

河南古瓷名窑标本

Specimens of Ancient Porcelain Made by Famous Kilns in Henan

耿宝昌题



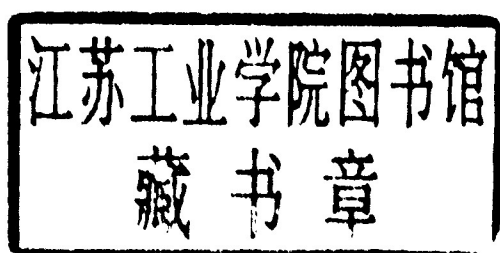
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序

河南地处中原，位居九州之中，黄河之滨，历史悠久，文化灿烂。既是中华民族的发祥地，又是古代陶瓷文化灿烂曙光最早兴起的地区。陶瓷文化内涵丰富，源远流长，据考古资料获悉，早在一万年之前，河南许昌灵井细石器时代文化遗存中就出现了陶器，虽陶片细碎，很难复原，无法分辨器形模样，但根据胎质疏松，火候较低来判断，当是陶器的雏形，是中华民族文明兴起的闪亮曙光，标志着人类从此走向文明。而新郑裴李岗新石器时代文化距今约有8000年左右的历史，陶器已大量出现，而且烧制技术、造型设计以及简单的装饰，都有了明显的提高，开创了陶器发展的新纪元，谱写了陶瓷文化的新篇章。陶器的大量出现和应用，它所传递的信息，让我们了解到它已经是原始部落人群的主要生活用品，标志着人类由游牧渔猎生活方式，已逐渐过渡到以农业为主的定居生活，这在人类文明史上有着划时代的重要意义。距今约6000年的河南浞池仰韶村的彩陶文化，制陶工艺已进化为轮制，工艺讲究，彩绘细腻，内容丰富，为世界闻名的艺术瑰宝。距今约4000年左右的河南龙山黑色蛋壳陶文化，更以其技术精湛，器表磨光，漆黑明亮，胎薄如蛋壳，享誉海内外。到了商周时期，青铜器文化兴起，标志着人类文化科技飞跃发展进入了一个新的历史时期，其先进的制铜工艺为制陶业所借鉴，带动了制陶业向前迅速发展并进入一个新阶段。通过考古发现河南郑州地区在距今约3600多年前的商代文化中期，已成功地烧制出中国最早的原始青瓷。其主要特点：用高岭土作胎，烧制出灰白色的胎体，一层透明玻璃质釉施于器物内外，然后经过约1300℃以上的温度烧制而成，具有不吸水性。它已完全具备了瓷器应有的特征，它的出现标志着我国是世界上最早生产瓷器的国家，瓷器的始祖就在中国。原始瓷的出现反映了我国陶瓷发展史进入了新阶段，开创了新篇章，纠正了早年文献记载东汉始烧制青瓷的历史，把瓷器的发展史向前推进了1800多年。当然原始瓷应为初创，只限供应当时的奴隶主和贵族，为数甚少，极为罕见，应是稀有珍宝。

商、周、秦、汉的青铜器文化在发展中不断升华，而铁器、木漆器等新工艺的综合发展与应用，反映了社会的进步与发展，陶瓷器的烧制技术也在不断革新中迅速发展。东汉时期的青瓷，具备了真正意义的瓷器特征，为世界所公认。


随着魏晋南北朝的历史更迭，经过短暂的隋代，到了盛唐时期，由于厚葬之风盛行，唐三彩的烧制风起云涌，迅速发展，为我们留下了多姿多彩的精美艺术品。宋代300多年历史，是我国陶瓷业的发展鼎盛时期，北宋京都设在河南汴京（今开封），南宋京都设在临安（今杭州），豫、浙二地皆为宋时产瓷圣地，在河南以禹州、汝州地区为中心，波及全省，乃至邻省的河北、陕西，各种名瓷窑场汇集中原，瓷艺交流，相互竞争，真可谓遍地窑烟起，到处放光辉，商贾云集，车水马龙。特别是建官窑或命民窑烧官瓷，所





