

A COLLECTION OF LU ZHONGZHONG'S
POTTERY SCULPTURES



陸忠中陶塑作品集

陳從周題



陸忠中陶塑作品集

顧廷龍題

印

樂 峰陸忠中書法陶塑作品集

封面題簽：陳從周、蘇局仙

扉頁題簽：顧廷龍

英語翻譯：張德生

責任編輯：陳士強

裝幀設計：劉樹春

YUE FENG'S CALLIGRAPHY ET
LU ZHONGZHONG'S POTTERY SCULPTURES SELECTED

Cover inscription: Chen Congzhou, Su Juxian

Title-page inscription: Gu Tinglong

English translator: Zhang Desheng

Responsible editor: Chen Shiqiang

Designer: Liu Shuchun

復旦大學出版社出版

Published by Fu Dan University Press.

(上海國權路579號)

新華書店上海發行所發行

上海電視大學印刷廠印刷

開本：787X1092 1/16 印數：3000

字數：40.000

1989年12月第一次出版

1989年12月第一次印刷

ISBN 7-309-00458-2/J.08

定價：¥ 9.70元



陸忠中近影

The recent photo of Lu Zhongzhong

序

田 遨

復旦大學出版社將出版《陸忠中陶塑作品集》，要我寫一篇介紹文字。乍看這題目，我有些惶恐，但看過書的內容後，又覺得確有一些話可說，因不揣淺陋，把要說的話歸納了一下，寫成一首拙詩：

若個尋根到史前？陸家仿古存新編。
能為《陶說》添佳語，更喜《疇人》悟妙詮。
遍訪簋尊三萬裏，神遊上下八千年。
古中求美成新美，博得名家贊語傳。

以下，一面解釋這首拙詩，一面帶出我要說的話。

“尋根”指近年來文學創作上有人提出尋根文學，側重縱的探求，直尋到太古洪荒時代。其實，一些人對史前文明只是臆測，談不到什麼科學依據。而陸忠中的仿古陶塑，是以出土古陶塑為實物依據，並結合了自己的藝術構思，運用了獨特的技藝仿制而成。它既再現了那段歷史的陶塑真實面貌，又具有自己的藝術風格。他的尋根倒比文學上的尋根有意義得多。

他的仿古作品，從半坡時期的弦紋陶罐，馬家壩的彩陶壺，到漢代的辟邪，說唱俑，南北朝的人面青銅器，隋代的綠釉牛車，唐代的武士俑，陶製戰車等。色彩斑駁，造型古樸，光怪陸離，以照片形成集中在一本書裏，真象一個微型的陶塑珍品博物館出現在眼前。

清·朱琰寫過一部《陶說》，是記述歷代陶器，陶塑的專著。今天這本書的出版，應該說是為《陶說》補寫了一段佳話。“疇人”原指歷算家。清·阮元寫《疇人傳》，專門搜訪記載一些奇才異能之士。今天的陸忠中應屬“疇人”類型的人物。

他是湖州人，生於1954年，湖州自古是人文薈萃之區，解放以後又為人材成長提供了新天地。他在藝術道路上，孜孜不倦地探索着、到處尋師求教。余惠康先生就是他的啟蒙師之一。同時他還走遍祖國的山河大地，並通過博物館、圖書館汲取營養，進行探索，終於悟到了製作仿古陶塑的妙詮所在。

拙詩中提到簋、尊兩種古代食器和酒器，一般都見過博物館裏的銅製簋、尊。但《韓詩外傳》中有“舜飯乎土簋”之句，說明簋原是陶器，尊也是這樣。《禮記》有“泰尊，有虞氏之尊也”句，註：“泰用瓦”可見尊也是陶器。拙詩中“八千年”是指陶器始於新石器時代。由於七十年代末，新石器時代遺址，在浙江河姆渡，河北磁山，河南新鄭，密縣等地陸續發現，史前文化比過去所知要早得多，可以上推八千年，這是一段相當漫長的人類文化初露曙光的歷史。而陸忠中的探索視角既上推到伏羲，神農之前，又隨時代遞嬗

