Changsha Kiln's Molded Appliqué highlight of ceramic decoration art of the Tang Dynasty 李效伟◎著

大唐陶瓷装饰艺术之奇葩

湖南美术出版社
Hunan Fine Arts Publishing House



作者简介

李效伟, 东北辽宁人。长期从事企业管理工作, 为高级经济师、研究员。 二十多年来, 利用业余时间收藏并研究长沙窑, 成绩颇丰, 为中国古陶瓷 学会会员、长沙窑研究会会长。

主要著作:

《长沙窑珍品新考》,湖南科学技术出版社1999年出版,获"第十二届中国图书奖"正式奖;

《长沙窑·大唐文化辉煌之焦点》,湖南美术出版社2003年出版,获"第七届湖南图书奖"一等奖;

《长沙窑》(任副主编),湖南美术出版社2004年出版,获"首届中华优秀出版物奖"正式奖;

《长沙窑模印贴花·大唐陶瓷装饰艺术之奇葩》,湖南美术出版社2008年出版。

Author's Brief Introduction

Li Xiaowei, born in Liaoning Province, is a senior economist and professor. He has been engaged in enterprise management for a long time. For more than 20 years, Mr.Li collected and studied Changsha Kiln in his spare time. Now, he is a member of Chinese Ancient Ceramics Society and the chairman of Changsha Kiln Research Board.

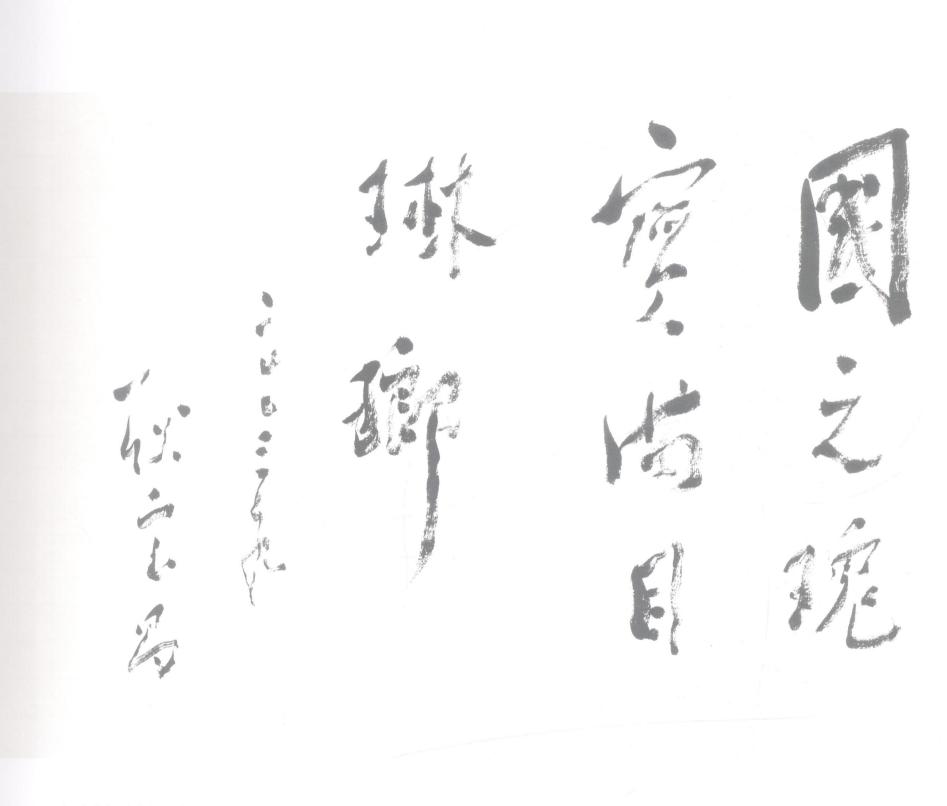
Main Works:

