty were innovated in their shapes, which resulted to a new vessel for drinking, Jiuzhuzi (similar to today’s wine kettle). It was developed from the chicken-head shaped kettle, where workers made the “chicken head” empty to hold wine and let the wine go



- White glazed porcelain pot decorated with a cockscomb shaped handle

out from kettle mouth. This vessel replaced chicken-head shaped kettle ever since and was adopted by the subsequent dynasties. What matches the Jiuzhuzi was porcelain drinking cups, which were made in various designs in the Tang dynasty. In the Han and Jin dynasties, scholars sang highly of wine in poems and odes. Since then, drinking wine had been an elegant behavior similar to drinking tea, and the appearance of elegant wine vessels laid a solid foundation for its development.

In the Song dynasty, there were five major kilns



● White porcelain goblet (Yuan dynasty)

called Ru kiln, Guan kiln, Ge kiln, Jun kiln, and Ding kiln. Porcelains produced from these kilns have their own



● Calabash-shaped porcelain pot



characteristics. In the Ming dynasty, the green-white porcelain and Longquan celadon of Jingdezhen also shone with their extraordinary splendor. Wine vessels made in this period were even more exquisite and well-proportioned in shape, varied in design, and stressed the use of a set. The most famous porcelain at that time were Jingdezhen blue and white porcelain, Chenghuadou faience, and Jihong vitreous enamel. The wine vessels of these three porcelains were also famous, many of which had become excellent wine vessels handed down to posterity. Porcelain vessels were further developed in the Qing dynasty but Jingdezhen still took the lead in general. Wine vessels at this time were divided into two categories; one was in the style of the ancients, the other was with the Qing dynasty features, such as megranate kettle, golden-bell cup, enamel peony cup, and so on.

It was from the Ming dynasty that porcelain wine vessels were widely used by common people. Porcelain kilns scattered throughout the nation and produced porcelains in various ways and high quality. They were sold well both domestically and abroad, and a large amount of them were wine vessels.

The low cost of porcelain wine vessels and their features of anti-erosion and temperature insensitivity greatly made up the weaknesses of bronze and lacquer, and they gained popularity in society. They also provided a much broader space for people to make freely artistic processing in shape, painting and carving. Therefore, porcelain wine vessels not only carry artistic conception but also embody with appreciatory value.



5. Other Wine Vessels

In addition, there were other wine vessels made of gold, silver, jade, crystal, agate and ivory which served as a symbol of wealth by the rich and the noble family. Since the Tang and Song dynasties, even many expensive restaurants and noted prostitutes used gold or silver wine vessels to serve customers.

1) Gold and Silver Wine Vessels

Gold or silver wine vessels refer to the containers made of, or ornamented with gold or silver, such as *zhi*, *shang*, *dou* (ladler), *zun*, cup, ewer, lotus-leaf shaped cup, which are all made of gold. During the Shang and Zhou dynasties, there was *lei* (罍), which is like *zun* decorated with gold and engraved with patterns of cloud and thunder. At that time gold or silver wine vessels were closely connected to social status. In the Tang dynasty, there were some wine vessels made of gold and silver, such as *baqu* cup with loop handle, *haling* cup with loop handle, eared cup, goblet and three-legged heater. In Hejia village of Xi'an southern suburbs, large quantities of gold or silver wine vessels were unearthed from the noble tombs of the Tang dynasty. At present, many gold or silver wine vessels are collected and stored in the Palace Museum. Among them the most famous one is a drinking *cha* (silver cup in the shape of tree-like canoe) made by Zhu Bishan, one of the four prestigious craftsmen in the Yuan dynasty. The aspiration for making this vessel was out of a fairy tale about an immortal taking a wooden raft flying towards the Milky Way. The design is elegant, refined and full of cultural

connotation. In general, the whole piece is shaped like an ancient tree, with the middle hollow for holding wine, under the tree an old man looked uncommon and unworldly is reading a poem.

2) Jade Wine Vessels

Jade wine vessels have been taken constantly as wine vessels of top value. The vessels of this kind have a variety of patterns and shapes, such as *jiao*, *gong*, *shang*, *jue*, *zhi*, *zun* (rectangular vessel), lotus-shaped vessel, boat-shaped vessel, kettle, cup and vat. Jade wine vessels in the early days were very sacred and expensive and were commonly used in religious rituals. Thereafter their use and function was gradually expanded as gifts for friends or for celebrating birthday. As it is said, there was a black jade jar at Guanghan temple of the Yuan dynasty, which could be filled with about 30 *dan* of (equal to 3,000 litres) wine. Craftsmen followed the original white veins in the black jade and engraved some fish and waves on it. Filled with wine, these fish became so lifelike and began to swim freely in the container. Nowadays Dushan Giant Jade Jar of the Yuan dynasty, which measures 0.7 meter high, 1.35 to 1.82 meters in diameter, 4.93 meters in its biggest periphery, and about 3,500 kilograms in weight, is stored up in the Chengguang Hall (Hall of Receiving Light) of the Circular City right at the southwestern corner of Beihai Park in Beijing.

3) Ivory Wine Vessels

Ivory wine vessels refer to the vessels made of or ornamented with ivory. Ivory cup is made of ivory, whereas ivory *zun* and ivory *gu* are decorated with bone of ele-



● Ivory cup of the Shang dynasty

phant. Among the large amount of ivory wine vessels excavated from Yin Ruins (the relics of the Shang capital, Yin) in Anyang of Henan, the ivory cup unearthed from tomb of Fuhao of the Shang dynasty remains the most integrated. With the height of 30.3 cm, the cup is decorated with turquoises, which reflects its delicacy and magnificence. It is obvious that as early as in the Shang



● Ivory cup unearthed from tomb of Fuhao of the Shang dynasty



period the slave owners started to make delicate wine vessels with ivory. With the improvement of ivory carving, ivory wine vessels become more and more refined and delicate and there appeared wine vessels with ivory decoration. In the Palace Museum there is an ivory wine vessel for an emperor of the Qing dynasty. The vessel is fully carved in high relief with beautiful scenery and characters. Such elegant and ingenious design endows the vessel with high artistic appreciation values.

4) Cloisonné Wine Vessels

Cloisonné probably first developed in Jingtai period of the Ming dynasty (1450—1456). Its technique was from the Arabian world and its product was named after its main color blue. Cloisonné wine vessels included wine pots and wine cups; they were used in feasts by the rich



● Cloisonné footed bowl in the Ming dynasty

and powerful family. Due to its very complicated and overelaborate metalworking technique, its price was so high that ordinary people could not afford.

5) Fantastic Wine Vessels

They were not merely used as wine vessels, more importantly, they reflected from another perspective the people's aesthetic mentality in their drinking behaviour. These vessels had higher cultural value and social meaning. The fantastic wine vessels mainly included, boot cup, parrot cup, horn cup, animal foot-like cup, bird claw-like cup, etc.



III

**Varied and Colorful
Wine Culture**



As a part of Chinese culture, wine culture has been closely connected with the traditions and customs since its formation. It reflects the cultural mentality of Chinese people, the essence of Chinese people's spiritual life, thus reveals every aspect of Chinese social life.



