

编著

中國酒瓶精品大全

世界首部瓶典 (一)

珍藏版

山东友谊出版社



序 言

在世界文明发展史上,酒与人类有着不解之缘,由此形成了人类社会一种特有的文化——酒文化现象。中国是世界上产酒最早、产量最多的国家之一,与酒俱来的酒瓶、酒器的生产源远流长。从夏商周的“罐”、“罍”、“甗”,到现代各种玻璃、陶瓷等多种材质、造型的酒瓶,显示了中华民族在酒包装方面高度的工艺技术水平。随着对外开放的扩大和商品交流的频繁,各类带有异国情调、琳琅满目的酒瓶,亦必进入你的视野、映入你的眼帘:不管你认可与否、兴趣浓淡,不同造型、色彩、风格的酒瓶,已经形成了一道为人注目、五彩斑斓的文化风景线。它势必影响着你的消费欲望,检验着你的审美水平,陶冶着你的艺术情操……

长期以来,人们对酒文化的研究,往往侧重于酒质本身及它与人的关系上,而对酒的载体——“酒瓶”,则往往重视不够或很少涉足。事实上,作为酒载体的酒瓶,尤其是艺术酒瓶的创意、设计、制作,不仅反映着一个时代的文化艺术水准与科技工艺水平,而且体现着一个时代的生活水平、社会心态、民族习俗和审美情趣。遗憾的是,有谁把它们概括、萃集,并作为一种特有文化现象加以系统研究呢!我们司空见惯的常是当“酒尽瓶空”后,酒瓶(包括文化含量很高的陶瓷酒瓶)或被弃掷一隅,或作破烂处理,纵然有一两个“知音”,也仅是随便把玩、暂时摆放而已,使之无法摆脱被丢弃、摔碎的命运。虽有少数欲藏者,也往往苦于难以寻觅、无处珍存而扼腕叹息。

莫愁世上无知己,天下自有留心人。山东省枣庄市艺术中专、滕州市商业中专高级讲师、校长李福民先生,积多年研究商品文化之经验,发现艺术酒瓶集文学、书法、绘画、雕塑及陶瓷、玻璃工艺于一体,不仅具有一定的实用和经济价值,而且具有较高的文化(文物)与美学价值。因而,李先生利用业余时间,或探求名酒厂家,或遍访“废品回收站”,或寻觅市井酒楼,或函告亲朋好友,20余年收集了中外艺术酒瓶一万余只,并分类整理、登记填卡、编号陈列。其品种之多、专题之丰、文化含量之高、艺术品位之雅,实属全国首家,轰动海内外。仅1994年的首次展出,就吸引中外宾客数万人次。新华社、中央电视台、中国国际广播电台、《人民日报》等新闻单位和专业刊物均作了重点报道与专题介绍。1996年他以10026只艺术酒瓶的实力,被载入《大世界基尼斯记录大全》,跨入了当代著名收藏家的行列。美国、日本、新加坡、韩国等国先后邀请李先生前去展出。值得欣慰的是:1997年7月10日,李先生在他的家乡成功地举办了“全国首届酒瓶文化研讨会”。来自全国各地的专家、学者、收藏爱好者和企业代表,对其提出的“酒瓶文化”这一概念的确立、内涵与外延,以及它在人类文化中的地位,尤其是在市场经济条件下的作用等十大专题(详见“酒瓶文化之我见”一文)进行了初步研讨。与会人员一致认为:李先生的收藏和研究,代表、推动了我国酒瓶收藏的新潮流;实现了对“酒瓶艺术”专题研究零的突破,丰富了我国酒文化、瓶文化的内容,必将对我国的包装工艺、酒类产销和馆藏收集等产生一定影响。

为了让酒厂和有关的专家、学者、收藏者分享李先生的丰硕成果,山东友谊出版社从他收藏的万余只珍品中,精选1700余只,编辑成册,发行海内外。据悉,这是迄今我国乃至世界唯一的一部以图为主、图文并茂的“酒瓶文化”专著,亦是“中国瓶文化”的荟萃和首部“瓶典”。我们相信,它的出版和发行,必将在文化界、艺术界、文博界、收藏界得到广泛认可,发挥应有效应。

山东友谊出版社的朱晓云、梁齐生、李健美、李涛等同志对此画册的出版给予许多具体帮助,在此一并表示感谢。

《中国酒瓶精品大全》编辑委员会

1998年5月

Preface

During the course of the development of world civilization, alcoholic drinks were indissolubly related to human beings. Therefore, wine culture, a culture peculiar to human society, came into being. China was one of the countries which produced alcoholic drinks the first and the most in the world. The production of winebottles and drinking vessels which emerged together with wine has a long history. Wine containers including the "jars", "pots" and "three-legged vessel" made in the Xia, Shang and Zhou dynasties and different shapes of modern bottles made of different materials such as glass, pottery and porcelain, show the Chinese people's superb technique in wine packing. With the further opening-up and exchange of commodities with foreign countries, exotic bottles will come into your sight in endless array. Winebottles of different shapes, colours and styles have become a colourful cultural scene, whether you are interested or not. It will surely influence your desire for consumption, test your aesthetics and mould your artistic value...

The study of wine culture has long focused on the quality of wine and the relationship between wine and human beings. But winebottles, the carrier of wine, are ignored or scarcely touched upon. In fact, as the carrier of wine, winebottles, especially the creation, design and manufacture of artistic winebottles, represent not only the standards of culture, arts, science and technology of a certain period, but also the living standards, social concepts, national customs and aesthetic values. It is a pity that no one would collect and summarize them and study them as a cultural phenomenon systematically. The usual case is that, after the wine is drunk, winebottles, including those ceramic bottles of high cultural value, would be thrown away as wastes. Even if there are some appreciators, they only play with winebottles or place them somewhere for temporary show. The winebottles cannot be lifted out of the destiny to be thrown away or broken. Some people want to collect them, but it is difficult for them to find and store them.

