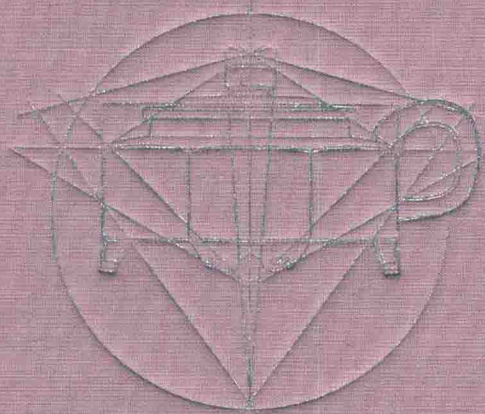


觀紫賞器

Appreciation of Purple Clay



溪右山房藏宜兴紫砂
Purple Clay Collected in Xiyoushanfang

觀紫賞器

Appreciation of Purple Clay

朱敬中 著
Written by Zhu Jingzhong

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观紫赏器 和而不同

一 说说紫砂

紫砂壶，茶具器皿的一种，中国陶瓷工艺行业中的一个小门类，诞生于千年陶都宜兴。宜兴地处太湖之滨，古称“阳羡”、“荆溪”。此地人才荟萃，文人聚集，气候温和，风土和美，也是个产好茶、爱品茶的地方。在宜兴有个叫“丁蜀”的小镇，盛产一种砂土，人们都叫它“富贵土”。这种土土质好，数量多，性能特异，经制作烧制后能成为一种十分宜茶的利器，无土气，耐高温，成品具有直观上不易察觉的吸水性和透气性，成型技艺也与众不同，独成一格，那就是紫砂壶。

紫砂陶器在北宋时期就已经出现，不过那时制作粗糙，多被用来当作煮器，其实就是烧水的罐罐。明代时社会饮茶方式发生变革，开始流行茶泡法，这种方法和现今饮茶并无区别。便利的茶泡法使壶具被大量使用，紫砂壶制作也伴随着茶文化的发展逐渐兴盛起来。那些富于巧思与情趣的工匠们是不会仅仅满足于做出一个喝茶的罐罐就可以了的，于是便开始进行创作。在富庶且人文底蕴深厚的江南地区，好茶的文人雅士们尤为偏爱这种可用、可赏、可玩的小东西，他们以极高的赏玩兴致参与到工匠的茶壶制作中，使紫砂壶逐渐由单纯的烧茶罐罐进一步成长为文化含量更高的艺术美品。

也就是在明代，紫砂壶制作真正进入蓬勃发展期，独立的紫砂工艺生产体系已经形成，出现了供春、时大彬、欧正春等有追求的艺人。其中时大彬是享誉古今的最大名家，可以说是紫砂的一面旗帜。到了清代，紫砂壶制作继续繁荣，进入全盛期，尤其是紫砂装饰艺术达到巅峰，后世难以超越。康、雍、乾三朝壶的品类更多，在形制、泥料配色、装饰手法上都有新的创造，这时工艺精湛的紫砂壶已走入宫廷，成为皇家御用贡品。嘉庆、道光年间，文人参与设计紫砂壶的风尚更为兴盛，书法绘画、金石篆刻成为主要装饰手段，设计典雅古朴，充满书卷气。这一时期的紫砂大师有陈鸣远、邵大亨、陈曼生、杨彭年、黄玉麟等。陈鸣远十分杰出，继承前代传统而又大胆创新，堪称神工，不过陈鸣远也受时尚之染，作品常有清宫繁缛气息。此后出现的邵大亨是紫砂美学的转折性创造者，一改清代当时普遍的繁缛风尚，坚持自我，敢于革新，强调紫砂本身质朴典雅的大度风骨，技巧精深，是“前不见古人，后不见来者”