New Research on Treasures of Changsha Kiln,1993, Hunan Science and Technology Press, awarded a prize in "the 12th Chinese Book Reward";

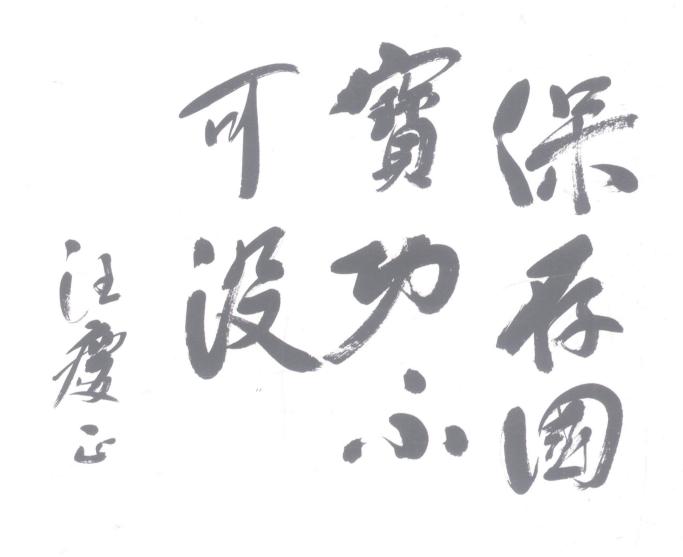
Changsha Kiln the Resplendent Focus of the Tang Culture, 2003, Hunan Fine Arts Publishing House, awarded the first prize in "the 7th Hunan Book Reward";

Changsha Kiln, 2004, Hunan Fine Arts Publishing House, awarded a prize in "the 1st Chinese Excellent Book Reward":

Changsha Kiln's Molded Appliqué-Highlight of Ceramic Decoration Art of the Tang Dynasty, 2008, Hunan Fine Arts Publishing House.



中国古陶瓷研究会会长耿宝昌先生参观"李效伟长沙窑藏品展"后欣然题词 Geng Baochang,the Chairman of Chinese Ancient Ceramics Society,wrote inscription after he have seen the Exhibition of Changsha Kiln Collected by Mr. Li Xiaowei



原中国古陶瓷研究会会长<u>汪庆正</u>先生为"李效伟长沙窑藏品展"题词 Wang Qingzheng, the Chairman of Chinese Ancient Ceramics Society, wrote the inscription after he have seen the Exhibition of Changsha Kiln Collected by Mr. Li Xiaowei

此为试读,需要完整PDF请访问: www.ertongbook.com

目录 CONTENTS

序言	3
Preface	
壹◎长沙窑模印贴花的历史沿革与艺术追求	
The Origin and Pursuit of Art of Changsha Kiln's Molded Appliq	
一 历史地位	8
Importance	
二 历史渊源	8
History	
(一)印度佛教艺术的影响	8
Influences from Indian Buddhism	
(二)伊斯兰文化的影响	14
Influences from Islamic Culture	
(三)萨珊王朝金银器制作工艺的影响	16
Influences from Sassanid's Bullion Utensils Manufacturing	
(四)大唐金银器流行装饰手法的影响	18
Influences from the Tang Dynasty's Bullion Decoration	
(五)中国传统文化的影响	19
Influences from Chinese Traditional Culture	
三 历史超越	20
Elevation	
(一)追求神韵	20
Chase of Verve	
(二)追求动感	23
Chase of Dynamic	
(三)追求绿色	35
Chase of Greenness	
(四)追求细腻	40
Chase of Exquisite	
(五)追求创新 //// (25///	41



