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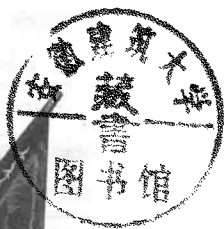
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Clay Sculpture

宫楚涵◎编著



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泥塑也被称为“彩塑”、“泥玩”，是以泥土为主要材料捏塑而成的。泥塑是中国传统文化中乡土气息最为浓厚的民间艺术品之一，是伴随着人们生产和生活的习俗而产生出来的一种为百姓所喜闻乐见的手工艺品。

至今仍然活跃在民间的各种泥塑作品，如淳朴可爱的“泥咕咕”、造型怪异的“泥泥狗”、憨态可掬的“大阿福”，以及设计精巧的“坐虎”等，外形虽各具特色，但都展现了泥塑艺术在经历社会演变和环境锤炼后的成熟品质。从这些千姿百态的泥塑作品上，人们能够嗅到泥土的芬芳，感受到趣味盎然的欢快和民间艺人的淳朴情感。因

The clay sculpture, also painted sculpture or clay antique, is mainly made and carved out of clay. It is a folk art carrying the most significant local references and a popular handicraft came into being during people's daily production and lives.

Many clay sculptures are still prevalent with great vitality, such as the lovely clay *Gugu* (clay whistle made into statuettes of animals or figurines), Clay Dog with strange appearance, cute Big Afu, and the elaborate Sitting Tigers. Despite their different appearances, these clay sculptures all represent the highest quality and artistic value. From these various handicrafts, people can smell the scent of earth and feel the interest and simplicity of common people's life. Therefore, the clay sculpture

此，泥塑才得以世代传承不息。

本书以生动的文字和直观精美的图片，向海内外读者全面介绍中国泥塑的发展历程、工艺技法、用途，以及各地具有特色的泥塑作品，引领读者了解中国泥塑，感受泥塑艺术的绚烂多彩。

can be carried forward through generations.

With the assistance of lively descriptions and abundant beautiful illustrations, this book gives a general introduction on the history, development, producing techniques and application of the clay sculpture, as well as different local clay sculptures with distinct characteristics, letting the audience get a further understanding on Chinese clay sculpture and its charm and beauty.



泥塑概述

General Introduction of Clay Sculpture..... 001

泥塑的发展历程

History of Clay Sculpture..... 002

泥塑的工艺技法

Producing Techniques of Clay Sculpture..... 018



各种用途的泥塑

Clay Sculptures of Variant Application..... 035

用于宗教信仰的泥塑

Clay Sculpture for Religion..... 036

用于岁时节令的泥塑

Clay Sculpture for Traditional
Festivals and Activities..... 045

用于人生礼仪的泥塑

Clay Sculpture for Etiquette..... 052

用于求愿祭祀的泥塑

Clay Sculpture for Ritual Ceremony..... 057

用作民间玩具的泥塑

Clay Sculpture for Folk Toy..... 062



各地特色泥塑

Clay Sculptures of Different Areas 067

北京泥塑

Clay Sculpture in Beijing 068

天津泥塑

Clay Sculpture in Tianjin 074

河北泥塑

Clay Sculpture in Hebei 080

河南泥塑

Clay Sculpture in Henan 084

陕西泥塑

Clay Sculpture in Shaanxi 090

湖北泥塑

Clay Sculpture in Hubei 098

山东泥塑

Clay Sculpture in Shandong 102

江苏泥塑

Clay Sculpture in Jiangsu 109

浙江泥塑

Clay Sculpture in Zhejiang 118

广东泥塑

Clay Sculpture in Guangdong 121

贵州泥塑

Clay Sculpture in Guizhou 125

西藏泥塑

Clay Sculpture in Tibet 128



泥塑概述

General Introduction of Clay Sculpture

泥塑艺术作为中国的一种古老淳朴的民间艺术形式，其产生和发展在时间上跨越了从史前文明到当代社会几千年的历史。泥塑艺人以纯熟的工艺手法，用简单、原始的泥土材料塑造出了丰富多彩的艺术形象，为人们呈现出一个丰富绚丽的泥人世界。

As an ancient folk art in China, the clay sculpture's birth can stretch back thousands of years to the prehistoric civilization. In the continuous development, the craftsmen created various sculptures out of simple and primitive clay with skillful techniques, presenting a diversified clay sculpture world.



