

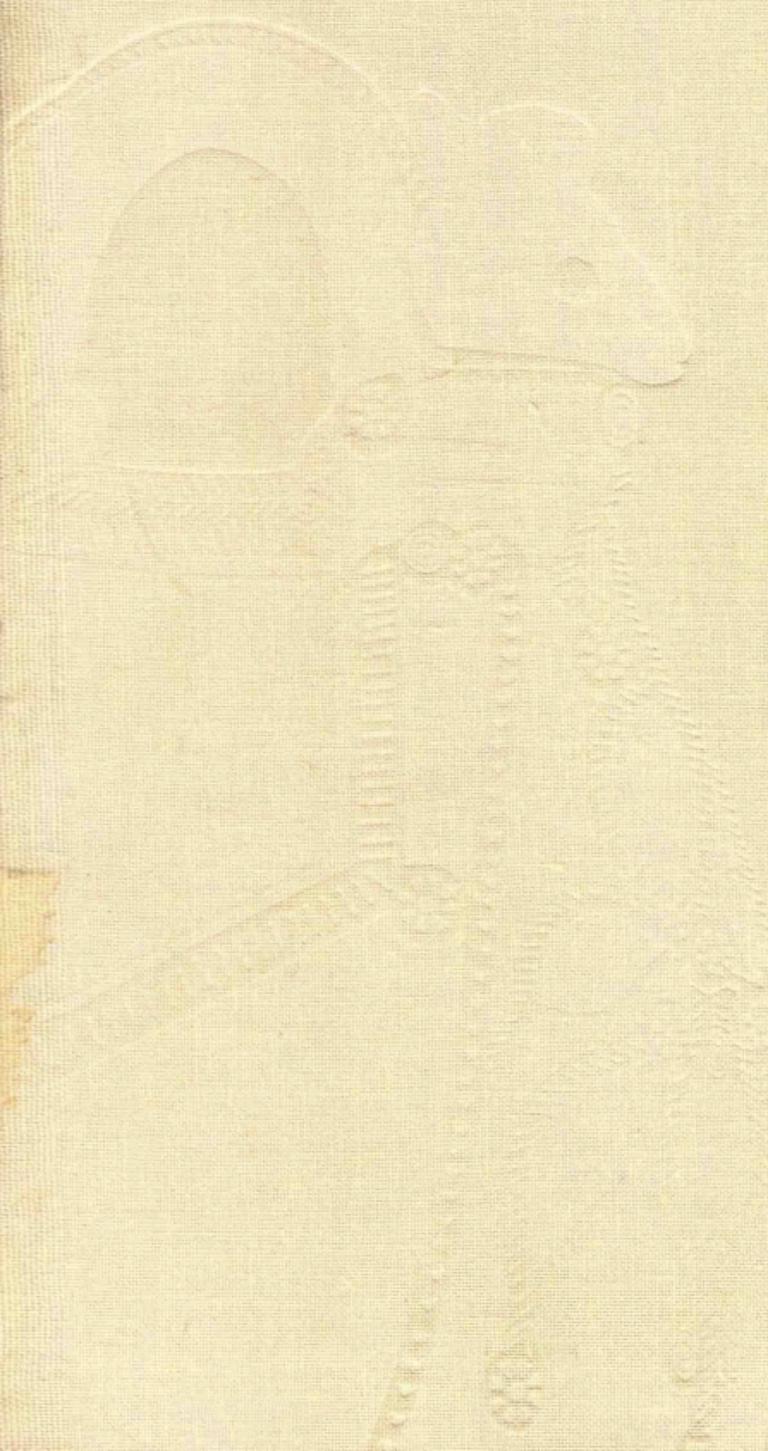
# 中国邢窑

XING KILN OF CHINA

北京艺术博物馆编

中国书画出版社

《中国古瓷窑大系》



Series of China's Ancient Porcelain Kiln Sites  
Xing Kiln of China

中国古瓷窑大系

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图书在版编目 ( CIP ) 数据

中国邢窑 / 北京艺术博物馆编. --北京: 中国华侨出版社,  
2012.1

ISBN 978-7-5113-1884-8

I. ①中… II. ①中… III. ①瓷器 (考古) - 研究 -  
河北省 IV. ①K876.34

中国版本图书馆CIP数据核字 (2011) 第231647号

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● 中国邢窑

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编 著 / 北京艺术博物馆

出 版 人 / 方 鸣

责任编辑 / 齐敬霞 江 冰

装帧设计 / 中文天地

责任校对 / 钱志刚

经 销 / 新华书店

开 本 / 889mm × 1194mm 1/12 印张: 36.5 字数: 375 千字

印 刷 / 北京市雅迪彩色印刷有限公司

版 次 / 2012年1月第1版 2012年1月第1次印刷

书 号 / ISBN 978-7-5113-1884-8

定 价 / 698.00元

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中国华侨出版社 北京市朝阳区静安里26号通成达大厦三层 邮编: 100028

法律顾问: 陈鹰律师事务所

编辑部: (010) 64443056 64443979

发行部: (010) 64443051 传真: (010) 64439708

