

百問長沙窑

(下卷)



吴小平 著

SPM

方出版传媒
东经济出版社

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目录



九、特色篇 / 001

- 81.长沙窑胎质有何特征?
- 82.长沙窑釉有何特色?
- 83.长沙窑彩色的特点?
- 84.长沙窑装饰特色?
- 85.长沙窑手拉坯成型特色?
- 86.长沙窑成型技艺有何特点?
- 87.长沙窑龙窑的特点?
- 88.唐代长沙窑商业广告的历史地位?
- 89.长沙窑的艺术价值?
- 90.长沙窑外销瓷特色?
- 90-1.长沙窑器物写意绘画特色?
- 90-2.长沙窑的主要特色?



十、传承篇 / 031

- 91.传承长沙窑文化主要内容?
- 92.传承长沙窑窑火文化的现实意义?
- 93.爬格子著书立说传承的长沙窑人?
- 94.国内馆藏长沙窑文博机构知多少?
- 95.境外馆藏长沙窑文博机构扫描?
- 96.寻找窑火文化元素、传承长沙窑?
- 97.长沙窑与楚文化的关系?

- 98.长沙窑传统生产人?
- 99.传承长沙窑文化的“大我”之人?
- 100.国内外研究长沙窑取得了哪些成果?
- 100-1.经营者在传承长沙窑文化中的作用?
- 100-2.长沙窑传统乐器挖掘与开发?
- 100-3 开发长沙窑茶具,传承窑火文化?
- 100-4.走出传承长沙窑的误区?



十一、追问篇 / 069

- 101.为什么说唐代长沙窑的产品是“粗瓷”?
- 102.谭家坡遗址馆内“匣钵”整齐地摆放告诉了我们什么信息?
- 103.长沙窑断烧、断代问题析疑?
- 104.长沙窑书法与欧阳询父子关系之谜?
- 105.长沙窑诗文、字画出自何人之手?
- 106.长沙窑的“四大发明”是外援,还是自创?
- 107.长沙窑与岳州窑的关系?
- 108.我对长沙窑与邛窑历史关系中几个问题的理解?
- 108-1.再议长沙窑与四川邛崃窑的关系?
- 109.长沙窑与西域文化的关系?
- 110.陆羽《茶经》一书为何未写长沙窑?
- 111.杜甫、李群玉两人先后到过铜官,为何诗中所述不同?
- 112.长沙窑实物、劳务合作生产是中国最早的股份制雏形吗?
- 113.长沙窑出土骰子用途简考?
- 114.龙窑烧成温度、气氛对坯件的影响?
- 115.唐代长沙窑生产模式释义?
- 116.龙窑特点和烧成方法考析?
- 117.唐代长沙窑生产规模有多大?
- 118.唐代长沙窑是如何解决固定资产投资所需资金的?
- 119.铜官地名的来历?

120. 刘言史所用茶具是长沙窑生产的吗?
121. 窑司垸是唐代朝廷管理长沙窑的政府机构吗?
122. “黑石号”沉船遗珍的产权问题?
123. 唐代长沙窑器物上书法的学术价值?
124. 长沙窑是我国“海上丝绸之路”航距最远的始发地吗?
125. 长沙窑是中国釉下多彩的诞生地吗?
126. 长沙窑的秘笈釉釉里红是“窑变”烧成的吗?
127. 长沙窑秘笈釉釉里红是如何烧成的?
128. 长沙窑秘笈釉釉里红的历史地位?
129. 为什么铜官“窑上人”称釉里红为“鸡血红”?
130. 戏说“黑石号”沉船上3个青花瓷盘的出处?
131. 青出于蓝胜于蓝兼谈长沙窑蓝彩与青花的关系?
132. 长沙窑器物摩羯纹读解?
133. 长沙窑与北方窑工的关系?
134. 唐代长沙窑与波斯帝国(今伊朗)的交流?
135. 长沙窑的学术价值追探?
136. 长沙窑波斯元素考析?
137. 长沙窑采用波斯“安拉”纹样考析?
138. 唐代长沙窑波斯乐器与舞蹈记忆?
139. 唐代长沙窑与日韩“海上丝绸之路”交往谜团?
140. 云纹饰样流变与长沙窑产品图饰的关系?
141. 长沙窑器物诗文题记的历史文献价值?
142. 铜官石渚人文“三宝”考辨?
143. 长沙窑器物诗文中的性文化?
144. 长沙窑“三个拐点”时期的特征?
145. 长沙窑“官”字器物释解?
146. 唐代长沙窑粉盒释义?
- 146-1. 唐代女子化妆与长沙窑粉盒?
147. 长沙窑“高大上”器物遗珍点评?
148. 长沙窑仿波斯金、银器型解读?
149. 唐代酒文化与长沙窑酒诗、酒具、酒习?



