



历史活化石

Chinese
Carving Art

雕刻

「巧匠神技，托物寄情」

孙欣童芸◎编著



全国百佳图书出版单位
时代出版传媒股份有限公司
黄山书社





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中国的雕刻艺术源远流长，品类繁多，主要有石雕、木雕、象牙雕刻、竹刻、砖雕、泥彩塑、角雕、骨刻、瓷刻、葫芦雕刻和果核雕刻等。雕刻艺术是中国传统艺术的重要组成部分。历史遗存的雕刻艺术品，大多为无名工匠所作。在历史的发展演变过程中，它们有的从实用转为欣赏，有的从民间走向宫廷，也有的流行在民间，具有浓郁的生活和乡土气息。

千百年来，中国雕刻伴随着人们的物质生活和精神生活流传至今，表现了历代民间工匠精湛的技艺、巧妙的构思和令人叹服的创造力，具有很

Chinese carving art has a long history and a rich variety, mainly comprising stone sculptures, wood carvings, ivory carvings, bamboo carvings, brick carvings, painted clay sculptures, horn carvings, bone carvings, porcelain carvings, gourd carvings, and fruit stone carvings. Carvings have formed an important part of traditional Chinese arts. Carvings handed down from the past were mostly done by unknown craftsmen. During their evolution, some of them that used to be practical became decorative, some were exalted to the court from the grassroots, and some remained among the common people, with a strong flavor of life and a rich local color.

高的艺术价值与历史价值，是研究中国历史与文化的生动资料，具有广泛的研究与收藏价值。

本书以图文并茂的形式分别对石雕、玉雕、木雕、牙雕、竹刻、砖雕、泥彩塑，以及造像和其他雕刻种类进行介绍，期望读者从中了解中国雕刻的多姿多彩。

For centuries, along with people's material and cultural life, Chinese carvings have existed till today as embodiments of folk craftsmen's masterly skills, ingenious conception, and amazing creativity. With a high artistic and historical value, they provide lively information for the study of Chinese history and culture. This gives them enormous value for research and collection.

This well-illustrated book describes stone sculptures, jade carvings, wood carvings, ivory carvings, bamboo carvings, brick carvings, painted clay sculptures, religious statues, and other kinds of carvings. We expect these to give the reader an idea of the diversity of Chinese carvings.



目录 Contents



雄劲壮丽的石雕 Powerful and Magnificent Stone Sculptures 001

石雕发展史
Development of Stone Sculptures 002

石雕工艺
Stone Sculpture Techniques..... 034

精美绝伦的玉雕 Exquisite Jade Carvings..... 043

玉雕发展史
Development of Jade Carvings 044

玉雕工艺
Jade Carving Techniques 065

丰富多彩的木雕 A Rich Variety of Wood Carvings..... 075

木雕发展史
Development of Wood Carvings 076

木雕工艺
Wood Carving Techniques..... 097

精巧细致的牙雕 Delicate Ivory Carvings 103

牙雕发展史
Development of Ivory Carvings 104

牙雕工艺
Ivory Carving Techniques 114



典雅清丽的竹刻 Elegant Bamboo Carvings 123

竹刻发展史
Development of Bamboo Carvings..... 124

竹刻工艺
Bamboo Carving Techniques 133



古朴挺健的砖雕 Simple and Vigorous Brick Carvings 137

砖雕发展史
Development of Brick Carvings 138

砖雕工艺
Brick Carving Techniques 155



自然优美的泥彩塑 Natural and Elegant Painted Clay Sculptures 163

泥塑发展史
Development of Clay Sculptures 164

泥塑工艺
Clay Sculpture Techniques 171

功艺如神的造像及其他雕刻 Wonderful Statues and Other Carvings 173

雄劲壮丽的石雕

Powerful and Magnificent Stone Sculptures

中国雕刻艺术的开篇，是从石雕开始书写的。石雕主要是指以花岗岩、大理石、叶蜡石等天然石料为原料，运用圆雕、浮雕、透雕和线刻等技法雕刻出的各种形象的艺术欣赏品和实用品。根据用途不同，石雕可分为三类：一是用于建筑的构件和装饰；二是为宗教服务的摩崖石刻、洞窟艺术和神佛造像等；三是供室内陈设的欣赏品和具有实用功能的文房用品与生活用品。

Chinese carving art originated from stone sculptures. Stone sculptures mainly refers to an activity in which works of artistic or practical value are carved out of natural stones such as granite, marble and pyrophyllite with various techniques, including sculpture in the round, relief, openwork, and line carving. Stone sculptures can be divided into three categories according to use: (1) architectural components and ornaments; (2) cliffside sculptures, cave art, and statues of gods and Buddha for religious purposes; (3) ornaments for indoor display and practical articles for the study or daily life.



