



中國 惠山 泥人



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1 大阿福(高23厘米)

A Big Plumpy Happy Boy
(23cm high)

淳樸秀潤的鄉土藝術——惠山泥人

柳家奎

在浩淼的太湖之濱，巍巍龍山脚下，有一處數百年來連綿不斷、代代相傳、迄今仍興盛不衰的泥人產地——惠山，這裏家家善長捏塑，戶戶均能彩繪。

惠山泥人始於明而盛於清，傳說已有四百餘年的歷史。明末散文家張岱(1597—1679)在《陶庵夢憶》卷七愚公谷條中，就記有關於當時惠山泥人在精雅店鋪中出售的史實。清高宗(1736—1795)南巡時，曾命惠山泥人名師王春林制作泥孩數盤進獻，從而得到這位皇帝的稱賞(見《清稗類鈔》)。由此可見，在明清之際，惠山泥人已有相當高的技藝水平，並且名重一時。

據說，惠山泥人歷史上的全盛時期，大小作坊曾達數十家之多。每年入秋以後，有六七百條船、二千餘人次，自蘇北陸續來惠山採購泥人。他們大都帶來了米、豆、花生、棉花之類的農產品，用以貨易貨方式換取泥人；再沿着運河運銷各地，至翌年春耕前才返回蘇北。此外，部分高檔泥人，則隨着前來無錫經營蠶絲米面的各地商賈，作為禮品帶往遠方。惠山泥人賴此運銷江蘇南北廣大農村城鎮，並流入浙江的杭州、嘉興、湖州一帶，以及山東地面。

惠山泥人在制作上大體可分兩大類：一類稱為“粗貨”，即用模印生產的泥玩具；另一類叫“細貨”，由於它多數取材於戲曲題材，又是全部采用手工捏制，故稱“手捏戲文”。兩者風格迥異。前者無疑是惠山泥人的重點，與廣大人民生活聯系密切，流傳亦甚廣。

粗貨泥人大都以胖娃娃及動物為題材。它形體豐滿，制作簡練，《大阿福》可以作為這類產品的代表。傳說它是根據無錫地區的民間故事創作的。說是“古代山上住着一對人形巨獸‘沙孩兒’，它們力大無比，山中各種猛獸長虫，只要見它們微微一笑，即俯首投入其懷中，任它們吞噬。從此，山上山下都可安居樂業。”據

說，《大阿福》就是為了懷念沙孩兒的功績而創作的。從現存最早的一件無錫《大阿福》的藝術形象來看(傳說是乾隆年間制作，現珍藏在無錫泥人研究所)，確實是相當鮮明地體現了一個不同凡響的兒童形象。它造型洗練穩重，盤膝而坐，面型飽滿，笑盈盈、胖墩墩，眉彎目秀，鼻直口方，頭梳菱形發髻；它雙臂下垂，懷抱青獅，更顯得文靜中有威武之氣，端莊中又略帶憨厚。獅子是百獸之王，這個“孩子”居然能穩穩當當地抱着，這是徵服者的神態。它告訴人們，只有徵服邪崇，才能降福；兒童身穿五福之衣，象徵已經得福，因此說《大阿福》從內容到形式，都為“福”的主題服務。

《大阿福》造型圓渾豐滿，舍去了許多形體上的枝節，圓與浮雕相結合，這種造型奠定了惠山泥人的基本風格。從彩繪方法來看，《大阿福》用色強烈而富麗，粗獷中不顯生澀，之所以感到色彩強烈，那是惠山泥人採用了紅、黃、青、綠等原色對比使用；而且在原色上，往往覆蓋同種色紋樣，有時還勾金銀綫。這樣使惠山泥人構成了特有的風格，同時也反映了它與傳統彩塑的密切的血緣關係。

惠山泥人還有不少以動物為題材，其中以花貓和春牛為多。蠶怕鼠害，在養蠶季節，農民們稱泥貓為“蠶花貓”，買回去以保障一年一度的養蠶。從藝術上看，蠶花貓是一種非常有特色的“泥耍貨”。它通體金黃並點綴着散筆絨毛，長長的胡子和大大的眼睛，生相給人一種機警敏銳之感。“泥春牛”是新年里最為暢銷的產品之一。泥春牛身上繪有青黃兩色，傳說還可以從色彩上析出當年的農業收成。這裏的農村還流傳有這樣的話：“摸摸春牛頭，種田不用愁；摸摸春牛腳，種田種得好”。雖然是些泥玩具，但它寄托着農民們多少美好的願望啊！

