

# 中国当阳峪窑

DANGYANGYU KILN OF CHINA

北京艺术博物馆编

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《中国古代陶瓷大系》



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# 总序

中华文明源远流长，绵延五千年傲居环球。

纵观历史，由陶到瓷凝聚了古人类文明之大成，标志着人类渐远蒙昧走向文明。

从我们的祖先烧造出第一炉原始瓷起，中华古瓷窑的熊熊窑火从南到北；从古到今汇我民族精魂熠熠生辉，令人仰慕的瓷品遍布世界，乃至译我神州为“CHINA”。

星移斗转，时光如梭，古人作古后人感叹。面对精细妙美的件件瓷品，人们找寻着她的出生地、找寻着她的出生年代、找寻着她的母亲……

今天，北京艺术博物馆在众多有识之士的引领下，有幸请上诸多同仁，在各古窑址的研究者、守护者的协助下与中国华侨出版社聚沙以成塔，倾全力著此“中国古瓷窑大系”，以其叙我先人之智慧、之成就、之辉煌；以其激后人情、励后人志，再铸辉煌。

此为北京艺术博物馆之幸、今人之幸也！

岁在庚寅秋

北京艺术博物馆馆长 张树伟

当阳峪陶瓷，名扬四海，国内国际间影响很大，颇受陶瓷学者们青睐，其在磁州窑系列中当属佼佼者。

——中国古陶瓷学会会长 耿宝昌

当阳峪窑在中国古陶瓷史上占有重要地位。当阳峪窑瓷器品种众多、精美绝伦，但传世稀少，是学术界和收藏界关注的重点。

——原国家文物局局长 张德勤

关于当阳峪窑的制瓷历史，不少学者的论文都有涉及。从考古发掘成果来看，当阳峪窑制瓷兴盛期是北宋晚期至金代，元末衰落，始烧期推测在唐末五代。在英国、瑞典、美国、日本、韩国等国外博物馆均收藏有当阳峪窑瓷器，过去一般都归入河北磁县磁州窑。我相信，通过与当阳峪窑址考古出土器物的整理和对比，将会把二者区分得更加清楚。

——河南省文物考古研究所所长 孙新民



# 当阳峪窑重议（代前言）

叶喆民

## （一）当阳峪窑的发现及其名称的来历

我国宋代陶瓷业的发展盛况空前，除西北边疆一带外，全国窑址星罗棋布，无论质量和数量均超过了历史上任何时期，而且各自具有其地方风格。例如常见于文献和文物宝藏的“五大名窑”瓷器久已脍炙人口、珍同拱璧。而号称“民间窑代表”的磁州窑，数百年来也逐渐为人们所熟悉而蜚声中外。唯有其中崭露头角甚晚的“当阳峪窑”陶瓷器虽然已经发现将一个世纪，而且闻名海外不断为人赞赏和寻访，但是正式的窑址发掘工作直到2003年才得以开始。它不仅是我国已知的唐宋窑址中为外国人首次发现的一处先例，同时其工艺之精湛与制品之华美在磁州窑类型陶瓷器内也是出类拔萃、首屈一指的。

早在1933年当阳峪窑偶然被英国人司瓦洛（R.W.Swalow）与瑞典人卡尔贝格（O.Karlbeck）相继发现后，才渐渐引起人们的注意而知名于世。当时在古董市场上曾不断出现一些白地绘划黑花或赭（绛）色地剔划白花的古陶瓷残片，并且长期被列入“磁州窑”精品。继而在国外出版的此类藏品图录内，出现了“焦作窑”（英国）或“修武窑”（日本、美国）之类的别称。近二三十年来在日本图录中还看到同一器物时而列入“磁州窑”时而列入“修武窑”，而且一度发生过学术界的争论，日本书中称之为“修武窑事件。”<sup>①</sup>由此可见其不易区分与纷如聚讼的程度。

