

紫砂壺藝

CHARM
OF
DARK-RED POTTERY
TEAPOTS

172214



茗壺競壺

CHARM OF DARK-RED POTTERY TEAPOTS

譯林出版社

YILIN PRESS



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序

宜興的名特產紫砂壺，是中國陶瓷藝術中的瑰寶。它以得天獨厚的砂泥原料，巧奪天工的製壺工藝，別具一格的造型藝術，成爲具有極高實用和欣賞價值的藝術珍品而蜚聲中外。

紫砂壺不僅造型美觀，而且還有特殊的功能：貯茶不變色，泡茶不走味；冷熱適應性強，沸水注入不漲裂，壺身又有良好的透氣性，使用越久，色澤越發光潤，如珠似玉。因此，古往今來人們多以使用和收藏喜愛的紫砂壺爲樂事。

宜興紫砂壺，始於北宋，盛於明清。至今有實物遺存并有製作者記載的，當屬明代正德年間的製壺名師供春。供春之壺，製品很少，流傳後世的更是鳳毛麟角。繼起的名家有董翰、趙梁、元暢、時朋，被譽爲“紫砂四大家”。相傳供春收過一個徒弟時大彬，他既繼承了供春製壺的傳統，又創造出自己的特色，以致當時流行過“宮中艷說大彬壺”這樣推崇的詩句。

清代製壺工藝進入鼎盛時期。例如清初陳鳴遠做的南瓜壺，綫條清晰，輪廓明朗，造型逼真，其手藝之精，可謂精雅絕倫。嘉慶年間楊彭年與溧陽知縣陳曼生合製的“曼生壺”，楊彭年之妹楊鳳年製作的“梅段壺”，道光、咸豐年間邵大亨製作的掇球壺，以及黃玉麟製作的魚化龍壺等，均堪稱仿古與創新結合、天然與靈妙併見的傳世佳作。

現代紫砂壺的製作技術及造型藝術，在吸收前人成果的基礎上，又有了空前的發展。砂泥色彩的調配更加運用自如；紋飾採用了淺浮雕、印花、貼花、書畫鏤刻及金銀絲鑲嵌等新工藝；造型也更加新穎別緻。現代製壺名家以顧景舟、蔣蓉爲代表，著名藝人還有朱可心、裴石民、王寅春、吳雲根、任淦庭等。在這些名師的輔導下，新一代富有開拓精神的陶藝師正在茁壯成長。他們的作品，仿創

結合，推陳出新，構思新穎，製作精湛，展現出百品競艷的濃厚的時代氣息，把紫砂壺的藝術推向一個新的水平。例如，師從顧景舟的李昌鴻、沈巨華二人合製的“竹簡茶具”，以及沈漢生雕刻的“百壽花瓶”，均曾榮獲1984年萊比錫博覽會金獎。

紫砂壺的造型，主要有圓器、方器、塑器、筋紋器等幾類。其式樣更是“方非一式，圓不一相”。近幾年來，隨着對外開放和紫砂壺外銷的發展，宜興紫砂壺的產量、質量和造型都有了迅速的發展。紫砂壺造型藝術的演變與發展，不僅體現出中國製陶業日新月異的面貌，而且展示着新一代陶藝師和製壺藝人那種豐富的想象力，以及在藝術上勇於探索追求的新風尚。正是從這一點出發，我們才決定選編這本以展現紫砂壺造型藝術的發展為特點的大型畫冊，使人們從豐富多彩、琳琅滿目的紫砂壺式樣的演變中，體察到宜興製陶業前進的步伐，領略到壺藝名師藝人刻意求新的新風尚，感受到中華民族文化的光輝燦爛！

本畫冊共選收各類紫砂壺造型 366 種。其中主要精選古壺、名壺中有代表性的珍品佳作，也適當兼收一些中青年藝人在造型藝術上確有新意的作品。此外，還選收了現今收藏在海外的部份名壺。本畫冊在選材、攝影、編輯過程中，得到了江蘇省宜興陶瓷公司和南京藝術學院潘春芳先生的大力支持，而宜興報社的韓其樓先生則從組稿、攝影到提供素材等方面一直予以熱情的幫助。對此，均表示衷心的感謝。

編 者

一九九二年四月

FOREWORD

The dark-red pottery teapot, a special local product of Yixing in China's Jiangsu Province, is a gem of Chinese pottery art. Made from a special kind of sandy earth rich in the area, it is known both inside and outside China for its high value in practical use as well as in artistic appreciation, its workmanship exquisite and its molding unique.

People through the centuries have considered it a delight to use and collect dark-red pottery teapots not only for their beautiful shapes, but also for their many special features: tea kept in them does not change its color or lose its flavor; they do not crack when boiling water is poured in; they are porous and, through use, will become smoother and glossier just like pearls or jade – the longer their use, the more so.

The making of the dark-red pottery teapot in Yixing dates back to the Northern Song Dynasty and had its heyday in the Ming and Qing dynasties. The earliest dark-red pottery teapot kept intact so far bears the name Gong Chun, a well-known pottery teapot maker during the reign of Emperor Zhu Houzhaoh of the Ming Dynasty (1506-1521 A. D.). Dark-red pottery teapots out of the hand of Gong Chun are now a rarity of rarities, for he made only a few teapots in his lifetime. Later teapot-makers were Dong Han, Zhao Liang, Yuan Chang and Shi Peng, known as the "Four Great Masters" in the handicraft. Gong Chun was said to have an apprentice by the name of Shi Dabin, who, while inheriting his master's tradition in teapot making, created his own style. His handiwork known as "Dabin teapots" were popular and highly valued by the imperial families.

