

C hinese
Glassware

中国料器

叔戊◎编著





国家出版基金项目
NATIONAL PUBLICATION FOUNDATION

CHINESE RED
中国红

中国料器

Chinese Glassware

叔戊◎编著



全国百佳图书出版单位

时代出版传媒股份有限公司
黄山书社

时代出版传媒股份有限公司
黄山书社

图书在版编目(CIP)数据

中国料器：汉英对照 / 叔戊编著. --合肥：黄山书社，2014.6

（中国红·走进博物馆篇）

ISBN 978-7-5461-4572-3

I. ①中… II. ①叔… III. ①料器—工艺美术—介绍—中国—汉、英

IV. ①J527.2

中国版本图书馆CIP数据核字(2014)第114302号

中国料器

叔 戊 编著

出 版 人：任耕耘
策 划：任耕耘 蒋一谈
责任编辑：司 雯

特约编辑：包云鸠
责任印制：戚 帅 李 磊

装帧设计：商子庄

出版发行：时代出版传媒股份有限公司（<http://www.press-mart.com>）
黄山书社（<http://www.hsbook.cn>）
官方直营书店网址（<http://hssbook.taobao.com>）
营销部电话：0551—63533762 63533768
（合肥市政务文化新区翡翠路1118号出版传媒广场7层 邮编：230071）

经 销：新华书店
印 刷：合肥中建彩色印刷厂

开本：710×875 1/16

印张：8

字数：120千字

版次：2014年6月第1版

印次：2014年6月第1次印刷

书号：ISBN 978-7-5461-4572-3

定价：17.80元

版权所有 侵权必究

（本版图书凡印刷、装订错误可及时向黄山书社印制科调换 联系电话：0551—63533725）

料器是以中国传统琉璃工艺为基础，又融合了西方玻璃制造工艺的一种特殊工艺品，其精美程度完全可以和陶瓷、玉器等相媲美。

料器古称“琉璃”，曾是王宫贵胄专享的奢侈品。琉璃工艺发展至今，衍生出多种品类，料器就是其中之一。在中国古代，“琉璃”一词含义颇丰，既

Chinese glassware is a special product created by combining traditional Chinese glass craftsmanship with western glass manufacturing techniques. Its delicacy is such that it merits comparison with the beauty of porcelain and jade ware.

Glassware, also known as *Liu Li* in ancient China, used to be a luxury for the exclusive enjoyment of the nobility. *Liu Li*





指五光十色的玻璃器，又指建筑用的釉料，还有一种半透明的天然玉石也被称做“琉璃”。本书以“料器”统称以特种工艺制成的中国传统玻璃器。

在中国工艺美术发展的历史长河中，料器紧随着青铜时代而产生。料器匠人深受中国陶瓷文化和玉文化的影响，又吸收了来自异域的玻璃制造技术精华，不断提升制造和加工技艺，最终形成了不拘一格的具有中国特色的工艺品。