的一代紫砂宗匠，奠定了新的紫砂美学基础。连后来鼎鼎大名的顾景舟都崇拜他，在艺术上被邵大亨深刻地影响。清末民初，紫砂产业发展相对缓慢，商人们纷纷在上海、无锡、天津、杭州等大城市开设陶器店，紫砂壶远销海内外。此时壶艺基本沿袭清代，少有创新，壶上印有店号标记，有的还在国际博览会上获奖。抗战爆发后，许多大师和从业人员在贫困和战乱中去世，紫砂陶业一蹶不振，陷入低谷。新中国成立后，流散各地的紫砂艺人回到宜兴，国家和政府予以高度重视，紫砂产业逐渐恢复。改革开放以来，国家政策的变化、商业贸易的发展使紫砂业进入新天地，一大批现当代紫砂名家推动紫砂工艺高度艺术化，紫砂业呈现前所未有的繁荣局面。由衰落、动荡到再次复兴的这段历史时期，造就了顾景舟、裴石民、朱可心等闻名遐迩的大师，其中顾景舟声名最高，被誉为“一代宗师”、“壶艺泰斗”。

随着经济社会的发展与精神需求的提升，紫砂的收藏赏玩更受追捧，由小众到大众，广受关注，古董紫砂壶与大名家紫砂壶更是屡创天价。社会上关于紫砂的传说与消息漫天飞舞，逸闻轶事真假假，此消彼起。砂矿绝迹、化工假壶、名家代工壶、天价拍卖、台湾回流……一系列的人为炒作紫砂更是层出不穷。宜兴窑紫砂行业地处南方一隅，与众不同的砂土仅出此一地，紫砂艺人也是一个小圈子，可谓“一地、一物、一技”，业专其中，外界难窥全豹，对紫砂的认识也变得讳莫如深，深如潭水。都说紫砂水深碰不得，“要败家玩紫砂”的谆谆告诫时常流传，紫砂就像是藏界玩家圈的一个“幽灵”，始终云山雾罩，看不清真貌。

那么，什么才是一把值得收藏的好壶？说到底，紫砂壶也就是一把小壶，人们尤其是那些爱挑剔的文人们因何会如此痴爱紫砂壶？

究其根本原因，紫砂壶是泡茶的真正利器，材质透气而隔夜不馊，端拿舒适，品茶顺畅。好用，这为其一。其二，温雅光和的多样色彩，变化万千的器型与丰富装饰，瞅着别致而神清气爽，那叫一个美，这就是好壶了。壶是泡茶的物件，是实用的器皿，是器皿就有造型工艺，是工艺就有美学，是美学就有审美，美是紫砂器艺术价值的核心。艺术价值是紫砂收藏的核心。艺术价值是艺匠们对美学高度追求的体现。一件紫砂同时也包含着历史、文物等其他价值，其历史文化信息作为不同历史时期的美学特点而出现，老壶本身具有的丰富时代信息就融入艺术价值之中。一代一代富于工匠精神的艺人，以及具有创新精神的文人墨客，是他们的努力创造才使可用的壶成为好看的壶、美好的壶、拥有文化内涵的壶。一件器物因此华丽转身，变为一件实用和审美兼具的艺术品，登堂入室，成

为陶瓷界传承五百年、延绵不绝的一朵奇葩。

二 紫砂常识

紫砂技艺发展至今已是一门相当成熟的艺术，在品种、工艺、器形、装饰手法等方面都形成了自身一定的特点和规律，这些特点和规律是关于紫砂壶审美的常识，是紫砂美学欣赏的基本内容。

（一）紫砂泥料

所谓“观紫”，“紫”指的是紫砂壶泥料的颜色与质感。紫砂壶制作原料“紫砂泥”是一种特有的陶土，深埋在岩石层的天然矿石中，呈片状结构，故又称“泥中泥”、“岩中岩”。紫砂泥并不单指紫色陶土，而是五色土的统称，主要分为紫泥、朱泥、绿泥三种。

1. 紫泥

又称“天青泥”，原料呈紫色、紫红色，并带有浅绿色斑点，烧成后外观呈紫色、紫棕色、紫黑色。可塑性最好，泥坯强度高，干燥收缩率小，工艺性能优良，是制作紫砂壶的主要泥料。紫泥还分为梨皮泥、淡红泥、淡黄泥、密口泥、天青泥、清水泥等品种。

