长沙窑精品卷

MARVELOUS COLORS AND TANG STYLE

Exquisite wares of Changsha Kiln

主编 周世荣

湖南美术出版社

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AND A



周世荣先生 (右) 与吴跃坚先生亲切交谈

 周世荣
 主编

 吴跃坚
 著

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前言



中世纪,李氏王朝建立大唐帝国,整个世界为之震惊。

李渊父子、唐明皇文韬武略,其疆域之广,西北扩展至夷播海,东北抵达日本海。 突厥等首领俯首称臣。高度发达的唐文化,登峰造极,诗人、书画家、能工巧匠辈出。

唐王朝敞开国门,迎东西方佛经、伊斯兰教、龟兹音乐、胡腾舞、窄袖紧身的胡装和伊朗的珠宝金银器等。唐人视进口品为时髦,广为流传,对长沙窑的形成和发展产生较大的影响。

长沙窑是唐代著名的"创新派"彩瓷名窑。它成功烧制出如花似锦的高温铜红釉和 五彩缤纷的釉下多彩制品。其装饰工艺诗、书、画并重,中西文化相结合。这种独具特 色的国际新品牌,远销至日本、东南亚和波斯湾等20余个国家、地区,深受外商喜爱。

改革开放以来,随着人民生活水平不断提高,追求高雅情趣的"文物收藏"热悄然 兴起。大收藏家吴跃坚先生出身书香门第,自幼深受中华优秀文化的熏陶,痴心热爱乡 土文物长沙窑名瓷,身为商人的吴先生,不满足于商利,他唯一的心愿和追求是做一个 具有文化品位的高雅商人。收藏界誉称他为"儒商"。近十余年来,他竭力广收善本图 书和古代金石陶瓷,不惜重金搜集流落在国内外的长沙窑瓷珍品,其中包括数百件海外 沉船中打捞出水的长沙窑珍品。

为弘扬长沙窑文化,吴先生牵头组建长沙窑研究会,出版《长沙窑研究》专刊,首次提出长沙窑是一座"中华文化名窑"和"长沙窑学"等引人入胜的新课题。如今,他从数千件长沙窑收藏品中挑选出300余件精品编辑成《唐风妙彩》出版。

该书收录有国宝级文物釉下多彩胡瓶以及罕为人知的铜红釉壶、瓶、宝石蓝、孔雀绿莲花荷叶杯和寺院、高僧等奇形异彩的图文等新资料,内容十分丰富、图文并茂、长沙窑爱好者、美术工作者和有关专家学者不可不读。

吴跃坚先生约我为他的专著撰写小序,笔者感到十分荣幸,今欣然写就这篇前言以 表示祝贺。

才世芸

(国家"七五"重点课题"长沙窑"主持人)

2008年3月26日

PREFACE



In the middle ages, Asian nations were stunned by the great Tang Dynasty founded by the Li Family.

The founder, Li Yuan and his successors such as Emperor Tang Minghuang had outstanding civil and military skills. In the northeast, the territory of the empire expanded to Yibo Sea and tribes such as Turkey paid tribute to the Tang emperors. In the northwest, the territory of the empire expanded to the Sea of Japan with Japanese students shuttling between the two countries. The highly developed Tang culture at an unprecedented height has produced many excellent poets, painters and skillful craftsmen.

The great Tang Empire opened its door to foreign stuffs such as Buddhist and Islamic scriptures, Qiuzi music, Huteng dance, tight Hu clothes with narrow sleeves and silverwares and gold vessels from Iran. Imported goods were considered fashionable and very popular among people in Tang dynasty, which had a great influence on the establishment and development of Changsha Kiln.

In Tang Dynasty, Changsha Kiln was an innovative kiln well-known for its polychrome . Flamboyant high temperature copper-red-glaze and colorful under-glaze-painted porcelains were successfully fired in this kiln. Decorated with poems, calligraphies and paintings, Changsha wares represented a combination of both Chinese and western cultures. As a unique and international brand, Changsha wares were very popular among foreign traders and were sold to more than 20 countries such as Japan, countries in Southeast Asia and the Persian Gulf areas.