本书介绍了中国料器的发展历程、器形和制作加工工艺，以及各地料器的特色，配以实物图片，希望读者通过本书了解瑰丽的中国料器。

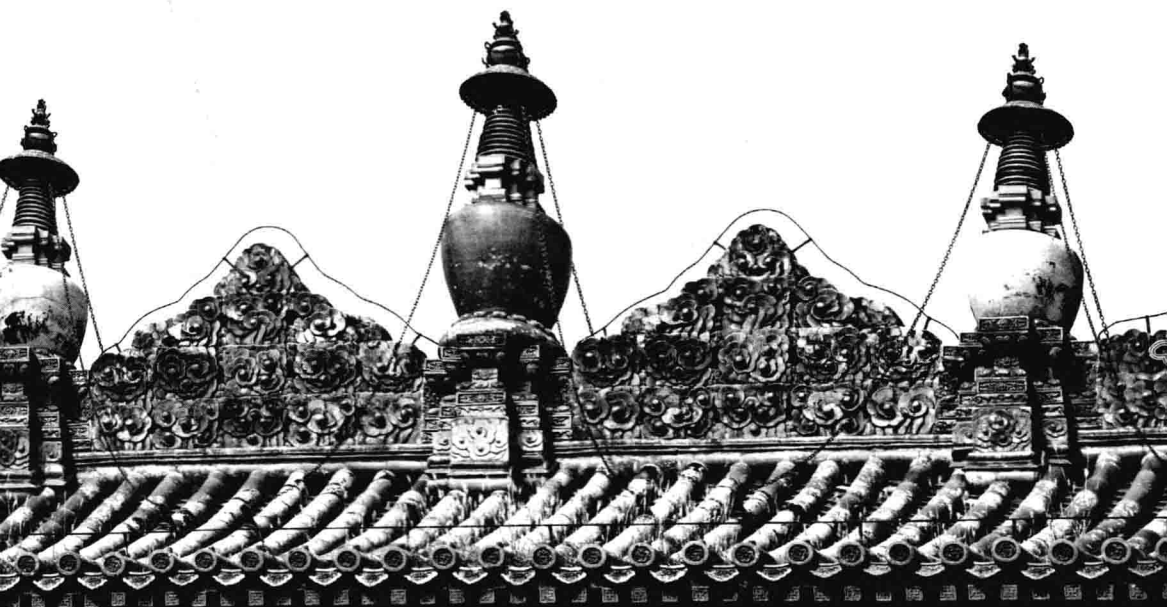
craftsmanship has developed into numerous variations, among which is glass craft. This ancient word, *Liu Li*, incorporated a lot of meanings, including colored glassware, architectural glaze and a natural semi-transparent jadestone. The traditional Chinese glass utensils are collectively referred to as glassware in this book.

In the time-honored development of Chinese arts and crafts, glassware came into existence following the Bronze Age and was deeply influenced by porcelain and jade cultures. Craftsmen learned glass manufacturing techniques introduced from abroad. Finally, after constant experimentation and innovation in manufacturing and processing techniques, this handicraft became a China-specific craft with no fixed patterns.

This book introduces glassware's course of development in China, its types and manufacturing and processing techniques, as well as features of glassware in different places, all with illustrations to better inform readers of the colorful Chinese glassware.

目录 Contents

| | | |
|---|-------------------------------------|-----|
|  中国料器概述 | Overview of Chinese Glassware | 001 |
| 料器溯源 | Origin of Glassware | 002 |
| 制作工艺 | Manufacturing Techniques | 048 |
| 装饰工艺 | Decoration Techniques | 065 |
| 器形类别 | Types of Glassware | 078 |





各地料器的特色

Features of Glassware

in Different Places 083

山东博山

Boshan, Shandong Province 084

北京

Beijing 100

江苏苏州

Suzhou, Jiangsu Province 106





中国料器概述

Overview of Chinese Glassware

料器是以一种近似于玻璃的原料（主要是硅酸盐和其他金属氧化物）制作而成的中国著名的传统工艺品，其质地光洁，色彩丰富，工艺精美。料器在清代以前被称为“琉璃”，清代以后才被称为“料器”。

Glassware is a famous traditional product made of glasslike raw materials (mainly silicate and other metallic oxides), displaying a bright and clean texture, with rich colors and fine techniques. It didn't get its present name until the Qing Dynasty (1644-1911), before which time it was referred to as *Liu Li*.



> 料器溯源

中国料器的起源可追溯到3000多年前的西周时期（前1046—前771），古称“繆琳”、“陆离”、“琉璃”、“流离”、“罐子玉”、“药玉”、“颇黎”、“明



> Origin of Glassware

Chinese glassware was first developed more than 3,000 years ago in the Western Zhou Period (1046 B.C.-771 B.C.). Since its birth, it had acquired countless Chinese names including *Miao Lin*, *Lu Li*, *Liu Li*, *Guanzi Yu*, *Yao Yu* (medicine jade), *Po Li* and *Mingyue Zhu* (bright moon bead), etc. *Liu Li* was the most frequently used.

