

中國風箏

Kitajski
papirnati
zmaji

Chinese
Kites



SLOVENSKI ETNOGRAFSKI MUZEJ

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**Kitajski
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razstava

25. 7. - 8. 8. 1996

exhibition

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SLOVENSKI ETNOGRAFSKI MUZEJ

Naslovmica - slika:

Li Xingjian: Zgodnja pomlad

Cover page - picture:

Li Xingjian: Early Spring

Po Programu sodelovanja v kulturi, izobraževanju in znanosti ter izmenjav za obdobje od 1995 do 1997 med vlado Republike Slovenije in vlado Ljudske republike Kitajske sta razstavo omogočili: Ministrstvo za zunanje zadeve Republike Slovenije in Ministrstvo za kulturo Republike Slovenije.

According to the Programme of Cultural, Educational and Scientific Cooperation and Exchange from 1995 to 1997 between the Government of the Republic of Slovenia and the Government of the People's Republic of China the exhibition was made possible by:
the Ministry of Foreign Affairs of the Republic of Slovenia
the Ministry of Culture of the Republic of Slovenia

Kitajski papirnati zmaji v Slovenskem etnografskem muzeju

Dolga je pot s Kitajskega na Slovensko, zato se je nežni pomladni vetrič, ki kitajskim prijateljem vsako leto dviga v nebo njihove pisane leteče zmaje, povečini že polegel, se prelevil: ali v soparno poletno brezvetrje ali v piš pred grozečimi nevihtami. In vendar je v Ljubljano, v Slovenski etnografski muzej, v juliju priletelo stodvainosemdeset prijaznih zmajev, da bi pristali na razstavi, ki je plod sodelovanja med Slovenijo in Kitajsko.

V skladu s Sporazumom iz leta 1993 je bil v septembru 1994 sestavljen in podpisan »Program sodelovanja v kulturi, izobraževanju in znanosti ter izmenjav za obdobje od 1995 do 1997 med vlado Republike Slovenije in vlado Ljudske republike Kitajske«. Program je



predvidel tudi izmenjavo razstav in prva med njimi naj bi bila prav razstava Kitajski papirnati zmaji.

Ta je zdaj med nami, vsa breztežna in barvita. Želimo ji obilo uspeha! Kitajski prijatelji so nam jo poslali z naslednjimi besedami: »Upamo, da bodo ti leteči zmaji kot cvetice simbolizirali dolgotrajno prijateljstvo med prebivalci Kitajske in Slovenije in da bodo leteli pod skupnim modrim nebom.« Naš odgovor pa je v upanju, da bo iz teh cvetic padlo seme, iz katerega bodo zrasli novi, brezštevilni cvetovi prijateljstva in sodelovanja.

Kitajski papirnati zmaji so v Slovenskem etnografskem muzeju po mnogih letih prva

razstava, ki nam bo
znova približala delček
kulture z neke druge
celine; razstavni prostori
naših tako imenovanih
neevropskih zbirk v
dvorcu Goričane, ki smo
jih kot dolgoletni
uporabniki začeli
obnavljati, so namreč že
nekaj let zaprti.

Papirnati zmaji ali
»papirnati orli«, več kot
dva tisoč let stara
stvaritev, se še dandanes
sučejo v nebo z zelo
drugačno vsebino, v čisto
drug namen, kot je bil
tisti, zaradi katerega so
nastali. Na Kitajskem so
jih prvotno rabili v
vojaške namene. Ob tem
ne morem, da bi ne
zapisala osebnega,
ženskega mnenja, da v
izjemnih primerih, kakršna
je stvaritev »papirnatih
orlov«, celo vojska pusti
za sabo kaj dobrega.

Tako kot v primeru
Slovenskega
etnografskega muzeja.
Odhod jugoslovanske
vojske iz ljubljanskih
vojašnic je izpraznil
prostorne stavbe ter jih
odprl novim vsebinam. In
vlada Republike Slovenije
je dobila duhovito
priložnost, da eno izmed
njih, vojašnico na
Metelkovi, odpre kulturi;
raznim inštitucijam in
med njimi zlasti
Slovenskemu
etnografskemu muzeju,
kroničnemu prostorskemu
bolniku, razseljenemu po
večih krajih, a brez lastne
muzejske hiše.

Končno jo imamo;
pravzaprav imamo dve
prostorni muzejski hiši,
dovolj veliki, da se kot
muzej kulturnih identitet,
kot vir znanj in
ustvarjalnosti vanju
preselimo z vso svojo
vsebino: tako z glavnino
našega thesaurusa, ki ga
tvorijo zlasti zbirke virov
kmečke kulture,



pričevalne o slovenskem
človeku arhaične,
tradicionalne družbe, kot
z zbirkami predmetnih
virov, pričevalnih o
posameznih kulturnih
sestavinah nekaterih
drugih »ljudev sveta«.
Te bo mogoče
spoznavati posamično,
primerjalno in tudi kot
slovenska »srečevanja z
drugačnostjo«.

Eno izmed takih srečanj
je zdaj tu: srečanje z
delcem kitajske kulture, z
ustvarjalnostjo kitajskih
prijateljev, s kitajskimi
papirnatimi zmaji.

Razstavni prostori se
menjajo; bistveno je, da
so njihova vrata spet
odprta.

Mag. Inja Smerdel

*Direktorica Slovenskega
etnografskega muzeja*

Zmaj, ki je vetrna piščal

Od časa izuma papirnatega zmaja na Kitajskem v 4.st.pr.n.št. pa do njegove širše uporabe je preteklo več kot 1000 let. Do 8. stoletja n.št. se je tehnologija izdelave močno poenostavila. Ljudje so začeli uporabljati svilo ali barvast papir, s katerim so prekrili bambusni okvir v obliki valja, kamor je bilo mogoče vstaviti prižgane sveče. Na ta način so izdelali svetilke-lampijone, ki so jih lahko povezali skupaj v manjše ali večje svežnje. Z izrabo vetra, zračnih tokov in toplote, ki so jo oddajale sveče, so ti zmaji lahko zaplaval visoko v nebo. Svetleči zmaji v temni noči so imeli svojevrsten učinek. Še v času dinastije Tang (618-907) so na papirnate zmaje pritrdili lok s struno; iz nje je veter



visoko v zraku izvabljal različne tone. V času Pozne dinastije Han (947-950) pa so nanje pritrdili bambusne piščali, ki so na nebu oddajale čudovite tone in takrat so papirnate zmaje začeli imenovati »vetrne piščali«.