2. 朱泥

又称“红泥”，土质成分含有较高氧化铁，因含铁量的多寡不等，烧成后呈朱砂色、朱砂紫、海棠红等色。产量不高，成型工艺难度大，常用于制作中小件以作装饰，是质地最为精致细腻的紫砂泥品种。

3. 绿泥

又称“段泥”，泥质较嫩，耐火力较低，产量较少，多用作壶胎外面的粉料或涂料，使紫砂器皿的颜色更加多彩。现在的绿泥属于调配泥，由紫泥和绿泥调配出来，并不是单一品种泥料。

除泥色不同外，紫砂泥在泥质上也有粗细差别。同一块矿石原料，经碾磨、筛网后会同时有细颗粒和粗颗粒，粗泥粗犷古朴，细泥细腻有韵味。泥质粗细不同，制成后的紫砂壶美感也不同。

整体上，紫砂壶色泽质朴高雅，沉重无火气，壶体表面略有凹凸表层，形成梨皮状的特殊肌理效果。这种肌理得益于紫砂泥中的石英颗粒“砂”。紫砂成品具有特殊粒子感，即使土质炼得很细，在细腻外表下仍然看得见漂亮立体的颗粒，壶胎中存留的石英颗粒构成的微晶结构对光的吸收使壶身呈现出“温润可人、光泽如玉”的特点。

（二）工艺流程

紫砂壶之所以千变万化，皆是因为它是由艺人手工制作而成。

制作紫砂壶离不开各种制壶工具，目前制壶工具大大小小约有几百种之多，大致分为两类：一是每个艺人都必须用到的常用工具，包括木拍子、竹拍子、挖嘴刀、尖刀、矩车等；二是制作某种造型壶需要的专用工具，通常由艺人自己加工制成，材质有木、竹、石、金属、牛角、皮革、塑料等，形状各不相同。

工具准备完善后就开始制作紫砂壶，往往需经过十几到几十道的复杂工序。首先是备料，将紫砂泥原料从矿层中开采出来，经摊晒、风化、碾碎、筛选、加水、拌匀、堆放、炼泥等步骤，就成了制坯用的熟泥。

在成型制作上，根据宜兴陶土的特点，主要采用泥片镶接成型法。此法又分为“打筒身”和“镶筒身”两种，“打筒身”适用于圆形壶，“镶筒身”适用于方形、多角形壶。两种方法都会根据壶具的不同要求，先把泥料放在木质泥凳上捶打成片，再把泥片围筑成圆形或镶接成方形，用木拍子拍打成型。嘴、把、盖等部件各自做好后再粘结在一起，进行刮、勒、压、削等工序加以修整完善。紫砂泥对温度、湿度非常敏感，在缺乏经验的人手中极易涣散、硬化，因此需要经验丰富和技术熟练的艺人来掌控。

紫砂壶成型后还需放入窑中烧制，焙烧温度在1100—1200度范围内，一般都低于瓷器。烧制工艺上分为传统和现代两种：传统方法即窑烧，包括龙窑、倒焰窑、隧道窑等；现代方法主要是瓦斯窑和电窑。每种窑炉各有特色，但经传统龙窑烧制的紫砂壶在许多壶友心中仍占据重要席位，古法烧制的紫砂壶会因窑变而独一无二。

（三）砂壶构件

一把紫砂壶的基本结构包括壶身、壶盖、壶钮、壶嘴、壶把、壶足六个部分，每一部分单独成型，最后粘连在一起构成一把完整的壶。

1. 壶身

壶身又称身筒，是一把紫砂壶的主体部分，是泡茶的容纳部分。壶身决定了壶的器形，方圆各式皆围绕壶身而改变。身筒的造型端正与否、美感几何，是一把壶的关键，所谓“上梁不正下梁歪”。身筒常见的有圆球形、方形、桶形、碗形等。

2. 壶盖

壶盖包括嵌盖、压盖、截盖三种形式。嵌盖指壶盖陷入壶口内，又有平嵌盖与虚嵌盖之分。压盖指将壶盖覆压于壶口之上，盖的直径要略大于壶口外径。截盖指在制坯时，将紫砂壶上端口盖相应的部位切割开来，截下部分做成盖，壶身切口做成壶口，盖合后外形