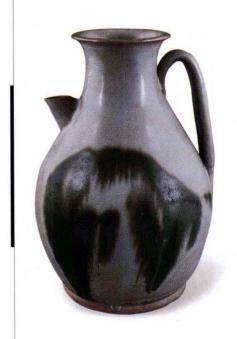
Since China started Reform and Opening-up Policy, people's living standards have been greatly improved. Collecting antiques has become a noble hobby enjoyed by many Chinese people. Mr. Wu Yuejian, a renowned antique collector, was born into a family of intellectuals. Edified in traditional Chinese culture since childhood, Mr. Wu has cherished a deep affection for local ceramics made in Changsha Kiln. As an entrepreneur, Mr. Wu does not settle for making more and more money. He aspires to be a businessman with fine taste and cultural accomplishment and was regarded as a Confucian businessman in the circle of antique collectors. In the past 10-odd years, Mr. Wu has dedicated himself to collecting rare books, ancient inscriptions and ceramics extensively, sparing no money in purchasing precious wares of Changsha Kiln scattered overseas. His collection includes hundreds of Changsha wares salvaged from shipwrecks abroad.

To promote Changsha Kiln culture, Mr. Wu Yuejian took the lead to organize Changsha Kiln Research Society and helped with the publication of the journal "Changsha Kiln Study". He is the first person to put forward the concept of "Changsha Kiln Study" as well as the idea that Changsha Kiln is a famous Kiln of Chinese culture. Recently, Mr. Wu selected more than three hundred exquisite items out of his collection of thousands of Changsha wares for the publication of the book "Marvelous Colors and Tang Style".

This book displays a national level relic, an under-glaze-painted Persian bottle. Highlights of the book also include latest pictures and introductions of rare copper-red-glaze pots and bottles, a jewelry blue and malachits gree lotus flower and leaf cup, temples, enlightened monks and items with odd shapes and extraordinary colors. The texts and pictures of the book are so excellent and informative that it is a worthwhile book for Changsha Kiln lovers, artists and concerned researchers to read.

I feel very honored to be invited to write a preface for Mr. Yuejian's book and I would like to take this opportunity to express my heartfelt congratulations to him.

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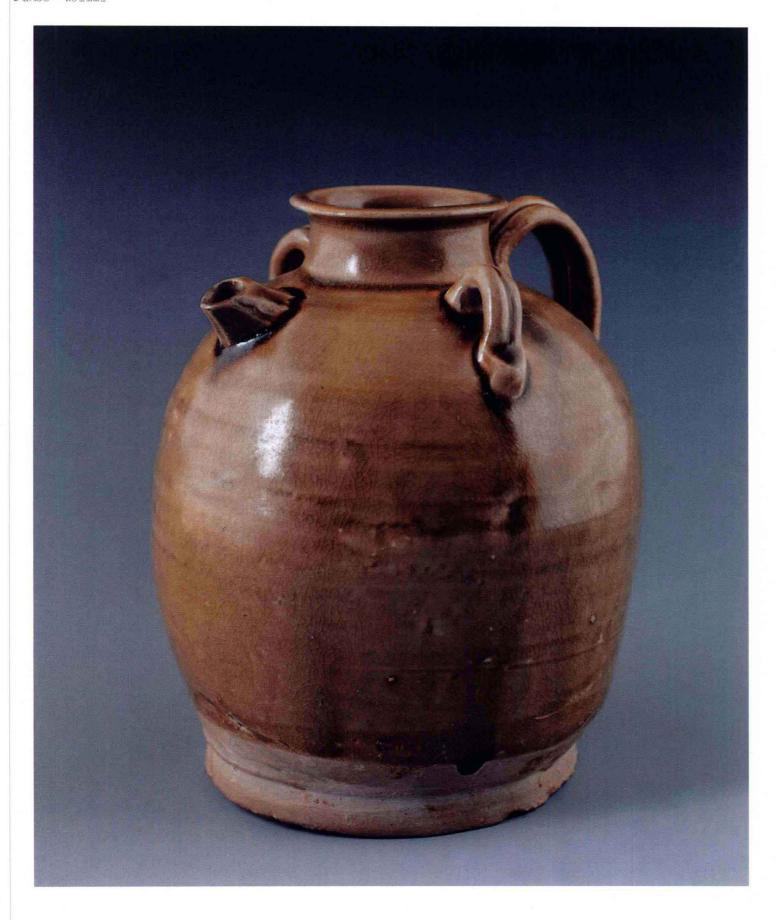