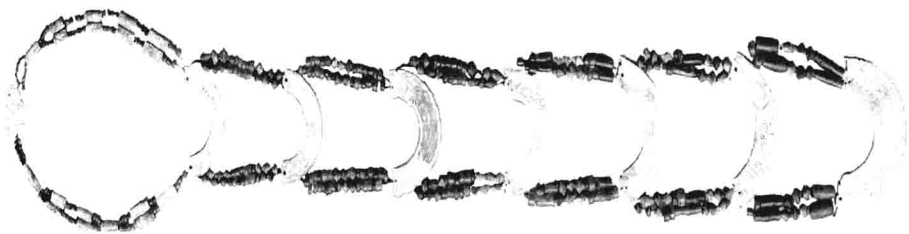
As to how *Liu Li* came into being, the

• 青铜器（西周）

中国是世界上最早进入青铜时代的国家之一，至今已有3000多年的历史。青铜器的铸造方法是将铜、锡、铅等熔成液态，然后灌注到模子里成型。

Bronze Ware (Western Zhou Dynasty, 1046 B.C.-771 B.C.)

China was one of the world's first countries to enter the Bronze Age more than 3,000 years ago. A bronze artifact is cast by melting copper, tin and lead together and then pouring the mixture into a mold.



• 七璜联珠组佩（西周）

组佩是流行于商周至两汉时期的佩饰，为当时的王公贵族必佩之物。根据佩带者身份地位的高低，组佩的大小、结构不同。此组佩由七片玉璧串联组成连珠纹，每片玉璧由天蓝色的松石和土黄色琉璃串联而成。

Seven Semi-annular Jade Pendant Set (Western Zhou Dynasty, 1046 B.C.-771 B.C.)

A pendant set was an ornament popular among the nobility in the Shang and Zhou dynasties to the Han Dynasty (circa 1600 B.C.-220 A.D.). Its size and structure differed according to the wearer's rank and social status. This pendant set features a string of seven jade pieces, each consisting of azure turquoise and earthy yellow *Liu Li*.

月珠”等，但多被称为“琉璃”。

对于琉璃的起源，普遍认为是古人在铸造青铜器时附带生产出来的，后来又经过提炼加工而制成。但也有学者认为琉璃是古人在炼制丹药时无意中得到的产物。在东汉末年王充的著作中，就曾多次提到琉璃是“道士之教至宝”。

河南洛阳的西周墓中曾出土过白色和绿色的琉璃珠、琉璃管等饰品。早期的琉璃烧制技术还不成熟，成分一般为夹砂陶釉和砂釉，

most commonly accepted story says that it was a refined and processed byproduct of bronze. However, some scholars hold that it was an unexpected product in refining traditional *Dan* medicine. Wang Chong in the late Eastern Han Dynasty (25-220) wrote in his works many times that *Liu Li* was a Taoist treasure.

In the Western Zhou tomb in Luoyang, Henan Province, ornaments such as white and green *Liu Li* beads and tubes were excavated. Because of immature firing techniques, early *Liu Li*

道教与炼丹

道教是中国土生土长的宗教，以“道”为核心，以占卜、炼丹、养生等为修炼途径，追求自然和谐。道教对中国传统文化的影响无处不在，近代中国著名的文学家、思想家鲁迅认为：“中国根柢全在道教。”炼丹是古代道教的主要道术之一，是道士为追求“长生不老”而炼制丹药的方术。丹指丹砂，化学名称为硫化汞，呈红色。道士将各种化学成分（如汞、铅、铜、铁等）在炼丹炉中熔化并起反应，炼制成各种丹药，供人食用。中国四大发明之一的火药就是古人在炼丹的过程中发明出来的。在道教的炼丹师眼中，琉璃是他们的终极产物。许多方士都自称“琉璃仙”或“琉璃师”，以显示自己有炼制琉璃的深厚功力。



• 西安楼观台炼丹炉

（图片提供：微图）

楼观台位于陕西省西安市，至今已有3000多年的历史，是中国著名的道教胜迹，被誉为“天下第一福地”、“道教仙都”。

Alchemist Furnace in Louguantai in Xi'an, Shaanxi Province

Located in Xi'an, Shaanxi Province, Louguantai is a famous Taoist scenic spot with a history of more than 3,000 years. It is also reputed as the World's Most Blessed Place and the Fairy Capital of Taoism.

