

中華民國
工藝展



Arts and Crafts
from
The Republic of China



行政院文化建設委員會 策劃

中華民國工藝展

發行人：陳奇祿

策劃編輯：行政院文化建設委員會

執行主編：黃才郎

特約選述：莊伯和、嵇若昕

助理編輯：趙美媛、李戊崑、黃華源、蕭宗煌、林秀娟、許淑瑩、劉永仁

美術編輯：王行恭

攝影：葉清芳

攝影助理：林建享

翻譯：夏豪德、齊蘊文

發行日期：中華民國七十五年六月

中華民國七十七年五月再版

承印：中華彩色印刷股份有限公司

版權所有未經許可不得刊印或轉載

ARTS AND CRAFTS FROM THE REPUBLIC OF CHINA

Publisher : **CHEN Chi-lu**
Organizer : **Council for Cultural Planning and Development, Executive Yuan, R.O.C.**
Chief Editor : **HUANG Tsai-lang**
Captions : **CHUANG Po-ho, CHI Jo-hsin**
Assistant Editors : **CHAO Mei-yuan, LEE Wuh-kuen, HUANG Hwa-yuan, HSIAO Tsung-huang,
LIN Shiouh-jyuan, HSU Shu-ying, LIU Youn-jen**
Art Editor(Director): **WANG Hsing-kung**
Photographer : **YEH Chin-fang**
Assistant
Photographer : **LIN Chien-hsiang**
Translator(s) : **S. R. Shutt, Janet Carpenter**
Printing : **China Color Printing Co., Inc.**

Publication Date:

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中華民國工藝展

陳奇祿題

Arts and Crafts from The Republic of China



策劃：行政院文化建設委員會

主辦：中華民國駐瓜地馬拉共和國大使館

序

三民主義統一中國大同盟在海外工作之展開，主要在結合海外各地僑學界之活動，由建立共識、齊一行動，來共同擴展三民主義統一中國運動，并希望經由海外傳播以進入中國大陸，俾海內外中國人均能盡一己之力，為反共復國而貢獻，積極支持中華民國政府早日完成以三民主義統一中國的歷史使命。

大凡人類在物質與精神生活中所有一切動和靜的智慧表現，概可謂為「文化」。中華文化自堯、舜、禹、湯、文、武、周公、孔子、國父以至先總統 蔣公，一脈相承，源遠流長，博大精深。歸納言之，其本質殆為仁與義。因此，中華文化是講求以德化人，使世人共登大同境界的一種極親切又祥和的「王道文化」。此正是三民主義的精義所在。

藝術為文化最具體的表現。中國為世界上之文化古國，是故中國藝術之發展亦早已燦然大備。例如「掐絲琺瑯」早在唐代即已有之，元代建立了橫跨歐亞的大帝國，波斯人琺瑯製作的新技術東傳，中國琺瑯器的製作亦隨之日益精進，乃有明代舉世聞名的「景泰藍」之產生。逮至今日，由於技術、原料、釉燒的不斷改良，作品更為精緻，而為世人所一致鍾愛。這正是中、西文化交流促進藝術發展的佳例。

國際間之藝文交流，不止有利於當事國，更且裨益全人類。謹預祝此次展出成功，本大同盟在海外各地區組織工作開展順利，三民主義的光輝宏揚於世界。

三民主義統一中國大同盟推行委員會 主任委員

何應欽

PREFACE

by Gen. Ho Ying-chin
President, Grand Alliance of
The Chinese Unification under
The Three Principles of The People

The work of the Grand Alliance of the Chinese Unification Under the Three Principles of the People is primarily concerned with uniting and strengthening the bonds between Chinese people everywhere, in order to spread and encourage the movement to unify China under the Three Principles of the People. This is done with the hope that, through broadcasts and other contacts with the Chinese mainland, Chinese within and without the Bamboo Curtain might be inspired to fight against Communism and restore the nation, so that the government of the Republic of China may realize its historic mission to reunite China under the Three Principles of the People with all due expediency.

