

吉慶有魚

在崗陵玲魚盤收藏研習集

FISH AS A SYMBOL OF FORTUNE AND HAPPINESS
A Collection and Research of Fish Plates by Cao Zaitang and Zhang Ailing

曹在堂 著

Cao Zaitang



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艺术是形象化的哲学 收藏是人生感悟的过程

THE ART IS THE VISUALIZATION OF PHILOSOPHY AND THE COLLECTION IS A PROCESS OF UNDERSTANDING OF OUR LIFE



曹在堂 CAO ZAITANG

山东淄博淄川昆仑人。1952年4月生，南开大学经济学硕士。现任淄博市人大常委会副主任。热爱陶瓷艺术和经济管理工作。在陶瓷策划创意和经济理论研究方面有独到的见解。先后在省和国家级报刊上发表过文章20余篇，曾获《求是》杂志首钢杯征文二等奖。著有《混合经济论》等专著三本。在民间陶瓷收藏和研究方面独辟蹊径，颇有造诣。

He was born in Kulun, Zichuan District of Zibo, Shandong Province in April, 1952. He received the Master's Degree in Economics from Nankai University and is now the vice Chairman of the Standing Committee of Zibo People's Council. With a strong love for the ceramic art and the economic management, he has made distinctive achievements in the planning of the ceramic industry and the research of the economic theory. For these years, he has published over 20 essays in national newspapers and periodicals including Qiushi Journal, Economy Daily and Science and Technology Daily and he is the author of three books such as On Plural and Mixed Economy. He was once awarded the second prize in the Capital Steel Trophy Writing Competition hosted by Qiushi Journal. He has made great attainments in the collection and research of the ceramics.



© 1995年，作者在诗坛泰斗臧克家先生居住的北京四合院书房里，聆听了先生幼年使用淄博鱼盘的回忆和陶瓷艺术的真知灼见。年逾九旬的臧老两个多小时的谆谆教诲和挥毫题词“名传年代久，淄博陶瓷都”的感人情景，至今记忆犹深。

© In 1995, Mr. Zang Kejia, one of the greatest poets of China, recalled the days when he used the fish plates during his childhood and talked to the author about his views on the ceramic art at his home in Beijing. Though already 90 years old, Mr. Zang had a two-hour long talk with the author and then wrote down the inscription. "Great Fame Passed Down Through Generations and Zibo Is the Capital of Ceramics." The memory is enshrined in the author's mind.



◎作者多次到著名艺术大家张仃先生家中登门求教，受益匪浅。张老赞扬淄博鱼盘为民族文化之精华。积极倡导和鼓励把鱼盘收藏与研究汇集成书，将鱼盘艺术推向世界。2007年3月，91岁高龄的张老欣然为本书题写书名《吉庆有鱼》。

◎ The author has been to Mr. Zhang Ding's home, one of the most famous artists in China, for many times. He has learnt a great deal from him. Mr. Zhang praised the Zibo fish plates as the quintessence of the Chinese culture. He put forward his suggestions and warmly encouraged the author to write a book about the collection and study of the fish plates and promote the art of fish plates around the world. In March, 2007, the 91-year-old artist wrote down the title of the book, *Fish As a Symbol of Fortune and Happiness*.



◎著名艺术家韩美林先生，多次到作者曾任职的华光陶瓷集团进行艺术创作和研究，并创作了一批精美绝伦的刻釉鱼盘。他对民间艺术的执着追求和孜孜不倦的创新精神，激励着作者倾心于民间陶瓷艺术的收藏和研究。

◎Mr. Han Meilin, a famous artist, have been to Huaguang Ceramics Group once headed by the author for his artistic creations and research and created a large group of exquisitely engraved fish plates. His dedication to the folk art and his creative spirit has encouraged the author to exert himself to the collection and research of the folk ceramic art.