烧制出釉层蕴润、似玉非玉的汝官窑青瓷和釉色多变、窑变美妙的钧窑器以及釉色青翠、釉面如玉的官窑器，享誉国内外。这些集科学、艺术、美学于一身的工艺技术，带动了民窑技术的革新与发展。南宋高宗赵构偏安江南，为浙江带去了河南烧制瓷器的工艺技术，推动了南方瓷业的进一步发展，南宋官窑、龙泉窑以及哥窑各具特色，都有着不同凡响的制瓷工业。历史上的五大名窑：汝、钧、官、哥、定皆出现在宋代，这是不争的事实，为国内外学者专家和收藏界的同仁们所共认。民窑中颇有名望的窑口除福建的建窑、陕西的耀州窑、浙江的龙泉窑和江西景德镇湖田窑以及河北的磁州窑之外，多数都出自河南，如：鹤壁集窑、巩义黄冶窑、登封曲河窑、荥阳翟沟窑、密县西关窑、鲁山段店窑、郟县黄道窑、禹县扒村窑、修武当阳峪窑、临汝严和店窑、宜阳锦屏山窑、新安城关窑以及内乡大窑店窑等。这些不同窑口，都有着精良的技术力量。不同产品，不同的装饰手法，或雕刻精细、或绘画流畅、或施釉蕴润、或造型优美，各具特色，工艺卓著，质量上乘，百花齐放，争奇斗艳，铸就了灿烂的陶瓷文化。无论哪一个窑口的产品，哪一类的陶瓷特色，或官窑、或民窑，都是历代先民们的心血铸就，都反映了当代的文化时尚和科学技术，都是前人传承下来的宝贵遗产，都是我们研究历史文化的珍贵实物资料。我国民众热爱祖国历史文化，喜爱收藏古品，当今文物政策保护正当收藏，广大群众需要文化生活，需要历史知识，所以在全国出现了上下万众参与收藏的新局面。

2



陈景顺先生，多年来不遗余力，常年奔波在河南各地，跨嵩山，过黄河，风风雨雨，不分寒暑，深入100多处古窑址现场，进行考察收集文物标本，进行整理分类，购置专柜，创建民间《河南陈氏古瓷标本陈列馆》，免费提供来访者参观学习，以瓷会友，交流心得，进行学术探讨，在研究古陶瓷方面收获颇丰，迈步于自学成才的道路，为国内外收藏界和研究者所敬仰，也引来了不少国内和国际朋友来馆参观学习。近来他又将馆藏标本进行拍照制图，加以文字说明，汇编成《河南古瓷名窑标本》，出版发行。该书文字简练，内容丰富，图文并茂，通俗易懂，是一本值得一读的专业书籍。它为广大读者提供了一份丰厚的文化套餐，让更多的学者、爱好者及研究者更系统、更方便地领略河南古陶瓷的悠久历史，是一本体味古陶瓷文化艺术真谛的好书，从而增强艺术修养，提高鉴定与鉴赏古陶瓷的鉴别水平。本人同陈景顺先生是多年故交，他的大作手稿，有幸先睹，颇有收获。受其启发，写此短文，以此祝贺。

赵青云

2007年10月12日

Preface

Located in the Central Plains, the heart of China, with the Yellow River running through, Henan province enjoys a long history and brilliant culture. It is not only the cradle of the Chinese nation, but also the region where ancient ceramic culture begins dawning. Being rich in content and of long standing, ceramic culture can be traced back to ancient times. According to archaeological data, as early as 10 000 years ago, ceramics already existed, as some pieces of tiles were found in the relic of Lingjing Microlithic Culture (in Xuchang, Henan province). Although these small ceramic fragments did not display their original shapes, they might well be the rudiments of pottery because the texture of ceramic body was loose and the ceramic pieces were not completely burnt. They served as a brilliant dawning of the Chinese civilization and demonstrated that human being had marched onto the road of civilization. In the Neolithic Age, which was about 8000 years ago, Neolithic Culture came into being in Peiligang village, Xinzheng, Henan province. At that time, potteries were made in large quantity and the people improved remarkably on the firing technology, style design and simple decoration. Thus, a new epoch was opened in the development of pottery and a new chapter was written in the ceramic culture. Potteries appeared in large numbers and were widely used, which indicated that potteries had become daily necessities among primitive tribes. It also marked the gradual transition of human life style from hunting, fishing and gathering to a agricultural life with stable residents, which had epoch-making significance in the history of human civilization. The painted-pottery culture was formed about 6000 years ago at Yangshao Village (in today's Mianchi county, Henan province). Rotational mechanism was introduced into ceramics. Potteries made at that time were regarded as artistic treasures for their dainty craft, delicate painting and rich contents. About 4000 years later, Black Eggshell pottery culture (in Longshan, Henan province) once again won worldwide reputation because ceramic products were made with more skilled technic, and their exterior was well-polished, and the black bodies were as thin as eggshell. During the Shang and Zhou dynasties, bronze culture gradually gained its popularity, which marked a great leap forward in the development of human culture, science and technology. A new era began in history. Archaeological discoveries made in Zhengzhou (the capital of



