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WOOD  
CARVING

////////////////

• ZHEJIANG VOLUME

EDITOR IN CHIEF / QU LI MING

浙江卷  
主編 曲利明

中國木雕



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木雕是中国传统文化宝库中的瑰宝。作为木雕工艺大省的浙江，它拥有东阳木雕、乐清黄杨木雕、宁波朱金木雕等木雕技艺。其中东阳木雕、乐清黄杨木雕代表了浙江木雕的最高水平，它们和青田石雕并称为“浙江三雕”。

东阳木雕约始于唐代，自宋代起已具有较高的工艺水平，明代涌现了众多的木雕艺人，以平雕为主，并且从那时候开始被世人称为“雕花之乡”。清代乾隆时期，因为有四百东阳木雕艺人奉诏进京修缮皇宫的荣耀，该时期一度成为东阳木雕的鼎盛时期。但是辛亥革命以后一直到新中国成立前，由于社会动荡、民生凋敝，东阳木雕也不可避免的经历了一个低潮时期。然而，即使在这段动荡的时期和新中国成立的前期，东阳木雕也依然涌现出了一大批著名木雕艺人，其中杜云松、黄紫金、楼水明，他们被分别称作“雕花皇帝”、“雕花宰相”、“雕花状元”，人称“三杰”，是东阳木雕老一代艺人中的佼佼者。新中国成立后，东阳木雕艺人们成立了东阳木雕厂，东阳木雕才逐渐回到了正常的轨道上来，并且进入一个新的发展时期，涌现出了一大批新的木雕艺人和精品佳作。

——乐清黄杨木雕因雕刻材料——黄杨木而得名。乐清黄杨木雕技艺已经有近二百年的历史。乐清木雕以圆雕为主，传说它起源于民间元宵节时“龙灯会”上的木雕小佛像，至清末发展成为以精细见长的工艺欣赏品，供文人雅士们作为案头摆设。20世纪初的著名艺人朱子常创作的《捉迷藏》等优秀作品，在太平洋万国博览会展出获奖，从此乐清黄杨木雕蜚声海内外。新中国成立后，黄杨木雕迅速发展，艺人在继承发扬优秀传统技法上，丰富发展了黄杨雕刻的圆雕技艺，并且将浮雕和圆雕巧妙地结合起来，产生了不少优秀作品。

纵观华夏，国家衰败则百业不兴；国家强盛则万事皆举。值此盛世，作为出版人的我们觉得有必要为中华留存这个古老而富于生活气息的艺术——木雕技艺。《中国木雕——浙江卷》画册在耗时三年多的采访、拍摄和编辑后终于即将付梓，此书能够成稿与众多木雕大师的帮助密不可分，在此一并致谢。同时，由于编者对于木雕艺术的研究尚属浅显，加之编辑过程中难免百密一疏，如有漏错之处，希望得到方家指正。是为序。



Wood sculpture, a traditional craftsmanship in Chinese culture, is well-known throughout the world for its exquisite and wonderful appearance and techniques. Zhejiang Province, famous for wood sculptures in China, boasts three kinds of major wood sculptures: Dongyang Wood Sculpture, Leqing Boxwood Sculpture, and Ningbo Zhujin Wood Sculpture. Among these three, Dongyang Wood Sculpture and Leqing Boxwood Sculpture top all kinds of wood sculptures in Zhejiang Province. They are crowned the “Three Sculpture Schools of Zhejiang”, together with Qingtian Stone Sculptures.

Originated in the Tang Dynasty, Dongyang Wood Sculpture achieved its peak in the Song Dynasty. Later, more famous artisans of Dongyang Wood Sculpture appeared in the Ming Dynasty and it was known as the hometown of wood sculptures. During the reign of Emperor Qianlong in the Qing Dynasty, four hundred Dongyang craftsmen were brought into the royal palace to work on the renovation of the royal court, a milestone in the history of Dongyang Wood Sculpture. Thereafter this craftsmanship fell to a low ebb due to wars and social turbulences. But even amid an unstable period, a number of famous craftsmen still managed to make their names, including Du Yunsong, Huang Zijin, Lou Shuiming. After the establishment of People's Republic of China, sculpture artisans established the Dongyang Wood Sculpture Factory, which symbolized the new starting point of Dongyang Wood Sculpture. In a very short time, exquisite works and famous craftsmen made their appearances before the world.