1. Wine Etiquette

Wine etiquette is the essence of Chinese traditional wine culture. It almost has the same long history as wine. As early as the ancient times, the wine was accompanied with etiquette. By the Western Zhou dynasty, the wine etiquette became more concrete and strict. It was an important part of etiquette culture, taking the orders of seniority and superiority as its core. It was also used as a tool by the rulers of past dynasties to maintain their ruling and protect their privileges.

Since ancient times, Chinese culture has stressed the order of seniority; the junior shall obey the senior. How-



ever, when a choice has to be made between whether obeying the superior or the senior, the order of superiority is always over the order of seniority. Thus it can be seen that the order of superiority is the core of etiquette culture.

If the etiquette defined in ancient books represented the interests of ruling class and was an ideological tool to control people's thought, then the one defined by scholars reflected cultural mentality and aesthetic interests of scholar-bureaucrats. For drinking wine, some scholars believed that it must have an ideal drinking partner, environment, place, and season to form a poetic atmosphere, otherwise it would have no interests of drinking. From this we can learn the pursuit of scholar-officials of past dynasties for sainthood and courtesy.

Although wine etiquette varied at all times and in all lands, all wine etiquettes, in general, are derived from the combination of conceptual behavior and phenomena. The goal is to get a certain desired results. Therefore, while drinking one should have a sincere manner, never overdrink, treat others well, and respect himself.



2. Wine Virtues

Wine virtues are also the essence of Chinese traditional wine culture. Throughout the ages, in addition to wine etiquette, it should be particular about wine virtues while drinking.

The so-called wine virtues refer to the real temperament one shows after drinking, rather than the disguise. Another

er function of wine lies in that it broadens one's formulary thinking and brings inspiration. We can hence find that the nature of wine virtues is to seek trueness and encourage innovation. Yet this is only the understanding of the upper class since mid-feudalist society. On the contrary, people in ancient times had a totally different understanding of it. In their opinion, wine virtues indicated the way people behaved after drinking. It had a negative meaning. Liu Ling once wrote a poem titled *Ode to the Wine Virtues* in which he iterated wine virtues in terms of cultural connotation and conception. Born in a troubled times and had much frustration, Liu Ling was addicted to alcohol. It is said that he once sitted in nude inside his house, explaining to surprised visitors that he considered the entire universe his home and his room his clothing, and then inquiring as to why they had just entered his crotch. This is an inelegant manner in both the ancient and modern criteria. Actually, wine virtues at that time were to stay clear-minded, never harm your body by drinking, swift to make decision and take action.



3. Drinking Rules

Great Chinese thinkers of ancient times believed that everything on earth has its rules of life and death. The changes of human's emotions, ideas, behaviours and mentality also follow certain rules. Naturally drinking wine also has its own rules, which is called drinking rules.



The marrow of ancient Chinese drinking rules is two characters (*zhong he*), being moderate and harmonious. “Being moderate” means that you should have self-control and self-discipline while drinking. “Being harmonious” means that you should be balanced and restrained while drinking. Therefore, *zhong he* in fact suggests that drinking be moderate with no impacts on one’s mental and physical health, or interference of one’s normal life.

The basic rule for drinking is to conform to etiquette, but it is not always unchanged. With the advance of times and society, the norm of etiquette has also undergone constant changes. Although etiquette is *gradually fading and changing*, rules remain strict and become more practical and reasonable. Nowadays the three Chinese characters *jing* (respect), *huan* (happiness), *yi* (moderation) can be used to represent the drinking rules of ancient etiquette. The tradition of respecting the old is deeply rooted in Chinese people’s minds. While drinking, showing respect to the old has become a custom. This is called *jing* (respect). The *huan* (happiness) is defined as being pleasant and happy, but not dancing and cheering. Every one drinks wine at their willingness and the atmosphere of drinking is harmonious. No matter where you are drinking and for what occasion, you should have self-control and be moderate, which is defined as *yi* (moderation) according to Chinese drinking rules.



4. Drinking Patterns

Drinking patterns are divided based on sample sur-



vey and comprehensive analysis of certain area in terms of drinking mentality and behaviour. It is featured with nationality and locality, and carries deep social meaning.

Based on different mental characters for drinking among Chinese ethnic minorities, there are five drinking patterns:

1) Drinking for Etiquette

As its name suggests, such drinking pattern happens for etiquette purposes in socialities. China has long been known as the “land of ceremony and propriety”, hence etiquettes exerted long-existing impact on social life and traditions, and some even remain popular today. Since its invention, Chinese wine has been playing the role of etiquette; as a result, drinking itself has become an important element of Chinese culture.

In primitive society, wine was seen as something that linked between man and gods, as a result it was listed as a must in sacrifice ceremonies. In a wedding ceremony which marks a man has entered an important phase of his life, wine plays a key role in such an occasion. It is also of importance to such occasions as birth, adult declaration and funeral. In daily life, proposing a toast usually is seen as one of important etiquettes to treat guests. Etiquette is what people try to deliver, while wine serves as a means of such delivery. As time goes on, people call this custom wine etiquette.

2) Drinking on Festivals

In addition to its special role in people's mind, wine also has the function to liven things up in different occasions. That explains why it is popular to drink wine



on festivals in various regions despite people's nationalities. In China, people usually drink wine on such important days as the Spring Festival, Lantern Festival, Tomb-sweeping Day, Dragon Boat Festival, Mid-Autumn Festival, and the Double Ninth Festival. In addition, some ethnic minorities have their unique festivals according to different areas and customs.

① Spring Festival occurs on Jan. 1st of lunar calendar, usually called Lunar New Year. This is the most important traditional festival in China. It derived from the sacrifice ceremony in the Shang period at the turning point of two years. It used to be called New Year's Day. By the period of Republic of China the Gregorian calendar was adopted where Jan. 1st was named the New Year's Day, while the Jan. 1st in lunar calendar was called Spring Festival. In ancient times, people usually believed that Tusu wine (a kind of medicinal liquor) and Jiaobai wine (soaked with some prickly ashes and cypress leaves) were good to health, especially when people drank on New Year's Day. This was to toast to the young for growing up and the old to live long, and to express people's good wishes for the new year. As drinking Tusu wine and Jiaobai wine developed into a tradition, later they became special wines for the New Year's Day.

Definitely, many ethnic minorities have their own New Year's Day (but not exactly the same date). As they are influenced to a great extent by the Han culture, they also kept such a tradition but has some differences in procedure and specific contents.



- Dragon Lantern performance (a popular game played from the Spring Festival to the Lantern Festival)



② Lantern Festival, another traditional and uniquely featured festival in China, originated in the Han dynasty. At first it was only a holiday for religious sacrifice ceremony without drinking involvement. By the Wei and Jin dynasties, the contents of offering wine and food as sacrifice to ancestors and gods were added to the holiday. For such an occasion, people first made some bean porridge, then planted beside doorframe some willow branches, towards the direction pointed by willow branches they offered wine, food, and prepared porridge as sacrifices to ancestors.

In the early Tang dynasty, this day was a bustling day.



● Performance of walking on stilts in the Lantern Festival

History of Wine Drinking



People usually gathered together and toasted to each other for Lantern Festival, and the emperor, disguised as a civilian, would go out of court. In the Song dynasty, this day was even more splendid. The festival was further developed in that the lantern lighting time was extended and the contents of fireworks and lantern riddles were added. The emperor, as well, would go out of court to drink with his favorite ministers.

