

婺州窑韵

W U Z H O U Y A O Y U N

雷国强 邵文礼 陈新华 编 著



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序

在我国五千年历史文明长河中，有一占据重要位置的陶瓷文化。它自商代起，一直辉煌了三千年。瓷器是中华文明的重要载体。青瓷可谓中国瓷器的母亲瓷。青瓷的故乡在浙江。婺州窑是中国陶瓷考古界对分布于浙江中西南部金华、衢州一带古代窑场的统称。唐代这一地区属婺州，故以此得名。婺州窑烧瓷历史悠久，早在商周时期就已烧制出原始瓷器，东汉中期又成功烧造出了成熟的青瓷，西晋发明了化妆土工艺，唐代创烧乳浊釉瓷，盛烧不衰，延续至宋元，形成了一个独特完整的地域性陶瓷文化婺州窑体系，于明代逐渐衰弱。所产瓷器以青瓷为主，还烧黑、褐、花釉、乳浊釉、青白瓷和彩绘瓷等。婺州窑历史悠久，在中国陶瓷发展史上具有重要的地位。我国当代著名古陶瓷研究专家冯先铭先生在《中国陶瓷》一书中指出：“婺州窑是历史名窑，若按陆羽在《茶经》中所排名次：‘碗，越州上，鼎州次，婺州次，岳州次……’婺州窑名列第三。但在唐以前的瓷业中，它仅次于越窑，可与瓯窑媲美。”确如斯言，婺州窑始烧于汉末，至元末明初方逐渐衰弱，其烧造历史之长，在中国古陶瓷发展史上实属罕见。可以毫不夸张地说，婺州窑发展史就是中国古代陶瓷发展史的一个缩影。

就婺州窑发展过程中所取得成就与特色而言，最引人注目当推它的堆塑艺术。婺州窑瓷器的堆塑装饰工艺，早在东汉及三国时期就已相当成熟，当时婺州窑的窑工就能用捏塑、刻画、堆贴、镂空等技艺在谷仓、魂瓶等器物之上堆塑出房子、人物、动物。这些堆塑作品不仅造型逼真，形象生动，而且场面宏大，气势磅礴，令人叹为观止。宋代是婺州窑堆塑艺术发展的鼎盛时期。这一时期婺州窑堆塑艺术的发展已充分形成了自己独特的艺术风格和鲜明的地方特色，其堆塑艺术作品不仅在造型、堆塑技艺等生产工艺层面发展上取得了空前绝后的成就，而且其大小各异的堆塑艺术作品所表达的文化内涵，美学意蕴也已达到了一个相当深厚的高度境界。

但婺州窑的研究与整理及其开发工作相对于其他历史名窑而言比较落后。据我所知，婺州窑的研究工作除了目前文物部门对其窑址进行了调查统计与对个别古窑址进行了抢救性挖掘外，其他研究工作尚是一个待人开垦与挖掘的处女地。在我的印象中，除了建国以来几份公开发表的婺州窑窑址的挖掘报告，以及1988年金华博物馆贡昌先生所著的一本《婺州古瓷》小册子之外，相关的研究工作就

沉寂了。这一现状与婺州窑近两千余年来的发展历史及其所取得的艺术成就似乎是极不相称的。可以这样说，婺州窑的研究是当代中国古陶瓷研究领域亟待突破的一个空白点，极具文化研究价值，经济开发前景。

而同为浙江古代几大历史名窑，如，龙泉窑经过建国以来六十余年三代人的共同努力，今天已重塑了一代名窑的辉煌。其青瓷烧造与制作技艺已名列世界非物质文化遗产名录；越窑以上林湖古窑址群落及其周边地区的窑址遗址一体捆绑申报世界非物质文化遗产工作亦在紧锣密鼓地进行之中；瓯窑、德清窑近几年来也推出了不少新的研究成果。

今天雷国强先生送来其即将出版的武义历史文化丛书《婺州窑韵》一书的样稿请我审阅并为之作序。我翻阅后心情格外激动。其一，我终于看到了婺州窑的又一最新研究成果面世了；其二，它使我看到了地方政府对此项工作的重视以及当地足有远见的企业家对于地方文化事业研究工作的用心与支持。尽管这本书的选编与其中的部分学术观点尚有待商榷，但毕竟使我看到了一代历史名窑——婺州窑研究与挖掘整理工作的希望与灿烂的明天。

《婺州窑韵》一书以婺州窑发展历史阶段为脉络，以各个时期的典型代表器物为主体，图文并茂、内容丰富、编排严谨，体现了编撰者的学术功力和专业研究水平。其中所编录的婺州窑各个时期的作品不乏精品，甚至是孤品。《婺州窑韵》的出版，相信能得到国内外古陶瓷研究者的重视，能得到关心婺州窑及其地方文化研究工作者的欢迎，能得到中国古代陶瓷收藏爱好者的喜爱。雷国强先生是古代陶瓷研究的爱好者，青瓷收藏鉴赏家，对婺州窑、龙泉窑青瓷有较广泛的收集与较深入的研究，后生可畏。邵文礼先生是一位年轻有为的企业家，热心于婺州窑古瓷的收藏并有志于婺州窑文化产业的开发，其精神令人钦佩。陈新华先生是婺州窑传人，浙江省工艺美术大师，重燃婺州窑千年薪火，前途不可限量。是为序。