Taoism and Chinese Alchemy

Taoism is an indigenous religion of China that emphasizes Tao and seeks to achieve harmony with nature and create a peaceful environment for the people of the country through ways such as divination, Chinese alchemy and health maintenance. It has penetrated so much into traditional Chinese culture. The renowned modern Chinese writer and thinker Lu Xun commented: "The root of China lies in Taoism." Alchemy is one major Taoist practice in pursuit of immortality employed by Taoist priests, the product being the red *Dan* medicine or cinnabar, also known as mercuric sulfide in chemistry. When practicing, Taoist priests melt in a furnace various chemical components (such as mercury, lead, copper, iron, etc) to create a chemical reaction and refine the medicine for people's consumption. One of China's four great inventions, gunpowder, was invented in the process of refining *Dan* medicine. For those Taoist alchemists, *Liu Li* is the ultimate product. That's why many of them called themselves *Liu Li* Immortal or *Liu Li* Master to manifest their ability in refining *Liu Li*.

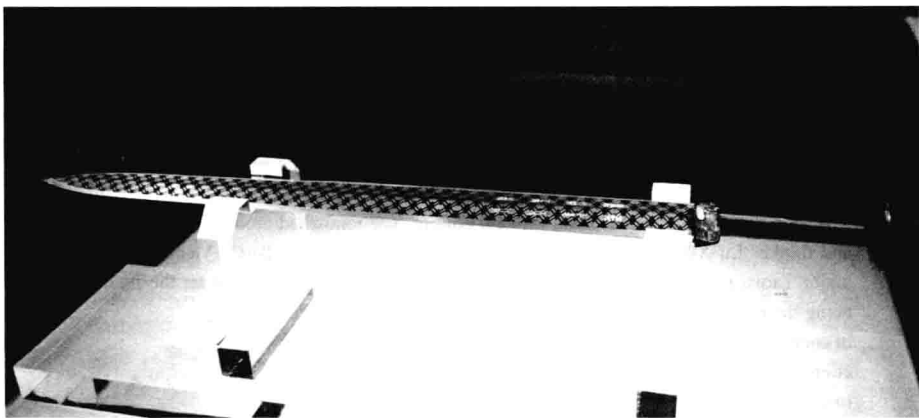
• 元始天尊琉璃塑像（明）

元始天尊是道教的最高神，是“道”的化身和宇宙的创造者。这尊琉璃塑像体积较大，高达2.03米，上施绿、黄等颜色的琉璃釉，光色鲜艳。

Liu Li Sculpture of Primus (Ming Dynasty, 1368-1644)

Primus is the supreme god of Taoism, the embodiment of Tao and the creator of the universe. This sculpture is big in size with a height of 2.03 meters and a green and yellow glaze coating highlighting its bright colors.





• 越王勾践剑 (图片提供: 供图)

越王勾践剑是春秋末期越国国君的佩剑，有“天下第一剑”、“青铜剑之王”美誉。此剑全长55.7厘米，出土时仍很锋利。剑格两面镶嵌了琉璃和绿松石，组成了精美的纹案。琉璃现存有两块，为浅蓝色，半透明状，直径不足1厘米，内含较多小气泡。

Sword of King Goujian

This was the sword of King Goujian of the Yue State during the late Spring and Autumn Period (770 B.C.-476 B.C.). It was reputed to be the Sharpest Sword in the World and the King of Bronze Swords. It measures 55.7cm in length and was still sharp when excavated. The handguard is inlaid with *Liu Li* and turquoise with beautiful patterns on both sides. There are two existing pieces of *Liu Li* that are light blue and semi-transparent with a diameter of less than 1cm and a lot of small gas bubbles.

存在较大的气泡，颜色以浅蓝、浅绿为主，且仅限于较小的尺寸。

春秋战国时期（前770—前221），琉璃被用做珍贵的饰物，如湖南长沙楚墓出土的琉璃璧和越王勾践剑上的蓝色琉璃嵌饰。受青铜业、陶瓷业和炼丹术的影响，这一时期的琉璃制造技术水平有了一定的提高。运用模铸法制造较大的琉璃器是春秋战国时期的一个突破，其中最著名的产品当属琉璃璧。琉

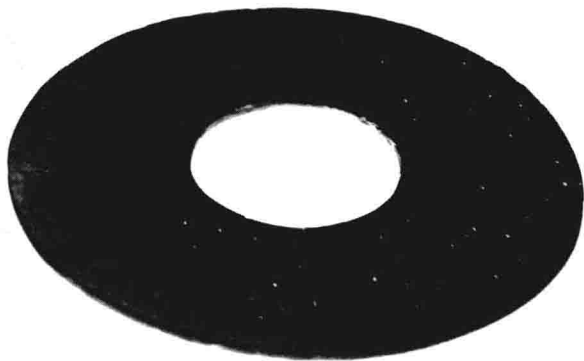
commonly contained sand in the ceramic glaze and sand glaze as components as well as large gas bubbles, mainly colored light blue and light green and being small in size.

