





愿紫砂在展览中回到它所处的  
那个时代各个不同的生活情境中去。

Hope the Yixing stoneware in this exhibition  
would come back to the context of its own age

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# 紫玉暗香

Yixing Stoneware, Hidden  
Fragrance of Purple Jade

2008

南京博物院紫砂珍品联展

The Collection from Nanjing  
Museum and Mai Foundation

龚良 主编



南京博物院  
台湾成阳艺术文化基金会

Nanjing Museum  
Mai Foundation



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## 序一

宫中艳说大彬壶，海外争求鸣远碟。——明代谚语

壶以砂者为上，盖既不夺香，又无熟汤气。——明文震亨《长物志》

紫砂器作为继新石器时代彩陶、秦汉陶塑、“唐三彩”及长期流传的琉璃陶器之后产生的陶艺珍品，肇始于江南，是实用与艺术的完美结合。她既有鲜明的地方特色，又极富人文雅韵，在中国古代陶艺史上写下华美清雅的一页。

紫砂器产于太湖之滨的江苏省宜兴市，其主要窑口蜀山窑位于宜兴市东南45里，距太湖仅十余里。2005—2007年，由南京博物院、无锡博物院、宜兴市文管办和宜兴市陶瓷博物馆等单位组成的联合考古队，在宜兴蜀山窑进行了中国陶瓷考古史上，对紫砂窑址的第一次科学考古发掘，共出土紫砂、均陶等文物、标本3万余件，为研究紫砂器的发展提供了大量第一手资料；而将这些出土的紫砂文物与传世品进行比较研究，十分有益于清晰展示紫砂器发展最真实的历史原貌。

紫砂器兴盛于明清，且名器与名匠同时声名大振。明末清初名士王士禛将宜兴紫砂茶壶和当时的雕竹、螺钿、铜器等相提并论，他在《池北偶谈》中说：“近日一技之长，如雕竹则濮仲谦，螺甸则江千里，嘉兴铜器则张鸣岐，宜兴茶壶则时大彬，浮梁流霞盏则吴十九，皆知名海内。”此处的宜兴茶壶即指紫砂壶，可见其在当时手工艺品中的地位之高。

紫砂器既是美器，又是美好生活的象征。她是美妙、神秘而雅逸的。其美妙在于它浑朴大方的造型，质朴无华的气韵，玉润珠圆的质感；其神秘在于它的起源、历史、制作工艺和时代特质等，皆有悬疑探析之处；其雅韵在于它特有的文人积极参与创作的传统，使紫砂器（特别是紫砂壶）向精巧典雅含蓄内秀的艺术化方向发展，别具文人的文化内涵和雅趣逸韵。

台湾成阳艺术文化基金会与南京博物院有着深厚且友好的交往，董事长麦

宽成先生和执行长宋信德先生又对紫砂珍品有着很高的鉴赏品味，并愿为紫砂器的研究与向公众展示提供帮助。2004年9月，名为《砂壶汇赏》的紫砂壶精品联展在南京博物院艺术陈列馆隆重举办，展品来自于全国14家文博单位，基金会也遴选30件紫砂精品参展，受到文博界专家和社会各界的肯定和好评。2006年始，基金会又资助我院开展对紫砂窑的考古发掘和研究，并联合筹办了本次珍品联展。展览的展品包括南京博物院部分馆藏紫砂精品、成阳艺术文化基金会收藏的部分紫砂精品，以及部分江苏考古发掘出土的紫砂文物。

南京博物院紫砂藏品的数量和质量在全国首屈一指，此次精选50件紫砂器参展，绝大部分为第一次在国内公开展出。它们皆出自名家之手，有明时大彬，明清之际项圣思，清杨彭年，现代顾景舟、蒋蓉等大家的代表作品。器类以紫砂茗壶为主，另有陈设器具、文房用具、象生瓜果等。它们流传有序，款款精美，代表了明清宜兴紫砂器的最高工艺水平。