Henan province) suggested that China's earliest celadon had been successfully manufactured in the mid Shang Dynasty about 3600 years ago. They underwent the following major processes: firstly, kaolin was used to make porcelain bodies, then the bodies were fired and turned gray; secondly, a layer of transparent glaze was put both inside and outside the ware; finally, they were fired again under the temperature about 1300°C. Celadons made in this way were not bibulous and they bore all the characteristics of porcelains. The appearance of celadons shows that China is the first country in the world to make porcelains and porcelains originate from China. It also marked a new stage in the history of China's ceramics development. The appearance of celadons corrected the earlier literature that not until the Eastern Han Dynasty did celadon history begin, thus put the history of the development of porcelain forward 1800 years. Of course, the original porcelain was so original that its supply was only limited to slaveholders and nobles. They were so rare that they were extremely rare treasures.

Bronze culture experienced continuous development and distillation through Shang, Zhou, Qin, and Han. While integrated development and application of ironware, wooden lacquer ware, and other new technology reflected the progress and development of society. The ceramic firing techniques were in rapid innovation. But until the Eastern Han Dynasty, the celadon of that period had a real sense of porcelain features and were recognized by the whole world.

With the metabolism in the history of the Wei, Jin, Northern and Southern Dynasties and after the fleeting Sui Dynasty, time came into the golden Tang period. Because of the prevailing wind of extravagant burial in that time, the firing of Tangsancai was very popular and the technique developed quite rapidly, and left a variety of exquisite works of art for us. Song Dynasty, which sailed for more than 300 years in the river of history, was the golden age of China's ceramic industry and during which the development of ceramics reached its peak. The capital of Northern Song Dynasty was located in Bianjing (today Kaifeng, Henan province), and the Southern Song in Lin'an (now Hangzhou, Zhejiang province), hence Henan and Zhejiang were saint sites where most exquisite porcelain were produced in Song Dynasty. In Henan, ceramics centred with the district of Yuzhou and Ruzhou and spread throughout the province, and even neighboring provinces such as Hebei, Shanxi, etc. Multiple kilns in which various kind of famous porcelain were produced influxed into Central Plains and here porcelain arts interacted and competed with each other. It could be depicted as

this; kiln smoke rose here and there, and glory emitted everywhere; merchants gathered here and the roads were busy as well. Government especially helped developing the culture of pottery by building official kilns and forcing folk kilns to fire official porcelain. Celadon from Ru official kilns, which was verdant as jade, Jun porcelain with diverse glaze layers, and Guanware with beautiful verdant glaze were very famous and renowned at home and abroad. These technology, which integrated science, art and aesthetics into one, promoted the further development of the folk porcelain industry. In the Southern Song Dynasty, Guanware, Longquanware, and Ge ware had their own respective features and respective remarkable industries. The five most famous porcelain in history (Ru, Jun, Guan, Ge, Ding) all appeared in the Song Dynasty, which was an indisputable fact and acknowledged by domestic and foreign experts and scholars as well as collectors. As for famous folk kilns, besides the Jian kiln in Fujian, Yaozhou kiln in Shanxi, Longquan kiln in Zhejiang, Hutian kiln in Jingdezhen (in Jiangxi), and Cizhou kiln in Hebei, most were from Henan, such as: Ji kiln of Hebi, Huangye kiln of Gongyi, Quhe kiln of Dengfeng, Zhaigou kiln of Xingyang, Xiguan kiln of county Mi, Duandian kiln of Lushan, Huangdao kiln of county Jia, Pa village kiln of county Yu, Dangyangyu kiln of Xiuwu, Yanhedian kiln of Linru, Jinpingshan kiln of Yiyang, Chengguan kiln of Xin'an, Dayaodian kiln of Neixiang etc. These different kilns all had sophisticated technology. Different products had different way of decorating. Some were elaborately carved, some were smoothly painted, still some were glazed sleekly and others were made exquisitely. With respective distinguishing features, outstanding technology, and superior quality, these different porcelains were like hundreds and thousands of flowers flourishing fervently in a garden, each trying to be more gorgeous than its neighbors. They made the splendid ceramics culture. No matter where they were produced, what features they owned, and whether they were official or folk, they are all the soul of our predecessors' painstaking effort, and all reflect the science, technology and cultural fashion of that times, and all are precious materials inherited from our predecessors when we study the culture in history. People in our nation love the rich history and culture of the motherland, and they are fond of collecting antiques. The current policy protects legitimate antiquities collection. The mass of our people pursue cultural life and historical knowledge, thus a new stage emerges that many people of the whole nation participate to collect antiquities.