Now, the Alliance has cooperated with the Council for Cultural Planning and Development of the Executive Yuan to bring about this Special Exhibition of Chinese Arts and Crafts, amassed from the finest collections in the Taiwan area, to show on tour in friendly nations of Central and South America. It is our sincerest wish to promote greater interest in and understanding of the heritage of Chinese culture, as well as strengthening the bonds of friendship between our countries through the medium of this historic exhibition.

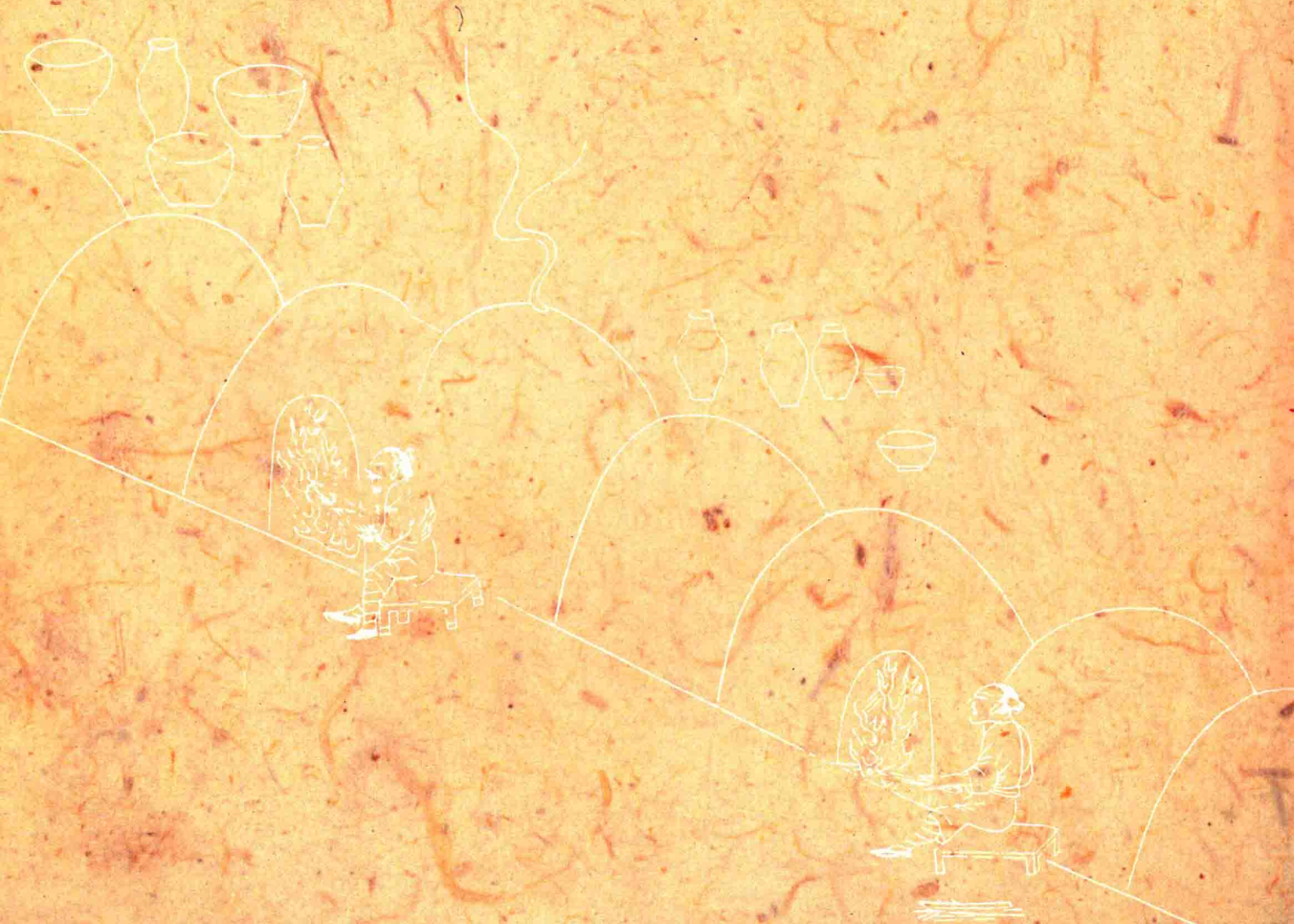
The sum total expression of the wisdom that human beings everywhere gain in their material and spiritual lives, in moments of activity and repose, is what we call 'culture.' Chinese culture, with its traditions stretching back to thousands of years, its profound and complex development, its diversity and richness, comprises one of the world's great civilizations. The spiritual foundations of this civilization lie in the essences the Chinese have always attached to humanity and benevolence, as well as the conviction that all people may be brought to a state of higher perfection through the cultivation of these virtues. It is in this spirit on which the Three Principles of the People were formulated.