Don't worry that there are no appreciators in the world; there are surely observant and conscientious people. Based on his many years' study of commercial culture, Mr Li Fumin, senior lecturer and headmaster of Zaozhuang Secondary Vocational Arts School of Shandong Province, found that the artistic winebottle is an assemblage of literature, calligraphy, painting, sculpture, and the art of ceramics and glassware. They have not only practical and economic values, but also high cultural and aesthetic values. Therefore, Mr Li spent his spare time going to famous wineries, collection depots, markets and restaurants or asked his relatives and friends for artistic winebottles. He has collected more than ten thousand artistic winebottles in the past 20 years. He's also stored, registered, numbered and displayed them. His collections are so various, cover so many subjects, and are of so high cultural and artistic values that he is surely the first one in the country. His collection caused a sensation at home and abroad. Only the first exhibition in 1994 drew tens of thousands of domestic and foreign visitors. News agencies and newspapers, such as Xinhua News Agency, CCTV, Radio Beijing, and the *People's Daily*, reported or introduced the exhibition on special topics. He was included in the *Guinness Book of World Records* in 1996 for his 10,026 artistic winebottles and thus he became one of the famous collectors. The USA, Japan, Singapore and Korea invited Mr Li to show his bottles successively. What's gratifying is that "The First All-China Conference on Winebottle Culture" was held on July 10th, 1997 in his home town. Specialists, scholars, collectors and representatives of enterprises from all over the country discussed tentatively the concept of "Winebottle Culture" put forward by him, its intension and extension, its position in human culture and its function under the circumstance of market economy. (For more detail see the article *My Opinion of Winebottle Culture*) All the participants held the same opinion that Mr Li's collection and study represent and promoted the new trend of winebottle collection in our country. His bottles set a new record in the special study of winebottle culture, enriched Chinese wine culture and bottle culture and will surely exert some influence on packing technology, production and marketing of wine and the collection in China.

In order that wineries and related specialists, scholars and collectors could share Mr Li's great success, Shandong Friendship Publishing House has selected 1700 pieces from his collection of more than ten thousand pieces and photographed them. And these photos will be compiled into a book which will be sold at home and abroad. It is reported that this will be the only book about "winebottle culture" which contains mainly pictures as well as words in China and in the world. It is also an assemblage of Chinese bottle culture and the first canon of bottles. We are sure that its publication and distribution will be welcomed by the circles of culture, art, collection, administration of cultural relics and museum, and will play its proper role.

Editorial Board of *A Collection of the Pick of Chinese Winebottles*
May 1998

我与酒瓶艺术

李福民

通篇钟情话 满腔酒瓶泪
谁云作者痴 友解其中味

——根据《红楼梦》卷首小诗改写

一

我是1977年“知青”返城、到山东省滕州市烟酒一店工作时，因职业需要和好奇心的驱使，开始欣赏、研究酒瓶艺术并从事收藏活动的。

“读书当益智，集瓶更增识”。我由兴趣、欣赏到集藏、研究，或者说由热爱“艺术酒瓶”到迷恋“酒瓶艺术”，实质上是由感性到理性、表象到本质、认识不断深化的渐进过程和必然结果（当年我连名称也说不准，称之为“异型酒瓶”、“古怪酒瓶”）。“欲悟酒瓶事，须读五车书”。20年来，随着职务变动、学识增加、人生感悟，我愈加痴迷于酒瓶艺术，并深感阅历浅薄、知识狭窄。面对愈来愈丰的藏品及一时难以弄清的疑点，大有目不暇接、困惑无力之感……

俗话说：无志者常立志，有志者立长志。“有志始知久平近，无为总觉咫尺远”。我这个人，干啥都有不转弯、不后退的犟劲；凡看准的事，说什么也得拼到底，非弄出个子丑寅卯不可。要成就一番事业，尤其连家里人都不理解的事，实非易事。更何况自1989年以来，我一直是主持滕州市商业中专和枣庄市艺术中专（两校合一）工作的“生产队长”。谈不上日理百机，亦的确事无巨细。且又住在校内，不分上下班，没有节假日。我便是忙里偷闲，在“方便”时、午休间，或打着手电到收瓶点找到众多艺术酒瓶的。我并没有捷径和诀窍，但我有“认真”（“认命”、“真切”）——认真得过份、认真得玩命！！认真得不近人情！！“争一字之推敲，集万瓶之精粹”，是我做人的写照。历经二十余个春秋，我终于获得了成功。

二

著名艺术大师罗丹说过：“美是无处不在的，人们往往缺少发现美的眼睛”。世上没有废物，只有放错地方的财富。我想的是酒瓶，闻的是酒瓶，寻的是酒瓶，藏的当然是酒瓶。酒瓶是我感悟中最大的物质和精神财富。因此，在我心目中，酒瓶是生活中的“第一瓶”（之所以得出这个结论，是因为与其它生活用品相比，酒瓶生产量最大、瓶形最多、用途最广、使用频率最高），世界是充满酒瓶的世界。

酒瓶随处可见、美丑有别，但只有经过“去粗取精、去伪存真、由此及彼、由表及里”的文化剖析和艺术组合，才能形成被公认的艺术。“独处本是丑小鸭，合群方成白天鹅”，形象地说明了这一点。如同山涧寻石文化，在酒瓶回收点“万瓶挑一”，同样是鉴别、发现的艺术。面对无数精品惨遭丢弃、摔砸的厄运，我怀着惋惜的心情、顶着嘲笑的压力，硬是从废瓶堆里“抢救”出一万余只艺术酒瓶，建成首家艺术酒瓶馆，举办了首届“中外酒瓶艺术展”，倡导并承办了“全国首届酒瓶文化研讨会”，创造了一项大世界基尼斯纪录，创作了酒瓶楹联、酒瓶诗歌和“百酒”、“百瓶”篆拓图等。

毛泽东曾说：“感觉到的东西，我们不一定立刻理解它；只有理解的东西，才能深深感觉它。”歌德大师对于何为艺术真谛与本质，说得更为直接和独到：“艺术的真正生命在于对个别特殊事物的掌握和叙述。”“酒瓶艺术”的真正生命与价值，亦在于对“艺术酒瓶所形成的独特文化现象——“酒瓶艺术”这个特殊事物的掌握和叙述。“酒瓶艺术”作为一种有待认可的文化现象或概念，它是否能够成立，是否是一种历史悠久、广泛

