



长沙窑

综述卷 CHANGSHA KILN SUMMARY VOLUME

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一、《长沙窑》分综述及作品（标本）两部分，共三卷。

二、综述卷除论文外还附有长沙窑研究图录和研究资料文录，该卷的插图由撰稿人提供或在作品卷内选用。

三、作品卷分壹、贰两卷，收入长沙窑1300件。除“黑石号”沉船器物外，均按装饰手法及纹饰分类。

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序1

长沙窑

长沙窑是唐代著名的彩瓷窑，鲜明亮丽的色彩，简洁而风趣的绘画，饱含人生风霜的诗歌题句，创造了一千多年前艺术与商品结合的范例，而“洋”味十足的异域装饰风情，既是唐代“胡风”盛行的写照，又是长沙窑能畅销海外的最好注脚。长沙窑工艺的创新在陶瓷史上可圈可点，对后世陶瓷发展具有深远影响。

自上世纪50年代窑址发现，为国内外出土的大量长沙窑瓷找到了娘家，也引来学术界关注的目光，诸多成果相继面世，1996年湖南几家文博单位协作编写的《长沙窑》一书，当时可谓集长沙窑之大成。此书不仅有1983年对窑址进行较大规模发掘的整理报告，也收录了前几次窑址的调查发掘资料，以及国内外出土的长沙窑瓷器资料，并在此基础上对其相关问题作了探讨，使读者对长沙窑有了较全面的认识。但长沙窑研究并未在此划上句号。考古是一门不能穷尽的学问，之后的几年中，长沙窑又有许多新的发现。首先是窑址有新的发掘，取得了新的收获，同时随着国内基本建设的发展，遗址、墓葬中长沙窑瓷不断出土。如扬州唐城又有大量长沙窑瓷出土；隋唐大运河安徽段的发掘，出土的长沙窑瓷在唐代瓷器中比例较大，为了解长沙窑产品北上的运输线路提供了新资料；近年三峡考古捷报频传，数闻发现长沙窑瓷，可知长沙窑产品的覆盖面不仅往东延伸，同时也曾向西延展；印尼“黑石号”沉船上的数量惊人的长沙窑瓷面世，对了解长沙窑的盛况、外销的状况无疑都有重大意义。随着新资料的不断增多，学术界对长沙窑的研究也未懈怠，2003年中国古陶瓷学会年会在长沙召开，学者们围绕长沙窑的性质、特征及艺术成就等问题进行了热烈讨论。更可喜的是长沙窑的研究队伍不断扩大，除文博界外，其他学科的学

者也纷纷加入，进一步拓展了研究范围和视野。新的资料、新的研究催生新的阶段性成果，本书就是在此背景下编辑的，幸有湖南美术出版社投入巨资出版，实乃陶瓷界之喜事。

综观此书，特点有二。一是资料的全面性和新颖性。所收集的资料不仅包括历次对窑址发掘调查的标本，也包括国内各省市遗址、墓葬出土的长沙窑瓷，同时还有国外出土的长沙窑瓷标本，多年来留意伊斯兰地区考古的赵冰女士、卢诺尔先生提供了西亚、东北非出土的长沙窑珍贵资料，笔者曾于2000年应邀首先鉴赏的数万件“黑石号”沉船出水的长沙窑瓷也有幸录入，为本书增添了浓墨重彩，不少资料为首次发表。就归属而言，不仅有国内外文博机构的藏品，同时摒弃偏见，一些个人收藏也有录入。一千多幅精美作品，从十余万件实物中遴选而来，可谓是长沙窑的主要代表作。二是多作者多角度的研究成果。以往出版的陶瓷书籍多为文博考古界学者所撰，为了将长沙窑的研究引向深入，本书是多方作者协作的结果，除文博界外，还有书法美术研究者等，共同对长沙窑进行了多学科、多角度的研究。先从考古学切入，通过对长沙窑址的发掘、调查，以及国内外出土的长沙窑瓷资料的整合，进行科学分析、断代，探讨其工艺特征；然后从历史角度，对长沙窑在陶瓷史、经济史、对外经济文化交往史上的地位客观评估；最后对其造型、文学、绘画、书法等从艺术的角度进行诠释，这是本书的最具功力处，通过这些原汁原味的艺术作品，将读者带入了唐代民间的艺术世界。