Chase of Innovation

贰®长沙窑贴花与印花工艺	42
Appliqué Moulding and Impressing Process of Char 一 模具与工具	ngsna kiin 43
Mould and Materials	
(一)人物类模印贴花模具	43
Mould of Molded Appliqué of Human Design	
(二)动植物类模印贴花模具	46
Mould of Molded Appliqué of Animal and Plant Des	sign
(三)联耳、立耳模印贴花模具	52
Mould of Molded Appliqué of Joined Ears and Stand	
(四)佛塔与器物花边模印贴花模具	55
Mould of Pagoda and Utensil's Border Decoration	
(五)印花模具	56
Impressing Mould	
(六)模具上的铭文	57
Posy on Mould	
(七)模印贴花工具	58
Tools for Appliqué Mould	
二 模具设计制作及模印贴花工艺流程	59
Mould Design and Appliqué Moulding Process	
(一)模具设计与制作过程	59
Mould Design Process	
(二)模印贴花工艺流程	61
Appliqué Moulding Process	
(三)印花工艺流程	63
Impressing Process	
叁◎长沙窑模印贴花作品	
Changsha Kiln's Molded Appliqué Works	
肆◎长沙窑印花作品	189
Changsha Kiln's Impressing Patterns Works	
后记	213



Afterword

序言 PREFACE



瓷器是中国文化的载体,它是华夏数千年文明史中的精华,被 世界公认为是中国传统历史文化的一颗明珠。

中国古代瓷器不仅是可供实用的物质器皿,而且在造型、色泽和装饰等工艺方面,都具有极高的审美情趣和美学鉴赏价值,堪称实用与观赏相结合,技术与艺术相交融。中华瓷器千姿百态,各具风采,蔚为奇观。

长沙窑又名铜官窑,兴盛于唐代中晚期,衰落于五代时期。其产品因装饰手法繁多,技艺精进,成为中国同时期独树一帜、生命力强盛的窑口,占领了广阔的国内国际市场。长沙窑它首创釉下多彩装饰新工艺,并且在装饰上大量引入绘画、书法、诗歌等反映唐代社会面貌的新的艺术元素。而瓷胎装饰工艺的模印贴花则是它除釉下彩之外的又一大特色和亮点,引人注目。

长沙窑模印贴花以它多姿多彩、细腻入微的造型:或人物、或动物、或植物、或花卉、或铭文,装饰在长沙窑的壶、罐、碗、碟、洗、碾等几乎所有的器物上。这些争奇斗艳、各具形态的模印贴花装饰,是长沙窑将审美与实用完美结合的展现,也是长沙窑先进工艺技术的最好见证。本书是我国第一部研究长沙窑模印贴花的专著,书中对长沙窑模印贴花的研究取得了突破性进展。

1. 本书破解了长沙窑模印贴花制作工艺技术方面诸多谜团。 作者李效伟先生收藏了数十种长沙窑模印贴花的原始模具和数百种模印贴花实物作品,通过潜心研究和对照分析,回答了很多模糊不清的技术性难题。如立耳模印贴花,过去一直以为耳和花是分开模印的,因为它们不在一个平面上,厚薄又不一致,一个在斜肩上立,一个在斜壁上贴,但通过模具实物的考证,它们是一个模子出来的,同时贴立起来技术操作难度非常之大,长沙窑将这种工艺技术推到了顶峰。 Porcelain, recognized as a shining pearl in China's historical culture, is the carrier of China's culture and the essence of China's thousands years of civilization.

Porcelain in ancient China was not only for daily use, but also had highly visual and aesthetic value in modeling, color and decoration. Combined practicability and visual arts, China's porcelain shaped in different shapes, different styles and have great influence in the whole world.

Changsha Kiln, also named Tongguan Kiln, was popular in the middle and late Tang dynasty and declined in Five Dynasties Period. For its porcelain had developed various decorations, Changsha Kiln became the most famous kiln in that time in China and seized market both at home and abroad. Changsha Kiln created under glaze decoration in various colors. It also brought many new elements such as drawings, calligraphy, poems and other things which could reflect the Tang dynasty in decoration. Another feature of Changsha kiln porcelain that we have to pay a close attention to is the molded appliqué.