> 石雕发展史

有人说石雕是刻写在石头上的历史，从某种意义上讲，的确如此。原始社会的石器，可以说是人类最早的雕刻。在长期的劳动实践中，原始人类逐步创造了石器工具，并对石工具的制作和材料的选择以及实用与美观加以注意。

人们按照用途需要，把石块或石片磨制成刀、斧、凿、锛、铲、纺轮、箭镞等工具和武器，从雕刻造型的意义上说，这些石器虽属实用品，但其性质已接近于雕刻艺术品。



- 四孔石铲（新石器时代）
Four-holed Stone Spade (Neolithic Age, approx. 8,000 years ago)

> Development of Stone Sculptures

Stone sculptures can be described as history written in stone, which is true in a certain sense. Prehistoric stone artifacts can be regarded as the oldest stone sculptures of humankind. Over time, working primitive people evolved stone tools and began to pay attention to the making of such tools, the selection of materials, and their practical and aesthetic value.

To meet different needs, people ground chunks or pieces of stone into various tools or weapons, such as knives, axes, chisels, adzes, shovels, spinning wheels, and arrowheads, etc. In terms of plastic effect, despite their practical uses, such stone artifacts were already close to the works of sculpture art.



• 石纺轮（新石器时代）
Stone Spinning Wheel (Neolithic Age,
approx. 8,000 years ago)

近50年来，在各地高周墓葬中出土了大批石制品，除一般的工具外，还有一些石雕人物、动物、乐器和盘壶等。北京的故宫博物院和中国历史博物馆藏有河南境内出土的商代的大理石雕刻的牛头、坐兽、虎首人身怪兽、虎纹石磬、饕餮纹石皿、石盘等。上海博物馆也藏有商代晚期的羊耳夔纹石壶。这些石雕造型生动，用刀简洁豪放，可以看出当时工匠们的雕刻技艺已经达到很高水平。

春秋战国至秦代的石雕，古代史籍中多有记述，但是到目前为止，考古发现的实物很少。据传蜀郡太守李冰修建都江堰时，曾在岷

In the past five decades, stone artifacts have been unearthed in large quantities from Shang and Zhou tombs in various places. Apart from common tools, there are stone figures, animals, musical instruments and pots. Housed in the Palace Museum and the Museum of Chinese History in Beijing are Shang marble sculptures unearthed in Henan, including ox heads, crouching animals, monsters with tiger heads and human bodies, *Qing* (chime stone) with tiger motif, vessels with *Taotie* motif, and stone plates. Shanghai Museum also houses a late Shang stone pot with sheep-shaped ears and *Kui* (dragon-like monopode) motif. The lively shapes of such works and the concise and daring carving techniques used for their making reflect the technical accomplishment of craftsmen in that period.

There exist many accounts about stone sculptures made between the Eastern Zhou Dynasty and the Qin Dynasty in ancient historical books. So far, however, few of such works have been actually discovered by archaeologists. It is said that, when building the Dujiangyan Irrigation





• 都江堰

都江堰是中国古代建设并使用至今的大型水利工程，位于四川省都江堰市西北，至今已经使用了两千多年了。

Dujiangyan Irrigation System

Located to the northwest of the City of Dujiangyan in Sichuan Province, Dujiangyan is an irrigation infrastructure built in ancient China. It has been in use for over two thousand years.