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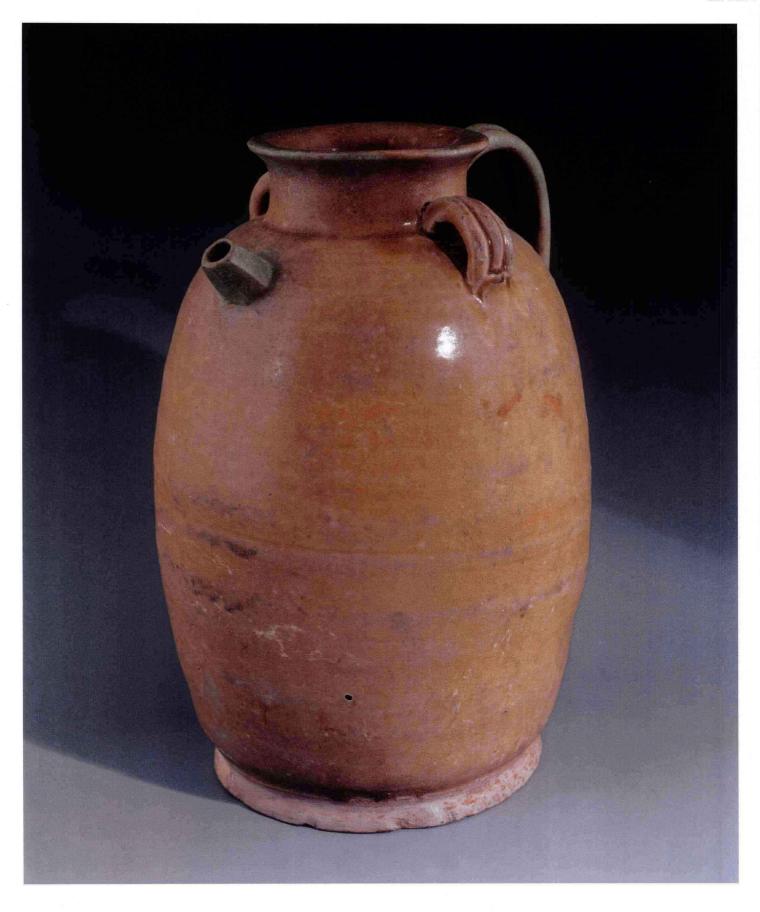
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色釉、彩釉壶