Changsha Kiln's molded appliqué is another great characteristic and bright spot besides Underglaze Colors, with its colorful and delicate shape like person, animal, plant, flower, or inscriptions decorated in Changsha Kiln pots, kettles, bowls, plates, almost all the artifacts. Such beautiful, varied molded appliqué, not only presents a perfect combination of practical and aesthetic, but also witness advanced technology of Changsha Kiln. This book is the first breakthrough research monograph of Changsha Kiln molded appliqué in China.

1. The book dispels many mysteries of Changsha Kiln molded appliqué production technology and process. Mr. Li Xiaowei collects dozens of original mold of Changsha Kiln molded appliqué, hundreds of molded appliqué physical works, after researched and analyzed carefully, the book answers a lot of vague technical problems. Ear molded appliqué, e.g, in the past, people always thought printed Ear and Flower separately, because they are not in a plane, also different thickness, one stand on bevel edge, the other stick on bevel wall. But it's proved that they are created by one moulding tool, even paste them at the same time is so difficult. This program technology is a major.





狮王纹联耳贴花印模 joined ear mould of lion design



莲蕾纹印模 mould of lotus bud design



莲蕾纹模印贴花 molded appliqué of lotus bud design

为什么模印贴花会成为长沙窑装饰艺术的一大特色?为什么模印贴花会成为长沙窑的大宗产品?这是因为早在距今一千二百多年前,长沙窑就悄悄地发生了一场工业革命,在模具上做足了文章。看看这些洋洋大观的模具吧,它可以代替在每件瓷器上雕塑纹饰的繁复劳动,可以大量重复生产,不仅提高了劳动生产率,也提高了实物质量;而且由于是标准化的模压成型,不会因瓷器雕刻技术水平不一样而影响质量。这种先进工艺和规模化生产使长沙窑成为中国当时出口瓷最大的基地。

过去我们一直以为长沙窑的小动物雕塑作品都是手工制作的, 其实不然,有相当一部分是模印作品。空心的哨类动物雕塑应该 是手工制作,但很多镇纸和动物形壶盖则是模压成型的,如各种 各样的龟形镇纸,鱼形壶盖,制作精美、量大,实物质量好,成 本低,这就是模印标准化批量生产的魅力所在。

李效伟先生在上部专著《大唐文化辉煌之焦点》中,曾将一对莲蓬、莲蕾类似高浮雕作品,解释为堆塑,其实它们也是模印贴花作品,因为三厘米见方的莲蕾模具,告诉我们这些类似高浮雕、堆塑的莲蕾都是它的子孙。

2. 本书是对长沙窑模印贴花纹饰的一次重新考证。通过考证,揭示了长沙窑模印贴花的社会背景和文化内涵,破解了一道道模糊不清的难题。仅以胡舞为例,何谓胡腾舞?何谓胡旋舞?有人说是一回事,也有人说这是不同时期不同提法,其实都不对,据有关史料表述和长沙窑模印贴花实物资料佐证,这是两种不同的舞蹈,简而言之,它们一个是在圆毯上的舞蹈,一个是在圆球上的舞蹈。何谓软舞?何谓健舞?什么是柘枝舞?什么是迦陵频伽舞?什么是手帕舞?人物纹饰中,胡舞者与胡乐演奏者有何区别?这些问题在本书中作者都一一作出了回答。

Changsha Kiln's invention, which reached a peak in production technology.

Why molded appliqué become a great feature of Changsha Kiln's decorative arts? Why molded appliqué become a staple product in Changsha Kiln? Because as early as 1,200 years before, the Changsha Kiln engaged in the industrial revolution quietly, also effect on the molds greatly. Look at these moulds, it can omit repeat sculpture work of each porcelain. It can be massy produced, not only raised the efficiency of labor productivity, also improved quality of the physical work, so there will not effect the quality as the standardization of molding. This advanced program and large-scale production capacity make Changsha Kiln to be the largest porcelain export base in China.