关于我国古窑址和古陶瓷的命名，本是一个相当复杂的问题。根据过去习惯上约定俗成的称呼，大致可以归纳为下

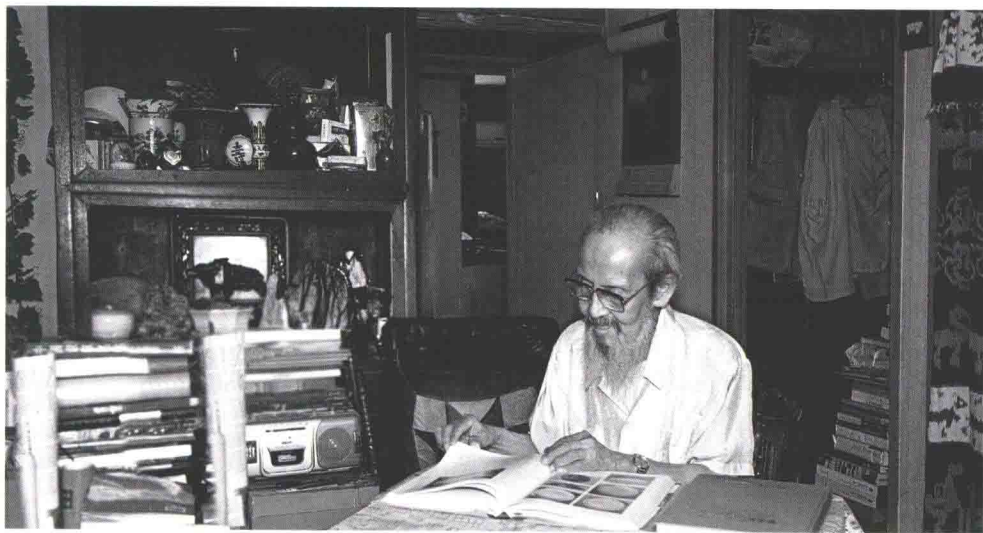
列八种：

1. 表明该窑之所在地——如彭城窑、观台窑、扒村窑、景德镇窑等。
2. 表明该窑的州县——如磁州窑、耀州窑、吉州窑、密县窑等。
3. 表明该窑所在方向——如东窑、西窑、南定、北定等。
4. 表明该窑所属性质——如官窑、民窑、御窑、秘色窑等。
5. 表明主管该窑的主宰人——如陶（玉）窑、彭（均宝）窑、年（希尧）窑、唐（英）窑等。
6. 古来传说中的俗称——如柴窑、哥窑、弟窑等。
7. 一般市廛商贾的俗称——如土定、广钧、古月轩等。
8. 表明同类瓷器的集散地与特殊制品——如九江瓷、洪宪瓷等。

所谓“当阳峪窑”这一名称，就如第一项名词一样是为了表明该窑的所在地点而约定俗成的通称，且相沿已久并无疑问。至于其他所谓“焦作窑”或“修武窑”的国外名称，不过是比较笼统的州县别名，虽然也有一定的道理，但以我国习惯先入为主，似应保留原名为宜。（如果为了国际间学术交流或研讨会时便于理解，适当冠以“焦作当阳峪窑”也未为不可。正如所谓“磁州观台窑”、“磁州临水窑”那样。）

总之，此类窑名的不同意见，亦同人们认识的不断提高而导致一些国内外藏品名称的改变一样，均属于正常范畴内事物发展的必然结果无可厚非。





叶喆民先生（2010年9月）

## （二）当阳峪窑的主要品种与制瓷工艺的特长

1962年春，我同冯先铭先生一起到当阳峪窑址考察时，因多年的地貌变迁与道路、耕地的破坏，地面上已找不见窑址的遗迹和比较精致的陶瓷残片，只有一些白釉、黑釉、绛釉、绿釉、蜜黄釉、红绿黄三色的加彩，以及白地绘黑花、黑地剔划白花、绛（赭）地剔划白花、珍珠地划花等10种瓷片。加上陈万里老师1950年前往调查窑址所得的几片稀有的绞胎瓷片，数量十分有限。此外，只看到了当时尚未破坏的窑神庙和窑神碑（我幸而曾拍摄了照片，就是今日大家尚能在书中见到的那座庙宇照片），同时也抄录了全部碑文，以后又发表了几篇肤浅的论文而已<sup>②</sup>。