手捏戲文是惠山泥人中的重要品種之一。它的產生與戲曲藝術的流傳有着十分密切的關係。隨着昆腔、徽班和京劇等先後在無錫城鄉演出，泥塑藝人和演出者交上了知心朋友。此外，它的發展也受到年畫的啓迪。當時蘇州桃花塢與天津揚柳青的年畫取材，有相當大的部分是戲曲。這不能不給“手捏戲文”以較多的啓發與影響。

手捏戲文在內容上可歸納為三個方面：第一是以戲曲題材為其主要內容；第二是反映市俗生活的形象；第三是神話故事、民間傳說以及部分含有吉祥意義的飛禽走獸。其中以昆劇、京戲為內容的泥人成就最高。

惠山的手捏泥人，在表現風格上，不僅是運用了戲曲“以虛擬實、以簡代繁、以神傳情”的藝術技巧；更為重要的是根據泥塑特點，將劇情進行提煉，以最富於代表性的情節和人物動作來反映整個戲曲的主要內容。以期引起觀賞者的共鳴與感受，從而達到以少勝多，形簡意賅的效果。

手捏戲文的塑造方法，也許是形成特有風格的最大要素。它手法別致、靈活生動。一般的泥塑做法往往是從粗到細，從上到下，加加減減然後成形。而“手捏戲文”却是從腳到頭，由里到外，層層包裹、搓搓捏捏、敲敲拍拍，最後還來一個“捏勢子”，有經驗的老藝人常常在最後的一捏中，達到神形逼肖。

在神態上，惠山的手捏戲文有一定程度的誇張。爲了照顧傳統的欣賞習慣，並較好地顯示面部表情，一般均將面部捏得稍大，通常是全身五個頭左右的比例，甚至也有三個頭比例的。它的妙處在於，雖然比例縮短了，然而從視覺上依然給人以修短合度之感。這是較好地利用了造型上的錯覺。如武將人物頗具魁偉威武的氣概，使作品達到了短里看長、小中寓大的藝術效果。

手捏戲文在創作美女時，則強調了它形體上的九曲三彎。老藝人認爲：“美女應有婀娜的體態，而關鍵在腰部”。武將人物，着眼點在一個“壯”字，強調五大三粗、挺胸凸肚，即所謂：“文的胸，武的肚”，而手和足則盡量做到向外擴張，這樣方有威武雄壯、氣吞山河之氣概。表現丑角時，惠山的手捏戲文着重在“丑”字上下功夫。爲了強調他們的丑，就在動態上特別強調屈膝屈手，低頭縮頸；以反映其輕佻、不正派、賊頭賊腦，給人以卑微之感。

在衣紋處理上，手捏戲文的突出處是綫條流暢挺拔而又簡練，

同時又極富有裝飾性。由於隨意搓捏，又往往有“似與不似之間”的生動而自然的藝術效果。

手捏戲文的彩繪別具一格。它色調明淨，嫺雅大方。一般來說，取材於京劇的色彩富麗，取材於昆曲的則文靜古樸。而後期的“大文座”、“武文戲”往往色彩斑斕，熱鬧中顯示華麗，裝飾性極強。手捏戲文還特別重視開相。有經驗的老藝人，先用那粗獷有力的綫條，只要寥寥幾筆，再用極簡要的筆墨與色彩，就能刻畫出人物的鮮明個性，真有筆到意現之妙。在紋樣裝飾上，手捏戲文也別有一番情趣。這些紋樣，大都來自於現實世界中的花花草草。藝人們經過長期認真觀察，然後用減筆的方法加以概括提煉，自成一格。雖然着墨不多，有時給人感覺像是在寫草書、揮灑自如；加之藝人們注意大的色彩效果，採用了深底淺花、淺底深花，白底碎花、暗底明花等手法；惠山泥人的整個色調既富麗又有節奏感，具有濃鬱的民間色彩與江南情調！

惠山泥人由於自己獨具的藝術風貌，不僅受到國內人民的廣泛青睞，同時還有大量產品銷往國外，遍布50多個國家和地區。這裏的捏塑彩繪藝人曾多次被邀往日本、美國、澳大利亞與香港等地進行現場藝術表演。他們那高超並富有濃鬱的民族民間格調的技藝，受到了國際友人的高度贊賞。惠山泥人被譽爲最富有東方色彩的民間工藝美術。

這本集子中所輯錄的100幅作品，大體上可分爲兩個時期：前一階段的起自明代後期，至抗日戰爭前夕；後一階段的是1949年以來，較有代表性的作品。

惠山泥人過去是一種節令性較強的玩要工藝品。往往以新換舊，玩後就丟，不大保存。加之材料易碎，歷史作品極少遺留。在這本畫冊中所收入的歷史作品，是當時的華東文化部，於1953年所組織的泥人輔導組所收集的原件，經過十年動亂，能保存迄今，也算彌足珍貴了。

