

Masters of
Chinese
Arts and Crafts

CAI SHUIKUANG



Q i X i a n D i a o



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中国工艺 大师蔡水况 美术



漆线雕

郑礼阔 分卷主编 庄南燕 著

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Jiangsu Fine Arts Publishing House

『漆线雕』源自福建闽南地区的一门古老的『妆佛』手工艺，『妆佛』全套工艺包括造型、粉底、漆线、安金、敷彩几大工序。『漆线雕』将原附着于神佛身上的漆线装饰剥离出来，在新的载体上形成纯粹以线条的形式美感表现的新的工艺品。作为工艺美术品种的『漆线雕』一词，起于1973年蔡水况先生为其作品参加广交会的命名。目前，『漆线雕』是中国工艺美术品种之一，于2006年被列入首批国家级非物质文化遗产保护名录（编号Ⅷ-55）。

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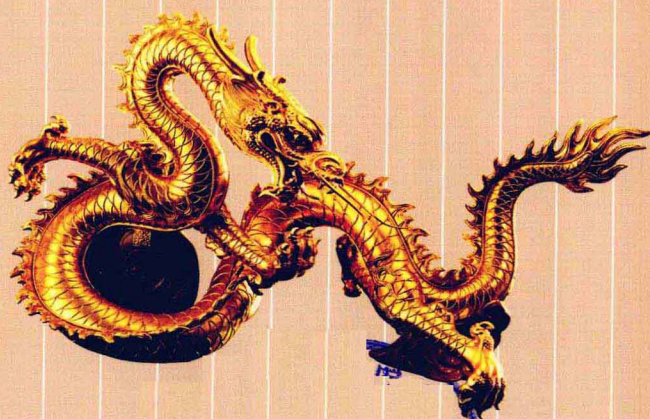


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材料有多寡、贵贱之分，制作有粗细、精陋之别，因此便出现了三种炫耀：第一是炫耀地位。在等级森严的社会，连用品都有级别。皇帝用的东西，别人不能用；贵族和官员用的东西，平民不能用。诸如“御用”、“御览”、“命服”、“进盏”之类。第二是炫耀财富。同样是一个饭碗，平民用陶，官家用瓷，有钱人是“金扣”、“银扣”，帝王是金玉。其他东西均是如此，所谓“价值连城”之类。第三是炫耀技巧。费工费时，手艺高超，鬼斧神工，无人所及。三种炫耀，前二种主要是所有者和使用者，第三种也包括制作者。有了这三种炫耀，不但工艺品的性质产生了异化，连人也会发生变化的。“玩物丧志”便是一句警句。

《尚书·周书·旅獒》说：“不役耳目，百度惟贞，玩人丧德，玩物丧志。”这是为警告统治者而言的。认为统治者如果醉心于玩赏某些事物或迷恋于一些事情，就会丧失积极进取的志气。强调“不作无益害有益，不贵异物贱用物”。主张不玩犬马，不宝远物，不育珍禽奇兽。历史证明，这种告诫是明智的。但是，进入封建社会之后，为了避免封建帝王“玩物丧志”，《礼记·月令》规定：百工“毋或作为淫巧，以荡上心”。因此，将精雕细刻的观赏性工艺品视为“奇技淫巧”，而加以禁止。无数历史事实告诉我们，不但上心易“荡”，也禁而不止。这种因噎废食的做法，并没有改变统治者的生活腐败和玩物丧志，以致误解了3000年。在人与物的关系上，是不是美物都会使人丧志呢？答案是否定的。关键在人，在人的修养、情操、理想和意志。所以说，精美的工艺品，不但不会使人丧志，反而会增强兴味，助长志气，激发人进取、向上。如果概括工艺美术珍赏品的优异，至少可以看出以下几点：

1. 它是“人的本质力量的显现”。不仅体现了人的创造精神，并且通过手的锻炼与灵活，将一般人做不到的达到了极致。因而表现了人在“改造世界”中所发挥出的巨大潜力。
2. 在人与物的关系中，不仅获得了驾驭物的能力，并且能动地改变物的常性，因而超越了人的“自身尺度”，展现出“人的需要的丰富性”。
3. 它将手艺的精湛技巧与艺术的丰富想象完美结合；使技进乎于道，使艺净化人生。
4. 由贵重的材料、精绝的技艺和高尚的人文精神所融汇铸造的工艺品，代表着民族的智慧和创造才能，被人们誉为“国宝”。在商品社会时代，当然有很高的经济价值，也就是创造了财富。