Art is the most comprehensive of all cultural expressions. Because China possesses the most ancient of the world's extant civilizations, it naturally follows that the development of the craft arts in China should have attained a high level at quite an early date. For instance, complex enamelware with inlaid designs was already well developed at the T'ang period (seventh to tenth centuries A.D.), while in the Yuan

Dynasty (1260-1368), when China was the center of an empire stretching from the Far East to Europe, Persian enamelware techniques entered the Chinese cultural orbit and provided an important new technological stimulus. Enamelware production continued to progress, and in the Ming Dynasty the technique of cloisonne appeared, bringing world fame to the already highly esteemed Chinese wares. Today, thanks to continuing advances in technology, availability of materials, and quality of glazes, production has reached an even higher level of consistent quality. Chinese works of art continue to be among the most sought-after worldwide, providing an enduring testimony to the significance of East-West cultural exchange at the very highest level of taste and connoisseurship.

These cultural exchanges, much more than the profit they bring to the nations participating, benefit all humanity through the expansion of a common cultural outlook. It is our hope that the success of this special exhibition will bring about greater glory to the Three Principles of the People and the noble ideals of justice and freedom for which they stand throughout the world.





序

「知物創物，巧者述之守之，世謂之工。百工之事皆聖人之作也」（《語出考工記》）。道德仁義，垂言立功以爲天下法，固然是吾人所自許；而百工技藝之有利於國計民生、文化精緻，當亦是吾人所贊同。

中華民族之能歷經變亂而屹立不搖，乃源之於順乎自然的民族特性，一切事都以順應天命的態度來適應環境，永遠是知足的、樂天的。因此，表現在工藝製作上的是樸實、淳厚、樂觀和有人情味的。沒有痛苦、絕望、悲愴的情懷。把不愉快的一面遠遠的拋開，即使處於困厄的頹勢中，也能苦中作樂盡情享受美好的人生。

討吉利，求安祥的心願一而再的反映在民間工藝的製作之上，沒有冷峻、嚴肅的說教訓示。單純、直接、天真地表露著茶根香般的感情。以象徵、寓意的手法，把自然的種種形象予以式樣化的表現出來。工藝家們大都是世代相傳的技藝匠人，沒有受過正式的學校藝術教育，却終生爲某一種形式而製作。依據傳統的模式風格，或多或少地加進些新意，不強調個性、不標新立異。技藝傳統世代相沿，自然而然地繼承了古意盎然的風貌，對於美感的共通性也就不由自主地流露出來。民族風格於是鑄成；地方特色也因之造就，而與此地的山川、氣候、民族、文化連成一氣，諧和無間。

歷來，史家受囿於「形而上者謂之道，形而下者謂之器」的觀念，對於科技工藝不屑於記述，致令名工巨匠之才藝、技法一概摒除於史冊之外，我們推重正統的儒家思想，固爲強化人心之不二法門。然而百工技藝中，凝鍊出來的思想、技術、作爲，也是一件必要的匡復人心之道。

行政院文化建設委員會自成立以來，深感維護優良傳統的重要，經常舉辦各型藝能活動，以提昇國人創作和鑑賞的層次，達成文化深植、生活精緻的目的。此次「中華民國工藝展」初步計劃在瓜地馬拉展現中華工藝之美，進而促使我國工藝在友邦領域上綻放豐碩的果實。

