

龍泉青瓷裝飾紋樣

項宏金 編著

西泠印社出版社

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序

龙泉是一片神奇的土地，崇山峻岭，溪壑争流。智慧勤劳的龙泉人民曾创造了光辉灿烂的特色文化，其中最具有创造性和历史价值的应属龙泉青瓷文化。

遥想当年，身处宋元时代的青瓷工匠们，为求生存在深山谷地筑窑制瓷，顽强的创造力在一代代窑工身上不断迸发，使龙泉青瓷步入至高无上的艺术殿堂。当历史的岁月让创造者们的身影渐渐隐退后，沉积千年的青瓷遗产却让我们有幸重睹昔日的光华。

人生难得遇知音，每一个热爱青瓷之人，对每一片古瓷都如遇知音般珍惜。我有幸到龙泉工作，遇到许多爱瓷人士，为他们那份对青瓷的热爱和痴迷而感动。项宏金先生就是其中的一位。

宏金先生来到龙泉，完全是为青瓷的魅力所感召。十多年来，他走遍了龙泉历代古窑址，考察龙泉青瓷发展历程，又从全国各地收集保存了大量古代龙泉窑装饰纹样的实物标本，对每一件标本进行考证研究，取得了丰富的研究成果，并准备将这些非常珍贵的龙泉青瓷装饰标本和研究心得结集付梓，这是一件非常有意义的工作，值得肯定。

《龙泉青瓷装饰纹样》一书所收集的标本图样，代表了历代龙泉青瓷装饰的文化背景与时代审美情趣，从中可以让我们看到古代龙泉青瓷窑工的创新技法和创造能力，还可以让我们更深入地去探讨理解龙泉青瓷传统烧制技艺的内涵，相信对我们进一步弘扬龙泉青瓷文化，延续发展龙泉青瓷“人类非遗”具有重大的意义。

近几年来，龙泉青瓷成为龙泉对外文化交流和宣传展示的一张金名片，青瓷产业的迅速发展，已逐渐成为龙泉经济发展的主导性产业。东风吹来满眼春，相信在不久的将来，龙泉还将成为中国乃至世界青瓷文化交流中心和青瓷艺术的创意中心。希望有更多有识之士热爱青瓷，研究青瓷，为龙泉青瓷文化的繁荣添砖加瓦。

龙泉市人民政府市长



2013年6月28日

SEQUENCE

Longquan is a magical place with high mountains, lofty hills, miraculous ravine and wonderful stream. Hardworking people of Longquan has created a splendid culture, the most creative and historical one is Longquan celadon.

We should recall the history when song and yuan dynasties, the celadon craftsmen were building long kiln and firing celadon in high mountains or deep canyons. The kiln workers with strong creativity, from generation to generation, had made a supreme art palace of Longquan celadon. Although the history shadows of the creators fading back gradually, We are fortunate enough to see the brilliance of celadon heritage deposited thousand years yet.

Every celadon lover treat each ancient celadon piece as bosom friend. I have encounter and agree with a lot of celadon lovers very fortunately while I'm work in Longquan as county magistrate. Mr Xiang Hongjin is a typical representative of them.

Mr Xiang Hongjin come in Longquan because of the charm of Longquan celadon. For more than a decade time, he walk through all the kiln ruins of various dynasties, and study on the development of the longquan celadon, and collected and studied a lot of old Longquan celadon fragments one by one from all over the country. It's a very meaningful thing that he will be filed and publish the most valuable results.

The title of his book is the decoration and pattern of Longquan celadon. The content reflects the aesthetic art and cultural background of longquan celadon in various dynasties, the innovation and creativity of ancient longquan celadon artists, the connotation of the traditional firing technology of Longquan celadon. This is good for inheritance and development of Longquan celadon and culture.

At present, the Longquan celadon is a golden card for the publicity and exchange of Longquan cultural, and Longquan celadon industry has developed quickly and became the dominant industry in the local. This is a great opportunity of longquan celadon development again, and Longquan will become center of creativity, exhibition and communication of China and the world's celadon.

Welcome more and more people with lofty ideals come to Longquan, and love celadon, study on celadon, create celadon, contribute to longquan celadon's prosperity.

