



历史活化石

Traditional Handicraft

传统手工艺

「镂尘吹影，匠心传世」

徐曼 吕品田 著



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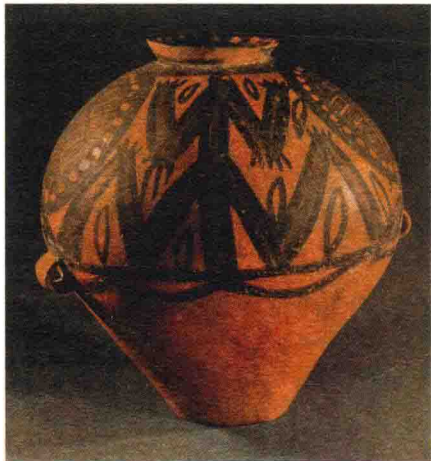


引言

Introduction



中国传统手工艺始于旧石器时代。那些凝聚着原始实用内涵和精神内涵的打制石器，如砍砸器、刮削器和尖状器，可谓传统手工艺的初始形态和中华造型艺术的先导。



- 人形纹彩陶罐（马家窑文化）
Pottery with design of human(Majiyao Culture, 3800 B.C.-2000 B.C.)

Traditional Chinese handicrafts originated in the Paleolithic Age. Those chipped stone tools, such as choppers, scrapers and points, contain primitive practical and spiritual implications, and can be considered the initial form of traditional handicrafts and the precursor of Chinese plastic arts.

The primitive stone implements, jade articles, bone objects, woodwork, lacquerware, fabric, knotwork, and particularly, pottery, during the Neolithic Age (approx. 8,500-4,500 years ago) distinctively reveal the creative thinking and craftsmanship for traditional Chinese handicrafts which equally highlight practicality and aesthetics, and show ancient people's mastery of material and artistry as well as their knowledge of and abundance by the rules of beauty in form.



• 玉鹿佩 (西周)

Jade deer-shaped pendant (Western Zhou Dynasty, 1046 B.C. - 771 B.C.)

新石器时代的原始石器、玉器、骨器、木器、漆器、织品和编结物，特别是陶器，鲜明地显示了中国传统手工艺兼重实用与审美的造物思想和设计匠意，显示了先民运用材料和技艺的能力，以及对形式美法则的认识和遵循。

商周时期，中国传统手工艺有了划时代的进步，物品的实用内涵和精神内涵进一步丰富和加强。大量渗入的社会意识和宗教意识，使之普遍具有崇高的美感。原始青瓷和漆器获得初步发展，青铜器和玉



• 兽面纹立耳铜方鼎 (商)

Rectangular bronze *Ding* with animal-mask design and upright handles (Shang Dynasty, 1600 B.C. - 1046 B.C.)

The Shang and Zhou Dynasties (1600 B.C.-256 B.C.) saw epoch-making progress in traditional Chinese handicrafts, with practical and spiritual implications of artifacts being enriched and deepened. Social and religious consciousness began penetrating into traditional handicrafts, giving them an aesthetic feeling of sublimity. Primitive celadon and lacquerware gained initial development, while great achievements were made in bronze ware and jade carving.

Handicrafts from the Spring and

雕则取得了辉煌的成就。

春秋战国至秦汉时期的手工艺，显示了中国封建社会早期经济实力和意识形态的发展。理性精神的崛起，使重视实际功用和社会人生的价值追求，与继承原始文化传统的充满激情和浪漫色彩的艺术形式有机统一。由此形成的活泼奔放、雄强古拙的美学特征，在陶瓷、漆器和丝织品上得到充分表现。

三国两晋南北朝在政治、经济、军事、文化及整个意识形态上的转折，造成工艺格局和价值追求的变化。生产中心逐渐由北方移向南方，造物也逐渐趋向内在人格和心性的显示。崇尚主体精神的价值倾向和清静平淡的审美风范，深刻地影响了中国传统手工艺的整体发

Autumn and Warring States Periods (770 B.C. - 221 B.C.) to the Qin and Han Dynasties (221 B.C. - 220 A.D.) showed the development of early economic strength and ideologies in the Chinese feudal society. The rise of the rational spirit led to the organic unity between the pursuit of practical and social values and the passionate and romantic forms of art which had continued the primitive cultural tradition. The vigorous, robust, powerful and simple aesthetic characteristics, which emerged thereof, were thoroughly manifested in ceramics, lacquerware and silk.