In the past, we always thought that the small animal sculptures in Changsha Kiln are hand-made, on the contrary, many of them are molded appliqué works. The hollow animals sculptures are hand-made, but many paper and animal shape pot covers are made by molding, such as the variety of turtle paper-weights, fish shape pot covers, which can be made beautiful, large-scale, with good quality and low cost. This is the charm of molded appliqué standardization of production.

Mr. Li Xiaowei had explained lotus bud similar sculpture work as sculpture of loong in the last monograph named Focus on Tang Dynasty Splendid Culture. The fact is that it's also molded appliqué works, because 3 centimeters square lotus buds sculpture showed us these similar high-relief, the lotus buds of sculpture of loong all are its descendants.

2. This book is the reverification of Changsha Kiln's molded appliqué. Through research, the book reveals the social background and cultural connotation of Changsha Kiln's molded appliqué, dispels many blurring problems. Hu Dance (Hu is a national minority in ancient times) e.g. what's Hu Teng Dance (single male dancing on a big plate)? What's Hu Xuan Dance (whirling dance)? Someone say they are the same. Someone say the different names because of different periods. In fact, all are wrong. Proved by relevant historical interpretations and Changsha Kiln's molded appliqué physical works, this is two different kinds of dance. In a word, one is dancing on the round carpet, and the other is dancing on the sphere. What is Ruan Dance







乌龟纹镇纸印模 paper-weight mould with tortoise design



青釉柘枝舞纹模印贴花残片 celadon piece of molded appliqué of Zhezhi Dance design



青釉花卉纹印花残片 celadon piece impressed flower desidn

- 3. 印花作品是这部专著的又一大亮点,其中大部分作品是首次发表。由于其造型和纹饰与唐金银器的造型与纹饰一脉相承,因此件件是精品。大量的印花纹饰为我们解读长沙窑绿色理念的文化内涵提供了佐证。
- 4. 本书是一部资料性很强、很全面的模印贴花工具书。书中所呈现的模印贴花不仅包括了作者李效伟先生多年来有意识地收藏的数百件长沙窑模印贴花,也几乎囊括了所有长沙窑藏家手中有特色的模印贴花,可以毫不夸张地说,这是一本长沙窑模印贴花大全。李效伟先生将这些长沙窑模印贴花实物图片分门别类,进行类比、分析,以供文博界、美术界专家学者和广大收藏爱好者研究。

兴趣是最好的老师,我认为这话用在李效伟先生的身上是最合适的。李先生早在上个世纪90年代就将收藏瓷器作为八小时以外最重要的业余爱好,对长沙窑更有魂牵梦萦之情。有许多道理只有经历了才会明白,诸事万物你只要经历了必有感情和收获。每一次经历就是一次认识水平的提高,一次人生阅历的丰富,它让人开阔视野,明白事理,升华理念。古代艺术品的收藏,离不开鉴赏与研究。这本书是李先生继《长沙窑珍品新考》和《大唐文化辉煌之焦点》之后的又一部悉心钻研长沙窑装饰艺术的力作。令人可喜,特此敬贺。

中国古陶瓷学会副会长 南京博物院研究员 南京艺术学院教授

戌子年盛夏书于上海片瓷山房

张浦生

京艺术学院教授

(Soft Dance)? What is Jian Dance (a kind of Quike Dance)? What is Zhe Zhi Dance (a kind of female dance)? What is Jian Ling Pin Jia Dance (a kind of buddhistic dance)? What is Shou Pa Dance (dance with hankerchief)? What's the difference between Hu dancers and players of Hu music in the person sculpture? All these problems are solved in this book by author.