Papirnati zmaji so postali zelo priljubljeni med nižjim in višjim plemstvom. Sicer pa so si zaradi visokih stroškov izdelave v tem času spuščanje papirnatih zmajev lahko privoščili le bogati. Revežem so sicer priljubljeni svetleči papirnati zmaji prinašali prejkone nevšečnosti ali celo nesreče, saj so dostikrat prileteli na kmečke domove, zgrajene iz slame in lesa, in povzročili velike požare. Zato so izdelovanje in

spuščanje te vrste papirnatih zmajev že v času dinastije Tang prepovedali.

Svetleči papirnati zmaji so se spet dvignili v nebo pod vladavino cesarja Zhao Jija iz Severne dinastije Song, ki je začel vladati leta 1101. Bil je umetnik; izdal je knjigo z naslovom Priročnik o papirnatih zmajih v Xuanheju, ki je pomembno vplivala na ponovno oživetev in razširjenost izdelovanja in spuščanja papirnatih zmajev. Tako je bilo tudi v času Južne dinastije Song (1127-1279) in dinastije Yuan (1271-1368), v času dinastije Ming (1368-1644) pa so takšne papirnate zmaje znova prepovedali. Kljub temu je spuščanje papirnatih zmajev živelo naprej in dobilo nov zamah v času dinastije Qing (1644-1911). Takrat so začeli izdelovati papirnate zmaje najrazličnejših živalskih

oblik in oblik mitoloških bitij. Razvile so se lokalne različice papirnatih zmajev; tako so danes najbolj znani papirnati zmaji iz Tijanjinja, Pekinga, Wifanga, Nantonga, Xi'ana in Harbina.

Tradicionalne kitajske papirnate zmaje lahko glede na obliko delimo na: podobe, predmete, pismenke, cvetlice, ptice, rastline in žuželke, okrašeni pa so lahko z abstraktnimi ali figurativnimi vzorci ali pa z enimi in drugimi hkrati. Ločijo se tudi po tipu konstrukcije. Delijo se na tiste z nezložljivim in na tiste z zložljivim okvirjem, na trdokrilne in na mehkokrilne. Na tip konstrukcije so vplivale geografske okoliščine. Kitajsko v grobem delimo na severni, celinski del, in južni, subtropski del, ki



Praznik leta dobre žetve Yangliuqing (Obdobje Guangxu 1875 - 1908) / Celebration of the Year of Good Harvest - a Yangliuqing (Guangxu Period 1875 - 1908)



ju deli reka Yangtze. Južno od reke je vlažna, deževna klima z milimi vetrovi, zato tam najpogosteje uporabljajo mehkokriline papirnat zmaje. Oblike in vzorci teh zmajev največkrat ponazarjajo naravo: vodne in kopenske ptice, žuželke in druge živali. Na severu pa je suho, prašno in vetrovno podnebje, kar je vplivalo na izdelovanje trdokrilnih papirnatih zmajev. Posebnost so »povezani papirnati zmaji« v obliki stonog ali zmajev-pošasti, ki so lahko tudi več deset metrov dolgi in sestavljeni iz več sto delov. So izredno atraktivni in ob praznikih oz. posebnih priložnostih jih spuščajo v zrak celo na Trgu nebeškega miru v Pekingu. Obvladujejo jih lahko le ekipe z več deset ljudmi.

Na Kitajskem sta najprimernejša letna časa za spuščanje papirnatih zmajev pomlad in jesen. To je tudi čas najpomembnejših kitajskih praznikov: Kitajskega novega leta (oziroma praznovanja pomladi), Praznika svetilk (lampijonov), Praznika prednikov (Qing Ming), Praznika zmajevih čolnov (Duan Wu Jie) in jesenskega Praznika lune (Zhong Jie).

V času med praznovanjem Novega leta in Praznika lampijonov so Kitajci množično spuščali papirnat zmaje, s čimer naj bi odgnali zlo in nevarnosti.

Med Praznikom zmajevih čolnov, ki je še posebej živ na jugu Kitajske,

2
 pomeni spuščanje
 papirnatih zmajev molitev
 za blagoslov in zaščito
 dobrega duha velikega
 pesnika Qu Yuana, ki se
 je v obdobju Vojskujočih
 držav (475-221 pr.n.št.) iz
 protesta proti
 skorumpirani vladni
 administraciji utopil v reki.
 Jesenski praznik lune
 ponekod na Kitajskem
 praznujejo celo z večjo
 vznesenostjo kot Kitajsko
 novo leto. Ta dan se
 ljudje povzpnejo na griče,
 kjer cvetočim
 krizantemam izkazujejo
 spoštovanje in spuščajo
 papirnate zmaje, kar je
omen (znamenje), ki
 simbolizira »dvigovanje
 više in više«(približevanje
 luni). To je namreč čas,
 ko se luna najbolj približa
 Zemlji. Luno so Kitajci
 častili bolj kot sonce, saj
 je od pradavnine služila
 za časovno orientacijo, in
 vsi tradicionalni prazniki
 se ravna po luninem
 koledarju.

Skupine vaščanov so

med seboj tekmovala v
 spuščanju papirnatih
 zmajev. Nekateri so v
 zmaje skrili ostra rezila, s
 katerimi so kasneje ob
 spuščanju prerezali
 tekmečeve vrvi. Zmagal
 je tisti, ki je uspel
 prerezati največ vrvi
 nasprotnikovih papirnatih
 zmajev. Gledalci so
 izbrali tri zmagovalce, ki
 so za nagrado dobili
 kravo, svinjo in ovco.
 Tudi izdelovalec
 zmagovalnega
 papirnatega zmaja je bil
 nagrajen z najrazličnejšimi
 častmi. Papirnatega
 zmaja, ki je zmagal, pa
 so najskrbneje hranili do
 naslednjega leta, ko je
 prvi poletel v nebo.
 Sčasoma so šege,
 navade in vraže v zvezi
 s spuščanjem papirnatih
 zmajev izginjale in v
 zadnjih desetletjih je to
 postalo ne le na
 Kitajskem, ampak tudi
 drugod po svetu le
 priljubljena zabava.