综观当阳峪窑的陶瓷工艺，其中较为突出的技法如：

1. 绛（赭）地剔划白花是该窑最为典型的制品，如故宫博物院所藏的两件珍品——宋当阳峪窑赭褐地剔划白花纹瓶和罐，在磁州窑类型的其他藏品中别具一格、卓然不群。至于白地绘黑花的技法则与磁州窑相似，只是釉质稍薄，釉光较强，而且胎质较粗、烧结不够缜密，然而却能粗料细做，达到白如玉、黑似漆、光艳夺目的程度。两窑相比互有短长，其成就在伯仲之间难分甲乙。

2. 绞胎、搅釉虽是继承过去的传统技法（如唐巩县窑）<sup>③</sup>，但能加以改进提高，制作出纹理排列整齐有如鸟羽一样的花纹或如席纹一样的图案装饰。其中有的好似大理石那样自然生动，如行云流水一般，富有结构自然、美丽天生的妙趣。此种制品在北方磁州窑型的河北、河南、山西、山东一带窑址内虽然也

曾见到不少，但多不如当阳峪窑制品精致，而且多为黑白二色相绞，纹样也比较单调。而当阳峪窑的匠师们能用不同颜色的胎釉烧制出图案多样的器皿，可见其技法高超、独步一时。

3. 当阳峪窑以白、黑、绛釉瓷器为主要品种。在2003年河南省文物考古研究所正式发掘的大批实物中，有的精品实不亚于所谓“黑定”、“紫（赭）定”的工艺水平，胎白釉润、光华夺目，令人耳目一新。这些现象并非偶然的巧合，而是必然的结果。以定窑在当时声誉之隆和当阳峪窑制品之精，加之两地相距非遥，难免相互模仿，因而存在相似媲美的器物。例如定窑同样以白、黑、绛釉三种瓷器久负盛名外，也有白地绘黑花或绘划黄褐花，以及灰白、灰褐或绿地剔划花等类似品种的残片出土。关于此点我曾在1982年的论文内已有所阐述<sup>④</sup>，而今虽然得到印证，但由于矿脉、装饰、技法的类似，恐仍有待再作对比的进一步研讨。

4. 关于当阳峪窑曾经烧制钧釉器皿一事，在卡尔贝与小山富士夫的文章中均曾提起过，但在故宫两次派人去调查窑址时并无所获。因而一度形成两种意见。直到1991年我去英国大英博物馆及剑桥大学博物馆，亲自找见卡氏捐赠的当阳峪窑出土瓷片内有钧釉品种后，这一问题方得证实<sup>⑤</sup>。当初我主要是根据《窑神碑》内有所谓：“当阳铜药真奇器，巧匠陶钧尤精致……开时光彩惊奇异，铜色如朱白如玉。”那段记载而坚信不疑的，由此也可见当阳峪《窑神碑》文字的重要。只是在正式发掘的出土瓷片中尚未看到十分精致的宋代钧釉残器，也还需要考虑它与钧窑的关系。



### （三）当阳峪窑在装饰艺术方面的卓越成就

陶瓷器的观赏除造型设计外，首重其装饰艺术。远自原始社会的彩陶乃至封建社会相继出现的诸大名窑，无论其何种釉色或绘、划、剔、刻的花纹装饰，莫不以工艺精美取胜，而且各自具有其地方风格。例如在号称“民间窑代表”的磁州窑型陶瓷内，一般常用的上述几种制瓷工艺技法多已成为当时模仿或后世学习的榜样。其中以当阳峪窑的成就尤为突出。它们在内容题材方面一反过去习惯的规矩图案，而代之以活泼清新的花鸟、鱼虫、山水、人物等写生画面，以及诗文、成语的书法或历史故事的绘画作主题装饰，既打破了以往的陈规戒律，又创作出一种介乎图案与绘画之间的生动活泼的新风格。无论用黑彩涂抹或用印模成型、或工具剔刻，都能随同器形的要求与对象的性格作突出的表现。其图案装饰并不因为表现形式的自由奔放而忽略了构图的完整性，同样能按照器物的造型做相应的组合。所有花草纹饰都不是循规蹈矩的千篇一律，而是依照植物向上生长或者旁逸斜出的生理状态，巧妙地运用花叶枝梗间的疏密转折、阴阳反侧以及比例大小的关系，有机地组成非常适合造型的优美纹样。此外有些几何纹、方格纹、卷线纹、回纹、钱纹等固有的边饰也能在规矩中求变化，整齐中求自然，配以刚劲犀利的刻划线条或生动活泼的剔划花纹乃至熟练苍劲的书法，表现出一种生意盎然的天然姿态和质朴风格，简练概括而且挥洒自如。特别是其中一些传世的精品更显得生气勃勃、神采奕奕，展现出了民间工艺的朴实豪迈作风。它们不仅为元、明、清瓷器运用书画艺术的装饰方法奠定了坚实而有利的基础，也为我们今日设计造型和装饰，从实物写生到图案变化做出了长远而有益的典范。