资料的全面性，多角度的研究，配以精美的图片，相信此书既是了解长沙窑的必读书，也是研究中国古陶瓷的重要资料和工具书，同时，此书的多学科人员的共同参与也给其他窑的研究带来了新的启示。

有鉴于本书的完美可贵，是为之序。

FOREWORD 1

Geng Baochang

Changsha wares of the Tang Dynasty are well renowned for their flamboyant colors and exotic motif designs. Painted in lucid and fun packed sketches, they were outstanding and very creative in world polychrome ceramics. In addition, the potters also brushed poetic verses on the wares that spelt out the philosophy and meaning of life. It is a combination of the art and merchandise, and the foreign and exotic decorative styles depicted thereon reflected the prevalence of West Asia trends in the Tang Dynasty, and also explained why these wares provided a link for trade and export to the Middle East countries. Moreover, the attractive and imaginative motif drawings had a great influence upon the pottery industry in the later period.

In the wake of the first excavation of the kiln sites in the fifties of the last century, more and more Changsha wares were unearthed locally and overseas, with their origins properly traced to the ancient Changsha. This discovery enticed the attention of the academic circle, whereby a large number of research papers were published. In 1996, some cultural units joined hands with the museums in Hunan to compile a book entitled "Changsha Wares", which is a good publication with the print outs of a huge collection of Changsha wares found so far. The publication also includes the archaeological finds since 1983, and the relevant excavation materials are reported in detail. On this basis, the readers would have a comprehensive understanding of the wares in the related fields. However, the study of Changsha wares did not end, as archaeology is a branch of learning that would progress in line with the new exploration year after year.

In the years that followed, further excavations of Changsha wares were carried out, and, with the boom of the construction works of the infrastructure all over the country, more and more kiln sites and burial grounds were dug out accidentally, which led to the unearthing of many more Changsha wares at places such as Tangcheng of Yangzhou, the Grand Canal in Anhui. Of late, a good deal of Changsha wares were also salvaged from the Yangtze River Three Gorges development sites. We can therefore deduce that the Changsha products were transported from East to West extensively. The recent find of the shipwreck in the sea of Belitung Island near Indonesia surprised the world for the retrieval of more than fifty thousands of Changsha pieces on board the sunken ship, which was named as "Black Rock" or "Batu Hitam" in Malay.

The study on Changsha wares shone a new light with this fantastic discovery, and as such, the China Antique Ceramics Research Society held its Annual Conference for 2003 in Changsha to encourage a free flow of presentations dwelling on the achievement in art form and characteristics of the Changsha ceramics. The academicians gathered and discussed, and further widened the scope of research and angle of view. The publication of a pictorial collection on Changsha wares was then mooted in this background, and the Hunan Fine Arts Publishing House is praiseworthy for taking up the challenge in the editing of this book with gigantic expenses incurred. This marks a pleasant and significant landmark in the ceramics circle.

Broadly overviewed, this publication possesses two important features. One is the exclusiveness and completeness on the materials presented: it not only covers the research samples excavated from the kiln sites in the past, but also displays the Changsha pieces from the various archaeological and burial sites in different provinces, as well as the valuable Changsha specimens from West Asia and Northeast Africa supplied by Miss Zhao Ping and Mr. Ronald, the two outstanding archaeologists working in the Islamic world. Some private collectors also selflessly offered their individual collection for publishing.

Most importantly, ten thousands of the perfect and mint Changsha pieces salvaged from the "Black Rock" shipwreck, which I was invited to appreciate for the first time in 2000 are also embodied in this book. Most of them are published for the first time, which surely steal the limelight of the book.

The publisher has painstakingly selected more than one thousand beautiful pictures out of the hundred over thousand real articles for printing, and the vastness of the collection is really most impressive that makes this publication unsurpassed and representative.