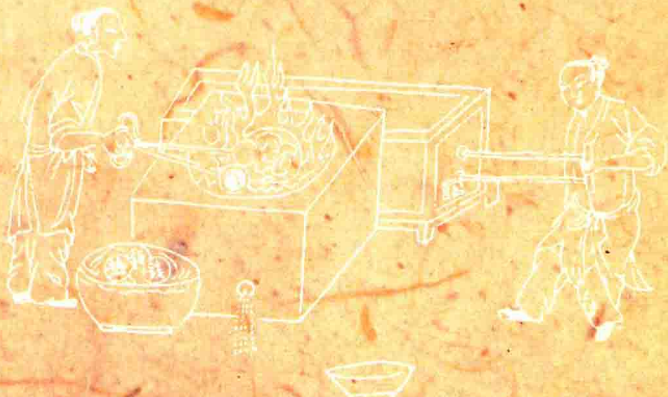
我們深知文化昇級不是一蹴可及的事，也不是少數人的努力便能達成。民族工藝普遍深入民間，其作品絕少矯揉造作，更不受學院式僵化的外殼所侷限。民間藝術沒有嚴格的規範約束。隨時間而更新，隨地方的風俗習慣、氣候、特產而擴大取材的範圍。其製作上大都借重於手工，現今面臨機械的挑戰，這種優美的手工製作漸受淘汰或替代。工藝家們如何在時代的變遷中作好調適的工作，不僅僅是工藝家自我努力的要求，且是整個社會的責任，更是文化建設的重點工作。

目前我國正處於文化昇級和科技發展之關鍵時刻，國人對於工藝活動豈可有發明而無進步；有創意而無改良，坐令後來者居上，以致我們反要「禮失而求諸野」或去向西方學習。優秀的文化種子、優良的科技工藝我們有責任加以維護並使其發揚光大。

中華工藝在人類歷史中素孚聲望，今日藉此展覽展出之際，除了呈現中華工藝的饗宴和與會同好共同品味外，更期盼彼此的友誼能更加深厚，更爲綿長。

行政院文化建設委員會 主任委員

陳奇祿



PREFACE

by Dr. Chen Chi-lu

Chairman, Council for Cultural Planning and
Development, Executive Yuan, R.O.C.

The ability of the Chinese to pass through times of turmoil and devastation with their inner equilibrium unshaken lies in their essential harmony with Nature. Through all the changing phases of the world around them, the Chinese have never lost their abiding faith in that special relationship with the cosmic order they call 'the mandate of Heaven.' It is this ideation that has sustained their innate optimism and serenity. Optimism and serenity, then, provide the keynote of style in Chinese arts and crafts, which are chiefly distinguished by simplicity, unaffected sincerity of intent, and an overall humane feeling. Conspicuously absent are allusions to pain, despair, or any sort of tragic awareness. Dominant is a determination to find joy in life even under the most adverse circumstances.

There is a tangible link between such art and the most ancient tenets of Chinese philosophy. The 'Treatise on Skill' in the **Rites of Chou** declares: 'What is called "skill" is the ability to understand and create objects, and to make use of and preserve what is distinctive; all real skill thus partakes of the divine.' The **I Ching** or **Book of Changes**, analysing the causes of the universe in the 'Great Commentary,' states that 'what is above form is called Tao (ultimate principle or spirit), what lies within form is called tool (or, instrument).' Elsewhere, the **Book of Changes** promises the sage that he or she can avoid the calamities of this life, and a recurrent theme in popular art is the hope for happiness and good fortune; fear and pessimism are completely lacking in evidence. The aspirations animating this art are innocent, straightforward, unsophisticated — 'naive' if you will. Much use is made of symbolic and didactic approaches in the handling of various motifs taken from Nature. The majority of the artists involved are of artisanate

families in which technical knowledge has been handed down over generations; without any formal training in art, they devote their lives to the perfection of a particular craft. Innovation, when it does occur, is never consciously new or individualistic in character. Techniques of craftsmanship, passed down from one generation to the next, maintain an unselfconscious link with traditions of form and function, and the ideals of beauty embodied in these techniques remain fresh and natural. Thus it is possible to analyse a style associated with a particular group of people, evolving according to the changing dictates of environment, climate, and a shared ethnic and cultural heritage.