Mr.Chen Jingshun spared no effort and took the trouble visiting and searching all parts of Henan perennially. He climbed over Songshan, got across Yellow River, and no matter windy or rainy, regardless of cold and heat, he visited more than 100 ancient kiln sites, inspected and collected specimens and artifacts, and finished their classification. He also purchases a special counter to display his collection and creates the folk Chen's Henan Ancient Porcelain Specimens Exhibition Hall, which is free for people to visit and study. He makes friends by the common love of porcelain, exchanges ideas with them, and engages in academic study. In the study of ceramics he harvests a lot, and progresses a lot in the road of self-taught. Mr.Chen is admired by most collectors and researchers at home and abroad. His Museum is attracting many domestic and international friends to visit and study. Recently he photographed the collected specimens, chalked them out, and added explanatory words as to compile them into a book *Specimens of Ancient Porcelain Made by Famous Kilns in Henan*, which is about to be published. This book is concise in content, richly-illustrated, and easily understood. It is a worth reading professional book. It not only provides a big cultural meal for the mass readers, but also entitles more scholars, researchers and enthusiasts to more systematically, conveniently experiencing the long history of ancient ceramics of Henan. It is a good book which would teach you to appreciate and taste the true meaning of the ancient ceramic arts and culture. It enhances one's artistic taste, and improves identification and appreciation of the differential level of ancient ceramics. I, Mr. Chen Jingshun's old friend, have the honour to read the manuscripts of his masterpiece, and harvest a lot. Inspired by his thought I write this as congratulation.

Zhao Qingyun

2007.10.12

前言

本书系统地论述自隋至元时期河南瓷窑烧造的盛衰发展史。

作者经过多年的不懈努力，走遍了黄河南北 20 多个市、县、区的 100 多处古瓷窑址，进行实地考察，搜集到了许多有考古研究价值的珍稀标本和珍贵历史资料。与此同时也有一些新的考古发现，为河南的古陶瓷研究提供了一些有参考价值的资料。

河南有几十处有代表性的隋、唐、宋、金、元名窑，如荥阳翟沟窑、登封朱垌窑、巩义白河窑、巩义黄冶窑、鲁山段店窑、郟县黄道窑、新密西关窑、禹州茱庄窑、登封曲河窑、安阳北齐窑、内乡大窑店窑、神垕刘家门窑、禹州钧台窑、禹州扒村窑、新安窑、宜阳窑、修武当阳峪窑、新密窑沟窑、汝州东沟窑、汝州严和店窑、汝州大峪黄窑、登封白平程窑、宝丰清凉寺窑、鹤壁集窑、鹤壁水泉窑、鹤壁纸坊窑、鹤壁盘石头窑、鹤壁砂锅窑、安阳善应窑等。上述瓷窑烧制的产品，全面系统地反映了河南陶瓷历史发展的基本脉络，具体地展示了唐宋时期河南陶瓷名窑林立、民窑四起的鼎盛局面，以及金元时期各窑系的变化和凋敝过程。

作者以自己亲身参与国内举办的各项考古和学术活动为契机，以个人考察中搜集到的真实资料和实物标本为依据，来展现河南古代瓷窑的兴起、发展、衰落的全面概况，其中有些资料填补了河南陶瓷研究的空白。