- 150.长沙窑“官”字铭文与宫廷、官府用瓷的关系?
- 151.长沙窑还有哪些不为人知的历史秘密?
- 152.千年铜官“窑上人”器物思想印记?
- 153.唐代长沙窑的“软实力”优势?
- 154.唐代中晚期长沙窑崛起的科技贡献率?
- 155.铜官的今与“昔”?

十二、续说篇 / 263

- 156.《百问长沙窑》一书定价时的纠结?
- 157.铜官七板桥爱犬取名?
- 158.为“玩”长沙窑的十种人画像?
- 159.20 世纪八十年代湖南铜官陶瓷总公司“厂货”秀?
- 160.长沙窑“窑址货”“工地货”“出口货”的比较?
- 161.重走长沙窑“海上丝绸之路”之梦?
- 162.漏掉的长沙窑陶瓷捶揲技法和装饰工艺?
- 163.铜官上下 1000 年?
- 164.关于长沙窑的“起点”与“拐点”问题?
- 165.唐代长沙窑以家族姓氏为主的作坊(厂家)知多少?
- 166.运用现代技术改造传统龙窑?
- 167.长沙窑的复兴与创新?
- 168.我对长沙窑几个基本问题的认识?

- 本书涉及主要名词解释 / 298
- 主要参考文献与书目 / 303
- 主要藏品资料来源 / 305
- 后记 / 306

CONTENTS



Chapter 9 Features

81. What are the clay bodies of Changsha Kiln marked by?
82. What features do the glazes of Changsha Kiln have?
83. What features do the colors of Changsha Kiln have?
84. What features do the decorations of Changsha Kiln show?
85. What was the hand casting technology of Changsha Kiln characterized by?
86. What was the molding technology of Changsha Kiln characterized by?
87. What features did Long Kiln of Changsha Kiln show?
88. How important were the ads of Changsha Kiln in the history of ads?
89. How important was Changsha Kiln in art?
90. What features do Changsha Kiln's products exported show?
- 90-1. What features do Xieyi paintings on utensils of Changsha Kiln have?
- 90-2. What are the main features of Changsha Kiln?



Chapter 10 Inheritance

91. What aspects of Changsha Kiln Culture are to be inherited?
92. What's the practical significance of inheriting the firing customs of Changsha Kiln?
93. How many of the potters wrote about Changsha Kiln?
94. How many Chinese institutions have collections of Changsha Kiln's products?
95. How many foreign institutions have collections of Changsha Kiln's products?
96. What of the firing customs of Changsha Kiln should be inherited?
97. What's the relationship between Changsha Kiln and Chu Culture?
98. Who are producing in the traditional style of Changsha Kiln?
99. Who are great inheritors of Changsha Kiln Culture?
100. What achievements have been made in the study of Changsha Kiln at home and abroad?
- 100-1. What role did dealers play in the inheritance of Changsha Kiln Culture?

100-2. How were traditional musical instruments of Changsha Kiln excavated and put to use?

100-3. How to exploit drinking utensils of Changsha Kiln?

100-4. How to avoid mistakes in the inheritance of Changsha Kiln Culture?