沉涵於漢魏六朝隋唐以迄晚清。真是八千年歷史盡注心頭。人類古文明都來眼底，為什麼說到晚清？因為陶文化的發展迄未中斷。就拿辟邪來說吧，辟邪是古代傳說中的一種神獸，似獅而帶翼。它不只可作鎮墓獸，也是在古代織物、穿旗、帶鈎、印紐、鐘鈕等物上常見到的。在這些物品上都以辟邪為象取吉祥之義。漢人雕辟邪石像置於墓前：一角為天祿，雙角為辟邪，習俗相沿，直達清代。清製：三品官墓碑碑首上刻天祿辟邪。

可見，單把陶塑這根綫貫串起來，也可以從一個側面窺見人類文化的發展歷程。

最古的陶器偏重實用功能，後來發展到陶器上有舞蹈紋，魚紋，幾何紋，又發展為彩陶，陶塑，逐步呈現了人類審美意識的覺醒；而審美意識正是文學藝術得以胚胎，發展的內在動力。

審美意識與諸文化又是同步發展的，史前文化往往離不開動物，因為人類在原始生活中與動物接觸較多。古代的動物故事，幾乎各民族都有，而對創造宇宙，製造文明的英雄，也都是半神半獸。仰韶文化的人首蛇身壺蓋是如此，《西山經》說昆侖之神“虎身而九尾”，“西王母其狀如人，豹尾虎齒而若嘯”，也是如此，正如埃及的斯芬克思是人首獅身，希臘的非克斯是獅身有翼而頭和胸乳又都是女人的一樣。這都說明陶塑的發展與風俗，神話，歌謠，民間傳說，藝術，審美觀具有血肉聯系。

今天人們欣賞古陶器，陶塑，它的審用價值早已讓位於文獻價值與美學價值。而仿古的意義，更在於它的美學價值。造型有趣味性，是美。色彩使感官愉快，是美的享受。單綫構成的幾何圖案給人以奔騰不息的律動感，是美的直覺，而圖案、花紋都運用了想像和妙思，是美的創造，而陸忠中的仿古陶塑作品不僅僅造型上，色彩上仿到可以亂真，仿到可以具有古老成色，更為重要的是他摸索，掌握了一套獨特的燒製方法和製作工藝，並運用了各種新的材料，對陶器表面進行處理。除仿古陶塑外還能達到仿青銅、仿鐵、仿木的逼真效果，又可以說是美的再現，美的再創造。

陸忠中正是把握了這種美，進一步在不悖於古的前提下探索新的美，探索符合歷史真實的新格調。陳從周先生看了他的作品說：“做得很好，可謂知美，解美，審美，美在其中。”正是從美的角度給於高度評價。

為什麼古典文藝仍能感染着，激動着今天和後世呢？為什麼仿古陶塑這樣受到廣泛喜愛呢？這是個涉及藝術社會學與審美心理學的巨大問題，大概這種解釋是比較合理的，美是變動的，但也具有相對永恒性，這種相對永恒性鑄造了人類心理的共同結構，社會的共同心理結構又創造着藝術的永恒，藝術的永恒中又不斷有新的創造，這大概就是優美的陶塑藝術品具有巨大生命力的微潔所在。

PREFACE

I was invited to make an introduction to a Collection of Lu Zhongzhong's Pottery Sculptures which will soon be published by Fudan University Press. At first I was at a loss as to what to do. But when I skimmed through the collection I was aware that I really had much to say about it. Thus, I am so bold as to put into verse what I thought of.

Who is in a position to trace the art of
pottery back to the prehistoric ages?

It is Lu who has imitated the ancient art
with his own new works.

Adding new pages to "On Pottery",

He, like a "Chouren", has discovered the
secret of the art through comprehension.

Exploring "Gui Zun" across the land,

He has traveled spiritually over eight
thousand years.

Creating new beauty while seeking the
antique one,

He has won high praise from the masters.