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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



邢瓷自古有佳評  
類雪美銀實可稱  
漫道內丘存故址  
最初发现在臨城  
雙方同屬邢州地  
曾為中華揚美名  
今日科研制作好  
他年必定建新功

友云一九八一季為邢瓷研制組  
題詩妙載後略易數語葉喆民

記於北京時年八十八也



# 序 言

张志忠（邢窑博物馆馆长）

邢窑，是我古代烧造瓷器的著名窑场，是唐代烧造白瓷的中心。

邢窑，在古代的文献中见于：唐代御修的《唐六典·尚书户部》，北宋《新唐书·地理志》、《太平寰宇记·河北道》、《元丰九域志·河北路》，元代《宋史地理志》的记载。有具体描述的见于：唐代李肇撰写的《国史补·货贿通用物》：“凡货贿之物，侈于用者不可胜纪。丝布为衣，麻布为囊，毡帽为盖，革皮为带，内丘白瓷瓿，端溪紫石砚，天下无贵贱通用之。”反映了唐代邢窑白瓷的产量巨大，行销全国；茶圣陆羽在《茶经·四之器》中说“邢瓷类银”、“邢瓷类雪”；大诗人元稹的《元氏长庆集·饮致神曲酒三十韵》写道：“七月跳神曲，三春酿醪醕。雕镂荆玉盏，烘透内丘瓶。”称赞邢瓷质美如玉；段安节在《乐府杂咏·方响》中讲：“武宗朝郭道源，后为凤翔府天兴县丞，充太常寺调音律官，善击瓿，率以形瓿、越瓿共十二只，旋加减水于其中，以筋击之，其音妙于方响也。”称赞邢瓷的胎质坚硬，以筋击打能够发出清脆的金属之声；诗人皮日休《茶瓿诗》：“邢客与越人，皆能造瓷器。圆似月魂堕，轻如云魄起。”称赞邢瓷的造型规整如月，质地轻薄如烟。

文献记载不一而足。然而，随着时光流逝，星移斗转。到了元代邢窑宛若谜一样的渐渐隐去。唐代邢窑在哪里？成了近代古陶瓷史学研究领域的一个课题。我国古陶瓷专家陈万里、傅振伦、冯先铭、叶喆民、杨文山和一大

批文物工作者，从1952年到1979年，在长达27年的时间内对邢台、内丘、临城以及沙河等地，依据古诗文和历史文献提供的线索进行了七次考察，却未能见到唐代邢窑的踪迹。

