



樊建川 编著

THE CULTURAL REVOLUTION PORCELAIN WARES

“文革”瓷器图鉴

文物出版社

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流沙河題簽

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自序

樊建川

中国是世界著名的陶瓷古国，瓷器是中国古代先民的一项伟大发明。中国陶瓷精湛的制作技艺和悠久的历史传统，是中华民族的光荣。从新石器时代黄河、长江流域的陶器开始发源，到商代出现原始瓷器，再到汉唐陶瓷艺术呈现繁荣发展局面，中国陶瓷均表现出明快、洗练、深沉、雄大的民族风格；发展到宋、元、明、清，中国陶瓷更是达到技艺巅峰，精品迭出，驰名世界。即使是动荡不安的民国时期，也出现过不少上品瓷器。新中国成立后，陶瓷业有了新的发展，通过社会主义改造组建及新建了现代化瓷厂，向机械化的批量生产大步迈进。其间瓷器产量大增，加上运输条件改善，中国的普通百姓也逐渐可以使用细瓷了。但由于种种原因，在陶瓷艺术上，这一时段的成绩并不十分理想。尤其是“文革”期间，大品、精品更为稀少。这从另一个侧面说明了保存“文革”精华瓷品的重要意义。至少，“文革”瓷器是中国瓷器历史长藤上依时序结出的一个瓜。

“文革”瓷器上的文字、图案、色彩都明显地体现出“文革”时期所独有的种种特征，这些内容以及表现这些内容的形式、风格，让现在的年轻人难以理解，甚至产生歧见，让经历过“文革”的人不堪回首。

“文革”时期，许多传统表现形式被列入“封、资、修”，从而割裂了中华瓷器生产的传统，以致瓷器图案创作千篇一律、单调重复。但是另一方面，生产出了一大批令人瞠目结舌的艺术精品。在我苦心收藏的“文革”瓷器中，大部分物件为手工精心制作和描绘。即使是碗、盘、壶、杯这些日常瓷品，我搜

集的手绘品也有不少。特别是塑像、瓷板、瓷瓶、缸这几类器物中，我搜集到了一批艺术精湛的作品。这些物品不是生活必需品，它们更主要地是宣传所谓“革命精神”的载体。那时的社会购买力有限，没有如同今日的销售渠道、对象和市场，所以它们的产量非常小，只能静静地流进一些楼堂馆所，或者作为“革命造反”组织、革命委员会、“支左”军队之间互赠礼品。我所收藏的一尊毛泽东彩瓷塑像，高1.40米，重200公斤。据烧制工人回忆，当年烧制了一百多尊，成功的仅有几尊。由于瓷像较高，为此还专门把炉子拆了加高改建。我所收藏的“毛泽东与五十六个民族”这组塑像加上毛泽东共五十七个人物，个个栩栩如生，其面容、肤色、服饰，以及人物姿态和手持物件都各具特色和风情，而且做工非常精美。说句实在话，直至今天，我还未能将塑像中的五十六个民族一一辨清，由此可以想像该组塑像的创作构思以及绘画制作的艰难。

“文革”瓷器有其独具的气质。在时过境迁的今天，这种气质是很难仿制的。也许可以仿得形似，但很难仿得神似。它有着迥异于其他各个时代瓷器的独特神韵。这是历史风范、人世沧桑和心灵体验在非常时期的非常凝聚。像唐诗、宋词、元曲一样，时过境迁，这些“文革”器物也就随之成为幽远的绝响。

“文革”的烈火烧制了“文革”瓷器，随着“文革”之火的寂然熄灭，“文革”瓷器也就碎片满地。

被时代遗弃的“文革”瓷器有着自己鲜明的个性：

其一，为政治服务。把政治口号或原封不动或简单漫画式地表现在各类瓷品上，连最小型号的汤匙上也写上了“斗私批修”四个字。其时代风格十分明显，目的是让全社会在吃饭、喝茶、捞泡菜等任何时间、场合都受教育，这个特点可谓空前绝后。

其二，粉饰太平。“文革”瓷器上的人物男俊女美，个个健康快乐，体格结实，身材高大；红光满面，精神焕发；活现出一种戏剧式的夸张。其实当时城市里人们一月仅供应12.5公斤

口粮，只能勉强对付肚囊。农村里的人们更是面有菜色，何来这么多高大威猛之健康人士？再拿穿衣服来说，当时一年供应每人一丈五尺布票，每件衣服的命运基本上都是“新三年，旧三年，缝缝补补又三年”，即使见到鹑衣百结的革命群众甚至革命干部也不稀罕。但在我收藏的上千件“文革”瓷器上出现的人物，无一不是丰衣足食的模样，连被批斗的地主其穿着也里外一新。我想提醒读者，“文革”中的中国百姓不是瓷器上所表现的模样，其实他们的物质生活还是匮乏的。