I should like to add an explanation for my verse. The word "root-seeking" comes from root-seeking literature in literary creation which lays emphasis on vertical exploration back to the Archean Era. As a matter of fact, the prehistoric culture is just some conjecture that is not well founded. However, Lu's pottery sculptures are made on a firm basis of the unearthed material objects and with dissolving his artistic conception and unique skill into them. In reproduction of a real aspect of the ancient pottery sculptures he has developed his own artistic style. So his pottery root-seeking actually has much more significance than that in literary creation.

Lu imitates the ancient sculptures from the pottery pot with drowing pattern of the Neolithic Age and the pottery kettle with string-pattern of the Majia Kiln to the pottery Pixie, the pottery singing figurine of the Han Dynasty, the bronze square tripod with face-pattern of the Northern-southern Dynasties, the ox-cart glazed in greens of the Sui Dynasty, the warrior figurine and the chariot in pottery of the Tang Dynasty. His artistic works with brilliant lustre and grotesque shape design are collected in photogravure form in this book which, like a mini pottery sculpture museum, appears before us.

"On Pottery" by Zhu Yan of the Qin Dynasty was a monograph covering an account of pottery utensils and sculptures of the past dynasties. Today we can say this published book by Lu Zhongzhong has added a number of new pages to the above-mentioned one. "Chouren" means Calenderirans. Ruan Yuan of the Qin Dynasty wrote a "Biography of Chouren" describing a variety of the able persons. In a manner of speaking, Lu Zhongzhong is of Chouren type.

Born in 1984, Lu is a native of Huzhou (province Zhejiang) where a galaxy of talent has coming forth since ancient times and where a fertile land has been provided for growth of talent since liberation. While persisting in carrying on exploration in the course of his artistic practice, he is tireless in looking for teachers for advice. One of them is Mr. Yu Huikang. In the meanwhile, he travelled over mountains and rivers across the land of his country, visited museums and libraries to nourish himself with the quintessence, thus realizing what should be the pottery sculpture in imitation of the ancient models.

"Gui Zun" mentioned in my verse means the ancient dining and drinking wine utensils which can be seen in bronze in the museums, but the ancient books tell us that the original Gui is made of pottery clay and Zun is of the same too. "Eight thousand years" indicate here that pottery manufacture begins in the Neolithic Age. The Prehistoric culture, much earlier than it was known, can trace back to the Neolithic Age (B.C.6000) as a result of unearthing the ruins of the Age one after another in Hemudu (province Zhejiang, Cishan (Province Hebei), Xinzhen, Rongxuan (Province Henan) etc., in the late seventies. This is a very long period of historical development of the human original culture. Lu's exploring antenna reaches as far back as the period before Fuxi and Shennong Dynasties and along the time track sinks down to the Han, Wei, Liuchao, Sui, Tang, till the late Qin Dynasties. He actually keeps his mind on the history of eight thousand years and fixes his eyes on human ancient culture. Why do I say "till the late Qin Dynasty"? Because the development of pottery culture has not discontinued so far. Taking, for example, the Pixie, it is a kind of supernatural animal, like a lion with wings, in the ancient legend. Besides acting as a grave-guard beast, it appears often on fabric, army flag, belt hook, knob of seal, knob of bell, having the implication of keeping off bad luck. The Han people often set up the stone-carving guard-beast before graves. The one with one horn is called Tianlu, the one with two horns is called Pixie. This custom lasts until the Qin Dynasty.

It is thus evident that mere gathering up the thread of the ancient pottery sculptures of different times, can we catch a glimpse of the course of the development of human culture. The ancient pottery has the practical function mainly, later it is developed into the painted with dancing pattern, fish-pattern, geometric pattern etc., which marks a gradual awakening to the human aesthetic consciousness. It is just the internal motive force to breed and develop literature and art.

The aesthetic consciousness develops with different cultures synchronistically. And the prehistoric culture is inseparably linked with animals. There are innumerable stories about animals almost in all nation and most of the heroes in the stories who create the universe and culture are creatures, half men and half animals, such as the pottery creature with a man's head and snake's body on the pot lid of the Yanshao culture, the Sphinx in Egypt with a woman's head and a lion's body, etc. All these indicate that pottery is closely related to custom, myth, ballad, folklore, art, aesthetic standard, etc.