In the Ming dynasty, lantern lighting time was further extended. People usually gathered at restaurants to watch lantern show. All kinds of snacks were served in the streets and lanes for the common people to relax and drink. En-



joying the glorious full moon, watching lantern show, singing songs and drinking wine became four major activities in the festival. In the Qing dynasty, after the Manchu nationality dominated Central Plains, due to the great impact of Han culture the tradition of Lantern Festival was almost totally inherited. It is only that the Lantern Festival fell on a different date. At that time, lantern appreciation was more intensely connected to drinking. Even today, the custom of lantern appreciation, drinking wine and eating *yuanxiao* (sweet dumplings made of glutinous rice flour) remain popular throughout the country.

③ Tomb-Sweeping Day is one of the 24 solar terms in Chinese lunar calendar. It was originally related to season and farm activities, which predicted that temperature would rise and rain drop would increase for cultivating in the coming spring. It then was connected with other activities, such as tomb sweeping, forbidding fire, enjoying spring scenery, swing game, polo and *cuju*, which made this festival more colorful and extensive. It can be concluded that Tomb-sweeping Day is actually a combination of season, solar term and folk activities, with tomb-sweeping and forbidding fire as major components.

Tomb-sweeping is the most important activity and wine is a compulsory factor for this activity. This tradition originated from the Western Zhou dynasty and promulgated by Emperor Xuanzong of the Tang dynasty. People also brought with them food and wine to enjoy spring scenery after tomb-sweeping. This custom is to recall ancestors and enjoy current life.

④ Dragon Boat Festival is the most important festival

History of Wine Drinking



● Performance of walking on stilts on the Dragon Boat Festival

in summer. There are various arguments as to its origin. Some hold that it is to commemorate Qu Yuan (a Chinese poet and official from Chu state during the Warring States period), some say it is for dragon worship by the Wu and Yue peoples. There are more versions that it derived from traditions on an evil date, or developed from a dragon boat



● Dragon boat race

History of Wine Drinking



competition.

There are two major activities on this day. That is to commemorate Qu Yuan and avoid evil.

Qu Yuan distinguished himself by integrity, being clean and upright. He once fought against the immoral to realize the “ideal governance” in his mind and died to



purse it. It is said that he committed suicide by jumping into Miluo River on May 5 (of lunar calendar) of 278 B.C. Many fishermen came to rescue him but their efforts ended in vain. Then, one of them threw glutinous rice dumpling to the river, and an old doctor poured a jar of realgar wine to the river so that Qu Yuan's body would not be eaten up by fish. This custom has been passed down to later generations. Wine is therefore involved to commemorate him.

Due to climate concerns another important custom of Dragon Boat Festival is to drink special medicated wines, calamus wine and realgar wine. This custom started from the the Northern and Southern Dynasties. At first, people soaked calamus with yellow rice wine to induce resuscitation, invigorate blood circulation and relieve chronic bronchitis, as May was believed an "evil" month when sickness frequently occurred. Later on, the fairy tale that Lady White (a fairy snake who married a man named Xu Xian) showed her true color when she drank realgar wine by mistake added the performance of realgar wine and people's superstition. Gradually, the tradition of drinking calamus wine and realgar wine has been handed down.

⑤ Mid-Autumn Day, another major festival in China, is also known as Moon Festival. But it was from the Sui and Tang that it started to be considered a festival.

The holiday is observed on August 15th in Chinese lunar calendar because the moon in this night is very bright and clear. In the Sui and Tang dynasties, people spent the festival enjoying the moon, with little wine involvement. It was from the Song dynasty that wine was



made an integral part of the festival. According to historical records, before Mid-Autumn Day, good wine was sold throughout Bianliang (capital of the Song dynasty, now Kaifeng, Henan province). Fat crabs in season were also on the market along with fruits such as peach, date, orange and megranate. The rich would sit on the newly decorated platform to enjoy the beautiful moon, and the poor crowded into restaurants to have fun.

⑥ Double Ninth Festival is another traditional festival with a long history in China.

If Mid-Autumn Day was a “trio” focusing on enjoying a beautiful full moon, drinking wine and reciting poems, then Double Ninth Festival would be a “quartet” of climbing hills, enjoying chrysanthemum, drinking wine and reciting poem. The tradition of climbing hills originated from the Western Han dynasty. A legend of the Eastern Han dynasty goes like this: one named Huan Jing acknowledged an alchemist called Fei Changfang as teacher from whom he studied arts of necromancy, astrology and medicine to get rid of diseases. One day, when Huan Jing was practicing swordsmanship, his teacher summoned him and told that pestilence monster would come out on September 9th. He gave Huan Jing a pack of cornaceous leaves and a bottle of chrysanthemum wine with which to inform the people to find a shelter and kill the monster. Huan Jing led the people to a mountain and the monster soon came over, but just wandered under the mountain in fear of pungent wine fumes. Huan Jing took this opportunity to stab the monster with his sword. Since then, people had ascended on September 9th with chrysanthemum wine

to shelter from disasters. Poets and other intellectuals also drank to their peer and wrote poems on this day, leaving many poems applauded generation after generation.

In modern times, this tradition remains popular. But as time goes on and the society advances, new features are embodied for the festival to release distinctive charm.

3) Drinking for Recreation

In the view of Chinese wine culture, as wine is seen as something that stimulates spirit, people's behaviors related to wine are usually connected to music, poems and dancing, which forms a type of drinking for recreation.

Recreation drinking has a long history since its appearance in the Zhou dynasty and remained popular till today among both Han people and ethnic minorities. The songs and dramatic scenes got popular among the minorities in northern China in the Liao and Song dynasties, while people in the south witnessed these programs since the Tang dynasties. What is more, these programs were passed down to our days with more varieties and rich contents.

4) Drinking for Health Care

This is to promote health and prevent sickness by drinking with a history of more than 2,500 years.

In Chinese wine culture, the traditional idea holds that wine is closely related to medical care. One of the oldest Chinese medical books *Inner Canon of Huangdi* recorded the treatment of diseases by wine. Later on, people soaked medicine in wine, took medicine together with wine and developed hundreds of formulas on making medicated wine. These medicated wines played an impor-



tant role in medical care and treatment, and were popular among people. Nowadays, drinking for health care is still popular, especially for the old and the weak.



● Inner Canon of Huangdi (part)

IV

Drinking Games





Drinking game is one of the essences in Chinese wine culture. Meanwhile, as a particular Chinese cultural phenomenon, drinking game generally contains contents of civilization and entertainment, which could create active atmosphere, tune up people's feelings and enhance interpersonal communication during a feast. Some drinking games reflect people's wit and joy of life, which are quite interesting.



1. Origin of Drinking Games



Chinese drinking games have a long history.

As early as the Eastern Zhou dynasty there were drinking games in ancient China. The idiom story "Draw a snake and add feet to it" in *Stratagems of the Warring States* compiled by Liu Xiang from the Western Han dynasty is an ancient vivid story about drinking game. The story is about a group of people who were drinking. Everyone had drunk up his wine except for one man who still had some in his pot. So they agreed to determine



● Mawangdui silk books of *Strategies of the Warring States* (part)

who would drink the rest of the wine by drawing a snake on the ground and the one who finished first could have the wine. Very soon, one man finished drawing his snake. Seeing others unfinished yet, the man felt sure to win and began to add four feet to his snake. Snakes have no feet at all, how could he draw a snake with feet? Just when he was drawing the feet, another person finished drawing and consequently had the wine which was supposed to be his.