Leqing Boxwood Sculpture, with a history of nearly 200 years, is famous for the raw material—the boxwood. It is said that this kind of wood sculpture, derived from the making of small Buddhist sculptures, were applied in a traditional Chinese festival taking place in the 15th day of the first lunar month. At the end of the Qing Dynasty, Leqing Boxwood Sculpture had become exquisite works chased by gentries and scholars. In the beginning of the 20th century, the work Hide and Seek, created by a famous artisan Zhu Zichang, was awarded and recognized in the Pacific International Exhibition. Thereafter, Leqing Boxwood Sculpture came to be known at home and abroad. After the establishment of People's Republic of China, the craftsmanship developed rapidly. Combining the crafts of relievo and figurine sculptures, craftsmen created significant number of exquisite masterpieces.

The prosperity of a country leads to the blossoming of industries and commerce. As publishers, we feel it in our duty to produce a book that preserves the memory and exquisite works of this pivotal craft. After conscientious collection of materials, photographing and editing, the book is now going to make its appearance before the readers. We would like to hereby extend our sincere gratitude towards wood sculpturers in Dongyang and Leqing, as well as providers of all kinds of materials. Meanwhile, we welcome suggestions from experts and readers who share our interests.





作品 / 九龙屏 Title / Nine-dragon Screen  
材质 / 榿木、檀木 Material / Tilia Sandalwood  
作者 / 吴初伟 Artist / Wu Chuwei

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## 东阳·平雕 / Dongyang · Surface Carving

平雕，专指东阳的平面浮雕，属于装饰性雕刻，也是最有代表性的东阳木雕。其包含薄浮雕、浅浮雕、深浮雕、高浮雕、多层叠雕，透空双面雕、锯空雕等等类型。

平雕的历史，即是讲东阳木雕历史。

东阳木雕发源于唐代。宋元时期，东阳木雕开始用于印刷业和木刻版画上，出现了木刻插画。这时的东阳木雕，也可以说是平雕的初步发展阶段；到了明代，东阳木雕开始被广泛应用于建筑和家具装饰上，形成了独特的艺术风格和一整套完整的雕刻技法。此后的时间内，雕刻的形式也得到不断地拓展，从原来的粗略的平雕技法发展到浮雕、镂空雕，再发展到深浮雕、浅浮雕、微雕、镂空雕、锯空雕、圆雕等；形式上也日渐细化，新出现了落地屏风、挂屏、宫灯、台屏以及圆雕、半圆雕工艺相结合的摆件物品；题材内容也日趋丰富，除了传统的历史事件、神话传说、民间故事、古典文学、山水人物、虫鱼走兽外，还有几何图案、文物造型、传世名画和现代流派等，也被广泛地巧妙吸收。

现代东阳木雕具有独特的传统工艺风格和浓郁的地方特色，既具有实用性，又有装饰性，其构图大胆，层次丰富细腻，图像写实传神，做工精雕细琢。主要以屏风和挂屏为主。

Surface Carving refers exclusively to the surface relief in Dong yang, which is a type of decorative carving representative in Dong yang carving family. Surface Carving consists of thin relief, bas-relief, high-relief, tall relief, multi-layered relief, hollow double-faced relief and saw-out relief.

To recount the history of Surface Carving is to tell the story of Dong yang wood carving. Dongyang Wood Sculpture, also called White Wood Sculpture, is crowned as the treasure of the nation by Yan Jici, a celebrity in China. Originated in the Tang Dynasty, the subjects of these wood sculptures are mostly religious figurines, called figurines sculpture in the art circle. Up till the Song Dynasty and Yuan Dynasty, this craft was applied to publishing and the making of wood prints, which led to the basic form of Dongyang floor screens. That was the earliest development of flat sculpture of Dongyang Wood Sculpture. In the Ming Dynasty, Dongyang Wood Sculpture was widely used in decoration and architecture, with a set of integrated sculpturing techniques. Thereafter, Dongyang Wood Sculpture took the advantage of architecture, furniture makings and decorations. Meanwhile, the forms of Dongyang Wood Sculpture divide the flat sculpture, the relievo, the hollow sculpture, with diversity growing with time. Subjects include historical events, legends, classical works and present styles.

Modern Dongyang woodcarving demonstrates unique traditional artisan style and rich regional features and is both functional and decorative. The picture composition is bold, layered, exquisite, vivid before being carefully delivered. Two main objects are spectacular standing screens and elegant hanging screens.