序 言

当我徜徉于中华文明历史长廊的时候，时常对中国陶瓷这一人类文明的奇葩惊叹不已。它蕴涵着中华民族独特文化气质，闪耀着劳动人民智慧的光芒，是中国轻工行业中一颗璀璨的明珠，为中国赢得了瓷器之国的盛誉。《吉庆有鱼》的作者通过收藏研究画鱼的陶瓷盘子，对民间陶瓷艺术做了披沙沥金式的探索。从陶瓷和鱼文化的融合中感悟了民间陶瓷“纯朴和谐”的文化精髓。我翻动着书中那彰显着鱼盘图录的页码，仿佛走进了饱经沧桑而又充满真诚和智慧的陶工中间，共同陶醉在民间陶瓷艺术的长河中。《吉庆有鱼》一书的出版，为中国民间陶瓷艺术的收藏和研究带来了纯真朴实的清爽之风，对中国陶瓷优秀传统文化的传承和弘扬起到了积极的推动作用。

淄博，是一座闻名遐迩的历史文化名城和现代工业城市，更是全国著名的陶瓷产区。因为工作的关系，自2001年迄今，我几乎每年都要去淄博参加“淄博中国国际陶瓷博览会”，淄博市的历史文化、工业发展、城市建设、尤其是陶瓷产业的飞速发展，给我留下了美好而深刻的印象。淄博是齐文化发祥地，有着历史沧桑的厚重和人杰地灵的肃然。淄博陶瓷历史悠久，更是镌刻着挥之不去的历史人文印记。新石器早期，淄博就开始了陶器的生产，是中国最早的陶瓷产地之一。勤劳智慧的淄博陶人用自己的汗水和才智，创造了“淄博窑”的陶瓷文化。龙山文化时期（距今4600至4300年前）的蛋壳陶，南北朝时期（420-581）的莲花尊等等一大批历史文物，都印证了淄博陶人超强的创造力和艰辛的足迹。新中国成立后，淄博陶瓷得到快速发展，现已形成日用陶瓷、建筑陶瓷、陶瓷新材料为主体的完整的陶瓷产业体系。

产品畅销国内市场并出口80多个国家和地区，从业人员近20万人，年销售收入300亿元以上。独具特色的滑石瓷、高石英瓷、合成骨瓷、精炆器曾获得过国内外金奖、银奖。“中华龙”餐具和淄博刻瓷已成为国宴用瓷或国家礼品用瓷。应当说，淄博陶瓷为中国陶瓷的发展是做了突出贡献的。2005年，我有幸代表中国轻工业总会为淄博颁发了“中国陶瓷名城”的牌匾和证书。目前，陶瓷已成为淄博一张靓丽的城市名片。也是凝心聚力和谐发展的形象标志。

对陶瓷，我情有独钟。到全国各地调研或参加其他公务活动，总要了解有关陶瓷的信息。每次到淄博，我都要和陶瓷艺术界的大师、朋友们进行一些交流活动。在堂同志就是参与和组织者之一。他作为陶瓷工人出身的地方领导干部，直接或间接从事陶瓷生产管理和陶瓷研究近40年。曾经是全国日用陶瓷行业第一个上市公司淄博华光陶瓷股份有限公司的董事长，是轻工行业颇有建树的企业家。在担任地方部门领导期间，是淄博中国陶瓷馆的筹建者和淄博中国国际陶瓷博览会的组织者之一。他深深的热爱陶瓷事业，痴迷民间陶瓷文化艺术，醉心于鱼盘的收藏，不避寒暑，沐风栉雨，利用工作之余，常年奔波于山村乡野，不辞辛苦地将散落在民间的鱼盘收集起来，进行整理分类和研究挖掘。并将其专著《吉庆有鱼》奉献给大家，我深深地为他这种孜孜不倦的执著追求和坚韧不拔的攀登精神所感动。2004年，欣然把自己收藏几十年的一件龙泉青瓷双鱼盘赠送给这位知鱼爱瓷的收藏家，以示支持和期盼。

中国鱼文化源远流长，博大精深。无论是西安半坡遗址彩陶上“寓人于鱼”的图腾，还是庄子“抟扶摇羊角而上者九万里”的《逍遥游》，或

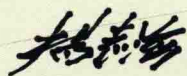
者太极图中那象征万物本源的阴阳鱼，还是百姓家中“年年有鱼”的年画，都在告诉我们：鱼文化是中华民族的本源文化和充满生活气息的平民文化。当鱼文化融入人民的生活并被陶工画匠们移植到陶瓷盘上的时候，陶瓷鱼盘就应运而生了。《吉庆有鱼》一书向大家展示的近400件风格各异的鱼盘，是劳动美和艺术美的集中体现，凝结着厚重的历史文化积淀，反映了平民百姓现实生活和追求美的心声向往。作者对其“自由吉祥富裕”的主题概括，准确而深刻地反映了鱼盘文化内涵和本书的创作主旨，很有创意，值得赞赏。

