

CHINA QINGTIAN STONE CARVING

中國

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青田石雕

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玉、石工艺，历史悠久；千百年来，“人假石以游艺；石假人而显贵”。玉石工艺，是中华民族的一种独特的传统文化。在我国美术史上占有相当的地位。

石的种类不一。浙江、福建、江西、安徽、广东、新疆、宁夏、内蒙古等地都有产品。石之佳者，人们常以“似玉”来赞美它。石有粗细、纯杂、燥润之分，佳石著称者，有如青田、寿山，还有其他等等。

青田石，产于浙江省青田县。上好的青田石，有如白果、酱油青田、朱砂青田、竹叶青、封门三彩等，名石之上上品，几乎“价等黄金”。在历史上，青田石早在六朝，曾雕制小动物，作为殉葬之用。唐时，民间刻小猴小马，在长安街头，亦有出售。南宋庆元间，青田石已用作刻图章。元代赵孟頫，取青田灯光石治印。到了明、清，以青田石作为印石，非常普遍。至明末清初，青田石雕，花色增多，发展到大量用于日用工艺，雕有人物、花草、山水，以及狮、象、猴、马、龙、虎等小圆雕。十九世纪末，青田石远销南洋，参加过比利时、美国巴拿马博览会展览，也送往意大利都朗赛会和南洋劝业会展出。从此，青田石蜚声海内外，销路日增。新中国成立后，青田石雕迅速发展，艺人队伍不断扩大。多数艺人留在各地，组织工艺社，发展生产；有的集中于城市的工艺美术研究机构，成为有名的美术家，有的被评上工艺美术大师。青田石雕的技艺水平，相应提高。作为一种特种的工艺美术，青田石竟成为石雕中的佼佼者。

在艺术上，青田石雕向有“刚柔入妙”之誉，或圆雕，或浮雕，根据不同的表现对象，运用凿、戳、铲、刨、雕、钻、刻、镂、刮、刺、锉、磨等各种技法，产生多种的艺术效果。它的特点，随形布局，依势造型，相色取景，因景施巧。尤其对天然俏色，只要利用得当，更具非凡风采。

精采的青田石雕，有些谓“猴米”、“葡萄山”、“和风开璞”等，皆被称为“青田一绝”。然而，时代在前进，社会在发展，人们精神生活的需求，不但扩大，而且提高，所以青田石这一项传统的雕刻造诣，在原有成就的基础上，必须生发开拓。当跨入新纪元时，可以预料，青田石雕的前景是无比广阔的。

际此，浙江摄影出版社出版《中国青田石雕》，选取 142 件作品为一集，丰富而又概括地介绍了这一种特种工艺，自然是书林，也是美术界的佳音。它的意义与作用，不仅弘扬了民族民间的传统文化，也为近现代工艺美术的研究，提供了宝贵的形象资料。出版社编者索我序，我得以先睹为快。此刻，我煮龙井一壶，在鸣蝉悦耳声中欣然命笔，不当处，尚祈达者正之。

王伯敏

1997 年，香港回归前两天于半唐斋

PREFACE

China's handicraft art of jade and stone is renowned for its long history. For hundreds of years, people use stones for their enjoyment and delight, stones in turn gain their honor and value. As a distinction of traditional Chinese culture, this handicraft art has occupied a considerable place in Chinese art history.

There is a rich variety of stones, which are available in Zhejiang, Fujian, Jiangxi, Anhui, Guangdong, Xinjiang, Ningxia, Inner Mongolia, etc.. Best kinds of stones are described as a jade. According to their natural quality, stones can be coarse or fine, flawed or flawless, and opaque or lustrous. Among the most famous are Qingtian stone, Shoushan stone, and so on.

Qingtian stones originated in the county by the same name in Zhejiang Province. Some of the high quality Qingtian stones include Baiguo (gingko white), Jiangyou (soy sauce brown), Zhusha (cinnabar), Zhuyeqing (bamboo leaf green) and Fengmen Sancai (Fengmen tricolor). The best of the best are considered nearly as valuable as gold. Historically, Qingtian stones, carved into small animals, were used as funerary objects during the Six Dynasties (220~589). In the Tang Dynasty (618~907), Qingtian stone sculptures of miniture monkeys or horses were carved by folk artists and available for sale in Xi'an, the nation's capital. During the period of 1195 to 1201 in the Southern Song, Qingtian stones began to be used as material for seal. The celebrated calligrapher Zhao Mengfu in the Yuan Dynasty (1271~1368) chose Qingtian Dengguang (greenish yellow translucent) stone for his private seal. Under the Ming and Qing Dynasties (1206~1644), Qingtian stone had been widely used as the choice material for seal throughout the country. Not until the turn of the Ming and Qing Dynasties did Qingtian stone carving witness more varieties and popular use in daily articles of handicraft. These articles, mainly round sculptures, included figures, flowers and plants, mountains and waters, and such animals as lions, elephants, monkeys, horses, dragons and tigers. Late in the 19th century, Qingtian stone sculptures were exported to Southeast Asian countries. In addition, they were put on display at international fairs held in Belgium, the United States, Italy and Singapore. From then on, Qingtian stone has enjoyed world renown. Its sales have been on the increase day by day.

