

越窑青瓷

精品五百件

■ 陈国桢 主编



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序

我长期从事越窑的考古发掘和研究工作，五年前结识了陈国桢先生和他的夫人黄玉文，在他的豪宅里，看到堆满了从各地淘回来的越窑瓷器，有许多还是以前没有见到过的东西，看到有这么多的越窑瓷器集中在一起，倍感兴奋。

陈国桢先生还专门为他的那些宝贝申请了一个“浙东越窑青瓷博物馆”，以便更好地保管那些花了九牛二虎之力收集来的东西，他还准备把他所收藏的越窑瓷器出一本图集，介绍给大家，要我写序。我理解、尊重他的情谊，但是觉得自己并不合适，所以一直没有答应。但是拗不过陈先生的一再请求，那就写几句吧，算不上真正意义上的序，只是想写几句心里话。

越窑是中国古代最著名的青瓷窑，主要分布在浙江上虞、慈溪一带，不仅生产民间用瓷，而且早在唐代就设置贡窑，宋时“置官监窑”，烧制高档的宫廷用瓷，其产品唐代晚期开始大量外销，在亚非许多国家和地区都发现过越窑青瓷，为中外文化交流作出了杰出贡献。其中上林湖越窑遗址于1988年被国务院公布为全国重点文物保护单位。

二十世纪30年代，陈万里曾考察越窑遗址。50年代后，文物部门多次对越窑遗址进行了踏勘。1990年起，浙江省文物考古研究所又对上林湖库区及周围诸如白洋湖、上岙湖、杜湖、古银锭湖等窑址群进行了专题调查，对其中的荷花芯窑址、寺龙口窑址、低岭头窑址进行了发掘。越窑青瓷开创于东汉，历晋、南朝，到唐、五代、宋时得到蓬勃发展，北宋中晚期经历了从鼎盛到衰落的过程，南宋初，又进入一个短暂的繁荣期。

从东汉、三国到西晋，越窑的中心窑场在上虞的曹娥江流域，共发现窑址100余处，另在慈溪、余姚、

鄞县、宁波、绍兴等地均有零星分布。产品以日常生活用品为主，有罐、壶、钟、洗、碗、虎子、灯等，也有许多明器出现，特别是谷仓，成了这一时期的标志性器物。主要装饰有弦纹、水波纹、网格纹、连珠纹、铺首、人物、佛像及各种动物造型等。瓷胎灰色，釉青。

东晋、南朝时期，越窑遗址数量发现不多，相对处于一个低落阶段，上虞曹娥江中游自西晋以后窑址剧减，而在慈溪古银锭湖一带，则有了进一步发展，另在萧山、余姚、鄞县、奉化等地有零星分布。这一时期的产品主要有碗、盘、钵、罐、盘口壶、鸡首壶、砚等，西晋时期流行的明器基本不见。常见纹饰有弦纹、莲瓣纹等，另外还有褐色点彩装饰。

唐、五代时期，越窑的中心窑场从上虞曹娥江流域转移到慈溪的上林湖一带，窑址数量激增，遍布除浙北和浙南以外的所有地区，在胎釉配方、造型装饰、窑具和烧制方面均有重大改进，制瓷工艺显著提高，且在九世纪上半叶创制和使用了匣钵，特别是细质匣钵釉封技术的出现，有效地保证了瓷器烧成时的还原气氛和防止落渣的发生，使瓷器的质量明显提高，秘色瓷成为当时最有影响力的名牌产品。器形有花口碗、葵口盘、海棠杯、荷叶形盏托、执壶、粉盒、瓷枕、水盂等，其修坯之精细、釉面之莹润、造型之端庄、烧成之优良，折射出以釉色和造型取胜的时代风尚。在追求如冰似玉的效果的同时，另有一些简单的装饰，如划花、瓜棱腹等，还采用釉下绘彩工艺及在部分贡器上镶嵌金边、银边等。