1980年11月7日，应是邢窑研究值得记住的日子。在祁村东南、西北和西双井发现三处唐代窑址，不仅出土了粗白瓷，还出土了胎釉洁白、“类银”、“类雪”的细白瓷。

1981年4月，“邢窑与邢瓷艺术鉴赏会”请来了古陶瓷专家傅振伦、冯先铭、李辉柄、王莉英、王舒冰、高庄、尚爱松、李纪贤、赵鸿声等，会上大家一致认为，岗头窑址、祁村窑址、西双井窑址应是“唐代邢窑”或说是“邢窑的一部分”，“至少也是邢窑的正统或亲支近派”。5月2日、5月3日《光明日报》和《人民日报》先后刊登了新华社记者胡承清写的《临城探寻到新的唐代瓷器窑址——出土的白瓷器物就是著名的唐代邢瓷》的新闻稿。5月6日，中新社记者陈则平以《“邢窑之谜”的解开》为题的长篇通讯，向海内外各大报纸，如中国香港的《大公报》、《文汇报》、日本的《新新日报》、美国的《纽约时报》、英国的《泰晤士报》等转发了传真“特稿”，将我国这一重大考古发现公布于世。

遮蔽邢窑的大幕终于拉开，借助现代媒体的传播，太行山东麓的这片土地因邢窑的发现而名闻天下。

1984年夏至1985年夏，内丘县先后发现了28处古

窑址。

1987年至1990年，由河北省文物研究所、内丘县、临城县文物保管所组成的邢窑考古队，对所有已发现的窑址进行了逐一调查核实，为每处遗址建立档案，最终核实邢窑窑址21处。

到2011年，确认邢窑遗址26处。

邢窑研究的三十年，是我人生经历最为重要的三十年。我以亲历者的身份见证并记述了邢窑研究的几次成果：

1988至1992年，河北省邢窑考古队试掘了内丘县城区和临城县祁村、山下三处窑址，为邢窑的粗略分期断代以及对邢窑不同时期遗迹遗物的认识提供了可能。内丘县西关窑址出土的隋代透影白瓷无疑是这次试掘中的最大收获，填补了我国陶瓷史上的一项空白。

1997年9月1日至9月20日，邢台市文物管理处对邢台市顺德北路施工工地发现的隋代邢窑遗址进行了抢救性发掘，这次发掘首次明确了邢台市城区内也存在着丰富的邢窑遗址，出土的黑瓷筒瓦、板瓦、尖顶桃形器等建筑构件是已知我国最早的建筑瓷器，为研究建筑瓷的起源提供了新的物证，扩大了人们对邢窑的认识。

2003年5月至8月，河北省文研所对内丘县步行街（礼堂）建设施工工地所涉及的邢窑遗址进行了抢救性发掘。一些唐代的细白瓷碗、盒、罐类的器物底部或盖上，刻有“盈”、“官”、“翰林”字款，为各地遗址和墓葬出土的相应款识的白瓷找到了窑口。特别是出土的十余件“官”字款器

物，改变了学界一直以来认为是定窑特有款识的观点，具有重大的考古价值。

2011年，邢台市文物管理处、临城县文物保管所对西磁窑沟遗址进行了抢救性发掘。不仅发现了金元时期的窑炉和作坊，而且还出土了大量的白底黑花与刻印花瓷器标本，特别是白底黑花瓷器标本，不但为邢台一带出土的相应瓷器解决了窑口归属问题，还反映了邢窑与磁州窑之间的交流与影响。

自上世纪八十年代发现邢窑遗址以来，不但国内外新闻媒体进行了大量报道，一些考古专家、知名学者也对邢窑进行了大量研究，发表了许多考古发掘报告、研究论文。先后出版了《邢台隋代邢窑》、《千年邢窑》、《邢窑研究》等专著。

今年是邢窑遗址发现三十周年，《中国古陶瓷大系》编委会决定让我主编《中国邢窑》卷，我深感责任重大，对我来说这既是一份信任，也是一份责任，责无旁贷，理应承担。

在筹备这部书稿时，很荣幸得到陶瓷研究的前辈叶喆民先生和中国艺术研究院李纪贤先生分别惠赠的大作《唐代北方白瓷与邢窑》、《唐陆羽〈茶经〉之“邢不如越”辩》。前者是作者1986年应日本东京大学名誉教授三上次男之邀，在青山大学讲演的原稿。后者是作者1981年春应邀赴临城参加“邢窑与邢瓷艺术鉴赏会”上的即席发言，回京后整理成文。