特别令人高兴的是，作者在收藏和研究中注重继承和创新的结合，将淄博鱼盘发展的历史年代和主要艺术特点概括创作成具有浓郁民间文化意趣的“通俗记事诗”；经过反复的揣摩、思考将其绘制技法提炼为“三大笔、五要诀”。把淄博鱼盘一系列复杂的工艺制作过程概括为“工艺流程谣”；简单易记、深入浅出，是独立思考和苦心钻研的结果，深得民间文化艺术之精华。这种语言文字上的民俗风格与本书的研究主题水乳交融，体现了作者的匠心独运，也无不彰显着作者对民间历史文化研究的苦心孤诣和特殊偏爱。

我赞成《吉庆有鱼》书中的一句话：“艺术是形象化的哲学，收藏是人生感悟的过程”。作者在收藏研究鱼盘并编著本书的时候，不是简单的汇成图录画册，也不机械的去点评技巧画风，而是认真地挖掘文化艺术内涵，从不同角度论证了鱼盘的文化和社会价值，从而感悟深刻的社会人生哲理，是艺术的延伸和境界的升华。真正体现了“收是方式、藏是过程、感是思考、悟是升华”的收藏真谛。当今，平民百

姓参予的民间陶瓷收藏异军突起，体现了收藏大众化和社会化的新潮流，显示出强大的生命力，对中国特色社会主义文化建设有着重要意义。如果收藏爱好者都能像作者那样，既以实际行动收藏保护文化遗存，又能从中获得深深的人生感悟，则是难能可贵的。

回顾过去是为了成就未来，收藏研究是为了传承和发展。《吉庆有鱼》的出版为弘扬优秀传统陶瓷文化，建设社会主义和谐社会做了一件有意义的事，也是学习实践科学发展观的一项高雅的实践活动。愿以此为良好的开端，有更多的有志于中国民间陶瓷文化建设的仁人志士发光发热，让更多更好的作品问世，促进中国民间陶瓷艺术的繁荣发展，使中国陶瓷文化的旗帜更鲜艳。



(作者杨志海系中国轻工业联合会副会长 中国陶瓷工业协会名誉理事长)

PREFACE

When I stroll through the long corridor of the Chinese civilizations and history, I always marvel at the Chinese ceramics, a wonderful work of art in the history of human civilization. It contains the unique qualities of the Chinese culture and the glorious wisdom of the labouring people. It is a splendid pearl of the light industry of China, which has won the high reputation of “the Country of Porcelain” for China. In the book, *Fish As a Symbol of Fortune and Happiness*, the author has made a thorough exploration of the folk ceramic art by collecting and studying the fish plates. He has understood the cultural quintessence of “simplicity and harmony” of the folk ceramics from the combinations of the ceramic art and fish culture. Turning every page and enjoying the fish plates in the catalogue, it seems as if I joined the well-experienced potters who have great intelligence and heartfelt sincerity and became extoxicated with the folk ceramic art together. The publication of the book, *Fish As a Symbol of Fortune and Happiness*, will surely bring an air of genuity and simplicity into the collection and study of the Chinese folk ceramic art and play an active role in carrying forward and promoting the excellent traditions of the Chinese ceramic culture.

Zibo is a well-known city both for its history and culture and its modern industry, especially its ceramics. Due to my working relationship with the government, I have been to Zibo for the “China (Zibo) International Ceramics Fair” every year since 2001 and I am deeply impressed by its history, culture, development of the industry, infrastructure of the city, especially the rapid advancement of the ceramic industry. Zibo is the birthplace of the