北宋，是越窑蓬勃发展时期，除慈溪上林湖这个中心以外，在鄞县东钱湖、上虞窑寺前、黄岩沙埠形成了另3个分中心。此时的越窑以异彩纷呈的刻划花为标

志，青瓷手工业进入了一个新的发展时期。碗、盘、托、壶、罐等器物胎骨细薄，并运用单线划花、镂孔透雕、浅浮雕、刻划与篾纹相接合等装饰技法，表现出非凡的艺术创造力和丰富的艺术个性。特别是北宋早期的划花技术，把唐代金银器纹样引用到瓷器上，线条流畅，技法娴熟，布局细密，图样简洁清丽，以自然风物和民间喜闻乐见的内容为创作题材，如鹦鹉对鸣、蝴蝶相向、双凤穿枝、龟伏荷心、鸟栖花丛、儿童嬉戏，无不栩栩如生、惟妙惟肖。到北宋中晚期，虽引进了刻花技术，但品种逐渐单调，制作渐趋粗糙，有许多碗类采用明火叠烧。另在上林湖窑址调查中，有多件刻“官”、“官样”铭遗物出土。

南宋时，越窑遗址主要分布在慈溪市古银锭湖周围，数量较少。在窑址中，除传统越窑青瓷以外，又发现了官窑型的月白、天青釉瓷器，折腹盘、兰草纹和牡丹纹是这一时期器物的主要特征。官窑型器物的釉面滋润而含蓄，呈半失透状，器类有觚、炉、盘、玉壶春瓶、花盆、鸟食罐等，这些产品应是供器或官廷用器，其胎质釉色、器物造型、烧成方式及仪态风神均与越窑瓷器传统风格大相径庭，却与北方的汝官窑制品颇为接近，这种现象的出现并非偶然，应该与南宋早期修内司在此征烧官廷用瓷有关，新出现了用支钉支烧方法。寺龙口窑址南宋地层中，有阴刻“官”铭匣钵出土。

可以说，越窑开创以来，一直成为南方青瓷的杰出代表，是中国陶瓷史上最为夺目的一朵奇葩。

几千年的陶瓷文化如何为广大老百姓所熟悉和接受，在专业的学术研究和人民大众间架起一座桥梁，这是一个值得探讨的问题。随着我国经济的发展，国家实施了藏宝于民的政策，有了闲情、闲时，又有几个闲钱的人们开始寻寻觅觅，古玩市场也兴旺起来，陈国桢是其中的比较早地介入这一行的人之一。作为一位执着的瓷器爱好者和研究者，他放弃悠闲的生活，自讨苦吃，长年奔波在全国各地，到处考察、收集越窑瓷器，非常敬

业，听到哪里有新的东西出来，他都会连夜赶去，等到拿到手，那是可以兴奋好几天。可以说，在收藏越窑瓷器的人中，他应该是佼佼者，不管是从数量还是从质量来说。

陈国桢常说，只要我还有饭吃，我是不会卖一件东西的，他是真心把越窑瓷器当宝贝的，为了建“浙东越窑青瓷博物馆”，真是费了好大的劲，其中甘苦，远非局外人所能想象，但衣带渐宽终不悔，用呕心沥血来形容他，是一点都不过分的。

陈国桢先生多年下来，已经具有相当的专业水平。市场上的古陶瓷真假难辨，上当受骗者比比皆是。20年来，每个周末，一大清早从余姚出发，天还没亮，就到了杭州二百大收藏品市场，在俗称的鬼市上，淘他所要的宝贝。不管是北风呼啸、寒气逼人的严冬，还是骄阳似火、汗流浹背的酷暑，他都要去古玩市场，细细品味，把与卖主的讨价还价和锻炼自己的眼力变成每周的必修课。

通过不断的摸索，向许多专业的和非专业的朋友请教，日日夜夜的寻访，既增长了知识，又大大提高了自己陶瓷鉴赏能力，这时候所有的疲劳、委屈都消失了，剩下的只有幸福和快乐了。有朋友到访，他是一件又一件地搬出来，不厌其烦地给大家介绍其中的过程，再与大家一起分享其快乐，乐以忘忧。

陈国桢说，我收藏越窑瓷器，不但是自己欣赏，还要给大家分享，他就筹划要把自己多年来收藏的瓷器，出个图录，把每件认为值得一说的器物，用自己的视野，用其多年来练成的独特的视角，介绍给大家。这真是一件快事，独乐乐不如同乐，陈先生通过瓷器的收藏，也悟出了人生的真谛，这也算是另一种收获吧。

朱伯谦

2007年5月20日

(中国古陶瓷协会副会长，前浙江省考古研究所副所长)

PDG

Preface on Chen Guozhen Yue Kiln Porcelain Collection

I have long been engaged in the archeology and research work on Yue Kiln porcelain / ceramic and came to get acquainted with Mr. Chen Guozhen and his wife Madame Huang Yuwen 5 years ago. In their magnificent house I had a close look over his large collection of Yue Kiln porcelain / ceramic he has collected and bought over from all over the country, I have never much master curios of his collection. I am really excited to see so much precious treasure at one time

Now Mr. Chen Guozhen has specially applied to establish his **East Zhejiang Yue Kiln Porcelain Museum** for his rare collection which he has spent tremendous efforts on it and he would also like to publish a picture book on his rare collection and he invited me to write the Preface for this picture book. I feel very much honored to write some words just as preface for this book.

