



World 世界陶瓷 Ceramics

人类不同文明和多元文化
.....

在交融中延异的
.....

土与火的艺术

陈进海 著

(第四卷)

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图 集 序 言

陶瓷乃观赏与实用综合之物，亦称土与火的艺术。虽说人们选择各种烧制物，首先出于某种生活需要或实用目的，但它的审美性质及其审美作用，却更具长久性，也更为世人瞩目，以至最终成为个人或博物馆收藏传世的艺术品。为此，我们选编“世界陶瓷”图像集，作为正文的补充，也给诸位提供赏析的方便。

谈到艺术，不应无视与之相关的文化。任何艺术都以文化为母体，又以文化为依归。就此而言，陶瓷艺术是在特定文化生态中产生、发展、交融、演化更新的，以至延绵万年，至今不衰。究其原因，除了土与火自身材质性能和魅力之外，往往伴随发展变化的文化生态，展示出各种人文风采，保持了长久的艺术生命力。人们从图集中可以看到陶瓷艺术的区域性、可变性和多元性，或者说可以看到它们的文化特色与属性。因此，文化生态应是陶瓷艺术生长发育的土壤，也是它艺术生命的根。我们从图像的比较中，可以直观地了解其中的来龙去脉。

艺术作为审美对象，表现为具体的审美形式和审美内容。而陶瓷艺术又主要是在使用中付诸感官的艺术，其形式和内容是由功用形态彰显的。

谈到形态，各种陶瓷制品可谓样式繁多，纹饰多样，却可统一归为造型和装饰两个方面。装饰依附于造型，两

者结合紧密，共同构成完美的艺术整体。

单看陶瓷造型，则可基本分为器皿和塑像两大类。器皿有较为规范的几何型与变化多端的异型之别，但都很抽象单纯；塑像则是具体或变形的人物、动物以及其他具象之物。前者用于日常生活，后者来自现实生活。它们或表现生活，或反映生活，可谓艺术形态的生活化，或是生活化的艺术形态。至于审美表象，仅以中国陶瓷为例，当我们说一件简洁的瓷器名为“观音瓶”，或“将军罐”时，已形象地指明并感觉到它们或以端庄柔美见长，或以气势刚健著称，表现出一种难以言表的生命张力。仍以中国为例来看较为具象的陶塑，秦兵马俑的威武勇猛，汉俑的质朴诙谐，唐三彩俑的华丽生动，明、清瓷塑的精巧细腻，虽说形态较为复杂，风格更为多样，却从审美的角度让人感受到一种力量或情趣。外国陶瓷也不例外，它们形态各异，却无不如是。当然，其迥然有别的艺术风貌也是极为鲜明的。

通过图像还可发现陶瓷成形的多种技法，包括泥条盘筑、泥板粘接、辘轳拉坯、模具翻制、徒手捏制等多种手段。这些技艺不仅是制造器物必须掌握的操作方法，而且是审美所不可缺少的组成因素。娴熟的技艺，或严谨与精致，或洒脱与奔放，或刻意求其形，或随意显其神，表现

手段虽异，给人的感受也不尽相同，却都展示了某种特殊的艺术魅力。

至于陶瓷装饰，更直接地表达人们的审美意识。无论是釉饰，或是刻纹、贴塑、印纹，以及描绘的花纹，无不渗透出陶工们独特的艺术匠心。而色彩明快纹饰精美的陶瓷彩绘，或在釉下，或在釉上；或规整之图案，或生动之图画，可谓鬼斧神工，集造化之神奇。

通观世界陶瓷的发展历程，首先要从远古陶器开始。精美的彩陶，几乎遍布两河流域、伊朗高原、黄河流域、长江中下游、墨西哥高原、地中海两岸以及其他地域。我们从这本图集中可以看到，其看似相近几何图案，可谓不约而同地构筑了人类初始文明的艺术殿堂。简单的点、线、面，组成多姿多彩千变万化的各种纹饰，产生不同的艺术风格，给人以强烈的审美感受。而古埃及早在远古时代就已发明的釉料，将为下一历史时期西亚人创造辉煌的釉陶艺术奠定基础。