Qi Culture well known for its historical vicissitudes and outstanding talents. The Zibo ceramics can be dated back to ancient times and they are indelible impressions of the history and culture. As early as in the Neo-lithic Period, the pottery making had already started in Zibo so that it is one of the earliest birthplace of the Chinese pottery. With their diligence and wisdom, the industrious Zibo potters created the ceramic culture of Zibo Kiln. The egg-shell pottery from the Period of Longshan Culture and the Lotus-shaped Zun Vessel of the South and North Dynasties among others have been the witness of the extraordinary creativeness and diligence of the potters. After the founding of new China, rapid progress and changes have taken place in the ceramic industry of Zibo and a complete ceramic industrial structure has been established, mainly including daily-use porcelains, building ceramics and advanced ceramic materials. Its products have been exported to over 80 countries and regions. There are over 200,000 people working in the ceramic sectors and the annual income is over 30 billion RMB Yuan. The porcelains such as steatite porcelains, quartz enriched porcelains, synthetic bone china and fine stoneware have received gold and silver awards both at home and abroad. The “Chinese Dragon” tableware and the Zibo engraved porcelains have already become the special porcelains for state banquet and state gifts. Without any doubt, the Zibo ceramic industry has made great contributions to the development of the Chinese ceramics. On behalf of China Light Industry Council, I felt quite honored to present the tablet and certificate of “Famous Ceramic City of China” to the government of Zibo in 2005. Today, the ceramics has already become both a

beautiful namecard of the city and a hallmark representing the harmonious development of the society.

I have a special love for the ceramics. Whenever I go for my investigation and survey or other business events, I always like to hear about the ceramics. Every time when I went to Zibo, I would like to talk with the masters and friends from the section of ceramic art. Zaitang was one of the participants and organizers. He was once a worker and a local official and worked in the ceramic production, management and research departments for almost forty years. He was the chairman of board of Huaguang Porcelain Co., Ltd which was the first listed company of the porcelain industry in China and widely acknowledged as one of the best entrepreneurs of great achievements in the light industry. When he became an official of the local government, he was one of the planners of China Ceramics Museum of Zibo and organizers of China (Zibo) International Ceramics Fair. He has a deep love for the ceramics and is deeply engrossed in the folk ceramic art and culture and collection of the fish plates. At spare time, he was busy going about the remote villages, no matter rainy days or cold winter. He has sorted out and made a thorough study of the fish plates that he has collected from the villages and farmers' home. Today, he has finished his book, *Fish As a Symbol of Fortune and Happiness*. I have been moved by his persistence. In 2004, I presented a piece of double-fish celadon plate which had been in my collection for dozens of years to the collector who loves fish and ceramics.

The Chinese fish culture has a long history and profound contents. Whether

the man-fish totem on the painted pottery excavated from the Banpo Site of Xi'an, the Ying-yang fish in the Diagram symbolizing the original source of the world, or even the fish subject of the Spring Festival Pictures, they all clearly prove that the fish culture is the original culture of the Chinese people and the culture full of strong flavour of the rank and file. When the fish culture became a part of the people's life and their images were painted on the pottery plates by potters, there appeared the art of fish plates. The book, *Fish As a Symbol of Fortune and Happiness*, shows all the readers over 400 fish plates in various styles. It is a comprehensive demonstration of the artistic beauty, the cultural and historical accumulations and common people's longing for beauty and better life. The author has given us a perfect and profound summary of the cultural contents of fish plates in his subject of "freedom, good luck and richness". In my opinion, it is creative and praiseworthy.

It is especially admirable that the author has paid great attention to linking the traditions with the new ideas in his collection and research of the fish plates. He has summarized and condensed the history of the Zibo fish plates and its artistic characteristics into the "popular poems" which are full of the strong flavors of folk culture. After repeated deliberations over the painting techniques, he has summarized them as "three brushstrokes" and "five formulas" by epitomizing the complicated technological processes as "technology ballads". It is easy to remember and explain the profound in simple terms. Undoubtedly, they are the valuable achievements of independent thinking and serious study and investigations and have been highly regarded as the quintessence of the

local folk culture. The perfect combination of the folk customs and styles of the local vernacular and the subject of the book has proved the author's ingenuity and his extraordinary persistence and strong preference for the study of the history and folk culture.

I agree with the author's view in his book, *Fish As a Symbol of Fortune and Happiness*, that "the art is the visualization of philosophy and the collection is a process of understanding of our life". In his collection and research of the fish plates and writing of this book, the author has neither made a simple collection of the photos in his catalogue, nor given any meaningless reviews on the styles and techniques. On the contrary, he has made a serious exploration of the cultural and artistic implications of the fish plates and proved their cultural and social values, thus, having a profound understanding of the social and life philosophy. It is an extension of the art and distillation of the spirit, embodying the truth of collection practices. "The collection is a way of life and a process of activity and the reflection is a way of thinking and distillation." Today, there is an ever large group of common people participating in the collection of folk ceramics, which represents a new trend of collection and demonstrates a strong spirit. I think that it is of great significance to the construction of the socialist culture with Chinese characteristics. If all the collectors and amateurs can collect and protect the cultural heritage like the author, they will have the profound understanding of life as well and it will be indeed deserving praise.