- 3. molded appliqué works is another bright spot of this monograph, most of which is published the first time. Because of its shape and sculpt are the same strain as Tang dynasty's gold and silver, every one is the best. So many sculpt works will help us to witness cultural connotation of Changsha Kiln's green concept.
- 4. This is a tool book for its highly and comprehensive information of molded appliqué, which present you not only contains hundreds of collected Changsha Kiln's molded appliqué by author himself over these years and almost all the works with special characteristics by Changsha Kiln's molded appliqué collectors. It is no exaggeration to say that this book is the museum of Changsha Kiln's molded appliqué.Mr. Li Xiaowei sorted and analyzed these Changsha Kiln's molded appliqué pictures, in order to help the scholars, specialists and collectors of art or history research further.

I think the sentence "interest is the best teacher" is quite fit for Mr. Li Xiaowei. As early as 1990s, Mr. Li has been taken porcelain collection as his hobby. He was deeply attracted by Changsha Kiln Porcelain. From experience we could understand a lot of things and get some thing. It can promote our level of understanding, open our minds and enrich our life. We have to appreciate and study the ancient collections. After *New Research on Treasures of Chang Sha Kiln* and *Changsha Kiln the Resplendent Focus of the Tang Culture*, this book is on study the art of Changsha Kiln's decoration, written by Mr. Li. Wish the book would get a great success.

Deputy Director of Ancient Porcelain Study Institution of China Professor of Nanjing Museum Professor of Nanjing Art Institution

2008, in Shanghai

Zhang Pusheng





长沙窑把中国陶瓷推入了彩瓷时代,同时,在陶瓷装饰艺术上也作出了历史性贡献。釉下彩绘是长沙窑首创,而模印贴花则是长沙窑装饰艺术的另一大特色,至今也仍是此技艺集大成者,不愧为大唐陶瓷装饰艺术的一朵奇葩。特别是长沙窑在创作题材上开放、包容、博大,涵盖了佛教文化、伊斯兰文化、中国传统文化、异域民俗文化以及天人合一的绿色理念。但这块未开垦的处女地,一直未被系统、深入地研究过。多年来,笔者一直在有意识地收集、整理长沙窑模印贴花的作品和模具,通过这些实物,与距今一千多年前的长沙窑窑工对话,感受他们的辛劳与智慧。

一 历史地位

东汉以来,随着佛教文化传入中国,画像石、画像砖、金银器、唐三彩等等,一幕幕大戏出台,美轮美奂,雕刻艺术在这些领域谱写了一篇又一篇中西文化融合的美丽华章。而青瓷领域几乎是被遗忘的角落,虽有六朝青瓷莲花尊昙花一现,但没有在青瓷模印贴花装饰艺术天地激起波澜。长沙窑模印贴花一出世,就凭借其特有的湘楚文化底蕴,借鉴金银器和唐三彩陶器装饰技艺,依托国外市场和文化背景,以其"异国情调,绿色概念"的特色,追求神韵、动感、细腻的雕塑艺术风格,"社会万象、洋洋大观"的霸气呈现在唐人面前。它是大唐社会经济文化生活的缩影,也是中国美术史上一块不可或缺的艺术园地。

二历史渊源

长沙窑在"南青北白"的夹缝中求生存,探索了一条外销瓷之路,其主要市场是海外伊斯兰文化和佛教文化所影响的广大地区,因此其产品研究方向是以研究兄弟民族文化、学习兄弟民族优秀传统技艺为突破口,结合本民族传统文化和技艺,形成了长沙窑模印贴花艺术中西文化融合的独特风格。

(一) 印度佛教艺术的影响

印度佛教艺术对中国的文化、艺术影响极其深远,特别是佛造像无不留下犍陀罗的艺术痕迹。如印度著名雕塑"战神卡尔蒂凯耶"与"吹笛牧童克里希纳像"是典型的犍陀罗三屈式造型,而在长沙窑模印贴花作品中,"持锡杖舞者"和"戒日王持权杖"纹饰所表现的很明显也是犍陀罗三屈式造型。但在印度早期佛教雕刻中,没有偶像崇拜,仅以佛塔、菩提树、法轮、台座、足迹等象征物暗示佛陀的存在。那么,长沙窑除了人物纹饰以外的大量纹饰的渊源在哪里?我们追寻佛祖的足迹找到了答案。