During the Spring and Autumn-Warring States period, there were many drinking customs and manners, and the



dart game which originated from shooting rite was also a kind of drinking games. People threw an arrow rod with the pointed head removed into a jar with big opening at a certain distance. He, who could throw the arrow rod into the jar won the game, otherwise would be made to drink a penalty cup.

In the Qin and Han dynasty, people still followed the custom to joint sentences during a feast, which gradually became more and more complex and toast came into being as a game. In the Western Han dynasty, a stricter rewards and punishment system had been established in order to guarantee drinking games.

A drinking custom named “Qushui Liushang” prevailed in the Three Kingdoms period and the Western and Eastern Jin dynasties. On March 3rd of lunar calendar each year, people would gather together beside a small stream. They would put cups filled with some wine in it onto the water and people would drink the wine when a floating cup came near. Generally speaking, this drinking type could also be considered as a drinking game, which was handed down till now.

The Tang and Song dynasties were a blooming period of cultural and economic development in ancient China, drinking games experienced a great development. Tools used for proposing toasts as dice, chip, colorful pad, etc. also appeared during this period. “The Analects Jade Candle” of the Tang dynasty, which was unearthed in 1982, has a silver body, a gilded silver tortoise as its base. With delicate craft and vivid shape, it looks very impressive. The chip pot is candle-shaped, part of which is gilded. On



● “The Analects Jade Candle” ——a silver chip pot of the Tang dynasty

its front side are engraved words “The Analects Jade Candle” which were surrounded with such patterns as dragon, phoenix, curled grass, flowing cloud. Ancient people metaphorize virtue as jade and propitiousness as jade candle which could bring well-being at all seasons. “The Analects Jade Candle” contains this sort of exaltation. Meanwhile, it is also referred to those chips which are based on contents of *The Analects*. There are 50 leek leaf shaped silver-gilt or gilt chip and toast banners. On each chip is inscribed a sentence from *The Analects*. The man who is supposed to drink in accordance with the sentence is inscribed in the middle of the chip. At the bottom is inscribed the reason that the man has to drink a penalty cup. “The Analects Jade Candle”, which is beautiful and unique, precisely and delicately made, could be ranked as



a unique masterpiece among Chinese wine ware.

The types of drinking game became richer and more varied during the Ming and Qing dynasties. With omnifarious variety and more kinds of wine ware, drinking games had reached another high level in its development.

With the progress of society, people's living habits in today's society have changed a lot so that a great number of ancient toasts have lost its foundation and has become historical records. Some of these drinking games, once as strict as military orders, had evolved into modern drinking games which are mainly consisted of toast proposal and drinking request.



2. High-brow and Low-brow Drinking Games

As culture can be classified as vulgar and elegant, the same applies when it comes to drinking games. Originated from a particular background and reasons, elegant culture follows a specific development order and track and applies in certain occasions. Vulgar culture is the same in that its originality, development, transmission and its applicable scopes are closely related to folk-custom and people. However, when people proposing a toast, in fact, it often happens that elegant people follow vulgar custom and vulgar people try to seek elegance. Therefore, elegant toast should also adjust to vulgar situations and only in this way can it be accepted by more people; vulgar toast is often used by literatis.

To those literatis, drinking was a pleasure, an experience or even an integral part of life. Men of letters throughout

history showed special interests in wine. They considered wine as a bosom friend and kept wine their company for their whole life. One of them was Tao Yuanming, a fa-



● Portrait of Tao Yuanming

mous poet of the Eastern Jin dynasty. He maintained a special love for drinking. Though living in poverty, his great love for wine never declined. He made, drank and chanted wine by incorporating the spirit of wine culture into his works, which won him compliment and praise. Li Bai (or Li Po), a famous poet of the Tang dynasty, was not in the least passionately devoted to wine and maintained a life-long predestined relationship with wine. Happy or sad, wine was always his friend till death made them part. Meanwhile, wine had helped to form his free, elegant, unrestrained and unreserved temperament, which had been obviously instilled into his poem writing



and left us with a huge number of masterpieces.



● Portrait of Li Bai

Of course, these are elegant man of letters and virtuous persons' attitude towards wine. For ordinary people, on the occasion of the Spring Festival or other holidays, wedding or funeral ceremonies, receiving a dear friend or someone who came a long way, slack season, be it courtyard, threshing ground on the verge of the village, streets and lanes, hotel or alley, several people gather together around a few dishes and bottles of wine, enjoying themselves while talking, shouting, rowing up sleeves and waving arms. In comparison with the literary sentence

jointing game of elegant man of letters, those farmhouse toasts were simply waving arms and extending fingers, but people who were involved enjoyed this very much. Hearing those simple, unsophisticated, earthly toasts, you would feel that those were more than simply a toast speech, they were a culture characteristic of farmer's simplicity, cunning, alertness and humor, which is reflecting a culture with several thousand years of social psychological accumulation, showing the culture of Chinese farmers' life.

A good toast should not only be accepted by popular pot companions and be prevalent in a wide area, but also it should reach a certain level of civilization cultural standard. For example, farmhouse drinking game seems to be shouting and very vulgar when you first hear it, but it is really the most prevalent drinking game up to now. What is more, its toast speech actually contains content of social culture as "One flower", "Twice blossoms of the plum flower", "Three stars of good luck shining above", "Four happiness arriving at home", "Five sons receiving government degrees", "Six snowflakes", "Seven Qiao", "Eight immortals crossing the sea", "Nine fold sky". On the other hand, it is because these toast speeches contain rich cultural connotation and taste that they were accepted and enjoyed by scholars as well as common people for generations. Consequently they were widely used in feasts. In contrast, the elegant toast speech created by intellectuals was less used despite of its elegance. It is the elegance that limited its popularity and promotion.

There is an old saying. A feast without wine cannot be called a feast, which clearly shows us the importance of



wine in people's mind. Whatever a feast is intended to be, wine has to be served if you want your feast to be a grand and happy one. Besides wine, the success of a feast also involves the attendees' literacy level and their purpose to attend the feast, the manner to follow drinking etiquette and to practice drinking games. It is obvious that drinking etiquette and drinking games are very complicated. Imagine several vulgar men in a formal feast rowing up their sleeves, waving arms and shouting regardless of drinking etiquette and the host, the banquet would certainly be ruined. On the contrary, if an honest and reasonable man is elected to preside over a popular drinking game or everyone takes his order to lead the games, it would be appropriate and elegant, which definitely would add color to the feast.

When talking about Chinese drinking games, a Chinese writer, Lin Yutang, once made these remarks: "As far as Chinese attitude towards wine and their behavior in a feast are concerned, some of them are difficult to understand and should be reproached, but some deserve praise."



3. Drinking Game Patterns

According to the content and cultural value, various drinking games can be divided into 3 types, namely, popular drinking games, cultured drinking games, and miscellaneous drinking games

1) Popular Drinking Games

Popular drinking game is practical, easy to learn re-

ardless of their literacy level. It takes precedence among Chinese drinking games and is widely practiced in feasts, both past and today.