Ji Bolin The mayor of Longquan people's Government

June 28,2013

引言

龙泉是浙西南的一个县级市，距今四千多年前的新石器时代，位于县城牛门岗一带，就有人类文明的灯火在点燃。这里林木茂胜，山川秀丽，人文荟萃，素有“青瓷之都，宝剑之邦”的美誉。是三江之源头，江浙第一高峰。历代出了不少名人，据记载，宋代（1024—1274）250年期间有进士248人。龙泉境内一直还沉睡着千年的龙窑384处，这里的矿资源非常的丰富，金矿、铁矿、氟矿、石英矿，特别是瓷土矿给这里的瓷业发展创造了有利的条件。更值得骄傲的是龙泉窑青瓷传统烧制技艺，在全球陶瓷类中，目前是唯一被世界教科文组织列入“人类非物质文化遗产名录”。而龙泉市这个地名更被全世界的目光所吸引。

古代龙泉青瓷大量产品的运输，最主要是通过瓯江直下温州港口，漂洋过海，打开了一条水上绿色通道，开拓了海上陶瓷之路，促进了龙泉窑青瓷业的飞速发展。瓷器是我国古代产业发展的主要部分，浙江是青瓷的发源地。而龙泉又是把青瓷制作工艺推向历史高峰的主产地。我时常在想，龙泉窑青瓷传统烧制技艺是如此的博大精深，而我们的生命，说长不长，说短不短，一生中想做能做的事，是很有限的。当我们以谦卑和崇敬之情，仰望龙泉窑青瓷千年文化时，无法抑制身为一位龙泉人而骄傲，并成为一个爱瓷者而感到自豪。如果有幸是一片树叶，愿飘入在千年瓷韵河流中，那是我的责任和荣耀，也是对制瓷先人们的告慰，和对后来者的告白。

传承中给予我们的这一段历史，怎么样来保护和利用好文明古国的第一张商标——CHINA中国（瓷器之国）是我们这一代人义不容辞并责无旁贷而艰巨的任务，所以更要努力做好传承与弘扬，更好地挖掘与研究，关爱民族文化遗产，推动青瓷文化发展。

我生于云和的乡村长田，从小在村里长大，村头与村尾有几棵据说是上千年的樟树，衬托出了村落青春活力的景象。小时候常在树下玩耍，会问长辈千年是多少年，转眼间童真渐渐淡忘。有次碰到一农户，挖土方出现了很多有花纹的瓷片，现场的人说是千年的遗物，我想那不与村里的树是同岁的吗？随手捡了几片，看着越看越好奇。

16年前的今天，由于缘分带我来到了深厚文化底蕴的龙泉，初步解读了这里悠久的历史，龙泉成了我第二个故乡，于是我已融入了这个美丽的山城。我非常爱这里的山山水水，爱青瓷文化。在一次陪朋友考察龙泉窑遗址时，爬到了窑址的堆积层上，我的心里有一种说不出的冲动，仿佛穿越了千年的时空，看到了很多窑工师父，在静静制作着精美的瓷器，几乎感受到他们在与我们对话。窑工师父们为了一种传承的事业，在荒山野岭，年复一年知足地守候，留下来宝贵财富，触动着我去了解龙泉窑青瓷。在收藏的过程中，我收集到一块瓷片，印着“项正大窑”的文字，瞬间在想700年前我的祖先，就在这里烧瓷器了，是否他们在700年后的今天，牵动着我去学奏千年瓷韵呢？从这之后我不断地关注和探索龙泉窑青瓷装饰纹样、文字与雕塑。经过了多年的拾遗和交流，我收集了很多的实物标本，我认为这些标本，不仅仅有学术价值和考古研究价值，还有非常高的美术与欣赏价值。

在五代至北宋早期，龙泉窑青瓷在与越窑、婺州窑、瓯窑等各大窑口的碰撞与交融过程中，形成了独具风格的淡青釉瓷器。这类瓷器丰富精美，我个人认为是为宫廷制烧的。宋庄绰《鸡肋编》记载：“处州龙泉县……又出青瓷器，谓之秘色，钱氏所贡，盖取于此。”这条记载说明从五代至北宋早期，当时吴越钱氏王朝已经定点在龙泉大窑金村开设了窑场，生产瓷器来供朝廷使用。这时期的纹样制作使用了刻花、划花、剔花等技艺，器物纹样装饰有双龙戏珠、唐花、水草、莲花等。

北宋装饰手法最明显的变化是五代单线线条和粗工带细划工消失，开始采用半刀泥刻花手法，在器物壁里刻上装饰图案，把江南鱼米之乡和佛教道教文化的元素体现在瓷器上，如刻莲花纹就是北宋时期龙泉窑瓷器装饰的一大特色，纹样人物、动物也很盛行。