Ralf Čeplak Mencin

Kitajski papirnati zmaji



Zmaj ali »papirnati orel«
je več kot dva tisoč
petsto let star kitajski
izum. V davnih časih je
bila njegova prvotna
uporaba vojaška -
prenašal je sporočila. V
zmajih so združene
znanost in umetnost,
lepota in uporabnost.

V preteklih dva tisoč letih
so Kitajci ustvarjali vse
mogoče vrste in oblike
zmajev. Ogromni stonog,
sestavljen iz več kot
dvesto delov, je dolg
skoraj sto metrov. Drobna
lastovka je odlično in
občudovanja vredno
umetniško delo, ki ga
lahko držimo z eno roko.
Zmaje včasih opremljajo
s piščalmi, (ognjemetnimi)
raketami ali padali. Ko se
takšni zmaji dvignejo
dovolj visoko, lahko
slišimo kristalno čiste
zvoke ali vidimo, kako
odvržejo cvetlice ali
padala.



V zadnjih letih so kitajski
obrniki temeljito preučili
tehnike, povezane z
izdelovanjem zmajev, tj.
vezanje, lepljenje in
krašenje ter tehniko
spuščanja. Tako so v
izdelovanju in spuščanju
zmajev močno
napredovali. Hkrati so
postopoma nastajali
različni tipi. Pekinški zmaji
imajo v glavnem obliko
lastovke, so prefinjeno
poslikani in elegantni.
Veliko pozornosti
posvečajo okrasu in
vzorcem. Tianjinski zmaji
so blestečih barv in
slovijo zaradi svoje
praktične zgradbe. Več
metrov dolge zmaje lahko
zložimo ali razstavimo in
spravimo v škatle.
Nekatere je mogoče
spraviti celo v pisemsko
ovojnico. Poleg pekinških
in tianjinskih zmajev



slovijo zaradi svojih
značilnosti zmaji iz
Weifanga (v provinci
Shandong) in iz
Nantonga (v provinci
Jiangsu).

S Kitajske so se zmaji
razširili v mnoge države
po svetu, kjer so jih
ljudje vzljubili. Kitajci
najraje spuščajo svoje
zmaje, ko pride pomlad
z jasnim soncem, nežnim
vetričem in ko vse cveti.
V mestih (npr. Weifangu
in Pekingu) prirejajo
praznik zmajev in nanj
vabijo ljudi z vsega
sveta, da pridejo uživati
pri njihovem spuščanju.

Na tej razstavi
predstavljamo 182
zmajev, izdelanih v raznih
krajih Kitajske. Ti čudoviti
izdelki niso le dokaz
vrhunskih sposobnostih
njihovih izdelovalcev,
ampak izražajo tudi veliko
naklonjenost Kitajcev
Slovincem. Upamo, da
bodo ti zmaji kot cvetlice
simbol dolgoletnega
prijateljstva med Kitajsko
in Slovenijo in da bodo
leteli pod skupnim
modrim nebom.

Izvor papirnatega zmaja

Pradomovina papirnatega zmaja je Kitajska. Po zgodovinskih virih so zmaja izumili pred okrog dva tisoč petsto leti v obdobju imenovanem Pomlad in Jesen (770-476 pr. n. št.) in/ali v obdobju Vojskujočih držav (403-221 pr. n. št.); knjiga angleškega učenjaka Josepha Needhama »Kitajska znanost in civilizacija« navaja zmaja kot enega izmed starodavnih izumov, ki jih je Evropa sprejela s Kitajske.

Prvi kitajski zmaji so bili iz bambusa in lesa; imenovali so jih »leseni orli«. Svilenim zmajem so rekli »feniksove (ali leteče) rute«. Po izumu papirja so tega uporabljali tudi za zmaje in takrat je nastalo ime »papirnati orli«. V različnih obdobjih so zmaje izdelovali iz različnih materialov, imeli



so različne oblike in imena, npr. »papirnate sove«, »vetrne ptice«, »sokoli«, »vetrne ploščice« itd.

Beseda »Fengzengh« (vetrne citre), ki še danes označuje zmaja na Kitajskem, se je verjetno prvič pojavila v času dinastije Song (960-1279). Takratni pisatelj Gao Cheng je v neki knjigi zapisal, da »papirnatemu orlu po domače rečejo vetrne citre«. Zapisano je tudi, da je v obdobju Petih dinastij (907-960) nekdo na hanskem dvoru na zmajevo glavo pritrdil bambusovo piščal, ki je oddajala citram podoben zvok, kadar so zmaja spuščali na veter. Od takrat naprej zmaja imenujejo »vetrne citre«. Potem ko se je pojavil

na Kitajskem, se je zmaj postopno širil po vsem svetu. Japonska ga je spoznala kot del kitajske kulture v 6. stoletju, zatem tudi Jugovzhodna Azija. Nizozemski trgovci so igrali pomembno vlogo pri uvozu zmajev v Evropo. Marko Polo, ki je prišel na Kitajsko proti koncu 13. stoletja, je podrobno opisal spuščanje zmajev na Kitajskem. V Angliji, Franciji, Nemčiji in drugod po Evropi je spuščanje zmajev postalo priljubljeno po 13. stoletju.