存在、雅俗共赏的文化(艺术)现象,也只有在深刻感悟、充分理解的基础上,才能真正掌握和叙述;只有在叙述清楚的前提下,亦才能证明你确实感悟、理解和掌握了它。

三

盛世藏兴。自改革开放以来,我国迅速由“短缺经济”发展为“买方市场”。随着物质生活水平的不断提高,人们对精神文化生活也有了愈高、愈强、愈加迫切的追求。收藏作为一种雅俗共赏的大众文化,必然成为人们追逐的精神需求之一。目前以全国大中城市为代表、波及全国、且不断升温的收藏热,已从实践上证明了这一点。中国收藏家协会会长史树青先生认为:“收藏是人类特有的一种有意识的活动,是人类对一切可以收藏并具有保存价值的物品进行搜集、保存、欣赏、求知、研究及流通的一种文化活动”。其对象“几乎囊括人类生活的各个方面”。艺术酒瓶(尤其是陶瓷酒瓶)贴近生活,花色品种纷繁,群众喜闻乐见,且不断推陈出新,生产永无止境,故理应作为众多收藏者猎取的主要目标之一。本人在孩提时代,就有意、无意地“热”到这一点上。

其实,艺术瓶的收藏,国外早已有之,且参加者众多。这里所说的瓶尽管不一定全是酒瓶,但酒瓶却是瓶中之主体。世界上藏瓶者,一般为官员、巨商、学者,都是层次较高的人。其中英伦三岛最甚。人们往往出门也带着瓶子,随时准备交流。生活中让人兴奋的事,就是发现一只从没见过的、有收藏价值的瓶子。对于海边漫游者来说,最令人着迷的事莫过于捡到一只从大洋彼岸漂来的瓶子。英国女王伊丽莎白一世却禁止普通人打开哪怕是自已捡到的漂流瓶。这从一个侧面表现了一个国家对瓶子的珍视。当年,周恩来总理访问南斯拉夫时,铁托先生在他的寓所里,就先让总理参观自己的酒瓶藏品。其中有中国的茅台瓶、竹叶青瓶等,以表对总理的美好祝福和两国人民友谊源远流长的祈盼!在这里酒瓶已成为其它任何形式都无法取代的公关途径和友谊文化。这一珍贵画面,通过电视传播,令当年的目睹者至今记忆犹新、回味无穷。

四

但,在人们眼中,酒瓶(包括文化含量较高的陶瓷艺术酒瓶)也仅是包装物而已,同普通生活废品几乎没有什么两样。有时少数文人雅士虽感到其有一定欣赏价值,让其暂留厅堂或书斋,但它终究逃脱不了破碎或丢弃的命运。

众所周知,我国是世界最著名的陶瓷古国。早在八千多年前的新石器时期,我们的祖先就已经开始制造和使用陶器了。我国还是陶瓷的故乡和发源地,是生产瓷器最早的国家。“瓷器”、“中国”在英语中通称为 CHINA。因此,从某种程度说,中国人既是龙的传人,亦是陶瓷的传人。作为“陶瓷的传人”,难道不应更好地研究、珍视本国的陶瓷文化吗?我国著名陶瓷专家李知宴先生认为,在我国古代光辉灿烂、极为丰富的文化艺术遗产中,陶瓷理应为其中最重要的组成部分。

目前,国内众多收藏者所藏的酒瓶,90%为陶瓷瓶(10%为玻璃、木竹、金属等)。它必然会有很高的历史、文化、经济、科学、艺术等诸多价值。因为从原始社会制造陶罐开始,人们就是按照美的法则来创作,并一直贯穿至今。无论是远古陶罐的粗朴拙雅,还是隋唐陶瓷的博大清新;无论是两宋瓷器的朴素典雅,还是明清五彩的艳丽夺目……一物一件都记录着艺术的脚印,荡漾着历史的回声,代表着中华民族古老的文明。看到它们,不由使人生发思古之心,悠古之情……可想而知,由于历代陶瓷酒瓶创意不受局限(陶瓷酒瓶多数出自民窑),取材无所不包,工艺无所不能,式样无所不有,因此,可以毫不夸张地讲,酒瓶艺术是我国历代陶瓷中文化现象最为丰富、真实、全面的展现。在漫长的历史发展中,陶瓷酒瓶与人们生活联系的紧密度是任何其它材质的器皿所无法比拟的。艺术酒瓶最形象地反映了中国人的风俗习惯、审美情趣;最生动地体现了中华民族的价值趋向和性格特征。它是民族气质最浓郁的生活品和艺术品之一。

五

故此,我在感悟中,艺术酒瓶不仅是无声的诗、立体的画、凝固的音乐、流动的雕塑,而且是一个个活灵活现的陶瓷艺术生命,是一段段社会文化的真实写照与浓缩的人生:一只酒瓶就是一段历史,一组酒瓶就是

一串故事，一类酒瓶就是一种灵魂的塑造，一个专题就是一群艺术生命的诞生。它体现了不同时代人们的生活向往和美的追求。自己不由陶醉其间，仿佛进入了“瓶在心中，心在瓶内”、“瓶我合一”的境界，并由此慢慢形成了一——“庭院无瓶不秀、书斋无瓶不雅、厅堂无瓶不丽、居室无瓶不安、寝睡无瓶不眠、吃饭无瓶不香、饮酒无瓶不醉、品茶无瓶不浓、玩耍无瓶不欢、说话无瓶不畅、唱歌无瓶不亮、两眼无瓶不明、双耳无瓶不聪、四肢无瓶不勤、思维无瓶不敏、创作无瓶不活、书法无瓶不神、文章无瓶不美、诗歌无瓶不吟、讲座无瓶不实、信息无瓶不通、随身无瓶不适、心胸无瓶不宽、恋人无瓶不爱、故友无瓶不热、亲朋无瓶不近、熟人无瓶不叙、儿女无瓶不疼、出门无瓶不乐、学校无瓶不强、公关无瓶不通、生意无瓶不发、位置无瓶不稳、坐标无瓶不定、是非无瓶不分、方向无瓶不明、目标无瓶不准、节奏无瓶不匀、发展无瓶不快、事业无瓶不兴、声誉无瓶不名、信誉无瓶不好、灵命无瓶不长”（简称无瓶“四十三”）——这种近似颠狂的痴迷感悟。可以说是独特“瓶”见，凭意独行，集瓶万只，终成“大全”。