Chapter 11 Further Inquiry

101. Why are products of Changsha Kiln in the Tang dynasty considered coarse ones?

102. What do the "saggars" neatly exhibited in Tanjiapo Site Museum tell us?

103. Why did Changsha Kiln close down?

104. What relationship did Ouyang Xun and his son have with the calligraphy of Changsha Kiln?

105. Who were the authors of those poems and paintings concerning Changsha Kiln?

106. Are the "4 great inventions" of Changsha Kiln introductions or domestic innovations?

107. What's the relationship between Changsha Kiln and Yuezhou Kiln?

108. What do I think of the relationship between Changsha Kiln and Qiong Kiln of Sichuan?

108-1. What further questions can be raised about the relationship between Changsha Kiln and Qionglai Kiln?

109. What relationship did Changsha Kiln have with Mid-Eastern Culture?

110. Why didn't Lu Yu mention Changsha Kiln in his The Classic of Tea?

111. Why did Du Fu and Li Qunyu describe Changsha Kiln differently after their visits to Tongguan?

112. Was the co-operation of Changsha Kiln in material production and labor service the earliest form of shareholding in China?

113. What use were the dices unearthed from Changsha Kiln put to?

114. What influences did the firing temperatures and atmosphere of Long Kiln have on the clay bodies?

115. What were the modes of production in Changsha Kiln?

116. What have we known about the features and firing methods of Long Kiln?

117. How big was Changsha Kiln's scale of production in the Tang dynasty?

118. How was Changsha Kiln financed in the investment in real estate?

119. How did Tongguan get its name?

120. Were Liu Yanshi's drinking utensils produced by Changsha Kiln?
121. Was "Liusiyuan" the Tang government department in charge of Changsha Kiln?
122. How to solve the property rights of products on the ship "Batu Hitam"?
123. How valuable are those inscriptions on utensils of Changsha Kiln in calligraphy?
124. Was Changsha Kiln the farthest place of origin on the Maritime Silk Road?
125. Was Changsha Kiln the birthplace of under-glazed ceramics of China?
126. Was "red under the glaze" unique to Changsha Kiln produced during the varying firing stage?
127. How was "red under the glaze" unique to Changsha Kiln produced in firing?
128. How important was "red under the glaze" unique to Changsha Kiln in history?
129. Why did the potters call "red under the glaze" "chicken blood red"?
130. What can we suppose about the origins of 3 blue and white porcelain plates on the ship "Batu Hitam"?
131. What's the relationship between Changsha Kiln's blue ceramics and blue and white porcelain?
132. How to interpret the Makara Designs on utensils of Changsha Kiln?
133. What's the relationship between Changsha Kiln and potters from North China?
134. What exchanges did Changsha Kiln have with the Persian Empire (now Iran) during the Tang dynasty?
135. What academic value does Changsha Kiln have?
136. What Persian elements have been identified here?
137. What is the Persian Alah pattern of Changsha Kiln like?
138. How were Persian musical instruments and dances painted in Changsha Kiln?
139. How was Changsha Kiln connected with Japan and Korea via the Maritime Silk Road?
140. What's the relationship between the changes of cloudy patterns and patterns on products of Changsha Kiln?
141. How important are poems inscribed on utensils of Changsha Kiln as historical documents?
142. How shall we understand the inscription "3 Treasures" (stone, bar, and potter)?
143. What do poems inscribed on utensils of Changsha Kiln tell about sexuality?
144. What were the "3 turning points" of Changsha Kiln?
145. How shall we understand the character "Official" on utensils of Changsha Kiln?
146. What was the function of the powder case of Changsha Kiln?

- 146-1. What does the powder case tell us about how women made up during the Tang dynasty?
147. What do we know about those “superb” utensils of Changsha Kiln?
148. How shall we understand Changsha Kiln’s ceramic shapes as imitations of Persian gold and silver utensils?
149. How were Tang drinking customs related with “drinking” poems, utensils and customs of Changsha Kiln?
150. How was the inscription “Official” related with the court and porcelain for official use?
151. What other historical mysteries does Changsha Kiln have?
152. What traces of thought have potters of Changsha Kiln left behind?
153. What “soft power” did Changsha Kiln have during the Tang dynasty?
154. What role did science and technology play in Changsha Kiln’s rise during the middle and late Tang dynasty?
155. How to understand Tongguan historically?