特别要提的是，在金村北宋窑址发现了一批香炉标本，器型丰富、纹饰华丽。我个人认为，这批瓷器体现出了宫廷主流文化，并非普通人所能使用。《宋史·食货志》记载，北宋太平兴国六年（982），宋太宗派殿前承旨赵仁济监理越州窑务兼理龙泉窑务。从这段记载分析，肯定有朝廷制样发放定烧器物，供皇室使用，大部分瓷器由朝廷出口创汇进入国库。如器物纹样“玄武朱雀”，是一副精美的道教人物画；又如刻有文字的一件香炉残片标本，文字刻得端正而老辣，是一件很难得的宝物。如此小小的瓷片中有这么多而精美的宋体，是作者的书法技艺融入到瓷器艺术上的体现，如刻花“福如东海 寿比南山”槐口碗，它所表达出来的主题非常经典，体现了青瓷与文化的巧妙而完美的结合，具有深厚的文化内涵和历史底蕴。看了总是让人震撼。北宋后期，宋室南迁，政治中心定都临安（今杭州），朝廷首先要做的就是祭天仪式。这需要包括金器、银器、青铜器、瓷器、玉器、木器等万件礼器，来进行这样一个隆重而庄严的祭式典礼。由于战争原因，很多的祭式礼器都用瓷器来代替，所以，这时龙泉窑青瓷出现了很多类似青铜器、银器的器型。而在当时，朝廷所用的祭式礼器和皇室生活用瓷，只能靠龙泉来提供。我看了很多资料和实物标本，包括近几年在杭州城市建设中在宋室遗址周围出土的龙泉窑瓷器，如琮式瓶、鬲式炉、尊、龙耳瓶、凤耳瓶、鱼耳瓶、穿带瓶、穿带鱼盘、八角盘、六角杯等，这些高档次的器物只能在这种大场合或大雅之堂使用。南宋政治得到稳定，物质生活有了保障，人们的精神生活更加丰富，越来越多的皇亲贵族和文人雅士，喜欢玩瓷、斗茶、遛鸟。这时龙泉的溪口窑、大窑等处制烧了很多精美的鸟食罐，如橄榄形、鸡心形、六角鸡心形、花瓣形、鼓钉形等。如印有文字的“金玉满堂”、“昆山片玉”、“河滨遗范”、“项正大窑”、“叶宅新窑”等；如两宋的天清、粉青、梅子青，是龙泉窑宋瓷釉水准的标志，也是当时皇室内院、达官显贵所追求的如冰似玉的器物。南宋龙泉窑青瓷制作工艺能达到如此高的境界，我个人认为，跟龙泉籍的两百多位进士，为本土青瓷文化的推广，有着不可分割的关系。加上这方制瓷人不懈的努力，不断提高技术，把龙泉窑青瓷制作工艺推向历史高峰。

在元代，随着游牧民族文化的融入，龙泉窑青瓷在发展的过程中，装饰纹样技艺用了刻花、贴花、贴鱼、贴龙、露胎、点彩等的技艺。龙泉窑青瓷器物上鱼的融入是最成功的装饰之一，古人把双鱼寓意为粮余和钱余。贴龙也是元代龙泉窑瓷器装饰艺术的表现，元人制作龙的纹饰不受限制，就有了各种形态的龙图案出现。龙是中华文明的象征，体现一种精神，也代表了和谐，更代表吉祥如意。贴花露胎菊花纹笔贴、贴花露胎技艺的运用，不仅提升了瓷器的美感，而且把另一件瓷器的底部叠在这朵花上烧成后不会粘连，增加了烧制的产量。这也是龙泉窑青瓷制作工艺独创的制烧方式。如点彩龟，栩栩如生，龟寿万年。元代龙泉窑的人物、雕塑的技艺高超，如开脸的观音头像神态端详；如寿星，笑脸常开，延年益寿；如关公，威严端正；如老外胡人，西域风情，种类别致；如童子天真可爱；如瓷俑雍容富贵。这些人物、动物雕塑等都体现了元代龙泉窑瓷器制作工艺高超的水平。