六

德国伟大的诗人歌德说：“收藏家是最世界上最幸运的人。”任何一个收藏家，都必须是一个社会活动家。而社会活动家必须有狂热的心、众多的友。我的收藏事业之所以发展快、酒瓶多，主要是因为缘分好、朋友多。除了我的朋友都是真正的好人外，我也有一颗恒久爱人的心。“好酒交知己，佳瓶会高朋”。“青春有限瓶无限，岁月无情人有情”。“偶得佳品放声笑，每逢故友邀赏瓶”。临别时总要说一句：“参观酒瓶展，祝君久平安”！因此，朋友总不忘有了瓶子想到我，领着爱人和孩子、朋友的朋友再来看。我的“瓶源”渠道不断拓展。我的酒瓶艺术，实质上已升华成为交谊艺术、公关艺术和祝福艺术。实在是捡不到、要不着了，只好掏钱买。但酒还是邀人喝了，或学校来人招待了——我只要瓶。

很多相识和不相识的领导、企业家、艺术家和外国朋友，如美国的爱德华女士、日本的本田耕堂先生和新加坡的王卿云女士等，也无偿支持我。我的家和学校可以说车水马龙、门庭若市。我们全家人、周围的人也逐渐被“瓶化”了。

我之所以出了名，尤其应感谢各级电台、电视台和众多专业报刊的记者，是他们不辞劳苦来校采访，对我进行重点宣传和专题报导。如，中国国际广播电台于1994年元宵节期间以“中国一城市举办异型酒瓶展”为题，率先播发；中央电视台先后三次报道；山东卫视拍出了长达15分钟的专题片；《人民日报》（市场版）刊发了我的大幅照片；《北京晚报》、《齐鲁晚报》、《济南时报》、《山东画报》、《收藏》杂志和《枣庄日报》、《滕州日报》等地方性报刊、电台都对此作了大篇幅报道，使我的酒瓶收藏轰动国内，名扬海外。目前有不少厂家，对此很感兴趣，有的国家也通过一定途径，邀我前去展出。因此说，我确实成了“世界上最幸运的人”。

七

“凭着肚子容物，立定脚跟做人”。作为业余收藏家，我的本职工作是商业、艺术教育。正因如此，有人对此不以为然，认为集瓶、研瓶与教育风马牛不相及。故此，规劝者有之，嘲讽者有之，中伤者亦有之……然而，我多年的实践与成果证明：我的业余爱好及研究与本职工作不仅没有矛盾，而是并行不悖、相互补充。可以说藏风促进了学风，学风升华了教风。首先，艺术酒瓶作为生活用品有其使用和经济价值，作为艺术品它又有其欣赏和美学价值；它是商品，更是艺术，与我所从事的商业、艺术教育是一致的。我的收藏与研究大大丰富了教育途径和教学内容，为教育教学提供了生动的观摩、实验、实践基地。其次，在我的业余集瓶和研究中，随着新闻媒体的宣传和国内外来者的不断增加，不仅提高了我校乃至枣庄的知名度；而且加强了与国内外艺术院校（团体）的联系和交往，浓化了我校的艺术氛围，促使教学质量和管理水平不断提高。“酒瓶艺术”成了内外一致认同的“硬招牌”。

八

“瓶展十里立体画，艺草万卷无声诗”。我在多年的收藏与研究中，感到艺术酒瓶至少有“十美”，集藏酒瓶至少得“十趣”，研究酒瓶亦能产生“十个有利”。“十美”是：造型美、色彩美、材质美、工艺美、书法美、绘画

美、雕塑美、特征美、抽象美、回味美；“无欲最乐，有瓶便佳”、“怀古生远思，读瓶得真趣”。故得“十趣”是：寻觅（得到）之趣、清理之趣、分类之趣、展示之趣、欣赏（玩味）之趣、交流之趣、公关之趣、学习（研究）之趣、利用（开发）之趣、认可（宣传）之趣；“恒心踏出久平路，毅力掘开智慧门”。集瓶可谓“无一弊而有百利”（十个有利）：一是有利于本职工作的拓展和提高；二是有利于各相关知识的汇集和研究；三是有利于物质、精神财富的荟萃和中西文化的交流；四是有利于集藏者的身心健康和家庭和睦；五是有利于观赏者知识的启迪和艺术情趣的培养；六是有利于交友和公关；七是有利于教育学生（后代）和带动周围；八是有利于商品包装水平的提高和竞争能力的增强；九是有利于展示企业文化、美化销售环境和吸引消费者购买；十是有利于全社会文明意识的传播和提高。以上十个方面亦可理解为酒瓶艺术的功能与作用，亦包含研究酒瓶文化的现实意义。

九

“天道酬勤，妙有心成”。我的业余爱好和本职工作得到了国内外有识之士的大力支持与高度认可。1996年我以10026只艺术酒瓶的实力，创造了一项崭新的记录——大世界基尼斯酒瓶收藏之最，获得了“上海大世界基尼斯总部”向我颁发的00298号证书，并被载入1997年10月出版的《大世界基尼斯纪录大全》。集瓶的目的不仅是为了欣赏和创造记录，更重要是多研究、出成果。

一是运用对自己藏品——艺术酒瓶的深刻感受和独特见地，创作了数千幅“酒瓶楹联”。这些楹联共分为“做人”、“言志”、“雅趣”、“友谊”、“集藏”、“治学”（重教）、“家庭”、“迎春”、“状物”、“感悟”十个篇章。形式上充分运用谐音、双关、通假等创作手法，内容上做到了结合教学工作、展开丰富联想、立体展现人生，丰富、升华了酒瓶文化的内容，客观上形成了我国楹联文化一个新的分支。