Yue Kiln relic is the most famous ancient kiln site to make celadon porcelain in China, which were mostly located in the area of present Shangyu and Cixi of Zhejiang Province. They made porcelain ware not only for the civilian porcelain / ceramic utensil but also built special royal kilns as early as from Tang Dynasty to make fine porcelain ware as article of tribute to the court. In Song Dynasty special kilns were built under government supervision to make high grade porcelain ware for the court. During the time of late Tang Dynasty, much of such porcelain ware were exported abroad. Such celadon porcelain made from Yue Kilns can now be found among many countries and regions in Asia and Africa. It has made great contribution to the cultural exchange between China and foreign countries. The relic site of Yue Kiln at Shanglinhu area was rated as Key National Relic Unit Under Protection by the State Council in 1988.

During 30th of 20th Century, Chen Wanli once investigated and reviewed Yue Kiln relic. Much more such investigation and reviews were carried out by the cul-

tural department after 50ths. Since 90ths, the Zhejiang relic and archeological department has conducted a special investigation and review over Shanglinhu Yue Kiln and many other Yue Kilns scattered at its surrounding area such as Baiyanghu, Shangaohu, Duhu and Guyindinghu. They unearthed some ancient kiln sites over Lotus-Type kiln, Longshikou kiln site and Dilingtou kiln site. Yue Kiln celadon porcelain was made as early as in Eastern Han Dynasty, and was under development during the time of Jin Dynasties, Southern Dynasty and reached its top vigorous development during the time of Tang Dynasty, Five Dynasties and Song Dynasty. And then from middle and late Northern Song Dynasty, it experienced from its height of splendor to the decline, but during the time of early stage of Southern Song Dynasty it again experienced a short time of booming.

From Eastern Han Dynasty, Three Kingdoms and Western Jin Dynasty, major Yue kilns were mostly located along Caoie River Reaches in Shangyu, more than 100 such ancient Yue Kilns were discovered, besides we have also discovered several Yue Kiln sites in the area of Cixi, Yuyao, Ningxian, Ningbo and Shaoxing. The products unearthed from these kilns are mostly civilian porcelain ware and utensils such as jar, pot, bell, basin, bowl and lantern, etc. Also some container discovered especially barn which has become a typical product at that time. The main superficial decoration technique include chord grains, wave grains, mesh grains, pearl chain grains, figure, Buddha image and animals. The porcelain / ceramic base is gray and celadon in color.

Only a few Yue Kiln relic built during the time of Eastern Jin Dynasty and Southern Dynasty has been discovered, comparatively reflecting a turn down stage of development. After Western Jin Dynasty, only a small number of Yue Kilns were built in the middle reaches of Caoie River in Shangyu; but we have witnessed a booming development of such Yue Kilns at the area of Yindinghu of Cixi; besides they also scattered in the area of

Shaoxing, Yuyao, Ningxian and Fenghua. The products during this time are mainly bowl, plate, earthen bowl, jar, pot with rooster head, container and ink stone, basically we have not found the popular product in fashion in Western Jin Dynasty. Common decoration patterns include chord grains and lotus grains and brown dotted decoration.

During the time of Tang Dynasty and Five Dynasties major Yue Kilns were gradually shifted from Caoie River Reaches in Shangyu to Shanglinhu area of Cixi. A great number of such kilns were built and were quickly spread to the whole Zhejiang Province with the exception of Northern and Southern area of Zhejiang Province. Great improvement has been made in the field of glazing ingredients, pattern, style and decoration and supporting tools and method of production. The porcelain manufacturing technology was greatly upgraded. At the time of first half of the 9th century. Half mold was invented and widely applied thus the porcelain quality was greatly improved. Porcelain in ivory color was a fashion and famous brand product during that period, including flower type bowl, sun-flower-like plate, crabapple-like cup, lotus-leaf-like tray, pot with handle, cosmetic powder case, porcelain pillow and spittoon etc. Their excellent product with exquisite porcelain base, fine and smooth glazing, graceful style and pattern has reflected the fashion during that time the people specially favored. The masters at that time were dreaming to make porcelain as transparent as ice and as smooth as jade, they also added some very simple decoration such as graving flower pattern, etc. Gold and silver gild technology was also applied for the article of tribute to the court.