本书图文并茂，文笔洗练，图片优美。基本按河南古陶瓷发展的脉络，重点介绍每个历史时期有代表性的瓷窑。

对每个瓷窑的介绍分为两部分。第一部分为文字说明，简明扼要介绍该瓷窑的地理位置、规模、产品种类、器型、胎釉特征等，并对该窑有特色的产品和在陶瓷发展史上作出的贡献给以重点提示；第二部分为该窑产品的图片。图中所示都是作者从本人采集的该窑标本中挑选出的有代表性的残器或残片，使读者能够窥一斑而知全豹，从中感受到该窑产品的实物面貌，做到理性和感性认识相结合，加深对该窑产品的认识和了解。



蕙集古瓷标本
弘扬陶瓷文化

孙新民

二〇〇七年十二月

孙新民：中国古陶瓷学会副会长
河南省文物考古研究所所长

中原瓷苑标本集锦

张浦生



张浦生：国家文物鉴定委员会委员

中国古陶瓷学会副会长

河南陈氏古瓷标本陈列馆

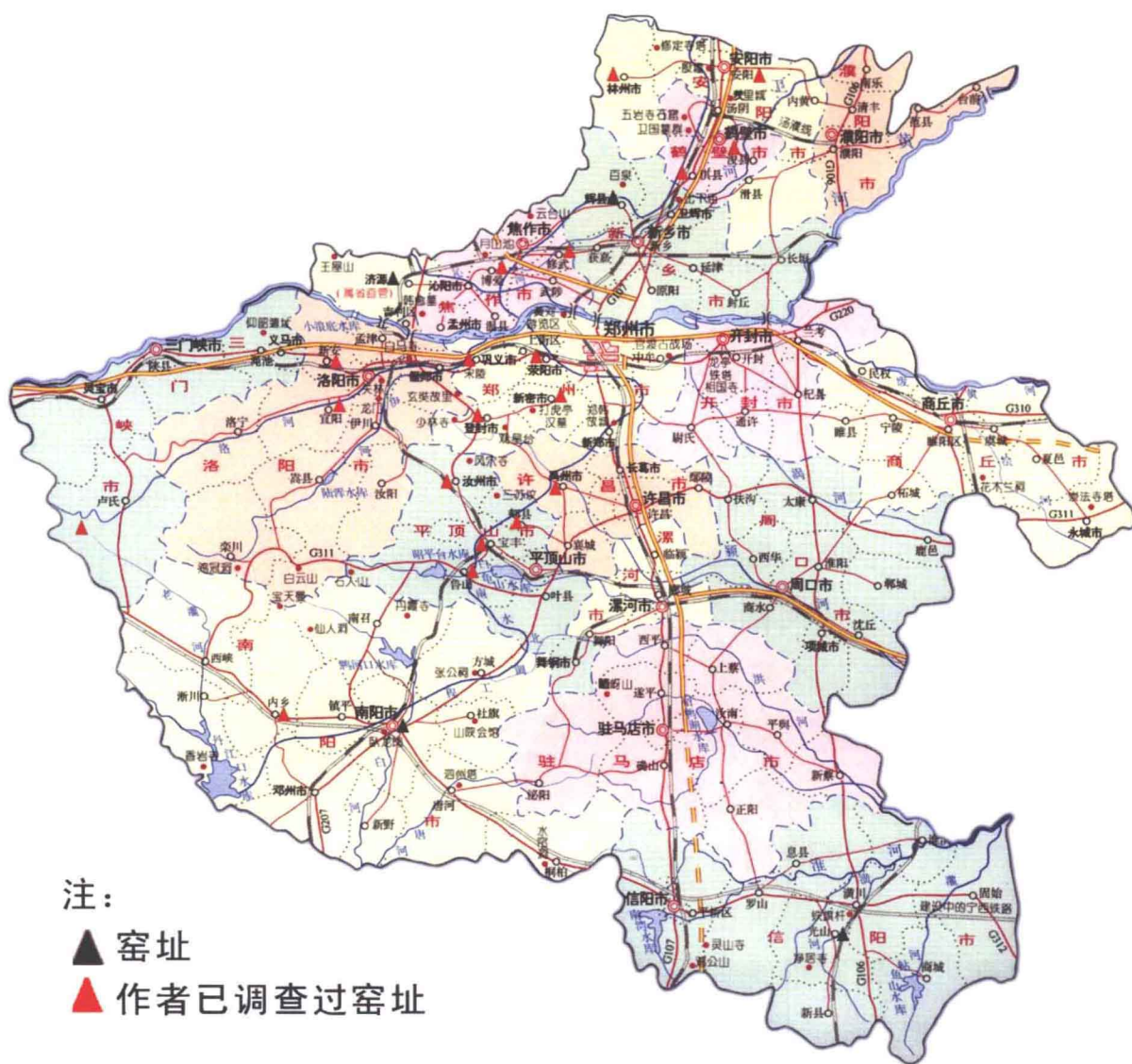
汪庆正



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原中国古陶瓷学会会长

河南省古窑址分布图



谨以此书献给为中国古陶瓷
事业作出过贡献的人们！

陈景顺

2008年3月

作者简介



陈景顺，1957年生，河南省荥阳市人。现任河南省收藏协会陶瓷委员会常务副会长，古陶瓷专家鉴定组组长，河南省古陶瓷研究会常务理事，河南省文物鉴赏家协会理事，中国古陶瓷学会会员。长期从事古陶瓷收藏与古陶瓷研究工作。尤其是近20多年来通过对河南全省古窑址进行全面系统的调查，获得了丰富的第一手资料，并创办了河南第一家古瓷标本陈列馆，向国内外古陶瓷爱好者及专家学者开放。引起了国内外新闻媒体的广泛关注，先后有新华社、新闻社、中央电视台、河南电视台、郑州电视台、日本电视台和香港大公报、华商报、扬子报、河南商报、郑州日报、郑州晚报等多家媒体进行采访和报道。由于多年的不懈努力，通过对河南古陶瓷的研究与古窑址的考察，积累了一定的鉴赏实战经验，曾多次参与和组织国内古陶瓷研究、考察、教学培训活动。同时多次撰稿，先后在《中国古陶瓷研究》、《古陶瓷科学技术》、《考古新发现》、《文物天地》、《收藏》及《收藏界》等刊物发表。曾被河南电视台专题栏目特聘为古陶瓷鉴定专家。