Prvi zmaji so služili vojski: z njimi so trigonometrično merili razdalje, ugotavljali smer vetra in prenašali sporočila.. V obdobju Pomladi in Jeseni (722-481 pr. n. št.) se je sloviti rokodelc Gongshu Ban z enim izmed lesenih zmajev, ki jih je izdelal, dvignil v nebo, da bi »pokukal« v oblegano mesto Song. Zgodovinski viri pričajo, da je leta 190 pr. n. št. - v času vojne med državama Chu in Han - hanski general Han Xin uporabil zmaja za to, da je izmeril dolžino podzemskega rova, ki so ga nato izkopali in skozenj osvojili

mesto, ki je bilo v rokah chujevske vojske. V neki drugi bitki je Han Xin dal izdelati velikega lesenega zmaja, s katerim je nad oblegani chujevski tabor poslal človeka, ki je pel chujevske pesmi. Vojake je ob poslušanju teh pesmi začelo mučiti tako domotožje, da jim je bojna morala povsem padla. Tako je država Chu izgubila vojno. V knjigi »Neznansko čudne stvari« je zapisano, da je leta 54, v obdobju Tai Qing dinastije Liang, cesar Jian Wen, ki so ga uporniki obkolili, po zmaju poslal po nujno pomoč. Podobna pričevanja o uporabi zmajev kot prenašalcev sporočil v bitkah najdemo tudi v drugih knjigah.

V času dinastije Tang (618-907) se je spuščanje zmajev postopoma spreminjalo v razvedrilno igro. Po obdobju severnega Songa (960-1127) so vse več zmajev izdelali iz papirja, kar je močno povečalo njihovo razširjenost in priljubljenost.

Razvoj zmajev v palačah in med navadnimi ljudmi je bil tesno povezan z

ljudskimi običaji. Prizore, v katerih zmaje spuščajo navadni ljudje ali plemiči, najdemo v umetniškem in ljudskem slikarstvu. Proti koncu dinastije severnega Songa se je uveljavil praznik spuščanja zmajev na deveti dan devetega luninega meseca.

V starih časih so mnogi ljudje zmaje spuščali tudi zaradi praznoverja, ker naj bi tako odganjali nesrečo. V takih primerih so zmaja najprej čim višje dvignili in potem prerezali vrv, da je zmaj prosto letel in s sabo odnesel nesreče in bolezni. Ker pa so hote spuščene zmaje imeli za prinašalce nesreče, so jih ljudje nemudoma raztrgali, če so pristali na njihovem domu. Včasih se je dogajalo, da je zmaj ušel nadzoru in padel na sosedovo dvorišče. Ko se je potem lastnik odpravil ponj, je sosed na hitro preluknjaj zmaja, ker se zaradi dobrih sosedskih odnosov pač ni spodobilo, da bi ga raztrgal.

Na severu Kitajske so petnajsti dan prvega luninega meseca praznovali kot dan, ko je treba boga izobilja, za katerega so verjeli, da se vsako leto na predvečer

kitajskega novega leta spusti na zemljo, poslati nazaj v nebesa.

Praznovanje se je začelo popoldne s spuščanjem zmajev. Ko se je stemnilo, so zmaje z vrvmi privezali na tla. Pred polnočjo so kot del praznovanja, med katerim so izstreljali tudi ognjemetne rakete, na vrvi obešali lampijone. Ljudje so odšli spat po polnoči, ker so verjeli, da se je bog izobilja takrat že vrnil v nebesa, zmaje pa so pustili v zraku. Ob zori jih ni bilo več, odnesli so nesreče in ostali so samo konci vrvi.

Spuščanje zmajev je pogosta tema v klasični kitajski književnosti in umetnosti. Tako tudi v pesmi pesnika Gao pina iz dinastije Tang:

*V tihi noči na nebu pojejo
vrvi.*

*Nanje igra veter, ki se dviga
in spušča.*

*Lepo je poslušati to
nenavadno pesem,*

*ki z vsakim novim tokom
spreminja melodijo.*

Na sliki »Lepotice
spuščajo zmaje« s



Praznika pomladi
Yangliuqinga vidimo
živahne prizore spuščanja
zmajev in s pisanimi
zmaji posuto nebo. V
klasičnem delu kitajskega
leposlovja »Sanje v rdeči
sobi« v 47. poglavju
najdemo uganko o
zmaju:

*Zunaj mu sledijo otroci, ki
gledajo v nebo,
najlepši je okras praznika
Qingming.*

*Ko se vrv pretrga, odleti,
a za to ni kriv vzhodni
veter.*

Druga pesem takole
opisuje navadne ljudi pri
spuščanju zmajev:

*Deset tisoč jih gleda, ko
zmaji začno jadрати.*

*Na bambusovih palicah so
privezani z dolgimi, dolgimi
vrvmi.*

*V mirnih časih letijo zmaji
čudovitih novih oblik
in se v vrstah dvigajo v nebo
vse do konca oblakov.*

V romanu »Sanje v rdeči
sobi« najdemo razna
izbrana imena za zmaje:
»mehkokrilni feniks«,
»ogromna rakovica«,

»divja gos«, in celo
(ognjemetna) »raketa«.
Številni rodovi rokodelcev
in umetnikov so s svojim
delom prispevali k
razvoju in izpopolnjevanju
kitajskih zmajev in tako
so nastale edinstvene
tehnike povezovanja
bambusovih ogrodij in
umetniške poslikave.
Oblike in vzorci so
starodavni in simbolični.
Tako v razredu trdokrilnih
zmajev najdemo »vitko
lastovico«, katere drobna
in elegantna oblika
simbolizira ženskost,
medtem ko naj bi
»debela lastovka« iz
istega razreda s svojim
širokim in močnim
ogrodjem poudarjala
moškost. Včasih obe
»lastovki« združijo v
zmaja, ki se imenuje
»mož in žena«. Najmanjše
zmaje včasih imenujejo
»lastovičji goliči«. Pisane
slike na nekaterih zmajih
upodabljajo prizore iz
zgodovine in iz ljudskih
pripovedk ali pa tudi
vzorke, ki prinašajo
srečo.