Yue Kiln porcelain had its booming development stage during Northern Song Dynasty. Apart from the Yue Kiln center at Shanglinhu, there were also three other Yue Kiln centers in Dongqianhu Lake in Ningxian, Yaociqian in Shangyu and Shabu in Huangyan. The typical symbol of the Yue Kiln porcelain / ceramic features for their brilliant colors and engraving of flower pattern. The celadon crafts and technology entered into another development stage. The porcelain / ceramic product of

bowl, plate, tray, pot and jar feature for their fine and thin base and delicate decoration craftsmanship, engraving flower with single line, exquisite tracery and bass relief combined with fine-toothed grains to render their excellent artistic ingenuity and rich artistic personality. The engraving technology in Northern Song Dynasty in particular, based on the craftsmanship for the jewelry, gold and silver gilding technology was applied on porcelain ware. The image and picture look simple and fluent mostly on the topic of people-favored folk story and natural scenery sights with exquisite craftsmanship and good layout depicting bird, insect, etc. such as butterfly in pairs, two parrots singing, two phoenix on the tree, turtle sitting on the lotus flower, birds in the flowers, children playing, etc. all look very vivid, absolutely life-like. During the late Northern Song Dynasty, although engraving technique had been introduced on porcelain making, but the variety seemed monotone with coarse craftsmanship, many bowls were even manufactured under naked fire. During the archeological finding from Shanglinhu kilns, there were word(s) of 官 (Official) and 样 (Official Sample).

During the time of Southern Song Dynasty, Yue Kilns were mainly located around the Yinding Lake in Cixi with only a small quantity. Apart the traditional celadon porcelain in the archeological finding from those ancient kilns, we have also found some moon-white and sky-blue porcelain ware as a court tribute or for official use. The pattern and style of the porcelain at that time mainly feature for their grains of lily and peony. Porcelain ware made from official Yue Kilns has smooth and rich glazing, half-transparent such as stove, plate, pot, flower pot, bird pot, etc. both for ordinary folks and court tribute. These articles are widely different from those traditional Yue Kiln porcelain in their base, color, style and pattern, method of manufacturing and verve. They are familiar and close with those porcelain ware made from official kilns in Northern China. It is not a case by chance but has closely related with the fact that during the early stage of Southern Song Dynasty, the court was widely calling for the local masters to make official porcelain ware, new method was used, we can clearly see the word of 官 (Official) on the half mold unearthed from

Shilongkou Kiln site

It can be said Yue Kiln has, from its very beginning, been the excellent representation of Southern celadon porcelain, which is the most brilliant artistic flower in China's porcelain history.

Why can the brilliant China's porcelain culture for the past several thousand years be so familiar and accepted by the broad mass of the people? The reason lies in the fact that a cultural exchange bridge has been erected closely linked with common folks and professionals on this culture. With the development of the economy in our country, the government is carrying out the policy of keeping treasure among the whole people. So some people who have much leisure time and care-free mood and some surplus money, are going out to search and find out hidden treasure, thus the curio market is boosting. Mr. Chen Guozhen was one of those early birds engaged in such curio-searching. As a dedicated and clinging lover and collector on porcelain ware, he has cast aside of his leisure life, made a rod for his own back, traveling to all corners of the country, investigating and collecting porcelain curios. He is so dedicated on this career, he would leave his home right in the evening at the news of some exquisite masterpiece found in the place afar. He would be feeling excited for many days after he has acquired his collection. He once went as far as Xinjiang, Ö. We can say without any doubt that Mr. Chen Guozhen is an outstanding collector both on collection quantity and quality.

Mr. Chen Guozhen has always said that he would not sell a single masterpiece from his collection so long as he is able to keep his belly full. He takes his collection as his beloved baby. He has suffered a lot in the course of the establishment of his East Zhejiang Yue Kiln Porcelain Museum. None can sense his hardship in the course of his searching for his collection. We can say that he has exerted his uttermost efforts his heart out on his devotion to the collection of Yue Kiln porcelain / ceramic.