陈芳，1978年4月生，河南省荥阳市人，大专文化。在荥阳市文物保护管理所工作。多年来参与对河南省多座重要窑址进行实地调查，并对调查资料进行了孜孜不倦的整理。几年来多次参加国内古陶瓷学术会议和活动，发表多篇论文，材料翔实，观点新颖，获得专家好评。

2001年12月，合著《荥阳翟沟窑的新发现和探讨》，荣获荥阳市优秀学术论文奖。

2002年6月，参加河南省文物考古学会陶瓷史专业委员会举办的首届河南古陶瓷鉴定培训班。

2002年10月，参加在河南省汝州市召开的第七届“中国古陶瓷研讨会”，其参会论文被定为学术研讨会论文存目。

2003年，合著《荥阳翟沟瓷窑的发现与探索》，在《中国古陶瓷研究》第八期发表。

2005年，合著《扒村窑古瓷标本与绘画装饰》，在《收藏界》总第39期发表。

目 录

序	1
前言	7
河南省古窑址分布图	10
第一章 河南古陶瓷溯源	1
一、新石器时代的陶器	1
二、夏、商、周、春秋时期的陶瓷	4
三、战国秦汉时期的陶瓷	6
四、三国两晋南北朝时期的陶瓷	7
第二章 隋唐五代时期河南的古瓷名窑	9
一、荥阳翟沟窑	12
二、登封朱垌窑	23
三、巩义白河窑	36
四、巩义黄冶窑	49
五、鲁山段店窑	67
六、郟县黄道窑	84
七、新密西关窑	97
八、禹州茱庄窑	107
九、登封曲河窑	118
十、安阳北齐窑	127
第三章 宋金时期河南的古瓷名窑	138
一、内乡大窑店窑	141

二、禹州刘家门窑	154
三、禹州钧台窑	162
四、禹州扒村窑	174
五、新安窑	189
六、宜阳窑	201
七、修武当阳峪窑	212
八、新密窑沟窑	227
九、汝州东沟窑	241
十、汝州严和店窑	253
十一、汝州大峪黄窑	268
十二、登封白坪程窑	280
十三、宝丰清凉寺窑	292
十四、鹤壁集窑	311
第四章 元代河南的古瓷名窑	325
一、鹤壁水泉窑	326
二、鹤壁纸坊窑	335
三、鹤壁盘石头窑	348
四、鹤壁砂锅窑	359
五、安阳善应窑	368
河南古代瓷窑址统计一览表	374
参考文献	382
后记	383