Chapter 12 More Words

156. What troubled me about deciding on the price of my book?
157. Why was the dear dog of Qiban Bridge, Tongguan, so named?
158. How to portray “the 10 kinds” of lively visitors to Changsha Kiln?
159. What utensils did Hunan Tongguan Ceramics Company produce in the 1980’s?
160. How to tell Changsha Kiln’s “kiln products” from its “construction site products” and “products for export”?
161. How to re-chart Changsha Kiln’s Maritime Silk Road?
162. What hammering and decoration techniques of Changsha Kiln have been lost?
163. Is the history of Tongguan over 1,000 years long?
164. How to decide on the birth and turning points of Changsha Kiln?
165. How many workshops here were basically family-owned during the Tang dynasty?
166. How to invigorate Long Kiln with modern technology?
167. How to revive and renovate Changsha Kiln?
168. What basic facts have I got of Changsha Kiln?



九
特色篇

81.长沙窑胎质有何特征?

未涂釉的泥坯称为胎,胎质有瓷、陶质之分。陶胎含沙量大,烧成后呈现铁褐色或香灰色,俗称“缸瓦胎”。长沙马王堆汉墓称其为“土器”和“瓦器”。瓷胎致密,含铁低、含铝高,烧成后呈灰白色或白色。长沙窑胎料主要采用当地名叫料土、底土、枯土、梅土、黏土、耐火土、红土等土料配制而成,为富氧化硅低铝原料。烧成温度为 $1150^{\circ}\text{C}\sim 1200^{\circ}\text{C}$ 。烧成后胎色呈灰白色、香灰色、灰黄、灰青、赭色等多种。根据李建毛先生分析:“这是各窑场所用原料及焙烧气氛不同所致”。如:铜官窑头冲料土呈灰色、黄白色,烧成后胎呈褐色;石渚觉华山料土呈淡红色,烧成后胎呈铁灰色,宜做大货缸胎;瓦渣坪一带料土呈灰白色、烧成后胎呈灰白色,宜做小货;张家坡料土呈青色、白色,呈中性;蓝岸嘴一带料土呈黄、红、白色,烧成后胎呈香灰色;挖泥墩料土呈红黄、淡红、白黄色,烧成后呈灰白或淡黄色。为了提高胎的焙烧温度,铜官“窑上人”多采用二元配方法,提高胎泥的耐火性。长沙窑的胎泥加工不细,胎中有大于40目颗粒,故少量黄褐色。胎的瓷化程度不高,胎骨较粗、较厚重、略含细



图 81-1 铜官石渚挖泥墩

沙,手摸有细微沙质感,内壁残留凹凸不平痕迹,带吸水性,其吸水率为 $0.73\%\sim 2.139\%$ ^①、气孔率 $4.12\sim 18.6\%$ ^②。为了掩盖气孔率过大、吸水率高、胎色不白等缺陷,长沙窑在胎壁表面普遍涂有一层白色化妆土,又称底粉。长沙窑胎质已具有瓷的特征,为了与现代瓷、商周原始瓷进行区别,本书在《追问篇·101 题称之为“粗瓷”》。

82.长沙窑釉有何特色?

釉是一种硅酸盐。现代陶瓷上所施的釉一般以石英、长石、玛瑙石、孔雀石、滑石、牛骨等为原料,经粗碎、细磨、淘洗、加水调制、澄滤,陈腐后涂敷于坯体表面,经一定温度焙烧而熔融,温度下降时形成表面约0.1cm左右的玻璃质。按烧成温度分为:低温釉,中温釉,高温釉。釉料,是在高温状态下,一种熔融液态无机氧化物覆盖