南印度的阿马拉瓦蒂和纳加尔朱纳康达(龙树穴)的佛教艺术统称为阿马拉瓦蒂派,在贵霜时代成为与犍陀罗和马图拉三足鼎立的佛教艺术中心。阿马拉瓦蒂的佛教雕刻,大量沿袭印度早期佛教雕刻风格,以台座、足迹等暗示佛陀存在的象征手法,宣传佛教的吉祥纹饰。如右页图所示:



持锡杖舞者纹印模 mould of a dancer dancing with a tin stick design



青釉戒日王持权杖纹模印贴花 celadon molded appliqué of Harsha with scepter in hand design



战神卡尔蒂凯耶——印度犍陀罗三屈式雕塑 figure of Karttikeya · indian sculpture



吹笛牧童克里希纳像——印度犍陀罗三屈式雕塑 Krishna the Divine Flutist (Venugopala) · indian sculpture



佛陀足迹 footprints of the Buddha

在印度纳加尔朱纳康达考古博物院,收藏了公元3-4世纪石质"佛陀足迹"雕塑,其上所表现的阿马拉瓦蒂佛教艺术的吉祥装饰元素,在长沙窑中几乎均有刻画。如,模印贴花"对鱼"纹饰版本较多,中国传统文化中对鱼的喜爱和赞美虽然是由衷的,但绝没有达到崇拜的程度,而长沙窑中模印贴花"对鱼"纹饰均在壶流下主题纹饰位置,更有甚者,有的窑主竟将自家姓氏雕刻在对鱼中,以祈求佛主为其带来吉祥。除此之外,双鱼壶造型版本也较多,如"酱釉双鱼穿带壶"、"青釉褐彩四鱼穿带壶"和



青釉双鱼纹 "张"字款模印贴花 celadon molded appliqué with double fish and character "张"



酱釉双鱼穿带壶 brown glazed pot in the shape of double fish with two tape holes



青釉褐彩四鱼穿带壶 celadon earthen pot with brown four fishes design and two tape holes

"青釉双鱼壶"等。模印贴花狮纹系列"舞狮"纹饰虽然精美,富于动感,却置于壶耳下方侧面,而"坐狮"纹虽然呆板,却置于流下,为主题纹饰,并且窑主们还将自家姓氏雕刻在狮纹中,与其说他在炫耀他家窑口品牌,毋宁说他在祈求佛主为其带来吉祥。在模印贴花以及在彩绘中,"佛塔"也是主要纹饰,在宣传西方佛塔造型艺术的同时,也在祈求吉

祥。菠萝纹饰,在釉下彩绘中创作较多,大部分塔形灯、怪兽灯座以及碾槽镂空纹饰均为菠萝纹,过去不理解湖南不生产菠萝,为什么创作了这么多菠萝纹饰,是海外购物者喜欢热带果实,还是一种宗教崇拜?显然是两者兼而有之。还有"法轮"、"卍"符号、"宝瓶"、"旗帜"等纹饰在雕刻和彩绘作品中均有展示。



青釉褐斑坐狮纹"康"字款模印贴花 celadon earthen brown spot molded appliqué with a sitting lion and character "康"



青釉褐斑狮纹 "何"字款模印贴花 celadon earthen brown spot molded appliqué with lion design and character "何"





青釉褐斑庙宇纹模印贴花 celadon earthen brown spot molded appliqué with temple design



青釉佛塔纹模印贴花 celadon molded appliqué with pagoda design



青釉褐斑佛塔纹模印贴花 celadon earthen brown spot molded appliqué with pagoda design