After his painstaking and devoted work for so many years on his collection, he has acquired high professional

knowledge in this field. We know nowadays genuine and fake curios has been flooded throughout current curio market, quite a number of people have been cheated and fallen into the traps. For the past more than 20 years, he would leave Yuyao very early in the morning and go straight to Hangzhou Erbai Curio Market, nicknamed as 'Devil Market', search for his curio treasure regardless of chilling cold in winter and burning hot in summer, he spends most of his time on the curio market, enjoying his careful taste, bargaining with the sellers and thus improved his ability to distinguish the faked curios from the genuine ones. This is his weekly required course.

Through his ceaseless feeling around and learning with an open mind from the friends both professional and lay-men. His painstaking endeavor has made him acquire much knowledge and greatly upgraded his appreciation ability over ancient porcelain ware, only at this time all his tiredness and grievance would suddenly disappear from him, leaving him only happiness and joy. At the time when his friends visit him, he would show them his collection piece by piece and explain in details and narrate his adventure on such masterpiece and share the happiness with them. He would forget all his grievance through such happiness and joy.

Mr. Chen Guozhen has told me that his devotion to the collection not merely for his own appreciation, he would also like to share his happiness with others. He has long ago intended to publish a book and tell the people of every masterpiece of his collection and he would narrate every story on each of his collection from his own specific view and taste. He said it would be really a happy experience. Joint appreciation on his priceless collection with others is far more significant than sharing the happiness by his own alone. Mr. Chen has finally realized the human essence through his collection activity, which is really another bump harvest for him.

Zhu Boqian

(Vice Chairman of China Ancient Ceramic and Porcelain Association, former Vice Director of Zhejiang Archaeological Institute)



陈国桢和浙东越窑青瓷博物馆

陈国桢，浙东越窑青瓷博物馆创办人。陈国桢收藏的越窑青瓷器总计六千多件，总价值数亿元。他是余姚市第一位私营企业家、改革中的风云人物。陈国桢出身于富裕之家，其父当时经营的“陈协兴木粉行”就曾把产品销往世界各地，人称“木粉大王”，是当时宁波最早从事对外贸易的商人，其父当时就有许多古玩收藏。上世纪90年代末起，陈国桢就逐渐把他的所有收入投入了越窑青瓷的收藏，他的“老板”身份也渐渐让位于“越窑青瓷收藏家”。创办越窑青瓷博物馆的目的就是为了宏扬越窑青瓷文化。

浙东越窑青瓷博物馆位于浙江省东部的余姚市，地处市中心的古建筑群内。北濒杭州湾，南接四明山，与“舜江楼”和“通济桥”仅一步之遥。是浙江省文化厅批示下的一家民营博物馆，藏品纵括西周、春秋战国、东汉、三国、两晋、南北朝、隋唐、五代和北宋。余姚有七千年前河姆渡文化，自汉以来，余姚名家辈出，故有“姚江人物甲天下”的美誉。三国的虞翻是著名的《易》学家，

东晋时的虞喜最早发现了“岁差”；隋唐时大书法家虞世南被唐太宗誉为书翰五绝。严子陵、王阳明、朱舜水和黄宗羲被誉为“四先贤”，王阳明和黄宗羲被列入中国十大思想家。余姚也因此被称为“东南最名邑”和“文献名邦”。

越窑的代表窑址上林湖就位于余姚附近的慈溪市。越窑是中国瓷窑的开山始祖，是中国青瓷窑的代表，是我国古代最著名的青瓷窑系。东汉时，中国最早的瓷器在越窑的龙窑里烧制成功，这是人类文明史上的一个里程碑。越窑在东汉到南宋的一千多年烧造历史里，经历了创烧、发展、鼎盛和衰落的发展过程。自中唐至北宋早期的两个世纪是越窑的鼎盛时期，其生产规模、工艺水平、产品质量在各大名窑中均居领先地位。越窑青瓷不仅上贡朝廷，下供庶民，一直是备受青睐的日常生活用具和数度进贡皇室的珍品，而且还远销亚洲、非洲的近二十个国家和地区。越窑的生产工艺对我国南北方众多窑场和朝鲜半岛、日本的青瓷生产乃至全世界产生了广泛深远的影响。

A Brief Introduction to Chen Guozhen and East Zhejiang Yue Kiln Celadon Porcelain Museum Founded By Him

Chen Guozhen, the founder of East Zhejiang Yue Kiln Celadon Porcelain Museum. Chen Guozhen has kept a great collection of Yue Kiln Celadon porcelain over 6000 pieces valuing at more than RMB several hundred million. He is an entrepreneur from Yuyao City, the famous man at the time of the reform. Chen Guozhen was born in a rich family, his father was engaged in the business of sandalwood powder to make joss stick and exported his product to many countries in the world over and was honored as 'King of Sandalwood Powder', who was one of the few businessmen in Ningbo before liberation engaged in foreign trade. At that time his father was already a well-known and successful curio collector with rich collection. From 90's last century, Chen Guozhen spent all his income and wealth on the collection of Yue Kiln Celadon Porcelain / ceramic. Gradually his status as a 'boss' was replaced by 'the collector on Yue Kiln Celadon Porcelain'. The purpose to establish a Yue Kiln Celadon Porcelain Museum is to develop the Culture of Yue Kiln Celadon Porcelain.