其三，题材单调，造型简单。“文革”期间，人们思想受到禁锢，个个小心翼翼，生怕越雷池一步。属于表现传统文化的福禄寿喜、春花秋月、梅兰菊竹、鹤鸣鱼翔、高山流水、童稚天真等装饰题材比较少见。当时的艺术题材实在是少之又少，所以造成壶、碗、缸、瓶、坛上的装饰题材千篇一律，都搞“样板戏”人物，都讲为革命种田。器物的造型随之单调古板，不信的话拿图鉴中的壶比较一下今天日常生活中使用的壶就明白了。

“文革”的历史是中国历史长河中的一段，我们有责任保存当时的文字、照片、唱片、绘画、电影、胶片等。不过我认为这些东西毕竟是“虚”的，只是实物的一种折射。鉴此，我们更是有责任尽量保存下一些真实而又鲜活的实物，比如这些瓷器，这样才能让未来的人们尽可能全方位地了解进而反思“文革”，才能更为深刻地领会中共中央有关彻底否定“文化大革命”的文献的精神，提醒我们的后人绝不能重蹈覆辙。

对于“收藏”二字，顾名思义，浅白的解释有“收过来、藏起来”的意思。特别是一个“藏”字，令人感怀，令人玩味。个人根据爱好把一件有意义的珍爱之物收藏起来，秘不示人，传之嫡系后代，这是一种通常的行为，也是收藏的题中之义。不过，我愿意让这批“文革”瓷器作为文物更好地发挥其应有的作用。

这些“文革”瓷器在我手中只是暂时保管，最终还是社会

的。我首先应该让这些集合起来的瓷器不再散失，并且尽我个人之全部力量，再让它的同类更多地集合到一起，形成一个更大的收藏规模。

我希望有一天条件成熟时，这批瓷器有个真正的家，有个宽敞、明亮、安全、开放的广厦，以便人们自由地参观。我相信我只是一个开拓者，还会有来者继续从事这项工作的。这些瓷器虽然易碎，但肯定会比我活得长久，它们会越来越受到民众的重视与关心。随着时间如水般流逝，这些瓷器的价值将会日益凸现。对我来说，收藏“文革”瓷器是一项只有付出且只能付出的工作。说来有趣，我是四川人，但我这些瓷器中的大品和精品，几乎都是从川外寻找到的，它们从天南地北流进四川来，莫非四川这个盆地适合存放历史文物？惟愿如此。

娃儿都是自己的乖，偏爱易产生偏颇。我在对“文革”瓷器的叙述中难免会带有个人偏见，难免会有拔高和牵强附会之处，敬请读者原谅和方家指教。

其实，“文革”瓷器也十分平常，不过就是源远流长的中华瓷器中的一个点，观者尽可仁者见仁，智者见智。

俗话说：外行看热闹，内行看门道。我希望广大的外行同志们能悟出一些门道，我希望尊敬的内行同志们关注“文革”瓷器的热闹。

AUTHOR'S PREFACE

By Fan Jianchuan

China is an ancient country noted for pottery and porcelain in the world and porcelain is a great invention made by ancient Chinese people. China's excellent manufacturing techniques and long tradition of pottery and porcelain represent the pride of its nationality. Pottery originated as early as the Neolithic Age in the Yellow River and Yangtze River valleys. The primitive porcelain appeared in the Shang Dynasty (16th century B.C. – 11th century B.C.). By the Han Dynasty (206 B.C. – 220 A.D.) and Tang Dynasty (618 – 907), the Chinese pottery and porcelain art had already expressed the genre of terseness, succinctness, profundity and majesty. The art peaked in the periods of Song, Yuan, Ming and Qing dynasties (960 – 1911) and the outstanding Chinese porcelain helped China enjoy fame worldwide. Even in the early years of the Republic of China, which were marked by chaos and social upheavals, a great many sophisticated porcelain wares emerged. After the founding of New China in 1949, porcelain and pottery industries made remarkable progress. Modern porcelain plants were set up through socialist reform. Production was mechanized so that larger quantities of porcelain wares could be turned out. All this is attributable to the improvement of means of transportation. This allows ordinary Chinese to be able to use fine porcelain wares. For various reasons, however, Chinese porcelain has not made so satisfactory progress as expected in this period. During the 10-year Cultural Revolution (CR) period (1966 – 1976) full of chaos and messes, in particular, grand and fine works were naturally rare to see. But those illustrates the importance of preserving the CR

porcelain from a different angle. At least, the CR porcelain is a melon on the long vine of the history of Chinese porcelain as a whole.