令我时时感念的是，在编写过程中，《中国古陶瓷大系》的总顾问叶喆民先生始终予以了高度关注和亲自指导。他虽年近九旬，两次邀我与北京艺术博物馆馆长张树伟先生到其府上细谈相关事宜，并认真仔细审定了图录、论文等全部内容；两次写信提出具体建议，指导我们完成该书编辑。在此我要特致谢忱！

中国古陶瓷学会原会长耿宝昌先生、中国古陶瓷学会会长王莉英女士、北京市文物局局长孔繁峙先生、北京市文物局副局长于平女士、中国防卫科技学院传统文化研究中心主任王建保先生都给予了宝贵指导，河北省文物局局长张立方先生、副局长李恩佳先生、邢台市文化局副局长郭忠保先生、临城县委书记宋向党、县长李群江、副县长王俊国先生给予了大力支持，北京艺术博物馆杨俊艳女士、李晔先生、杨京

京先生、李诗峰女士、穆朝娜女士、杨小军先生等做了大量工作。在此我一并致谢！

河北省文物研究所、河北省文物保护中心、衡水市文物管理处、邢台市文物管理处、内丘县文物保管所、威县文物保管所提供了部分展品和资料，以供拍摄和使用，在此也特表感谢！

千年邢窑独领一代风骚，千年邢窑在人类一个新千年纪元中再展妖娆。

愿以此书献给邢窑遗址发现三十周年！

献给关注邢窑、研究邢窑、保护邢窑的人！

2011年11月30日

## Preface

Zhang Zhizhong (Curator of Xing Kiln Museum)

The Xing Kiln was noted as a site of making ceramics in ancient times. It was the centre of white porcelain production during the Tang dynasty.

The Xing Kiln was mentioned in such historical documents as *Tang Liu Dian-Shang Shu Hu Bu* (Revenue Ministry Directed by Shangshu in the Six Canons of Tang) compiled by imperial order in the Tang dynasty, *Xin Tang Shu-Di Li Zhi* (Geography Section of the New Book of Tang History), *Tai Ping Huan Yu Ji-He Bei Dao* (Section of Hebei Dao in the Records of the Country Made in the Taipingxingguo Reign) and *Yuan Feng Jiu Yu Zhi-He Bei Lu* (Section of Hebei Lu in the Records of the Country Finished in the Yuanfeng Reign) compiled in the Song dynasty as well as *Song Shi-Di Li Zhi* (Geography Section of the Song History) from the Yuan dynasty. More detailed description of it can be found as follows: in the *Guo Shi Bu-Huo Hui Tong Yong Wu* (Goods of Circulation in the Supplements to Tang History), it reads, 'Among the goods of circulation, the luxury ones are too numerous to be listed. People, whether noble or humble, all use silk cloth for clothes, linen for bags, felt for caps, leather for waist belt, white porcelain from Neiqiu and ink slab made of purple stone from Duanxi', showing that the white porcelain wares were produced in a huge quantity and sold all over the country during the Tang dynasty; in the *Cha Jing-Si Zhi Qi* (The Fourth Section Titled Vessels in the Book of Tea), the tea saint Lu Yu said, 'Xing porcelain looks like silver' and 'Xing porcelain looks like snow'; in the *Yuan Shi Chang Qing Ji-Yin Zhi Shen Qu Jiu San Shi Yun*, the great poet Yuan Zhen wrote down verses like 'Pleasant to ears is divine dance music in July. Good to drink is beautiful music made in spring. Precious cups are carved out of Jingshan