East Zhejiang Yue Kiln Celadon Porcelain Museum is located in the east part of Yuyao City amid the ancient buildings at Downtown Area. Yuyao is adjacent to Hangzhou Bay at its north and linked with Siming Mountains to its south. The Museum is very close to the famous ancient architecture of Shunjiang Tower and Tongji Bridge. This Museum has been established under the care and instruction from Zhejiang Cultural Bureau, which is a privately initiated and established museum. The collection in the museum can date from Western Zhou Dynasty, Spring & Autumn Period, Eastern Han Dynasty, Three Kingdoms, Western and Eastern Jin Dynasties, Northern and Southern Dynasties, Sui and Tang Dynasties, Five Dynasties and Northern Song Dynasty. Rich Hemudu Culture already existed in Yuyao area more than 7000 years ago. Yuyao is very famous for its rich culture and a great number of celebrities. Since Han Dynasty we have witnessed many celebrities from Yuyao

thus Yuyao has been regarded as 'Noble Celebrities from Yuyao Known Throughout the World' such as Yu Fan in Three Kingdoms, a great scholar on 'Yi Theory'; Yu Xi in Eastern Jin Dynasty who was the first person to find 'Year Difference'; Yu Sinan, a great calligrapher in Tang Dynasty, was praised as the best scholar by Emperor Tang Tazong. Yuyao is also known as the Native Land of Four Great Celebrities: They are Yan Ziling, Wang Yangming, Zhu Shunshui and Huang Zongxi and were respected as Four Wisdoms. We know Wang Yangming and Huang Zongxi have been rated as Top Ten Thinkers in China. That is why Yuyao is also called as 'The Most Famous County in East-South China' and 'Famous Land of Literature'.

Shanglinhu Kiln, located in Cixi very near to Yuyao City, can most represent Yue Kiln. Yue Kiln is the originator of porcelain kilns in China, which is the typical representation of celadon porcelain. As early as in Eastern Han Dynasty, China succeeded its earliest porcelain product made from Dragon Kiln of Yue Kilns, which is the milestone in the history of mankind. During the period of more than 1000 years from Eastern Han Dynasty to Southern Song Dynasty, we have witnessed the whole period of celadon porcelain from its initiate success, the development to the splendor and the decline of the celadon porcelain production. During the time from middle Tang Dynasty to the early stage of Northern Song Dynasty, this is the top development stage of the Yue Kiln Porcelain production. It took lead in China during that period in the field of production scale, technical level and product quality. The porcelain made in Yue Kiln were highly favored by the royal court as a tribute and the most common folks as daily utensils. They were also exported to more than twenty countries and regions in Asia and Africa. The production technology of Yue Kiln porcelain has had great influence to the most celadon porcelain kilns in the North and South of China as well as to those in Korean Peninsula and Japan.

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日期：2007-7-20

越窑如冰 越窑似玉

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秘色瓷

越窑秘色瓷久负盛名,“秘色”一名最早见于唐代陆龟蒙的《秘色越器》:“九秋风露越窑开,夺得千峰秘色来;好向中宵盛沆瀣,共嵇中散遗杯。”

陈万里的《越窑与秘色瓷》一文,归纳了有关越窑瓷器的著录后,提出了越器是值民间用品,而秘色瓷是进御物品,两者同为越窑产品,“秘色”是进御瓷的专称的观点。

1987年陕西省考古研究所发掘法门寺地宫,于白石灵帐后出土了13件青铜器,而地宫隧道后段出土的《鉴送真身使随真身供养具及恩赐金银衣物帐》,载明确指认为秘色瓷。秘色瓷的神秘面纱终于揭开,人们第一次看到了名副其实的秘色瓷,也引起了一场秘色瓷的大讨论。1995年“越窑、秘色瓷国际学术讨论会”在上海召开,大家对秘色瓷产地等一些争论性的话题,有了比较一致的认识。2002年我们在慈溪石马弄遗址发现了与法门寺出土相同的秘色瓷盘,进一步明确了秘色瓷产于越窑的论断的可靠性。而对于什么是秘色瓷,秘色瓷的涵义即到底什么是“秘色”等问题却并无形成共识。

