

# 哥瓷雅集

故宫博物院珍藏及出土哥窑瓷器荟萃

故宫博物院 编  
故宫出版社

# Selection of Ge Ware

The Palace Museum Collection and Archaeological Discoveries

Compiled by the Palace Museum  
The Forbidden City Publishing House



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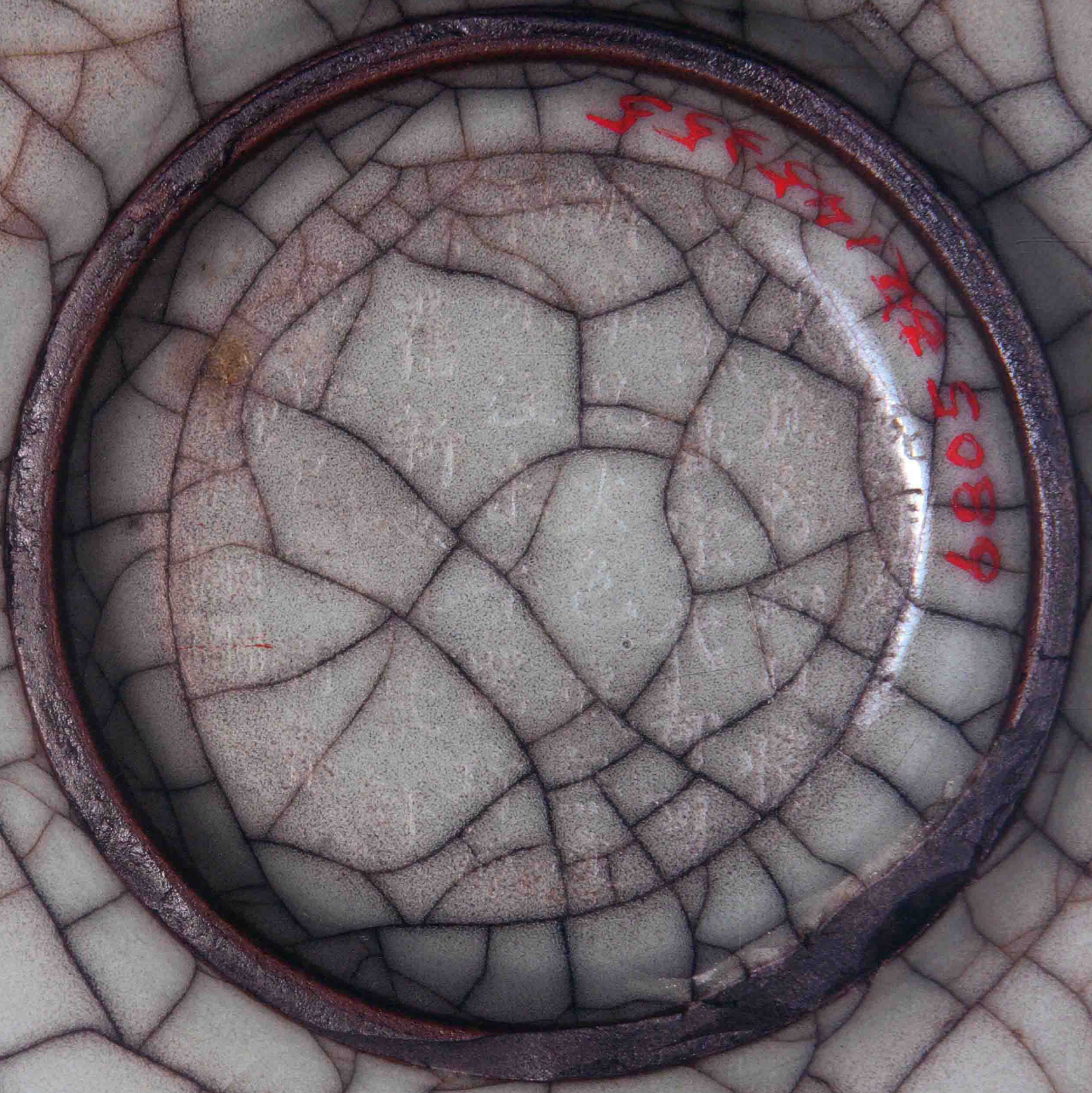
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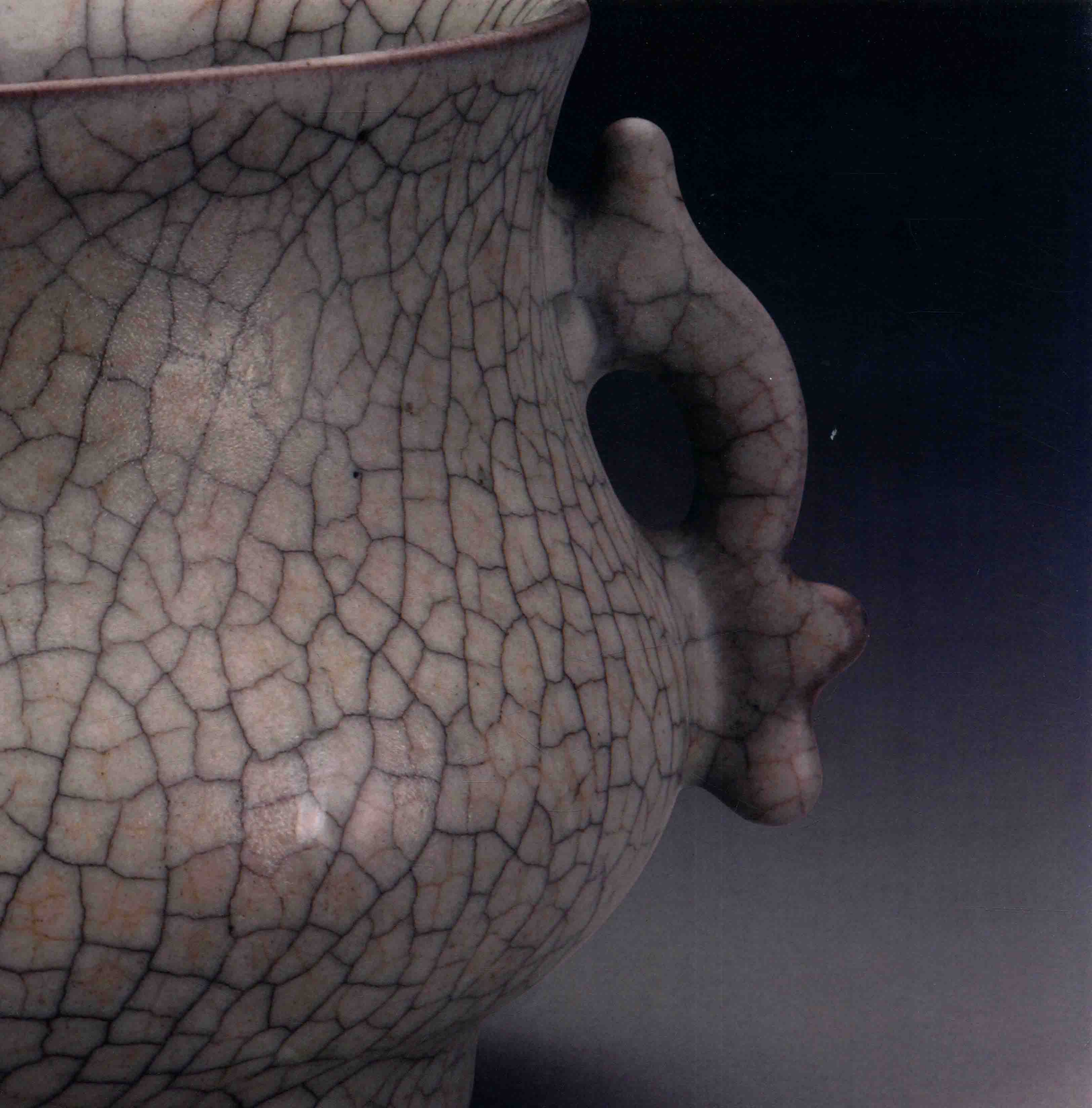
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## 序言

