

20 CENTURY'S CHINESE TRADITIONAL JIN PORCELAIN
二十世纪中国传统钧瓷

EDITOR IN CHIEF: MEI GUOJIAN, XIONG YUNXIN
主编 梅国建 熊云新

CULTURAL RELICS PUBLISHING HOUSE
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序言

看到梅国建、熊云新两位先生根据自己和他人的收藏编辑的《二十世纪中国传统钧瓷》书稿时，感到很高兴。这本书有很高的学术参考价值和收藏价值，为中国陶瓷史、工艺发展史和陶瓷美学的研究提供了宝贵的资料。

宋朝，这个重要的时代，是中国历史上文化、教育、科技、美学发展历程中的一个高峰。黄河儿女们在瓷器制作上，创造了铜红二液分相釉层工艺，厚莹的釉层泛出宝石般柔美的光泽。铜的胶体离子对光波有选择性的反射和吸收，在美玉般的青釉中出现惊人的红色效果。有的像成熟的海棠，浓艳欲滴；有的宛若蓝天上飘动的彩云；有的器物整体釉色皆红，由于色调层次的变化，如令人心醉的晚霞；有的器物呈淡淡的天青色，或天蓝色，釉面泛出蛋白石一样乳浊光泽，产生千变万化的窑变效果。科学赋予人类的是真实，艺术赋予人类的是情感。钧瓷，其无比丰富的色彩，与人的感情、信仰、精神世界，以及跳动的时代脉搏紧密相连，掀开了瓷器美学的新篇章。

陶瓷是历史发展的一个载体，它从一定的侧面反映历史，形象地记录了历史发展的进程。钧瓷自从出现以来，各个时代的产品都有独特的风格。20世纪的中国，漫长而曲折，遭受了无穷的灾难。但这段历史也波澜壮阔，人民大众为民族的复兴进行了艰苦卓绝的斗争。

今天，强大的祖国屹立在世界的东方，钧瓷工艺在这个特定的历史环境里也曲折地向前发展。钧瓷的收藏与研究是陶瓷史，特别是钧瓷艺术史上一个不可缺少的部分。梅国建、熊云新两位先生，长期致力于20世纪各个时期钧瓷的收藏，其中不乏有代表性的精美之作，对钧瓷艺术的研究、欣赏、收藏都有比较重要的参考价值。在该书出版之际特写此简短序言，向他们表示祝贺。随着时代的发展，对钧瓷的研究在学术上的价值会引起越来越多的重视。

李知宴

2003年3月23日于北京

Preface

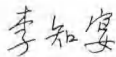
I am very pleased to read the draft of Traditional Chinese Jun Porcelain of the 20 Century, which was edited by Mr. Mei Guojian and Mr. Xiong Yunxin, based on their and other people's collections. This book holds very high academic values and collecting values, provides priceless data to the research work of Chinese chinaware history, arts and crafts developing history and fine arts of chinaware.

The important age of Song Dynasty saw a developing peak of Chinese culture, education, science, technology, and fine arts in history. Sons and daughters of the Yellow River created the ceramic glaze technology of arranging cuprum liquid and red liquid in layers, made the porcelain glaze shine with gentle lights like gems. The selective reflecting and absorbing of light waves by colloid ion of cuprum make black glaze show up with an amazing red cover. Some look like matured Chinese flowering crabapples, in gorgeous colors; some look like colorful moving clouds in the blue sky. The glazes of some porcelain are completely red, look like sunset glow with their changing colors of layers.

Some porcelains appear in black red, or in sky blue, their glazes shine in milky light of opal, offer hundreds of thousands of "kiln effects" changes of colors. Science endows mankind with truth, while art endows human being with emotion. Jun porcelain opens up a new page of the fine arts of porcelain, in terms of relating its peerless rich colors with human emotion, beliefs, spiritual world and the beating pulse of the time.

Chinaware is a carrier of history, somehow it reflected history as a profile, visually recorded the historical process of development. Since the very beginning, Jun porcelain of all times always presents its own unique styles. China experienced endless hardships in the long and zigzag 20 century. But history of this period is also a mighty and magnificent epic. Chinese people made a series of formidable struggles for national revival.