> 泥塑的发展历程

泥塑在中国有着悠久的历史，是古老的民间艺术品。多处史前考古遗迹表明，泥塑在八九千年前的新石器时代就已经出现。经考古工作者考证，出土于长江下游河姆渡文化遗址的陶猪、陶羊距今约有6000—7000年，出土于黄河流域新郑裴李岗文化遗址的古陶井及泥猪、泥羊距今约有7000年。



• 陶塑人头像（新石器时代）

此头像以手工捏塑而成，制作粗率，造型稚拙，反映了先民原始的制塑技艺。

Pottery Human Head Statue (Neolithic Age, approx. 8,000-9,000 years ago)

It was pinched by hand with a primitive quality and simple appearance, which reflects the rough producing technique of the ancestor.

> History of Clay Sculpture

With a fairly long history in China, the clay sculpture is an ancient folk art. Several prehistoric archaeological evidences support the idea that the birth of clay sculpture can date back to the Neolithic Age which is 8,000-9,000 years ago. For example, the clay pig and goat unearthed from the relics of Hemudu Culture in the lower reach of the Yangtze River are with a history of 6,000-7,000 years and the ancient clay well and clay pig and goat found in the relics of Peiligang Culture in Xinzheng City are with a history of 7,000 years.



新石器时代之后，中国泥塑艺术一直没有间断。但泥塑不易长久保存，考古发掘的泥塑品很少，多是通过同样为泥土塑造而成的陶器来印证泥塑的流变。在商代（前1600—前1046）坟墓中就发掘了大量的用作陪葬的陶俑，其形体古朴稚拙。到了春秋战国时期（前770—前221），陶俑渐渐增多，人物类的陶俑主要有奴仆、乐伎、士兵等，其造型逐渐往写实、生动的方向发展，并常附有鞍马、牛车等交通工具。而秦兵马俑和两汉墓葬中大量陶俑、陶兽、陶马车、陶船、陶楼等的发掘，不仅反映了秦汉时期丧葬习俗的

After the Neolithic Age, the clay sculpture continuously developed. However, due to its fragile quality, only a few objects were found. So many excavated potteries are used to verify the evolvement of clay sculpture. Many primitive pottery figurines serving as the burial objects were found in the grave of the Shang Dynasty (1600 B.C.-1046 B.C.). By the Spring and Autumn Period and Warring States Period (770 B.C.-221 B.C.), the pottery figurine started to prevail, with vivid appearances of servant, musician, and soldier, usually accompanied with saddled horses and ox carts. And the excavation of the terracotta warriors from the mausoleum of the Qin Dynasty and the pottery figurines, animals, carts, boats and building models from graves of the Western Han Dynasty (206 B.C.-25 A.D.) and Eastern Han Dynasty (25-220) indicates the prevalence of funeral ceremony and the artistic achievement of pottery and clay

• 陶俑（秦）

此陶俑的塑造以现实生活为基础，手法细腻、明快，其面容中流露出秦代人独有的威严与从容，具有鲜明的个性和强烈的时代特征。

Pottery Figurine (Qin Dynasty, 221 B.C.-206 B.C.)

Based on real social life, it was made with a realistic, smooth and lively approach, whose expression reveals the distinct solemnity and calm of people in the Qin Dynasty. It wears a strong personality and characteristics of that age.



盛行，也表明陶器和泥塑艺术达到了很高的水准。这些文物既有手捏的，也有模制的，大多形象地模拟当时的人物和动物，是真实的社会生活场景的再现。

sculpture. These objects, pinched or molded, mostly were produced to restore the appearance of human beings and animals at that time, which are truly the resurrection of the ancient social activities.



• 陶羊（汉）

Pottery Sheep (Han Dynasty, 206 B.C.-220 A.D.)

• 陶楼（东汉）

此陶楼由前屋、后屋及一侧厢房构成，前低后高。前屋正中设一门，门边有一人持械守卫，门左右两侧镂空直棂窗。右厢房与内侧不相通，外墙另设一门。

Pottery Building Model (Eastern Han Dynasty, 25-220)

It consists of a front room, a back room and a right wing room (lower in front and higher at the back). There is a gate in the front room and an armed guard sitting by it. On the two sides of the gate, windows are hollowed out in vertical lattice style. The right wing room is not connected from the inner side. A second door is made in the outer wall.