Since the birth of New China, Qingtian stone carving has made rapid progress and the team of stone sculptors has expanded gradually. Most of them, who remain in rural areas, have set up workshops to develop this traditional handicraft. Only some, who have been concentrated in arts and crafts institutes in urban areas, have established themselves as noted artists, with a few being chosen as masters of arts and crafts. This stone carving has therefore improved accordingly. As a special handicraft, Qingtian stone carving has held a safe lead in stone carving industry in China.

Artistically, Qingtian stone carving has been characterized by ingenuity interwoven with hardness and softness. It is by virtue of special skills—chiselling, stabbing, cutting, shaping, carving, boring, engraving, hollowing, scraping, impaling, filing and grinding—that both round sculpture and relief sculpture can display distinct effects according to different objects. The composition and modelling are based on the form and quality of stone. A scene is conceived in accordance with the kind of stone. Ingenuity is displayed through the reproduction of the scene. Furthermore, when proper use of natural color of the stone is made, an extraordinary work will be accomplished.

Qingtian stone carving boasts superb craftsmanship and remarkable achievements. Such sculptures as "A Tiny, Exquisite Monkey", "A Hill of Grapes" and "A Priceless Gem" have been regarded as the "unique works of Qingtian". With both the era and the society advancing, however, there is an ever-increasing and ever-growing demand for cultural life. As a traditional artistry, Qingtian stone carving is now in need of upgrading. When the new century arrives, it is expected that Qingtian stone carving has an ever-better and ever-brighter future.

On this occasion, Zhejiang Photographic Press is going to publish **China Qingtian Stone Carving**, an attractive updated collection of some 142 sculptures with a full account of this special handicraft. No doubt, that is good news for both the reader and the art world. The publication of this pictorial book will not only promote and enhance the traditional national and folk culture, but also provide valuable materials in pictures for further research in China's modern and contemporary arts and crafts.

The publisher asked me to write a preface, which I consider a privilege and pleasure to be among the first to read the book from cover to cover. Before I took up the pen, I made myself a pot of Dragon Well Green Tea. With the accompaniment of cicades chirping, I gladly set pen to paper. Should you find something inappropriate in what I have written, please oblige me with your valuable comments.

Professor Wang Bomin
at Ban Tang Study
on June 29, 1997,
two days before the
return of Hong Kong
to the motherland

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图版

中国青田石雕

1 | 【高粱】 作者:林如奎

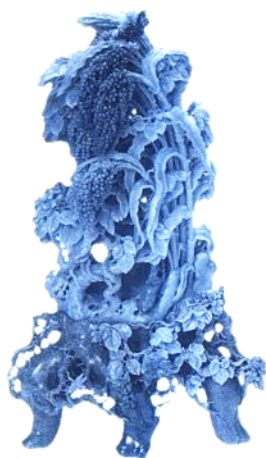
出品时间:1983 年 尺寸:42cm×25cm 石料:封门石

Sorghum

by Lin Rukui in 1983

Size: 42cm×25cm

Stone: Fengmen

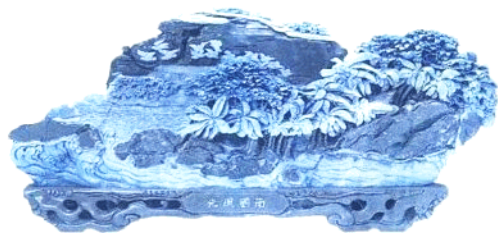




2

【南国风光】 作者:林如奎

出品时间:1992年 尺寸:20cm×44cm 石料:岭头石

*Southern Scenery**by Lin Rukui in 1992**Size: 20cm×44cm**Stone: Lingtou*



3

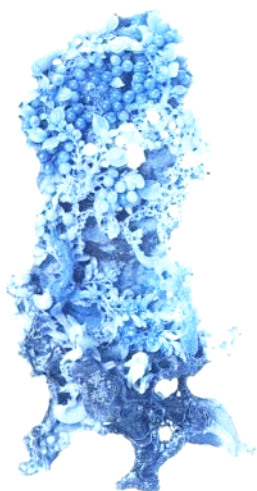
【争艳】 作者:林福照

出品时间:1992 年 尺寸:50cm×30cm 石料:封门石

Contending in Beauty

by Lin Fuzhao in 1992

Size: 50cm×30cm Stone: Fengmen





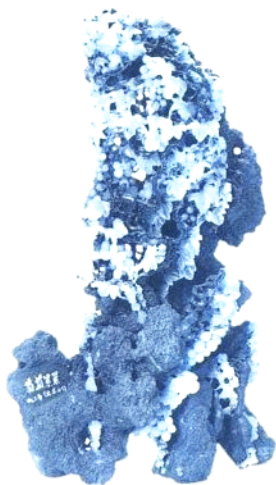
【葡萄累累】 作者:倪东方

出品时间:1993 年 尺寸:34cm×19cm 石料:官洪石

Grapes in Close Clusters

by Ni Dongfang in 1993

Size: 34cm×19cm Stone: Guanhong





5

【观音】 作者:叶伟

出品时间:1996 年 尺寸:22cm×23cm 石料:封门石

*Goddess of Mercy
by Ye Wei in 1996*

Size: 22cm×23cm Stone: Fengmen