然而，在过去一般的古陶瓷学术探讨或古陶瓷的现代仿制作品中，却往往忽略了这方面的讨论和研究，以致片面强调时

代的先后或器物的真伪，甚至只问价格高低而不辨其美丑善恶，且不论其工艺美术与科学技术的难能可贵。虽然有的“中国古陶瓷科学技术国际研讨会”也曾在北京、上海召开过数次，但在内容上仍以科技为主而艺术的比重甚微。由于陶瓷器本身乃是科学和艺术的结晶，也是考古学研究的重要对象，而中国古陶瓷同样是我们各民族共同创造的宝贵文物，当阳峪窑陶瓷器的展览于今能在首都的北京艺术博物馆展出，而其学术研讨会又在中央民族大学召开；并且有许多专家、学者济济一堂，踊跃参加讨论，因此我认为更有其值得纪念的深刻意义。

以上几点肤浅的认识和意见因为本人已入耄耋之年，而且孤陋寡闻，难免有主观或遗误之处，还望大家多加指正。

2010年5月18日写于上陶室

#### 注释

- ① 1950年日本考古学者小山富士夫主张应用“修武窑”取代当初卡尔贝克称之为“焦作窑”的名称，从而一度引发激烈的论战。
- ② 参见叶喆民：论当阳峪窑与磁州窑系。《中国陶瓷》，1982（1、2）；叶喆民：窑神碑“柏林”问题考释。《景德镇陶瓷》，1983（21）；叶喆民：“考察河南窑址记略”——磁州窑型出类拔萃的榜样当阳峪窑。《中国文物报》，2001-09-19
- ③ 搅釉亦名“绞釉”，是用两种色釉搅和成流动状纹样使用蘸釉方法制作装饰。四十年前著者曾在山西怀仁县吴家窑瓷厂亲眼仍在沿用此种技法。
- ④ 叶喆民：论当阳峪窑与磁州窑系。《中国陶瓷》，1982（1、2）
- ⑤ 叶喆民：《中国陶瓷史》，北京：三联书店，2006（281）：8~71



# Reconsideration of the Dangyangyu Kiln (Preface)

Ye Zhemín (College of Fine Arts, Qinghua University)

## Section I The discovery of Dangangyu Kiln and the origin of this name

The Song Dynasty saw more prosperous development of ceramics than ever before. The country, except the area along the northwestern border, was dotted with kiln sites. No periods before the Song had witnessed so numerous kilns, each with their local character, which yielded wares with high quality. For example, porcelains from the 'five famous kilns', either frequently unearthed or recorded in historical documents, have been popular, and even as precious as great jade bi—ceramonal article; the Cizhou Kiln, 'the first one among civilian kilns', have been attracting more and more attentions since hundreds of years ago, now winning universal acclaims home and abroad. However, the Dangyangyu Kiln, whose prouducts were discovered a century ago and has been constantly explored since being notable abroad, was not officially excavated until 2003. It is not only one of the Tang and Song sites first found by foreigners, but also the best one producing Cizhou-wares-like ceramics showing superb skills and nice appearance.

In 1933, the site of the Dangyangyu Kiln was found by chance by R.W.Svalow from England and then by O.Karlbeck from Sweden. After that, more and more pepole became interested in it. The old shards which constantly appeared in antique markets then, with painted or incised pattern on white-glazed ground or with carved or incised pattern on dark red (ochre colored ) ground, were included as exquisite ones in Cizhou wares. They were also called products from 'Jiaozuo Kiln' (by Englishmen) or 'Xiuwu Kiln' (by Japanese and Americans) in some catalogues abroad. In recent years, we can still see in Japase catalogues that the same ware of such kind is attributed to different production places, 'Cizhou Kiln' or 'Xiuwu Kiln', and the academic circle once made a discussion on such wares, namely 'Issue of Xiuwu

Kiln' in some Japanese books<sup>①</sup>. All of these indicate that it is difficult to identify presently named wares of Dangyangyu Kiln.