畫冊中的早期作品，由於歷經漫長歲月，系何人所作已難考定，故冠以佚名。

現代作品的流派紛呈、藝人衆多。鑒於篇幅所限、僅輯錄現代惠山泥人較有代表性的一部分作品，以使讀者能約略窺見今日的惠山泥人在繼承和發揚方面所作的點滴努力。我們希望將來再編一部全是新作品的惠山泥人專集。



3 小板戲(高8厘米)

*Little Opera Figures on the
Clay Board (8cm high)*



2 蚕猫(高11厘米)

Silkworm Cat (11cm high)

Preface

The Clay Figurines of Huishan, Simple and Fine Art with Local Flavour

On the vast of Tai Lake and at the foot of the lofty Dragon Mountain is situated a clay figurine producer which has a history of hundreds of years, from generation to generation and has remained prosperous in the trade. In this area every family is good at clay-moulding and colour-drawing.

The Clay Figurines of Huishan started in the Ming Dynasty and prospered in the Qing Dynasty. It is said that it has a history of over four hundred years. In his "The Foolish Old Man Valley", Volume 7 of Record of Tao An's Dreams, Zhang Dai (1597-1679), a prose writer in the Ming Dynasty recorded the facts of clay figurines on sale in the superior shops. When Emperor Qian Long (1736-1795) of the Qing Dynasty made an inspection tour in south China, he ordered Wang Chunlin, a famous skilled craftsman to mould several plates of clay children, which were highly appreciated by the emperor (see Unofficial Records). Thus it can be seen that clay figurines of Huishan in the Ming Dynasty and the Qing Dynasty enjoyed great reputation for their masterly craftsmanship.

It is said that in the period of full bloom of the clay figurines of Huishan, there were dozens of workshops on different scales. Every year in autumn, over two thousand people by about seven hundred boats came to Huishan one after another from northern Jiangsu to purchase the clay figurines. They brought agricultural products such as rice, beans, peanuts and cotton in exchange for the figurines and then shipped them along the Grand Canal to all parts of China for sale and returned home until the spring ploughing started next year. What is more, the top-grade clay figurines were brought to distant places as a kind of gift by silk, rice and wheat flour traders coming to Wuxi from a parts of China. The clay figurines of Huishan, hence, were transported and sold to the vast urban and rural areas south and north of Jiangsu and to Hangzhou, Jiading, Huzhou of Zhejiang Province, and Shandong area as well.

The manufacture of the clay figurines of Huishan can be basically divided into two types: One is called "rough product", which are clay toys made by

mould. The other is called "fine products", or called "Kneaded Opera Figures", for they are entirely hand-kneaded and they have drawn their materials from traditional operas. These are two utterly different in style and the former is undoubtedly main produce of the clay figurines of Huishan, which maintains closer links with people's life and spreads farther and wider in our country.

The rough clay figurines mainly are chubby children and animals. They are made in a simple way, a full and round shape. "Da A Fu" (Big plumpy happy boy) can stand for this kind of work. It is said that it was created according to a folktale spreading from mouth to mouth in Wuxi area. The folktale goes like that in ancient times on the mountain there was a couple of huge beasts with human body, called "Sand Children". They had so great strength that when all the beasts and snakes saw their smiling, they immediately bowed their heads and threw themselves into Sand Children's arms to be swallowed up by them. From then on, people on and at the foot of the mountain could live and work in peace and contentment. It is also said that "Da A Fu" was created for the purpose of cherishing the memory of the merits of "Sand Children". From the artistic form of an extant "Da A Fu" produced in Wuxi, it is the earliest one found at present. It truly reflects an outstanding image of a chubby child. This clay figurines is said to be Wuxi Research Institute of clay figurines. This clay figurines is beautifully shaped: a plump face, a straight nose, a square mouth with a rhombus hair knot, sitting cross-legged, smiling. "Da A Fu" carried a black lion in his arms. He looked elegant but full of power and grandeur, dignified but a bit naive. The lion is the king of beasts; that the "Child" could carry him in arms steadily shows the manner of a conqueror. He is telling the people that only by conquering evils can people be blessed. The "Child" wears a dress of Five Happiness, symbolizing that he has already enjoyed happiness. That's why "happiness" is regarded as the theme of "Da A Fu" from both its content and form.