犹如满天星斗，各行各业都有领军人物，他们的星座最亮。盛世人才辈出，大师更为光彩。为了记录他们的业绩，将他们的卓越成就得以传承，我们编了这套《中国工艺美术大师》系列丛书，一人一册，分别介绍大师的生平、著述、言论、作品和技艺，以及有关的评论等，展示大师的风范。我们希望，这套丛书不但为中华民族的复兴和文化积淀增添内容，也希望能够启迪后来者，使中国的工艺美术大师不断涌现、代有所传。是为序。

2009年12月25日于南京龙江

The Demeanor of the Masters—The Total Foreword of The “*Masters of Chinese Arts and Crafts*” Series

Zhang Daoyi

The Chinese tradition of respect for teachers has been known all along just as “where there is the truth there is the teacher” said teachers who play the role of the fine examples and models are not only the carriers of the truth but also the inheritors of it. At the same time the masters who stand on the peak of culture are in glory of long time and have created the human civilization are defined as the outstanding academics or artists. Masters from one generation to another with their tremendous achievements build our nation’s cultural edifice.

Usually referring to the Masters whether in the academia or the art circle is mostly that people respectfully call them. Presently in our country there is only one title of the Masters the “Arts and Crafts Masters” that were elected with the standards established by the country which is a kind of honor and mission making the pride of the nation on their shoulders just like the hard work in Olympic arena where is not easy to get the laurels and the gold medals.

The Arts and Crafts in our country has not only the long history but numerous varieties and excellent tradition as well. The sophisticated and wise crafts flourished with the development of farming culture. As early as more than 2500 years ago “The Artificers Record”(Zhou Li Kao Gong Ji) pointed out “By conforming to the order of the nature adapting to the climates in different districts choosing the superior material and adopting the delicate process the beautiful objects can be made” which clearly meant the thought of human-centered following the law of nature on the one hand and exerting the property of material and technology on the other. Turning material resources to good account or making the best use of everything is always the actively enterprising attitude in the creation. The historical legacies of Arts and Crafts such as the heavy bronze stuff the warm and smooth jades the crystal porcelain gold and silver objects the clean lacquerware the gorgeous silk the fine embroidery and so on are all showed amazing wisdom. So it is hard to imagine the ability that gives the clay a solid state under high temperature as Phoenix Nirvana borning of fire which can turn out to be the porcelain that sounds like the Chinese Chime Stone and looks like a mirror; that makes the sap into objects when it has been solid after flowing from the lacquer trees; that carves the ivory ball into

the dozens of layers every layer can rotate freely and has all patterns at different levels; that turns the parts of bamboo over into the “spring reverse motion” that so gentle just like baby’s skinweaves strings of bamboo to form the fan as elegant as brocade; that embroiders the Block Screen as the double-sided embroidery; that uses the hands to knead the clay figurines showed the spirit. Everything looks like a kind of God-made each piece is magical which is considered as the “treasure handed down” or “national treasure” by people and as the “manifestation of the essence of man power” by the philosophers. I do not want to describe people by using the word “Superman” however we should admit that anytime in the sports ground the winner of the various games say the highest jumping one is just the NO.1 and he would be as our “Arts and Crafts Masters”.

In past when apprentice carpenters studied with a teacher there was a formula cried out “beginner for three years is able to travel the world; and then for another three years is unable to move” which means the first three years is nothing but the time for ability that let some of the craftsmen do “Shi Zi Huo ”(the stylized works) just to make a living and the further three years is not the simple time for a novice to repeat but for the idea of creation and is the reification of self-cultivation and makes people to bring their spirituality and intelligence into play. Actually our Arts and Crafts masters with great concentration have great efforts far more than three years hard training. The ancients said “techniques reach a certain realm would act in cooperation with the spiritual world”. Only entering this realm can people give full play to their imagination use manual dexterity obtain the high degree of ability of controlling or even get the “stunt”. Although “The Artificers Record ” said “ creating objects belongs to wise man highlighting the truth belongs to clever man however inheriting these for generations only belongs to the craftsman” it simply makes the statement of the relationship between design and production which can not only be separated but also be combined and both of them are concerned with life-long practice in order to achieve a superb point.