jade. Porcelain wares from Neiqiu looks just like them.' ,praising the Xing porcelain had a jade-like appearance; in the *Yue Fu Za Yong-Fang Xiang*, Duan Anjie indicated, 'Guo Daoyuan, who lived during the reign of Wuzong, was later appointed as the assistant district magistrate of Tianxing in Fengxiang Fu-prefecture. He had been an official for the adjustment of tone melody in the Tai Chang Si (Court of Sacrificial Worship), and he was skilled in striking *ou*-cups. He had once poured water into porcelain *ou*, 12 from the Xing Kiln and 12 from the Yue Kiln. With different water content, they, while being stricken, produced beautiful sound, even better than *fangxiang*-musical instrument', praising the Xing porcelain had a hard body which was the reason for the clear metal-like sound under percussion; in the Poem of Tea *Ou*-cups, the poet Pi Rixiu expressed his ideas with such verses as 'People from Xing and those from Yue; Both of them can make porcelain wares. Round ones look like moon in the sky; Slight ones feel like the white cloud.' He thought highly of the moon-like shape and thin body of the Xing porcelain with light weight.

There are still more historical records to be quoted. However, with the passage of time, things have changed. The Yuan dynasty saw the Xing Kiln was fading out, and finally became a puzzle. Where is the Xing Kiln site of the Tang dynasty? It has been a challenge to the researchers in the field of ancient ceramics. During 27 years from 1952 to 1979, some old ceramics experts, namely Chen Wanli, Fu Zhenlun, Feng Xianming, Ye Zhemin and Yang Wenshan, as well as large quantities of cultural heritage workers, conducted investigations for 7 times at Xingtai, Neiqiu, Lincheng, Shahe and so on, but they didn't discover the site of Xing Kiln, though based on the clues found in the old poems and

historical documents.

November 7 in 1980 is a date worthy of being remembered in the history of study on the Xing Kiln. Three sites of the Tang dynasty kilns were found to the southeast and northwest of Qicun village as well as Xishuangjing. Not only coarse white porcelain shards were unearthed, but also fine ones with white body and ‘silver-like’ or ‘snow-like’ glaze.

In April of 1981, some ceramics experts, such as Fu Zhenlun, Feng Xianming, Li Huibing, Wang Liying, Wang Shubing, Gao Zhuang, Shang Aisong, Li Jixian, Zhao Hongsheng, were invited to the Appreciation Seminar of Xing Kiln and Xing Porcelain Art. All of them agreed that the kiln sites found at Gangtou, Qicun and Xishuangjing should be ‘Tang’s Xing Kiln’, ‘part of it’, or ‘the most important or comparatively important section of it’. On May 2 and 3, Guangming Daily and People’s Daily successively carried a news release titled Lately Discovered Tang Dynasty Kiln Site at Lincheng—White Porcelain Unearthed from Tang’s Xing Kiln by Hu Chengqing, a reporter of the New China News Agency. On May 6, Chen Zeping, a reporter of the China News Agency released a long dispatch titled Mystery of Xing Kiln was Solved, and also faxed it as special news to some major newspapers in China and abroad including Hongkong’s Takung Pao and Wenhui Daily, Japan’s New News Daily, American New York Times and The Times in the UK. Thus this major archaeological discovery was publicized around the world.

At last, the curtain hiding the Xing kiln from view was opened. And the land to the east of the Taihang Mountain became a famous place by modern media.

From the summer of 1984 to that of 1985, 28 sites of old kilns were discovered one after another in Neiqiu county.

In 1987-1990, the Archaeological Work Team of Xing Kiln, with members respectively from the Hebei Provincial Institute of Cultural Heritage, Neiqiu County Agency of Cultural Heritage Protection and Management and Lincheng County Agency of Cultural Heritage Protection and Management, made a survey of all the discovered kilns sites and created an archive for each of them, totally confirming 21 sites of Xing kiln.

Up to 2011, 26 Xing kiln sites have been verified.