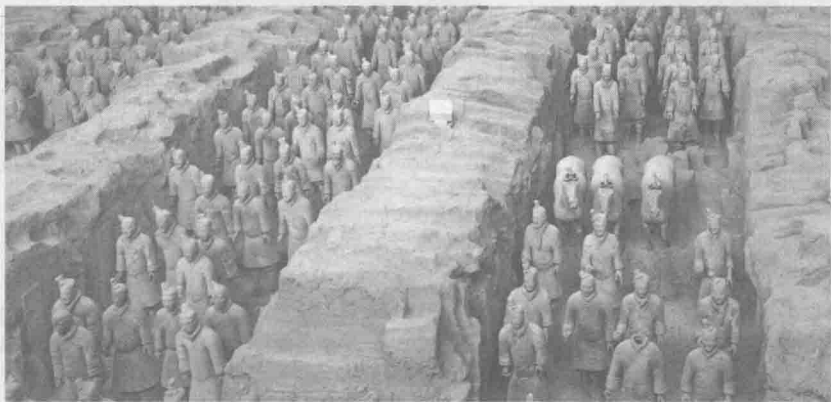


秦兵马俑

秦兵马俑坑位于陕西西安，是中国历史上首位皇帝秦始皇（前259—前210）陵墓中的陪葬陶俑，被称为“世界第八大奇迹”。1974年2月，秦兵马俑由当地农民在秦始皇陵东侧打井时偶然发现，从此揭开兵马俑的千年面纱。目前出土的陶质兵马俑共计8000多个，排列成阵，气势壮观。俑的身份各不同，有将军俑、铠甲俑、跪射俑等。这些俑的神态多种多样，造型栩栩如生，工艺成熟精湛，这仅是秦始皇陵墓陪葬品的一部分。

Terracotta Warriors of the Qin Dynasty

The excavation site of the terracotta warriors of the Qin Dynasty is in Xi'an City, Shaanxi Province. It served as the burial objects for the first emperor in Chinese history, Qin Shi Huang (259 B.C.-210 B.C.), and is called the Eighth Wonder of the World. In February 1974, the terracotta warriors were found by the local peasants while they were digging a well at the east side of the Mausoleum of Qin Shi Huang. Since then, there are 8,000 pieces of pottery warriors and horses unearthed, which were arranged in rows and lines with magnificent view. The pottery warriors also vary in different identities, including general figurine, armored figurine, kneeling archer figurine, etc., with various and lively appearance and exquisite quality. And it is merely one part of the burial objects in the mausoleum.



• 秦兵马俑

Terracotta Warriors of the Qin Dynasty

隋唐时期（581—907），道教的兴起和佛教的传入已有一段时间，这直接促进了社会各阶层对泥塑偶像的需求，社会上多神化的祭祀供奉活动使道观、佛寺、庙堂大量兴起，给泥塑的发展带来更大空间。考古工作者在新疆吐鲁番县发掘阿斯塔那唐代古墓群时，曾在201号墓葬发现了四人一组的彩塑劳动泥俑、骑马武士泥俑、戴帽骑马泥俑等多种泥塑彩绘作品。唐代（618—907）绘画名家辈出，同时



• 持盾武士俑（隋）

俑作分腿站立状，头戴兜鍪，身穿铠甲，下身着裤，足登靴，左手持盾，右手执矛，手掌呈握物状。双目睁张前视，颧骨隆突，龇牙咧嘴，表情严肃专注，似正全力抗击来犯之敌。

Warrior Figurine Holding a Shield (Sui Dynasty, 581-618)

It stands with legs open, wearing helmet, upper armor, trousers and boots, holding shield in left hand and spear in right hand, with eyes widely open and staring straight forward, having high cheekbones and protruding teeth. It shows a solemn expression as if he was preparing for the upcoming enemies.

In the Sui and Tang dynasties (581-907), due to the rise of Taoism and the introduction of Buddhism, the demand for clay religious statues from all levels of society was stimulated. This polytheism triggered a prevalence of ritual ceremony and the construction of temples and monastery in large scale, which brought much more space for the development of clay sculpture. In the excavation of the ancient tombs in Astana (in Turpan, the Xinjiang Uygur Autonomous Region), archaeologist found a four-in-one set of painted clay sculptures in Tomb 201, including labor sculpture, horse-riding warrior sculpture and horse-riding figurine with hat. In the Tang Dynasty (618-907), there were many painters. Meanwhile, several talented clay sculpture craftsmen also appeared. According to the historical record, Yang Huizhi, who was praised as the God Hand of Sculpture, once studied Buddhist

也涌现出一些泥塑专家。据史料记载，唐代杨惠之被誉为雕塑圣手，他与吴道子共同学习道释画。吴道子学成，杨惠之不甘落后，毅然焚毁笔砚，奋发专攻雕塑，终于成为名家。

painting with Wu Daozi. Seeing Wu Daozi become a famous master, Yang Huizhi refused to accept his failure. So he burnt his painting brushes and ink slab and exerted himself in sculpture. Finally, he became a master in clay sculpture.

• 戴帽骑马泥俑（唐）

此俑表现的是准备狩猎的武士形象。武士头戴帽，右手作握缰绳状，左手放于腰部，脚踩马鞍，神态自如。

Horse-riding Clay Figurine with a Hat (Tang Dynasty, 618-907)

It presents a warrior who is going to hunt. It wears a hat and leisurely pedals on stirrups, holding the rein in the right hand and putting the left hand at his waist.