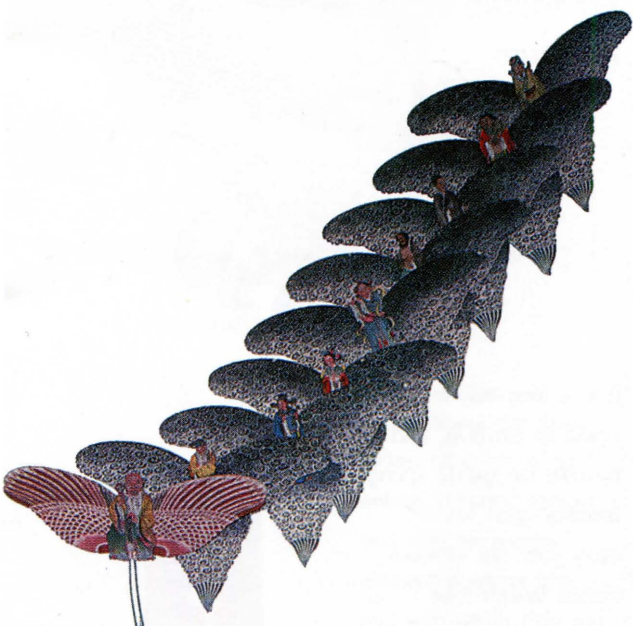
Spuščanje
papirnatih
zmajev v
znanstvene in
razvedrilne
namene

Spuščanje zmajev je igralo pomembno vlogo v razvoju naravoslovnih ved, kar je tudi največji prispevek zmajev človeštvu. Spretnost spuščanja zmajev je povezana z izkoriščanjem vetra, ki je navdihnil vse človekove poskuse, da bi po zraku krmaril s pomočjo zračnih tokov. Leta 1903 je bratoma Wright v Združenih državah po številnih poskusih s spuščanjem zmajev končno uspelo zgraditi jadralno letalo. Pozneje sta v jadralna letala, zametek sodobnih letal, vgradila motorje, da bi podaljšala čas in razdaljo letenja. Zaradi tega imamo lahko zmaje upravičeno za predhodnike sodobnih zračnih plovil.

Leta 1749 je angleški astronom Wilson na šest



različno visoko spuščeni zmajev, ki jih je povezovala 915 metrov dolga vrv, pritrdil toplomere, da je lahko izmeril temperature na različnih višinah. Leta 1752 je ameriški znanstvenik Benjamin Franklin s spuščanjem zmajev preučeval pojav razelektrenja ozračja med nevihto in razrešil uganko strele, pozneje pa izumil strelovod. Leta 1907 je izumitelj telefona, Alexander Graham Bell, izdelal masivnega zmaja s 3.393 krili, ki so nosila človeka in ga dvignila 50 metrov visoko; v zraku pa je ostal sedem minut. Izdelovanje in spuščanje zmajev ni samo zanimivo, zahteva tudi spretnosti, ki se jih lahko naučijo tako mladi kot stari.



Izdelovanje zmajev je ustvarjalno in estetsko delo; kadar zmaja izdeluje več ljudi skupaj, se lahko učijo drug od drugega in sklepajo prijateljstva. Spuščanje zmajev je zdrava telesna aktivnost. Za gledanje zmajev na nebu menijo, da iz telesa pomaga izgnati tako imenovano notranjo vročico in da je dobro za oči. Zato sta izdelovanje in spuščanje zmajev tako blagodejni aktivnosti, da ju vsekakor velja podpirati.

*Kitajska agencija za
mednarodne razstave*

Chinese Kites at the Slovene Ethnographic Museum

It is a long way from China to Slovenia, and by now the gentle spring breezes upon which every year our Chinese friends launch their colourful kites, have for the most part died down or transformed - either into a still, sultry summer or into the calm before a thunderstorm. This July, however, some one hundred and eighty-two friendly kites have flown all that way from China to the Slovene Ethnographic Museum in Ljubljana. They have landed here to take up position for a special exhibition representing the fruit of cooperation between the two countries.

In accordance with the 1993 Agreement, September 1994 saw the composing and signing of a Programme of Cultural, Educational and



Scientific Cooperation and Exchange from 1995 to 1997 between the Government of the Republic of Slovenia and the Government of the People's Republic of China". The Programme envisaged the exchange of exhibitions, the first of which will be this one in Ljubljana, featuring Chinese kites.

The exhibition is now up and flying, in all its feather-light colour. And we wish it every success! Our Chinese friends sent the exhibition here with the words: "We hope that these kites will be like little flowers, symbolising the long friendship between the peoples of China and Slovenia, and that they will fly under a common blue sky." Our



reply expresses the hope that from these flowers will fall the seeds which will generate new, innumerable flowers of friendship and cooperation.

The Chinese kites will be the first exhibition in many years at the Slovene Ethnographic Museum which will once again bring to us a small part of the culture of a different continent; the exhibition premises for our non-European collections at Goričane mansion, which as long-term users we have started to renovate, have been closed for several years.

These kites or "flying eagles", a tradition dating back more than two thousand years, still

weave about the skies today, although in an entirely different context and with an entirely different purpose from that with which they first appeared. In China these kites were originally used for military purposes.

Here I cannot help offering a personal, woman's remark, that in exceptional circumstances, such as in the creation of "flying eagles", even armies can leave behind something good. Something similar has happened with the Slovene Ethnographic Museum. The departure of the Yugoslav Army from the barracks in Ljubljana has opened up considerable space in various buildings, and offers the chance of them being used for different purposes. And the Slovene government has acquired a wonderful



opportunity to open up one of these - the barracks in Metelkova Street - for cultural activities, and to various institutions including the Slovene Ethnographic Museum, which has suffered a chronic shortage of space, and is dispersed over several locations and lacks its own museum building.

At long last we have our premises; in fact we have two sizeable museum buildings, both big enough in terms of a museum of cultural identities, and as a source of knowledge and creativity, to house us and all our materials. In this way we have a home for the main body of our collection, composed chiefly of sources of rural culture, the testimony to the Slovenes of archaic and traditional societies, as

well as for our collections of objects relating to individual cultural components of certain other "peoples of the world". These it will be possible to view individually, comparatively and also as a Slovene "meeting with a different world".

One of such meetings is here with us now: the meeting with a small part of Chinese culture, with the creativity of our Chinese friends, with these Chinese kites.

Exhibition premises change; what is essential, is that their doors remain open.

Inja Smerdel M.A.