During the Spring and Autumn Period and the Warring States Period (770 B.C.-221 B.C.), *Liu Li* was a precious ornament, like the *Liu Li* wall unearthed in the Chu tomb in Changsha, Hunan Province, and the blue glass abacus on the sword of King Goujian.

璃璧的纹饰通常为乳丁纹、弦纹、谷纹、方络纹等，功用与玉璧相仿，常与壶、鼎等一起作为陪葬品。据推测琉璃璧当时可能镶嵌在棺档上，后期脱落。此时的琉璃璧为一模制一品，圆饼形，一面经打磨颇为光滑，一面粗糙无光，便于镶嵌。

春秋战国时期还流行一种琉璃珠，俗称“蜻蜓眼”。蜻蜓眼最早出现于埃及，即在玻璃珠上镶上多个同心圆，制造出“眼睛”的效果。春秋战国时期，蜻蜓眼作为贸易品由西方传入中国，很快受到王

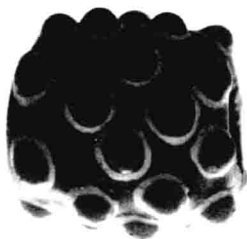
Under the influence of the bronze industry, the porcelain industry and Taoist alchemy, *Liu Li* manufacturing techniques made certain progress in this period. One breakthrough noteworthy at this period was utilization of the mold casting method in making some big glassware, the most popular being *Liu Li* wall, which was usually made into patterns featuring nipples, bow strings, grains and squares, functioning like jade pieces and used as burial objects along with pots and vessels. It is estimated that *Liu Li* wall might have been originally inlaid on the coffin but later fallen off. The single mold during this period was



• 卧蚕纹琉璃璧（战国）（图片提供：FOTOE）

Liu Li Wall with Lying Silkworm Patterns (Warring States Period, 475 B.C.-221 B.C.)

公贵族的喜爱。于是民间许多琉璃艺人开始利用本土原料进行仿制，以氧化铅和氧化钡替代埃及的苏打，制造出独具特色的蜻蜓眼。这种蜻蜓眼大都为球形，直径约1—



• 蜻蜓眼琉璃珠（战国）（图片提供：FOTOE）

Liu Li Bead of Dragonfly Eye (Warring States Period, 475 B.C.-221 B.C.)

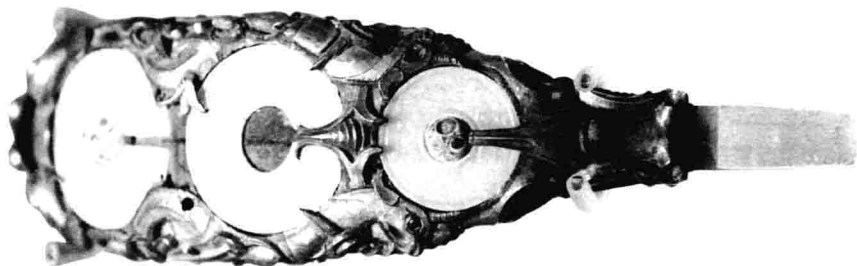


• 蓝色琉璃珠（战国）（图片提供：微图）

Blue *Liu Li* Bead (Warring States Period, 475 B.C.-221 B.C.)

shaped like a round cake and made convenient for inlaying, with one side polished smooth and the other rough and matt.