The handicraft had its heyday in the Qing Dynasty. Pumpkin-shaped pottery teapots made by Chen Mingyuan were exquisite both in design and workmanship. Other fine works of this local art are the "Mansheng" teapots jointly made by Yang Pengnian and Chen Mansheng, who was a magistrate, and those with designs of plum branches by Yang's sister Yang Fengnian, and of figures picking up balls by Shao Daheng as well as those with designs of fish and dragon by Huang Yulin. All these works are treasures created in the style of the ancients, combining the craftsmen's natural skill with natural beauty.

The skill and molding in making dark-red pottery teapots in modern times have developed by leaps and bounds in such technological processes as new and unique modeling, color mixing, decorations with lines lightly carved, printed flowers and applique, paintings and calligraphy, as well as gold and silver lines inlaid. Among the well-known expert craftsmen are Gu Jingzhou, Jiang Rong, Zhu Kexin, Pei Shimin, Wang Yinchun, Wu Yungen and Ren Ganting. Under their guidance a new generation of enterprising craftsmen is springing up and, weeding through the old to bring forth the new, has produced works full of new conception and the strong flavor of the times, thus pushing the art to a new height. Among their works the "Bamboo-Slip pottery teapot" jointly made by Li Changhong and Shen Juhua, both apprenticed to Gu Jingzhou, and the "Longevity Flower Vase" carved by Shen Hansheng were awarded gold medals at the Leipzig Fair in 1984.

Dark-red pottery teapots are mainly round and square in shape either done in molds or decorated lines, each different in its own way. In recent years quality and quantity of dark-red pottery teapots in Yixing as well as their shapes have made rapid advances to meet the demands of overseas market. Displayed in the artistically-made pottery teapots is the development of China's pottery industry and the rich imagination of craftsmen of the younger generation and their artistic pursuit. To reflect all this, we have published the present collection so that the reader will have a glimpse at this spectacular Chinese art.

Collected in the book are various dark-red pottery teapots, of which some are best works from ancient times, some are works created with new conceptions by young and middle-aged craftsmen. Some of the fine pottery teapots presently kept overseas are also included in the book.

We are indebted to Mr. Han Qilou who has rendered warm help in collecting the raw materials and photos, and to Yixing Pottery Company for their strong support throughout our work.

Editor
April 1992

現代壺藝
爭奇鬥艷

MODERN POTTERY ARTISTS SURPASSING THE OLD

紫砂壺以天然五色陶土手工製成，內外無釉，肌理變化多樣，向來以細膩柔滑，紋理自然，古雅淳樸，造型奇特而惹人喜愛。隨着現代工藝的發展，新一代壺藝師在繼承傳統製壺技藝的基礎上，借鑒古今名師製壺的優秀成果，在用泥調色、壺具結構、製作技術及藝術造型等方面，大膽推陳出新，取得了可喜的成績。

這一批紫砂壺的藝術特徵是：充份利用紫砂泥可塑性極強的優勢，把壺藝師們豐富的藝術想象立體化。作為茶具，它厚薄有度，端提順手，注茗流暢，用來得心應手。作為壺藝，它集造型藝術與裝飾藝術於一身，圓器骨肉亭勻，珠圓玉潤；方器綫面挺括，輪廓分明；筋紋器節奏有序，紋理精巧；塑器肖形狀物，理趣兼備，體現了高度的美學法則。特別是在裝飾上展現出多體書法的詩詞歌賦、花鳥山水及圖案人物等等，使文學、書法、繪畫、篆刻與壺藝融為一體，更增添了跡外傳神的韻味，使人飲茶之餘，油然產生陶情冶性的美感。

(潘春芳)

Dark-red teapots, hand-made of five-color natural pottery clay, invite extensive interest and immense appreciation for their singularity in shape, simplicity and elegance in style as well as for their varied motif and their fine, smooth and natural grain. In the last few decades, a large number of pottery artists have come forth and, by boldly weeding through the old, made remarkable achievements in such areas as molding and structuring, mixing colors and production techniques while learning from the excellent works of master potters both in and outside China and inheriting and developing the traditional skills in pottery making.

Dark-red pottery teapots included in this book show that their authors have taken full advantage of the moldability of pottery clay and given a three-dimensional expression to their rich imaginations. As teapots, they are convenient to handle and gratifying to use; as works of art, they are a combination of the art of shaping and that of decoration, and a vivid expression of the laws of aesthetics: some are round like pearls in shape and smooth like jade, each with flesh and bones; some have a square contour with full and straight lines and planes; the ribbed ones seem to have a rhythm of their own, with fine and natural veins; and the molded ones appear to have both life and a beauty in them. Particularly in adornment, they demonstrate poems or lyrics in various calligraphic styles, flowers and birds, mountains and waters, patterns and human figures, combining the art of pottery making with literature, calligraphy, painting and engraving, thus adding much to their charm as well as to the delight and the feeling of one's temperament being molded on the part of the tea drinker.

by Pan Chunfang

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五頭提璧茶具 顧景舟
Tea Set with Jade Overhead Handle
(five pcs.) by Gu Jingzhou





上新橋壺 顧景舟

Teapot with Design of Shangxin Bridge by Gu Jingzhou



石瓢壺 顧景舟

Teapot of Stone Gourd-Ladle Shape by Gu Jingzhou



井欄壺 顧景舟

Teapot of Well-Railing Shape by Gu Jingzhou



牛蓋蓮子壺 顧景舟

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