30 years of study on the Xing kiln in China are also the most important period in my own life. As a participant and witness, I listed the research fruits relating to it as follows:

In 1988~1992, the Archaeological Work Team of Xing Kiln conducted test excavations at three sites located at the downtown area of Neiqiu county seat, Qicun and Shanxia of Lincheng. The work made it possible to roughly date the kiln sites by diving them into different stages, and to recognize the developmental course of cultural remains and relics. Undoubtedly, the white porcelain with very thin body dated to the Sui dynasty was the greatest achievement. It filled in the gaps in the history of Chinese ceramics.

From September 1 to 20 in 1997, the Xingtai Municipal Organization of Cultural Heritage Management made a rescue excavation of Sui’s Xing kiln at the construction site of the North Shunde Road in Xingtai city proper. It, for the first time, made clear the existence of rich kiln remains inside the city. What were unearthed included black porcelain tiles, circular or semi-circular, and peach-like objects with pointed top. They are the earliest architectural parts of their kind in China, thus being new evidences for the research of the beginning of such building materials. These findings has broaden people’s horizon over the Xing kiln.

From May to August in 2003, the Hebei Provincial Institute of Cultural Heritage conducted a rescue excavation of the Xing kiln at the construction site of the walkway (ceremony hall) in Neiqiu county seat. It yielded fine white porcelain bowls, boxes and jars with marks of *ying*, *guan* or *handlin* at the bases or the covers. Thus the white porcelain wares from ancient sites or tombs beyond Xingtai could be attributed to the Xing kiln. Especially, the 10-odd wares with *guan* mark have changed people’s viewpoints that these were unique to the Ding kiln. So these findings have significant archaeological values.

In 2011, the Xingtai Municipal Organization of Cultural Heritage Management and the Lincheng County Agency of Cultural Heritage Protection and Management made a rescue excavation of the Xiciyaogou site. Remains of kiln furnace and workshops dated to the Jin and Yuan dynasties were unearthed along with numerous

porcelain specimens with black pattern on white and incised designs. Particularly, the findings with black-on-white decorations not only help us attribute their counterparts to the Xing kiln, but also reflect the exchange and influence between the Xing and Cizhou kilns.

Since the discovery of the Xing kiln site in the 1980s, there has been plenty of news coverage about it in Chinese and foreign medias. And some archaeologists and famous scholars also devoted themselves to studying it. Their work has yielded lots of archaeological excavation reports and academic papers, such as the Xing Kiln of Sui Dynasty in Xingtai, Over-1,000- year-old Xing Kiln and Research on Xing Kiln.

This year is the 30th anniversary of the discovery of the Xing kiln site. The editorial board of the series of Chinese ancient ceramics kiln sites made a decision that I would be in charge of editing the volume China's Xing Kiln. For me, this job means great trust and social responsibility. And I should do it without any hesitation.

When I was preparing for this book, I was lucky enough to be presented two papers , namely Tang's White Porcelain and Xing Kiln of North China, and Discussion on 'Xing Inferior to Yue' in the Book of Tea by Tang's Lu Yu. They were respectively from Mr. Ye Zhemin, predecessor in the field of old ceramics, and Mr. Li Jixian of the Chinese Art Research Institute. The former was the original lecture given by the author when he was invited to Japan by a honorary professor from the Tokyo University; the latter was finished by the author after he made an impromptu speech at the Appreciation Seminar of Xing Kiln and Xing Porcelain Art in 1981.

What I appreciate from time to time is the high attention and personal guidance given by Mr. Ye Zhemin, adviser of the whole series of Chinese ancient ceramics kiln sites. At the age of nearly 90, he still invited Mr. Zhang Shuwei, director of Beijing Art Museum, and me twice to his home for further discussion on related issues. He also carefully reviewed all the pictures and papers to be included in this book, and put forward specific suggestions by writing to me twice. Here, I want to particularly extend my

gratitude to Mr. Ye Zhemin.