Naming ancient kiln sites and old ceramics is quiteely complicated. Related questions can be centred in eight groups:

No.1 The name shows the location of some kiln, such as Pengcheng Kiln, Guantai Kiln, Bacun Kiln, Jingdezhen Kiln and so on.

No.2 The name shows the zhou-prefecture or xian-county where some kiln was situated, such as Cizhou Kiln, Yaozhou Kiln, Jizhou Kiln, Mixian Kiln and so on.

No.3 The name shows the direction in which the kiln site lies, such East Kiln, West Kiln, Southern Ding Kiln and Northern Ding Kiln.

No.4 The name shows the nature of some kilns, such as official kiln, civilian kiln, imperial kiln, kiln for ST color porcelain, etc.

No.5 The name shows the person managing the kiln, such as Tao(Tao Yu ) Kiln, Peng (Peng Junbao) Kiln, Nian (Nian Xiyao) Kiln, Tang (Tang Ying) Kiln, etc.

No.6 The name comes from a legend, such as Chai Kiln, Ge-elder-brother Kiln, Di-younger-brother Kiln, etc.

No.7 The name was given by traders, such as Tu Ding, Guang Jun, Gu Yue Xuan, etc.

No.8 The name shows the distributing centre and special type of the same kind of ceramics, such as Jiujiang Porcelain, Hongxian Porcelain, etc.

It is no doubt that the name Dangyangyu Kiln can come under No.1 above, showing the specific location. Xiuwu Kiln or Jiaozuo kiln, names given by foreigners, is more general, showing the zhou-prefecture or xian-county having jurisdiction over it. Considering its earlier apperace, the former one is better, though the later one is also resonable to some extent. (For better understanding in the course of international academic exchange or during a world-wide symposium, we can add Jiaozuo to the name Dangyangyu Kiln, i.e.Dangyangyu Kiln of Jiaozuo, just like



Guantai Kiln of Cizhou and Linshui Kiln of Cizhou. )

In a word, people's argument on the name of kilns is not surprising, just as some collections home and abroad would be renamed after new ideas were put forward.

## Section II Main products of Dangyangyu Kiln and the unique skills concerned

In 1962, Feng Xianming and I made a survey of the site of Dangyangyu Kiln. We could not find any remains and better ceramic shards, because of the landforms' change and destruction due to road building and farming. Finally, we only found 10 types of shards, such as those glazed in white, black, dark red, green and yellow, as well as pattern painted in black on white, incised or carved pattern in white on black or on ochre color, incised design on pearl-like ground. These, together with a few shards with rarely seen twisted body in different colors, brought back by Chen Wanli in 1950, were in a small quantity. We also saw the temple for the kiln god and its stele, whose inscriptions were copied by us. Later I completed a few papers concerned with the survey<sup>②</sup>.

Some of the skills during the production of Dangyangyu kiln wares are rather prominent, just as follows:

No.1 Wares with carved or incised pattern in white on dark red (ochre colored) ground are the most typical ones from the Dangyangyu Kiln. There are two vessels housed in the Palace Museum, i.e., a vase and a jar both with incised and carved pattern in white on reddish brown ground. They look so different that they stand out among collections of the Cizhou type. The skill applied to Dangyangyu wares of painting black pattern on white is similar to that of Cizhou wares, except for their thinner glaze covering, stronger glaze lustre, more coarse body and not so hard firing. But they still look like white jade or black laquer after exquisite work on relatively coarse body. Either the Cizhou Kiln or the Dangyangyu Kiln has shortcomings and merits, and it is really hard to say which is better.