国家文物鉴定委员会委员
中国古陶瓷学会副会长
南京博物院研究员

張浦生

二〇一〇年十月书于片瓷山房



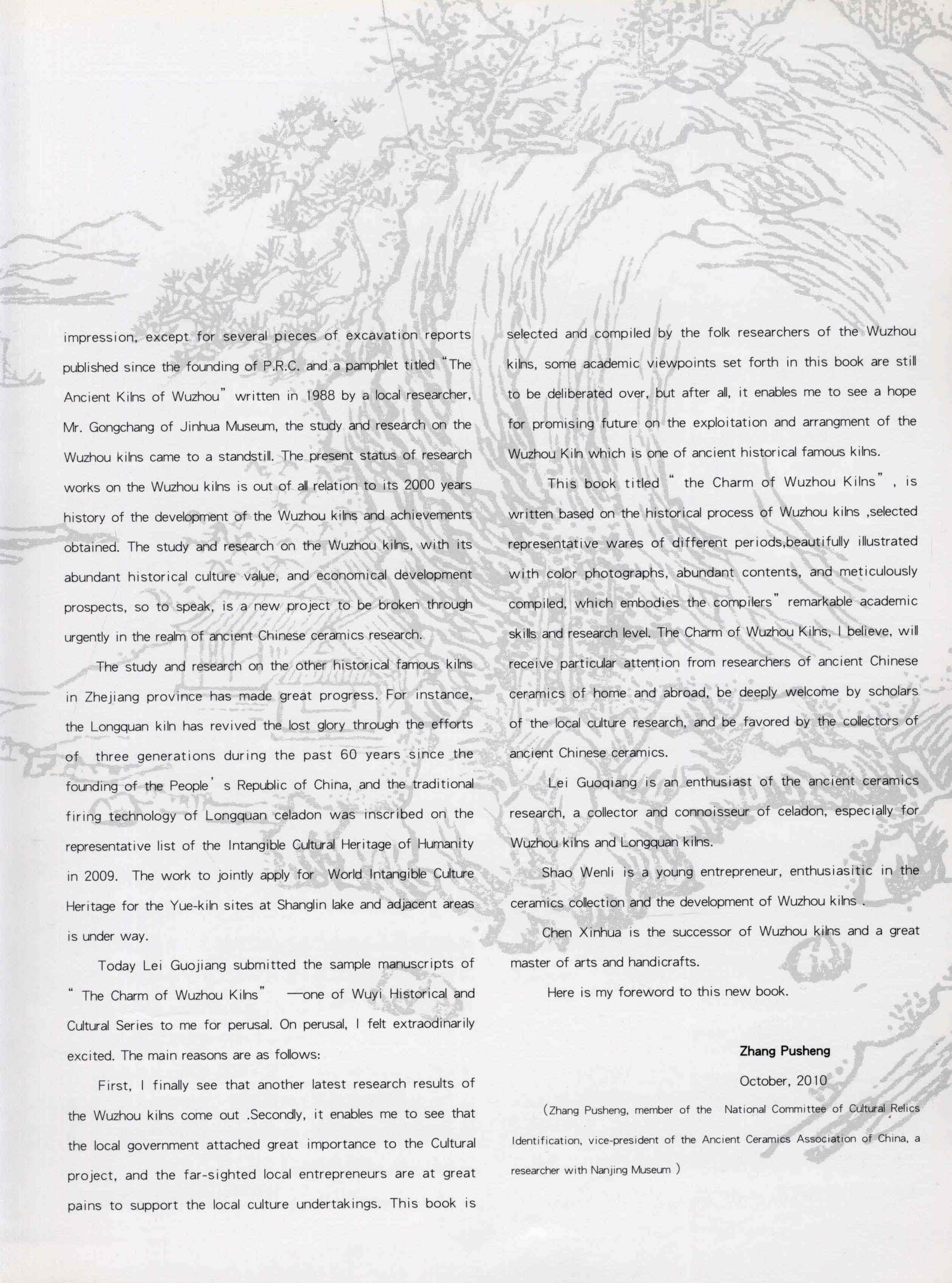
Foreword

The ceramics culture, with a glorious history of 3000 years from Shang Dynasty, is an important part of the Chinese civilization in the long history of 5000 years. Ceramics is a symbol of the Chinese civilization. Celadon, whose native place is Zhejiang, is the mother of ceramics. The ancient kilns which spread over the regions of Jinghua and Quzhou in the central southwestern part of East China's Zhejiang Province, are called the "Wuzhou Kilns" by the circle of ancient Chinese ceramics research. Since this area was under the administration of Wuzhou in the Tang dynasty, the Wuzhou kilns were thus named. The Wuzhou kilns boasted a long history of firing porcelain wares. As early as the Shang-Zhou periods, the Wuzhou kilns started producing proto-porcelain wares, succeeded in firing natural celadon wares in late Eastern Han dynasty, invented the technology of "makeup" clay during the Western Jin dynasty, initiated the production of opaque glazed wares in the Tang dynasty, retained the production of the celadon wares till the Song and Yuan dynasties, declined gradually in the Ming dynasty. The Wuzhou kilns produced mainly celadon glazed wares, concurrently the black glazed wares, the opaque glazed wares, and painted porcelain wares, etc. Being a long history of porcelain making, the Wuzhou kilns occupied an important position throughout the history of the development of ancient Chinese ceramics. Mr. Fengxiangming, a well-known Chinese ceramics researcher wrote in his book titled "History of Chinese Ceramics": "The Wuzhou kilns, which were second only to the Yue kilns in position before the Tang dynasty, are among six famous celadon porcelain kilns in northern and southern parts of China. Mr. Luyuof the Tang dynasty (760-761 AD) in his book called "The Classic of Tea" wrote: "Bowl, Yuezhou is the best, Dingzhou second, Wuzhou next,..." . The Wuzhou kilns

were ranked the third among all Chinese porcelain kilns at that moment". Exactly as stated by the author, the Wuzhou kilns, starting its production of porcelain wares in the late Eastern Han dynasty, and declining in the late Yuan and early Ming dynasties, are really rare in the history of the development of ancient Chinese ceramics. Not exaggerately speaking, the development history of Wuzhou kilns is the epitome of history of the development of ancient Chinese ceramics.