二是与我校同仁合作，创作了“百酒”、“百瓶”篆拓图。“双百图”将中国古文字、“瓶文化”与篆刻艺术融为一体，创意独特，寓意深邃，象征着国泰民安，永久和平。它把博大精深、源远流长的、以“酒瓶”为载体的酒包装文化浓缩到三尺宣纸之上，通篇体现古朴、典雅之风格，使人们感受到丰厚的汉字文化与广博的“酒瓶艺术”多姿多彩的艺术魅力，具有极高的文化含量与收藏价值，并得到了日本、新加坡等国际友人的关注和好评，弥补了我国传统的“百福”、“百寿”图，在新形势下不宜交流的不足。“双百”已挂入日本美尼市、大阪市议政大厅中（由枣庄市原秦尧基市长作为“市宝”赠送）。

日本著名的学者、书法家本田耕堂先生回赠了我“同饮一味酒，瓶传两地情”等两幅瓶联。日本东京等城市的众多官员、学者对“双百”篆拓图和“瓶联”给予了很高的评价。很多知情者说：“酒瓶艺术”已成为我市（指滕州）独特的公关文化和传播国际友谊的友好使者。

十

“立志觅尽万瓶事，修书自起一家言”。“敢为人生大难事，愿读世界久平书”。我用实践实现了自己20年前“玩瓶明智，收藏育才，引导消费，服务经营”的格言（很多酒的经营者和生产者找我，我都热情接待，无偿指导、提供瓶样）。我已过不惑之年，虽有老翁之像，但总觉着“书藏千卷，壮心勃勃不服老；集瓶万只，乐意融融能年少”、“隔两日能集一只艺术瓶，过四十再读几本有用书”、“活到老、学到老、老不服老（其实也不算老）；瓶要精、文要精、精益求精”、“酒瓶事业心洁如玉，有限年华志比秋鸿”。正所谓“集瓶当集天地，品瓶品透人生”、“爱酒瓶永不止息，恋事业终生无悔”（本文所有瓶联均是自撰自勉），直到“安息主怀”！

最后，我想用心中涌出的一首小诗结束本文：

酷爱瓶艺二十年，未知此举非等闲。
无意攀援基尼斯，有幸搜求成大观。
不解之缘久平赋，校园新添风景线。
漫道不惑心力衰，育人研瓶正当年。

1998年5月于枣庄市艺术中专

The Art of Winebottles and I

Li Fumin

All this piece of writing is full of the lover's honeyed words.
My heart is filled with tears of winebottles.
Who says that the writer is crazy?
Only friends can understand the interest.

—A verse written after the first poem in
The Dream of Red Mansions

I

I returned to the city as an educated youth and started to work in Tengzhou No. 1 Cigarette and Wine Shop in 1977. Driven by the needs of my career and curiosity, I began to appreciate and study the art of winebottles and to go in for collection.

"Reading should help to improve intelligence; collecting bottles will increase one's knowledge." I've undergone a process from just loving and appreciating winebottles to collecting and studying them, or in other words, from "loving artistic winebottles" to "being crazy about the art of winebottles". In fact, it is a process from perceptual knowledge to rational knowledge, from the appearance to the essence. (In those years I could not give proper names to the bottles, I only called them "special-shaped bottles" or "strange bottles".) "If you want to understand winebottles, you have to read many many books." With the change of position and the increase in learning and life experience in the past 20 years, I became more and more interested in the art of winebottles and felt deeply that my experience and knowledge were not enough. Facing the increasing collections and questionable points, I felt there were so many winebottles for my eyes to take in and I was puzzled...

As the saying goes, "A person of no aspirations makes frequent resolves; And a firmly determined person makes a lofty resolve." "Nothing is so difficult for a man of high aspirations; a man with no ideals cannot win even an easy success." I'm a man of a strong will and will do to the end anything I have determined to do. It is a difficult thing to achieve something, especially something which cannot be understood even by his family members. It is more difficult for me because I have worked as "a head of a production team" since 1989 in charge of Tengzhou Secondary Vocational School for Commercial Workers and Zaozhuang Secondary Vocational Arts School. (These two schools combined into one.) I have to take care of all matters, big and small. I live in the school and work all day long with no holidays. I snatch any possible little leisure from my busy life to look for winebottles, and I've found many artistic winebottles. I have no secret of success. But I am serious in doing things—too serious to be understood by others. "Pay attention to the proper words; collect the cream out of tens of thousands of bottles." This is the portrayal of me. After more than 20 years, I succeeded.

II

Rodin, a famous artist, once said: "There is beauty everywhere, but people usually lack the eye for beauty." There are no wastes in the world but only wealth laid in the wrong place. Winebottles are what I think, what I smell, what I look for and surely what I collect. Winebottles are the greatest material and spiritual wealth according to my comprehension. Therefore, in my mind's eye, winebottles are the "first bottles" of life. (This conclusion is drawn because, compared with other articles of daily use, the production of winebottles is the most, their shapes are the most and they are most widely and frequently used.) The world is full of winebottles.

There are winebottles everywhere, but they are not all beautiful. They become a generally acknowledged art only after cultural analysing and artistic grouping. The saying "One tree does not make a forest." explains the point vividly. It is also an art of appraisal and discovery to choose a valuable one out of tens of thousands of winebottles at wine bottle collecting centres just as to discover stone culture in ravines. Seeing so many excellent bottles thrown away or broken, I felt sorry for them and managed with great difficulty to rescue more than ten thousand artistic winebottles, braving others' jeers. I also established the first exhibition hall for artistic winebottles, held the first "Exhibition of Chinese and Foreign Artistic Winebottles", initiated and undertook "The First All-China Conference on Winebottle Culture", set a new Guinness world record, created couplets and poems about winebottles and made rubbings of the one hundred seal characters "酒" (Wine) and the one hundred seal characters "瓶" (Bottle).