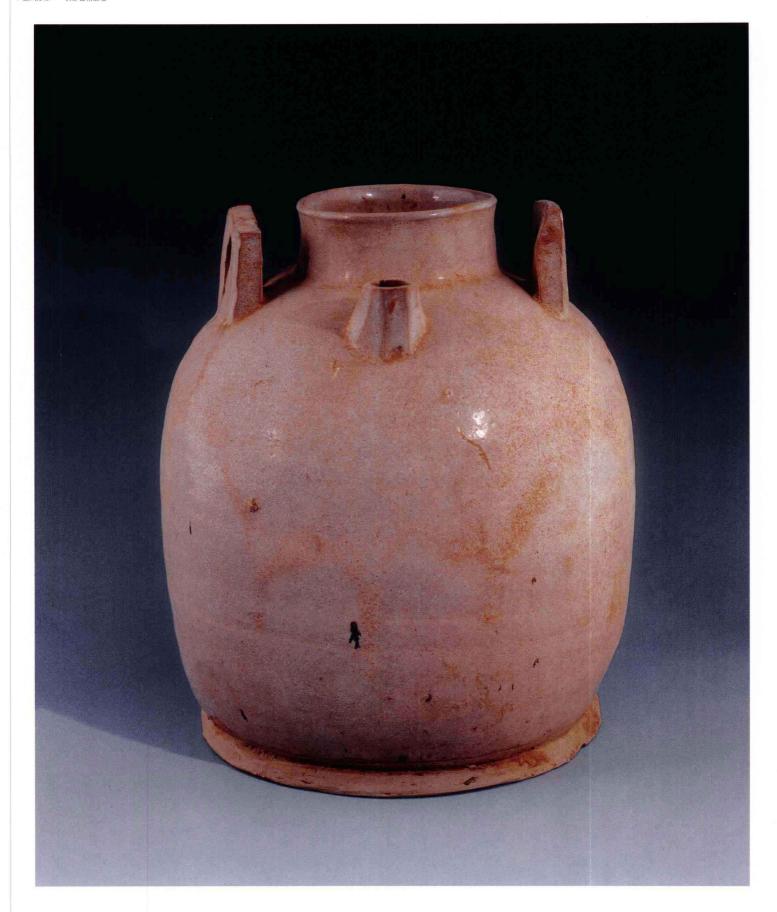




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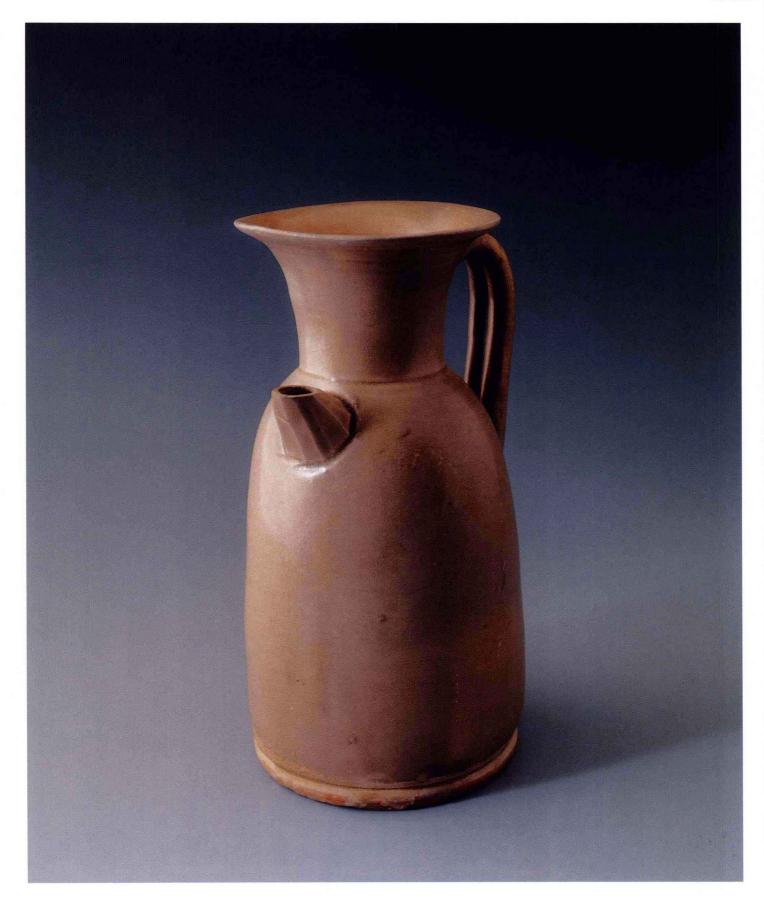


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直口、圆唇、宽肩、圆鼓腹、假圈足大平底、八棱短流、宽扁弓形柄、直颈两侧对称置穿孔竖耳。造型规整周正、器型硕大、此件壶和第3页的青釉壶、是目前面世的最高大的壶。通体施白釉、釉面光润有历史的沧桑感。同一造型的壶、湖北省博物馆收藏有一件、但壶高只有22.2厘米、通体施青釉。



青釉壶 高23.5厘米 口径8厘米 底径11.5厘米 喇叭口,弧颈,斜肩,长腹,假圈足平底,多棱短流,双轮弓形柄。通体施青 釉, 釉不及底, 釉色光洁莹润, 釉面玻璃质感强, 造型温雅清俊, 是造型和釉色完 美结合的经典之作。