As far as the achievements and features obtained in the process of the Wuzhou kilns development are concerned, the stake and paste decoration art is one of the most outstanding achievements. The stake and paste decoration workmanship matured as early as between the Eastern Han dynasty and the Three Kingdoms period, during which the Wuzhou kiln artisans had already employed decorative techniques, such as kneading model, incising, applied design, and fretwork design, to place the patterns of houses, figurines, and animals onto the celadon wares such as celadon granary jars, and funerary urns (the hunping). These works were shaped gracefully, vivid as if alive. The stake and paste decoration art of the Wuzhou kilns reached its climax in the Song dynasty, during which it formed unique artistic style and striking distinctive local feature. The Wuzhou kilns made unprecedented achievements in shapes and applique techniques, whose artworks reflected aesthetic and cultural connotations with deep aesthetic significance.

But the study and research on the Wuzhou Kilns lay behind that on other historical famous kilns. As far as I know, except that some Wuzhou kiln sites were surveyed and urgently excavated by the Museum staff and archaeologists, other research work on the Wuzhou kilns is still a virgin area to be tapped. In my



impression, except for several pieces of excavation reports published since the founding of P.R.C. and a pamphlet titled "The Ancient Kilns of Wuzhou" written in 1988 by a local researcher, Mr. Gongchang of Jinhua Museum, the study and research on the Wuzhou kilns came to a standstill. The present status of research works on the Wuzhou kilns is out of all relation to its 2000 years history of the development of the Wuzhou kilns and achievements obtained. The study and research on the Wuzhou kilns, with its abundant historical culture value, and economical development prospects, so to speak, is a new project to be broken through urgently in the realm of ancient Chinese ceramics research.

The study and research on the other historical famous kilns in Zhejiang province has made great progress. For instance, the Longquan kiln has revived the lost glory through the efforts of three generations during the past 60 years since the founding of the People's Republic of China, and the traditional firing technology of Longquan celadon was inscribed on the representative list of the Intangible Cultural Heritage of Humanity in 2009. The work to jointly apply for World Intangible Culture Heritage for the Yue-kiln sites at Shanglin lake and adjacent areas is under way.

Today Lei Guoqiang submitted the sample manuscripts of "The Charm of Wuzhou Kilns" —one of Wuyi Historical and Cultural Series to me for perusal. On perusal, I felt extraordinarily excited. The main reasons are as follows:

First, I finally see that another latest research results of the Wuzhou kilns come out. Secondly, it enables me to see that the local government attached great importance to the Cultural project, and the far-sighted local entrepreneurs are at great pains to support the local culture undertakings. This book is

selected and compiled by the folk researchers of the Wuzhou kilns, some academic viewpoints set forth in this book are still to be deliberated over, but after all, it enables me to see a hope for promising future on the exploitation and arrangement of the Wuzhou Kiln which is one of ancient historical famous kilns.

This book titled "The Charm of Wuzhou Kilns", is written based on the historical process of Wuzhou kilns, selected representative wares of different periods, beautifully illustrated with color photographs, abundant contents, and meticulously compiled, which embodies the compilers' remarkable academic skills and research level. The Charm of Wuzhou Kilns, I believe, will receive particular attention from researchers of ancient Chinese ceramics of home and abroad, be deeply welcome by scholars of the local culture research, and be favored by the collectors of ancient Chinese ceramics.

Lei Guoqiang is an enthusiast of the ancient ceramics research, a collector and connoisseur of celadon, especially for Wuzhou kilns and Longquan kilns.

Shao Wenli is a young entrepreneur, enthusiastic in the ceramics collection and the development of Wuzhou kilns.

Chen Xinhua is the successor of Wuzhou kilns and a great master of arts and handicrafts.

Here is my foreword to this new book.

Zhang Pusheng

October, 2010

(Zhang Pusheng, member of the National Committee of Cultural Relics Identification, vice-president of the Ancient Ceramics Association of China, a researcher with Nanjing Museum)

前言

婺州窑是中国古陶瓷研究界对分布于浙江中西部金华、衢州两市及周边地区古代窑场的统称。它们在胎、釉、造型及装饰风格上均有婺州窑陶瓷的共同特征。

金、衢盆地及其周边地区大量的考古发现表明：这一地区的人类祖先早在新石器时代早期，距今大约一万年前“上山文化”时期就已掌握了夹炭陶、夹砂陶的烧造技术。商周时期印纹硬陶在这一地区得到了普遍使用。根据古窑址和墓葬发掘的出土器物及其它资料表明：婺州窑青瓷的创烧时期大约在东汉，发展于六朝，鼎盛于唐宋，衰落于元末明初。