① Beating a drum to pass on the flower is a representative one of popular drinking games. The host holds a flower and asks a drum beater to be blinded with a handkerchief over his eyes or being seated behind a folding-screen. The flower should be passed on from one to another very quickly. When the drum beater stops beating the drum, the man who gets the flower in his hand loses the game and has to drink a penalty cup.

② Finger guessing game. It is so simple and free from any preparation that it is prevalent among ordinary people. The most common and simplest is "same number". Players extend fingers which represent a certain number while saying a certain member. The player whose said number is the same to the total of both numbers represented by players' fingers wins the game, and the loser has to drink a penalty cup. If they say a same number, nobody wins and a new round of game starts.

③ Table rotating. Put a chopstick on a rotary table, and then select a man to rotate the table. When the table stops rotating, the man whom the chopstick points to has to drink a penalty cup. Of course, if rotary table is not available, other substitute can be used. For example, put a spoon in the middle of a plate and rotate the spoon. The man whom the spoon handle points to shall drink.

④ Tiger-chicken-worm-stick drinking game. The thumb stands for tiger, the index finger for chicken, the middle finger for little worm, the ring finger for stick.



Tiger eats chicken, chicken eats little worm, little worm eats stick and stick can be used to beat tiger. When playing this game, both men extend a finger. If Mr.A extends the index finger (chicken) and Mr B the middle finger (little worm), as chicken eats worm, Mr A wins and Mr B drinks. If Mr A extends the thumb (tiger) and Mr B the middle finger (worm), nobody wins because tiger is not related to worm. The game would go on until someone wins.

⑤ Riddle drinking game. Every one says a riddle for the rest at the table, who should write their answers on a piece of paper. People who get the answer right win otherwise should drink a cup of wine; if a majority of the party gets the answer right, the man who said the riddle is supposed to drink a cup of wine. If every answer is correct, he should drink an extra cup. Every one should drink two cups of wine if no one gets the answer right. Therefore, every one at the table should be quick-minded and keep alert.

In addition, there are various drinking games by using dice, guessing color and number, guessing local drama titles, a two-part allegorical saying, tongue-twisters, etc., which are quite interesting and entertaining.

2) Cultured Drinking Games

Compared with popular drinking games, cultured drinking games are more artistic and elegant, which require relevant high level of literacy to perform. Therefore, they are not as prevalent as popular drinking games.

① Idiom relay. It is very popular among scholars. A man is selected to start the game. Everybody's cup is filled with wine and an extra cup of wine should be prepared as

a penalty cup. Only after he emptied his cup of wine, the starter could start the game by stating the rule of the game. There are two types of this game: one is played in this way. The starter speaks out a four-character idiom. The next one must provide another idiom with the last character of the previous idiom as the first character of his idiom. Every one in this game must finish drinking his wine before starting a new idiom. The order can be clockwise or counterclockwise, which should be decided before starting the game. It is prescribed that ominous idioms are not allowed in playing this game. Anyone who provides such an unlucky idiom will be punished and drink the extra cup. Then the rule-breaker will start a new round of the game. The other way is that the starter gives an idiom randomly, of which the last character must be used as the first character of the next idiom. Otherwise, the starter will be punished to drink a penalty cup.

② Impromptu poem composing, the most tough one among cultured drinking games, is played only by a few talents. The most common one is to use a same word in each line of a seven-line poem. For example, the host starts to make a poem with the word “spring” as the first word the first line, then the second person will use “spring” as the second word in the second line, and the third person uses this same word as the third word in the third line, and so on and so forth. Seven sentences make a round of the game. Those who failed to do so will be punished by drinking a cup of wine. Another example is “dusk introduction game”, where each person shall recite a sentence of a poem in which “dusk” is contained; otherwise he or



she will be punished to drink wine. “Danger description game” is another one, where the sentence of each must include description of a dangerous situation. These are just some examples of such games. In addition, there are even more difficult games called “elegant couples”. This seems easy yet few people could respond as there are many restrictions and requirement for the response, for example names of officials or musical instruments are required to be involved. The one who failed to respond properly had to drink a penalty cup.

3) Miscellaneous Drinking Games

This often refers to modern drinking games, among which drinking request is the most prevalent.

The hospitality of Chinese is incisively and vividly demonstrated in a feast, and relationship among people was further promoted through toasts. Chinese people tend to propose toasts to the guests in order to show their respect and hospitality as the host. The more the guests drink, the more excited the hosts are. If the guests refuse to drink, the host feels he or she loses face. In such a condition, drinking games emerged as the times required.

Modern drinking games, though not so coercive as military command, always stimulate people emotionally. They are usually in the form of the doggerel, describing the relation among people in terms of emotion, love and genuine human interests.

In a word, drinking games as one part of wine culture contain not only abundant social experiences and cultural knowledge but also strong historical, artistic and esthetic values. Perhaps because of this, those scholars in the Ming

and Qing dynasties had given drinking games considerable attention. Not only novelists mentioned drinking games in their works, but also unofficial history writers showed great interests in them and recorded or composed many drinking games of high cultural value. They even conduct a comprehensive research about drinking games as a special cultural phenomenon and recorded a great many knowledgeable, interesting drinking games, which are very valuable historical information for understanding wine culture and drinking games.

V

**A Profile of Famous
Wines Throughout
History**



Famous wines are those ranked as first class, which are recognized by people and history as representative products of wine culture. China has been a multinational country with a long history. Wines making craft and wine culture of all nationalities have undergone tremendous development and progress. Diversified types of wine have been constantly emerging with a huge number of products, which contained contents of Chinese culture. Wine (written as “酒”, and pronounced as “jiu” in the falling-rising tone in Chinese), especially famous wine, as material culture created by working people constitutes an integral part in the whole Chinese traditional culture.



1. Before the Tang and Song Dynasties

As early as the Xia dynasty, China's wine making industry has reached a certain level. In the Shang dynasty,



new types of wine and more developed wine vessels appeared. Wine industry continued to grow and people began to use quite fine wine vessels. However, generally speaking, though drinking had been prevalent in the Xia, Shang and Zhou dynasties, there were not many varieties, most of which were made of grain. The so-called famous wines then were: Zhijiu, a good wine, was known for its very good taste and also for its medicinal function; Li, a sweet wine with a light taste, was made of rotten rice and had medicinal function too. Luo, which was classified into Fruit Luo, Cheese Luo and Rice Luo, were mostly seen at sacrificial rites.

Wine making, selling and vessels making had been flourishing during the Spring and Autumn -Warring States period. The whole wine industry had undergone a rapid development. Famous wines in this period included Lujiu known for its vessel, iced wine of the Chu state and Guijiu of the South, and so on.

In the first stage of the Western Han dynasty, the rulers imposed prohibition of wine. As the centralized feudal state power had been declining, the rulers released their control over drinking wine. Driven by large margin of profit, more and more people began to make wine and brewing craft upgraded. More good taste wines appeared one after another and drinking became a prevalent fashion. Jiuyunjiu, was used as superior wine by emperors for sacrificial rites at ancestral temples, which had been continuously improving its making craft till the Tang dynasty and become well-known all over the country. Baimozhijiu was another famous wine made of flower powder from

various kinds of flowers. A landmark identifying the development of wine industry during the Han dynasty was that there appeared many places where famous wines were produced. The wine making craft reached a high level even in some areas of ethnic minorities and their wine had been brought to the Central Plains, which had won people's recognition and love. Among those wines was Tongmajiu, which had a long and glorious history. Tongmajiu was made of naturally fermented horse milk by putting them in a vessel and mixing round with a stick.