Today, a strong homeland stands up firmly in the east of the world. The technology and arts of Jun porcelain also make a flexural development in this specific historical environment. The collection and research of Jun porcelain is an indispensable part of Chinaware history and Jun porcelain history of art. Mr. Mei Guojian and Mr. Xiong Yunxin have been collecting Jun porcelain of 20 century for quite a long time. Among their collections, some are typical masterpieces, which have very important reference values to the research, appreciation and collecting of Jun porcelain. In the moment of this book's publication, my congratulations go to them with this short prologue. With time going, academic values of research on Jun porcelain will draw more and more recognitions.



Li Zhiyan

March 23, 2003, Beijing

Prologue

Jun Kiln is one of the most famous five kilns in Chinese Song Northern Dynasty (960-1127). Its product-Jun porcelain is well known to the world for its amazing "kiln effects" glaze colors, which are "one color input, 10 thousands of colors output." The glaze of Jun porcelain shines like crystal, touches like thick cream, looks like colorful gem, feels like babe's skin, knocks like euphrat bell, so called as "national treasure".

Jun porcelain is produced in Yuzhou city, Henan province, China. Since ancient time, the rare raw materials for Jun porcelain producing were discovered very rich in this area, where proved a gifted place to produce and develop Jun porcelain. This is the main reason that other places can not follow up. According to related data, Jun porcelain appeared initially in Tang Dynasty, saw a peak in Song Dynasty, run downside in Ming Dynasty. During the ending period of Qing Dynasty, Yuzhou Chinaware craftsmen started to research and firing Jun porcelain again, which had been stopped firing more than 200 years till then. From 1880s to 1960s, Jun porcelain experienced three stages as the ending period of Qing Dynasty, Republic of China, and the People's Republic of China, eventually revived to mature until 1963. In 1980, the quality of Jun porcelain in term of shapes and glazes all reached or passed over those of the Song Northern Dynasty.

From Qing Dynasty until now, atlases of Jun Porcelain are mainly concentrated on Song Dynasty and Yuan Dynasty, while pictures of Jun porcelain from Qing Dynasty, Republic of China period, and People's Republic of China period are seen here and there in many other books. Some people even thought there were no Jun porcelain producing in Yuzhou during the period of Qing Dynasty and Republic of China. Therefore, the idea came to authors to write a Jun porcelain atlas that systematically reflect the firing skills of the above three periods.

However, it was difficult to collect Jun porcelain, our energies are also limited, so, this task can not be finished in several years. After almost 10 years effort, with full helps of many experts, scholars, old craftsmen, and producers, the dream of such an atlas finally came to truth. We would be very happy, if our work could be helpful to the development of Chinese Jun porcelain culture.

This book has two basic parts. The first part is "Summary of the 20 century's Chinese Traditional Jun porcelain", which outlined the research, revival, succession and development, shapes and glaze characteristics of Jun porcelain in the 100 years. The second part presented the masterpieces of Jun porcelain of the 100 years, in 300 pictures and explanatory words. It should be mentioned that the 100 years experienced three periods as Qing Dynasty, Republic of China, and the People's Republic of China, with time going, names of one sort of chinaware changed from one to another, author mainly named chinaware after what it was called in its time. Besides, the kiln-made glaze colors of Jun porcelain are extremely rich, one piece of Jun porcelain may hold many glaze colors, even one of those colors may be distinguished one another from light to deep, and colors will also change in different lights. So, it's really hard to describe them in one word, what we can do is only to outline them. In addition, the producing time of Jun porcelain in this book spans from 1894 to 2001. During this period, most Jun porcelains were fired by coal in traditional ways. As to some were fired in different ways, we made explanatory notes in appendix.

Regarding to identify craftsman and factory, we followed signatures of the Jun porcelain that made in the ending period of Qing Dynasty and Republic of China, if they had signatures; Those made in the People's Republic of China were mainly came from 4 Jun porcelain factories, which changed their firm names for several times since 1950s to 1980s. For simple and convenient, we identify them all in their firm names of 1980s, namely, Local State-run Yu County Porcelain Factory, The First Jun Porcelain Factory of Crafts and Fine Arts of Yu County, The Second Jun Porcelain Factory of Crafts and Fine Arts of Yu County, The East Wind Porcelain Factory of Crafts and Fine Arts of Shenhui Town. With the increasing emergence of private Jun porcelain workshops in the late 1980s, we wrote the craftsman's name right below the related pictures.