Mao Zedong once said: "We may not understand immediately what we have felt; We can only sense thoroughly what we have understood." Goethe explained the true meaning of art more directly and originally: "The real life of art lies in the grasp and account of isolated special things." The real life and value of the art of winebottles lie also in the grasp and account of the special thing—"the art of winebottles, a unique cultural phenomenon formed by artistic bottles". The "art of winebottles" as a concept or cultural phenomenon to be approved, whether it is tenable or it will exist long and wide and suit both refined and popular tastes, can only be grasped and accounted on the basis of deep and thorough understanding. Only a clear account will prove that you have really understood and grasped it.

III

Collection is prosperous in a flourishing age. Our country changed rapidly from "economic shortage" to "buyers' markets" after the reform and opening-up policy was carried out. With the rising of life standards, people will seek for more advanced spiritual and cultural life. Collection, a popular culture suiting both refined and popular tastes, will certainly be one of their spiritual pursuits. It has been proved practically by the present craze for collection which is running higher and spreading all over the country from large and medium-sized cities. Mr Shi Shuqing, chairman of the Chinese Collectors Association, thinks: "Collection is a conscious activity peculiar to human beings and a cultural activity of human beings to collect, store, appreciate, seek knowledge from, study, and exchange all the valuable things which can be collected." The objects of collection "cover nearly all the aspects of human life". Artistic winebottles, especially ceramic bottles, are close to life and of various colours and designs, and loved by the masses. New artistic winebottles are constantly emerging. Therefore, they should be one of the main objects for many collectors to run after. Even in my childhood, I already liked to collect small bottles.

In fact, collection of artistic bottles has existed a long time abroad and there are many participants. All the bottles mentioned here are not winebottles, but winebottles make up the main part. Bottle collectors in the world are usually people of high status, such as officials, commercial magnates and scholars. Bottle collection is most popular in the United Kingdom. People would bring bottles with them when they go out in order to exchange them at any time. An interesting thing in life is to find a bottle worth collecting and unseen before. It is the most amusing thing for those people walking along the sea to pick up a bottle floating over from the opposite side of the ocean. Elizabeth I, queen of the United Kingdom, forbade common people to open floating bottles even they picked them up by themselves. This shows one aspect of the valuation of bottles by a country. When Premier Zhou Enlai visited Yugoslavia in those years. Mr Tito asked Zhou to see his collection of winebottles in his residence. The Chinese bottles of *Maotai* and *Zhuyeqing* among his collections expressed his blessing on Premier Zhou and his wishes for the everlasting friendship between the two countries. Here winebottles had become the method to improve public relation and the symbol of friendship unreplaceable by any other forms. This precious movement was telecasted and it remains fresh in the witnesses' memory.

IV

In many people's opinion, winebottles, including those ceramic bottles of high cultural value, are only packages and they have little difference with common wastes of life. Sometimes a few scholars think that they are worth appreciation and place them in their sitting rooms or their studies. But they can not free themselves from being thrown away or broken.

It is well known that China is the most famous country of ceramics which has an ancient civilization in the world. Our ancestors started to make and use pottery early in the Neolithic Age more 8,000 years ago. China is also the birthplace of ceramics and the first country to produce porcelain. Porcelain is also called "china" in English the same as China. Thus to a certain extent, the Chinese people are both the descendants of the dragon and ceramics. As the descendants of ceramics, how should we study and treasure our ceramic culture? Mr Li Zhiyan, a famous specialist in ceramics of our country, holds the opinion that ceramics ought to be an important part of the rich splendid cultural relics of our country.

Nowadays, 90% of the winebottles collected by many domestic collectors are made of pottery or porcelain and (10% are made of glass, wood, bamboo, or metal.) They are surely of high historic, cultural, economic, scientific and artistic values because ever since the primitive society, ceramics have been made in accordance with aesthetic laws. All ceramics, including the simple and natural pottery of great antiquity, the various pure ceramics of the Sui and Tang dynasties, the simple and refined ceramics of the two Song dynasties, and the brightcoloured and beautiful ceramics of the Ming and Qing dynasties, record the footprint of art, resound with historical sounds, and represent the ancient civilization of the Chinese people. Seeing them, people will meditate on the past... The creation of ceramic winebottles were not restrained (Ceramic winebottles were mostly made in folk kilns), and any possible materials

were used. The winebottles were of superb technique and various shapes. Consequently we can say that the art of winebottles is the richest, truest and most comprehensive representative of the ceramic culture of the past dynasties. In the long history, ceramic winebottles were more closely linked to people's life than any other utensils. Artistic winebottles represent most vividly the Chinese people's customs, aesthetic value, outlook on life and their dispositions. They are both articles of daily use and works of art which are full of national flavour.

V

In my opinion, artistic winebottles are not only silent poems, stereoscope paintings, solidified music and floating sculptures but also the vivid life of ceramic art, the real portrayal of social culture and a condensed life. A winebottle is a piece of history. A group of winebottles is a string of stories; A type of winebottles is the moulding of a soul. And a special subject is the birth of a group of artistic lives. They reflect people's different pursuits of life and beauty in different ages. I get to revel in them unconsciously and enter the realm that winebottles are in my heart and my heart is in the winebottles and the bottles and I mix into a unity. Therefore, the following opinions which are almost crazy came into being——courtyards are not attractive without bottles. Studies are not elegant without bottles. Sitting-rooms are not beautiful without bottles. Bed-rooms are not safe without bottles. Sleep is not sound without bottles. Foods are tasteless without bottles. I can't drink to my heart's content without bottles. I can't savour tea without bottles. Games are not interesting without bottles. Talking is not free or fluent without bottles. Singing is not loud without bottles. The eyes are not bright without bottles. The ears are not sharp without bottles. The four limbs are not dexterous without bottles. Thinking is not keen without bottles. Creation is not quick without bottles. Calligraphy is not vivid without bottles. Essays are not good without bottles. I will not chant poems without bottles. Lectures are not real without bottles. Information is not accessible without bottles. I will not feel happy without bottles on me. People are not broad minded without bottles. Lovers will not love each other without bottles. Old friends are not on intimate terms without bottles. I will not be close to those relatives and friends without bottles. I will not talk to my acquaintances without bottles. I will not love those children without bottles. I will feel uneasy going out without bottles. Schools are not strong without bottles. Key problems can't be tackled without bottles. Business is not brisk without bottles. Positions are not firm without bottles. The coordinate can't be fixed without bottles. Right and wrong can't be distinguished without bottles. The direction is not clear without bottles. Targets will be missed without bottles. Rhythms are not symmetrical without bottles. Development is not fast without bottles. Careers are not prosperous without bottles. Fame can't spread far and wide without bottles. Prestige is not high without bottles. And life will not be long without bottles. (These opinions are abbreviated to 43 "without bottles".) These are my unique opinions. I act willfully. I have collected ten thousand bottles. They are a completion.