历史进入古典文明时期，陶器艺术拓展到建筑装饰。庞大的巴比伦神庙和波斯神殿，因其大面积的釉陶贴饰而富丽辉煌，俨然人间天堂；中国秦汉埋于地下的墓室画像砖和各类陶俑，或宏伟壮观，或古朴生动，无疑建造了地下人间的世界；希腊瓶画、埃特鲁利亚陶棺，则以神人交

融的艺术形态，写实主义的手法，展开宏大的神人一体的生活画卷；印第安人庙堂中的陶塑，则在述说着心灵世界的故事。……各种研光素陶，无论是中国龙山黑陶，还是腓尼基或亚述的研光红陶、黑陶，以及罗马浮雕赤陶，无疑在追求金属光泽之美的同时，产生陶器自身别具一格的艺术魅力。中国原始青瓷的出现，已为生活化的艺术即将成为陶瓷生产的主流提前做出准备。

到了中古文明时期，中国人创造的瓷器艺术已然成熟，并改变了世界陶瓷整个面貌。各类青瓷、白瓷、青白瓷、黑釉瓷、色釉瓷等样样俱全；刻花、印花、黑花、青花、五彩、釉饰也各个生辉。中国陶工已为整个世界奉献出别开生面又极为精美的艺术形式，且广泛用于人们的日常生活。我们从唐代三彩、邢窑白瓷和越窑青瓷，从宋代官、汝、钧、哥、定五大名窑及磁州窑系，从元、明、清景德镇窑及其青花、五彩瓷，即可窥其一斑。其对世界影响之持久，意义之深远，可谓前所未有并有目共睹。

简而言之，此时的中国瓷器已经成为世界各地学习的榜样和典范，促使世界陶瓷形成三大艺术体系。以中国为源的东亚，呈直线发展。或者说中国唐、宋、元、明、清的瓷器分别影响朝鲜、日本、越南等国陶瓷艺术的发展轨迹。我们从朝鲜半岛硬质陶、高丽青瓷、李朝白瓷，从日

本六大古窑、桃山时代的各类茶陶、江户时代的青花五彩瓷器，从越南交趾釉陶、汉-越陶器、青花五彩陶中，都可看出中国瓷器艺术的强烈影响。虽然在艺术风格上东亚各国都有本民族的独特性，但在总体面貌上又明显保留着中国陶瓷的主要特征，它们是一脉相承的，因此成为一个体系。而西亚伊斯兰陶器，其艺术形式和表现技法，也可明显地看出中国的强烈影响，但在艺术风格上迥然有别而自成体系。我们从西亚多彩釉陶、白釉陶、蓝釉陶、彩绘陶中，可以看到中国影响的端倪，却完全是另一种艺术面貌。而伊斯兰华丽彩陶器、清真寺陶砖，则展现出独特的艺术境界。或者说伊斯兰陶器直接沿袭西亚远古的釉陶传统，又接受了中国各类瓷器的影响，还反向影响了中国，以至传入欧洲，沿着西班牙、意大利、荷兰、法国、英国这一路线，促使欧洲各国分别出现锡釉陶，极大地改变了欧洲陶器艺术的原有面貌，从而成为另一源泉。但西亚以伊斯兰花纹和图案为主，欧洲则以基督教图画和奇异纹样为其特色，因此各成体系。这就构筑了东亚、西亚北非、欧洲三大体系。

17世纪之后，欧洲开始普遍以中国和日本等东方瓷器艺术为楷模。到了18世纪，普鲁士和奥地利先后研制瓷器成功。19世纪之后欧洲瓷器取得生产和市场上的优

势，并在近、现代成为陶瓷艺术的主导。读者可从荷兰代尔夫特窑、德国麦森窑、英国威基伍德窑、法国塞佛雷斯窑，看到东方瓷器艺术的影响，并形成新的欧洲风格。而19世纪出现的手工艺运动和新艺术运动，20世纪日本民艺运动、欧美前卫陶艺运动和日用陶瓷设计，则进一步推动世界陶瓷多元发展，并有较大变革。需要说明的是，各种变革皆有原因，多元态势各有所本。或者说变革和多元都存在着文化上的渊源，绝非空穴来风或自我炫耀的标新立异。

为了便于读者图文对照，图集的编排仍保持正文的章节体例，只是省略了已属多余的细目。在保证原有年代顺序和地域分布与正文一致的前提下，重新按照造型种类、或装饰形式、或材质区分、或相应的窑口，进行适当调整集中，尽可能不会因此而妨碍必要时查找相关的正文内容。