With time limitation of editing and the limitation of our editing capacity, mistakes and errors must be unavoidable, we cordially welcome all generous criticism and comments from experts and readers.

Authors
June, 2005



简介

钧窑是中国北宋时期五大名窑之一。其产品——钧瓷以“入窑一色，出窑万彩”的窑变釉色而闻名于世。

从清至今，关于钧瓷的图录主要集中在宋、元时期，而清代、中华民国和中华人民共和国时期的钧瓷图片散见于他书。本书则是一部系统地反映这三个时期钧瓷烧制水平的瓷器图录。书中收录了20世纪一百年间钧瓷原产地河南禹州各时期生产的钧瓷200余种，300多件。基本包括了从清末到20世纪末各时期钧瓷的器形、釉色和纹路。对研究这一时期陶瓷发展历史具有实用价值，也是钧瓷爱好者必备的参考书。

Jun Kiln is one of the most famous five kilns in Chinese Song Northern Dynasty. Its product-Jun porcelain-is well know to the world for its amazing "kiln effects" glaze colors, which are "one color input, 10 thousands of colors output."

From Qing Dynasty until now, atlases of Jun porcelain are mainly concentrated on Song Dynasty and Yuan Dynasty, while pictures of Jun porcelain from Qing Dynasty, Republic of China period, and People's Republic of China period are seen here and there in many other books. This is a porcelain atlas systematically reflect the firing skills of the above three periods of times. This book collected more than 300 pieces, 200 plus kinds of Jun porcelain originally made in Yuzhou, Henan from the past 100 years of the 20 century. Shapes, glaze colors and lines of Jun porcelain from the ending period of Qing Dynasty till the end of 20 century can basically be seen in this book. This book added practical values to the research work of Jun porcelain history, and is also a must-have reference book to Jun porcelain lovers.



梅国建 男,1953年4月生,汉族,河南省登封市人。研究员。毕业于河南医科大学,大学学历。现任河南省平顶山市人大常委会教科文卫工作委员会副主任。兼任中华医学会医学教育分会委员,卫生部全国卫生资格考试命题专家委员会委员,中国钧瓷文化艺术研究会理事,禹州钧官窑址博物馆高级顾问,禹州市钧瓷研究所高级顾问。

出身于玉雕艺术之家,爱好收藏。从事钧瓷和陶瓷雕塑收藏研究二十余年,发表钧瓷研究文章5篇。

Mei Jianguo is a male researcher of deputy director of the Education, Science, Culture & Health Committee of the Standing Committee of Pingdingshan Municipal People's Congress, Henan Province in Central China. Born at Dengfeng, Henan province in 1953, Han Nationality. He was graduated from Henan Medical University. He successively held the posts of Member of Expert Committee of National Entrance Examination of Ministry of Health, Director of China Jun porcelain Research Association, Senior Advisor to City of Yuzhou Jun Official Kiln Relics Museum, Senior Advisor to Yuzhou Chinese Jun Porcelain Graduate School.

He came from a stone carving art family. He is fond of collection for more than 20 years, specially focus on Jun porcelain and Ceramic Sculpture. He published 5 articles on Jun porcelain collection.



熊云新 男,1958年4月生,汉族,广西博白县人。教授、主任医师。毕业于广西医科大学,研究生学历。现任柳州医学高等专科学校校长。兼任广西医师协会副会长,中国钧瓷文化艺术研究会理事,禹州钧官窑址博物馆高级顾问,禹州市钧瓷研究所高级顾问。曾荣获国家科技部、团中央“第三届中国优秀青年科技创业奖”和教育部授予“全国优秀教育工作者”称号。

出身于书香世家,自幼喜爱中国传统文化艺术。从事邮票、钱币、奇石、书画、陶瓷收藏二十余年。尤为钟爱钧瓷和神垕彩釉瓷。发表古陶瓷和钧瓷研究文章多篇。

Xiong Yunxin is a male Professor of Medicine and Professor of Treatment, Born at Bobai, Guangxi Zhuang autonomous region in April of 1958, Han Nationality. He was graduated from Guangxi Medical University with a master degree. His professional titles include President of Liuzhou Medical College, Deputy Chairman of Guangxi Doctors' Association, Director of China Jun porcelain Research Association, Senior Advisor to City of Yuzhou Jun Official Kiln Relics Museum, Senior Advisor to Yuzhou Chinese Jun Porcelain Graduate School, Winner of "The Third Award of China's Excellent Youth Entrepreneurs in Scientific and Technical Field," sponsored by National Department of Science and Technology and The Central Committee of China's Youth League.