The goal of the Council on Cultural Planning and Development, a division of the Executive Yuan of the Republic of China, is both to maintain the vitality of the Chinese cultural heritage and to encourage new creative forces in contemporary society. On this occasion, it is the Council's pleasure and privilege to join with the in presenting a special exhibition of Chinese arts and crafts in Costa Rica and Panama. We rejoice at this opportunity and hope that this exhibition will enjoy success among the public in these friendly nations.

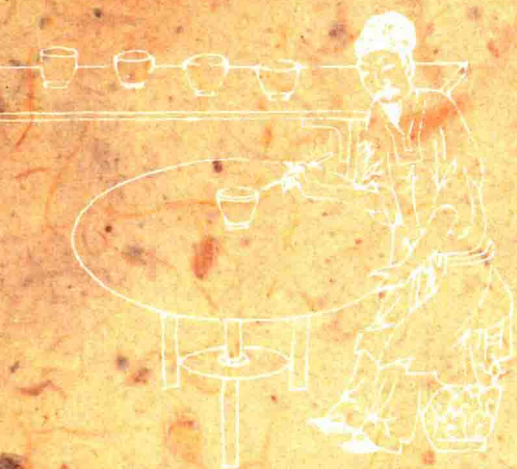
We are fully aware of the fact that progress in cultural achievements is neither something that can be accomplished in a single day, nor produced through the effort of a few people alone. Popular art, by definition already widespread in society, is valuable precisely because it exists and evolves quite beyond the pale of any academic or outside influence. Without strict adherence to fixed rules or formalities, it moves with the times, the seasons, the habits and customs of the people, the changing rhythms of life in a particular place. The advent of mechanical art techniques has brought a new challenge to popular craftsmen,

threatening to overwhelm their traditions altogether. The preservation of this heritage is the responsibility not of the artists alone, but of the whole society; it is a particularly important aspect of the work of promoting cultural enrichment.

Now, as the Chinese people face a crucial turning-point in their cultural and technological development, it is more important than ever that thought be taken for the future of our shared heritage, both in the conservation of what has been handed down to us and in its active promotion amongst the public. The alternative is an irreplaceable loss, to a rather facile kind of Westernization, of something of supreme value — the accumulated riches of one of the world's great civilizations.

The excellence and beauty of Chinese arts and crafts are justly famed the world over. With this exhibition, we hope not only to permit a wider public to enjoy and partake of these splendors, but also to strengthen and enrich the ties of friendship that unite out nations together.





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琺瑯工藝

琺瑯，原本為一種白色塗料，它的成分是硼酸鹽和矽酸鹽的混合物。加入金屬氧化物，就成為有色澤的琺瑯。把琺瑯塗在金屬器皿表面，入爐加熱後，便成為琺瑯器。

依製作方法的不同，琺瑯器可分成三種：一是掐絲琺瑯，一是內填琺瑯，一是畫琺瑯。

「景泰藍」即掐絲琺瑯，是用銅做器物的胎骨，再用銅絲圈出花紋的輪廓，焊或膠黏在器物表面，填上五彩琺瑯釉料，燒製而成。一般說來，掐絲琺瑯的製作有幾個重要的條件：即色彩要細潤鮮明；胎骨要厚重堅實；掐絲要整齊勻稱；鍍金要光澤燦爛。掐絲琺瑯的製造，本以拜占庭最為發達，早在宋朝已傳入中國，但是傳世品中，最早的是明代產物，由於景泰年間所製掐絲琺瑯器上的藍色最絢麗，世稱「景泰藍」，並以此泛稱掐絲琺瑯器。