The transition during the Three Kingdoms Period, Western and Eastern Jin, and Southern and Northern Dynasties (220-589) in politics, economy, military affairs, culture and ideology led to



• 曾侯乙墓漆棺彩绘（战国）（图片提供：FOTUE）

曾侯乙墓是战国时期曾（随）国国君曾侯乙的墓葬，位于湖北省随州市擂鼓墩，于1978年发掘。墓中随葬物品数以万计，墓葬中的棺材也装饰精美。

Colored painting on the lacquered coffin from the Tomb of Marquis Yi of Zeng (Warring States Period, 475 B.C. - 221 B.C.)

The Tomb of Marquis Yi of Zeng, excavated in 1978 in Leigudun, Suizhou City, Hubei Province, is the grave of Yi, monarch of the State of Zeng (or Sui) during the Warring States Period. Thousands of funerary objects have been unearthed in the tomb, and the coffin is also exquisitely decorated.



• 带盖青瓷莲花尊（北魏）
Lidded celadon Zun in the shape of a lotus
(Northern Wei Dynasty, 386-534)

展。青瓷、建筑和宗教工艺，在这个时期取得了突出的成就。

中国传统手工艺在初唐和盛唐获得全面的发展，呈现出繁荣发达的景象。染织、烧造、锻金、髹漆、木作的技艺水平和生产规模都超越了前代。经济的发达、中外文化的交流和人的思想意识的解放，使唐代工艺表现出舒展博大的总体气势、精巧圆婉的装饰匠意和丰满富丽的形态特征。

changes in craftsmanship and in pursuit of values. The production center moved gradually from northern to southern China, along with an inclination to reveal intrinsic personality and temperament in artistic creation. The value orientation of advocating subjectivity and the aesthetic inclination towards peace and plainness had profound influence on the overall development of traditional Chinese handicrafts. Great achievements were made during the period in celadon, architecture and religious crafts.

Traditional Chinese handicrafts gained full development and became prosperous during the early and peak Tang Dynasty (618-907). Dyeing and weaving, firing, casting and forging, lacquering and woodworking were all unprecedented in craftsmanship and scale of production. The developed economy, the exchanges between domestic and foreign cultures, and the liberation of human mind led to the unrestrained and grand inclination, ingenious and elegant decoration, and mellow and gorgeous appearance of the handicrafts at that time.

During the Song Dynasty (960-1279), traditional Chinese handicrafts became fairly mature and perfect, reflecting to the full the cultural

在宋代，中国传统手工艺形成比较成熟的范式，达到了较为完美的境界，充分地体现了中华民族的文化精神和审美意识。发达的手工业和尚文重理的文化氛围，促进了造物与主体审美理想的和谐发展，形成一代沉静典雅、平淡含蓄、心物化一的工艺美术风范。这在瓷器上表现得淋漓尽致。宋代工艺所揭示的造物原则，至今仍有现实意义。

蒙古族统一中国后，传统手工艺有了一定的发展。染织工艺的织金锦，烧造领域的青花和釉里红，是这一时期的突出成就。受尚武的游牧文化影响，元代工艺风格趋向粗犷、豪

spirit and aesthetic consciousness of the Chinese nation. The developed handicraft industry, coupled with a cultural atmosphere in which arts were advocated and Neo-Confucianism was stressed, promoted the harmonious development between artistic creation and the ideal of subjective aesthetics, and gave rise to the aesthetic paradigms of arts and crafts featuring calmness and elegance, plainness and implicitness, and unity between mind and objects. This was manifested best in porcelain. The principle of creation revealed in arts and crafts of the Song Dynasty still has practical significance at present.

