

■ 艺林撷珍丛书

A COLLECTION OF BEST ARTISTIC  
YIXING POTTERY ■ WORKS

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SHANGHAI PEOPLE'S FINE ARTS PUBLISHING HOUSE

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# 【宜兴紫砂】

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## Yixing Pottery

Yixing pottery refers to the unique traditional stoneware made in Yixing, China. They are made from the reddish clay (zisha) found in Yixing area, usually unglazed to display the beauty of the shiny color of the clay. Most of them are teawares (called zisha teapots), but there are flower vessels, pots and ornaments too.

The history of Yixing pottery went way back at early Song and Ming dynasty (A.D. 960-1505). The change in the way by which the tea is made in Ming dynasty introduced a fundamental revolution in the art of tea-tasting in China. People started to drink tea which is similar to the modern tea made from young leaves from tea trees. Because unglazed zisha teapots can keep the color and the fresh of the tea better and longer, also the rustic elegance in the shape and the natural shine in the color is in accordance with the search for ideal of the beauty of the nature among scholars, zisha teapots has since experienced a rapid development and gained recognition in Chinese ceramics.

Ming and Qing dynasty are the most flourish time in the historical development of Yixing pottery, and can be divided into three separate periods as early, middle and later periods.

The early period starts from the beginning of 17th century to the beginning of 16th century (Zhende period to Wanli period in Ming dynasty). The styles of zisha teawares absorb the styles in the copperware and silverware, even the furniture style of the Ming dynasty. Most of them have the type called Jinwen (The body of teapot has vivid lines)

The middle period started from early 17th century to middle of 18th century (corresponds to late Ming dynasty to middle Qing dynasty). Zisha ware reached its summit in this period; many famous potters were active during this time; numerous shapes were made; the most unique styles of zisha ware were developed.

The late period is from the late 18th century to the early 20th century (middle of Qing dynasty to late of Qing dynasty). With the more and more patronage and advocate from scholars, styles with geometric forms and carving inscription were very fashionable. In addition, the techniques of slip painting, enameling, carving etc. were applied to add more fun for scholastic interest.

Yixing zisha ware won numerous prizes from international trade exhibitions all over the world. Recognized famous potters for this century are Ren Jianting (1889-1968), Wu Yungen (1892-1969), Pei Sniming (1892-1989)

Wang Yinchun (1897-1977), Zhu Kexin (1904-1986), Gu Jingzhou (1915-1996) More cunent generation masters of zisha teapots are Jiang Rong (born in 1919), Xu Hantang (born im 1933), Xu Xiutan (born in 1937), Tai Quanhai (born in 1937), Li Changhong (born in 1937), Xu Chenquan (born in 1939), Lu Yaochen (born in 1940), Wu Zhen (born in 1941), Xian Manlun (born in 1942), Wang Yinxian (born in 1943), He Daohong (born in 1943), Zhou Guizhen (born in 1943), Bao Zhongmei (born in 1944), Gu Saopei (born in 1945), Pan Chiping (born in 1945), Bao Zhiqiang (born in 1946) etc.

The three major zisha clay are purple clay, red clay and dark green clay. Zisha clay has an excellent plasticity which allows extensive freedom of creation, a small rate of contraction, good in proportions and in dimensions. After firing, the zisha teaware has an appropriate amount of air holes for ventilation such that the teapot can preserve the color, smell and taste of the tea. Also after frequent use and subsequent wiping, the teapot will acquire a natural shine as from pearl and jade stone.

Zisha ware has numerous styles all made by hand slab forming techniques, There are round style, angular geometric style, sculpture style, and teawares with vivid lines style.

There are also a variety of decoration methods for zisha ware. They can be made by clay mixed with grains, clay mixed with another different color clay, polishing etc. The surface embellishments involves glazing, carving, slip painting, enameling, applique and lacquer encasing. The most famous and the one which has the biggest influence lasted to today on the zisha history is the carving inscription of calligraphy and painting. This is a decoration to include the culture, calligraphy, carving and painting in the art of teapots, and was advocated by Hen Mansheng who was famous for calligraphy and seal engraving in Qing dynasty. This makes the zisha teaware having great artistic and culture values.