注①参见李效伟,吴跃坚主编,《南青北白长沙彩》,林安“从长沙窑瓷片看长沙窑”,湖南美术出版社,2012年,第93页。

②周世荣,《长沙窑瓷鉴定与鉴赏》,江西出版社,2000年,第41页。



图 82-1 草灰釉制作



图 82-2 将大蕨草等烧成灰



图 82-3 草灰

在坯体的表面,冷却后形成的一种光亮、平滑的玻璃质。长沙窑使用的是一种草灰乳浊釉,以草灰、石灰石等为助熔剂,烧成温度为 1200°C 左右。据《天工开物》记载:“釉质料随地而生,用蕨蓝草一味。其草乃民灶之薪,长不过三尺,枝叶似杉木,勒而不刺,其名数十,各地不同。陶家取来燃灰,布袋灌水澄滤,去其粗者,取其绝细,每灰二碗掺红土泥水一碗,搅令极匀,蘸涂坯上,烧出自成光色。”意思为:制造陶瓷釉的原料到处都有,南方主要是蕨蓝草,这种草有几十个名称,各地的叫法也不相同,它是当地居民所用的柴草,不过三尺长,枝叶像杉树,捆绑它不感到刺。工匠们把蕨草烧成灰,装进布袋里,然后灌水过滤、去粗,得到其极细的灰末,每二碗灰末掺一碗红泥水搅匀,就变成了釉料,蘸涂到素胎上,烧成后自然就会出现光泽。

长沙窑使用的釉,俗称“草灰乳浊釉”。是使用本地一种蕨草,即大叶蕨草为主要原料制作的。夏天砍割,晒干后烧成草灰(图 82-1、图 82-2、图 82-3),与本地一种叫精料土(粘土)或黄泥与洞庭湖潮泥一起搅拌,装入布袋过滤,陈腐七天后,釉液稠密适中,涂于生坯上后烧制。长沙窑以青泛黄釉为主,小开片或不开片,以枣皮黄为大宗,枣皮青次之,部分呈榨菜青、虾青。长沙窑草灰乳浊釉的制作,成功解决了以下四大问题:

(1)根据胎体的烧结性调节釉料的熔融性质。釉料的熔融性包括釉料的熔融温度、熔融温度范围($<30^{\circ}\text{C}$)和釉面性能(高温泥胎配高温釉)。釉料必须在胎体烧结温度下(长沙窑 1200°C 左右)同时烧成。

(2)釉料的膨胀系数与胎体膨胀系数相适应。保证釉料转为固态后,在釉层产生不太大的正压力、应力,消除釉层的开裂和剥落等缺陷。

(3)釉有合适的流动性、稳定性、悬浮性和触变性,且胎体与釉料的化学组成相适应。否则将造成胎、釉剥离。

(4)釉的弹性模量与胎的弹性模量相匹配。胎、釉结合的好坏,抗张强度与釉、坯弹性模量相匹配有关。



图 82-4 草灰釉原料柴灶灰

长沙窑不仅使用透明釉,还大量使用了彩釉(又称:釉药),以褐、绿色居多。另有:酱色釉、白釉、蓝釉(宝石蓝釉)和釉里红。有人形容长沙窑彩釉,使用了春来江水如蓝——绿釉;形落湖青黛光——蓝釉;淡妆浓抹总相宜——褐斑釉,特别是百般红紫斗芳菲——铜红釉(又称:鸡血红)。唐代长沙窑彩釉,特别是铜红釉曾独步一时、引领后世。

我们不知千年前长沙窑是在理性认识层面上成功解决了上述问题,还是经千万次烧成才累积下经验。总之,草灰乳浊釉是长沙窑釉下多彩成功的保证。

长沙窑色釉化学成分表

元素		SiO ₂	Al ₂ O ₃	TiO ₂	P ₂ O ₃	CO	MOK ₂ O	Na ₂ O	Fe ₂ O ₃	FeMnO	CnO	SnO ₂
釉色	青黄	61	14.2	0.86	1.215	1.8	2.1	0.19	1.48		0.4	0.47
	灰白	59	9376	0.8	2.1	21	2.9	2.2	0.33	1.00	0.22	0.59
	绿	55	8.7	0.9	2.19	2.8	1.9	0.2	1.56	0.46	0.52	3.8
	棕黑	53	12.7	0.95	2	15	2.9	1.9	0.1	8	1.70	0.62
	红	9.9	1	20	3.7	2	0.2	1.7	0.7	1.51	0.17	

注:周世荣.长沙窑瓷鉴定与鉴赏.江西出版社.2000年,第41页

83.长沙窑色彩的特点?

