

林俊 著

汝窑遗珍

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Remains of the Porcelain Treasures of the Ru Kiln

林俊 著

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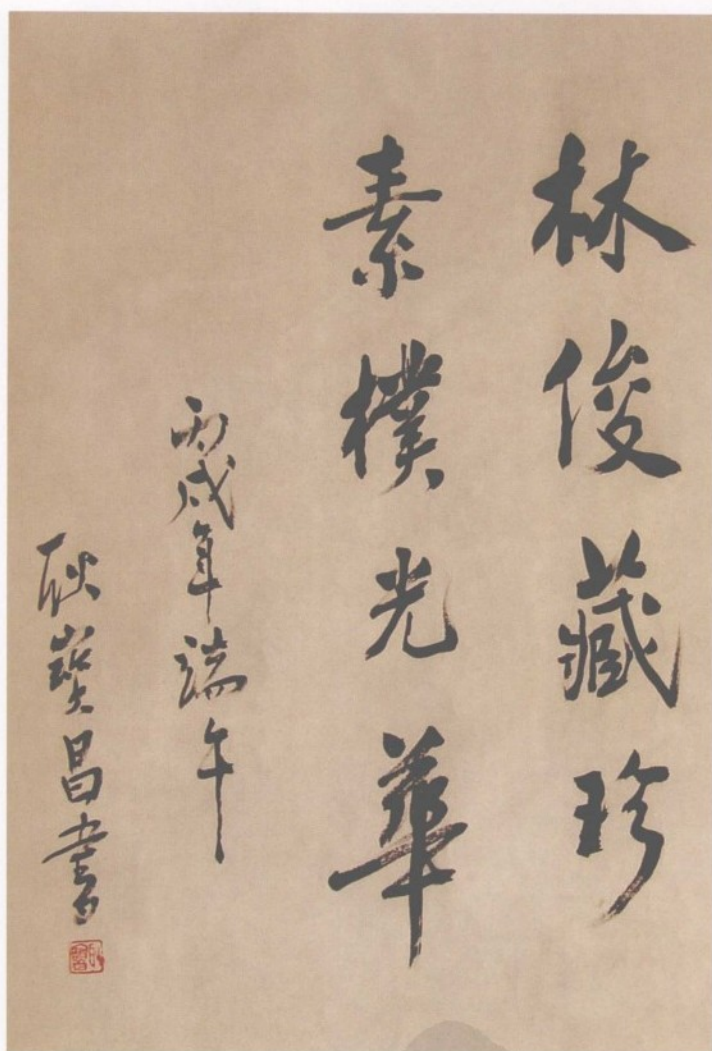
著者近影
Photo of the author

著者简介

林俊, 男, 1950年生于广东省潮州市。曾任漳州市金龙钢管家具厂厂长, 业余从事中国古陶瓷的收藏与研究, 所收藏的闽南漳窑古瓷系列与北宋汝窑瓷器标本系列较为著名。著有《漳窑瓷器鉴赏》。为中国文物学会会员, 中国古陶瓷学会会员、中国文物修复委员会会员。