## ● 宜兴紫砂

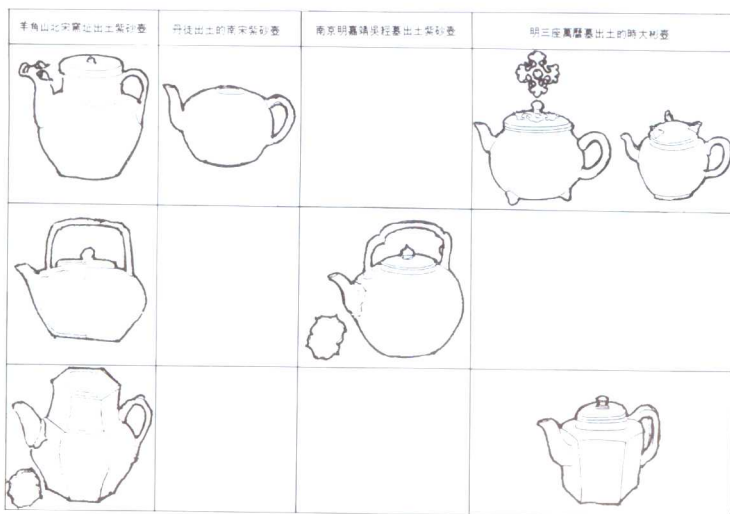
紫砂器是中国独特的传统陶艺，系用宜兴地区藏量丰富的含铁粘土质粉砂岩为原料制成的炆器，制品内外一般不挂釉，呈现陶土固有的色泽及肌理。主要以茶具为主，包括瓶、鼎、花盆、文房雅玩及雕塑陈设品等。

### ● 紫砂器的起源和发展

关于紫砂器的创始，在清代吴騫《陶溪名陶录》里，曾记载一个美丽的神话故事：相传有异僧云游至宜兴丁蜀时高呼：“卖富贵。”村人嗤之而不理，僧改呼：“贵不欲买，买富何如？”村人动心了，异僧引村人至山中指点产土之穴后即逝，村人发掘后果见五色斑斓的陶土，用以制成紫砂器而名满天下，财源滚滚。

神话毕竟是传说，紫砂器的创制与宜兴陶瓷的悠久历史有着密切的联系。早在五六千年前的新石器时代，宜兴就有了制陶活动，西周和春秋战国时代(约公元前1027—222年)，宜兴成为当时南方青瓷和几何印纹硬陶的主要产地之一。在两汉六朝时代(公元前206—公元589年)，宜兴又成为南方高温釉和青瓷的主要产区之一。唐五代时期(公元618—960年)，宜兴盛产青瓷，目前已发现这个时期的几十处窑址。宋、元和明代前期(公元960—1505年)，是宜兴日用陶业的第一个发展时期，也是紫砂器的创始时期。

从文献看，早在北宋就有了对“紫泥”器物的描述。“小石冷泉留早味，紫泥新品泛春华”(梅尧臣《宛陵集》15卷)。“喜共紫瓿吟且酌，羡君潇洒有余情”(欧阳修《和梅公仪尝茶诗》)。明代文人蔡司沾在《霁园丛话》中也曾记载：“余于白下(即南京市)获一紫砂罐，有‘且吃茶，清隐’草书五字，知为孙高士遗物。每以泡茶，古雅绝伦。”据考证孙高士为元、明之际的隐士，生于元大德元年(公元1297年)，卒于明初洪武年间。“紫泥新品”、“紫瓿”是否就是紫砂器呢？



1. 考古发掘出土之壶形

The excavated teapot

2. 南京中华门外油坊桥明嘉靖吴经墓出土提梁壶

Purple clay teapot with lid, excavated from grave of Wu Jing at You Fang Qiao, outside of Zhong Hua Meng in Nanjing



3. 江都出土大彬六方壶

Hexagonal teapot made by Shi Dabin, excavated in Jinagdu

4. 福建津浦卢氏墓出土大彬壶

Purple clay teapot made by Shi Dabin, excavated from grave of Mrs. Lu in Zang Pu, Fujian



5. 无夕华氏家族墓出土大彬如意壶

Good luck teapot made by Shi Dabin, excavated from grave of Hua's family in Wuxi



6. 黄玉麟制供春树瘿壶

Gongchun style purple clay teapot made by Huang Yuling

### 羊角山早期砂器

1976年下半年,宜兴红旗陶瓷厂新建隧道窑的工地上发现了一处烧造无釉砂器的龙窑遗址,产品主要有壶、罐两类,而以壶类为主,有大量壶身、壶嘴、壶把及器盖发现,特别是发现了一批壶嘴有捏塑龙头形的装饰,这与宋代流行于江南的龙虎瓶上的捏塑手法完全一致,据南京大学历史系古代史教研室主任蒋赞初先生认为,羊角山砂器的年代约可推断为宋代,而主要烧造的年代可能是南宋,其下限则可能延续至元代。