No.2 Making twisted body and glaze had been a traditional skill applied by the Gongxian Kiln in the Tang Dynasty<sup>③</sup>. It was promoted to show patterns, some like bird feathers arranged in

order, some like woven matting, some like marble with natural design and others like floating clouds and flowing water. Though wares of such kind can be seen at the sites of the Cizhou kiln type in Hebei, Henan, Shanxi and Shandong, most of them, with relatively dull decorations in black and white, are not so good in quality. Potters of the Dangyangyu Kiln could produce vessels with different patterns shown by their twisted clay body and glaze. Their skill in this respect was obviously the best.

No.3 White, black and dark red glazed wares are the typical ones from the Dangyangyu kiln. Among the large quantity of articles unearthed by the Henan Provincial Institute of Cultural Relics and Archaeology, some have white body and lustrous glaze, not inferior to 'black glazed wares' and 'ochre colored wares' from the Ding Kiln. The resemblance between these two kilns is not just a coincidence, but an unavoidable result. The not long distance between them in the Song is supposed to make them possible to learn from each other, let alone one with a high reputation and the other noted for elegant wares. This resulted in similar products. For example, the Ding Kiln potters produced white, black and dark red glazed porcelains, along with those painted with patterns in black on white, incised pattern in yellowish brown design on white as well as incised patterns on greyish white, brown or green ground. I put forward this idea in the paper completed in 1982<sup>④</sup>. Though it has been proved, further comparative study should be made to expose the relationship between the Ding Kiln and the Dangyangyu Kiln.

No.4 The firing of wares with Jun glaze in the Dangyangyu Kiln has been mentioned in papers written by Karl Beck and Koyama Fujio. But the Palace Museum workers found nothing like that when they made a survey at the kiln site. So scholars had been divided in opinion until the year 1991, when I went to the British Museum and the Cambridge Museum to find out the Jun glazed shards donated by Karl<sup>⑤</sup>. Before that, I believed in the production of such porcelain at Dangyangyu based on the inscriptions on the stele of kiln god. We still need to consider the relationship between the Dangyangyu Kiln and Jun Kiln in the Song, although we have not discovered excellent parts of Jun glazed ware among officially excavated shards.



### Section III Great accomplishments in the decoration arts of the Dangyangyu Kiln wares

To enjoy ceramics is to enjoy their decoration arts besides form design. Painted pottery in the primitive society and porcelains from the famous kilns of different periods in the feudal societies have won universal acclaims for exquisite production skills and unique local characters, either covered in glaze or decorated with patterns painted, incised, carved, etc. The Cizhou Kiln wares were no exception. They became examples imitated by potters then or after the Song Dynasty. Among all the learners, those from the Dangyangyu did the best. They replaced the formal motifs constantly used before by flowers and birds, fish and insects, mountains and river, human figures as well as poems, calligraphy and paintings of historical stories. They not only broke away from the old decoration rules, but also created a vivid style between pattern and painting. All decorative methods, painting in black, making modelled motif, carving or incising with a tool, were used well fit with the shape and features of some ware. Though in a free decoration way, the motifs were in a complete form and in a perfect combination based on the shape of the ware. The decorative elements of flower and grass did not follow the same pattern. They were combined into beautiful motifs just as they grow in nature. This was obtained by skillfully using the comparisons among flowers and foliage on branches, dense and scattering, the front side facing sun and the back side facing the earth, and big and small. From the border decorations such as traditional geometrics, chequers, coin and meander patterns, we can also find the variations and the pursuit of natural style in formal arrangement. These parts, together with boldly incised lines, lively carved pattern or even calligraphy written vigorously, show a simple style and natural taste. Some excellent wares handed down through generations seem especially be full of vitality, representing the simplicity and boldness often seen among civilian craftworks. The Dangyangyu wares not only laid solid foundation for the decorative motifs in a style of traditional Chinese painting and calligraphy, but also set examples for present form design and decorative arts changing

from description of real objects to decorative pattern.

The decorative arts used to be ignored when we made an academic discussion on ancient ceramics or their modern copies. What we paid much attention to was 'earlier or later', 'real or false' and 'cheap or expensive', not thinking of their decorative arts or manufacturing skills. Even if the International Symposium of Scientific Technology of Chinese Ancient Ceramics have been held for several times, producing skills, instead of artistic features, were the subject. Ancient ceramics, the important objects studied by archaeologists, are the combination of scientific technology and decorative arts, representing the treasures created by people of ethnic groups in China. The exhibition of the Dangyangyu Kiln Porcelains presented by the Beijing Art Museum, as well as the seminar related to it in the Central University for Nationalities, should be remembered for ever.