婺州窑之名称，始见于唐代。按唐制习惯以各地窑场所在州县之名来区分各地生产之瓷器。唐时，金、衢盆地属婺州，故将该地区之窑场及其所生产之瓷器产品统称为“婺窑”或“婺州窑”。《景德镇陶录》一书亦称“婺窑即唐时婺州所烧者，今之金华府是也。”婺州窑是中国历史名窑，为我国古代六大著名青瓷窑场之一。唐时茶圣陆羽在《茶经》中将婺州窑所烧制的茶盏排列为第三，称“碗，越州上，鼎州次，婺州次，岳州次……”。上世纪50年代，文物主管部门对各地的婺州窑址进行了调查，在金华、衢州所辖各县、市共发现了600多处古窑址，其时代自汉到明。婺州窑之数量之多，烧造历史时间之长久，在我国古代陶瓷发展史上实属罕见。

婺州窑所烧造的主要产品有：盘口壶、罐、碗、盏、熏炉、笔筒、水盂、虎子、唾壶、谷仓、多角瓶、龙虎瓶、堆塑魂瓶等。

婺州窑烧制的主要釉色有：青瓷、乳浊釉、花瓷、青白瓷、彩绘瓷、褐色瓷等。

婺州窑之产品在其造型、胎质、釉色、制作工艺等方面形成了独特的风格，拥有深厚的历史文化积淀，以其高

超的堆塑工艺成就屹立于中国古代陶瓷艺术发展之林，成为我国古代陶瓷艺术百花园中的一朵奇葩。当代我国著名古陶瓷研究专家冯先铭先生在《中国陶瓷史》中指出：婺州窑在唐代以前其地位仅次于越窑，是我国南北六大青瓷产地之一。据考古发掘资料表明：宋元时期，婺州窑瓷器曾大量出口到国外。1977年，韩国新安海域水下打捞出的一艘中国元代沉船中，有一百多件是产自金华铁店窑的乳浊釉瓷器。有报道称：台湾故宫博物院藏品中有一件三足乳浊釉盘样式同韩国新安海域出水的三足乳浊釉盘基本一样。专家称其亦是金华婺州铁店窑的产品。由此可见，金华铁店窑除了生产民用瓷、外销瓷外，而且还曾烧造过供宫廷使用的瓷器。

2001年，金华婺城区琅琊铁店古窑址被国务院公布为《全国重点文物保护单位》。2007年6月《婺州窑传统烧造技术》被列入浙江省非物质文化遗产保护名录。

婺州窑自创烧以来，制瓷工艺在发展中不断地得到改进。婺州窑制瓷烧造工艺的主要成就有以下几项：

1、粉砂岩黏土的开发与应用。

金衢盆地的土层多为粉砂岩风化的红色黏土地带，蕴藏丰富，易于开采。粉砂岩风化物是一种红色黏土具有良好的可塑性。就考古挖掘所发现的婺州窑陶瓷器物胎质的原料分析，在西晋晚期，婺州窑窑工就创造性地利用当地遍地皆是，开采和粉碎都比较容易，并具有很好可塑性的红色黏土做坯料。由于粉砂岩黏土中氧化铁和氧化钛的含量都较高，所以烧成后胎色呈深紫色。正如上述原因，形成了绝大多数婺州窑产品的胎质的一大特色，并成为鉴定和区别其它窑系产品的一个重要的判定依据。

2、化妆土技术的发展与应用。

在瓷器上应用化妆土是西晋时期婺州窑窑工在制瓷工

艺上的一项创新，也是婺州窑在中国古代陶瓷发展史上的一大重要贡献。化妆土为氧化铁含量低的白色瓷土，经过认真淘洗后，质地细腻，呈奶白色。婺州窑大型器皿采用风砂岩黏土作坯，因含铁量较高，所以烧成后胎呈深紫色，影响青釉的呈色。为了改善这一缺陷，聪明的婺州窑工就在器皿坯胎表面涂上一层质地细腻的白色化妆土，以掩盖胎色。由于胎外有化妆土衬托，所以釉层滋润柔和，釉色在青灰或青黄中略泛一点褐色。因胎质原料和使用化妆土的原故，婺州窑之产品，在胎釉结合不紧密和釉面开裂处，往往有奶黄白色的结晶物析出，这一特征亦成为婺州窑瓷器的一大特色，和鉴别判定的一项标准。

3、乳浊釉的创烧。

唐代婺州窑除了烧制青瓷、褐瓷和花瓷外，还成功创烧了乳浊釉瓷。目前，考古发现唐代早期有六座婺州窑，以烧制乳浊釉瓷为主，兼烧少量的褐色瓷。唐代婺州窑系烧制乳浊釉，其釉色以月白、天青为主，天蓝色极少，大多为盘口壶等大型器皿。从目前考古发现的材料分析而言，婺州窑是全国最早创烧成功乳浊釉瓷的窑口，这也是婺州窑古代窑工的又一创新和对中国古代陶瓷发展史的一大贡献。

4、烧制大型器物的成就。

在浙江衢州市博物馆珍藏着一只西周时期的复合纹陶罐，其高达 30.7 厘米，口径为 22.2 厘米，底径为 27 厘米。可见早在西周时期，婺州先民就已掌握了制作和烧制大型陶质器皿的高巧技艺。再如，金华古方三国墓出土的瓷高为 36.7 厘米，口径 30 厘米，腹径 48.5 厘米，底径为 20.4 厘米，除几道弦纹外，通体素面，施青黄釉。这样大的瓷器在三国时期其它窑口是少见的。烧制大型瓷器需要复杂的工艺。这说明婺州窑工在一千七百多年前，就已经掌握了很高的制瓷技术。