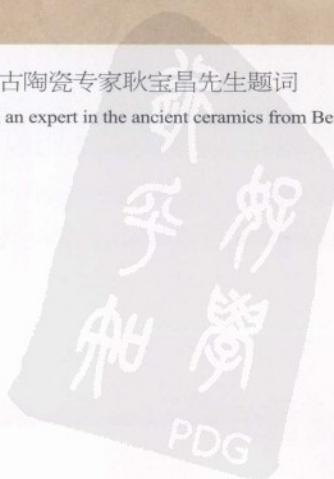
A Brief Introduction of the Author

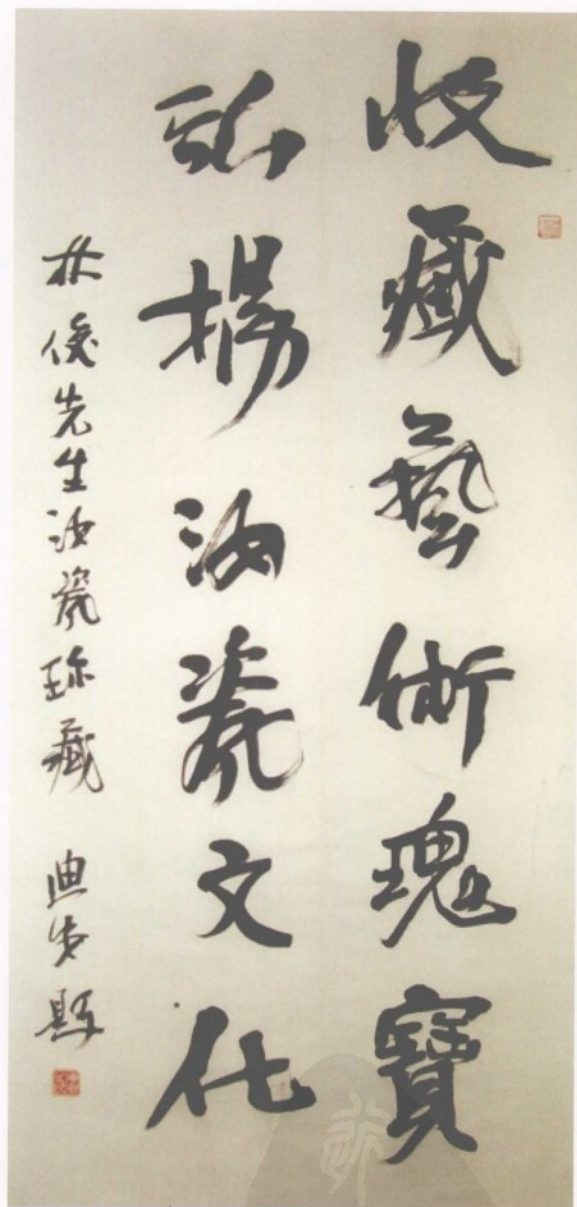
Lin Jun, male, born in Chaozhou City, Guangdong Province in 1950, was once the manager of Zhangzhou Jinlong Steel Furniture Factory. He has been engaged in the collection and the study of the Chinese ancient porcelain wares, among which the ancient wares from the Zhang Kiln in the Minnan District and the specimens of the porcelain wares from the Ru Kiln in the Northern Song Dynasty are remarkable, and compiled *The Connoisseurship of the Wares from the Zhang Kiln*. Now he is a member of the Association of Chinese Cultural Relics, Chinese Ancient Ceramic Society, and the Restoration Committee of Chinese Cultural Relics.



北京故宫博物院研究员、古陶瓷专家耿宝昌先生题词

Inscription of Mr. Geng Baochang, an expert in the ancient ceramics from Beijing Palace Museum





中国美术馆馆长范迪安先生题词

Inscription of Mr. Fan Di'an, head of the China Art Gallery



河南宝丰县清凉寺村近景（摄于2005年）

The scene of Qingliangsi Village, Baofeng County, Henan Province (in 2005)

清凉寺村位于河南省平顶山市宝丰县大营镇西南约3公里处。清凉寺村名闻天下，因为它是宋代汝窑遗址所在地。

清凉寺村现有人口3000多人，大部分为三槐堂王氏后裔。现有建于明朝嘉靖年间的三槐堂王氏皇姑楼一座，祠堂一处，内供奉皇姑和窑神。该村面积东西长约1.5公里，南北约1公里左右，地下埋藏着汝窑瑰宝和蕴藏着丰富的煤矿。

Qingliangsi Village is located in the southwest of Daying Town, Baofeng County, Pingdingshan City about three kilometers away from the town center. The reputation of the village originates from the fact that it is the site of the great Ru Kiln in the Northern Song Dynasty.

There are about 3,000 people in the village, most of whom are the descendants of the Wangs of the Sanhuai Tang. During the reign of Jiajing in the Ming Dynasty, a Huanggu Building for the Wangs of the Sanhuai Tang was erected, inside which an ancestral temple was built to commemorate the Emperor Zhao Huizong's wife (Huanggu) and the Kiln gods. The village is 1.5 kilometers long from the east to the west and 1 kilometer from the north to the south. Plenty of coal and legacies of the Ru Kiln are buried underground.