The ideas came from me, a man of over 80 years old. Maybe some of them seem to be subjective or incomplete, so I hope you won't hesitate to make a comment on them.

*Completed at Shang Tao Shi on May 18, 2010*

### Notes

- ① In 1950, The Japanese archaeologist Koyama Fujio argued that the name 'Xiuwu Kiln' should replace the 'Jiaozuo Kiln' called by Karl Beck. His idea started a hot argument.
- ② See Ye Zhemín's papers: On Dangyangyu Kiln and Cizhou Kiln System, published in Chinese Ceramics (Nos. 1 and 2), 1982; Research on the Stele of Kiln God, published in Ceramics of Jingdezhen (No. 21 from the very beginning), 1983; Remarks on the Kiln Sites in Henan Province—Dangyangyu Kiln, Good Example of Cizhou Kiln Type, published in Chinese Newspaper of Cultural Heritage (September 19, 2001).
- ③ Twisted glaze is a decorative method by put together glaze in two colors to form pattern like flowing water. I have seen it personally at the Porcelain Factory of Wujiayao, Huairou County, Shanxi Province.
- ④ See Ye Zhemín's paper On the Dangyangyu Kiln and Cizhou Kiln System, published in Chinese Ceramics (Nos. 1 and 2), 1982
- ⑤ See Ye Zhemín's paper Chinese History of Ceramics, published by Sanlian Bookshop, Page 281, Figures 8—71, 2006.





# 目 录

## CONTENTS

当阳峪窑重议（代前言）	叶喆民	8
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### 第一部分 总 论

序	2
第一章 仿定风采	4
第二章 一世风华	78
第三章 钧窑遗韵	110
第四章 匠心独具	115
第五章 目运天成	159
第六章 鬼斧神工	178

### 第二部分 论 文

记焦作窑陶瓷器	欧瓦·卡尔贝 著 李鑫 译注 秦大树 校	208
卡尔贝克的“焦作窑”——当阳峪窑研究史与窑业特征驳议	秦大树 李 鑫	217

## 目 录

CONTENTS

修武当阳峪窑考古发掘主要收获·····	赵志文	230
当阳峪窑装烧方法探析——兼谈与磁州窑装烧技术的交流·····	刘 岩 秦大树	233
当阳峪窑概述·····	原雪辉 罗火金	243
从窑址调查与发掘看当阳峪窑瓷器的特点·····	冯小琦	253
当阳峪窑研究综述·····	阎 焰	258
宋瓷之花当阳峪·····	陈北朝	268
当阳峪窑址考察与初步研究·····	王建保	281
当阳峪窑陶瓷水路外运初探·····	张汝福	296
新石器时期的彩陶与当阳峪窑瓷器·····	黄亚平	305
略谈当阳峪窑及其白釉剔划花瓷器·····	吕成龙	310
浅析当阳峪窑剔划花装饰的艺术语言·····	李正安 丁 珊	315
浅论宋、金时期当阳峪窑的类定器·····	黄卫文 蔡 毅 刘 伟	322
试论当阳峪窑的酱釉瓷器·····	杨俊艳	328
当阳峪窑瓷器的釉面装饰技法·····	袁爱民 宋艳阳 琚丽萍	336
浅谈当阳峪窑绞胎瓷与绞釉瓷·····	董国宝	340



# 目 录

## CONTENTS

当阳绞胎 宋瓷奇葩.....	张汝福	342
当阳峪诸窑绞胎瓷器及相关问题.....	宋艳阳 郭建设	346
焦作当阳峪窑瓷器纹饰赏析.....	周长明	351
当阳峪瓷窑独树一帜的绞胎工艺.....	郭继斌 刘凤仙	353
当阳峪窑神碑释读及其他.....	罗 勇	357
当阳峪窑学术研究一览表.....		371
海内外当阳峪窑瓷器收藏情况表.....		373
《德应侯百灵翁之庙记》碑文拓片.....		395