In the Wei, Jin and Southern & Northern dynasties, the social unrest, nationality amalgamation, conflicts between various thoughts and culture helped to advance wine industry. It is in this period of time that common people had begun to drink wine, which used to be the privilege of the royal court. Meanwhile, more raw materials as millet, paddy, broom corn, etc. were used to make wine. Then, the time to make wine should be well chosen. For example, Sangluojiu (Sangluo: mulberry-leaves falling) was so named for its making process should be completed by the time mulberry leaf falls. Choice of material, water and making craft were also improved, which was well-known and endured the test of time. Chrysanthemum Wine was made of a mixture of chrysanthemum and grain, which had once been a traditional drinking at the Double Ninth Festival. Pin Leaves Wine, known as Songyejiu in Chinese, was made of pine tree leaves continued to be drunk till the Tang dynasty. In the Southern dynasty, people made a low-alcohol wine named Megranate Flower Wine of Chinese prickly ash and



megranate flower. At that time, the storage of wine was also improved. Shanyin Wine produced in the Southern dynasty was then a famous sweet wine and was known today as Shaoxing Laojiu (Shaoxing Rice Wine), which is characterized of being stored for a long time and the longer the better. Later on, more famous wine appeared, such as Huadiao, Zhuangyuanhong, Jiafanjiu, Xiangxuejiu and Tanfanjiu, which are still known all over the country. Then, there was an interesting story about a famous rice wine named Spring Lao. One day Mao Hongbin, provincial governor of Qingzhou was on his way to take his post, carrying some of this wine. Some thieves stole his belongings and were caught later for they drank the wine and became drunk. That was how Spring Lao got the famous name "Wine for catching the evils". Medicated wine such as Tusu Wine and Zhuyeqing, are still having their market today.



2. During the Tang and Song Dynasties

It was in the Tang dynasty that wine had found its way in ordinary people's lives. The opening policy of wine drinking in the early Tang dynasty provided a good environment for the wine culture. In the mid and late Tang dynasty, as the government imposed Two Tax Systems, wine makers were able to focus on making famous wines. Various wines appeared and a lot of places where wine were made emerged, which greatly promoted the development of wine making craft and wine culture. In the early Tang dynasty, there were 14 famous wines, namely,

Fushui, Ruoxia, Tuyaochun, Shidongchun, Shaochun, Qian, Putao, Lingxi, Boluo, Jiuyun, Panshui, Xishi qiang, Langguanqing, Apoqing. What is more, the following wines were also well known: Qumichun, Lihuachun (Pear blossom spring), Zhuye wine, Guihuaxu (sweet-scented osmanthus wine), Wuyunjiang, chrysanthemum wine, Wulingcuijia wine, and so on.

The wine making craft was improved in three aspects during the Tang dynasty. First, repeated brewing was applied in the producing process. There was a sort of wine made by five repeated brewing, which was much better than three repeated brewing. Second, clarifying technology had been improved. Hui wine (grey wine) was added a little limewater to make it more clear, which was widely welcomed and prevalent till the Song dynasty. And finally, water quality was paid more attention. The fantastic taste of Tuyao chun, which was then considered very good, was closely related to River Xingshui. Meanwhile, this also should give credit to peoples' accumulated experiences.

The Tang people made great efforts on selecting raw material for making wine. They were quite good at making wine by adding plant leaves, flower, fruit or all kinds of medicinal material. Gui Xu, short for Gui Xu Wine, was made of sweet-scented osmanthus and rice. It was not only favored by scholars but also granted by emperor to his officials as a precious gift.

The wine quality had also reached a high level. Wuyunjiang was a famous and rare wine from the Tang dynasty through the Five Dynasties (907 - 960). It had



been used to judge the quality of other wines. By the time of the Five Dynasties, Wuyunjiang had become one of court wines. Wines made by ethnic minorities in the Tang dynasty were also multifarious. Sugarcane Wine made of sugarcane juice belonged to fruit wine. It had been widely drunk among ethnic minorities in Guangdong and Guangxi, and was introduced to the inner land. It had been very popular even in the Ming, Qing dynasties and modern times.

The wine culture of the Tang dynasty influenced and interacted with other cultural phenomena. Some areas where famous wines had been made were named after the wine whereas the area name was also used to name the wine. It was in this period of wine culture that the class difference between the rich and the poor became more apparent.

The Southern and Northern Song dynasties witnessed an important period in the history of China's wine policy development. The government encouraged and supported the production and sales of wine, which greatly promoted the development of wine culture.

In the Song dynasty, there was a dazzling array of good wines, such as Fengxian, Changsheng, Huangteng, Luofu, Dongtingchunse, Renhe, Hualu, Honey wine, Sichunjiu, Xuepei, Penglai, Qingxintang, Baiyangjiu, Suhe Fragrant Wine, Xuehuaroujiu, Qianrichun and Ruilujiu, etc., which had diversified names and were produced in many places and displayed local characteristics. Fengzhou Wine produced in Fengxiang of Fengzhou, was known all over the country. It is said to

be the predecessor of today's Xifeng Wine. Pearl Wine, also known as Zhenzhu Wine, had been passed down to the Ming dynasty.

In the Song dynasty, people paid special attention to selection of raw material when making wine. Ruilu wine, which is well-known all over the country as Guilin Sanhua wine, was made of sweet-scented osmanthus in Guilin. It is characterized of being cultured and restrained. White sheep wine, also known as Lamb wine was a special flavored quality wine which was made of tender mutton, millet, etc. It had been very popular since the Song dynasty. Dongtingchunse was made of yellow orange. Deep Green made of mung bean was praised and chanted by poets for being fragrant and deep green. Jinsijiu was a compound wine, which was made by mixing an egg into the wine, quite expensive and nutritious, usually boiled before drinking. Suhe Fragrant Wine was a medicated wine made according to a court recipe, which proved to have some curative functions.

In the Song dynasty, people had developed a divine idea about wine, especially good wine. Wuling Taoyuan produced in southern China in the Northern Song dynasty was also known as "Wine for Immortals", for it was said that the formula was originated from an immortal of Wuling Taoyuan. However, the wine would taste bad if it was made in northern China despite of following the same recipe. If you put the wine in a jar and seal the jar with mud, it would turn out to be extremely good wine through a spring's brew.



3. After the Tang and Song Dynasties



The Yuan dynasty was the first regime established by an ethnic minority. Different from previous dynasties' rulers, the rulers of the Yuan dynasty monopolized wine sales, which limited the development of wine culture.

The wine for this dynasty mainly inherited experiences of the previous dynasties, but there are some innovations. One of the features is the development from ferment wine to distilled liquor. Xinghuacun liquor, ardent spirits, was predecessor of Fenjiu liquor. Along with the invention of distilled liquor, soakage wine was developed as well. For instance, mugwort wine was served for Dragon Boat Festival; picnic flower wine, however, was made in a different way, making it unique in its flavour.

At that time, the minorities and the Han people further exchanged wine knowledge. Tounao Wine is made of rice, mixed with preserved fruit, spring onion and Chinese prickly ash. It was a special product made by the nomad in northern China and introduced to Central Plains.