江边上置石雕犀牛以镇水。为此，唐代诗人杜甫曾写有《石犀行》云：“君不见秦时蜀太守，刻石立作三犀牛。自古虽有压胜法，天生江水向东流。”

汉代的石雕十分发达，特别是西汉时期的霍去病墓石雕群和东汉时期的墓室石壁雕刻，令后人叹为观止。

汉代石雕按表现方法可分为圆雕和平雕两大类。圆雕往往利用石头的自然形状，略加刻饰，既表现出物体的形象特征，又具有质朴古拙的装饰效果。陕西兴平霍去病墓前的“马踏匈奴”和卧马、卧牛、伏虎、野猪等大型石刻，表现出雄浑的气魄和古朴的风格，是西

System, Li Bing, the prefect of Shu, had stone rhinoceroses erected by the Min River as guardians against flood. This event is mentioned in a poem by Tang poet Du Fu: “The prefect of Shu of the Qin Dynasty erected three stone rhinoceroses. Such talismans have existed since antiquity, but the river flows east all the same.”

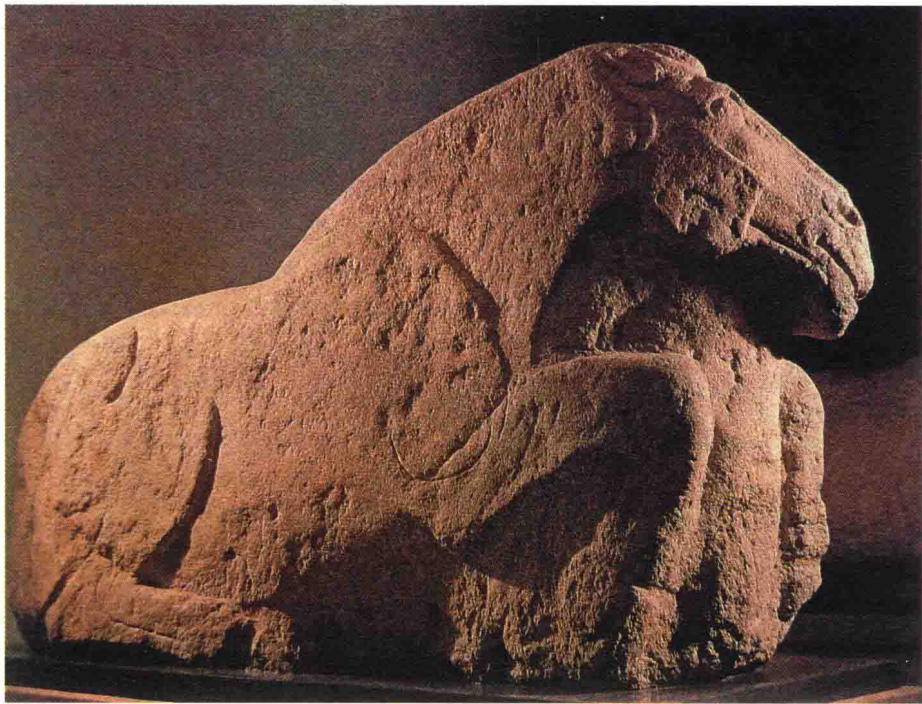
Stone sculptures were highly developed in the Han Dynasty. In particular, the group of stone sculptures at the Western Han tomb of Huo Qubing and the sculptures on stone walls in Eastern Han tombs have amazed people ever since their appearance.

Han carving can be classified into sculptures and shallow carvings according to their forms. Sculptures are



汉时期石雕艺术的经典之作。河南登封中岳庙与山东曲阜鲁王墓前的石人，四川灌县出土的李冰石雕像与四川雅安高颐墓前的翼兽，以及河南洛阳伊川和陕西咸阳出土的石辟邪，造型简括拙朴，格调豪迈挺拔，标志着汉代雕刻技艺已高度成

usually based on the natural shapes of stones, which are sketchily trimmed. They capture the formal features of their subjects and have an unaffected decorative effect. The group of stone sculptures in front of the tomb of Huo Qubing in Xingping, Shaanxi, including the horse treading a Hun, crouching



• 霍去病墓石雕跃马（西汉）

西汉时期陵前设置石雕已成风气。霍去病墓前的这件石雕保存较为完整，具有很强的艺术感，采用大面的雕刻方法，作品凝重、洗练，注重整体气势，体积感强。

Stone Galloping Horse in Front of the Tomb of Huo Qubing (Western Han Dynasty, 206B.C.-25A.D.)

It was already customary to install stone sculptures in front of tombs. This well-preserved stone sculpture in front of the tomb of Huo Qubing has a strong art effect. Carved on broad, flat surfaces, the work has a dignified and clean-cut style, with an impressive air and a strong three-dimensional effect.