One kind of *Liu Li* beads, or dragonfly eyes, were another popular object in this period. Dragonfly eyes first appeared in Egypt, where glass beads were inlaid with many concentric circles to resemble an eye. During the Spring and Autumn Period and the Warring States Period, dragonfly eyes came into China through the West by trade and quickly won the favor of the nobility. As a result, many folk craftsmen started to imitate the dragonfly eye with indigenous materials. They replaced Egyptian soda with lead oxide and barium oxide and finally created the distinctive ball-shaped dragonfly eye of China, which featured a diameter of about 1 to 1.5cm, in the colors of green, blue or yellow, and was semi-transparent. By virtue of its origin in Egypt, the pattern of the dragonfly eye was mostly concentric circles of different colors, quite different from contemporary patterns on jade ware and bronze ware. The concentric circles were arranged in three to six layers in flat inlays and some were embossed or carved and engraved to highlight their



• 鎏金嵌玉镶琉璃银带钩（战国）（图片提供：微图）

带钩是中国古代达官贵人用于系腰带的挂钩，流行于战国至秦汉时期，一般用青铜、金、银、玉等制成。在古代，带钩是一个人身份的象征，其所用的材质和制作的精细程度都是显示身份的标准之一。

Gilded Jade and *Liu Li* Silver Belt Hook (Warring States Period, 475 B.C.-221 B.C.)

A belt hook was used by the Chinese nobility to fix their belts. They were popular objects from the Warring States Period to the Eastern Han Dynasty (25-220), usually made of bronze, gold, silver and jade. In ancient China, belt hooks symbolized one's social status. Both the materials used and the detail were gauges of the wearer's social status.

1.5厘米，颜色多是绿色、蓝色或黄色，母体半透明。由于蜻蜓眼由西方传入，其饰纹多为不同颜色的同心圆，这与中国同期的玉器、铜器上的传统纹样大不相同。同心圆为3—6层，以平嵌手法嵌入。有些同心圆还做了凸起或剔刻处理，极具凸眼的效果，也有的具有斜视的效果。蜻蜓眼被大量用于青铜器、带钩、佩剑等器物上作为装饰。

汉魏时期（前206—280），从西域地区传入的玻璃器皿的加工

popping and squinting eyes. A large number of dragonfly eyes are used as ornaments on vessels such as bronze artifacts, belt hooks and swords.

During the Han and Wei dynasties (206 B.C.-280 A.D.), processing techniques used in making glass utensils introduced from the western region were absorbed by Chinese craftsmen, who improved the ingredients of *Liu Li* and manufactured more transparent high-lead products. The *Book of the Later Han* recorded in the chapter on

五色玉的传说

缤纷的色彩是琉璃的主要特征，因此古人又称琉璃为“五色玉”。关于五色玉这个名字，中国有一个家喻户晓的神话传说。英雄盘古开天辟地后，人类渐渐繁衍起来。但有一天，水神共工和火神祝融争斗起来。在打斗中，水神共工撞断了支撑天地的大柱子。天出现了一个大窟窿，地也开始塌陷，洪水不断地从地下喷涌而出，人类面临着灭顶的灾难。这时，女神女娲同情人类的遭遇，决心补天。她从河里捞起了许多五色石，将其熔化成浆，再用这石浆将天上的大窟窿补好。随后她又斩下了一只神龟的四个脚当做柱子把天支撑起来。从此，人类又重新过上了安乐的生活。相传女娲补天时从手中散落人间的五色石便是琉璃，于是人们称其为“五色玉”。



• 盘古开天辟地

盘古是中国民间神话传说中的人物。相传在远古时期，世界初成，天地初分，一个叫盘古的人生长在天地之间。后来，盘古老了，离开了人世。就在他倒地的一瞬间，他的头、腹、左右臂和双脚变成了大山，眼睛变成了日月，毛发变成了草木，汗水变成了江河……就这样，盘古开天辟地，造就了世界。

Pangu Creating the Earth and the Sky

Pangu is a mythological figure in Chinese folk legend. It is said that in the days of old, the chaotic universe came into existence when the sky and the earth started separating, and Pangu woke up. He separated the earth and the sky and stood in between them to keep them apart. As time went by, Pangu aged and eventually faced imminent death. The moment he fell down to the ground, his head, abdomen, arms and legs became mountains, his eyes became the sun and the moon, his hair the bushes and forests and his sweat rivers and lakes. In this way, Pangu created the earth and the sky and shaped the world.