Director of the Slovene Ethnographic Museum

Flutes in the Sky

Over a thousand years passed from the time of the invention of paper kites in China in the 4th century B.C. to the period when they became more widely used. By the 8th century A.D. kite-making technology had been considerably simplified. People started using silk or coloured paper, which they used to cover a bamboo frame in the shape of a cylinder, inside which it was possible to set little candles. In this way they made lanterns which could be tied up into larger or smaller bundles. By using the wind, air currents and the heat generated by the candles, these kites could fly high into the sky. In the dark of night these glowing kites had a marvellous effect. During the Tang dynasty (618-907) they attached



to paper kites a bow with a string, from which high up in the air the wind teased various tones. In the Late Han dynasty (947-950) they attached bamboo flutes, which produced wonderful notes up in the sky, and gave rise to these paper kites being called "wind flutes".

Paper kites grew to become very popular among the lower and higher nobility. Given the high costs at that time of constructing paper kites, the pleasure of flying them was a luxury only the rich could afford. The poor tended to experience their first encounter with these otherwise popular paper kites through some mishap or even

catastrophe, for they often flew right into peasant homes, which were constructed of wood and straw, and caused terrible fires. For this reason, by the time of the Tang dynasty the construction and flying of these paper kites were forbidden. Illuminated paper kites rose once more into the air during the reign of the Northern Song dynasty Emperor Zhao Ji, whose rule began in 1101. He was an artist, and produced a book entitled "A Manual on Paper Kites in Xuanhe", which had a major influence on the revival and expansion of paper kite construction and flying. This regime continued during the Southern Song dynasty (1127-1279) and the Yuan dynasty (1271-1368), but under the Ming dynasty (1368-1644) paper kites were again banned. Despite the prohibition, paper kite flying continued, and gained new momentum during the Qing dynasty (1644-1911). Paper kite makers started manufacturing their products in a wide variety of animal forms and in the shape of mythological creatures.

They developed localised variants of kites, so that today the most famous paper kites are from Tianjin, Beijing, Wifang, Nantong, Xi'an and Harbin.

In terms of their form, traditional Chinese kites can be divided into images, objects, calligraphic characters, flowers, birds, plants and insects, and they were decorated with abstract or figurative patterns or with both at the same time. They can also be distinguished by type of construction, being either of collapsible or rigid frame and with hard or soft wings. The type of construction was influenced by the geographical environment. We may divide China very roughly into the northern, continental part and the southern, subtropical part, divided by the River Yangtze. South of the river the climate is wet and rainy and the breezes are gentle, so in those areas generally soft-winged paper kites were flown. The shapes and patterns of these kites most often imitated nature, including



water and land birds, insects and other animals. In the north the country is dry, dusty and windy, so the manufacture of hard-winged kites is favoured.

One special feature is the "connected paper kite" in the form of a centipede or dragon monster, which could reach over ten metres long and was constructed from several hundred pieces. These kites are highly attractive, and on holidays or special occasions they are flown even in Tiananmen Square in Beijing. They have to be handled by teams of dozens of people.

The best seasons for kite-flying in China are spring and autumn. This is also the time of the most important Chinese holidays: Chinese New Year (or the celebration

of spring), the Lantern Festival, the Ancestors holiday (Qing Ming), the Dragon Boat Festival (Duan Wu Jie) and the Autumn Moon Festival (Zhong Jie).

In the time between celebrating the New Year and the Lantern Festival the Chinese would fill the air with kites, intending to drive away evil and danger. During the Dragon Boat Festival, which is still especially celebrated in southern China, paper kites are flown as prayers for the blessing and protection of the good spirit of the great poet Qu Yuan, who protested against the corrupt government administration during the Warring States period (475-221 B.C.) by drowning himself in a river. The Autumn Moon



Festival is celebrated in some parts of China with even greater enthusiasm than Chinese New Year.

On this day people climb up onto hills, where they show veneration to the blossoming

chrysanthemums and fly paper kites, which are an omen symbolising a

"rising higher and higher" (towards the moon). This

is the time of year when the moon comes closest to the Earth - the

Chinese venerated the moon more than the sun, since from the earliest

times it served as a temporal orientation, and all traditional holidays

follow the lunar calendar.

Groups of villagers would

compete amongst each

other in kite-flying. Some

would conceal sharp

razors about their kites,

and during flight would

use them to cut the

strings of rival kites. The

winner was the one who

succeeded in cutting the most kites. The

spectators chose three

winners, who won prizes

of a cow, a pig and a

sheep. The makers of

the kites were also

rewarded with a variety

of honours. And the

winning paper kite was

jealously preserved until

the next year, when it

would be the first to take

to the skies.

In time the customs,

traditions and

superstitions associated

with flying paper kites

have disappeared, and in

recent decades this has

become not only in

China but elsewhere in

the world simply a

popular recreation.

Ralf Čeplak Mencin

Chinese Kites

The kite, also known as the paper eagle, originated in China some two thousand years ago. The earliest function of kites in ancient times was of a military nature: they transmitted messages. Kites unite science and art, beauty and function.

During the past two thousand years the Chinese people have invented all kinds and forms of kites. The mighty centipede in which more than two hundred segments are joined together is about one hundred metres long. The tiny swallow is an excellent and admirable work of art which can be held in just one hand. Kites are sometimes equipped with whistles, pipes, firecrackers or parachutes. When these kites fly high enough,



one can hear crystalline sounds or watch flowers or parachutes fall through the sky.

In recent years, Chinese craftsmen have painstakingly studied the techniques involved in the making of kites, which is to say the skills of binding, gluing, decorating and that of flying kites. This has greatly improved the art of kite-making and kite-flying. At the same time, distinguishing features have gradually appeared. Beijing kites, for example, are mainly swallow-shaped and characterised by their attractive shape and delicately painted decoration. Great attention is paid to the decoration and patterns.



Tianjin kites blaze with different colours and are also famous for the practical nature of their construction. Kites which are several metres long can be folded or disassembled and put away into boxes. Some can even be kept in an envelope. Besides Beijing and Tianjin kites, those which come from Weifang (Shandong Province) and from Nantong (Jiangsu Province) are well-known for their characteristic features.