哥窑是宋代五大名窑之一，它与汝、官、定、钧窑齐名，是为宫廷烧造御用瓷器的官窑，其产品历来珍贵。明代《宣德鼎彝谱》即有“内库所藏柴、汝、官、哥、均、定”的记载，清代乾隆皇帝更将哥窑瓷器视为珍品。现收藏于两岸故宫博物院的哥窑瓷器，多为历代宫廷旧藏，加上其他流散于海内外的传世品，也只有 300 件左右。

传世“宋哥窑”与“北宋官窑”一样，迄今未曾发现确切的窑址，既没在《天工开物》记载的地区——浙江龙泉觅到遗址和残片，也不见于宋皇室陵寝的随葬品中（宋陵多早被盗，故历史上有无，不详，此类情况与汝、官窑瓷器相同），故至今还难以从考古角度寻找科学的佐证材料。

### 浙江“龙泉哥窑”

1956 年以来，考古工作者曾对龙泉窑系的主要窑址进行过多次科学发掘，清理了大窑、溪口、金村等处窑址，发现黑胎、白胎龙泉青瓷。黑胎青瓷之胎体极薄，所施青釉较厚，釉面莹润明亮，粉青、灰青色釉面均有大小不等的细碎片纹，亦发现有厚胎厚釉之器。

历史上称此类青瓷为龙泉仿官，也见于文献，但从未称之为哥窑，因为它与宫廷旧藏的宋代哥窑瓷器风格不同。有的学者因文献中有“章生一在琉田主烧青瓷，而曰哥窑”的说法，将其定为哥窑；有的则又将其定为仿官窑或就是官窑。依此而论，窑址发掘品也就出现了“官”“哥”不分也难分的现象。有的文献，如《遵生八笺》亦有此说。显然，将其定为官窑或哥窑都不合适，而传世宋哥窑也有官、哥不分的情况，当更有新说。

上海硅酸盐研究所对传世宋哥窑瓷片的化验结果是，其化学成分与龙泉窑址出土的瓷片显然不同。此后，对龙泉窑青瓷系的其他窑址也进行了发掘，发现有类似的开片纹青瓷，于是又出现了它有可能或就是宋哥窑的新论点。

哥窑遗址之谜至今尚未解开，研究者各执一说，似乎都有道理。学术问题的讨论应允许“百家争鸣”，集思广益才能使研究工作不断深入。

### 宋哥窑瓷器的独特风采

宋代哥窑瓷器具有鲜明的时代特征，笔者仔细观察过，其琢器造型多以仿青铜器为本，古拙、质朴、浑厚。胎质坚致，可分为灰、油灰、黑、赭诸色。其中胎质粗松者叩之声音沙哑，胎呈土黄色，似欠火力。釉质凝厚如同堆脂，色泽有粉青、灰青、油灰、月白、灰黄、深浅米黄等多种，釉面均开有不同角度的冰裂状纹片，色浅黄者如金丝，色黑者宛若铁线，两者相互交错如织，故名“金丝铁线”。釉中蕴含的气泡密集，显微镜下如同聚沫攒珠，凝腻的釉面则光泽莹润，油滑如酥。器口沿多尖锐窄小，故厚釉难以留存而映出胎骨黑色，此一现象传统上称为“紫口”。垂釉多在口边稍下处形成略为高突的环形带，是为哥窑器之一绝，除宋“官窑”作品外，后世各窑口作品及历代仿宋哥窑瓷器均无此特殊现象。宋哥窑瓷器底足工艺分为施釉裹足支钉烧和露胎圈足两种，多数器足因呈黑色而被称之为“铁足”。支烧者钉痕小若芝麻粒，此为宋器之共同特征。支钉数量，较小的器物，如盘、碗等，以三五个为多，略大器物如洗等，则达六七个。鼎、炉的器里也多留有数量不等的支钉痕，系叠套烧

所致，此后无这一烧法。露胎圈足，足背平齐或略圆，修足干净利落，手抓不起。其盘、碗器形多在晚唐五代至宋初时最为风行，如花形口器，尤其是葵口折腰器最为典型，见于越窑、汝窑、官窑、定窑和耀州窑瓷器。八方杯造型见于钧窑瓷器，贯耳瓶、壶、鼎、炉、洗等也为宋初所盛行，与上述诸窑产品一样精致。可见，“宋哥窑”瓷器系一定历史时期的产物。