All the words, patterns and colors of porcelain made at that time were tried to reflect the magnificence and spirit of the Cultural Revolution. The contents and the forms and styles of their expression are hardly understandable to young people today. Some of them are contorted and have made people who experienced that nightmare feel unbearable to recall.

On the one hand, the traditional forms of porcelain were tagged as “feudalism, capitalism and revisionism”, which severed the tradition of the Chinese porcelain production, bringing about the dull and monotonous decorative patterns to the porcelain. While, on the other hand, large quantities of fine art works were produced. Most of those I collected with painstaking effort are painted manually. Among my collections, many bowls, dishes, pots and cups used as daily utensils are painted by hand, too. Particularly, I have collected a number of artistically excellent porcelain statue, plates, vases and large pots that were not daily necessities, instead, they were carriers propagating the “revolutionary spirit”. At that time, the social purchasing power was very limited and sales outlets were lacked. Moreover, there were no markets and potential buyers for such works. As a result, their quantities were very small. Despite the poor condition, they quietly found their way into guesthouses, exhibition halls and elsewhere. Or they became gifts to be exchanged between so-called revolutionary rebels’ organizations, “revolutionary committees” and the army that had the duty of “supporting the leftists”. A colored porcelain statue of Chairman Mao among my collections stands 1.4 meters high and weighs 200 kilograms. Workers who kilned the statue told me that more than 100 statues of the same type turned out but only a few were considered successful. The old kilns were demolished and rebuilt in order to increase their heights because Chairman Mao’s statue should be fired on all sides. The serial porcelain plates featuring Chair-

man Mao and the 56 figures who represent China's 56 ethnic groups in my collections are really excellent. All the 57 figures are vividly rendered. Their complexions, skin colors, garment ornaments, postures, movements and articles in their hands all have unique genre of the ethnic minorities. In addition, the workmanship is fairly fine and excellent. To tell the truth, I have so far not been able to tell one ethnic figure from the other. The garments, decoration pieces, headgears and all simply combine to make me confused. It can be imagined from this what painstaking efforts were made at the time to conceive, paint and produce these works.

The Cultural Revolution porcelain has its own unique temperament that is hard to be copied today. One may imitate something that is like those works made during the Cultural Revolution in appearance but not in essence. It has the spirit and tone that stand out from those of the porcelain wares in all other times. It is the condensation of history, social vicissitudes and people's mental experience in a very extraordinary time. This is something like the Tang poetry, Song *ci* (poetry written to certain tunes with strict tonal patterns and rhythm schemes) and Yuan *qu* (a type of verse for singing). With the elapse of time and changes of social and cultural environment, they have become things that can never be composed again.

The blaze of the Cultural Revolution baked the CR porcelain. With the burning out of that fire, the porcelain withered from the grand land.

The CR porcelain that was abandoned by the times has its own salient characteristics:

First, it was the servant to politics. Often political slogans were mechanically copied to the porcelain pieces or illustrated in a chart-like way on such works. For example, even the spoons of the smallest size were inscribed with the words "criticize egotism and revisionism." It has very strong characteristics of times. The practice aimed to educate people at any time, on any occasion – even when they ate with bowls, sipped tea with cups, made pickles and so on. It can be said to be un-

precedented and unrepeatable.

Second, it presented a false picture of peace and prosperity during chaotic days. All the figures, men and women, on the CR porcelain are handsome and beautiful, healthy and happy, strongly built and tall, sanguine complexioned and in high spirits. All this shows a kind of dramatic exaggeration. But in reality, each person in cities had a ration of about 12.5 kilograms of grain on which he or she could only survive. Farmers were worse off, which could be seen from their sallow faces. Where had such kind of healthy and spiritual people come from? Now let's talk about clothing. At that time, each person had a ration of five *chi* (1 *chi* = 1/3 meter) of cloth coupons. A popular saying goes like: clothes should be worn "new in three years, old in three years and patched in three more years." It was not rare to see revolutionary masses and cadres in tatters. But the figures printed on the porcelain pieces in my collections all look well off in terms of either their clothing or food. Even the landlords then severely criticized are in new clothes. I would like to remind the reader that the Chinese during the Cultural Revolution period were not what the porcelain pieces depict but were very poor in terms of material life.