台湾成阳艺术文化基金会此次从其收藏的2000多件紫砂器中精选了64件紫砂器参展。它们绝大多数购自欧洲知名藏家。其器类有镂空装饰壶、竹段壶、贴花装饰壶，以及紫砂罐、茶具和荷兰、英国窑口仿紫砂器等。它们大部分为17世纪下半叶至19世纪欧洲市场的定制品，为宜兴外销紫砂器的代表作品。

考古发掘出土文物主要在于佐证紫砂发展的历史，串联了古今和中外，别具意义。

感谢文化部、国家文物局、江苏省文化厅、江苏省文物局的帮助和指导，感谢无锡博物院、宜兴市文管办、宜兴市陶瓷博物馆、徐州市博物馆、扬州市文物考古研究所、金坛市博物馆的大力支持！因为有大家的鼎力惠助，才促成今天的紫砂珍品展及《紫玉暗香》一书的面世。

南京博物院院长  
2008年9月1日

*Dabin's teapots were favored in the Palace, Mingyuan's dishes were popular overseas—a Ming idiom*

*Zisha clay is the best material for teapot, because it will not cover the fragrance of tea, and keep no taste of over-boiled water—Zhangwu zhi (Treaties on superfluous things) by Wen Zhenheng of the Ming Dynasty*

*Zisha*, or Yixing stoneware from the Jiangnan region (Yangtze delta), is an important Chinese pottery which appeared later than Neolithic painted pottery, terracotta sculptures of Qin and Han dynasties, Tang *sancai*, and *liuli* wares. It played an important role in the Chinese ceramics history in perfectly combining the utility and art with special regional features and elegant literati tastes.

*Zisha* ware is from Yixing of Jiangsu province near Taihu Lake. The major Shushan kiln site is located in the over 22 kilos southeast of the Yixing city, and only around 5 kilos to the Taihu Lake. From 2005 to 2007, the United Archaeology Team, organized by the Nanjing Museum, Wuxi Museum, Cultural Relics Administration Office of Yixing, and Yixing Ceramics Museum, made the first archaeology excavation of *zisha* kiln site in the Chinese ceramics history. Over 30,000 pieces of *zisha*, *jun*-glazed wares or shards were discovered, which provides huge amount of first-hand materials. Deeper research in comparing these unearthed pieces to those from old collections should be greatly beneficial to display the development of *zisha* ware in the history.

*Zisha* ware was popular for both the masterpieces and master potters in the Ming and Qing Dynasty. Wang Shishen, a famous scholar in the period between late Ming and early Qing Dynasty, had set the *zisha* ware at the same high level with various crafts. In his book *Chibei outan* (Occasional Chats North of the Pond), he remarked, “the wonderful crafts of today well known in the country include Pu Zhonglian’s bamboo carving, Jiang Qianli’s mother-of-pearl inlaid, Bronze vessel from Zhang Mingqi of Jiaying, Yixing teapots by Shi Dabin, and porcelain cup by Hao Shijiu from Fuliang”. Here, the Yixing teapots should refer to the *zisha* ware that shows its high position in the crafts of the day.

*Zisha* ware is not only a beautiful craft, but a symbol of wonderful life. It is brilliant, mysterious and elegant. Its brilliance is presented on the simple shape, elegant taste and rich smoothness. It is mysterious because the origin, history, technique and features of different periods all have uncertain questions. Many scholars took part in the design of *zisha* wares and further make it (especially the teapot) full of cultural elegance of literati.

The Mai Foundation from Taiwan has a long history of friendship with Nanjing Museum. The president Mai Kuangcheng and curator Joseph H.T. Sung both highly enjoyed the appreciation of *zisha* masterpieces, and wish to provide assistance in professional researches and public exhibitions. In the September of 2004, Appreciation of *Zisha* teapots, an important exhibition displaying the *zisha* masterpieces was held in the Nanjing Museum. The exhibits were loaned from 14 institutions, which include 30 pieces from the Foundation. Since 2006, the Foundation had sponsored our museum for archaeology excavation of the *zisha* kiln sites and researches. This exhibition is co-organized by our two institutions to display the masterpieces of Yixing stoneware from Nanjing Museum, Mai Foundation and archaeology discovery from Jiangsu province.