The other feature is that it comprises a comprehensive set of research works from authors of diverse backgrounds, which makes it distinctive, as those published works in the past contained only the papers of the museum and archaeology scholars. To give an in-depth study, this book has mustered the support of writers from other areas such as the calligraphers, artists, cultural and arts historians, and the archaeologists together to carry out excavation and investigation for the purpose of conducting a thorough assessment on the artistic characteristic of the Changsha wares by applying scientific analysis and dating techniques. An objective appraisal from the historical point of view was done to determine the value of Changsha wares on the ceramics history, economical standing and its relevance on the cultural and economic exchange with foreign countries. Finally, the most impressive function of this book is to examine and clarify over a wide scope on the forms, literature, painting, and calligraphy associated with the originality and indigenous taste of the real artifacts, which provides an access for the readers to reach the art world of the Tang Dynasty.

The completeness of materials, multifaceted research and the brilliant pictures in this publication make it a must for all to keep for the appreciation of Changsha wares, and it is a very important reference book for the study of Chinese antique ceramics. The involvement of research personnel from all walks of study also earmarks a new enlightenment to the research of other kiln sites.

In view of the perfectness and value of this book, the foreword is forthcoming.



序2

李辉柄

湖南美术出版社集多方专家精心编撰的大型精美图书《长沙窑》即将出版了，作为一位多年从事陶瓷研究的人，我感到十分高兴。我认为，这是一部集长沙窑最深、最新研究成果的书，也是一部集长沙窑实物图片资料最多、最美的书。

长沙窑是20世纪50年代新发现的一座唐代窑址。据考古资料证明，长沙窑是在岳州窑的基础上发展而来的。尽管如此，长沙窑却是以烧制釉下褐、绿彩与模印贴花为其主要特征，与岳州窑青瓷有很大的不同。因此，定名为“长沙窑”是大多研究者的共识。

中国瓷器经过了从青瓷到白瓷，又从白瓷到彩瓷的三大发展阶段。以氧化铜、铁金属为瓷器装饰原料，在唐代就已经流行，“唐三彩”陶器、越州窑青瓷、邛窑青瓷等都广泛采用。青瓷以氧化铜与氧化铁为装饰材料，要求必须在氧化焰中烧成。这是因为氧化铜在还原焰中烧成红色，而只有在氧化焰中才能烧成绿色。但以此法烧成褐绿彩，只有湖南长沙窑烧制的最为理想。因此长沙窑的出现与釉下彩的烧成，应当说具有紧密的因果关系。这是长沙窑对中国陶瓷史做出的巨大贡献。

唐代国力强盛，经济繁荣，中外文化交流和商贸往来频繁。瓷器在唐代已成为普遍的日常生活用具，当时许多生活在中国的外国人士，特别是与中国关系密切的外国商人，都非常羡慕中国人使用瓷器。他们既是中国瓷器的爱好者，又是中国瓷器的对外传播者。

我国瓷器的外销，在海运未通前，主要靠陆路，即沿“丝绸之路”，由西安经新疆、中亚细亚至波斯等地。由于陆路运输瓷器困难很多，损失也大，初期的出口数量是很小的。随着唐代海上交通的开发，造船业的发展以及航海技术的提高，为瓷

器的大量输出创造了条件。

唐代瓷器产业的发展及海上交通的开发，使当时瓷器的外销逐渐步入了一个新的发展时期。长沙窑与唐代其他灿烂的优秀文化一样，在向外传播的同时，也受到了域外文化的影响而愈加丰富多彩。长沙窑瓷器步入外销的行列虽然晚于邢、越两窑，但它不同于邢、越两窑在瓷器造型与釉色上仍保持着中国传统风格，而是极力在瓷器的造型和装饰方面追求、迎合销往国的爱好和需要，所以它后来居上。考古资料证明，凡是出土越窑青瓷与定窑白瓷的国家和地区，几乎都伴有长沙窑瓷器的出土，形成了越窑青瓷、定窑白瓷与长沙窑瓷器的“三组合”，成为9世纪初至10世纪初我国外销瓷器的主要品种。这种“三组合”式的瓷器在日本、朝鲜以及菲律宾、印度尼西亚、马来西亚、斯里兰卡等各国的古代遗址中，都有出土；伊朗的西拉夫遗址与伊拉克的萨马拉遗址出土的长沙窑瓷器，在数量上大大超过了越窑青瓷。由此可以看出，长沙窑瓷器在当时我国出口瓷器“三组合”中所占的重要地位。