在明代洪武永乐年间，龙泉窑青瓷进入了一个新的发展阶段。我个人认为，这时期朝廷统一设计来样，同时发放龙泉、江西两地。这就是为什么这时期江西青花瓷与龙泉窑青瓷很多器物纹样是一致的原因。《大明会典》卷一百九十四陶器条记：“洪武二十六（1393）定：凡烧造供用器皿等物，须要定夺制样，计算人工物料，如果数多，起取人匠赴京，置窑兴工或数少，行移饶、处等府烧造。”显然这条记载证实了两地所制的一部分产品是为朝廷所制烧的。纹样很丰富，如马上封猴、心以锁定（马上可以升官，心可以锁定），古人把这样一个寓意用在瓷器上去体现是文化的升华。明代景泰六年（1456）章氏印花窑具，可以证明是章氏家族制瓷的工具。马上也会联想到明代郎瑛《七修类稿续稿》：哥窑与龙泉窑皆出处州龙泉县，南宋时有章生一、生二兄弟各主一窑，生一所陶者为哥窑，以兄故也。生二所陶者为龙泉，以地名也。其色皆青，浓淡不一。其足皆铁色，亦浓淡不一。旧间紫足今少见焉，唯土脉细薄，釉色纯粹者最贵，哥窑则断纹号“百圾碎”，龙泉窑至今温、处人称为“章窑”。闻国初先生章溢乃其裔云。那么这个印花工具或许就是章生一或章生二家族子孙制瓷时所使用的。也正因为如此，龙泉窑发展成为哥窑青瓷与弟窑青瓷这两大类型。如方壶装饰纹样“进京赶考”、“鱼跳龙门”等，图案惟妙惟肖，勉励人们的精神向上；如贴花印花“酒色财气”铜钱纹（酒助礼乐社交康，色育生灵重纲常，财足粮丰家国盛，气疑太极定阴阳），如人物、动物、小草、莲花、梅花、牡丹、蕉叶、太阳花、铜线花、汉瓦图、十宝等，这些纹样的制作工艺有刻、划、剥、挑刀、镂空、堆塑、雕塑、点彩、露胎等，这些工艺的融入，大大提升了龙泉窑青瓷的艺术水准。

项宏金2011年5月6日
于龙泉市宫头村吴三春会所

INTRODUCTION

Longquan is a county-level city in the Southwest of Zhejiang Province. Archaeologists have found Human activity such as pottery kiln has already existed in Niumengang district in the old Longquan city area, about 4,000 years ago, in the later period of Neolithic. There are a large number of trees, majestic mountains, splendid rivers, Honest countries and cultural customs. Longquan is known to the sword Celadon capital, Sword State and Mushrooms Country in the world. The Fengyang Mountain is the highest peak in Jiangsu and Zhejiang provinces, also is the source of three rivers (Oujiang, Minjiang and Qiantang River). She has gave birth to a lot of celebrities in dynasties, according to the record, there was 248 scholars during Song dynasty (1024-1274). There are a lot of mineral resources, such as gold, iron, fluorine ore, quartz mining, particularly clay minerals to the porcelain industry in the past thousand years. According to incomplete statistics, there are 384 snake kilns within Longquan territory in dynasties. It is more to be proud of that the traditional firing technology of Longquan celadon was formally listed in the "human non-material cultural heritage representative work list" of UNESCO in September 2009. It is the only global "intangible" ceramic project so far. So Longquan is more attracted by the eyes of the world.

In the ancient times, Longquan celadon products was shipped Shipped from Longquan to Wenzhou port by Oujiang water, finally to all over the country and overseas. The Greenway by water promoted longquan kiln the rapid development of celadon industry. Ceramic is an important part of Chinese handicraft industry and the national culture, Zhejiang is the home of celadon, the Yue kiln is the inventor of Chinese celadon initially, Longquan kiln is the master which traditional firing technology is profound as the peak in Chinese celadon history finally. As a loyal fan and researchers of Longquan celadon, my lifetime is limited, compared with thousand years of history and culture. But this can't suppress my pride in Longquan and celadon, I would like to ride in long history with the responsibility and the glory, between the shuttle in the past, present and future, by a leaf of the ark.

Porcelain is spelled in English with many method, in which china is also the name of our motherland. It's our generation' duty-bound task to inheritance, protection and utilization, promote Porcelain that is first gold card of our country and national culture.

I was born and raised in a ancient and vitality village in Yunhe county, there are few thousand-years trees in the front and back of the village. In days of childhood, we often play under the trees, and ask the olders how old the trees are, but childlike innocence has no longer and now. Once, many beautiful celadon fragments were found when a villager made earthwork, and this is a relic of one thousand years ago, I had picked up a few articles, more and more curious.