The Yixing stoneware in the collection of Nanjing Museum is the best on both quantity and quality around the country. The fifty pieces in this exhibition are mostly first time to show public in China. They all from famous potters, such as Shi Dabin, Xiang Shengsi, Yang Pengnian, Gu Jingzhou, Jiang Rong. Most of them are teapots, and also include some decorative pieces, studio objects, imitation of fruits and nuts. These fascinate artworks with reliable provenance represent the highest craft quality of the Ming and Qing Yixing stoneware.

The Mai Foundation also carefully selected sixty-four teapots from its Yixing stoneware collection of over 2000 pieces for this exhibition. These teapots were mostly acquired from famous European collectors. Various styles are presented as teapots with reticulated design, teapots in the shape of bamboo-stalk bunch, teapots with appliqué decoration, canister, tea wares, and some Dutch and British stoneware. Most of them are representative objects of export ware, which specially ordered by European from second half of the 17th century to the 19th century.

The archaeology discovery in the show is aimed to exemplify the development of Yixing stoneware to connect both of the old and new, domestic and export ware.

The gratitude should be expressed to the State Administration of Cultural Heritage and Bureau of Cultural Relics of Jiangsu Province for their support and guidance. I also hope to acknowledge Wuxi Museum, Cultural Relics Administration Office of Yixing, Yixing Ceramics Museum, Institute of Cultural Relics and Archaeology of Yangzhou, Xuzhou Municipal Museum, Jintan Municipal Museum for their invaluable assistance. Without the contribution from all the friends, this exhibition and the catalogue would not be available today!

Gong Liang / Director, Nanjing Museum  
September 1st, 2008

接续 2004 年中秋“砂壶汇赏”的活动，今秋，基金会很荣幸地又与南京博物院就“宜兴紫砂器”学术专题，再度举行研讨会与《紫玉暗香》展览。在过去的 4 年里，这个专题确实在国内外古陶瓷研究领域，引起了些许兴趣与关注。

检视过去近 30 年国内外出版探讨“宜兴紫砂器”的学术书籍，其中常常出现“宜兴”(Yixing)这个名词，它是地名，也是紫砂器的代名词。在清代宫廷的《珐琅、玻璃、宜兴、磁胎陈设档案》中，就是用“宜兴”一词代替“紫砂”的；在 19 世纪之后，国外文献，包括德文、荷文、法文、英文、丹麦文、瑞典文中，都用“Yixing”取代“terra sigillata”(意为古罗马深红色陶器)一词，代表中国的红色陶器。

16 世纪早期，葡萄牙、西班牙以当时先进的高桅船进行海上贸易，拉开了全球大航海贸易活动的序幕。17 世纪是欧洲力量弥漫全球的重要时期，人类由此迈出了全球经济文化网络的第一步。当时，欧洲英、法、荷、丹麦、瑞典等国先后成立的东印度公司，都曾将“宜兴”，也就是紫砂器运往欧洲。今天，奥地利维也纳艺术史博物馆、丹麦哥本哈根皇家博物馆及德国德累斯顿茨温格宫陶瓷馆等欧洲各博物馆及城堡中，皆收藏有当时随茶叶外销出去的“宜兴”；不管是称“红色”、“棕色”，还是“巧克力色”，它们都代表着中国紫砂器特有的颜色。