As we all know the Arts and Crafts can be divided into two categories one is the bread-and-

butter items of everyday using round the needs of basic necessities and convenience reflecting the custom and the fashion which has established a staff gauge of civilization. The other is decorative furnishings that can be appreciated reflecting the culture inspiring wisdom enriching and enhancing the spiritual life which is to show "the abundance of people's needs". These two types are interlaced like the variation of music that is a natural thing. In the long period of feudal society however for the Arts and Crafts due to the amount of the materials using the differences between the precious material quality and the cheap one and the differences between the fine producing and coarse one there were three kinds of show-off. The first was to show off the status. Even the supplies were branded levels in the strict hierarchy of society. For instance the stuff belonged to the emperor could not be used by others the civilians never had the opportunity for using the articles of the nobles and the officials. Those things had the special titles such as "The Emperor's Using Only" "The Emperor's Reading Only" "The Emperor's Tea Sets Only" "The Officials' Uniform Only" and so on. The second was to show off the wealth. For example as to the bowl the pottery was used by the civilians and the porcelain by the officials. The rich men used the "Golden Clasper" and "Silver Clasper" while the emperor used the gold and jades. So were many other things that so-called "priceless". The third was to show off the skills. A lot of work and time was consumed craft skills were extraordinary as if done by the spirits which could almost be reached of by no one. Therefore with these three kinds of show-off in which the former two mainly referred to both owners and users the third also included the producers not only the nature of the crafts produced alienation and even the people would be changed as well. "Riding a hobby saps one's will to make progress" is a warning.

"XiLu's Mastiff The Book of Chou Dynasty The Book of Remote Ages "(Shang Shu Zhou Shu • Lu Ao)said "do not be enslaved by the eyes and the ears all things must be integrated and moderate tampering with people loses one's morality riding a hobby saps one's will to make progress" which is warning for the rulers thinking that if the rulers obsessed with or fascinate certain things it will make them to lose their aggressive ambition emphasizing that "don't do useless things and don't also prevent others from doing useful things; don't pay much more for strange things and don't look down on cheap and practical things" and affirming that don't indulge in personal hobbies excessively hunt for novelty and feed rare birds and strange beasts. History has proved that such caution is wise. However after entering the feudal society in order to prevent the feudal emperor from that "Riding a hobby saps one's will to make progress" "The Monthly Climate and Administration The Book of Rites" (Li Ji Yue Ling) provided craftsmen "should not make the strange and extravagance objects to confuse the emperor's mind " and regarding the ornamentally carved arts and crafts as the "clever tricks and wicked crafts" that should be prohibited. Numerous historical facts tell us that not only the emperor's

mind is easily confused but also the prohibitions against the confusion can't work. The misunderstanding of objects themselves last about 3000 years though the way just like "giving up eating for fear of choking" did not change the corrupt lives of rulers and that "Riding a hobby saps one's will to make progress". Do the beautiful things make people weak in the relationship between persons and objects? The answer is negative. The key lies in the people themselves in the self-cultivation sentiments ideals and will. So the fine Arts and Crafts is not able to make people despondent on the contrary it will enhance their interests encourage ambition and drive people to be aggressive and progressive. As a result to outline the outstanding traits of the ornamental Arts and Crafts at least the following points can be seen.

First of all it is the "manifestation of the essence of man power" that not only reflects the people's creative spirit but also attains an extreme that is impossible for ordinaries through the exercise and flexibility for hands thus showing the great potential of human in "changing the world".

Secondly in the relationship between persons and objects except for the ability gained to control objects it actively alters the constancy of objects thus beyond the human "own scale" to show "the abundance of people's needs".

Furthermore it perfectly combines the superb skill of the crafts with the colorful imagination of the art making that "techniques reach a certain realm would act in cooperation with the spiritual world" and that "art cleans the life".

Finally the Arts and Crafts founded by the precious materials the exquisite skill and the noble human spirit represents the nation's wisdom and creativity has been hailed as the "national treasure" and of course in the era of commercial society possesses the high economic value that is the creation of wealth.

The various walks of life have the leading characters very starry and their constellations are the brightest. "Flourishing age flourishing talents" being Masters is even more glorious. In order to record their performance and to pass their outstanding achievements along we have compiled the "Masters of Chinese Arts and Crafts" series that each volume recorded each master and that respectively introduced their life stories writings sayings works skills and the comments concerned completely showing the demeanor of the masters. We hope that the series can make contributions not only to the nation's revival of China and the cultural accumulation but also to inspire newcomers propelling the spring-up of the "Masters of Chinese Arts and Crafts" for generations.