总之，正文之后的图集，为大家展开陶瓷艺术的缤纷世界，读者自会获得属于自己的体会，也就不必多言了。



2005年4月18日

Ceramics of the World

By Prof.Chen Jinhai

Preface

People always say, pottery is the arts of earth and fire. That is the common standing of modern people. Earth is plastic and become solid after firing. The glaze and the pigment are all minerals and become solid after heating too. All of those are the characteristics and artistic charm of pottery. When clay and fire are mingled, it makes natural matter to combine, and it is the material base of artistic charm of pottery. Although the purpose that people choose ceramic wares is for the need of their life, the wares still draw attention of people with their aesthetic character and aesthetic function, so they are some kinds of arts.

When we talk about arts, we shouldn't separate it from the culture that arts rely on; arts is a form of culture and attached to culture. Arts are restricted by specific culture. Arts emerge, develop, mingle, evolve and decline in specific cultural background. The ceramic arts are not an exception, although they have lasted for ten thousand years. The ceramic arts emerge and develop in different cultural backgrounds, they rely on their cultural backgrounds and reveal the variability and diversity of cultural patterns, so they keep the vitality for many years. From this picture album, we can understand : How did the ceramic arts come about? How dose it develop and evolve? What is its thread? What is its cultural intension? The cultural pattern and cultural exchange have all relationship with the ceramic arts. We can see the clues of them from the album.

When art is an aesthetic object, its manifestation is form and intension. The ceramic arts are a kind of visual art, so its intension is revealed by its form. Therefore, it is possible to understand the charm and the rich, colorful aesthetic form of the ceramic arts by visual

sense from the picture album.

The artistic forms of the ceramic wares include two parts: model and decoration. These two parts complement each other in forming the artistic entirety of pottery.

On the model of the ceramic wares, there are distinctions between utensils and statues, round wares and specific shapes. The utensils are always geometric figures, whereas the statues are always the images and animals that is real or out of shape. The former is used in people' s life and the latter is from people' s life, so they are all the artistic pattern of life, or the art of life style. Now look at the aesthetic manifestation of them, the former is succinct, the latter is complicated. When we call a ceramic ware "the jar of general" or "the vase of Buddhism Guanyin" , the names mean they are manliness or womanliness. From those names, we can feel the vitality that is indescribable.

Now let us talk something about the pottery figures. The clay figures of warriors and horses buried in the Qinshihuang tomb are powerful and brave, the clay figures of many kinds of people of Han Dynasty is simple and humorous, the clay figures of trio-colored glazed pottery of Tang Dynasty are gorgeous and vivid. Whereas the porcelain carvings of Meissen of Germany and Dehua of China are fine and exquisite. Although the forms of the ceramic wares are complicated, we can all feel they are mighty or beautiful in aesthetic judgment.

We can see the methods how the figures take their shapes. Certainly, they are craft techniques and they include several kinds of methods: to model with clay strip around and around; to make unfired

pottery pieces with windlass; to make mold; to make earthen-ware with hand. But at the same time they are not only the trace of creation but also the indispensable factors in the beauty of the ceramic wares. The skills are very adept——rigorous or delicate, easy or bold. All of them are for the perfect shapes or the vivid spirits. Although give us different implications, they all give us aesthetic enjoyment.

The decoration of the ceramic wares reveal the aesthetic pursue directly. The marvelous glaze, the incisive carving, the undulated model, the grace lines and the gorgeous painting, all of them are the craftsmanship of potters. Especially the colorful painting on the ceramic wares——the blue and white under glaze or the five colors over glaze, the exquisite design or vivid drawing——are uncanny workmanship and magical things.

If we examine the highlights of the ceramic world in aesthetic view, the first thing is the painted pottery. The elegant painted pottery of the remote antiquity are all over the world, especially in the Two-River Basin, the Iran Plateau, the Yellow-River Basin, the Crete Island. The similar and beautiful geometric design on the painted pottery constructed the artistic palace of early human civilization. The simple dots, lines and sides can compose colorful and varied design on utensils, form different artistic style and give us deep impression. Otherwise, the glazed pottery invented by Egyptian in the remote antiquity laid the foundation for the splendid arts of the glazed pottery created by the people of western Asia in the later historical period.