Today when people appreciate ancient pottery utensils and sculptures they lay stress on the documentary value and the aesthetic value instead of the practical one. So the imitation of the ancient has the more significance of the aesthetic value. An interesting shape rouses a kind of aesthetic feeling. An exciting colour gives great aesthetic enjoyment. A line-geometrical pattern excites an aesthetic sense of incessant rhythms. Lu Zhongzhong has reached such a high level that his pottery works can be mistaken for the genuine, what is more, he has mastered the sum total of unique manufacturing technology: application of new materials and new means, special treatment of pottery surfaces. His works in imitation of bronze, iron and wood have achieved lifelike results which embody reproduction and recreation of beauty. It is because Lu has grasped beauty that he can explore newer beauty without running counter the ancient and develop a newer style in accordance with the historical truth. On Lu's works Professor Chen Congzhou gave a high but fair-minded comment: "Well done ! It may be said that he knows beauty thoroughly, renders it skillfully and appreciates it deeply. There are no works of his without beauty."

Why can the present generation, and even later generations, be excited profoundly by the classical literature and art? Why can the pottery in imitation of the antique find public favour? These are the big problems involved in artistic sociology and artistic psychology. A plausible explanation is that, though changeable, beauty is constant relatively. The relative constancy forms a common psychological structure of the humanity and the constancy of art is shown in such a structure. Then new creations arise in the constancy of art unceasingly. This seems to be the reason why the pottery art is full of vitality.

Tian Ao
December, 1989



樂 峰近影

The recent photo of Yue Feng

PREFACE

"One gets proficient in profession through diligence and may get nowhere in recreation". Orphaned and helpless, Yue Feng had a miserable childhood and for many years he had lived in a pathetic condition. Wretched as he was, he bore the above quotation in mind as an instruction to guide his study and life, which his success over the ten years accounted much for. I think this good conduct of his is really deserving of all praise. I am superficial in study and have therefore achieved little in my profession but I have experienced much and studied as an omnivorous reader. So, When years ago Yue Feng came to take me as a teacher of his, I could render him nothing but the above-quoted words by the ancient writer and philosopher Han Yu.

There has occurred in the present life such a confusion that calligraphy has deviated seriously from its standardization, some calligraphers even attempting to angle for unde-served fame with pseudo art. Yue Feng scorns all this and that's how he succeeded in standing above the common run and promising with even greater achievement in future. This collection is coming out with no intention of parading his learning but just as a record of it. If one day, even greater achievement is obtained, this book can be discarded like an old broom.

Try harder, Yue Feng!

Chen Congzhou
in Shanghai Ruijin Hospital
in the birthday
November 27, 1989

序

公業精於勤荒於嬉。樂峰少孤，世之苦人也，而能以此語為學立身，余嘉其行矣。余陋學，學無所成，唯涉獵較多耳，樂生從余遊，無以報之，但持昌黎先生之語為報，故近十年來成就速矣。夫今之世道，滄海橫流，書無定法，欺世盜名，樂峰皆不取也，是其能超於時流之上，俟他日更有所成就耳。此集之刊，非以眩世，亦聊存為學之痕迹耳，他日成益大，則視同棄筭可也。樂生勉乎哉！

一九八九年十一月二十七日 生辰於上海瑞金醫舍

陳從周

磨翠鐵研
染黑銀河

鍊硯富主樂峰題

之就



集峰吳辛力子書法述古乃今

老幹長依
新望得意

中華夏上化子顏養揚父 甲子陳從南贊



劃紋罐（灰陶）（直徑14.5cm）

A pot with grained pattern (grey pottery)
in imitation of the Neolithic Age style



虎咬馬紋仿銅飾牌（陶質）（長10.75cm）

A copper-like plate with tiger-bite-horse pattern (pottery)
in imitation of the Warring States style



說唱俑 (陶質) (高 21cm)
A figurine of a singer (pottery)
in imitation of the Eastern Han Dynasty style