So this is the foreword of the series.

December 25 2009 in Longjiang Nanjing

前言



郑礼阔

福建“漆线雕”，其命名虽仅有四十几年，却是一种历史悠久、技艺独特的工艺美术品种，被录入国家“非物质文化遗产名录”。厦门漆线雕第十二代传人蔡水况先生，被评为“中国工艺美术大师”、国家“非物质文化遗产传承人”的荣誉称号，这也并非偶然。

众所周知，我国的漆艺有着七千多年历史，大漆制作和装饰于建筑、传统兵器、车骑、器物、佛像等比比皆是，十分丰富。福建的漆线雕装饰技艺，源于佛像雕塑的装饰需要，传统称为“妆佛”。据相关资料记载：福建的佛像雕塑和装饰，早在唐代已很盛行，当时闽南的泉州、晋江、南安、同安、漳州等地，都有许多佛像制作的作坊，佛像装饰彩绘也十分普遍。原多在佛像雕塑的浮雕、线条装饰纹样上施以彩漆、金银箔等，为提高功效，发展为以精细土粉调胶水，以竹篾、竹管等沾粉浆组成凸起的装饰纹样，俗称“沥粉线披金”“粉突”等。上彩、安金等装饰，原为泉州“妆佛”艺人率先使用，继而发展为以旧砖粉、桐油、生漆锤炼而成的“漆线”缠绕，组成装饰纹样，施以彩漆、金箔等，成为流传于闽南的独特“妆佛”技法。

明末清初，同安县的马巷、城关等地的“妆佛”作坊就有数十家，其中最负盛名的有马巷的“西竺轩”蔡氏世家，是以漆线装饰佛像的传统作坊，至清嘉庆年间(1796 ~ 1820年)已是第八代传承，至今有着清晰的传承谱系。传至第十一代的蔡文沛、蔡琥碧兄弟，为开拓东南亚地区的出口市场，上世纪40年代，将马巷的“西竺轩”迁至厦门，形成了“厦门漆线雕”，蔡水况则为蔡氏第十二代传人，其技艺深受业内和社会各方人士所公认。在我从事福建工艺美术行业几十年的工作中，与蔡大师也有着几十年的交往，他的敬业精神、精湛的专业技术、谦和的为人处世等，都给我留下许多深刻的印象。

1939年，蔡水况大师出生于马巷蔡氏漆线雕世家，从小耳濡目染，一心向着漆线雕艺术，15岁随其父——蔡氏漆线雕第十一代传人、福建省工艺美术名老艺人蔡文沛学艺，由于他对漆线雕的热爱和精心钻研，使得他全面掌握和继承了漆线雕的各道工序和各种技艺。在他从艺近60年中，生产、制作和创新了许多漆线雕精品，成为蔡氏漆线雕第十二代传人的典型名家，实至名归。其中我感到有三个方面尤其应该特别提到的：

一是由他统一了“漆线雕”工艺品种的“命名”。在漆线雕工艺品种的历史发展中，传统称法为“妆佛”。新中国成立之后，为适应外贸出口、工艺美术品展览等，对此类工艺美术品称为“佛像雕塑”“金木雕”“漆线雕塑”等，并无统一名称，“文革”中，因“破四旧”，此等工艺美术品被作为“封建迷信品”而停产。工艺美术企业为了生存，蔡水况等专业技术人员开拓了漆线装饰新领域，创作了“漆线彩蛋”“漆线盘”“漆线瓶”，并对少数民族人物塑像、

历史人物塑像的服饰进行漆线装饰。这些产品在 1972 年的全国工艺美术大展和广州交易会中的展览陈列, 对此类产品应如何称之? 最后由蔡水况将其称为“漆线雕”作品。尽管此称法未必十分贴切, 但在当时的社会环境和对这些产品称谓不统一的情况下, 此叫法却也显得尤为必要, 自此, “约定俗成”, 使这个古老的工艺品种, 有一个社会公认的统一谓称, 也为此后该工艺美术品种的新发展奠定了基础。

二是拓展大型漆线装饰艺术品新领域。传统漆线雕多为较小型的佛像、历史人物等的装饰。1981 年, 蔡水况等专业人员, 重塑厦门南普陀寺制作的三、四米高的四大金刚, 以如此精细的漆线技艺, 制作如此之大的作品, 确属前所未有的, 也为漆线雕艺术史中留下宝贵的艺术精品。