## 浮雕 / Relief

浮雕包括高浮雕和浅浮雕。高浮雕是指所雕刻图案的花纹高出底面显现凸起的刻法，常利用三维形体的空间起伏或夸张处理，形成浓缩的空间深度感和强烈的视觉冲击力。而浅浮雕所雕刻的图案和花纹浅浅地凸出底面，即雕刻较浅，层次交叉少，其深度一般不超过2毫米，浅浮雕对勾线要求严谨。浅浮雕起位较低，形体压缩较大，平面感较强，比较接近于绘画形式。

高浮雕比浅浮雕立体层次会多一些，但二者经常一起出现在同一个画面里。高浮雕和浅浮雕应用广泛，古建筑中的亭台楼阁、宫殿祠堂、民居院落、三檐四簇、轩窗幽门、藻井悬钟等，随处可见，雕刻精细。

Relief is subdivided into high-relief and bas-relief. In high-relief, the background is much lower than the pattern carved. By taking advantage of the spatial curves in a three-dimension object and exaggeration techniques, artisans are able to condense the spatial depth and to heighten the visual impact. By comparison, in bas-relief, the pattern stands out from the background in a less pronounced way. With shallower carving, less layers (normally no more than 2 mm), bas-relief requires rigorous diagonal lines. Bas-relief begins from a lower position and condenses the subject significantly. Bas-relief is similar to painting since it is flat.

High-relief has more layers than bas-relief. Nevertheless, they often appear in the same picture. Both kinds of reliefs enjoy wide application and can be seen anywhere, delicately made, from pavilions and cottages in ancient architecture, to palaces and ancestral halls, to residential yards, to rooftops and clusters, to doors and windows, and to wells and bells.



作品 / 云龙花瓶(局部) Title / Dragon in Clouds Vase(Part)  
材质 / 榿木、榉木、花梨木 Material / Tilia, Beech and Rosewood  
作者 / 陆光正 Artist / Lu Guangzheng



作品 / 云龙花瓶 Title / Dragon in Clouds Vase

材质 / 椴木、榉木、花梨木 Material / Tilia, Beech and Rosewood

作者 / 陆光正 Artist / Lu Guangzheng





作品 / 海鲜盘 Title / Seafood Plate

材质 / 椴木、榉木 Material / Tilia and Beech

作者 / 陆光正 Artist / Lu Guangzheng



作品 / 思凡 Title / Missing the Human World  
材质 / 椴木、楠木 Material / Tilia and Nanmu  
作者 / 冯文土 Artist / Feng Wentu



作品 / 清风 Title / Gentle Breeze  
材质 / 椴木、楠木 Material / Tilia and Nanmu  
作者 / 冯文土 Artist / Feng Wentu