I have also got valuable guidance provided by Mr. Geng Baochang, former chairman of Chinese Society of Ancient Ceramics, Ms. Wang Liying, chairman of the Society, Mr. Kong Fanzhi, director of Beijing Municipal Administration of Cultural Heritage, Ms. Yu Ping, vice director of Beijing Municipal Administration of Cultural Heritage, Mr. Wang Jianbao, head of Research Centre of Traditional Culture under China Institute of Defence, Science and Technology. And there has been strong support from Mr. Zhang Lifang, director of Hebei Provincial Administration of Cultural Heritage, Mr. Li Enjia, vice director of Hebei Provincial Administration of Cultural Heritage, Mr. Guo Zhongbao, vice director of Xingtai Municipal Administration of Culture, Mr. Song Xiangdang, secretary of Lingcheng County Party Committee, Mr. Li Qunjiang, chief of Lincheng county, Mr. Wang Junguo, deputy chief of Lincheng county and Mr. Wu Fuguo, director of Lingcheng County Administration of Cultural Heritage. To them, and to Ms. Yang Junyan, Mr. Li Ye, Mr. Yang Jingjing, Ms. Li Shifeng, Ms. Mu Zhaona and Mr. Yang Xiaojun, I express my sincere gratitude.

I would like to give thanks to Hebei Provincial Institute of Cultural Heritage, Hebei Provincial Centre of Cultural Heritage Protection, Hengshui Municipal Organization of Cultural Heritage Management, Xingtai Municipal Organization of Cultural Heritage Management, Neiqiu County Agency of Cultural Heritage Protection and Management as well as Weixian County Agency of Cultural Heritage Protection and Management, where some exhibits and materials were borrowed to be taken pictures and applied.

The over-1,000-year-old Xing kiln used to take the lead! The over-1,000-year-old Xing kiln will fascinate the world in this new millennium of humankind.

I'd like to dedicate this book to the 30th anniversary of the discovery of Xing kiln site!

I'd like to dedicate it to people who pay close attention to Xing kiln, make a study of it and try to protect it!

November 30, 2011

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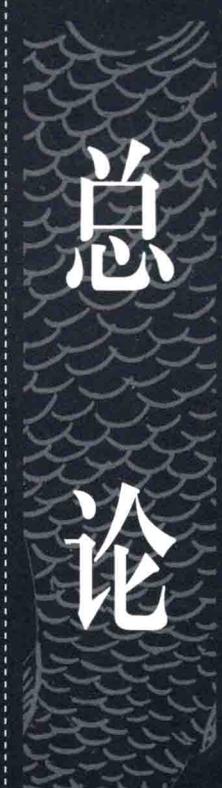
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*Part 1*