He came from a multi-generation scholars' family. He is fond of traditional Chinese cultural and arts since he was a child. He has been collecting stamps, coins, rare stones, paintings and calligraphies, chinaware for more than 20 years, specially focus on Jun porcelain and colorful hieroglyph porcelain. He published many articles on ancient chinaware and Jun porcelain.

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前言

钧窑是中国北宋时期五大名窑之一。其产品——钧瓷以“入窑一色，出窑万彩”的窑变釉色闻名于世。钧瓷釉质乳光晶莹，厚若凝脂，视如五彩缤纷的宝石，触之似婴儿滑润的肌肤，叩之如铜铃般的响声，被称之为“国之瑰宝”。

钧瓷产于中国河南省禹州市。其境内自古以来陶瓷原料十分丰富，生产钧瓷所需的稀有原料，为钧瓷的生产和发展提供了得天独厚的资源。这是其他地区无法仿制的主要原因。据有关资料考证：钧瓷始于唐，盛于宋，衰于明。清朝晚期，禹州陶瓷艺人对失传二百余年的钧瓷开始恢复研究、烧制。从19世纪90年代到20世纪60年代，历经了清晚期、中华民国和中华人民共和国三个时期，直到1963年以后，钧瓷的恢复趋向成熟。到1980年，从钧瓷的器形、釉色都达到或超过了北宋时期钧瓷的工艺水平。

从清代至今，关于钧瓷的图录主要集中在宋、元时期，而清代、中华民国和中华人民共和国时期的钧瓷图片散见于它书。甚至，有人认为清代和民国时期禹州无钧瓷生产。因此，我们产生了编写一部能够系统地反映这三个时期禹州钧瓷烧制水平的瓷器图录的想法。然而，收集实物难，数年不成。幸在众多专家、学者、老艺人、各生产厂家的鼎力相助下，经过近10年的努力这一愿望才得以实现。若能对中国钧瓷文化的发展有所裨益，我们甚感欣慰。

本书主要分为两部分，第一部分为“20世纪中国传统钧瓷概述”。以文字形式阐述了这一百年间钧瓷从研究、恢复到继承发展的概况以及各时期钧瓷的造型和釉色特点。第二部分以实物照片300余幅及其说明展示了这一百年间各时期钧瓷的精品。应该提出的是：这一百年间历经了清、中华民国、中华人民共和国三个时期，因时代的发展，器物的名称亦有区别，因而主要以当时的名称对器物进行命名。另外，钧瓷窑变的釉色极其丰富，一件器物可以有多种釉色，就是其中一种釉色也有深浅之分，很多器物在不同的光线又显示出不同的釉色。所以很难用一两句话来描述，只能是述其大概了。再者，本书收录的钧瓷生产年代跨越在1894年至2001年，在此期间，钧瓷大都是以煤炭作为燃料，用传统方法烧制而成。而个别用其他方法烧制的则在图版附录中说明。关于图版说明中器物的作者、生产厂家的标识方法是：清晚期及中华民国时期的钧瓷有款识的则按款标明，中华人民共和国时期生产的钧瓷，因主要由四家制瓷厂生产，而这四家制瓷厂从20世纪50年代到90年代又几经更改厂名，为简便起见，此时期无论何时生产的钧瓷，均以80年代厂名标明。即：地方国营禹县瓷厂，禹县钧瓷工艺美术一厂，禹县钧瓷工艺美术二厂，神垕镇东风工艺美术瓷厂。到了80年代中后期私家钧瓷生产作坊增多，故器物图版下则标明作者姓名。