The purpose of reviewing the past is to look forward to the future. In the

same sense, the purpose of collection and research is to carry forward the traditions for future development. The publication of the book, *Fish As a Symbol of Fortune and Happiness*, aims to promote the excellent traditions of the ceramic culture and it is of great significance to the construction of the harmonious society in China. I hope that more and more professionals and fans may devote their time and energy to the development of the Chinese folk ceramics and culture in order to create more and better ceramic artworks, further the prosperity and development of the Chinese folk ceramics and culture to turn a new page of the Chinese ceramic culture.

Yang Zhihai

Vice President of China Light Industry Council
Honorary President of China Ceramic Industry Association

堂知鱼乐 聆听涛声

(代序)

欣闻《吉庆有鱼——在堂爱玲鱼盘收藏研究集》成书并将出版，感到非常高兴。记得2007年元宵节，中国民间工艺美术学会会长、中央工艺美术学院前院长，九十一岁高龄的张仃先生，看了作者600件鱼盘收藏品的图版后，高兴得赞不绝口，认为这是对中国乃至世界民间陶瓷艺术的一大贡献。鼓励尽快整理成书，并商定书名为《吉庆有鱼》。由张老题写书名，我来写序。

中国是世界著名的陶瓷古国和瓷器的发源地。古往今来，在幅员辽阔的国土上，陶瓷生产的窑火连绵数千年，薪火相传，赓衍不绝。勤劳智慧的陶工们，在悠久的历史传承中以精湛的技艺，制造了许多美观实用的陶瓷产品，创造了灿烂的陶瓷文化，为世界陶瓷的发展和人类文明作出了伟大的贡献。

纵观万年的中国陶瓷发展史，不难看出，民间陶瓷始终是陶瓷发展的主流和本源。民间陶瓷作为一个民族工艺的原本形态，以其古朴纯真的韵律，反映着人民群众的现实生活、理想和追求。无数珍品杰作是劳动美的典范。回首历史名窑的形成，官窑的出现，无不是借助民间的工匠、民窑的精湛技艺和创作积累而成。千锤百炼、多姿多彩的民间陶瓷，为中华民族筑起了“瓷器之国”的丰碑。

具有8000多年历史传承的“淄博窑”，是我国著名的民间陶瓷产地，以历史悠久，文化灿烂著称于世。在此旗帜下，淄博陶人创造并熔铸的鱼盘艺术被誉为民间陶瓷艺术瑰宝，淳朴、和谐、粗犷、豪放的艺术风格散发着泥土的芬芳和劳动生活的本真。本书作者选择以淄博鱼盘为主的收藏和研究这一课题，对于研究、挖掘、弘扬传统文化，繁荣艺术创作有着重要的意义。

鱼盘，即用鱼纹和相关纹样装饰的盘类陶瓷器。是源远流长的鱼

文化和陶瓷文化自然而完美的结合。早在新石器时代，鱼纹装饰就在彩陶上大量出现，最典型的是西安半坡遗址出土的6000多年前的人面鱼纹盆，体现了人类对鱼的崇拜和“寓人于鱼”的深刻含义。在以后的悠悠岁月中，尽管历代王朝兴衰交替，新王旧主轮轮回回，但陶瓷器皿上的鱼纹装饰从未间断过，而是随着社会的进步，人类文明的发展，人们的观念意识和审美情趣的演变在不断地发展。淄博鱼盘历史悠久，早在战国时期的彩绘陶盘上就采用鱼纹图案。宋金时代大量涌现。元代开创釉下彩生产鱼盘之先河。明末，青花鱼盘开始出现。清代和民国时期，青花鱼盘创作和生产盛况空前，深受平民百姓欢迎和喜爱，几乎成为山东地区家家必备的生活用品。作者从千年沧桑的时空角度，在尊重基本历史事实的情况下，以新的资料为佐证，勾画出淄博鱼盘的起源与发展轨迹，创造性的用简单易懂的记事诗形式展现给大家。这不能不说是鱼盘艺术和民间陶瓷文化研究的一大贡献。