道释画

道释画为中国人物画的一种，是以道教、佛教（释教）为内容的绘画。魏晋南北朝（220—589）以来，道释画极盛，名家辈出。道释画家有东晋顾恺之、戴逵，南朝陆探微、谢灵运、张僧繇，隋代展子虔，唐代吴道子等。道释画一般绘于寺庙或石窟的墙壁上。因年久失修或某些破坏，如今寺庙中的道释画所存无几，而石窟



- 道释画《维摩诘》吴道子（唐）
Buddhist Painting *Vimalakirti*, by Wu Daozi (Tang Dynasty, 618-907)



壁画则保存尚好，如敦煌莫高窟便保存了大量壁画。另外，也有卷轴形式的道释画，如北宋李公麟的《维摩天女》、武宗元的《朝元仙仗图》，南宋梁楷的《八高僧故事图》，元初颜辉的《李仙像》等。

Buddhist Painting

It is considered as one type of Chinese figure painting, mainly describing the content relating Taoism and Buddhism. Since the period of Three Kingdoms Period (220-280), Western Jin Dynasty and Eastern Jin Dynasty (265-420) and Southern and Northern Dynasties (420-589), it prevailed for a fairly long time. Many renowned masters appeared at this time, including Gu Kaizhi and Dai Kui in the Eastern Jin Dynasty (317-420), Lu Tanwei, Xie Lingyun and Zhang Sengyao in the Southern Dynasties (420-589), Zhan Ziqian in the Sui Dynasty (581-618) and Wu Daozi in the Tang Dynasty (618-907), etc. The Buddhist painting was usually painted on the walls of temples or grottoes. Due to the neglect of maintenance or deliberate destroy, few Buddhist paintings are left till now. However, frescoes are well preserved, like the ones in Mo Kao Grottoes at Dunhuang which is considered as the largest fresco museum in the world. Besides, there are several scrolls of Buddhist painting, like *Vimalakirti Apsaras*, by Li Gonglin in the Northern Song Dynasty (960-1127), *Pilgrims' Array*, by Wu Zongyuan in the Northern Song Dynasty, *Stories of Eight Eminent Monks*, by Liang Kai in the Southern Song Dynasty (1127-1279), and *Portrait of Immortal Li*, by Yan Hui in the early Yuan Dynasty (1279-1368).

泥塑发展到宋代（960—1279），不但表现宗教题材的大型佛像继续繁荣，小型泥塑玩具也倍受欢迎。同时，还出现了许多以制作泥塑为业的艺人，他们捏制的菩萨头像在坊间作为泥塑商品出售，很受百姓的喜爱。每年农历七月初七乞巧节前后，在当时的东京（今

In the Song Dynasty (960-1279), despite the continuous prosperity of the large-scale Buddhist statue, the small-sized clay sculpture also started to prevail. Meanwhile, many professional craftsmen appeared as well. The head statues of Bodhisattva made by them were sold on the streets as artworks of clay sculpture, which were welcomed

河南开封) 城内有泥玩具“摩睺罗”出售, 不仅平民百姓争相购买以乞巧, 达官贵人也会买回去, 或用于供奉, 或给儿童当玩具。南宋都城临安(今浙江杭州)也是捏塑泥孩儿盛行的地方。因其制作集中于当时的“砖街巷”, 这条巷后来改名为“孩儿巷”。宋代的许多文学作品中也就可以看到有关民间泥塑的记载。如描述南宋临安风俗景观的《梦粱录》中载: “市井儿童, 手执新荷叶, 效摩睺罗之状。此东都流传, 至今不改。”可见, 宋代



• 陶骆驼(元)
Clay Camel (Yuan Dynasty, 1279-1368)

and cherished by common people. Around each Chinese Valentine's Day (on the seventh day of seventh month in traditional Chinese calendar), a special clay toy called Mahoraga would be touted on the street of East Capital (today's Kaifeng City, Henan Province). The common people would buy it in the hope of bringing wisdom, and officials and noble lords would also buy it for worshiping or giving to their children as toy. In Lin'an (today's Hangzhou City, Zhejiang Province), the capital city of the Southern Song Dynasty, the clay statuette of children was very popular, whose workshops gathered in the Brick Street Alley which changed its name to Children Alley for this business. Many literary works of the Song Dynasty also referred clay sculpture as a folk art. For example, it recorded in *Meng Liang Lu* (a book describing the scenery in Lin'an City of Southern Song Dynasty): children on the street holding fresh lotus leaves and mimicing the posture of Mahoraga. This custom is passed down from the East Capital and never changes a bit. Clearly, the clay sculpture in the Song Dynasty had become a significant part of social life. In the Yuan Dynasty (1279-1368), as a result of the changes