Third, the subjects are monotonous and shape of the figures is simple. Owing to a serious political atmosphere characterized by political and dictatorial storms everyday, people's thoughts were very much shackled. Everyone was careful not to overstep the utmost limits. The traditional patterns of happiness and good luck, spring flowers and autumn moon, plums, bamboo, chrysanthemums and orchids, crane crowing and fish swimming, the high mountains and the gurgling brooks, the beauty of children's innocence were very few. In those years, only eight revolutionary "model operas" were staged or screened in all parts of the country. In view of this fact, the subjects at choice for porcelain making were very few. This resulted in monotonous subjects on the kettles, bowls, pots, vases and jars. What was featured were figures in the revolution-

ary “model operas”, farmers farming for the revolution and so on. Accordingly, the shapes were also monotonous and stiff. Just compare the pots included in this album with those you can find in any supermarket today, you will share my view.

The Cultural Revolution is but an extremely short period in the long history of China. We, of course, have the responsibility to preserve the rhetoric, photographs, records, paintings, movies and slides of the time. But I think all these things are a reflection of the reality rather than anything “insubstantial.” In view of this, we are all the more responsible for preserving some fine articles such as the porcelain of that time. These articles will make people understand and study the Cultural Revolution in an overall way and furthermore draw some lessons from it. We should warn our posterity against doing the foolish thing like the Cultural Revolution again.

“Collecting” in the Chinese language literally means “gathering” and “storing.” “Storing” in particular has special significance and implication, in my opinion. One stores one’s loved pieces, shows them to nobody else and hands them down to one’s posterity. This is quite normal behavior and is exactly an act of art collection. As for me, however, I prefer to give full part to these CR porcelain wares as historical relics. These CR porcelain wares are kept in my hand for the time being and eventually belong to the society. I should first no longer let these articles be scattered over the country again and would then try my utmost to collect still more so that a larger influential array of similar works can be formed.

I do hope someday when conditions are mature, these articles have a home of their own – a spacious, bright, safe and open grand hall so that people can view them free. I am only a trailblazer and it is certain that some followers will carry on this undertaking. Easy to be broken as they are, these wares will outlive me without saying. They will be taken care of by the masses. As time elapses like water going downward, the real

value of these things will be felt. For me, collecting the CR porcelain is a job of spending money, time and energy without gain. It is interesting to note that the majority of the large pieces and choice pieces of the porcelain wares among my collections are gleaned from outside Sichuan, my native province. They have flowed into Sichuan from all over the country and even from abroad. Does it mean that Sichuan, a large basin in the southwest, is really suitable for storing historical relics? I hope so.

One always thinks his/her own child is the best among others and prejudice in favor of my collections might lead to bias. So my narration of the CR porcelain most likely reflects my one-sided point of view and it is therefore difficult to avoid any excessive appraisal and far-fetched statement. I hope the reader will pardon me and experts give me their comments.

In fact, the CR porcelain is ordinary, too. It only represents a spot in the long stream of the Chinese porcelain as a whole. Viewers have the option to express their opinions, whatever they may have.

A saying goes well: "The laymen are interested in the theatrics and the experts are thirsty for the know-how." It is my hope that the broad masses of outsiders can see something essential in them and that the respectful experts show their concern about the magnet of the CR porcelain.

编辑说明

一、本图鉴收录编著者所藏“文革”瓷器的起讫年代为1966~1976年，精选其中具有代表性并且有价值的藏品计900余件。

二、本图鉴所收的“文革”瓷器共分塑像、瓶、瓷板、摆件、挂件、盘碟、碗、杯、壶、坛罐、缸、杂件十二大类，每类又按瓷器装饰文图所反映的题材分组排列。

三、本图鉴的图注包括藏品名称、规格、款识三项。

四、考虑到本图鉴具有工具书的性质，编辑过程中编著者有意淡化了包括收藏经历、体验在内的藏品之人文属性，而显示其索引和参照的功能。

五、图鉴的编辑理念有两点：突出私人收藏之特点，突出民间专题藏品之档案价值。

EDITOR'S NOTES

I. Porcelain wares of the Culture Revolution period that are included in this album were fired between 1966 and 1976. Over 900 valuable pieces that could be taken as representatives of that period are carefully selected.

II. The porcelain wares included in this album can be divided into 12 major categories - porcelain sculpture, vases, plaques, ornaments, hanging plates, dishes and plates, bowls, cups, jars, pots, vats and so on. All these are subdivided into groups according to the subjects of the decorative patterns on them.

III. The captions to the pictures contain names, specifications, inscriptions and decorations of the pieces.

IV. Taking into account the instrumental nature of this album, the editors deliberately downplay the experience of collecting, the collector's feelings of the collecting and so on, which lean to anthropological side. Instead, the functions of indexing and reference are played up.

V. The ideas of the editors are: accentuating the feature of private collections and emphasizing the archive-oriented values of the private collections centered on specific theme.