VI

Goethe, a great German poet, said: "Collectors are the most lucky people in the world." A collector should be a social activist. And social activists must be people with enthusiasm and many friends. My collection develops so quickly because I enjoy good popularity and have many friends. All my friends are noble persons and I have also everlasting love for others. "Make friends with good wine and appreciate good bottles with friends." "Youth is limited but bottles are not; Time is heartless but people are not." "I will laugh loudly when I get an excellent bottle; I will invite my old friends to appreciate my bottles when I meet them." When parting, I will always say: "Visiting my bottles will bring you long security." Therefore, my friends will think of me when they have good bottles. They will come to see my bottles again with their families and friends. The sources of bottles are always broadening. My art of winebottles has factually become the art of friendship, association and congratulation. Sometimes I have to buy some bottles of wine, because this is the only way to get the bottles. I always let the wine in them be drunk by others. What I want are only the bottles.

Many people, acquainted and unacquainted, have offered me bottles for nothing. Some of them are friends from abroad, such as Ms Adward, an American, Mr Hoda, a Japanese, and Ms Wang Yunqing, a Singaporean. My school and my home are thronged with visitors. All my family and the people around me have come to be bottle fans.

I'm especially thankful to the reporters of various broadcasting stations, TV stations, newspapers and magazines. They spared no pains to come to my school to interview me. Their reports brought me the fame. Radio Beijing broadcasted *An Exhibition of Strange Bottles Was Held in a City in China* during the Lantern Festival of 1994. The CCTV reported on me three times. Shandong TV made a fifteen minutes' special programme about me. The *People's Daily* (Market Page), issued a large photo of me. Many other newspapers, magazines and radio stations also reported on me. These reports made my collection of winebottles known all over

the world. Now many wineries are interested in my bottles and some countries even invited me to exhibit my bottles. Therefore I'm "the most lucky man in the world".

VII

"Hold things in the belly; Stand upright on the feet." I'm only an amateur collector. My full-time job is commerce and art education. For this reason, some people think my collection and study of winebottles have nothing to do with education. There are admonitions, jeers and rumours. However, my many years' practice and the result have proved that my hobby and my job are not contradictory, on the contrary, they complement each other. I can say that my collection improves my educational work. First, winebottles, as articles of daily use, have use and economic values and, as works of art, have aesthetic value. They are merchandise as well as art. My collection and study have greatly enriched teaching methods and materials and provided a basis for inspection, experiment and test. Second, the reports and increasing visitors heightened the reputation of our school and Zaozhuang, enhanced the relationship and exchange with other art schools(groups) at home and abroad, condensed the artistic atmosphere of our school, and improved the quality of education and management. "The art of winebottles" has become a striking signboard generally acknowledged in and out of my school.

VIII

"The ten-*ti*-long bottle exhibition is a stereoscope painting; The ten thousand pieces of seal prints are silent poems." After many years of collection and study, I found that artistic winebottles have at least ten "beauties", the collection of winebottles has at least ten "interests", and the study of winebottles has at least ten "helps". The ten "beauties" are beautiful shapes, beautiful colours, beautiful materials, beautiful craft, beautiful calligraphy, beautiful paintings, beautiful sculptures, beautiful features, the abstract beauty, and the beauty of aftertaste. "It is a pleasure to cast all lusts, and I'll feel better when I get a bottle." Meditating on the past makes people think for the future; and reading bottles brings me real interests. The ten "interests" are the interest of looking for (or finding) a bottle, the interest of cleaning, the interest of sorting, the interest of displaying, the interest of appreciating, the interest of exchanging, the interest of associating, the interest of studying, the interest of using (developing), and the interest of being accepted. "Perseverance will pave a smooth road; Willpower will open the door to intelligence." The ten "helps" are as follows: first, the collection of bottles helps to raise work efficiency, second, the collection of bottles helps to gather and study relative knowledge, third, the collection of bottles helps to improve cultural exchange between China and the West, fourth, the collection of bottles helps to keep the collector in good health and his family in peace, fifth, the collection of bottles helps to increase the visitors' knowledge and mould their temperament, sixth, the collection of bottles helps to make friends and associate, seventh, the collection of bottles helps to educate the students and bring along others, eighth, the collection of bottles helps to raise packing standards and strengthen competitiveness of the merchandise, ninth, the collection of bottles helps to display industrial culture, beautify the sale surrounding and attract consumers, tenth, the collection of bottles helps to improve the civilization of all the society. These ten points can also be considered as the function of the art of winebottles and the practical significance of the study of winebottle culture.

IX

"God helps those who help themselves." My hobby and my own job are greatly supported and acknowledged by people of insight at home and abroad. In 1996, I set a brand-new record for my 10,026 artistic winebottles—the largest collection of winebottles and got a certificate (No.00298) issued by Shanghai Headquarters of Guinness Records. I was included in the *Guinness Book of World Records* published in October, 1997. My purpose of bottle collection is not to appreciate them or to set a record, but to study them and to achieve something.