我最早见到淄博鱼盘是在1953年国家文化部举办的首届全国民间工艺美术展览会上。其造型浑厚大气，用笔简练豪放、娴熟的写意画风，使我受到强烈的震撼。后来在几十年的陶艺专业教学中，经常带学生到淄博陶瓷企业实习，并开始收藏鱼盘用于教学和创作，从中受益匪浅。最使我难忘的是，基于对陶瓷事业和民间陶瓷艺术的热爱和痴迷使我与在堂君相识，并成为忘年之交。在堂君从事陶瓷事业三十年，收藏鱼盘近二十载，他情系陶瓷，痴于陶，忠于陶，醉于陶的真挚情怀，那种工作之余，刻苦钻研史学、文学、考古学等专业知识的求知精神和在学术研究上严谨求实的作风、坚韧不拔敢于攀登的韧劲，令人感佩。

近年来民间陶瓷收藏日益兴盛，民间陶瓷文化的研究得到了重视，许多专家、学者、有识之士对淄博鱼盘的研究做了大量卓有成效的工作。

在堂、爱玲夫妇，现在呈献给读者的这本《吉庆有鱼》，是他们对各种知识整合优化，辛勤耕耘和艰苦劳动的结晶，更是一本研究鱼盘艺术和文化内涵的专著。书中有鱼盘照片近400帧，是从3000余件藏品中精选出来的。其中以淄博鱼盘为主，兼有国内其他产区 and 国外部分国家的代表作品。并有50000余字的论述和评价。可以说是涵古盖今，闪光流彩。更为可贵的是，作者以大量的鱼盘实物为载体，从艺术、文化、哲学的不同角度论证了鱼盘的文化艺术价值和社会价值，通过收藏和研究鱼盘的感悟，向世人揭示了美在民间的哲理，为用劳动和智慧创造了陶瓷历史及鱼盘艺术的无名陶工画匠树立了一座丰碑。

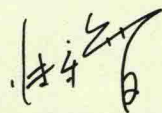
日用陶瓷既是生活日用品，又是艺术欣赏品。它具有精神生产和物质生产的双重属性。淄博鱼盘按照实用艺术的法则，在设计上从实际生产和生活需要出发，以产品的功能效用为根本，将朴素、大方的美与功能使用相结合，始终充满着淳朴的生活气息，体现了中国传统文化中人与自然和谐“天人和一”的文化理念。匠师们在长期的制作和生产实践中，根据当地的原料、燃料特点和淳厚的民俗民风以及对美的独特理解，形成了自己的工艺特点和独特的绘画风格。以少胜多，越画越减，抽象而生动的大写意和简洁凝练的线条符号，能使你体会到民间陶瓷艺术独到的造型规律和无穷魅力。《吉庆有鱼》的作者经过反复揣摩，将这种绘画技法总结成“三大笔”、“五要诀”，用八句话点出了一条鱼盘绘画过程，这种敏锐的洞察力和艺术悟性，对一个不事丹青的人来说是难能可贵的。

民间陶瓷是陶瓷文化中最精彩的一部分。《吉庆有鱼》对淄博鱼盘的文化内涵做了深入地研究和探索。最经典的是陶瓷文化与鱼文化的

融会贯通。作者把鱼文化的形成和内涵，鱼的吉祥寓意，鱼纹图案在陶瓷装饰上的应用，鱼文化与陶瓷文化的渊源关系等作了简明阐述。广采博纳古今群贤、朝野名流、先哲今人著作中有关鱼文化的文章、诗词、典故、童话等，对淄博陶人笔下的“连年有鱼”、“富贵有鱼”、“鱼跃龙门”、“金玉满堂”等画面作了点评，无不耐人寻味。特别是对其“凝世代陶人图腾，聚千年中华文明，书自由吉祥富裕，诉纯朴和谐心声。”文化内涵的高度概括。值得读者去感知、品味和吸纳。

“民殷国富，百业俱兴”。当前，盛世收藏的热流在鼓涌着我们，我国的文物浩如烟海，如何去收藏、研究、挖掘、传承和创新？作者提出了自己的见解：“收是过程，藏是方式，感是思考，悟是升华，收藏感悟使人健康快乐。”认为“淳朴和谐的平民收藏，将成为当今社会收藏的新潮流。”独有见地，启人深思。正与我们构建社会主义和谐社会的时代潮流合拍，也符合当今世界的大趋势。