故宫博物院收藏的宋哥窑瓷器有60件左右，其中多为宫廷旧藏，少数来自社会流散，计有盘口弦纹瓶（原系私人收藏，1940年征集自扬州）、锥把瓶、贯耳瓶（分椭圆、八方和扁方三种）、投壶式小瓶、戟耳炉、鼎、盘、碗、洗等。台北故宫博物院亦藏有原宫廷遗留的各种造型哥窑瓷器190余件（其中个别时代或许有误）。

1992年初，香港佳士得拍卖行曾拍卖1件宋代哥窑八方贯耳瓶（传世品），预先曾到日本等地展览，在历史上一直被认为是稀世珍品。拍卖前，港埠收藏家欧百龄先生曾陪同笔者前往观赏，确是一件难得的珍品，与故宫博物院和首都博物馆藏品类似。但因这次拍卖会众说纷纭，致使其只拍卖到千万元，否则价码还会更高。

清代乾隆皇帝好古成癖，对历代古器都进行过鉴别欣赏，诸如书画、碑帖、陶瓷、玉石等精品无不留有其鉴赏痕迹，书写或镌刻御制诗句，瓷器中尤以汝、官、哥窑瓷器为多，有的还刻有甲、乙、丙、丁等字，揣度这些珍品的优劣。有的器物还附带有明代收藏家项子京（元汴）字样的紫檀嵌金器座。清宫秘藏两幅意大利画家郎世宁所绘弘历鉴古图，画面中都有传世宋哥窑及官窑瓶、炉、盘等，可见这些瓷器在乾隆时期已经十分珍贵。乾隆皇帝御制诗中亦有专门评论哥窑与仿哥窑瓷器的诗句。

早在两个多世纪以前，乾隆皇帝就曾认识到这些器物具有早年遗物的特征，这也从一个侧面反映了所谓传世宋哥窑绝非是元、明时期产物。我们期望，随着考古工作的不断深入，能够发现哥窑遗址，那时才能完全拨开所谓“宋哥窑”的迷雾。

为庆祝故宫博物院九十二华诞，故宫博物院故宫研究院下属的“陶瓷研究所”（即原“古陶瓷研究中心”）将举办“金丝铁线——故宫博物院哥窑瓷器展”，并召开“故宫博物院哥窑学术研讨会”。会议期间，群贤毕至，来自国内外的专家学者一定会带来很多新的资料和新的研究成果，大家齐聚一堂进行深入讨论，相信都会有很多新的收获。

本次展览得到浙江省文物考古研究所、杭州市文物考古研究所、上海博物馆、龙泉青瓷博物馆、山东博物馆、首都博物馆等兄弟单位的大力支持。在此，向这些单位致以最诚挚的谢意！

我今年已95岁，有生之年欣逢故宫博物院陶瓷研究所为庆祝故宫博物院九十二华诞而开展的哥窑学术研究，并为此做些力所能及的事情，深感分外高兴。在本书即将付梓之际，谨赘数语，权且为序。

耿宝昌

## Preface

The Ge ('elder brother') ware ranks among the Five Great Wares of the Song dynasty and is as prestigious as the Ru, Guan, Ding and Jun wares. It had been made for the court and was therefore always highly valued. The Ming dynasty work *Manual of Xuande Ritual Vessels* (*Xuande Dingyi Pu*) mentions "the Chai, Ru, Guan, Ge, Jun and Ding wares in the royal court collection", and the Qianlong Emperor of the Qing dynasty also greatly cherished Ge wares. The Ge wares now in the collections of two Palace Museums in Beijing and Taipei had belonged to the royal collections of successive dynasties. Together with other heirloom pieces scattered in China and overseas collections, heirloom Ge wares total only about 300 pieces.