In the period of classical civilization, the arts of pottery already developed into the fields of architectural decoration. The Babylon' s

temples and the Persian palaces are magnificent as heaven on earth, because they decorated with glazed pottery. Many kinds of pottery figures and the brick relief on ancient Chinese tombs of Qin and Han dynasties are grand and magnificent, or simple and vivid. Undoubtedly, they constructed a human world underground. Whereas the vase painting of Greece and the earthen-coffin of Etruria reveal the magnificent scenery of gods and mankind as an integral whole. They are all painted realistically. The pottery figures in Indian temples always tell us the story of soul. At the first times of this period, there were many kinds of pottery——black earthen-wares in Longshan of China, red earthen-wares and black earthen-wares in Western Asia, the relief sculptures of red earthen-wares in Ancient Rome. They all reveal not only the beauty of metal luster but also the artistic charm that has a unique style. The porcelain invented by Chinese people prepared for the purpose to make ceramic wares as utensils in people's daily life.

In the middle ancient times, the arts of porcelain created by Chinese people are superb. There are many kinds of porcelain with green glaze, white glaze, green-white glaze, black glaze and multi-colored glaze. Their decorations are colorful, such as carved design, printed design, painted design, etc. Chinese potters created the elegant and unique artistic patterns for the world. They were applied extensively in people's life. We can see that from the trio-colored glazed pottery, porcelain with green or white glaze in the Tang Dynasty; the five famous kilns Guan, Ru, Jun, Ge, Ding and Cizhou Kiln System in the Song dynasty; Jingdezhen Kiln and its products blue and white porcelain or the five colors porcelain in the Yuan, Ming

and Qing Dynasty. The above mentioned kilns and products changed the face of the ceramic arts of the world greatly. Their influence is profound and their significance is important.

In brief, there are two sources and three systems of world's pottery in the middle ancient times. The pottery of Eastern Asia comes from China. In another word, the pottery of Tang, Song, Yuan, Ming and Qing Dynasty of China influenced directly the process of the ceramic arts of Korea, Japan, Vietnam and other countries in Eastern Asia. We can see the influences of the ceramic arts of China from the porcelain with green or white glaze of Korea peninsula; the six ancient kilns and the famous products such as tea sets made of pottery, blue and white porcelain and the five colors porcelain; the glazed or painted pottery of Vietnam. Although the artistic style of eastern Asian countries has all the characteristics of their nations, they also keep the trace of the ceramic arts of China. They can be traced to the same origin, so they belong to the same system. Although the artistic patterns and skills of Islamic pottery were influenced by China, their artistic styles were quite different from China. Islamic pottery is a independent system. We can see the influences of the ceramic arts of China from the multi-colored glazed pottery, pottery with white glaze, pottery with blue glaze and painted pottery. The colorful Islamic pottery and the ceramic bricks of mosque show the unique artistic world. The Islamic glazed pottery had been influenced China too. Later it was propagated into Europe and the route is Spain-Italy-France-England. So the glazed pottery came about in Europe. It changed the face of the European pottery arts and became another source of ceramic arts of world. The western

mainly decorated with Islamic patterns and designs and the European pottery mainly decorated with paintings, so they are belong to the different systems. As a result, there are three pottery systems——Eastern Asia, Western Asia and Northern Africa, Europe.

After the 17th century, Europe began to learn the ceramic arts from the eastern countries such as China and Japan. After the 19th century, European ceramic wares have superiority in the market and embody the trend of ceramic arts in the modern times. We can understand the main situation from the ceramic wares of Delft kiln in the Netherlands, Meissen kiln in Germany, Wedgwood kiln in England, a famous kiln in France and the ceramic wares of the movement for folk arts in the 20th century in Japan, the advanced pottery art movement in Europe, the design of utensils in daily life.

For the convenience of readers to contrast pictures and texts, this picture album maintains the stylistic rules and layout of main body of the book. But, it omits the detailed catalogues. On the basis of annalistic order and regional distribution as main body of the book, the layout of pictures are arranged in accordance with the kinds of model, the patterns of decoration, the quality of materials and the difference of kilns. We try to do the best to make things convenient for readers.

In a word, the picture album reveals a colorful world of the ceramic wares for readers. I hope it will provide readers an artistic treat.

Chen Jinhai

April 18th, 2005

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