出土的壶有高颈壶、矮颈壶及提梁壶三类,泥质较粗糙,色泽为紫红色,器物表面致密度较差,且常有火疵现象。但造型上起线处理及嘴根部菱形纹饰均明显带有后来紫砂器的造型特色,其用途可能主要是作为煮水器。

宜兴陶业的繁荣,为紫砂器的创始准备了工艺条件,而直接的诱发因素则是明代中国饮茶风尚的改变。

据考证,唐代以前,尚未见专用于饮茶的茶具出现,饮茶用具与食器大概是混用的。“茶圣”陆羽创导品饮法。也将一整套茶具带入饮茶过程中,《茶经》中详述的饮茶工具多达28种,包括煮水的风炉等生火用具。煮茶用具,烤、碾、量茶用具,水具、盐具、饮茶用具,清洁用具,藏陈用具等,是一个庞杂的体系。宋代茶具大体承袭了唐代体系,但比之唐代茶具的古朴风格,更为富丽堂皇,流行用金银等金属制作器皿。为了满足统治阶级和文人士大夫阶层中流行的“斗茶”时尚,茶盏尚黑,又增加了搅茶的“茶筴”。到了明清,茶具又转为推崇陶瓷质,呈现一种返朴归真的趋向。这主要是“斗茶”已不时兴,明代制茶方法也已改革,不再“碾屑和香药,制团饼”,人们普遍饮用的是与现代炒青绿茶相似的芽茶,以致“壶黜银锡及闽豫瓷而尚宜兴陶”。这是因为宜兴紫砂壶能发真茶之色香味,砂壶无釉无彩,正合当时文人学士回归自然的审美情趣,从此风行天下,有“宫中艳说大彬壶,海外竞求鸣远磔”之说。

## 金沙寺僧与供春

宜兴紫砂器的最早专著，是明末江阴人周高起所作的《阳羨茗壶系》，里面说紫砂器创始于明代正德年间，即16世纪初期。据说当地的金沙寺有一僧人，闲静有致，习与陶缸瓮者处，搏其细土，加以澄练，捏筑为胎，规而圆之，再挖去壶中多余泥料，然后加上壶嘴、壶把和壶盖做成茶壶，附在烧缸瓮的窑中烧成，人遂传用。虽然金沙寺僧并未留下他的法号及作品式样，他的技艺却被当时在寺中侍奉主人读书的书童供春学了下來，并成为壶艺创始人之一。供春创制了“龙蛋”、“印方”等多种壶式，流传至今的只有一件“树瘿壶”，这是取材于古银杏树上的痲节造型，壶身七凹八凸，壶嘴壶把舒出自然，周身布满古木纹理，把内壶身上有篆书“供春”二字。前人称颂为“脱尽人巧殊众工，神工鬼斧难雷同”。这把树瘿壶现藏在中国历史博物馆，是五十多年前由整治宜兴善卷洞、庚桑洞的储南强先生在苏州冷摊上无意中发现的，已经缺盖，储南强先生大为惊喜，当时就买了下来。后来做了长期的考证，证实此壶原为吴大澂所藏，是供春的原作。储南强请制壶名手裴石民配了一个壶盖，并在子口外侧刻上一行铭文：“黄玉麟误为瓜，五百年后黄宾虹识为瘿，英人以二万金易之而来。能重为制盖者石民，题记者稚君。”（石民即现代紫砂艺人裴石民，稚君即是宜兴金石书法家潘稚亮）

此树瘿壶在吴大澂收藏时已缺盖，他请当时制壶名手黄玉麟配盖，黄玉麟以为是只瓜形，做了一只带瓜柄的盖子。储南强得手后请画家黄宾虹鉴别，才知是树瘿。

当时大英博物馆曾派人来商量，愿意出二万美元之巨款购买该壶，储先生因为它是国宝，又是故乡文物，没有同意。解放后储南强先生将一生所珍藏的全部文物都献给了国家。

嘉靖至隆庆年间（公元1522—1572年）继供春而起的茗壶四大家是董翰、赵梁、时朋和元锡，这个时期茶壶的形制吸取金属制品的造型特点，多菱花式等筋纹类式样。



7. 南京博物院藏时大彬提梁壶

Purple clay teapot with an upper handle made by Shi Dabin (Nanjing museum collection)