The mould-making of "Da A Fu" is perfectly round and full, by omitting it

for limbs. This kind of round and simple mould-making has laid a good foundation of the style of the clay figurines of Huishan. About the technique of colour painting, the colour painted on "Da A Fu" is strong and splendid, bold and rough but not chobby. The effect of strong and splendid colours painting results from the contrasty use of primary colours of red, yellow, black and green, etc. What's more, on primary colours, the same colours are painted again and sometimes some golden and silver lines are drawn. This technique has made the clay figurines of Huishan form its peculiar style and it also reflects its close relationship with the traditional technique of colour painting.

Of all the clay figurines of Huishan many themes are animals, among which the majority are "Flowery Cat" and "Spring Buffalo". As the rats were extremely harmful to silkworm during the season of raising silkworms, clay cats were called "Silkworm Cat" which were bought by farmers to ensure the yearly silkworm-raising. From the artistic view "Silkworm Cat" is a kind of featured "Clay Toy". His whole body is painted golden yellow, embellished with fine hairs by a few touching and its long moustache and big eyes make a deep impression on the people that is a "Cat King", keeping a watchful eye on mice. The "Clay Spring Buffalo" is one of the products in great demand in the New Year days. The body of "Clay Spring Buffalo" is drawn with black and yellow colours. It is said that whether it was a year of good or poor harvest could be judged from the colours of "Clay Spring Buffalo". Such proverbs are also spreading far and wide in the rural areas as, "Don't be worried about the result of farming, if you just touch the head of "Clay Spring Buffalo"; and "touch its feet your farming will be done well". Although these are only some clay toys, on whom how much good hope were laid on!

The clay "Kneaded Opera Figures" are among the important products of the clay figurines of Huishan. On one hand, its emergence had close relations with the spread of traditional operas. With the performance of Kunqu opera and Anhui opera in Wuxi city, handicraftmen began to make intimate friends with the actors and actresses. On the other hand, its development was also inspired by Spring Festival pictures. At that time a great number of Spring Festival pictures of Taohuawu in Suzhou and Yangliuqing in Tianjin were drawn on the basis of traditional operas, which naturally exerted much inspiration and influence on the moulding of the clay "Kneaded Opera Figures".

The content of the clay "Kneaded Opera Figures" consists of three aspects: the theme of traditional opera as its main content, the images of townpeople's life and fairy tales, folklore as well as some birds and beasts symbolizing auspiciousness, among which the clay figures of Kunqu opera and Beijing opera are the best.

In the style of artistic expression of the clay figurines of Huishan artisans

not only wields the artistry of traditional opera such as "to express substantial content by simple mould-making", "to adopt simplicity in stead of complication" and "to convey feeling through facial expression", but also in the line with the characteristics of clay moulding, refines the story and uses the most representative plot, figures and acting to reflect the main story of the opera so that it will arouse audiences' sympathy to attain such artistic results as "minority surpasses majority" and "simple mould-making implies profound sense".

The craftsmanship of the clay "Kneaded Opera Figures" might be the most important factor to form its characteristic style. It is unique, flexible and lively, different from the craftsmanship of ordinary clay figurines, which begins from roughness to fineness and from top to bottom. While moulding, the craftsman adds some to or reduce some from the semifinished product until it is well-done.

As for the moulding of the clay "Kneaded Opera Figures", the experienced old artisan starts from feet to head and from inside to outside, wrapping it layer upon layer, rubbing and kneading, tapping and patting, and finally gives it a "finishing kneading", which often gets a miraculous effect and a perfect result.

About the expression, the clay "Kneaded Opera Figures" of Huishan are usually exaggerated to some extent. In consideration of the habit of people's appreciation and for showing its facial expression well, the face is intentionally kneaded to be bigger. The size of the head usually makes up one-fifth sometimes even one-third of its body. The merit is that although its proportion is shortened, it looks still well matched. This is because the craftsman takes advantage of an optical illusion in mould-making. For example, in order to show a mighty and stalwart warrior the clay work achieves such artistic results as "tallness seen through shortness" and "smallness implies bigness". While creating beauties artisans lay stress on their curvaceous body, so-called "three big turns and nine curves". Old artisans thought that beautiful women should have graceful body posture and the key lies in her waist, as the old saying goes, "if a lady wants to be pretty, she should have her waist as thin as weeping willow". Well, the key of moulding warrior-figures is stressed on "stoutness", so-called "five bigness and three bulkiness" and "a tall and sturdy body with protuberant chest and bulgy belly". In other word, both "official's chest and warrior's belly" are exaggerated, from craftsmen's aesthetic view. Figures' hands and feet are moulded to stretch out both leftward and rightward to show his herotic mettle. When clay buffoons are made artisans place emphasis on "ugliness". For example, when they mould the ugly features of Ximen Qing and Lou Ashu, etc., they laid stress on the appearance of "bending knees and crooding arms as well as bowing head and shrinking neck" to show their frivolous behaviour and dissolute, furtive conduct, which made a petty and low impression on the people.