我国唐代青色瓷类冰似玉,以南方越窑为代表;白色瓷类银似雪,以北方邢窑为代表;彩瓷、釉下多彩,则以长沙窑为代表。业内称“南青北白长沙彩”^①。

唐以前,我国釉下多彩技法主要以单彩为主,已发现有:岳州窑(青竹寺窑)的釉下点彩、条彩、线彩、圆斑褐彩等。长沙窑与岳州窑不同,已从单彩发展为釉下多彩,共有13色之多。全球各地大量的长沙彩瓷被挖掘,发现表明:唐代铜官“窑上人”的审美观已从单彩转向整体多彩,从釉上彩发展为釉下彩,从低温色彩转向为高温釉彩,引领陶瓷色彩美的发展方向。其特点主要表现于:

(1)长沙彩的“彩”可分色剂和釉色彩,即:彩(色)可运用在胎或釉中。现代陶瓷所用色料,大多是金属氧化物发色如:钴(蓝色)、铜(绿、红色)、铁(黄色)、铬(绿色)、锰(褐色)。长沙彩所用色剂原料不同于金属氧化物,它采用草灰、石灰、黄泥、澧水、洞庭湖潮泥、孔雀石等原料作为色剂,烧成后成彩。如:洞庭湖潮泥经高温焙

注①李效伟,《南青北白长沙彩》论文卷,湖南美术出版社,2012年,第16页,第4页。

烧成黄色(含钙)、青色(不含钙),孔雀石含氧化铜、铬,在不同温度的情况下呈显绿色或蓝色,黄泥、草灰、石灰,焙烧后呈褐色或黑色。

(2)长沙彩颜色的选择,反映了“楚汉文化”的色彩观。近百年来发掘发现出土的楚汉时期的上千件漆器中,使用颜色最多的是朱(红)、绿、黄、黑四色。长沙窑陶瓷上使用的颜色,虽增加了青、蓝、褐等彩色,但仍以朱(红)绿、黄、黑四色为主。长沙彩内含楚汉文化色彩审美的基因。

(3)越窑的秘色瓷与长沙窑谓之“窑变”的秘笈釉各显千秋。20世纪80年代陕西法门寺地宫发现13件越窑烧制的御用秘色瓷“瓷宝”。从色彩分析,其“色”晶莹剔透,为茶叶末绿,有“千峰翠绿”之誉,其“秘”在于色的配方,其“瓷”意在胎质,其“艺”在于工艺。长沙窑秘色釉为“窑变”烧成技术,其“色”为“朱”(红),其“秘”意指配方与培烧制度。越窑的秘色瓷与长沙窑的秘笈釉其共同点表现在难得的釉色和保密配方。不同之处在于一个是皇家御用的千峰翠绿釉,用料讲究、做工精制,有苏作特性,一个是民间日用瓷(或外销瓷),为少见于世的红紫斗芳菲“窑变”釉里红,有广作之风。

长沙彩以色剂用料、釉下多彩、文化内涵、“窑变”釉里红等内容呈现其芳菲,独步于世。

陶瓷专家冯先铭、李辉柄认为:“在一件瓷器上面出现三种色彩,一千年以前能用三种不同金属烧出三种不同色泽的花纹,这一成就应给予极高的评价,特别是褐绿彩都是釉下彩,尤其难得。”^①所以认定长沙窑“开创了彩瓷时代”,是“瓷器装饰之大成者”^②。“宋代著名的磁州窑,以及元、明、清的青花、釉里红装饰工艺,都可以说是在长沙窑的影响下而发展起来的,使我国的彩瓷艺术取得了杰出成就,在世界上享有很高的声誉。”^③为中国打开了世界之门。



图 83-1 长沙窑釉下多彩器物一组

注①②蒲星著,《湖南美术史》,湖南美术出版社,2010年12月,第99页。

③中国陶瓷工业协会副理事长王爱纯2015年10月,在美国凤凰城举办《现代中国陶瓷艺术大展》会上开幕词。

公元9世纪长沙窑釉下多彩器物遗珍欣赏

序	实样	序	实样	序	实样
1		8		15	
2		9		16	
3		10		17	
4		11		18	
5		12		19	
6		13		20	
7		14		21	