至今景泰藍仍以其完美而絢麗的裝飾取勝，令人愛不釋手。

琺瑯在工藝中應用頗廣，舉凡玩賞器皿，文玩飾品常可見到琺瑯材質的引用，紋飾則各有巧妙和寓意，如「雙龍戲珠盤」以紅色調為主作雙龍戲珠，配以火焰文、雲文等，表徵祥瑞。「蝴蝶紋瓶」，以「蝶」和「耄」同音，象徵長壽，蝶與耄間繫以瑞草、靈芝更呈祥瑞之氣。「牡丹紋蓋罐」以牡丹花寓意富貴。「魚」以其微曲外形作「鯉魚躍龍門」，有魚化為龍，成就非凡之意。「門神」用意在驅鬼逐祟，衍生為祈祝平安吉慶之意，反映民間信仰的驅邪與納福的二大特色。「聚寶盆」以長滿金銀財寶的搖錢樹蘊含「財以養民」的財富觀念。

CLOISONNÉ ENAMELS

Enamel is basically a kind of white pigment, the components of which are borate and silicate. The addition of metallic oxides forms color in the material. When this is added to the surface of a metallic object and baked, it becomes enamel ware.

According to the various methods of manufacture, enamels can be divided into three types: **Ch'ia-ssu** enamel, **nei-t'ien** (champlevé) enamel, and **hua** (painted) enamel. **Ch'ia-ssu** enamel, better known as cloisonné, is created of copper strands soldered onto a copper vessel. The spaces of the design are then filled with polychrome enamels, after which the object is fired. Cloisonné of good quality conforms to several important standards: a sturdy foundation vessel, fine and brilliant colors, neat and well-drawn lines, and a bright, smooth finish.

Patronized by the imperial court, cloisonné entered China as early as the Sung period (960-1279). The earliest objects which have survived today, however, date from the Ming dynasty (1368-1644). Because the turquoise-blue color of the Ming Ching-t'ai period (1450-1457) enamels is admired, the word for cloisonné in Chinese is derived from this reign name. Cloisonné, owing to its fine forms and brilliant colors, is today the most widely appreciated of all the traditional handicrafts.

Cloisonné decoration can be found on a wide variety of practical vessels and decorative objects, which has led to the use of all kinds of ornamental motifs, often symbolic as well as pleasing to the eye. For example, the dish with a pair of dragons chasing a pearl features red as the principal color. Red, in addition to the flame and cloud patterns, symbolizes good fortune. The vase with the butterfly design includes the Chinese character meaning "eighty years old." Combined with a pun on the word for butterfly, the decor constitutes a wish for long life. Two butterflies on a dish are joined by **jui-ts'ao** (a legendary herb representing a good omen) and the fungus of immortality to convey even more strongly the meaning of good fortune. The covered vessel with the peony design uses the flower as a symbol of wealth; the fish through a series of associations represents the dragon, meaning success without measure. Door gods are useful as a defense against ghosts and demons; as

such, they represent greetings of good fortune and peace, reflecting the folk belief in the need to exorcise evil spirits (thereby increasing good fortune). The box with the decor of precious treasures indicates the concern of the Chinese people for a modicum of material wealth and happiness. The decorative motifs on these objects all contain ancient traditional symbols which are still meaningful today.

雙龍戲珠盤

郭明橋

23 $\frac{5}{8}$ " × 23 $\frac{5}{8}$ " × 3"

Dish with two dragons chasing a pearl

Kuo Ming-ch'iao



蝴蝶紋瓶

郭明橋

11½" × 11½" × 23"

Vase with butterfly decor

Kuo Ming-ch'iao



蝴蝶紋盤

郭明橋

$8\frac{3}{4}'' \times 8\frac{3}{4}'' \times \frac{5}{8}''$

Dish with butterfly decor

Kuo Ming-ch'iao



牡丹紋蓋罐

郭明橋

6¼"×6¼"×8½"

Covered vessel with peony decor

Kuo Ming-ch'iao