熟。四川雅安姚桥高颐墓前的翼兽，刻于东汉建安十四年（209），共二只，左高156厘米，长180厘米，右高155厘米，长175厘米。昂首、张口、挺胸，臀部高耸，肩刻双翼，前腿向前作行进状，庄严厚重，充分表现了神兽的威镇作用。



• 捧盾石人（东汉）

石人为立姿，双手拱于胸前，持长方形素面盾牌，这种石人在汉代画像石和陵墓装饰中很常见。

Stone Statue with a Shield (Eastern Han Dynasty, 25-220)

This stone statue assumes a standing posture, holding an unadorned oblong shield with both hands in front of his chest. Such images are common among Han stone reliefs and tomb decorations.

horses, crouching oxen, crouching tigers and boars, have a majestic air and a style of natural simplicity that make them classics among Han stone sculptures. The high maturity of Han carving is marked by the stone statues in front of Zhongyue Temple in Dengfeng, Henan and the tomb of the Prince of Lu in Qufu, Shandong; the stone statue of Li Bing unearthed in Guan County, Sichuan; the winged animals in front of the tomb of Gao Yi in Ya'an, Sichuan; and the stone *Bixie* unearthed in Yichuan County in Luoyang, Henan and Xianyang, Shaanxi, which have simple and sketchy shapes and a heroic and vigorous style. The two winged animals in front of the tomb of Gao Yi at Yaoqiao in Ya'an, Sichuan were carved in 209 (the 14th year of Jian'an) during the Eastern Han Dynasty. The one on the left is 156 cm high and 180 cm long; the one on the right is 155 cm high and 175 cm long. Each raises its head and opens its mouth, chest out and haunches high, with a pair of wings carved on its shoulders. The front legs are raised as if to take a step forward. The stately and solemn posture fully conveys the deterring effect of the divine animals.



平雕，即平面浮雕，有平面阴刻、平面阳刻等几种形式。东汉墓室、祠堂等建筑的石壁上盛行这种平面浮雕装饰，内容有历史人物、神仙故事、社会生产和生活等。由于多为浅浮雕，起伏不明显，因此又被称为“石刻画”或“画像石”。平面阴刻以山东东清孝堂山石刻为代表，它以阴刻线条为主，刻画出车骑出行、庖厨饮宴、歌舞百戏、战斗狩猎等场面，以及伏羲、女娲、西王母、凤伯、雷公等神话人物，具有清秀质朴

Shallow carving can be in intaglio or relief. It is prevalent on stone walls of Eastern Han tomb chambers and ancestral temples, representing historical figures, stories about immortals, and scenes from work or daily life. As they are rather shallow and without clear undulations, they are known as “stone carving pictures” or “stone reliefs”. Intaglio carvings are typified by the works on Xiaotang Mountain in Changqing, Shandong. Mainly composed of intaglio lines, they represent, in an elegant and unaffected style, traveling carriages,

banquets, shows of singing, dancing and acrobatics, battles and hunting scenes, as well as mythological figures such as Fuxi, Nüwa, Queen Mother of the West, Earl of Wind, and Duke of Thunder. Relief carvings may be typified by the works in the ancestral temple of the Wu clan in Jiexiang, Shandong, in which the images are formed



• 山东嘉祥武氏祠画像石拓片“禹”

Yu, a Rubbing from a Stone Relief in the Ancestral Temple of the Wu Clan in Jiexiang, Shandong



• 山东嘉祥武氏祠画像石拓片“桀”

Jie, a Rubbing from a Stone Relief in the Ancestral Temple of the Wu Clan in Jiexiang, Shandong

的风格。平面阳刻则以山东嘉祥的武氏祠石刻为代表，它主要采用的方法是保留物象的线条，而将空余的地方除去的技术，描绘了古代传说中的三皇、五帝以及“荆轲刺秦王”“秦王泗水捞鼎”等历史故事。

by lines and the spaces are hollowed out. They represent the legendary figures of the Three Sovereigns and Five Emperors as well as historical stories like the assassination of the King of Qin by Jing Ke and the salvaging of a cauldron by the king's order, etc.