作品 / 景溢窗外 Title / Overflowing Beauty Outside

材质 / 榉木 Material / Beech

作者 / 吴初伟 Artist / Wu Chuwei

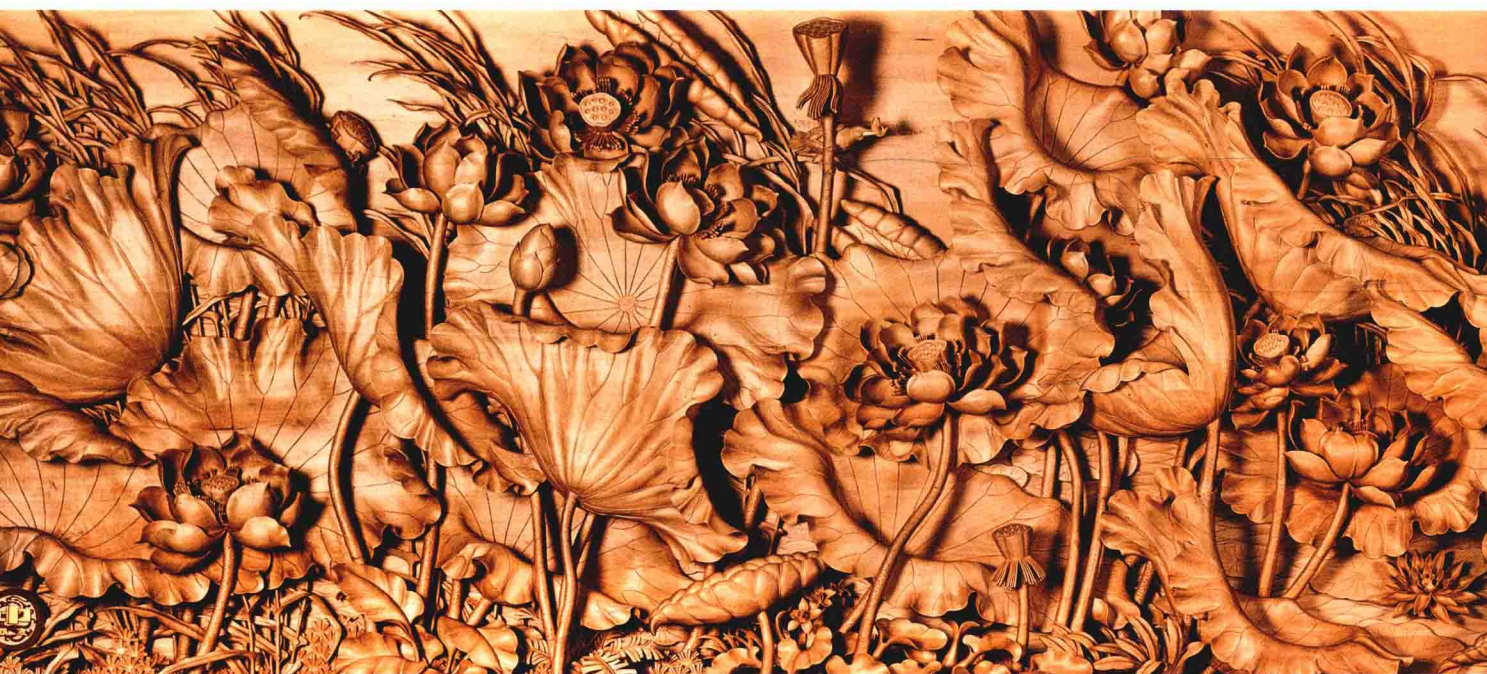


作品 / 秋叠翠 Title / Autumn Incessant Green

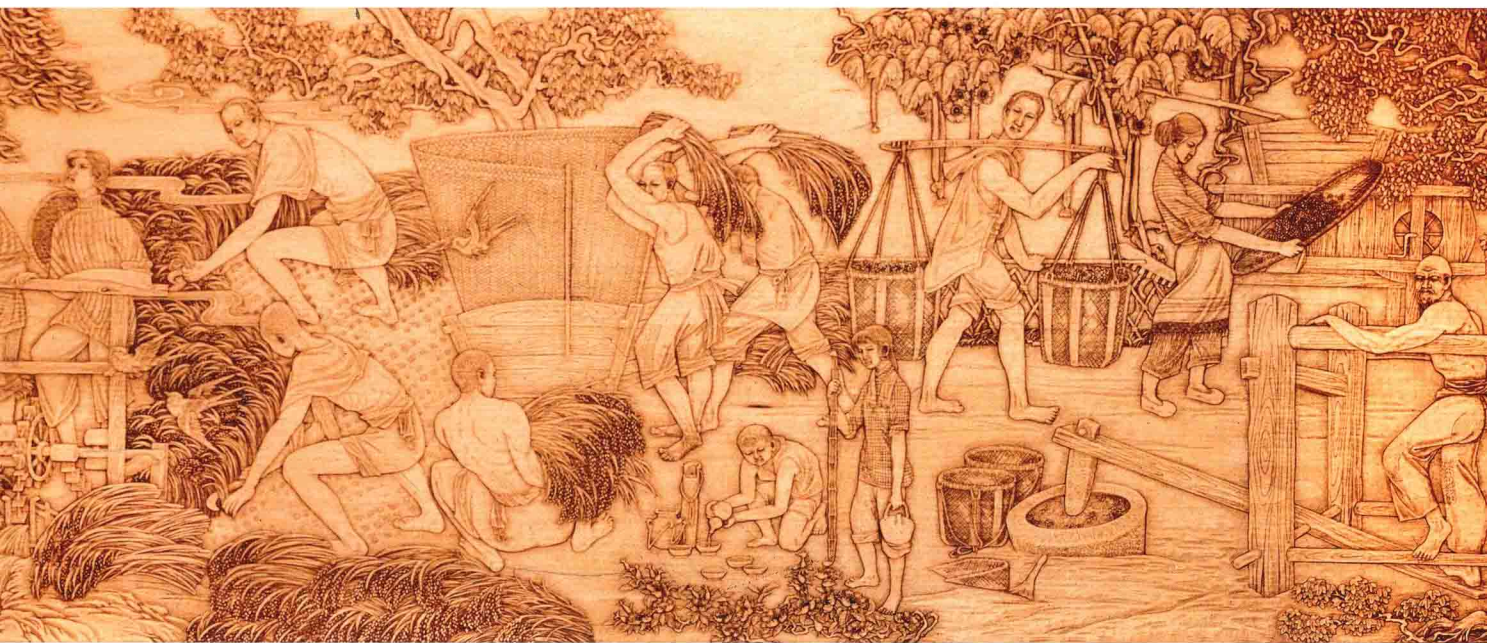
材质 / 榿木 Material / Tilia