5、堆塑艺术的成就。

在婺州窑的发展过程中，婺州窑瓷器的造型既有时代的共同特征，也有很大的地方特色。如婺州窑的堆塑艺术，就是其鲜明的地方特色之上的最大的亮点。婺州窑的这一装饰技艺和风格，一直沿习发展到元代，其中五代、宋朝是婺州窑堆塑艺术高度发展的阶段。婺州窑堆塑艺术作品具有写实的艺术风格、简练与意象并举的造型艺术表现特征、古拙朴素的艺术面貌、阳刚雄健与阴柔飘逸共济的艺术特点。

6、褐斑装饰艺术成就。

在青瓷、乳浊釉瓷上带有褐色斑点，是婺州窑唐代产品的一大特点。婺州窑褐斑装饰艺术起源于东晋的盘口壶、鸡头壶、罐、碗等产品口沿上饰以褐色斑点的装饰技法。婺州窑窑工在这一装饰基础上，加以发展和创新，出现了唐代婺州窑褐斑装饰艺术。这一装饰艺术的创新，打破了青瓷素身单色的传统格局。同时这种创造与实践也给后来的窑工一种釉面和釉下加彩装饰的启发，告诉人们可以在陶瓷坯胎器表用一种或多种有别于器物底釉的色釉经烈火的煅烧之后产生美丽的色差给器物加彩，以增加美的效果。经过褐斑装饰的青瓷或乳浊釉瓷，器表凝重豪放，别具一格，增加了美感。

婺州窑创烧于东汉，发展于六朝，鼎盛于唐宋，衰落于元末明初。其烧造历史之长，在中国古代陶瓷发展史上实属罕见，婺州窑发展史就是中国古代陶瓷发展史的一个缩影，是极具文化研究价值、经济开发前景的一座历史文化遗产之金矿。

雷国强

二〇一〇年金秋于武川仙霞人家惜瓷草堂

Preface

The ancient kilns which spread over the regions of Jinhua and Quzhou, are called the "Wuzhou Kilns" by the circle of ancient Chinese ceramics research. These kilns in bodies, glaze colors, shaping and decorations of products shared common features of the Wuzhou kiln.

Many archaeological findings in the Jin-Qu basin and adjacent areas evidenced that: as early as the Shangshan Culture of about 10,000 years ago ancestors in this area have grasped the technology of firing pottery within charcoal and pottery within coarse sand. During the Shang-Zhou period, the stamped hard pottery was widely used in this region. Artifacts unearthed from ancient kiln sites or tombs in this area testified that the Wuzhou kiln started producing porcelain from the Eastern Han Dynasty and developed rapidly during the six dynasties, the Tang and Song Dynasties saw the golden time and declined in the late Yuan and early Ming dynasty.

The name of the Wuzhou Kilns appeared first in the Tang dynasty, during which the Jing-QU basins were under the jurisdiction of Wuzhou hence, the kiln sites or the celadon porcelain produced in this area were called the "Wu Kiln" or the "Wuzhou Kiln." A book called "Jing De Zhen Tao Lu" says: "Wu kilns, which were fired in Wuzhou during the Tang dynasty, are situated in the present-day Jinhua prefecture." The Wuzhou Kiln was among the six famous folk kilns in ancient times. A book called The Classic of Tea, was written by the sage of tea, Mr. Lu Yu in the Tang dynasty (760-761 AD). In this book, he wrote: "Bowl, Yuezhou is the best, Dingzhou second, Wuzhou next,..." Since the 1950s, through the persistent and repetitive investigations and excavations by museum staff and archaeologists, over 600 Wuzhou kiln sites from the Han to Ming dynasties have been found in various counties under the jurisdiction of Jinhua and Quzhou. In addition to their long history, the Wuzhou kilns are also noted for the quantity of works produced by its widely distributed kiln system.

The main products of the Wuzhou kilns were dish-mouthed pots, jars, bowls, cups and saucers, censers, brush holders, water jarlets, tiger-shaped vessels, spittoons, granary jars, multi-faceted vases, vases with dragon and tiger design, and vases with applied decoration.

The main glaze of the Wuzhou kilns included celadon glaze, opaque glaze, color glaze, qingbai glaze, and brown glaze.

The products of the Wuzhou kilns have unique local features in bodies, glaze colors, shaping and craftsmanship, with a long history and the outstanding achievements in stack and paste decoration. Mr. Fengxiangming, a well-known Chinese ceramics researcher wrote in his book of History of Chinese Ceramics: "The Wuzhou kilns, which were second only to the Yue kilns in position before the Tang dynasty, are among six famous celadon porcelain kilns in northern and southern parts of China. The archaeological discoveries show that: During the Song and Yuan dynasties, Wuzhou celadon wares have been exported to many countries in Asia, Africa, and Europe. In 1977, the wreck of a Yuan ship was found in Xinan, Korea, from which a hundred of opaque glazed wares produced by the Tiedian kiln in Jinhua were salvaged. It is reported that there is an opaque glazed plate with three legs, which is the same form as that salvaged from Xinan shipwreck of Korea, collected by Taipei Palace Museum. This porcelain ware is considered to be a product produced by the Tiedian kiln in Jinhua. Hence, in addition to producing folk porcelain and export porcelain, the Tiedian kiln in Jinhua also produced celadon wares for the royal family.