其实,认为越窑的佳品就是秘色瓷,显得太笼统。而认为秘色瓷为一种青绿色的瓷器,法门寺出土的秘色瓷也基本否定了这一观点,因为我们看到青黄色釉瓷器也称作秘色瓷,故这些说法都没有找到秘色瓷真正含义所在。我们也认为秘色瓷并不是仅如宋代周辉《清波杂志》中说的“越上秘色瓷”,钱氏有国日供奉之物,不得臣下用,故曰秘色”。秘色瓷的烧成应与当时越窑使用匣钵有关。匣钵使用以前,器物基本在氧化焰中烧成,对于青瓷来说,要追求工艺上去改进。在越窑唐、五代窑址地层中,已经普遍使用匣钵,特别是上林湖的后施岙、黄鳝山、荷花蕊,古银锭湖的寺龙口等窑址中,还出土了许多细质匣钵,匣钵的胎料与瓷器原料基本相同或完全相同,装烧时,在匣钵的接口处的外侧,用釉涂封一圈,目的是使坯件能更好地在还原焰中烧成。焙烧过程中匣钵内空气通过涂封在匣钵间的釉,在釉的熔融状态下排出,冷却时接口处釉凝结,始终保持匣钵的还原气氛,保证了器件的釉色青绿,而且由于匣钵是用细质的与坯件相同的胎料制成,在烧造过程中,与坯件

膨胀系数、收缩率保持一致,保证了瓷器的质量。

窑工们利用密封的匣钵,烧成了不同以往的作品,不只新奇,简直太神妙。因为窑工只看到利用此类匣钵烧造瓷器,能使产品变化得比以前更漂亮,但无从知道为何变得如此神奇。应该说,“秘色”是当时窑工们最朴素的想法,也最接近事实。“秘色”既有青绿之色,又有珍奇、隐秘、神秘之意。所以,秘色瓷从本身意义上来说,并不是什么很神秘的东西,它只不过是使用了匣钵以后,使烧出的青瓷与以往大不相同,虽然在瓷器烧造史上是一个里程碑式的成就,但秘色瓷本身则是平常的,普通的,并不是许多学者想象中的由几个或一个窑场生产的,是专供进贡的。只是越窑精品生产的历史总是与越窑进贡联系在一起,才变得神秘化了。秘色瓷仅是一个名称,是商品的牌号,秘色瓷是随着越窑匣钵的出现而出现的。不过“秘色瓷”含义也有一个演变的过程,在开始时秘色瓷是专指此类用匣钵造出来的越窑产品,但随着时代的发展,到了宋代,人们对秘色瓷的概念已经变得模糊,秘色瓷成了青瓷的代名词,以致出现了高丽秘色、耀州秘色等称谓。

秘色瓷修坯精细、釉面莹润、造型端庄、烧成优良。瓷器本身具有名牌效应,五代时的吴越诸王为了维系王室命脉,以其雄厚的经济实力,更是大量生产秘色瓷以进贡原王朝,把秘色瓷作为与周围割据势力关系的融化剂。《十国春秋》云:“王还,令惟治私献……扣金瓷器万事。”一个“私献”,惟妙惟肖。时钱惟治驻于明州,其私进之瓷器,可能产于鄞县东钱湖窑场。所以说秘色瓷与当时的统治者关系密切,特别是几乎与吴越国钱氏家族共进退,是吴越国钱氏“窑器外交”的主角。另一方面,经济需求也是越窑发展的一大功力。政治上与经济上的共同追求,使越窑大量生产秘色瓷,秘色瓷的生产反过来使得越窑能够独步寰宇。

沈岳明

OLIVE-GREEN PORCELAIN

Olive-green porcelain from Yue Yao kiln has long enjoyed a good reputation. The word "Olive-green" was firstly seen at the poem titled Olive-Green Porcelain From Yue Yao Kiln, the author of which was Lu Guimeng from the Tang Dynasty. This poem described the origination of olive-green porcelain and its mysterious colour.