翻开近 300 年的欧洲制瓷史,“宜兴紫砂器”在启迪欧洲瓷器发明的过程中,扮演着重要角色。首先是在 1672 年(清康熙十一年),荷兰利用当地陶土及技术,生产出类似“Yixing”的德尔夫特(Delft)红陶茶壶;然后,德国炼金师约翰·弗雷德里希·波格(Johann Friedrich Böttger)受命仿制“Yixing”,在当时贴花、镂空等装饰技法不甚娴熟的情况下,先烧造出似“Yixing”的红色陶器,欧洲称之为波格炆器(Böttgersteinzeug),再进一步于 1710 年,在德国迈森(Meißen)成功烧制出以高岭土为原料的白色瓷器。随着制瓷秘方及工匠的外流,其它各国也陆续成立了皇家窑场,欧洲高质量陶瓷器的生产得以持续至今,这是“宜兴紫砂器”在欧洲陶瓷史和艺术史上短暂而重要的贡献。我们期待,今后能有更多的“Yixing”研究和相关的历史旧藏出版。

在此,我谨代表基金会感谢文化部、国家文物局、江苏省文化厅、江苏省文物局、南京博物院、无锡博物院、宜兴市文管办、宜兴市陶瓷博物馆、扬州市文物考古研究所、徐州市博物馆、金坛市博物馆、福建省泉州博物馆的协助,并向参与本次展览和图录编辑工作的所有朋友致以最崇高的敬意。

宋信衍

台湾财团法人成阳艺术文化基金会执行长

2008 年 9 月 1 日

## Forward

Following 'the Appreciation of Zisha Teapots Exhibition' at the Mid-Autumn of 2004, Mai Foundation is honored to cooperate with Nanjing Museum again to present the exhibition *Yixing Stoneware, Hidden Fragrance of Purple Jade: The Collection from Nanjing Museum and Mai Foundation* and the symposium on the Yixing stoneware. It is pleased to see that this subject has attracted more concerns among the ancient ceramics research in the last four years.

The word 'Yixing' always can be found in the research publications about the 'Yixing stoneware' in the last 30 years. The word is not only a geological place name, but refers to *Zisha* (purple clay) ware as well. In the Qing Imperial Archives of Displays of Cloisonné, Glass, Yixing, and Ceramics, 'Yixing' had already been used to refer *zisha*. In the foreign documents, including German, Dutch, French, English, Danish, and Swedish, 'Yixing' had been used to substitute 'terra sigillata' (a type of ancient Roman dark red pottery) and to refer this Chinese red pottery since the 19th century.

In the early 16th century, Portuguese and Spanish began to open the great navigation age with advanced ship in worldwide sea trading. The following 17th century is an important period for European might to conquer the world and make the first step to the worldwide network of economy and culture. At that time, England, France, Netherlands, Denmark and Sweden respectively founded the East India Company, which had transported 'Yixing', or *zisha* ware, to Europe. Today, various Yixing stoneware exported together with Chinese tea can be found in the collections in the Kunsthistorisches Museum in Vienna, the Royal Danish Kunstkammer in Copenhagen, Zwinger Museum in Dresden and many European museums and castles. Whatever 'red', 'brown', or 'chocolate' to depict this stoneware in their records, it should be just mean the special color which only Chinese Yixing stoneware has.

When people read the porcelain history of Europe in the last 300 years, it is exemplified that Yixing stoneware played an important role in inspiring European to reinvent the porcelain. At the beginning, in 1672, Delft red stoneware teapots similar to Yixing were created in Netherlands. Then, a German alchemist Johann Friedrich Böttger began to produce so called 'Böttgersteinzeug', which was imitated Yixing stoneware but with less sophisticated skill on appliqué and reticulated decoration. IN 1710, white porcelain made of kaolin was successfully re-invented in Meissen, Germany. With the porcelain recipe and potters' emigration, the other European countries began to build royal kilns and the high quality European ceramics has been produced until now. It can be concluded as a short and important contribution from Yixing stoneware to the European Ceramic history and art history. We deeply hope more and more publications on historical collection of Yixing and deeper researches would be presented in future.