In the Ming dynasty, there were more types of wine than those of the previous dynasties, such as Jinhua (golden flower), Jingzhigaoshao, Wujiapijiu, angelica wine, medlar wine, ginger wine, Tianmendongjiu, Shenqujiu, Huashejiu, Sanbaijiu, Manaijiu, Lianhuabai, Hugu (tiger bone) wine, Gujinggong, Huaizhijiu, mung bean wine and Jasmine wine. During this period, people paid more attention to the medicinal function of wine. *Compendium of Materia Medica* written by Li Shizhen, a famous Chinese



● Portrait of Li Shizhen

physician and pharmacologist, is an agglomeration of medicated wines of the previous dynasties as well.

Meanwhile, ardent spirits was further developed. The top one, five-spicy wine, renowned as the “Number One of Southern China”, was made from the sandalwood, banksia rose, frankincense, clove and myrrh, mixed with liquor and glutinous rice. In the Ming dynasty, fumigating, a unique method, was introduced to wine brewing. Jasmine wine, for instance, is to put jasmine into wine, seal the container and then fumigate. After a period, the wine will exhale a rich perfume. However, this is not enough. It will be given further fumigating, that is, double-processed jasmine wine with even stronger perfume. In the same period, ferment reached a very high level. Sanbaijiu was a famous wine in the southern China for its long-time ferment, and was loved by many people. Later



on, a new wine Songjiangsanbai was made on this basis and passed down to the Qing dynasty.

Wine industry was developed at an unprecedented rate in the Qing dynasty. Traditional brewage methods were further developed, and the brands of distilled spirits were made further varied. For instance, there were wines named Cangzhou, Lianhuabai, Maobai, Luzhoulaojiao, Yanghedaqu, Shuanggoudaqu, Zhuyeqing, Bagui, Qingbai and pawpaw wine, Shuangtoujiu, Yafangjiu, Hehuanhuajiu, and so on.

Wine industry in the Qing dynasty was featured by the following characters:

1) Professional development of the brewage. There were families engaged in brewage generation after generation. The renowned Cangzhou wine got its name for purity and long term brewage, more than 10 years, thus it was usually given as gift instead of being sold.

2) Careful selection of raw materials. Lianhuabai, for instance, was served for royal use only. It was made by combining lotus pistil and medicinal materials.

3) Fastidious about water quality. The famous wine Yanghedaqu adopted water from the Beauty Spring of Yanghe town and was fermented with quality broomcorn. Huiquanjiu, as well, took water from Huishan fountain of Wuxi, Jiangsu province. It was regarded as one of the famous wines in southern China in the Qing dynasty.

4) Enhancement in brewage. People paid more attention to the timing of brewage as well as the storage. The top quality featured the wine of this period.

5) Impregnated wine and mixed wine advanced side

by side. To name but a few, Hehuanhuajiu made by soaking Hehuan flower was very popular among the plain folk. Baiyijiu, by soaking cornel and other medicinal materials, tastes sweet and helps to prolong life.

6) Diversity in wine brewage by minorities. Due to difference in location, history, culture and traditions, the wines made by minorities differed in brewage, raw materials and the way of drinking.

7) Exchange and reconciliation of wine culture between regions and peoples. To take Maotai, the so called State Wine as an example, there are many versions as to its origin. Some said it derived from the wine named Xinghua cun of Shanxi province, a mixture of Fenjiu wine and local wine but differed only in its style. It is said that a businessman of Fenyang, Shanxi province passing by Renhuai county of Guizhou province consumed all the wine he brought from his hometown. He then went to a nearby wine shop to buy some but found none taste good. Requested by the shop owner, he engaged a famous master from Fenyang and took him to Guizhou the next year and made wine from local sources in Fenjiu wine brewage. After repeated processes, the wine turned to be very tasty. As it was made in Maotai town, it was thus named Maotai wine. Another version held that the Maotai wine was closely related to the minorities and that there were historical records for validation. Despite their discrepancy, the two versions both involved exchanges of wine culture between peoples and regions, which shows that the Maotai wine was famous due to its close tie with such exchange.

8) Growing feature of wine as a sort of merchandize.



In the Qing dynasty, such a feature of the famous wines was even prominent and the scope of the circulation was further wider.

9) Intensified exchanges of wine cultures among nations. At the end of Qing dynasty, the German troops occupied Qingdao at the excuse of protecting churchman. They then built a beer plant with quality barley as raw material and adopted Laoshan mineral water to make the renowned Tsingtao beer all over the world.



4. Famous Wines in Modern Times

In modern times, Chinese wine has many varieties, roughly including white spirit, yellow rice wine, fruit wine, beer, medicated wine and koumiss.

1) Chinese white spirit (distilled from sorghum or maize), one of the six famous distilled liquors in the world. The other five are brandy, whisky, rum, vodka, and gin respectively. This is due to its long history, advanced brewage skills and unique wine culture. Throughout China, white spirit of Sichuan province is the most famous, with six of its brands renowned, Wuliangye, Jian-nanchun, Quanxingdaqu, Luzhoulaojiao, Tuopaiqujiu, and Langjiu. Later on, the wine Shuijingfang under Quanxing group established its position by being "number one workshop in white spirits." Maotai of Guizhou and Wuliangye of Sichuan are equally famous. They are called "Shaolin" and "Wudang" in the wine industry. Among the Shandong wines, Kongfu ranks number one. Among wines produced in Anhui province, Kouzi series as well



● Maotai of Guizhou

as Gujingong and Shuanglunchi are famous nationwide. Jiangsu wine got their name for Shuanggou, Gaogou, Tanggou and Yanghe wines, nicknamed as three GOU and one HE, with Shuanggou and Yanghe particularly famous. Yangshaojiu takes the lead in Henan province, while Fenjiu liquor symbols Shanxi wines. Xifeng wine brought a name to Shaanxi province, and Jiugui wine of Hunan won its place in China, thanks to its unique fragrance. Chinese white spirit is divided into six categories according to the fragrance.

2) Yellow rice wine is marked with distinctive national characters. It is brewed in a unique method which guarantees its top quality, exquisite perfume and ample nutrition. Among the yellow rice wines, the most famous



is Shaoxing wine, renowned as “symbol of mature technology for yellow rice wine”. It is one of the oldest wines in China. With its fragrance, color, as well as the unique character for lasting long, it is said to be of “venerable style”. There are also some other famous yellow rice wines, such as Longyan Chegongjiu of Fujian province, Fenggangjiu of Jiujiang, Jiangxi, osmanthus wine of Hangzhou, Zhejiang, Jimo wine of Jimo, Shandong, as well as black glutinous rice wine in Huishui, Guizhou.

3) Fruit wine can be divided into many types based on raw materials, for instance, grape, apple, Chinese gooseberry, date, coconut, betelnut, lichee, megranate, peach, citrus and sugar cane. Among them, grape wine is the most famous and most frequently adopted. Nowadays, typical and famous grape wine in China is featured by its cultural characters, to be specific, it is featured in its color, flavor, fragrance and exchanges with other wine cultures. The highly reputed sweet osmanthus wine, for instance, selected fresh sweet-scented osmanthus, abstracted its distillate and then mixed with top-quality grape wine. The Yantai brandy adopted top quality grapes as raw materials, with ferment and distillation, it was combined with specially prepared aquavit. The red grape wine of Yantai is also very famous. For its light perfume similar to that of rose, it is nicknamed “rose perfume.” It is a typical sweet grape wine. Besides, there are Zhangyu white wine, Tonghua grape wine and so on.