After the Mongols unified China, traditional handicrafts gained certain



• 耀州窑青釉提梁倒灌壶（北宋）
Celadon pot with a hoop handle from Yaozhou Kiln (Northern Song Dynasty, 960-1127)



• 鎏金银笼子（唐）
Cage gilded with gold and silver (Tang Dynasty, 618-907)



• 景德镇窑青花缠枝牡丹纹罐（元）

Blue-and-white pot with design of interlocking branches of peony from Jingdezhen Kiln (Yuan Dynasty, 1279-1368)

放和刚劲。

明代是中国传统文化、技艺达到成熟的时代。传统手工艺随社会生产力的提高而跨入新的阶段。丝织、棉纺、印染、陶瓷、漆器、金属器、家具和建筑装饰等品类全面发展。明代工艺继承宋以来的美学追求，并向程式化和完善化方面推进，具有端庄、简约、健实等审美特点。

中国传统手工艺在清代更臻完善，其品种之繁多、技艺之精湛、手法之丰富，都远远超过前代，呈现出集大成的局面。导源于贵族审美趣味的以技巧取胜的价值观念，在清代工艺中进一步强化，风尚日趋矫饰雕琢。

development. Gold-wedged brocades, the blue-and-white porcelain, and porcelain decorated with underglaze red patterns represented outstanding contributions during this period. Affected by the warlike nomadic culture, the Yuan Dynasty's arts and crafts tended to be bold, rugged and magnanimous in style.

During the Ming Dynasty (1368-1644), another prosperous era in the Chinese history, traditional handicrafts entered into a new stage as social productivity improved. All-round development was seen in traditional handicrafts such as silk, cotton spinning, dyeing, porcelain, lacquerware, metalware, furniture, and architectural decoration. Arts and crafts of the Ming Dynasty continued the aesthetic pursuit of the Song Dynasty and developed towards stylization and perfection, with the aesthetic features of elegance, conciseness and robustness.

Traditional Chinese handicrafts were even closer to perfection during the Qing Dynasty (1644-1911), which came in more varieties, exquisite craftsmanship and more diversified techniques than that in the preceding dynasties. The values highlighting craftsmanship, which originated from the noble's aesthetic



鸦片战争之后，中国传统手工艺的生产格局、产品结构、工艺思想和艺术风格呈现出另一番面貌。沿袭清代制式的传统手工艺，在现代工业文明冲击下日趋衰落。在新的历史条件下，传统手工艺虽然失去了原先在实用领域的主流地位，却以其特有且不可替代的高情感优势，全面地转向审美领域。

taste, were strengthened in arts and crafts of the Qing Dynasty, with the tendency of lavish ornamentation.

After the Opium Wars (1840-1842, 1856-1860), the traditional Chinese handicrafts took on a different look in production pattern, product structure, craftsmanship, and artistic style. The handicrafts, which followed the tradition of the Qing Dynasty, went downhill under the impact of modern industrial civilization. Under the new historical conditions, the traditional handicrafts, though deprived of its originally dominant status in practical fields, steered into aesthetic fields via its peculiar and irreplaceable sentimental superiority.



• 大禹治水玉山（清）
Jade hill featuring Yu the Great controlling the water (Qing Dynasty, 1644-1911)



• 黄花梨木透雕靠背圈椅（明）
Rose wood armchair with a round openwork back (Ming Dynasty, 1368-1644)



烧造工艺

Firing Craft





泥土最初的“陶化”，意味着人类对火的创造契机的第一次把握。从黏土到陶器，标志着人工合成材料的最初创造。火，从此成为人类创造力的延伸形式，因此谈论陶瓷烧造，人们称其为“火的洗礼”。“火的洗礼”是由火候、火焰作用于泥料来实现的。