In 2001, the Tiedian kiln site, which is located in Wuchen district in Jinhua Municipality, was listed as one of the fifth batch of important historical or cultural sites under State protection by the State Council. In June, 2007, the Traditional Firing Technology of Wuzhou Kilns was listed in the Directory of Non-material Cultural Heritage under Zhejiang provincial protection.

Since the Wuzhou kiln started producing porcelain wares, the firing craftsmanship had improved time and again through the development. The main achievements obtained in the burning technology of porcelain wares are as followings:

1. The Exploration and Utilization of Siltstone Clay

Jin-Qu basin is richly endowed with weathered siltstone which is a type of reddish clay, and easy to be exploited. The weathered siltstone is a type of reddish clay with high plasticity. Analysis on the source of raw materials of the bodies of the unearthed wares of Wuzhou kilns is conducted. It is shown that during the late Western Jin Wuzhou potters creatively used this kind of reddish clay with high plasticity to make Wuzhou celadon wares. Due to high oxidized iron and oxidized titanium contents in siltstone, the body turned into deep purple after firing. So, the deep purple body became the distinctive feature of Wuzhou wares,

an important basis for separating from other kilns.

II. The Development and Application of the "Makeup" Clay Technology

It was a great innovation made by the Wuzhou potters that the wares with iron-grayish bodies were coated with a white slip before glazing, also an important contribution in the development history of ancient Chinese ceramics technology. The "Makeup" clay is a type of white slip with low oxidized iron content, which turns into cream white with fine textures after rinsing. The large-size wares of the Wuzhou kilns were all made of siltstone clay with high-oxidized iron content which resulted in the bodies of wares turning into deep purple after firing. In order to reduce the influence of the iron element to the green color of the glaze, the clever Wuzhou potters coated the outer of bodies with a white slip to reinforce and whiten the body. The glaze over the slip looked smoother and glossier than that over bare bodies. The glaze colors were light green and yellowish gray. Due to the application of the "makeup" clay, a layer of white crystallization appeared where the glaze and body had not adhered closely forming cream white crackles. This is also a unique feature of the Wuzhou wares, one of criteria that identify the Wuzhou wares.

III. The Making of the Opaque Glazed Wares

In addition to firing light green glazed wares, brown glazed and color glazed wares during the Tang dynasty, The Wuzhou kiln also succeeded in producing the opaque glazed wares. So far, there have been found six Wuzhou kiln sites dating back to the early Tang dynasty, which mainly produced the opaque glaze wares and some brown glazed wares. The glaze colors included the moon white, sky blue. The main products were large-size dish-mouthed pots. The recent archaeological discoveries showed that the Wuzhou kiln was the first kiln system, which succeeded in firing the opaque glazed wares in China. This is a great innovation made by the ancient Wuzhou potters, and also an important contribution to the development of Chinese ceramics.

IV. Achievement of Firing large-size Wares

A jar with complicated pattern dated to the Western Zhou period, with a height of 30.7cm, a mouth diameter of 22.2cm, and a base diameter of 27cm, was collected by Quzhou Museum in Zhejiang province. This showed that during the early Western Zhou period the ancestors in Wuzhou area had grasped the high technology of making and firing large-size wares. Again, a proto-

porcelain bulbous belly container (Lei)

unearthed from Jinhua's ancient tomb of the Three Kingdoms period has a height of 36.7cm, a mouth diameter of 30cm, a belly diameter of 48.5cm, and a base diameter of 20.4cm, with string pattern, glazed yellowish blue. The large-size ware like this was rare in other kiln system during the Three Kingdoms period. The firing of large-size porcelain ware needs higher craftsmanship. This showed that Wuzhou potters mastered higher technology of porcelain making 1700 years ago.

V. The Achievement of Stack and Paste Decoration Art

In long process of the development of Wuzhou kilns, the shapes and decoration of Wuzhou kiln porcelain had a unique local style except for common features of that period. The stack and paste decoration art of the Wuzhou kiln is one of the most striking local features. This decoration art reached its peak during the Five dynasties and Song dynasty. Works of Wuzhou kilns with stack and paste decoration possess the artistic characteristics of realism, simplicity and imagery, and robustness and gracefulness.

VI. The Achievement of Brown Dot Decoration Art

The products of the Wuzhou kilns in the Tang dynasty possessed a distinctive characteristic that the celadon or opaque glazed wares were decorated with brown dots. This kind of decoration art originated in the Eastern Jin, during which the mouths of dish-mouthed pots, chicken head pots, jars and bowls were decorated with brown dots. On the basis of this decoration style, the ancient Wuzhou potters created and developed a new artistic style "Brown dots decoration" in the Tang dynasty, which broke through the traditional decoration style of single color glaze.

The Wuzhou kiln started in the Eastern Han Dynasty, developed in the six Dynasties, flourished in the Tang and Song Dynasties, and declined in the late Yuan and early Ming dynasty. Their long history of firing porcelain is rare throughout history of ancient Chinese ceramics. The development history of Wuzhou kilns is the epitome of history of the development of ancient Chinese ceramics. The Wuzhou kilns are endowed with abundant cultural value, and a treasure house of historical culture heritage.