三是总结漆线雕各种装饰技法, 并随之创作相应艺术精品。为总结蔡氏漆线雕各种技艺, 他毅然停薪留职, 十年闭门, 制作了十多项以漆线雕各种技艺为主的艺术精品, 为漆线雕艺术留下极为宝贵的技艺资料, 其中许多被相关的博物馆, 工艺美术珍品馆所收藏, 并收到许多专家的高评。他的这种为艺术奉献的精神难能可贵。

此外, 我还要提到一件蔡大师对漆线雕传承的“轶事”。某次我与蔡大师等几位专业技术人员聊到工艺美术的传承问题, 其中我举例泉州某传统工艺品, 其第三代传承人, 若不重视其传承工作, 该品种的发展历史便会改写。我虽非指漆线雕而言, 但蔡大师却领悟到蔡氏漆线雕传承的重要性, 随即将其子蔡士东, 从已从事的其他行业中调回自己身边, 对其精心传艺, 使其成为蔡氏漆线雕第十三代传人中的优秀人才。此外, 在蔡大师所传的众多艺徒中, 多位已成为省级工艺美术大师。

如今, 蔡氏漆线雕已成为厦门的文化艺术品牌之一, 更可喜的是厦门蔡氏漆线雕的专业人员, 在传统漆线雕技艺的基础上, 结合现代艺术理念, 又开拓和创新了许多漆线装饰新的领域、新的工艺美术品种, 丰富了漆线装饰新天地, 而且许多地区, 如惠安、泉州、德化等地, 也发展了许多漆线雕工艺品生产, 呈现了漆线雕艺术发展的欣欣向荣的可喜局面。

获悉江苏美术出版社组织出版的《中国工艺美术大师》系列丛书(50 卷), 将我国独特的漆线雕艺术、蔡水况大师的技艺编纂出版, 实为可喜可贺, 我们也期待该套丛书有更多的中国工艺美术大师技艺成书面市, 为我国的传统工艺美术的繁荣发展做出新的贡献!

2012 年 8 月于福州

(作者系原福建省第二轻工业厅厅长, 福建省工艺美术学会名誉会长、高级工艺美术师)

第一节 国难岁月出生

百家母乳哺养

第二节 艺涯似海 父爱如山

第三节 历史决定了人生

人生书写了历史

第四节 没有变革就没有漆线雕

第五节 三百年传统技艺的

集大成者

第六节 传技授艺 承前启后

第七节 前有父亲引路

后有妻子依靠

第八节 简朴过日子 单纯做人

第

一

章

三百年传统技艺
的集大成者——
大师艺术人生





图 1-1 西竺轩·美记商号印章



图 1-2 西竺轩·美记商号印记



图 1-3 西竺轩·美记商号地址印章



图 1-4 西竺轩·美记商号地址印记

蔡水况只会做漆线雕。

除了漆线雕，蔡水况什么都不会做。

——题记

第一节 国难岁月出生 百家母乳哺养

蔡水况出生于乱世。内忧外患、民不聊生的年头，他来到了手艺传承近300年的“妆佛”世家“西竺轩·美记”（图1-1~图1-4）。

蔡水况成就于乱世，在文化艺术百花凋零的“文革”年代，漆线艺术在他手中复活，盛开出漆线雕艺术之花。

漆线雕技艺的传承久远与发扬光大，成为首批国家级非物质文化遗产保护项目。漆线雕艺术的发展，使蔡水况成为中国工艺美术大师。

日本侵华战争的1938年，厦门沦陷，对外贸易断绝。赖于出口东南亚的“妆佛”销路中止，赖于以此为生的艺人生计中断。沦陷之前，蔡氏家族“西竺轩”老铺妆佛店老少25人共同生活。一切内外事务，都由家族长辈一人负责处理，女人不用做工，料理家事、照顾孩子。蔡氏在马巷镇的祖厝供祖宗先人牌位，逢年过节热闹非常。外敌入侵，抗战八年，兵荒马乱，民不聊生，原先那种平静安宁的悠闲生活被打碎了。佛像制作无人问津，艺人改行择业毕竟艰难，多年里没有稳定的经济来源，家境逐渐衰落。蔡氏家大人多，经济危机之下难以继续维持家族群居生活，只好按房头分家立户，各奔前程自寻生路。蔡氏大家庭从此分解。蔡水况的父亲蔡文沛（图1-5）说：“这是蔡氏大家庭的一次大灾难，是我亲身经历的一次最不幸变故。”