Mr. Chen Wanli has summarized all the written materials relating to the porcelains from Yue Yao kiln in his articles titled as Yue Yao Kiln and Olive-Green Porcelains and further made the points that the porcelains from Yue Yao kiln were used for common peoples while the olive-green porcelain were to be presented to the Emperors' palaces for the use for imperial families. Although these porcelains were all come from Yue Yao kiln, the phrase "olive-green" was particularly used for the porcelains to be presented to the imperial palaces.

During the procedures where the researchers from the Institute of Archaeology from Shanxi province excavated the terrestrial palace of Famen Temple in the year 1987, they unearthed 13 pieces of bronze wares behind the white stone funeral curtain and a set of porcelain from the deeper part of the tunnel of the palace. That set of porcelain was used for accompanying the body of a Buddha and containing the treasures and clothes for him. Such a set of porcelain has been defined as olive-green porcelains. Until then, the mysterious olive-green porcelain was finally shown to the world and led a large-scope of debate about it. The year 1995 saw that the International Academic Conference under the subject of Yue Yao kiln and olive-green porcelain was held at Shanghai, during which the researchers had firstly reached a relatively unanimous acknowledgement on the topics under argument such as the origination of olive-green porcelains. The discovery of the olive-green plates at the archaeological site at Ma'nong, Cixi in the year 2002 similar to those unearthed from Famen Temple had further confirmed the reliability of such a decision. However, the researchers were unable to reach agreements on the topics such as 'what is the olive-green porcelain?', 'what's the meaning of olive-green porcelain?'

In fact, the opinion of the first-class articles from Yue Yao kiln shall be the olive-green porcelain seems to be ambiguous while the idea that the olive-green porcelain shall be a kind of dark-green porcelain has been rejected by the olive-green porcelains unearthed from Famen Temple, for the reason that we have seen that the porcelains of bluish yellow shall also be called as the olive-green porcelains. We believe that the olive-green porcelains were not only as what was described at the Annals of QingBo written by Zhou Hui from the Song Dynasty to be only used to enshrine and worship and forbidden to be used by other persons. The production of olive-green porcelains was also related to the usage of gate-bowl (used for burning porcelains) at Yue Yao kiln at that time. The paste materials of some fine gate-bowls excavated are

same or similar to the raw materials of porcelains. They had the same expansion parameter and contract rate and therefore ensuring the quality of finished porcelain.

Taking the advantages of such gate-bowl, the workers achieved making special articles they had never produced, not only been new and strange, they were miraculous and marvelous at all. The workers at such kilns only knew that the porcelains produced through such gate-bowls were more beautiful than ever, they did not know why, however. So, it can be said that the workers simply thought that such a colour was mysterious and that was just the reason why the colour was called the 'olive-green', the Chinese expression of which was same to 'mysterious'. I believe that such derivation of olive-green is most closed to the fact. The Chinese word of olive-green has the meanings of both dark-green and the treasure, secrete and mysterious. Such olive-green porcelains were not mysterious, and just differentiated from the former articles because of the usage of gate-bowl. Although the workmanship of such porcelains may be deemed as the milestone at the industry, the olive-green porcelains were common and ordinary, they are mysterious just because that the history of the first-class articles produced from Yue Yao kiln was always linked to the paying tribute by Yue Yao kilns. Olive-green porcelain was just a name, a brand of a kind of product; it appeared along with the appearance of gate-bowl at Yue Yao kiln.

The olive-green porcelain was produced with carefully making of paste, sleek and glossy glaze surface, dignified shape and finely burning processes. Such porcelain enjoyed the effect of famous brand. In order to maintain the lifeblood of the kings' family and on the basis of their powerful economic forces, the kings at Wu and Yue districts during the Five Dynasty caused the olive-green porcelains to be produced in a large scale, presented them to the Emperor and used them as the 'moderator' to relax the tension conditions between the countries in neighbourhood resulting from the setting-up of separatist regime by force of arms. A book titled with Spring and Autumn of Ten Countries just describe such a condition. The porcelains to be presented to the Emperor described at the book may be produced from Dong Qian Hu kiln at Yin county. We can say that the olive-green porcelains had close relationship with the ruler at that time, to be improved or degenerated along with the Qian families at Wu Yue district and were the leading actor in the "diplomacy with porcelains" at the time. On the other hand, the economic demand also contributed to the development of Yue Yao kiln. The political and economical pursuit by people promoted the production of olive-green porcelains in a large scale from Yue Yao kiln and in turn, the production of olive-green porcelains led the Yue Yao kiln outstanding in the world.

Shen Yueming