火候，即烧结温度，是界定“陶”和“瓷”的一项物理指数，更是陶瓷艺术的技术前提。一般来说，成陶温度约在 $700^{\circ}\text{C} \sim 1000^{\circ}\text{C}$ 之间，成瓷温度则在 1100°C 以上。成熟的中国瓷器多在 1300°C 左右烧成。最原始的烧造方式是敞口烧，其火候只能达到成陶温度的下限，陶器品质较差，这种烧陶术在一些偏远地区至今还有保留。窑炉的出

The first “pottery making” by using clay meant the first time of human control over fire for creating purposes, while the transformation of clay into pottery marked the first creation of synthetic material. From then, fire became an extension of human creativity, and people thus love saying the firing of pottery and porcelain as a “baptism of fire”. The so-called “baptism of fire” is realized by the action of heat and flame on clay.

Heat here, i.e. firing temperature, is not merely a physical indicator for demarcating “pottery” and “porcelain”, but also a technical precondition for the craft of ceramics. Generally speaking, pottery is fired between 700°C and 1000°C , and porcelain above 1100°C . Mature Chinese porcelains are largely fired at about 1300°C . The most primitive form was open firing, of which

现，是烧造技术的一大进步。考古发掘表明，新石器时代中期，中国陶工已普遍使用横穴窑和竖穴窑，把火候提高到1000℃上下，大大改善了陶器的物理品质。此后，窑工们不断改进窑炉结构，由直焰窑发展到倒焰窑，推出了龙窑、馒头窑、阶梯窑、蛋形窑等性能更优的窑炉，将火候进一步提高到1300℃左右。在古代文明史上，除中国外没有哪个民族能通过窑炉技术，把火候“陶冶”到成瓷的境地。这显示了中国人驭火的智慧和才能。

the heat could only reach the lower limit of temperature for firing pottery and resulted in poor-quality pottery. It is still used today in some remote areas of China. The emergency of kilns marked a great progress in firing techniques. Archeological discoveries indicate that as early as in the mid-Neolithic Age, Chinese potters already widely used horizontal and vertical kilns to lift temperature up to around 1000°C, which considerably improved the quality of pottery. After that, the potters continued to improve kiln structures and developed up-draught kilns into down-draft ones,

and invented dragon-shaped kilns, bun-shaped kilns, terraced kilns and egg-shaped kilns with much better performance, increasing heat up to about 1300°C. In the history of ancient civilizations, no other nation could employ kiln techniques to “cultivate” heat into the realm of making porcelain like China did. That revealed the



• 龙窑 浙江龙泉

Dragon-shaped Kiln, Longquan, Zhejiang Province



火焰，即烧造气氛，是决定“陶色”和“瓷色”的一种化学因素，同样也是陶瓷艺术的技术前提。火焰，有氧化和还原两种性质。按现代科学解释，火焰的性质是由燃烧中产生的游离氧及还原成二氧化碳的含量决定的。一般地说，游离氧含量在4%~10%时为氧化焰，含氧量小于1%而碳素含量在4%~8%时则为还原焰。就直观经验而言，氧化焰时，窑内火净，明澈清晰；还原焰时，窑内烟焰滚

wisdom and intelligence of the Chinese in controlling fire.

Flame, i.e. the atmosphere of firing, is a chemical factor to determine the color of pottery and porcelain, and also the technical precondition for the craft of ceramics. A flame has two properties, oxidizing and deoxidizing. According to modern scientific explanations, the property of a flame is determined by the content of free oxygen and that of the deoxidizing component, carbon dioxide. Generally speaking, a flame is oxidizing flame when the content of free oxygen is between 4% and 10%, and reducing flame when the oxygen content is below 1% and the carbon content is between 4% and 8%. Empirically, in the case of oxidizing flames, the fire inside the kiln is clear and bright; when reducing flames dominate, there are billows of smoke and flame inside the kiln. The property and change of the flame has a direct effect on the matrix, color of glaze, luster, and texture of ceramics. For instance, a glaze containing copper takes on the beautiful color of green or blue when fired with oxidizing flame, while it turns lovely red in reducing flame; in the case of a glaze containing iron, the color of glaze fired with the two types of flame is



• 烧窑
Firing