因本书编写时间仓促，编写水平有限，错误和疏漏在所难免，敬请专家和读者不吝赐教与批评。

编者
2005年6月

20 世纪中国传统钧瓷概述

钧瓷产于中国河南省禹州市，是世界上最早的高温窑变瓷。其始于唐，盛于宋，衰于明。尤其在宋代，钧瓷因铜红釉的出现而独树一帜，被宋徽宗钦定为御用瓷，继而钧瓷成为中国五大名窑（钧、汝、官、哥、定）之一。清晚期，以禹州神垕陶瓷艺人卢振太为代表的卢氏家族等开始恢复研究、烧制失传二百余年的中国传统钧瓷。从清晚期、中华民国至中华人民共和国成立后的一百多年间，钧瓷从失传到开始重新研制、复苏、成熟和创新，经历了艰难曲折的历程，取得了辉煌的成就。作者将 20 世纪一百多年钧瓷发展的历史分为四个时期，所涉及的钧瓷主要是指以煤炭为燃料烧制的钧瓷。

一、复苏时期 1879 年~1962 年

（一）清晚期 1879 年（光绪五年）~1911 年（宣统三年）

中国是一个瓷器之国。19 世纪末，中国悠久的传统文化吸引着众多国家的历史文化研究者和收藏家，具有千年历史的传统钧瓷因其釉质肥厚、釉色丰富、造型古朴尤其受到青睐。当时，世界各大博物馆和众多收藏家争相收藏中国古陶瓷，并以收藏钧瓷为荣。古董的跨国流通，致使中国古代钧瓷价格猛增。至清晚期，一件宋代钧瓷价格高达银元数千，一片宋官窑钧瓷片达银元数百，当时民间有“家有万贯，不如钧瓷一片”之说。

1879 年（光绪五年）以禹州神垕人卢振太为代表的卢氏家族等立志恢复钧瓷，经过数十年的探索，用风箱小炉，烧制出仿宋钧瓷。这种方法烧制的钧瓷，称为“炉钧”，又因出于卢家之手，也称“卢钧”。炉钧每窑只能烧制一件或数件，均为小件。其造型有寿桃、折沿盘、乳钉罐等。釉色天青带紫红斑块，有的自上而下分段呈彩虹状紫、红、蓝色，釉面可见黑或绿色斑点。釉层相对薄，多为手拉坯成型，胎质细腻，呈深灰、灰白色，足底部常有窑粘或炸裂，圈足较深。当时也有在粗瓷窑内搭烧成的孔雀绿釉和碧蓝釉的钧瓷。

1902 年（光绪二十八年），为给慈禧太后庆寿，禹州知州曹广权奉命组织卢天恩等工匠在州衙内设窑烧造贡瓷，有钧瓷炉、尊、瓶、洗、盘、碟、碗、寿桃、佛手等，这是继宋以后钧瓷再次作为“贡瓷”进入宫廷。

1904 年（光绪三十年），曹广权在禹州神垕建立钧窑瓷业公司（钧兴公司），制定公司章程，严格规定管理制度和工艺规程，聘用卢天恩和宋吉成、贾钧、鄢五寅等工匠烧

制钧瓷。同年，以候补道孙廷林为首，集资在禹州城内开办钧窑瓷业工厂烧造钧瓷。此时的产品规整，工艺考究。造型以瓶、炉、洗、盘、碟、碗及窑筒为多，釉色以简单的孔雀绿、瓜皮绿、月白、天青、天蓝为多，亦有葱翠绿、靛蓝等。釉质多较薄，有简单的兽头为耳饰，多为手拉坯、脱坯成型。胎质早期细腻，规整，薄而轻巧，晚期厚重，多为灰白、灰黄二色，瓷化程度较低。早期口沿、底规整，晚期较粗糙。底部有三种：一种无釉，呈现灰白或灰黄瓷胎，足底较规整；一种罩一层较亮的铁黑色护胎釉，底部粗糙并常有粘底；另一种有透明或天青釉，底部规整，圈足较深，多数器物底部无款识。民国初年，钧窑瓷业公司停办。