Like for Guan (official) ware of the Northern Song, the kiln site for heirloom Song Ge ware is yet to be ascertained (*ge* means elder brother, referring to the elder of two potter brothers in ancient texts). Therefore it is yet hard to fully understand Ge wares from an archaeological perspective. Since 1956, numerous archaeological excavations were conducted at major kiln sites in Longquan, such as those at Dayao, Xikou and Jincun. The celadons unearthed in Longquan include both pieces with white bodies and with black bodies. The black-bodied celadon is very thinly potted, while its glaze is relatively thick, luscious and clear. Both bluish-green or grayish-green glazed wares have fine crackles of variable size. Also found are celadons with a thick body and thick glaze. Traditionally, this type of celadon is called imitation Guan ware of Longquan and it is also known from historical records. However, such Longquan products have never been called Ge ware, because they differ in style from the Song Ge wares in court collections. Clearly, it is not appropriate to designate such Longquan products as Guan or Ge wares. Further complicating the issue is the fact that heirloom pieces designated as Song Ge wares may be hard to distinguish from Song Guan wares. The Shanghai Silicon Institute had analysed a heirloom piece regarded as Ge ware, and its chemistry clearly differs from those unearthed from Longquan kiln sites. The kiln site for heirloom Ge wares is yet to be determined, and scholars have diverse views. It is hoped that frank and open discussions on such as academic questions help to advance our researches through collective wisdom.

Song Ge wares have distinct features. Tall upright pieces such as vases (*zhuoqi*) are usually based on ancient bronze vessels and look archaic, unpretentious, classic and well potted. Their body material is hard and firm and may look gray, oily gray, black or ochre. Some bodies are coarse and loose and give a dull sound when knocked, which appear loess yellowish and underfired. Glaze of Ge wares is thick and opaque milky, and may be bluish green, grayish celadon, oily gray, moon white, grayish yellow, or deep or pale yellowish (*mi huang* like raw unhulled rice grain). The Ge ware glaze features ice-like crackles of different patterns, which form a web of fine light yellowish lines like gold threads, with distinct thicker black lines like iron wires, known as 'Gold Thread and Iron Wire'. The glaze contains many air bubbles, which have been likened to 'Accumulated Foam and Stringed Beads'. The surface of Ge ware glazes looks soft, moist, and creamy luscious. Mouth rims of Ge wares tend to be narrow and pointed, where the thick glaze drains during firing and reveals the black body material, traditionally termed 'Purple Mouth'. The glaze tends to pool slightly below the mouth rim and forms a slightly raised narrow rib, which is a distinct feature of Ge and Song Guan wares not seen on imitations and any later ceramics from other regions. Ge wares may be fully glazed and fired on tiny spurs, or otherwise have the glaze at the footring wiped off, exposing the dark body, which is known as 'Iron Foot'. Those supported in the kiln on spurs, show spur marks tiny like sesame seeds, as seen on other fine Song wares. The spur marks vary in number, usually three to five for small vessels like bowls and dishes, or six to seven for bigger vessels such as brush washers. Tripods and other incense burners often also have a varied number of spur marks on the inside, caused by supporting smaller vessels during firing, a method not used in later times.

To celebrate the 92<sup>nd</sup> anniversary of the Palace Museum, the Ceramic Research Institute (formerly the Research Centre of Ancient Ceramics) of the Palace Museum is organising the exhibition *Gold Thread and Iron Wire: Ge Wares of the Palace Museum*, as well as the Palace Museum Academic Symposium on Ge Wares. Distinguished experts and scholars from home and abroad will surely present much new research material and studies for discussion, and I believe we will encounter many new discoveries and results.

This exhibition has received strong support from many organisations, such as the Zhejiang Province Research Institute of Cultural Relics and Archaeology, Hangzhou Municipal Research Institute of Cultural Relics and Archaeology, the Shanghai Museum, the Longquan Celadon Museum, the Shandong Museum, and the Capital Museum. I wish to extend my most sincere thanks to all these organisations.

I am delighted at the age of 95 this year to see the Ceramic Research Institute conduct research on Ge wares as a celebration of the 92<sup>nd</sup> anniversary of the Palace Museum, and to be able to make some contribution according to my capacity. I write these sincere remarks as a preface for the book about to be printed.