Lei guoqiang

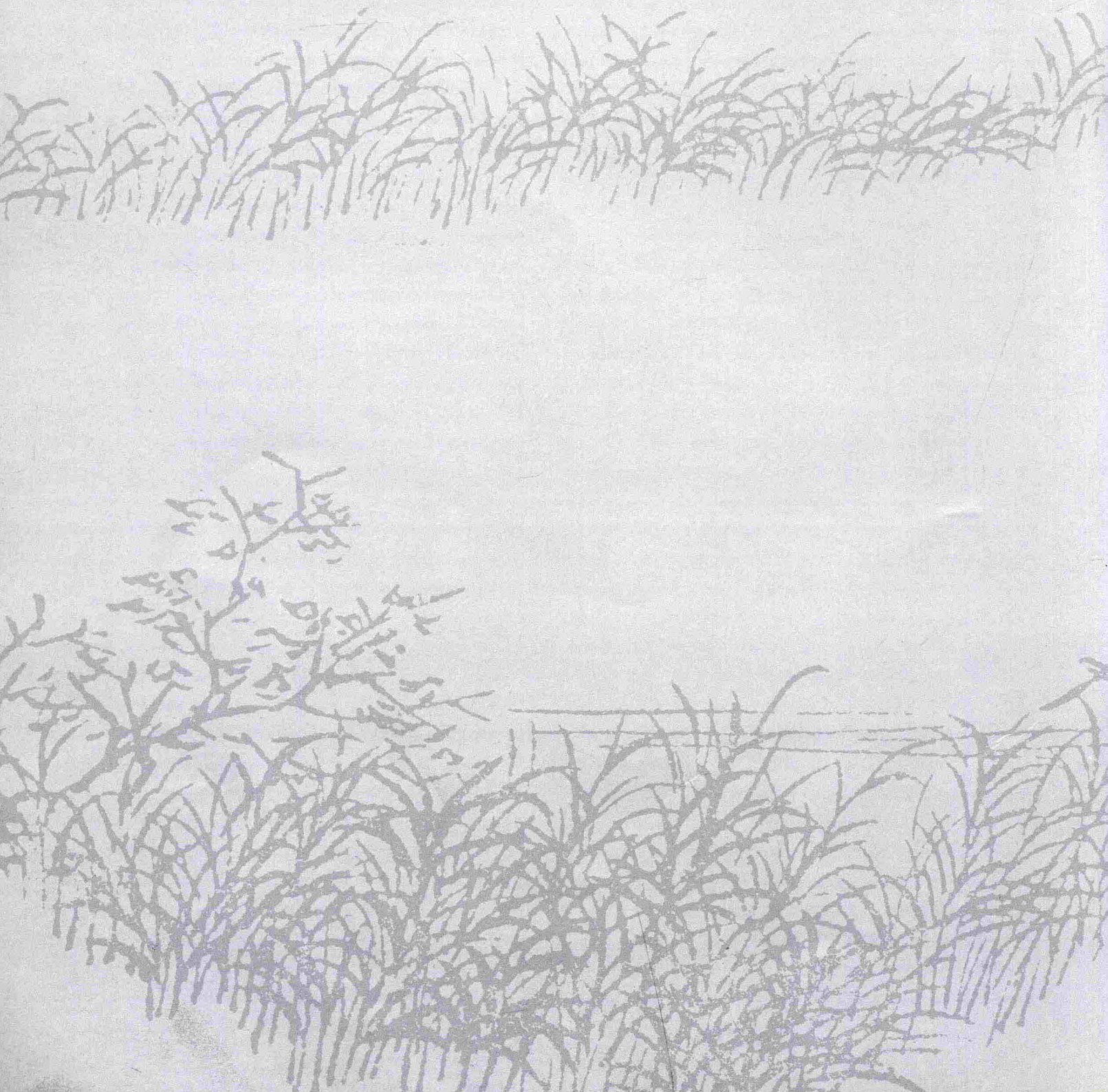
October.2010

碗，越州上，鼎州次，婺州次……

——唐·陆羽《茶经》

婺窑亦唐时婺州所烧者，今之金华府是。《茶经》又以婺器次于鼎瓷，非寿、洪器所能及。

——清·蓝浦、郑廷桂《陶录·古窑考》





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概述

金、衢盆地处于浙中西部，北连杭州，东北接绍兴市，东南邻台州市，南界丽水市，西部边缘与安徽、江西、福建三省接壤。北部有千里岗山，南域有仙霞群岭横亘，整个金、衢盆地呈南北高，中间低的马鞍形。其丘陵地带多产松木，为婺州窑瓷器生产提供了充足的燃料。盆地底部为宽谷平原，内侧为缓冲台地，外围为丘陵，四面山地环抱。丘陵、河谷地带均为红色黏土，土层内瓷土、石灰石、长石、粉砂岩等埋藏不深，为当地的瓷器烧造生产提供了取之不尽的原料。境内水陆交通方便，以金华江、兰江、衢江为主干构成的钱塘江上游水系自西南向东北横穿而过，为婺州窑瓷器的外运远销提供了便捷的水上运输条件。

上古之时，禹划九州，金、衢盆地为扬州地。夏朝少康封其子无余于会稽（今绍兴），号于越，本地区大部属越地。战国时归楚国。秦统一中国，建立郡县制，本地区属会稽郡。三国时吴宝鼎三年（公元268年）分会稽郡置东阳郡，治所在长山（即今金华），辖境为金华江、衢江流域各县。南朝陈天嘉三年（公元562年）后改名金华。隋开皇九年（公元589年）改东阳郡为婺州。唐武德四年（公元621年），须江（今江山），定阳（今常山）两县归婺州。至垂拱二年（公元686年）分婺州为婺、衢两州。婺州辖金华、东阳、义乌、永康、浦江五县（后增兰溪、武义）；衢州辖衢县、龙游、常山、江山（后增开化县）。元改婺州为婺州路，衢州为衢州路，明朝政制又改“路”为“府”，清袭明制。民国三年（公元1914年）废金华、衢州二府，设金华道。1927年废道制，各县直属浙江省。1932年设浙江省第四行政督察区。建国后，设金华、衢州二专区，后合二专区为金华地区。1985年撤消金华地区，分金华、衢州市。金华市辖：婺城区，金东区、兰溪市、义乌市、东阳市、永康市、浦江县、武义县、磐安县；衢州市辖：龙游、开化、常山、江山。