宝丰县清凉寺村

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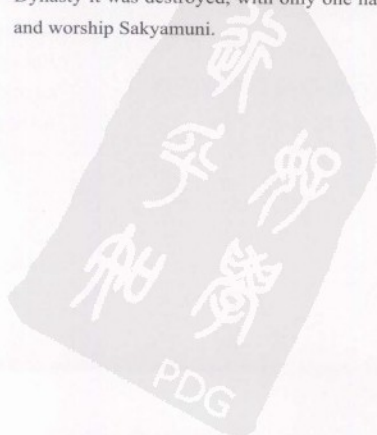


清凉寺（摄于2005年）

The Qingliang Temple (in 2005)

清凉寺创建于宋太祖建隆四年（公元963年）。主殿为大雄宝殿，东西殿宇分别供奉有观音、千手观世音菩萨。明万历九年（公元1581年）、清嘉庆八年（公元1803年）两次重修，清末遭兵燹，现仅存寺庙一处，内供奉释迦牟尼佛。

The temple was built in the fourth year (in 963 A.D.) during the reign of Jianlong of Zhao Kuangyin (temple name: Song Taizu). The center is the main hall to enshrine and worship Sakyamuni, beside which are the side halls to worship Guanyin (a Bodhisattva) and Thousand View World Sound Bodhisattva. It was renovated twice in the ninth year of Wanli (1581 A.D.) of the Ming Dynasty and in the eighth year of Jiaqing (1803 A.D.) of the Qing Dynasty respectively. To the end of the Qing Dynasty it was destroyed, with only one hall left to enshrine and worship Sakyamuni.





作者向古陶瓷专家耿宝昌先生请教汝窑复原器型的定名

The author consulted Mr. Geng Baochang, an expert in the ancient ceramics, on how to name the restored Ru wares.





2007年8月作者应河南省陶瓷委员会邀请，在郑州大观讲坛讲汝窑鉴赏。

In August 2007, the author was invited by Henan Ceramic Committee to give a speech on the appreciation of the Ru Kiln at Daguan Forum of Zhengzhou.



序



中国陶瓷历史久远，自汉晋以来每一历史阶段都有名窑名瓷出现。至宋代更是南北名窑林立，一些窑专为皇家烧造御器。文献记载，是时“汝、官、哥、定、钧”五大名窑以“汝窑为魁”。清朝乾隆皇帝十分欣赏汝瓷之雅，曾派人四处寻觅窑址，然无着落。20世纪50年代以后，考古学者曾多次到河南省临汝地区调查，亦无所获。实际上，20世纪30年代，就曾有人发现过汝窑，60年代还有人为此撰写文章，但未被重视。直至1986年后，汝窑窑址才终于在河南省宝丰县大营镇清凉寺被确认。

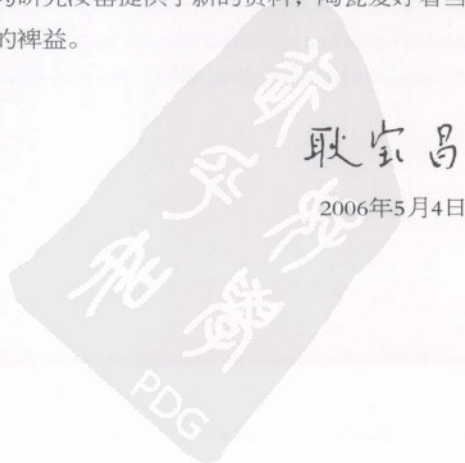
经河南省考古工作者多次科学发掘，初步揭示了汝窑真貌，使长期不明的汝窑窑址破土而出。近年河南省汝州市张公巷又发现一处汝窑遗址，它的发现为研究汝窑增添了新材料。

最近几年有不少陶瓷爱好者在河南省不断获取散失于社会的汝窑残器和瓷片，经修复复原，呈现出在传世汝窑青瓷中所没发现过的某些特殊品种和工艺，使人们对传世的汝窑器有了新的认识。

林俊先生为福建省漳州地区的知名收藏家，他积极地保护汝窑珍稀标本，不惜用珍藏多年的明清瓷器与人交换。经多方寻觅，其所收藏的汝窑残件，品种丰富，经修复后，也呈现了一些新的器形。今将资料整理编撰，由上海古籍出版社予以出版，为研究汝窑提供了新的资料，陶瓷爱好者当会从中获得一定的裨益。

耿宝昌

2006年5月4日



Preface



Chinese porcelain has a long history: famous kilns and porcelains have come into existence since the Han and Jin Dynasties. In the Song Dynasty, many well-known kilns appeared in China, some of which made porcelain wares only for the imperial court. According to the document, at that time there were five famous kilns — Ru, Guan, Ge, Ding and Jun, and the Ru Kiln was at the top. Emperor Qianlong in the Qing Dynasty was very fond of the elegance of the porcelain wares of the Ru Kiln and sent many persons to find the site of the Ru Kiln but in vain. Since 1950s, archeologists had also surveyed Linru District, Henan Province for many times, but they made no achievements before 1980s. Yet, as a matter of fact, in the 1930s, the Ru Kiln was once found and in the 1960s articles about it were published; unfortunately, no attention was paid to them at that time. It was not until 1986 that the site was confirmed — in Qingliangsi, Daying Town, Baofeng County, Pingdingshan City, Henan Province.