第一部分



总

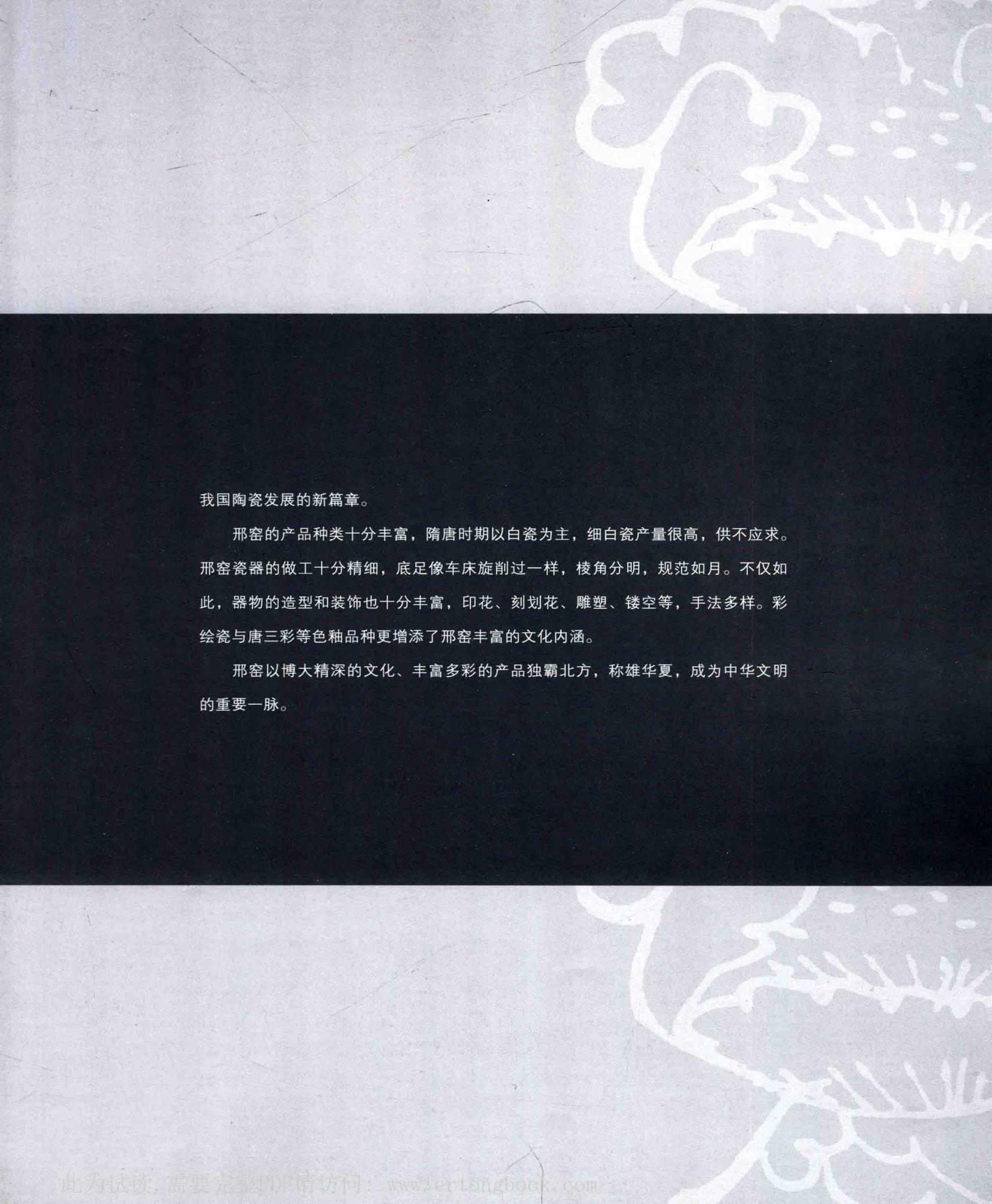
论



邢窑主要分布于河北省南部今邢台、内丘、临城、高邑一带。内丘县城的西北部区域窑址最为集中，为邢窑隋唐时期的中心窑场，规模宏大。五代之后，邢窑烧制中心逐渐北移，临城县的泚河流域成为后期邢窑烧制的又一个中心，窑场林立，瓷片、窑具堆积如山。截止目前已发现窑址 26 处。

邢窑早期受南方制瓷技术的影响，以烧制青瓷为主，北朝后期开始烧制白瓷，至隋代已能烧制薄如纸、白如雪、质如玉、光如镜的精细透光白瓷，将我国瓷器的烧制技术推向了新的高峰，从而奠定了中国唐代陶瓷南青北白的发展格局，开创了





我国陶瓷发展的新篇章。

邢窑的产品种类十分丰富，隋唐时期以白瓷为主，细白瓷产量很高，供不应求。邢窑瓷器的做工十分精细，底足像车床旋削过一样，棱角分明，规范如月。不仅如此，器物的造型和装饰也十分丰富，印花、刻划花、雕塑、镂空等，手法多样。彩绘瓷与唐三彩等色釉品种更增添了邢窑丰富的文化内涵。

邢窑以博大精深的文化、丰富多彩的产品独霸北方，称雄华夏，成为中华文明的重要一脉。