大约在8世纪七八十年代至8世纪末之间，广州至波斯湾航线开通以后，我国销往海外的瓷器，绝大多数就是沿着这条海上航线输出的。在波斯湾作为伊斯兰时代贸易港口的西拉夫，最繁荣的时期是在9世纪至10世纪中期，其出土的中国瓷器应属晚唐、五代时期，且以长沙窑瓷器为最多，其中模印贴花壶与双耳罐尤具代表性。在伊朗尼沙布尔遗址、伊拉克萨马拉遗址、日本西僧房遗址等均有典型的长沙窑器出土。自长沙窑遗址发现以来，考古工作者对其进行了多次调查与大规模的发掘，所获资料也十分丰富，其中窑址出土了多件带有纪年的遗物，为研究长沙窑烧瓷的历史以及长沙窑瓷器的外销年代提供了科学的依据。这些珍贵的实物与上述各国遗址出土的长沙窑瓷器相互印证，表明其时代是相吻合的。

长沙窑是一个以生产外销瓷为主的瓷窑，因此，它的兴衰也必然与我国瓷器的外销状况直接相关。入宋以后，我国瓷器的外销发生了显著的变化，窑厂纷纷从内地向沿海地区转移，把窑直接建在港口附近。随着外销瓷产地的转移，外销瓷的品种也随之发生了变化。原来沿海地区的越窑青瓷还继续生产，龙泉窑青瓷的兴起与大量生产，逐渐代替越窑青瓷，成为主要的外销瓷窑。同时，江西景德镇生产的青白瓷也加入了外销瓷行列。于是，内地的定窑白瓷与长沙窑瓷器，便逐渐退出了外销的历史舞台。长沙窑因是以外销瓷生产为主的瓷窑，所以，随着外销瓷产地的转移便逐渐衰败下来。然而尽管由于上述客观因素使长沙窑过早地退出了中国陶瓷的历史舞台，但长沙窑不仅在中国陶瓷发展史上写下了不可磨灭的、光辉的篇章，而且在中外经济、文化交流史上和人类艺术史上也留下了它浓墨重彩的一页。

FOREWORD 2

Li Huibing

Hunan Fine Arts Publishing House has engaged a group of local and foreign experts to help edit and compile a huge size pictorial publication entitled “The Changsha Wares”, which has been put into print.

As a researcher in the pursuit of the ceramics art study for many years, I am indeed delighted to see the fruit of success under such a joint effort, which provides an in-depth and fresh overview on the historical development of Changsha wares in this book. So far, it is the most elegant piece of pictorial record I have ever seen and contains the topmost number of pictures.

Changsha kilns of the Tang Dynasty were only discovered in the fifties of the last century, and based on the archaeological records, Changsha wares were developed and originated from Yue Zhou kilns. Despite that, the characteristics of Changsha lie mainly in its production of under-glazed brown and green motifs plus the use of paste decoration like the components with molded design in relief, appliqué patterns or impressed design in relief and also the incised or carved designs, which are so much distinct from the monochrome Yuezhou green wares. As such, the common term of Changsha wares is by itself widely accepted as an independent species by the researchers.

Historically speaking, the production of Chinese ceramics was progressively carried out in three stages of development. First, green wares were fired, then white wares came out and colored wares followed. The use of metal oxides such as copper and iron to form the pigmentation materials on ceramics began as early as in the Tang Dynasty. The Tang Tricolor earthen wares, the Yue wares and the Qiong wares (both are green wares) adopted such technique extensively.

The copper oxide and iron oxide were applied in the glaze material for firing to achieve the colors desired, and they must be fired in oxidizing (oxygen rich) atmosphere as copper oxide would turn red in reducing (oxygen deficit) atmosphere and only become green if oxidized. Changsha was the only kiln site that successfully painted the brown and green motifs by the blending of the two elements ideally. I would say the discovery of Changsha wares and its production of under-glazed colored ceramics marked a significant breakthrough in its contribution to the Chinese ceramics

history.

China during the Tang Dynasty enjoyed a very affluent economy as a strong nation, and the cultural exchange and trade transaction with the foreign world boomed then. In the Tang Dynasty, the use of ceramic utensils and crockery tools was a common thing in the daily life of people. Many of the foreign businessmen residing in China, especially those who had established a close tie with China, were great admirers of the Chinese ceramics wares, and they played a part in spreading and marketing of Chinese ceramics for their fellow citizens back home.