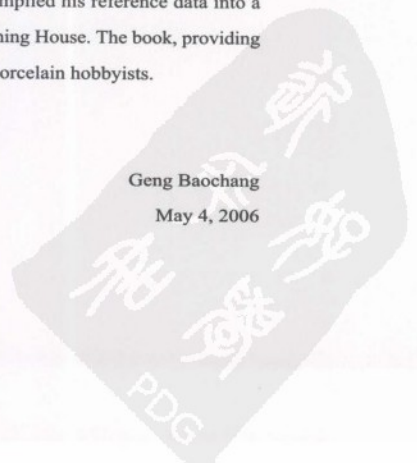
The truth of the Ru Kiln was discovered after the archeologists in Henan Province scientifically excavated the site of the Ru Kiln for several times. Recently, another site of the Ru Kiln was found in Zhanggongxiang, Ruzhou City, Henan Province, which adds many reference data to the research of the Ru Kiln.

In the recent years, porcelain hobbyists have collected incomplete wares and fragments of the Ru Kiln products scattered in Henan Province, and by restoring them, found some special variety and craftsmanship different from the blue porcelain wares of the Ru Kiln handed down from the history, which has enriched people's knowledge of the porcelain wares of the Ru Kiln.

Mr. Lin Jun, a remarkable collector in Zhangzhou City, Fujian Province, takes an active part in the protection of the rare and priceless specimens of the Ru Kiln, for which he doesn't stint on his porcelain wares of the Ming or Qing Dynasty, which he has collected appropriately for many years. After great efforts, he has collected a great variety of fragments of the porcelain wares of the Ru Kiln and has restored some new porcelain wares. Now he has compiled his reference data into a book and has had it published in Shanghai Chinese Classics Publishing House. The book, providing new data for the research of the Ru Kiln, will benefit a lot to the porcelain hobbyists.

Geng Baochang

May 4, 2006



序



中国陶磁器の歴史はとても長いです。漢晋時代までには時代によって、有名な名窯が立ち並んできた。さらに、宋代は、南から、北までの名窯は山程ある。その名窯の中に、部分の名窯は皇帝の家族の陶磁器のために生産しています。文字の記載によって、汝窯は五つの名窯の中に、一番有名な名窯です。（汝窯は魁と言う）。清朝の乾隆皇帝は汝窯の陶磁器の美しさを十分に重視し、窯址の所を何回も探したが、結果は分からなかったです。20世紀50年代後、考古学者も何回も河南省の臨汝地区を調査したんですけど、同じ、結果も出てなかったです。実は20世紀30年代汝窯は人間に発見されました。60年代、ある方も汝窯陶磁器の文章を書いんですが、政府に重視されなかった。そのままで、ずっと1986年後、汝窯の窯址の場所は河南省宝丰县大营鎮清凉寺にあることを確認されました。

河南省の考古学の仕事の方達は何回も科学の考查によって。初め、汝窯の真貌を世に示しました。近年、河南省の汝州市の張公巷でまた新しい汝窯の窯址を発見されました。この発見は汝窯の研究に対して、新たな材料と成ります。

近年以来、多数の陶磁器を好む方は河南省で、流失された汝窯磁器と残器を収集して、原形に復原されました。復原された原形から、新しい種類と汝陶磁器の製造工芸を発見されました。その発見によって、汝陶磁器に対する新しく認識することがある。

福建省漳州地区の知名収蔵家の林俊先生は汝窯の珍しい標本を保存して、さらに、明清時代の陶磁器でほかの収蔵家に収蔵された汝陶磁器と交換して。現在、収蔵されている汝陶磁器の種類が多い、残件を複修された後も新たな器形と成ります。ただいま、彼はその資料を整理して、上海古籍出版社に集めて、出版する予定です。これは、汝窯陶磁器の研究者に対して、新しい資料と成ります。