Chinese kites have spread to many countries of the world where people have become very fond of them. The Chinese like to fly their kites when the Spring arrives with its bright sunshine, gentle breezes and blossoming flowers. In some cities like

Weifang and Beijing, kite festivals are held and people from all over the world can come and enjoy kite-flying.

Here we present 182 kites from various places throughout China. These exquisite kites not only demonstrate the genius of the Chinese kite-makers, but they also express the deep affection which the Chinese people have towards the people of Slovenia. We hope that these kites will be seen as flowers symbolising the long-existing friendship between the people of China and Slovenia, and that they will fly under the same blue sky.

The Origin of the Kite

China is the birthplace of the kite. According to historical records, the kite was invented about 2500 years ago during the periods of Spring and Autumn (770-476 BC) and Warring States (403-221 BC). The book entitled Science and Civilisation of China by the English scholar Joseph Needham, lists the kite as one of the inventions of ancient China which were later introduced into Europe.

The earliest Chinese kites were made of bamboo and wood and were known as "wooden eagles". Silk kites were called "phoenix (or flying) kerchiefs". Paper, when it became available, was used to make kites which became known as "paper eagles". During different periods in history, kites



were made of different materials and had different shapes and names such as the "paper owl", "wind bird", "hawk", "wind tile" and others.

The word "Fengzengh" (wind zither), as the kite is now called in Chinese, probably first appeared during the time of the Song Dynasty (960-1279). Gao Cheng, who was a writer from that period, wrote that "the paper eagle is popularly called the "wind zither"". It was also recorded that, during the Five Dynasties period (907-960), someone in the Han court fixed a bamboo whistle to the head of his kite which emitted a zither-like sound when it was flown in the wind. Since then

"wind zither" has been used as the Chinese name for the kite.

Originating in China, the kite gradually became familiar in all parts of the world. It was introduced to Japan as part of the Chinese culture in the 6th century AD and later to South-East Asia. Dutch merchants played a major role in bringing kites into Europe. Marco Polo, who came to China in the late 13th century, wrote in great detail about kite-flying in China. Kite-flying became popular in England, France, Germany and other parts of Europe after the 13th century.

The earliest kites were made for military uses; for example the triangulating of distances, finding out the direction of the wind or communicating messages. During the Spring and Autumn period, Gongshu Ban, who was a famous artisan, flew one of the wooden kites he had built in order to "peep at the city of Sung" during a siege. In 190 BC, according to historical records, when the states of Ch'u and Han were fighting each other, Han Xin, a Han general, used

a flying kite to measure the distance of an underground passage which was to be dug and which would lead into the city taken by the Ch'u army. During another battle, Han Xin ordered a large wooden kite to be built after which he sent a man to fly over the besieged Ch'u camp in the kite singing Ch'u songs. On hearing these songs, the Ch'u soldiers below became homesick and lost their morale, which eventually led to the defeat of the State of Ch'u. In the book called *Thing Uniquely Strange*, it was recorded that in AD 54, during the Tai Qing period of the Liang Dynasty, Emperor Jian Wen used paper kites to communicate a message of emergency when he found himself surrounded by a group of rebels. Similar accounts of kites used in battles as a means of communication can be found in other books.

During the time of the Tang Dynasty (AD 618-907), kite-flying gradually became a recreational



activity. After the Northern Sung period (AD 960-1126), a growing number of kites were made with paper which contributed to the popularisation of kite-flying.

The ways in which the kites developed, inside the palaces or outside among the common people, bore close relation to folk traditions. Scenes of common people as well as aristocrats flying kites were depicted in traditional and folk painting. Towards the end of the Northern Sung Dynasty, it became customary to observe Kite-flying Day which fell on the ninth day of the ninth lunar month.

In ancient times, kite-flying was superstitiously practised by many people as a way in which to drive bad luck away. In these cases, the kites were first flown to

great heights and the strings were then cut to set the kites free which would get rid of bad luck and ills. Because these deliberately freed kites were deemed to carry bad luck, they were invariably torn to pieces if they landed on someone's home.

Occasionally, someone would lose control of his flying kite and it would fall into a neighbour's courtyard. When the owner of the kite went over to retrieve it, the neighbour, before returning the kite, would poke a few holes in it because tearing it up would not be seen as a neighbourly way of behaving.

In North China, the fifteenth day of the first lunar month was celebrated as the day on which the god of wealth, believed to descend every year on Chinese New Year's Eve, was

sent back to heaven. The celebration started in the afternoon with the flying of kites. When it became dark, the kites would be tied, at the end of their strings, to a point on the ground. Lanterns would be hung from the strings before midnight as part of the festivities which also included the lighting of firecrackers. The people would go to bed after midnight, since by then the god of wealth was believed to have arrived back in heaven, and the kites would be left to themselves. By the time day broke, the kites would have gone, carrying away bad luck, and only the lengths of their strings would remain.

The subject of kite-flying frequently appears in classical Chinese literature and art. A poem written by the Tang poet Gao Pin contains these lines:

*The still night has strings
in the sky sounding,
Making notes of music are
winds going and coming.
Pleasant to hear is a song
seemingly being played
That changes in tune as
new currents rise to sway*

In the picture of the Yangliuqing Spring-Festival called Kite-flying beauties, vivid scenes of kite-flying and colourful kites studding the sky are depicted. The Dream of Red Mansions, a literary classic, contains a riddle about the kite in Chapter 74 which reads:

*Followed outdoors by
children looking upward,
It is best for decorating
the Qingming festival.
When the string is broken
and it goes adrift,
The departure is not the
fault of the east wind.*

Another poem gives this description of common people flying kites:

*Ten thousand people
watching, kites start to glide.
To bamboo posts long, long
strings are tied.
In times of peace ingenious
new forms are flying
Skyward in lines to the end
of clouds.*



Various elaborate names which were given to the kite can be found in *The Dream of Red Mansions*; among these are the "phoenix with soft wings", the "giant crab", the "wild goose", and even the "firecracker".