“只有民族的，才是世界的”。我曾带着实物和幻灯片先后到美国、澳大利亚、韩国等国家去传播鱼盘艺术，并进行文化交流，亲身感受到外国艺术家们对中国民间陶瓷文化的追求和热爱。淄博鱼盘艺术以其独有的民族风格得到世界陶瓷同仁的喜爱和关注。深信《吉庆有鱼》的出版，一定会为中外陶瓷文化艺术的交流和相互促进起到积极的推动作用。



2008年10月于北京

（作者张守智系中国陶瓷工业协会顾问、清华大学美术学院教授）

Happiness of Fish and Sweet-Sounding Music of Flowing Water

I am extremely delighted to know that this book has been finished and is about to be published. I still remember that, at the Latern Festival of 2007, Mr. Zhang Ding, the 91-year-old chairman of China Folk Arts and Crafts Association and ex-president of Central Academy of Arts and Crafts, gave all his praise to this book after appreciating the pictures of more than 500 fish plates collected by the author, which he regarded as a great contribution to folk ceramic art. So he expressed his hope that this book be published as soon as possible, with the title we agreed on Fish of Luck and Prosperity. Mr. Zhang inscribed the title, while I wrote the preface.

China is well-known for its long history in ceramics and as the cradle of porcelain. On its vast territory, the kiln fire has kept burning for ages. These industrious and talented potters, with their exquisite techniques and centuries-old traditional patterns, made numerous artistic and functional ceramic products and created brilliant ceramic culture, thus making great contribution to the development of world ceramics and human civilization.

Chinese ceramics has a long history of development and it is easy to see that folk ceramics is always the mainstream and root. People of the ancient times created pottery in their struggle for life and invented porcelain in their propagation and evolution. Folk ceramics, a basic form of folk arts and crafts, reflects people's real life, ideal and pursuit of its simple and natural beauty. Those masterpieces embody beauty of labour perfectly. Looking back, we can infer that building of both historically famed kiln and official kiln rely on folk craftsman, their equisite skills and experience accumulation. The folk ceramics, polished and diversified, has gained the reputation for Chi-

nese nation as the "Country of Porcelain".

Zibo Kiln, with a history of more than 8,000 years, is a producing place of folk ceramics, which is famous for its long history and brilliant culture. The fish plates created here are ranked as the gem of folk ceramic art in a pure, harmonious, bold and unconstrained style. The author of this book chose the collection and research of fish plates as the topic, thus making important contribution to the research, exploration and expanding of traditional culture and helping artistic creation thrive.

Fish plate is a kind of ceramic dish decorated with fish sketch and other related designs. It is a natural combination of the long-historied fish culture and ceramic culture. As early as in the Neo-lithic Age, fish design appeared widely on painted pottery. In the Neolithic Age, the fish design became the subject matter to ornament ancient painted pottery. The 6000-year-old basin painted with the design of fish and plate painted with fish and man excavated from Xi'an Banpo Culture Relic are typical of this mysterious fish ornament made up of simple lines. They embody the mutual dependence between human and fish. The dynasties rise and fall, yet the decoration with fish design on ceramic utensils always exists. However, as the society is progressing and human civilization is developing, people's ideas and aesthetic judgement are changing and improving. The Zibo fish plate has a long history and the fish designs appeared on the painted pottery plates as early as in the Warring States Period. A large number of fish plates were made in the Song and Jin Dynasties. During the Yuan Dynasty, a white-glazed fish plate with black underglaze painting was created in Podi Kiln and it was considered as the first sign of colored drawing of

fish design. In the late Ming Dynasty, white-glazed fish plate with green paintings came into being. In Late Qing and the Early Republic of China, there appeared an exceptionally grand occasion in the creation and production of white-glazed fish plate with green paintings which were extremely welcome by local people and thus became the essential articles for daily use in Shandong province. Based on the historical facts, with the help of some new information, the author has brought out the origin and developmental track of Zibo ceramics with a plain form of ballad. It is definitely an important contribution to the art of fish plate and the research into folk ceramics.