In dealing with patterns and lines of costumes, the clay "Kneaded Opera Fi-



4 堆子(高21厘米)

Pyramid of Petty-Figurines
(21cm high)

gures" are expressed in graceful, and forceful but simple and, at the same time, they are richly ornamental. As a result of rubbing and kneading at will, it often achieves a vivid and natural artistic effect between likeness and unlikeness.

The clay "Kneaded Opera Figures" has a unique style in colour drawing; its tone is bright and clean as elegant and tasteful. Generally speaking, it absorbs splendid colours from Beijing opera, while gentleness and simplicity from Kunqu opera. However, the clay figures of "Official's Stories" and "Warriors' Stories" in the late period usually were splendid by colourful, and lively but magnificent, so that they had a strong ornamental effect. Strong personality of the clay "Kneaded Opera Figures" is described with a few simple strokes in bold and rough lines and in a little colour. This is called "decisive drawing of a figure", a trick adopted by experienced veteran craftsmen, so that special effect of "meaning being implied with unseen touching" can be fulfilled. About trimmings of costumes, the clay "Kneaded Opera Figures" are also very interesting. Most of these patterns of costumes are chosen from flowers and plants in the natural world. Through a long-term careful observation, artisans refined them by reducing touches to form their own unique style.

Although these patterns are simply drawn, sometimes they engender a natural feeling as if they were a cursive hand of Chinese characters. Besides, artisans pay much attention to a general colour effect by using such artistic expression as "light-coloured flowers on a light-coloured background; fragmentary flowers on a dark-coloured background; dark-coloured flowers on a light-coloured background; fragmentary flowers on a white background; bright-coloured flowers on a dark-coloured background" to make the whole tone of the clay figurines of Huishan both gorgeous and rhythmic, possessing a rich folk colour and the flavor in the south of the lower reaches of the Changjiang River.

In the long course of development, the clay figurines of Huishan both in ideological content and in artistic form have been continuously improved and enriched to meet the different demands of people in each historical period, among which the changes after 1949 are the most profound. Before that time, people bought a clay figurine, for instance "Da A Fu", on purpose to aspire after some-

thing in their hearts, for which they sought for years and by which the people, especially peasants, were more confident to look forward to the future happiness. However, today clay figurines are placed in many families on purpose only to be appreciated and to add a little colour and interest to their happy life.

Owing to its unique style and features, the clay figurines of Huishan are not only widely appreciated by the people at home, but also sold in an increasing quantity in more than fifty countries and regions. The artisans introduced here have ever been invited several times to Japan, the United States, Australia and Hong Kong to give demonstrations and their superb skill with rich folk style were highly admired by foreign friends. The clay figurines of Huishan are regarded as a folk handicraft with the richest oriental colour, hence having won honour for our country.

The one hundred pieces or sets of clay works in this book can be roughly divided into two parts: the collection of the former part starts from the late period of Ming Dynasty to the eve of the War of Resistance Against Japan; the collection of the later part covers each period since 1949, which are more representative works of the clay figurines of Huishan.

In the past, the clay figurines of Huishan are a kind of seasonable handicraft or toy, most of which were thrown away when the new were bought, and truly they were not easy to be preserved, because they were easily broken so that less of the traditional works are handed down to present days. The historical works in this book are the originals collected by the craftsmen's Study Group organized in 1953 by the Ministry of Culture in East China. They are really valuable enough to be well preserved up to now.

With the passage of time, some early works in this book are unknown of their original authors.

There are many artisans of clay artistic schools in the line of the modern works of the clay figurines of Huishan. In view of limited space, only a part of representative works are edited in this book to let readers get a glimpse of our little efforts in inheriting and developing the clay figurines of Huishan. We hope that a new monographic book will come out in future.

by Liu Jiakui



5 青獅(高9厘米)

Black Lion (9cm high)



6 九獅圖(高24厘米)

The Picture of Nine Lions (24cm high)



7 劉海戲金蟾(高18厘米)

Liu Hai Teases a Three-leg Frog (18cm high)



8 東方朔偷桃(高27厘米)

Dongfang Shuo Steals Peaches (27cm high)



9 曹國舅(高22厘米)

Cao Guojiu (22cm high)



10 漁翁得鯉(高14厘米)

An Old Fisherman Has Got a Carp (14cm high)



11 猴孫出把戲(高17厘米)

Monkey Show (17cm high)



12 女說書(高15.5厘米)

A Woman Storyteller (15.5cm high)