16 Years ago, I arrived in longquan where to be my second home with a profound cultural background as fat. Then I began to read the long history of this beautiful mountain county. I love the mountains, rivers, and especially the celadon culture. When I visited a Longquan kiln Ruins with friends once, I can not restrain the impulse and climbed on the layers of the kiln site where I seem travel back to one thousand years ago and saw many kiln workers making fine porcelain quietly and talking to me. Longquan celadon art this precious treasure was handed down, from generation to generation by kiln workers, in the high mountains and lofty hills. It is to my credit that I have collected a specimen with "Xiang Zhen Dao Yao" Four word inscription which mean is Xiangzhen's large kiln. It's a wonderful thing that my ancestors were making celadon here more than 700 years ago, and I'm playing celadon rhyme today. So I'm interested in the inscriptions, decoration and sculpture of the longquan celadon especially. Accumulated over a long period, I've collected a lot of specimens with academic, archaeological, art value.

During the Five Dynasties and early North Song Dynasty, the celadon pottery of Longquan kilns developed its unique style of cyan glaze after absorbing the influences of the Yue, Wu,

and Ou styles, as well as others. These various types of celadon are rich and refined, suitable for Chinese palaces. The writings of Song Zhuanchuo in his *Jile* inform us that a style called "Mise Celadon" appeared in Longquan County, Chuzhou, funded in part by the Qian Dynasty. The records indicate that Wuyue Qian's Dynasty had set up kilns in a place called Longquan Jin Big Kiln Village to produce celadon for palaces from the Wu Dynasty into the early North Song Dynasty. The firing techniques at that time consisted of carving and scraping, while the decorations included pairs of dragons playing ball games, Tang Flowers, lotuses, and other water plants.

A significant decoration change came with the disappearance of the Wu Dai period's so-called "single line" and "broad carving" techniques in the early Song Dynasty, which began adopting "half-knife carving" techniques. They decorated using Buddhist imagery, as well as images of fish and rice which represented the rich lifestyle of the Jiangnan area -- known as the Jiangnan style. In the North Song period the carving of lutes became the signature characteristic, as well as some images of people and animals.

Especially worthy of mention is the discovery of a set of uniquely-shaped celadon incense burners near the North Song Kiln in Jin village which feature magnificent carvings. In my opinion, this set of incense burners is representative of the mainstream culture of ancient Chinese palaces, constructed by upper-class individuals. The *Shihuo* tells us that the King of North Song named Song Taizong sent Zhan Renji to take charge of the affairs in both the Yue State and in Longquan. Upon analyzing the record, it seems that there were unique styles designated only for royalty, the majority of which were sold to foreign countries to profit the national treasury. Examples include the exquisite carving of the Taoist figure "Xuanwu Zhu Que," as well as other celadon incense burners which feature elegant and charming carvings of Chinese characters -- a truly unique treasure. A great amount of elegant Song writing could be displayed on very small celadon pieces -- a testament to the artists' fantastic skill and the fineness of celadon art. The scraping of the writing "Happy and rich as the east sea and livelonger enough as the south mountain" reflects the classical theme of the Chinese culture as well as the perfect mixture of celadon and culture, carrying a profound culture connotation and history details, which is shocking and amazing.

In the later period of North Song dynasty, the political center was settled in Linan (Hangzhou nowadays) with the immigration to south of Song Dynasty, the imperial court should initially hold the Worship of Heaven Ceremony. There were various kinds of sacrificial vessels involved in the grand and dignified sacrificial ceremony such as golden vessels, silver vessels, bronzed vessels, porcelains, jade vessels as well as wooden vessels etc. Due to the war, many porcelains were instead of sacrificial vessels, therefore, the celadon of Longquan Kiln appeared various vessel samples as bronzed-liked or silver-liked vessels at that time. During that days, the only supplement of sacrificial vessels and daily porcelains of the loyal court was Longquan. I have read many data and specimens, involving the recent city construction of Hangzhou, especially celadons of Longquan Kiln discovered near the palaces of Song Dynasty as the Cong type bottles, the furnaces, the wine vessels, the dragon-ear vases, the phenix-ear vases, the fish-ear vases, the two-holes vases, belt-fish plates, fatsia plates and hexagonal socket plates, and the high-leveled vessels can only be used in some grand and huge ceremonies. With the stability of South Song Dynasty and the security of people's material living-standard, the demanding of spirit of living was getting higher and higher, hence, a increasing number of loyal aristocrats and refined scholars were fond of playing porcelains, Dou Tea (a kind of competition to choose the best quality tea) and walking the birds. The Xikou Kiln and Big Kiln in Longquan had produced plenty of delicate food-cans of birds, the shapes like oval, heart-shaped, hexagon heart-shaped, the peach-petal shaped, the drum-nail shaped and so on, and the writing as "Jin Yu Man Tang", "Kun Shan Pian Yu", "He Bin Yi Fan", "Ding Zheng Da Yao", "Ye Zhai Xin Yao" etc, and the thick glaze celadons of "Tianqing", "Fengqing" and "Meiziqing" from