I met with Zibo fish plate for the first time on the First National Folk Arts and Crafts Exhibition held by the Ministry of Culture of the People's Republic of China in 1953. I was amazed at its simple yet brilliant form as well as its unrestrained and skillful painting. Later, I began my teaching in ceramic art for dozens of years, so I often took my students to those ceramic enterprises in Zibo for their exercitation. Meanwhile, I began to collect fish plates for my teaching and creating, from which I benefited a lot. The most unforgettable is that out of my craze for ceramics, I got to know Mr. Cao Zaitang and became good friends with him despite our great difference in age. Mr. Cao has been engaged in ceramics for thirty years and collecting fish plates for nearly 20 years. His craze for ceramics and his effort to carry forward this art impressed me greatly. He spent much time after work in studying such majors as history, literature, archaeology, etc. His thirst for knowledge, his meticulousity in research and his tenacity and determination always moved me and inspired my admiration for him, as I could see a bright future of the ceramic art.

For recent years, folk collection of ceramics has flourished and folk ceramic art has attracted great attention. Many experts, scholars and men of farsight have made fruitful efforts for the fish plate research. The couple of Zaitang and Ailing now present to us this book, *Fish of Luck and Prosperity*, which is the fruit of their toil and effort after they sort out and optimize the data. It is a monograph on fish plate art and its cultural connotation. It includes more than 400 photos of fish plates, most of which are produced in Zibo, while others are representative works from other regions and foreign Countries. They are selected from more than 3,000 works and there are more than 30,000 words' description and appraisement for them. What is more precious is that the author, based on his research into a large number of fish plates, expounds the artistic value and social value of fish plates from the artistic, cultural and philosophical perspectives, thus exposing the philosophical idea that beauty is always among the people. They set up a monument for the potters who have created the history of ceramics and fish plate art with their diligence and wisdom.

The ceramic articles for everyday use is also works of art for appreciation. They are material products as well as spiritual products. Based on the principle of usefulness, Zibo ceramic products combine the beauty with its function, embodying the ideal of the harmony between human and nature in the Chinese traditional culture. In their creating and producing practices, craftsmen have established their own features in technique and unique style in painting according to the nature of local raw materials and fuels, folkways and customs and their particular understanding of beauty. Abstract yet vivid expression and bold outlines enable you to enjoy the original modelling pattern and endless charm of

folk ceramics. The author, after his careful thought, summarizes this painting skill and technique into three strokes and five tricks, and explain this painting process simply with seven sentences. This keen insight and artistic comprehension power are extremely precious for one who is not majoring in painting.

Folk ceramics is the most outstanding part of the ceramic art. This book presents a deep research and exploration into Zibo fish plate culture and the most classic conclusion is that the ceramic art and fish art are actually corresponding with each other. The book expounds the formation of fish culture and its connotation, the auspicious implication of fish, the application of fish design to ceramic decoration, the original relation between fish culture and ceramics culture, etc. It has gained inspiration from fish stories, poems, ballads, fairy tales etc. by many famous scholars of all times and all over the world, then explains and comments on the Zibo ceramic paintings about fish such as Lian Nian You Yu, Fu Gui You Yu, Yu Yue Long Men, Jin Yu Man Tang, etc. which are thought provoking. What's more, it has an incisive summary for its culture connotation which is worth our appreciation and assimilation: Fish is the totem of generations of potters, condensing the Chinese culture of more than 10 thousand years. It indicates good luck, prosperity and sincere wishes.

Now that our country is prosperous and people live in peace, collecting activity flourishes. There are various kinds of cultural relic of Chinese nation, how to collect, research, explore, inherit and innovate has become a serious question. The author comes up with his distinctive opinion, "collecting is a

process, storing is approach, perceiving is thinking, realizing is distillation; his process endows our life with more value. With millions of people taking part in, the simple and harmonious civilian collection will be the trend of modern collection practice." What a distinctive and thought-provoking idea! It is definitely a meaningful practice in constructing socialist harmonious society and also corresponds with the main trend in the world.

The cream of our national culture is the essence of the whole world. I have ever been to the US, Australia, Korea etc. to promulgate fish culture and have cultural exchanges with the objects and slides that I took with me. I could feel clearly those foreign artists' affection and pursuit for the Chinese folk ceramics culture. Zibo fish plate art has gained the affection and attention from all over the world with its unique folk style. I really believe that the publication of this book is bound to promote the exchange in ceramic art between China and foreign countries.

By Zhang Shouzhi

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