作者 / 徐经彬 Artist / Xu Jingbin





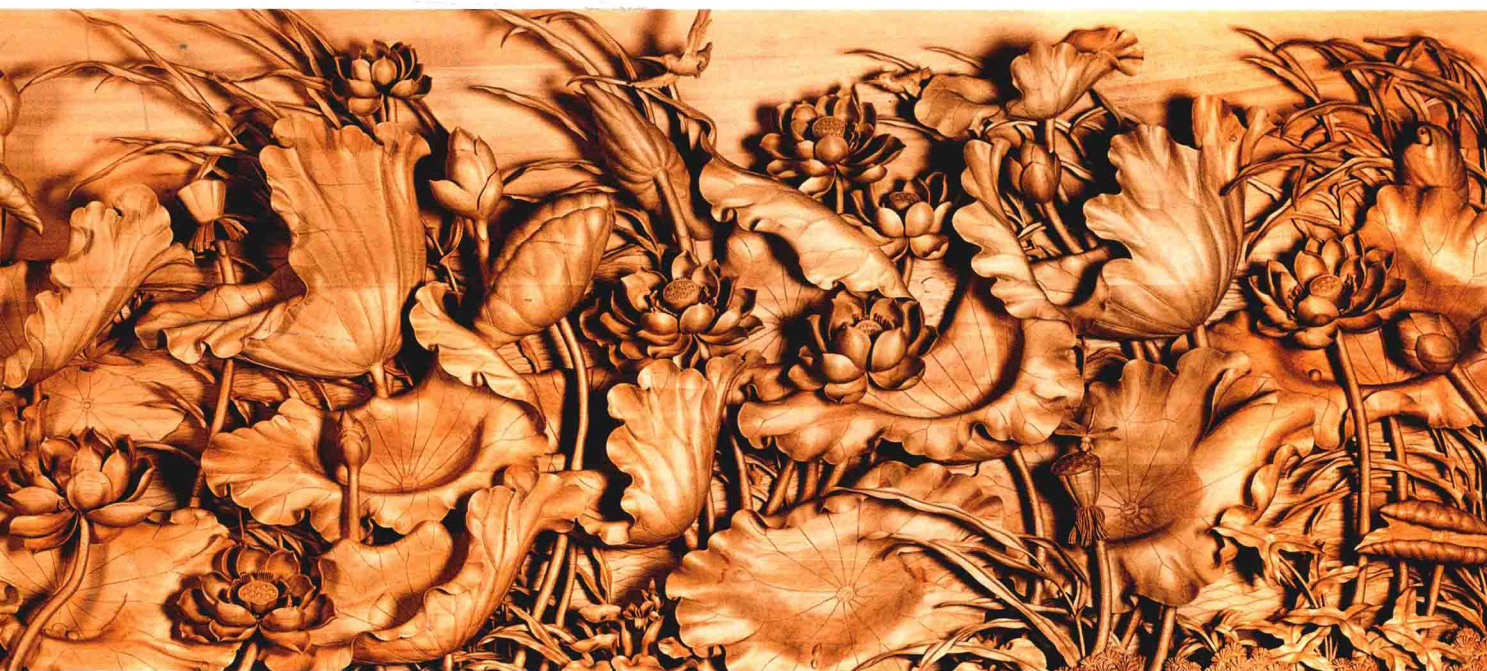




作品 / 耕作图 Title / Farming

材质 / 椴木 Material / Tilia

作者 / 徐经彬 Artist / Xu Jingbin



作品 / 清荷飘香 Title / Flowing Scent of Lotus

材质 / 椴木 Material / Tilia

作者 / 冯文土 Artist / Feng Wentu