婺州窑是中国古陶瓷考古界对分布于浙江中西部金华、衢州市及周边地区古代窑场的统称。它们在胎、釉、造型及装饰风格上均有婺州窑共同的特征。

金、衢盆地及其周边地区大量的考古发现表明：这一地区的人类祖先早在新石器时代早期，距今大约一万年前的“上山文化”时期就已掌握了夹炭陶、夹砂陶的烧造技术。商周时期印纹硬陶在这一地区得到了普遍使用。根据古窑址和墓葬发掘的出土器物及其它资料表明：婺州窑青瓷的创烧时期大约在东汉，发展成熟于六朝，鼎盛于唐宋，衰落于元末明初。

婺州窑之名称，始见于唐代。按唐制习惯以各地窑场所在州县之名来区分各地生产之瓷器。唐时，金、衢盆地属婺州，故将该地区之窑场及其所生产之青瓷统称为“婺窑”或“婺州窑”。《景德镇陶录》一书亦称“婺窑即唐时婺州所烧者，今之金华府是也。”婺州窑是中国历史名窑，为我国古代六大著名青瓷窑场之一。唐时茶圣陆羽在《茶经》中将婺州窑所烧制的茶盏排列为第三，称“碗，越州上，鼎州次，婺州次，岳州次……”。上世纪50年代，文物主管部门对各地的婺州窑址进行了调查，在金华、衢州所辖各县、市共发现了600多处古窑址，其时代自汉到明。婺州窑之数量之多，烧造历史时间之长久，在我国古代陶瓷发展史上实属罕见。

婺州窑所烧造的主要产品有：盘口壶、罐、碗、盏、熏炉、笔筒、水盂、虎子、唾壶、谷仓、多角瓶、龙虎瓶、堆塑魂瓶等。

婺州窑烧制的主要釉色有：青瓷、乳浊釉、花瓷、青白瓷、彩绘瓷、褐色瓷等。

婺州窑之产品在其造型、胎质、釉色、制作工艺等方面形成了独特的风格,拥有深厚的历史文化积淀,以其高超的堆塑工艺成就屹立于中国古代陶瓷艺术发展之林,成为我国古代陶瓷艺术百花园中的一朵奇葩。当代我国著名古陶瓷研究专家冯先铭先生在《中国陶瓷史》中指出:婺州窑在唐代以前其地位仅次于越窑,是我国南北六大青瓷产地之一。据考古发掘资料表明:宋元时期,婺州窑瓷器曾大量出口到国外。1977年,韩国新安海域水下打捞出的一艘中国元代沉船中,有一百多件是产自金华铁店窑的乳浊釉瓷器。有报道称:台湾故宫博物院藏品中有一件三足乳浊釉盘样式同韩国新安海域出水的三足乳浊釉盘基本一样。专家称其亦是金华婺州铁店窑的产品。由此可见,金华铁店窑除了生产民用瓷、外销瓷外,而且还曾烧造过供宫廷使用的瓷器。

2001年,金华婺城区琅琊铁店古窑址被国务院公布为《全国重点文物保护单位》。2007年6月《婺州窑传统烧造技术》被列入浙江省非物质文化遗产保护名录。

一、婺州窑发展的历史文化源头——上山文化

考古发现,约在一万年以前的新石器时代,就已经有人类祖先在这块土地之上繁衍生息。近年来,浦江、武义、江山、开化等县均有新石器时代的器物出土和新石器时代原始人类活动遗址发现。2001年,浙江省文物考古所在金、衢盆地北部浦江县黄宅镇渠南村发现了一个新石器时代文化遗址——上山遗址。经发掘证实,一万年约在人类新石器时代早期的上山人就已经会种植水稻,会使用石磨棒、石磨盘来磨稻谷脱壳取米食用。上山人已掌握了夹炭陶、夹砂陶等陶器的烧造技术。上山文化遗址面积大约有2万多平方米,目前已被国家公布为全国重点文物保护单位。遗址出土了大约80件大口盆陶器和大量的石球、研磨盘等。2007年中国第四届环境考古大会在浦江召开,与会专家进一步探讨了上山遗址在中国早期新石器时代研究及世界稻作生产文明史中的地位。浦江上山遗址代表着我国新石器时代早期的一种新发现的文化类型,目前已被学术界命名为“上山文化”。

2000年秋冬之际,浙江省文物考古研究所和浦江博物馆联合对浦阳江上游地区进行考古调查,在浦江黄宅镇渠南村发现了一个新石器时代文化遗址——上山遗址。在2001—2006年之间分别进行了三次发掘,发掘面积约1600m²,出土大量的石器和陶片。其中早期陶片为夹炭陶,而晚期陶片以夹砂陶为主。陶器的主要器形为敞口盘、双耳罐等,还有少量的钵、圈足类器。(图1)陶片表面多为素面,陶器大多较厚,陶胎破裂面常见片状层理现象。根据北京大学文博学院实验室对该地出土的夹炭陶标本进行的C14测定的数据表明:



(图1)