耿宝昌

2006年5月4日

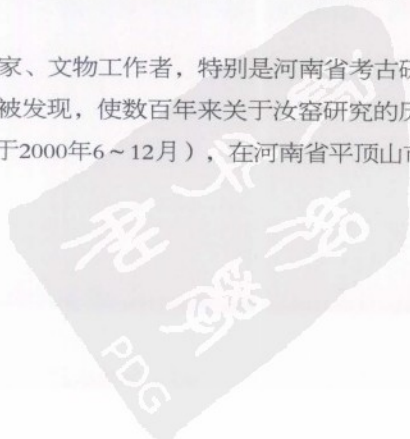
前言



从宋太祖赵匡胤建立宋朝至宋钦宗赵桓靖康之变，北宋王朝（公元960～1127年）共存在了一百六十八年，更迭了九代皇帝。在这期间，由于经济繁荣，加之朝廷的喜好，陶瓷制作达到了高峰。一时间名窑林立，仅河南一省就有汝窑、钧窑、扒村窑、鲁山窑、临汝窑、宜阳窑、当阳峪窑、鹤壁窑、内乡窑、登封窑、密县窑、新安窑、郟县窑等，竞争激烈，百花争艳，极大地促进了陶瓷制作水平的全面提高。由于汝州清凉寺窑生产的青瓷器出类拔粹，符合最高统治者的审美要求，所以得朝廷青睐而独领风骚。古时，窑以州名，宝丰清凉寺窑宋时归汝州管辖，故名汝窑。

汝窑瓷器在中国古代陶瓷史上具有里程碑般意义，它把传统的青釉系瓷器提升到了一个新的高峰，对以后青釉系瓷器的发展产生巨大影响。这种影响不仅是表现在釉色、造型和装烧方式上，更重要的是，汝窑的出现改变了人们对瓷器的传统审美习惯，不再一味地追求瓷器外部的表现形式，转而更加讲求器物内在的韵味和意境，从而达到了一个审美新境界。它上承秘色瓷之精粹（图55A），下启宋官窑之先河（图7A、10A），其制作工艺精湛，造型秀美，尤其釉面雅静内蕴，布满蟹爪纹或鱼鳞纹，美若天成，质如碧玉，色似青天（图56），美不胜收。因其独特的装烧方式（图24）和其特有的品质（图2），被人们视若拱璧，被历代海内外鉴藏家们视为“秘藏珍品”。英国博物馆称之为“最珍稀的宫廷窑”。汝窑制品传世极少，在南宋就有“近尤难得”之叹。据不完全统计，目前留传下来的汝窑完整器藏品不足百件，分别被台北故宫博物院、北京故宫博物院、上海博物馆、天津艺术博物馆、英国大维德基金会、维多利亚阿伯特博物馆、日本大阪市立东洋陶瓷馆收藏，香港私人收藏仅一两件。故有“纵有家财万贯，不抵汝瓷一件”的说法。当代美术大师李苦禅先生也曾挥笔：“天下博物馆，无汝（瓷）者，难称其尽善尽美也。”可见汝瓷的稀有珍贵和汝窑的历史地位。古今中外谈论它的文字虽然较多，但因传世实物极少，过去的研究者只能以极少数文献和极有限的传世品及零星瓷片标本来作分析研究，故而多是见仁见智，很难做到全面客观的鉴赏。

从20世纪50年代始，经各地考古学家、文物工作者，特别是河南省考古研究所等几代人的努力，宝丰清凉寺汝官窑窑址终被发现，使数百年来关于汝窑研究的历史悬案得以了结。经过六次考古发掘（最后一次于2000年6～12月），在河南省平顶山市宝丰县



清凉寺汝窑中心烧造区开挖探方19个，揭露面积500余平方米，清理出窑炉15座、作坊2座、澄泥池1个、澄滤池2个、陶瓮10个、大口缸4个、釉料坑2个、灰坑22个和水井1眼，获得多组重要的地层关系资料和一批典型的天青釉御用汝瓷片及窑具实物，终于揭开了宋代汝窑的神秘面纱。

清凉寺汝窑中心烧造区遗址所发掘遗物，应为御用汝窑瓷器的残片和窑具废弃物。在瓷片中既有与传世品相似的瓷片，也有从未见诸文献记载的新类型残器。这一批丰富的汝窑实物资料，折射了古代窑工的技艺和智慧，也凝结着今日考古研究者的心血。世人可以通过这些遗存实物，了解源远流长的中国古陶瓷发展史中的一个重要环节，研究汝窑特有的艺术风格以及蕴藏在汝窑瓷器中的历史文化、艺术及科学技术方面的丰富信息，填补了历代汝窑研究中对其生产、烧成工艺和型制不甚了解的空白。