The export of ceramics depended mainly on land transport before the seafaring vessels came into being. The world renowned "Silk Road", which led from Xian and passed by Xinjiang and the Central Asia to reach the final destination of Persia (present-day Iran), served as the most important thoroughfare for the channeling of the merchandise. However, the transport of ceramics by way of land encountered much difficulties, and breakages resulted in great loss. The quantity of exported goods was much limited in the earlier period. Sea transport in the Tang Dynasty expanded only after the upgrading of the ship building and sea expedition industries. It offered a good avenue for the later enormous export volume of exported Chinese ceramics.

The ceramics production in the Tang Dynasty greatly increased in conjunction with the sea exploration activities that gave a boost to the ceramics export, when the trade via sea route reached a new height. Just like many other splendid Tang cultural works, the decoration of Changsha wares also mingled well with the exotic influence to make the designs flamboyantly colorful. Although the Changsha wares joined at a later stage as part of the export in the wake of the Xing and Yue wares, the Chinese flavor of the traditional shapes and glazing patterns retained by both wares was no longer a mode and became extinct in the Changsha pieces. Instead, the Changsha wares made a great variation of the motif and design style that suited and favored the likings and requirements of the people in the importing countries. This explained that Changsha wares surpassed the old-timers as the latecomers in terms of quantity in the sea trade. It has been a common occurrence that in those countries where the Yue green wares and Ding white wares were excavated, they would be accompanied with the unearthing of Changsha wares as well, and this "Combination of Three" constituted the main export mode from the early 9th century to the early 10th century. The "Combination of Three" style of ceramics was also repeated in the relic sites of Japan, Korea, the Philippines, Indonesia, Malaysia, and Sri Lanka. At the relic sites of Siraf in Iran and Samarra in Iraq, the quantity of Changsha wares discovered surpassed that of the Yue wares found. We can judge from here that the portion of Changsha wares took up a prominent and mostly, major share in the "Combination of Three" type of trade wares.

In the seventies and eighties of the 8th century and till its end, the maritime silk route between Guangzhou and Persia(present-day Iran) was open. Since then, most of the ceramics wares followed this route in the sea-borne trade. During the Islamic era, Siraf was the famous trade port in the Persian Gulf, and the business activities in the port hit their peak from 9th century to mid 10th century. The majority of the Chinese ceramics found there were generally dated back to late Tang

or Five Dynasty period. Among them comprised the greatest proportion of Changsha wares in the find, where two- lugged jars with the appliqué décor was the best representative. Similar and typical Changsha ceramics were also dug out from the relic sites in Nisisoubou of Iran, Samarra of Iraq, and Nishisou bou Japan.

Since the discovery of Changsha kiln sites, archaeologists have carried out extensive investigation and excavation, and secured a wide variety of relevant materials in the process. Some pieces even bore Chinese scripts indicating the reign marks or dates that supply a good historical and scientific reference in the study of the Changsha wares to facilitate the dating of its export. By comparison, we could identify the age of the Changsha wares found locally with that of those wares excavated in other foreign relic sites.

Changsha produced mainly wares for export purpose. As such, the rise and fall of the production linked directly to the export trend of the ceramics wares at that time. Upon ushering in the era of Song Dynasty, there was a prominent disruption in the export trade of the ceramics. The ceramics workshops made a mass shift from the inland area to the coastal district, with the kilns built within close proximity of the ports for easy transport. In the wake of such transfer of the production centers, there also induced a new variety of the export wares.

When the Yue kiln celadon continued its production offshore, the Longquan celadon made its debut with leaps and bounds, and superceded the Yue wares gradually to become the mainstream wares for export.

During the same period, the Qing Bai porcelain from Jingdezheng of Jiangxi Province also joined in the row as one of the export goods.

The outcome turned out that the Ding white glazed wares and Changsha wares made their bow from the historical stage. The doom befell Changsha kilns upon the moving away of the production centers.

Despite the above environmental factors, which led to the premature withdrawal of Changsha wares from the China ceramics arena in history, the presence of Changsha wares carved an in-eradicable and splendid chapter in the history of Chinese ceramics. In addition, Changsha wares also played a pivotal role in the bonding of the economic and cultural flow at home and abroad, and created a flare-up in the human history of arts.



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