Geng Baochang

## 前言

在中国陶瓷发展史上，汝窑、官窑、哥窑、定窑、钧窑被合称为“五大名窑”。故宫博物院是现存传世“五大名窑”瓷器数量最多、质量最精的国家级博物馆之一，且多数藏品属于原清宫旧藏，可谓流传有绪、自成体系。为了对“五大名窑”瓷器进行全面深入研究，故宫博物院陶瓷研究所自2010年至2015年先后举办了官窑、定窑、钧窑、汝窑特展，今年又推出此系列展的最后一个“金丝铁线——故宫博物院哥窑瓷器展”。

在“五大名窑”中，由于烧造传世哥窑的窑址至今尚未发现，致使学术界对哥窑有诸多说法。传世哥窑瓷器一般胎色较深，釉色有灰青、粉青、米黄等，釉层凝厚如堆脂，釉面润泽如酥，而且基本都开有大小、深浅不一的裂纹，俗称“金丝铁线”。器物除碗、盘、洗等以外，其他多为仿商周青铜礼器造型，如鼎式炉、簋式炉、贯耳瓶等，给人以古朴典雅之美感。20世纪50年代以来，在对一些古代墓葬、窖藏和瓷窑遗址开展的考古发掘中，陆续出土了一些灰青釉带开片的瓷器，为进一步厘清哥窑研究中相关问题提供了重要参考。

本展览以展示故宫博物院藏传世哥窑和仿哥窑（釉）瓷器为主，辅以对浙江省龙泉市小梅镇大窑、瓦窑路窑，查田镇溪口村瓦窑垟窑，杭州市老虎洞窑等进行考古发掘所获得的瓷片标本、修复品，以及从上海博物馆、山东博物馆、首都博物馆等文博单位商借的具有代表性的传世哥窑、元代墓葬和元大都遗址出土的哥（官）窑型瓷器和瓷片标本等，供观众朋友们研究、欣赏。

## Foreword

The Ru, Guan, Ge, Ding and Jun wares are collectively known as the Five Great Wares in Chinese ceramic history. The Palace Museum is one of the state museums with the finest quality and largest number of such wares. Most of these are inherited from the Qing court collection, and they form a specific collection in themselves. In order to conduct a complete and deep study of the Five Great Wares, the Ceramic Research Institute of the Palace Museum organised from 2010 to 2015 special exhibitions respectively focusing on the Guan, Ding, Jun and Ru wares. This year we launch the last of this series of exhibitions, namely *Gold Thread and Iron Wire: Ge Wares of the Palace Museum*.

Among the Five Great Wares it is only the kiln site for Ge wares that has yet to be determined. Scholars have diverse opinions on its probable location, but have not reached final conclusions. However, it is indisputable that the Qing court collection includes numerous pieces that ought to be Ge wares. Such heirloom pieces designated as Ge wares (heirloom Ge wares) usually have a dark body. Their glazes vary in colour, which may be grayish celadon or yellowish celadon of beige or buff tone, the latter reminiscent of raw, unhulled rice grains (*mi huang*). The glazes are thick and look fatty and luscious, with the soft moist feel of cream. Ge ware glaze features crackles that vary in size, thickness and tone, termed 'Gold Thread and Iron Wire'. While common Ge ware forms include bowls, dishes and brush washers, some Ge wares copy shapes of bronze ritual vessels of the Shang and Zhou dynasties, such as censers in the form of *gui* or *ding*, and bottle vases with tubular handles (arrow vases), which look archaic, unpretentious, classic and elegant. Since 1950s, some ceramics with crackled grayish celadon glazes have been discovered in archaeological excavations of tombs, hoards and kiln sites across China, and these provide important materials for clarifying questions related to Ge wares.

The ceramics in the present exhibition are mainly heirloom pieces designated as Ge wares (heirloom Ge wares), and imitations of Ge wares/glazes from the collection of the Palace Museum. In addition there are fragments and restored pieces unearthed from kiln sites in Zhejiang province. These include those from Dayao kiln site, Wayaolu kiln site of Xiaomei town, and Wayaoyang kiln site of Xikou village of Chatian town, both in Longquan city, and those from Laohudong in Hangzhou city. Also represented in the exhibition are ceramics loaned from organisations such as the Shanghai Museum, the Shandong Museum, the Capital Museum, which include heirloom pieces designated as Ge wares, as well as related complete vessels and fragments unearthed from sites of the Yuan capital Dadu in present-day Beijing and some Yuan dynasty tombs.

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