十几年前，本人有缘结识河南省平顶山市宝丰县大营镇汝窑瓷器鉴赏收藏家袁海清老师，得其指教，始得汝窑鉴赏之真谛。袁老师赠予之汝瓷标本，我在亲手对其作复原修复研究学习中获益良多。经过慎重鉴别、反复挑选、断面清洗、釉色对比、胎骨观察、气泡分析、窑址考查、资料查阅后，将最具典型性和代表性、并具有“口沿、圈足”之标本修复和复原，丰富了对汝瓷型制的认识。如：天青釉六边委角葵棱波罗子（图14）、粉青色圆盒（图69）、天青釉雕塑腾龙出香（图2）、豆青色八方平底盘（图44）、淡天青色圆唇洗（图34）、天青釉莲瓣纹深腹碗（图41）、淡天青色狻猊出香（图1）、天青釉碗托（图57）、天青釉杯形器（图65）、天青釉方盒（图68）、天青釉熏炉（图6）等，均属首次公诸于世的汝窑精品。为了有助于学术界和收藏爱好者对汝窑的研究和了解，更为有助于汝窑瓷的真伪鉴别，兹精选本人收藏及所见最具代表性的复原器、汝瓷标本及有关窑具和制瓷原材料，汇集成书，予以出版，冀以此对弘扬我灿烂之中华文化有所贡献。

林俊

乙酉年春于漳州聚粹阁

Preface

China was, from 960 to 1127 A. D., in the Northern Song Dynasty for 168 years. From Zhao Kuangyin (Song Taizu: temple name), the first emperor; to Zhao Huan (Song Huizong: temple name), the last one who experienced the Jingkang Incident in 1127, all the nine emperors were fond of porcelain wares. In addition, the economy at that time was prosperous. As a result, the porcelain ware production went to a peak, with many famous kilns built. Just in Henan Province, there were Ru, Jun, Pacun, Lushan, Linru, Yiyang, Dangyangyu, Hebi, Neixiang, Dengfeng, Mixian, Xin'an, and Jiaxian kilns, which competed severely and improved the porcelain ware production. The products of the Ru Kiln, outstanding, were preferred by the imperial court, for it came to the aesthetic requirement of the supreme authority. At that time, the kilns were named after the district and the Ru Kiln after the Ru District (i.e. Pingdingshan City for the time being).

The porcelain wares of the Ru Kiln (the Ru wares for short), playing an important role like a landmark in the history of ancient porcelain, brought the production of the blue glazed porcelain wares to a peak. Therefore, they had a great effect on the following development of blue glazed porcelain — not only on color, shape and ways to bake, but also on the aesthetic approach. Since the existence of the Ru wares, people gave up the aesthetic convention and laid stress on the internal charm and taste of the wares, instead of only appreciating the external form of the wares. Thus, a new aesthetic realm came into being. The Ru wares carried on the pick of wares of mystic color (Picture 55 A) and set the trend for the production of the Guan Kiln (Picture 7A, 10A). They were produced with perfect craftsmanship, exquisite shapes and serene glaze surface full of crackles in the form of crab's claws or fish scales. The Ru wares are so magnificent, with their lustrous bodies like jades and their colors resembling blue sky, that they seem to have been out of Nature (Picture 56). Because of their unique baking way (Picture 24) and their unique quality (Picture 2), they have been seen as priceless treasures like buttress by the collectors home and abroad. The British Museum calls them "the most priceless court porcelain wares".

So rare are the products of the Ru Kiln handed down from the ancient times that it was hard to get them even in the Southern Song Dynasty (1127~1279 A.D.). On the basis of an incomplete statistics, there are no more than 100 complete Ru wares for the time being. They are collected in Taipei Palace Museum, Beijing Palace Museum, Shanghai Museum, Tianjin Arts Museum, Percival David Foundation, Victoria and Albert Museum, and Museum of Oriental Ceramics, Osaka, Japan. Besides, one or two are kept personally in Hong Kong. Therefore, there exists a widespread saying: "Ten thousand *guan* of money (a huge amount of money) does not amount to a Ru ware." Mr. Li Kuchan, a famous contemporary technologist in China, once wrote: "Any museum without the Ru wares is not perfect."

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