Through the efforts of generations of craftsmen and artists who contributed to the development and perfection of Chinese kites, a unique system of bamboo frame binding techniques and artistic design has been

established.

The shapes and designs of the kites are traditional and symbolic. In the category of hard-wing kites, for example, there is the "slim swallow" whose narrow shape, both small and graceful, symbolises femininity, while the "fat swallow" from the same category has a broad, strong framework which is intended to suggest manliness. The two "swallows" are sometimes combined so as to build a "husband and wife" kite. Smaller kites are sometimes known as "baby swallows". The colourful paintings on some of the kites depict scenes from historical and folk stories as well as auspicious varieties of patterning.

Kite-flying as a Scientific and Recreational Activity

Kite-flying has played a significant role in the studies of natural sciences, which represents the kite's greatest contribution to human life. The principles of kite-flying are based on the use of the wind which inspired man's attempts to navigate through the air by riding on air currents. In 1903 in the United States, after carrying out many kite-flying experiments, the Wright brothers finally succeeded in building a glider. Later on, power-driven motors were installed in the glider, the embryo of the modern aeroplane, to increase its flying time and distance. The kite is therefore considered to be the precursor of modern flying machines. In 1749, the English astronomer Wilson attached thermographs to



six kites which were connected by a 915 metre long rope. He flew the kites to measure air temperatures at different heights. In 1752, the American scientist Benjamin Franklin, by using kites to study the phenomenon of electric discharge during storms, uncovered the enigma of lightening and later invented the lightening rod.

In 1907, the inventor of the telephone, Alexander Graham Bell, manufactured a solid kite with 3,393 wings which, carrying a man, rose to a height of 50 metres from the ground and stayed in the air for seven minutes.

Kite-making and kite-flying are activities which are

not only interesting but require certain skills, and are suitable for all people, young and old alike. Kite-making is an inspirational and aesthetic process. When a group of people make kites together, they can learn from each other and become good friends in the process. Kite-flying also represents a good

form of physical exercise. Watching kites flying around in the sky is believed to help discharge the "inner fever" from the human body and it is also said to be good for the eyes. As such, the benefits of kite-making and kite-flying activities ought to be encouraged and promoted.

*China International
Exhibition Agency*



Izdelovanje in sestavljanje zmajev / Kite - making, kite assembling

Tipi razstavljenih zmajev:

Leteči zmaj
 Zmaj s stotimi mladiči
 Stonoga z zmajevo glavo
 Zmaj
 Dinozaver
 Feniks
 Pav
 Jastreb
 Sova
 Morski sokol
 Orel
 Metulj
 Kačji pastir
 Rdeči kačji pastir
 Zeleni kačji pastir
 Zlata ribica
 Rdeča zlata ribica
 Rajski muholovec
 Papiga
 Zlati fazan
 Čebela
 Škržat
 Bogomolka
 Netopir
 Žerjav z mladičem
 Lastovka
 Črna lastovka
 Mask
 Gospa
 Osem nesmrtnih
 Kralj Yu
 Feniks igra na piščal
 Sreča
 Žerjav
 Rakovica
 Boginja reke Luo
 Boginja Magu
 Dekle igra na piščal
 Xu Xian na jezeru
 Lepotica Xishi
 Mišja poroka
 Vaze
 Lotusov otrok
 Oblastnik Bao
 Tiger z mladičem
 Mandarinske race in lotus
 Naza razburka morje
 Divja gos
 09
 05
 Stonoga
 Vijolična zlata ribica
 Zelena papiga
 Krap
 Lastovki dvojčici
 Opičji kralj
 Osem diagramov

Types of exhibited kites:

Flying dragon
 Dragon with a hundred
 youngs
 Centipede with dragon
 head
 Dragon
 Dinosaur
 Phoenix
 Peacock
 Vulture
 Owl
 Fish hawk
 Eagle
 Butterfly
 Dragonfly
 Red dragonfly
 Green dragonfly
 Goldfish
 Red goldfish
 Paradise flycatcher
 Parrot
 Golden pheasant
 Honeybee
 Cicada
 Mantis
 Bat
 Crane and kid
 Swallow
 Black swallow
 Mask
 Lady
 Eight immortals
 King Yu subduing flood
 dragon
 Playing the flute to attract
 phoenix
 Auspicious
 Crane



Crab
Goddess of the Luo
River
Goddess Magu
Pipa-playing girl
Xu Xian on the lake
Beauty Xishi
Wedding of the mouse
Vases
Lotus kid
Magistrate Bao
Tiger and kid
Mandarin ducks and
lotus
Naza stirring the sea
Wild goose
09
05
Centipede
Purple goldfish
Green parrot
Carp
Twin swallows
Monkey King
Eight Diagrams

Gostujoča razstava
Kitajski papirnati zmaji
Kitajske agencije za
mednarodne razstave iz
Pekinga

Travelling Exhibition
Chinese Kites
China International
Exhibition Agency from
Beijing, China



Kustos razstave / Curator:
Ralf Čeplak Mencin
Oblikovanje / Design:
Mojca Turk
Kitajska kaligrafija / Chinese
calligraphy: Wang Huiqin
Fotografije - viri /
Photographies - sources:
Kitajska agencija za
mednarodne razstave / China
International Exhibition
Agency, Wang Hongxun
(knjiga / book), Kitajski
papirnati zmaji / Chinese Kites,
Ralf Čeplak Mencin
Prevodi / Translation: Franc
Smrke, Amidas
Izdal in založil / Published by:
Slovenski etnografski muzej,
zanj mag. Inja Smerdel,
Tiskarna / Printed by:
Grafos, 1996

ZA SODELOVANJE SE
ZAHVALJUJEMO:
Kitajski agenciji za
mednarodne razstave,
Peking
Ambasadi Ljudske
republike Kitajske v
Republiki Sloveniji
Narodnemu muzeju

Kitajski restavraciji Orient,
Ljubljana

ACKNOWLEDGEMENTS:
China International
Exhibition Agency
Embassy of the People's
Republic of China in
Slovenia
National Museum

Chinese Restaurant
Orient, Ljubljana

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