On behalf of Mai Foundation, I wish to express our gratitude to the State Administration of Cultural Heritage, Bureau of Cultural Relics of Jiangsu Province, Nanjing Museum, Wuxi Museum, Cultural Relics Administration Office of Yixing, Yixing Ceramics Museum, Institute of Cultural Relics and Archaeology of Yangzhou, Xuzhou Municipal Museum, Jintan Municipal Museum, Quanzhou Museum of Fujian Province for their invaluable assistance. I would also like to offer our heartfelt appreciation to all the friends who undertook the organization of this exhibition and the edit of the catalogue.


Joseph H.T. Sung  
Curator, Mai Foundation  
September 1st, 2008

# 玉峡泉水流到今

Yixing stoneware excavated  
from Jiangsu Province

## 江苏省出土紫砂器

在江苏省各地陆续出土的相对完整的紫砂器中，展览选取了出土地点相	徐州市和扬	土的紫砂器，	众。它们出土	或遗址中，时	代嘉靖朝到清	时期，都是日	品，带来了当时	砂器的消息。
对集中的金坛市，	州市三地出	展示给观	于古井	代为明	代嘉庆	常生活用	人们怎样使用紫	



Among all the unearthed Yixing stoneware in nearly intact condition from Jiangsu Province, this exhibition is presenting the pieces from Jintan, Xuzhou and Yangzhou. These wares were excavated from ancient well or relic sites with dating from Jiaping reign of Ming Dynasty to Jiaqing reign of Qing Dynasty. All of them are daily-use objects that provide the information how the people of that day used the Yixing stoneware.

## 江苏省出土紫砂概述

霍华 整理/ 南京博物院

紫砂出于太湖之滨的江苏省宜兴市，生产紫砂的蜀山窑位于宜兴市东南约45里，距太湖仅十余里。紫砂是美妙而神秘的，它的美妙在于它质朴无华的气韵，玉润珠圆的质感和优雅怡人的情趣；它的神秘在于关于它的历史、它的制作者、它的材质，乃至它的断代，都有许多说不清道不明之处。随着紫砂考古资料的不断被发现，将它们与传世品对比研究，相信紫砂的面貌将会越来越清晰地展现在世人面前。

20世纪60年代以来，江苏省各地陆续出土了50件左右相对完整的紫砂器，出土地点集中在省内的8个地区——南京市、泰州市、淮安市、徐州市、镇江市、无锡市、金坛市和宜兴市等地，时代为明代嘉靖到清代晚期。它们绝大多数是日常生活用品，明代的器型有提梁壶、匚口罐、水罐、穿心铤、几何形紫砂壶（行话称光货，容积一般在250毫升以上）、盖罐、调羹和小碟；清代的造型有盖罐、调羹、圆底钵和紫砂壶。这些紫砂器中，零星出土的大约有30件左右，除此之外的近20件，得自于8次重要的紫砂遗迹考古发现成果，归纳如下：

第一次是1965年，由南京市博物馆考古部主持发掘，在位于南京市南郊马家山的太监吴经墓中出土了明嘉靖柿蒂纹提梁壶，见本文“江苏省出土紫砂壶一览表”（下称“一览表”）中的第1号。这是迄今为止，发现最早的有绝对纪年可考的紫砂壶，对它的研究方兴未艾，墓中还出土了哥釉器和白釉器等瓷器，以及铜镜。

第二次是1976年7月，宜兴丁蜀镇羊角山的宜兴红旗陶瓷厂在基建施工时，发现了古窑址，宜兴陶瓷公司随即对该处的羊角山古窑址进行了调查，发现了一批早期紫砂及欧窑器残片，本图录中第127号的一组5件标本，即是其中的一部分。

第三次是1986年1月淮安市楚州区河下镇2组王光熙墓出土了2件紫砂壶，见本文“一览表”中的17、18号，墓中出土紫砂壶的重要之处在于，王光熙虽然暂时不可考，但是墓葬中同时出土的31方王氏印章、肘托和扇子足以说明其为一位文人，墓中出土的清嘉庆彭年款乳鼎壶是出土紫砂壶中极少有的曼生式紫砂壶。

第四次是1991年无锡市南禅寺明代古井中出土了一批紫砂壶，见本文“一览表”30至32号。