（二）民国时期 1912年（民国元年）～1948年（民国三十七年）

1915年（民国四年）～1940年（民国二十九年）期间，曾由当地政府组织富商集股烧制钧瓷，重建钧窑瓷业公司，并在职业中学中设陶瓷科，设立陶瓷职业学校兼办瓷厂传授陶瓷技艺。民间也曾有烧制钧瓷者。然而，因为战乱、自然灾害等原因，这个时期的钧瓷产量甚少，器形、釉色及胎质与清末钧瓷接近，但工艺多较粗糙。

1915年（民国四年）美国为庆祝巴拿马运河开航，在旧金山举行万国商品博览会。河南省征集禹州钧瓷参会，品种有大鼎、小鼎、大炉、中炉、大花瓶、八卦方瓶、花鼓式大瓶、花尊、出号大盘、大花盆、中花盆、八卦洗、螭头香炉等，多为钧兴公司卢氏兄弟等钧瓷艺人所制。

1936年（民国二十五年），英国伦敦皇家学会在伯令顿大厦举行中国艺术品国际展览会，展出各国收藏的中国文物和工艺美术品，其第五展厅陈列有许多钧瓷珍品。

（三）中华人民共和国成立后 1949年～1962年

1949年中华人民共和国成立后，钧瓷的恢复研制工作又开始起步。1949年，禹州神垕成立了人民工厂（后改名地方国营豫兴瓷厂，地方国营禹县神垕瓷厂，禹州市瓷厂），任坚带领工匠曾于1950年进行过仿钧瓷试验。1953年，成立禹县窑窑工业生产合作社（后改名为禹县神垕镇陶瓷生产合作社，禹县陶瓷生产合作社，禹县神垕第



翠绿釉兽头炉·清末民初
Emerald green glaze stove with animal-head
Late Qing Dynasty and early Republic of China



月白釉瓜棱瓶·20世纪50年代
Pale-blue glaze ridged-melon vase · 1950s

一陶瓷生产合作社、禹县钧瓷工艺美术一厂、禹县钧瓷一厂、禹州市钧瓷一厂)。1954年,成立禹县神垭第二瓷窑生产合作社(后改名禹县钧瓷工艺美术二厂、禹县钧瓷二厂、禹州市钧瓷二厂)。这些制瓷厂的先后建立,为钧瓷的恢复奠定了较好的基础。

1955年,轻工业部在北京召开第一次陶瓷会议,国家领导人指示要尽快恢复钧瓷生产。当时禹县神垭陶瓷生产合作社的负责人刘保平从外地请回陶瓷艺人卢光东,开始进行钧瓷的恢复性实验。1956年,该社仿宋蓝釉色钧瓷实验成功,很快投入少量生产并开始出口。这时的钧瓷造型有尊、观音瓶、穿带瓶、桃等。

1958年,禹县神垭陶瓷生产合作社与地方国营禹县神垭瓷厂合并,成为一个钧瓷车间,用大窑烧制钧瓷。此时期的钧瓷造型以花瓶、花盆、碗、盘居多。注浆、脱坯成型者居多,手拉坯少。

1959年,禹县神垭镇瓷厂成立,后改为神垭镇东风工艺美术瓷厂。

此时期的钧瓷产品大多较为粗糙,笨重,釉色以月白、天青、天蓝为主,胎质细腻呈白或灰白色,足部多因粘垫造成缺损。底部常有半透明的过底釉,底部多无款识。圈足多较深。此时亦有少量产品出口,做工精细、质量较好。

二、成熟时期 1963年~1976年

1963年,中国科学院把恢复宋代钧瓷列入科研项目。同年,中华全国手工业合作总社、河南省手工业联社派专家到禹县神垭镇进行指导,恢复生产宋代艺术风格的钧瓷。成功试制出了丰富的钧瓷窑变釉,设计出近百种仿宋钧瓷造型,并投入批量生产。这些钧瓷从器形、胎质到釉色基本接近或达到了宋代钧瓷的水平。在1973年的广州出口商品交易会上,受到购买商的好评,并批量出口。这时期的钧瓷以瓶、尊、炉、洗、花盆为主,常饰以龙、凤、虎头、象鼻及活环,也有个别镂空器形。釉色有鸡血红、玫瑰红,宝石红,玛瑙红、海棠红、胭脂红、朱砂红以及玫瑰紫、茄皮紫、月白、天青、