画像石

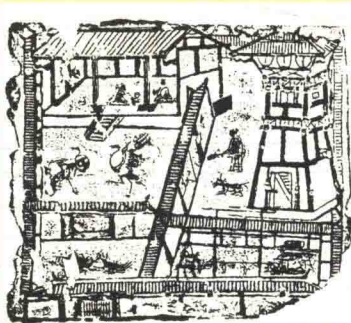
画像石是中国一项丰富的艺术遗产，盛行于汉魏至隋唐时期，在山东、河南、四川、江苏、陕西等地都有大量遗物出土。比较著名的有山东嘉祥宋山、济宁两城山、临沂沂南画像石，河南南阳画像石，江苏徐州画像石和陕北绥德画像石等。

Stone Reliefs

Stone reliefs, a rich artistic heritage of China, were highly popular during the Han and Wei Dynasties through the Sui and Tang Dynasties. They have been unearthed in large quantities in Shandong, Henan, Sichuan, Jiangsu and Shaanxi. Famous ones include the stone reliefs found on Song Mountain in Jiaxiang; Liangcheng Mountain in Jining; Yinan in Linyi, Shandong; Nanyang, Henan; Xuzhou, Jiangsu; and Suide in northern Shaanxi.



• 水榭人物画像石（东汉）
Stone Relief with Waterside Pavilion and Figures (Eastern Han Dynasty, 25-220)



• 四川邸宅画像石拓本
Rubbing of a Stone Relief Found in a House in Sichuan



During the Three Kingdoms Period, the Jin Dynasty, and the Northern and Southern Dynasties, apart from the prevalence of Buddhist statues, a high level was achieved in stone sculptures for stele pagodas, cave niches and mausoleums. The most common kinds of tomb guardians carved in stone are *Tianlu*, kylin and *Bixie*. *Tianlu* and kylin have horns and usually stand in front of the mausoleums of emperors; *Bixie* has wings and no horns, and usually stands in front of the tombs of nobles. The most intact and typical of the stone pillars lining spirit ways is the one in front of the tomb of Xiao Jing in Nanjing. During the Wei and Jin Dynasties and the Northern and Southern Dynasties, craftsmen gave full play to their ingenuity in architectural decorations, especially in the diverse layouts of Buddhist niches and decorations for their lintels.

三国两晋南北朝时期，除佛教造像盛行外，碑塔、窟龕、陵墓石雕也有很高成就。护墓石兽多为天禄（天鹿）、麒麟和辟邪。天禄或麒麟有角，一般立于帝王陵前；辟邪无角有翼，大多立于贵族墓前。神道石柱以南京萧景墓前的保存最为完整，最有代表性。魏晋南北朝时期的建筑装饰，特别是千变万化的佛龕布局和龕楣装饰，充分发挥



• 神兽（南朝齐）江苏丹阳

Divine Animal (Qi, Southern Dynasties, 479-502), Danyang, Jiangsu

了这一时期工匠们的聪明才智。在云冈、龙门、巩县、响堂山石窟的装饰雕刻中，从地面到天花板，从圣像的光环到龛楣无不显示出装饰纹样的富丽多彩。

The magnificence and colorfulness of decorative patterns are visible everywhere—from the floor to the ceiling, from halos to niche lintels—on the decorative carvings for the grottoes in Yungang, Longmen, Gong County and Xiangtang Mountain.



• 南京萧景墓前的神道石柱 (图片提供: FOTOE)

石柱全高6.5米，柱身有棱，宛如希腊殿柱。柱顶有莲瓣，上立石兽；柱下为双螭石座。柱额书有“梁故侍中中抚将军开府仪同三司吴平忠侯萧公之神道”。额右侧雕缠枝和披衣袒肩、赤脚执花的光头僧像。此石柱造型美观，雕刻精巧，额文笔画秀健，是华表石刻中的精品。

Stone Pillar Lining the Spirit Way at the Tomb of Xiao Jing in Nanjing

With a total height of 6.5 m, the pillar is ridged like a column in an ancient Greek hall. It is topped by a stone animal standing on lotus petals. At the bottom is a stone base carved with two dragons. Near the top is a horizontal tablet bearing the words "Spirit Way of the Late Xiao, Marquis Pingzhong of Wu, Liang Dynasty". Carved to the right of the tablet are a design of interlocking flowers and the image of a barefoot monk holding a flower and baring one shoulder. The pillar is a masterpiece among Chinese ornamental columns, with a graceful form, delicate carvings, and an inscription in an elegant and vigorous style.