North Song and South Song Dynasty are not only the symbols of Song glazes in Longquan Kiln, but also the jade-like celadons were the pursuit of loyal court and dignitaries. The achievement of such high-level firing skills of Longquan celadon, personally speaking, having close relationship with the above two hundred scholars in Longquan, who spared no effort to promote the culture of the local celadons. Moreover, the continually endeavors and improving skills had pushed the firing process of Longquan celadon to the peak.

In Yuan Dynasty, scraping decoration skills adapted carving flowers, sticking flowers, sealing fish, pasting dragons and exposed body and color dotting with the penetrating of the nomadic culture. One of the most successful decoration was the introducing of the fish image on the Longquan celadons, people would like to compare double fish to food and money. As for the sealing dragon, it is also another artistic achievement in Longquan in Yuan Dynasty. Since the imaginative carving skills, sorts of dragon pictures emerged afterwards. Dragon is the civilization symbol of Chinese which represent the spirit of harmony as well as luck and happiness. The unique firing process of Longquan celadon came to the employment of sealing flowers in the exposed body not only improve the aesthetic perception but the clear stamping of flower images on the bottom of the celadons would not be stucked, which boost the production. The vivid dotting tortoise, the highly-skilled sculptured person as the goddess Guanyin, the smiling star of longevity and the dignified Guangong, the uniquely-designed western-style foreigners, the cute and active children as well as the elegant porcelain puppet, all of the images reflect the high-standard skills of Longquan Kiln celadon in Yuan Dynasty.

During the "Hong Wu Yong Le" period in Ming Dynasty, the celadon of Longquan Kiln had entered into a new development era. In my point of view, the palaces formally designed the celadon and sent them to Longquan and Jiangxi. That is why there are so many same scraping design of both Longquan celadon and Jiangxi blue-and-white celadon. In the 194th volume of Da Ming Hui Dian, it tells that Hong Wu 26 (in the year of 1393) enacted that it should be count the people and money took in the firing process and considering if the number of people is large enough to be sent to Beijing. Obviously, the record testifies that some of the porcelains were used for the palaces. The scraping types are rich as the image represented promotion instantly and calm down, which to indicate the sublime of Chinese culture. During the six years in Ming Dynasty, the tool of Zhang's sealing flowers kiln proved that is was originated from Zhang's family. We may associate that the Ge Kiln in the "Langying in the Ming Dynasty" in "Seven Class manuscripts" and the Longquan Kiln were both originated from Chuzhou Longquan. In the South Song Dynasty, there were two brothers named Zhang Shengyi and Zhang Shenger who was in charge of one kiln separately. The one of Shengyi is called Ge Kiln, who was the elder brother. Which the younger brother Shenger produced his celadon in Longquan, whose color is green with different thick. And the color of its foot part is ferrous with different thick. The purple bottom celadon is rare nowadays, only the slim and thin glaze with pure color is the most valuable. Furthermore, the Ge Kiln had another nick name called "Baijisui" while the Longquan Kiln was also named Zhang Kiln. And Zhangyi is the offin. spring of Wen Guochu. As a result, the tools of flower sealing might be the firing tools of two Zhangs. Hence, Longquan Kiln developed into the main two kinds as Ge Kiln and Di Kiln. The masterpiece can be name a few such as the vivid pictures of "taking imperial exam in Beijing" and "the fish jumping Longmen" scraped on the kettles, which encourage people to work hard. The images as the people, animals, grass, lotus, plum blossoms, peonies, banana leaves, sunflowers, copper wire flowers, Han tile figure and Ten treasures, the process skills of them include scraping, rowing, peeling, selecting, emptying, building, color dotting and exposed body etc. The artistic standard of Longq