蔡水况1939年出生。生母在他5个月大时病逝，亲戚、邻里产妇轮流为他哺乳。蔡水况说：“我是吃百家奶长大的。”

抗战胜利后，百业复兴。为方便佛像产销，西竺轩·美记搬迁厦门，开创了一个新的产业时代。1953年，14岁的蔡水况来到了厦门（图1-6、图1-7）。

他6岁就读于厦门翔安马巷中心小学，年纪小，对读书不能理解也不感兴趣，以致经常逃学。或与同学结伴四处游玩，或与同学打架斗殴。上课不注意听老师讲解，作业不会做，考试基本不及格，遭数次留级，经常留校被老师批评和处罚。父亲不在身边，继母忙于家事又是文盲，无法管教他，家



图 1-5 父亲蔡文沛(中)与叔叔和舅舅

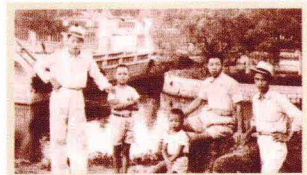


图 1-6 蔡水况儿时与堂弟、叔父们合影

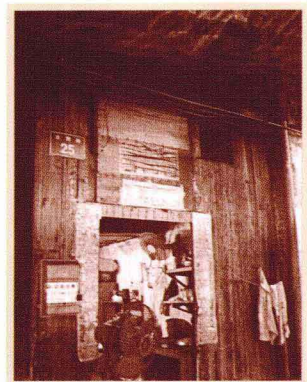


图 1-7 少年时代的家

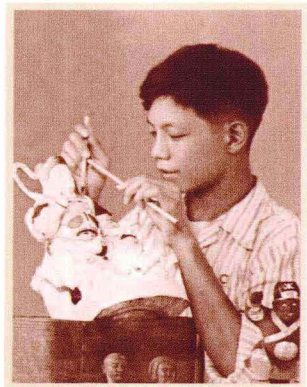


图 1-8 少年学艺的蔡水况

里决定把他送到厦门学艺。蔡水况听说从父学艺而不必读书了,竟然心花怒放、欢呼雀跃。

第二节 艺涯似海 父爱如山

俗话说:“自己孩子,别人教示。”而凡事都有例外,蔡水况就有一位可以“自己教示”的好父亲。他出生后才5个月母亲就撒手西去,父亲从小对他由衷地有一份特殊的怜惜、偏爱和宽容。他们父子之间有一个难以言说的非常情结。

蔡水况回忆说:“我们父子之间关系如同朋友,无所不谈,感情非常融洽。从我懂事起,我们之间从没发生过不愉快的事情。父亲对我的自觉学艺非常满意。父亲在世时,我几乎每天晚上都到他那里练习技艺,主攻人物造型和图案设计(图1-8)。除教导之外,父亲还以讲故事的方式,对我说在世间如何做人、蔡氏各个时期的技艺表现形式、新旧社会手工艺行业的演变以及蔡氏家族几百年的兴衰与变迁……这些史料不是一般人可以得到的,连我的同辈兄弟,也未必能了解到那么详细又真实的往事。”

赐子千金不如教子一艺。蔡水况有个好父亲(图1-9、图1-10)。

蔡水况14岁时,就开始在自家的妆佛店里向父亲学习做粉底(为木雕佛像补粉土、修缮、磨光)。但是稚气未脱的他仍然无法安静下来专心学艺,经常逃跑去听讲古或与邻居孩子踢足球。父亲看在眼里却不过分地责骂,宽容的父亲了解孩子天性好动,所以,只是先让他接触工艺,培养兴趣。随着年龄增长,蔡水况的思想渐渐稳定,加之父亲耐心的教导,他的学艺长足长进,基本掌握了粉底工序的操作过程以及原材料的配制方法。经过了近3年的学习,他已经能够制作一般产品。虽然技艺尚未成熟,但父亲已然欣慰(图1-11、图1-12)。

1956年6月,厦门雕塑生产合作社成立,17岁的蔡水况与父亲同时成为社员。社会的组织形式有一种巨大的力量:自从参加合作社的那天起,他的思想就发生了很大的改变,不但遵守规章制度,而且专心致志认真学习漆线技艺。这点让他父亲十分高兴(图1-13)。

从1956年到1963年的8年里,前5年蔡水况基本掌握了漆线工序,同