First, based on my experience and understanding of my collection—the artistic winebottles, I created thousands of couplets about winebottles. These couplets can be divided into ten categories, i.e., "how to conduct oneself", "expression of ambitions", "aesthetic mood", "friendship", "collection", "education", "family", "welcoming in spring", and "description of things". I used onomatopoeias, punning words, and phonetic loan characters in these couplets. The content of these couplets is closely linked to my work. These couplets have enriched wine bottle culture and formed a new branch of couplet culture in our country.

Second, I made rubbings of one hundred seal characters "酒" (wine) and one hundred seal characters "瓶" (bottle) with my colleagues. These rubbings blended ancient Chinese characters, "bottle culture" and seal cutting into a unity. They symbolize that the country is prosperous and the people live in peace. They concentrated the wine packing culture with "winebottles" as its carrier on a

piece of paper. They are simple and elegant. They help people to realize the rich Chinese character culture and the artistic charm of the colourful "art of winebottles". They are of high cultural value and worth collecting. They are paid close attention and highly valued by friends from Japan, Singapore and other countries. They remedied the defect of the scripts of one hundred characters "福" (blessing) and one hundred characters "寿" (longevity) which are not suitable to exchange under new conditions. Rubbings of one hundred seal characters "酒" (wine) and one hundred seal characters "瓶" (bottle) have been presented to Japanese friends by Qing Yiaoji, former major of Zaozhuang City, as treasures of the city.

Mr Honda, a famous Japanese scholar and calligrapher, gave me two couplets: "Drink the same wine; bottles convey the friendship between the two countries." Many officials and scholars in Tokyo and other Japanese cities speak highly of my rubbings and couplets. The insiders think that "the art of winebottles" has become an associating culture peculiar to Tengzhou and the envoy of friendship to spread friendship all over the world.

X

"I have made up my mind to find all the artistic winebottles; I will write books to expound my own theory." "I dare to do the most difficult thing in life; I wish to read the books of the forever peaceful world." I have realized by my behavior the motto: "Play with bottles to exploit intelligence and collect bottles to train useful persons, to guide consumption and to serve management." (Many wine producers and salesmen come to see me. I receive them warmly, offer them my advice and sample bottles gratis.) I'm more than 40 years old. Although I look like an old man, I think: "Since I have collected one thousand books, my ambition drives me not to admit my old age. Since I have collected ten thousand bottles, my happiness makes me younger." "I hope that I can get an artistic bottle every other day; I've decided to read some useful books after the age of 40." "I will love winebottles and my career forever." (I myself wrote all the couplets about winebottles in this article.)

At last I want to end this article with the following poem:

Having been ardently fond of the art of bottles for 20 years,

Never have I thought the collection of bottles so important.

My purpose is not to be included in the Guinness Book.

Fortunately my collection has become a grand sight.

I'm indissolubly bonded to winebottles for long.

A new scene has appeared in my school.

Don't say that one is physically weak after the age of 40.

I'm in my prime of educational work and the study of bottles.

May, 1998 at Zaozhuang Secondary Vocational Arts School



彩釉类
73-89



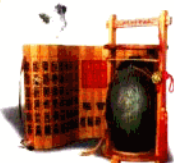
开片瓷类
113-119



器具类
139-165



域外集粹
211-235



重大历史题材类
1-5



青花瓷类
91-103



玻璃类
189-199



酒具类
237-245



仿古类
7-29



葫芦类
121-131



动物类
167-183



多彩包装类
201-209



书画作品
247-253



人物类
31-43



青瓷类
105-111



陶器类
133-137



鸳鸯类
185-187



书画类
45-71



中国酒瓶大全

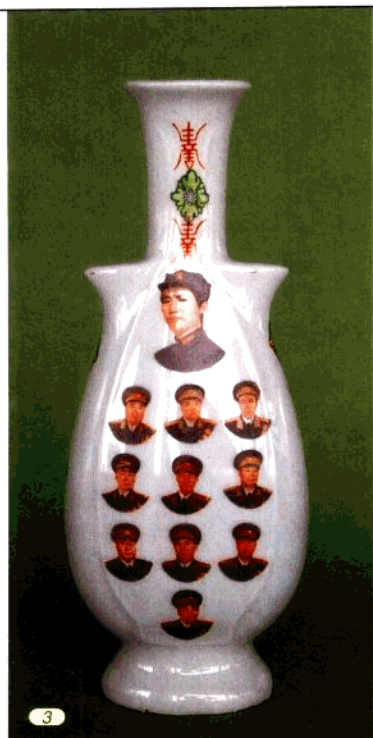
重大历史题材



1



2



3



4

1

邓小平同志 90 华诞纪念“百福”
瓶(仿青铜瓶)

瓶高:21.5cm

腹径:13cm

Bottle Decorated with One Hundred Chinese Characters “福” (Blessings) for Comrade Deng Xiaoping's 90th Birthday

Height:21.5cm

Belly Diameter:13cm

2

邓小平同志 90 华诞纪念“百寿”
瓶(仿青铜瓶)

瓶高:21.5cm

腹径:13cm

Bottle Decorated with One Hundred Chinese Characters “寿” (Longevity) for Comrade Deng Xiaoping's 90th Birthday

Height:21.5cm

Belly Diameter:13cm

3 — 4

十大元帅授衔纪念瓶

高:24.5cm

腹径:9.5cm

Bottle Decorated with the Photos of Chairman Mao and the Ten Marshals

Height:24.5cm

Belly Diameter:9.5cm

5

联合国第四次世界妇女大会专
用酒瓶

高:25cm

腹径:8.5cm

The Bottle Specially Used at the 4th United States Conference on Women

Height:25cm

Belly Diameter:8.5cm

6

联合国第四次世界妇女大会专
用酒瓶标记

The Mark on the Bottle Specially Used at the 4th United States Conference on Women

7

“文革”时期酒罐反唇压印文
——浪费可耻,节约光荣。

□径:8cm

腹径:9cm

Wine Pot Made During the “Cultural Revolution” Engraved with “It's a shame to waste and an honour to practise thrift.”

Height:17.8cm

Mouth Diameter:8cm

Belly Diameter:9cm



5



6



7