Xiang Hongjin
May 6th, 2011

In Wu Sanchun Club in Gongtong village



五代

五代至北宋早期，龙泉窑与越窑、婺州窑、瓯窑瓷文化碰撞的同时，烧制出了独具风格的淡青釉瓷器，这类瓷器丰富精美，种类繁多，笔者所见有大小香炉、四管灯、梅瓶、茶托、茶盏、六角壶、八角壶、温壶、盆口瓶、碗、盆、杯等。这些器物的制作工艺非常精致，很明显有着浙江越窑母亲瓷的血统与兄弟婺州窑和瓯窑的工艺特征，俗话说“有慈母、必出孝子”，龙泉青瓷也不例外，只因为有伟大的母亲窑，才有杰出的历史名窑龙泉青瓷。人们称这时龙泉窑的瓷器似越非越，似婺非婺，似瓯非瓯。制作这批淡青釉瓷器，由于地方土质与水质的差异，烧制出来的瓷器就非常的特别，装饰也很丰富，刻花工艺有粗工、细工、粗工带细工，表现手法自然流畅，纹样有双龙戏球、唐花、水草、莲花等。这时期的瓷器，古董商与收藏界命名“五代官窑”。根据宋代庄绰《鸡肋编》记载，处州龙泉又出青瓷器“钱氏所贡，盖取于此”。笔者认为这个时期所制的瓷器，相当吻合于金村出土的一个瓷片，铭文上刻有“天福元年重修窑炉 式烧官物大吉”，从这几个文字来看，窑工们为了寻求一种心灵上的寄托，烧出更好的瓷器来贡给朝廷，种种迹象证明，龙泉窑五代晚期所制的瓷器就在钱氏王朝宫廷立足了。

IN THE FIVE DYNASTIES AND TEN KINGDOMS

In the period from the Five Dynasties to the early Northern Song Dynasty, Longquan kiln had fired out unique style celadon with light green glaze while learning from Yue kiln, Wu kiln and Ou kiln. This kind of celadon has different species and fine shapes, such as incense burner, four-tube lamp, plum vase, calyx and saucer, hexagonal pot, octagonal pot, heat pot, disc-mouth bottle, bowl, basin, cup, etc. As the saying goes: "like mother, like son", Longquan kiln has obvious descent from Yue kiln, just like its brothers Wu kiln and Ou kiln. But Longquan celadon was different from its mother and brothers because of different water and soil composition. The decoration and pattern of Longquan celadon in this period is very special and mature, or rough, or detailed, or both of two. The content of the decoration pattern including double dragon playing bead together, hothouse flowers, grass, aquatic plants, lotus, etc. Some scholars and collectors call them "official kiln of Five Dynasties", as Song Dynasty people Zhuang zhao "Trivia Anthology" wrote that Chuzhou's Longquan produced celadon which were tributes given by the Qians. The literature is confirmed by one Golden village's debris that engraved a word "At the first year of Tianfu, try to fire official celadon, good luck". The inscriptions tell us that the kiln workers wish fire best celadon product for the royal, and Longquan kiln's celadon had been used for the royal family of Qians Successful.



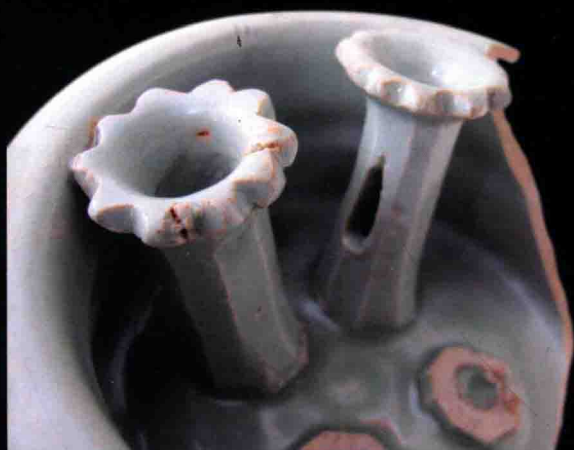
刻划花蕉叶纹 金村窑 五代

长11.5cm 宽7cm



刻划花缠枝牡丹八角执壶残件 金村窑 五代

长13cm 宽10cm



刻花莲瓣纹花口四管灯 金村窑 五代
高9cm 口径12cm 底足10cm



刻划花盏托 金村窑 五代

高3.5cm 口径12.5cm 底足7.8cm