8. 时大彬玉兰壶 Yulan magnolia teapot made by Shi Dabin

9. 陈鸣远制束柴三友壶 Friendship teapot made by Chen Mingyuan



10. 项圣思制大桃杯  
A cup in pearl shape by Xiang Shensi

11. 陈鸣远制南瓜壶  
Purple caly teapot in pumpkin shape by Chen Mingyuan

12. 陈鸣远制竹笋水盂  
Water container in bamboo shape made by Chen Mingyuan



明清是紫砂史上百品竞新的鼎盛时期，可分早中晚三期。

早期，自16世纪初至17世纪初(明朝正德至万历年)，紫砂壶的造型较多地吸取铜锡器皿造型和明式家具的特点，筋纹器造型较多，受铜镜外形及铜器影响非常明显。明式家具简洁凝重的风格对紫砂陶艺的影响也是随处可见。早期紫砂壶造型浑厚，比例协调，泥质颗粒较粗。“不务妍媚而朴雅坚栗”正是当时以时大彬为代表的壶艺家的崇尚。镌刻楷书签名款于壶底部，是早期落款的形式。

中期自17世纪初至18世纪中(明朝末年至清朝雍正乾隆年间)紫砂壶艺进入颠峰期，制壶名手辈出，茗壶品种繁多，不仅作为每年例贡朝廷，还远销海外。自清初以来，壶作者的名款常以图章形式留于壶底及盖内，也有择刻诗词盖作者图章并留年款的。

晚期自18世纪末至20世纪初(清朝中叶至清末)，紫砂壶艺由于文人的参与和提倡，在造型与装饰上发生了新的变化，增添了浓厚的文人趣味。

#### 壶家妙手称三大

明万历年间(公元1573—至1619年)最著名的壶艺家有时大彬、李仲芳和徐友泉师徒三人，特别是时大彬不仅继承了前代的技艺，还作了杰出的贡献，是他创造了很多专用工具，改进了练泥、装烧等工艺，使紫砂形成独立的生产体系，如泥料的制备由于各人选配方法之不同，因此朱有浓淡，紫有深浅，黄有老嫩。用匣缸装套烧成可使成品色泽纯正、光润、温雅。

时大彬号少山，系壶艺名家时朋之子，早期作品多模仿供春，后来广与文士结交设计了数十种紫砂壶形，他的作品达到了“千奇万状信手出，巧夺坡诗百态新”的地步。据记载菱花八角、梅花、六角、提梁、僧帽均为他所创制。

#### 鬼斧神工陈鸣远

明末至清康熙乾隆时期(17世纪初至18世纪中)是紫砂壶艺

的繁荣时期，制壶名手辈出，茗壶新款繁多，特别是肖形状物的塑器的创作迎来了全盛时期。陈鸣远是这时期的代表，他创作的南瓜壶、束柴三友壶、竹笋水盂，显示了巧妙的构思与非凡的技能。另一位大家项圣思，以他的不朽之作“大桃杯”而名扬海内外，此件作品玲珑剔透，桃花桃实、桃叶及枝干配置巧妙，宛若天成。

#### 孟臣小壶贯闽粤

明末惠孟臣为时大彬之后的另一高手，他以善制功夫茶壶而闻名。功夫茶壶是流行于闽南粤东南的一种小茶具，用来沏泡乌龙茶，其容量为80—200cc。所制茗壶浑朴精妙，莲子水平壶、六方圆腹水平壶的底款“荆溪惠孟臣制”，则成为流行商标。

#### 文人趣味曼生壶

清朝中期至清末(18世纪末—20世纪初)由于文人的参与和提倡，紫砂壶艺在造型和装饰上发生了新的变化，增添了浓厚的文人趣味。中国自宋代以后，曾出现许多有素养且想做仕官的读书人，在这些仕人阶层之间弥漫着文人趣味。所谓文人趣味，就是指爱好琴棋书画，沉浸于文房清玩之美的趣味中。文人们在书斋墙上，悬挂着能带给他们寂静的书画与琴，桌上摆放自己喜爱的文房四宝，那些物品都经琢磨、推敲，而能表现出他们的感兴。除上述之外，文人们也以佛像、盆石、铜器、陶瓷器为饰物，而鉴赏这些物品的眼光就成为文人应有的修养之一。文人趣味是以简朴素净为特色，于明末清初最为隆盛，其间饮茶品茗也是文人们聚会时的一件大事，因此文人便将他们的审美情趣投注到紫砂壶上。嘉道年间，以金石书画家陈曼生为首的一批文人，很可能是受到文房四宝上装饰的启发，在传统紫砂壶落款形式的基础上，发展成集诗书画印融一体的紫砂壶艺新风格。陈曼生及其幕僚，设计了数十种造型简洁、雅而不俗的几何形壶形，请紫砂名工杨彭年兄妹及邵二泉等人制作，再由文人镌刻精心撰写的铭文，以借物寄情，体现文人们的崇尚和爱好。如曼生“石