4) Chinese beer originally came from abroad. After upgrading craft and technique, China began to have its own brands, with Tsingtao beer as one of them. Tsingtao

beer is brewed from wheat, hops, and Laoshan spring water with traditional methods. Tsingtao beer is crystal clear and strong flavored. Another famous brand is Snowflake beer from Shenyang for its limpidity. In addition, there are such brands as Beijing beer, Five-Start black beer, the Great Wall beer and some others for health care or featured by their fruit flavor.

5) Medicated wine, a special local product in China, is one of the important contributions by Chinese people to the world. It is made from Chinese traditional medicine and wine, and helps to prevent diseases and keep strong.

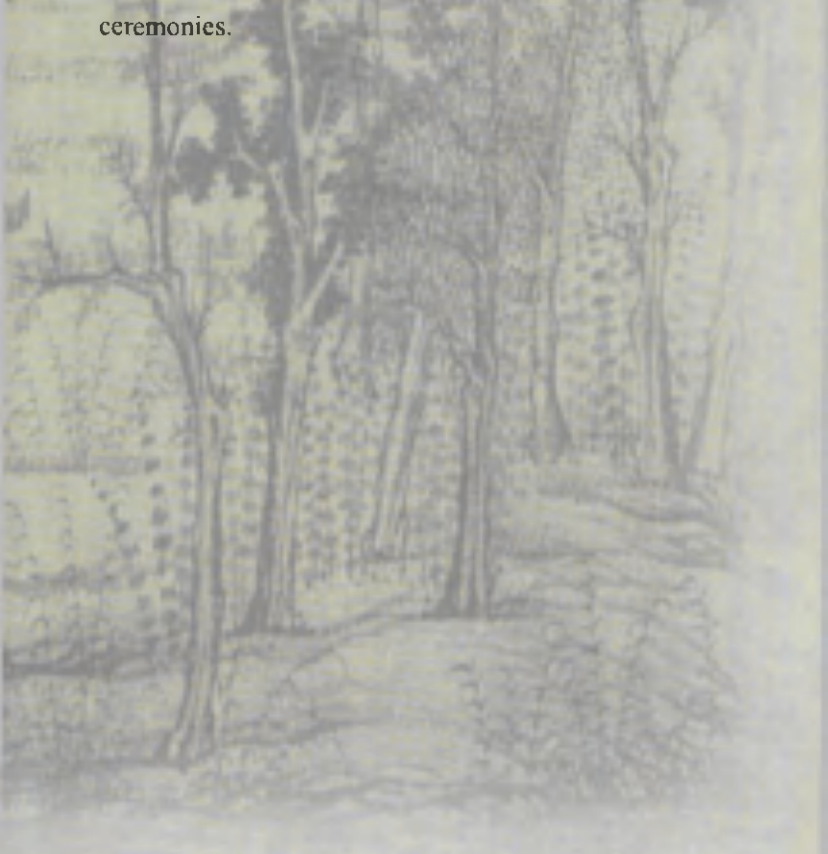
In terms of production of medicated wine, there are three methods: brewage, soakage and seepage. It can also be categorized into two types based on its function, restorative and treatment. For restorative category, there are Panax wine, nourishing wine, Sanbian wine and China honey wine, which take advantage of medicine and power of wine to restore energy and prolong life. For treatment wines such as rheumatism and tiger bone wine, they can cure and prevent disease on the one hand, and help to recover after sickness on the other hand. The world famous Wujiapijiu is produced in Zhejiang and has a history of over 200 years. Owing to rarefied raw materials and subtle brewage, this wine tastes excellent. It is used to help recover from fatigue and keep dehumidified. It is due to those advantages that it is called a kind of "healthy drink".

6) Among all the wines categorized by raw materials, koumiss is unique. In its early stage, koumiss was made

History of Wine Drinking



through ferment and later brewed by means of distillation. In China, koumiss was popular among such minority groups as Mongol, Uigur, and Kazak, nicknamed kumiss. It is a traditional wine of the nomad. Mongolians usually swig kumiss at Naadam gathering each year. In their daily lives, Mongolian physicians use it to treat lumbago, stomachache, tuberculosis and scurvy. Also, in the eyes of Han physicians, kumiss is good to one's blood, kidney and stomach. In addition to that, kumiss is adopted as something holy in major festivals and sacrificing ceremonies.





Closing

After tasting the full-bodied wine, appreciating various beautiful wine vessels and splendid wine games, we walk from the ancient times to today, from quiet history to modern times, we cannot help but being excited and surprised with these amazing pictures. The stories passed down to us are not merely changes of time; they bring us shocking fancy and imagination. The wine invented with talent and wisdom of the Chinese people made a landscape of the long history, towards which we can do nothing but gasp in admiration.

附录 Appendix

中国历史年代中英文对照表

A Table of Chinese Chronology(Chinese-English)

五帝 Five Emperors Period		C.2900—C.2000B.C.	
夏 Xia Dynasty		C.2070—1600B.C.	
商 Shang Dynasty	商前期 Earlier Shang	1600—1046 B.C.	1600—1300 B.C.
	商后期 Later Shang		1300—1046 B.C.
周 Zhou Dynasty	西周 Western Zhou Dynasty	1046—256 B.C.	1046—771 B.C.
	东周 Eastern Zhou Dynasty		770—256 B.C.
	春秋 Spring and Autumn Period		770—476 B.C.
	战国 Warring States Period		475—221 B.C.
秦 Qin Dynasty		221—206 B.C.	
汉 Han Dynasty	西汉 Western Han	206 B.C.— 220A.D.	206 B.C.—25 A.D.
	东汉 Eastern Han		25—220 A.D.
三国 Three Kingdoms	魏 Wei	220—280	220—265
	蜀汉 Shu Han		221—263
	吴 Wu		222—280
晋 Jin Dynasty	西晋 Western Jin Dynasty	265—420	265—317
	东晋 Eastern Jin Dynasty		317—420
南北朝 Northern and Southern Dynasties	南朝 Southern Dynasties	宋 Song	420—589
		齐 Qi	479—502
		梁 Liang	502—557
		陈 Chen	557—589

8.000 years.

	北朝 Northern Dynasties	北魏 Northern Wei	386-581	386-534
		东魏 Eastern Wei		534-550
		北齐 Northern Qi		550-577
		西魏 Western Wei		535-556
		北周 Northern Zhou		557-581
隋 Sui Dynasty		581-618		
唐 Tang Dynasty		618-907		
五代 Five Dynasties	后梁 Later Liang	907-960	907-923	
	后唐 Later Tang		923-936	
	后晋 Later Jin		936-947	
	后汉 Later Han		947-950	
	后周 Later Zhou		951-960	
宋 Song Dynasty	北宋 Northern Song Dynasty	960-1279	960-1127	
	南宋 Southern Song Dynasty		1127-1279	
辽 Liao Dynasty		907-1125		
金 Jin Dynasty		1115-1234		
元 Yuan Dynasty		1206-1368		
明 Ming Dynasty		1368-1644		
清 Qing Dynasty		1616-1911		
中华民国 Republic of China		1912-1949		
中华人民共和国 People's Republic of China		1949-		