

长沙窑

大唐文化辉煌之焦点

CHANGSHA KILN - THE RESPLENDENT FOCUS OF THE TANG CULTURE

李敏伟 著



湖南美术出版社
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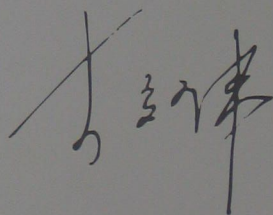
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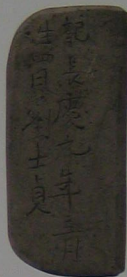


2003 年 11 月

前言 Preface



湖南省望城县尖子山唐代长沙窑旧址
The Site of Changsha Kilns during the Tang Dynasty at Jian Hill of Wangcheng County in Hunan Province



“长庆元年”记生影模具
Mould with inscription “Changqing Yuan” for birthday

上部拙作《长沙窑珍品新考》1999年发表，于2000年获国家图书最高奖——“中国图书奖”殊荣，在文博考古界、古陶瓷研究界引起较大反响。它揭开了长沙窑装饰艺术的神秘面纱，提升了长沙窑在世界古陶瓷史上的历史地位，推动了新一轮长沙窑热的兴起。2002年长沙市申报长沙窑遗址为世界文化遗产；2003年中国古陶瓷研究会年会暨长沙窑国际研讨会即将在长沙召开；此前长沙窑研究会宣告成立；一部全面反映长沙窑研究成果的大型画册已列入2004年出版计划。以上有关长沙窑的大事，本人是推动者和参与者。当然，《长沙窑珍品新考》也起了一定的作用，因为它是一个新的平台。

拿起笔写第二部长沙窑专著，一是因为从1999年第一部截稿至今，又有大量资料积累，又有新的面纱被揭开，又有新的课题待研究。二是因为我力荐和力争的长沙窑国际研讨会将在长沙召开，我拿什么礼物去见我最想见的老师们？还是再交一份作业请专家们批改吧！三是天公作美，“非典”肆虐期间我在上海做肾切除手术，病休之时正是我静下心来思索和笔耕的最好时机，其中有多少完成课题的欢愉，冲淡了病魔对躯体和精神的摧残。但更主要的原因，是长沙窑这座伟大的艺术王国把我吞没了，它那带有异国情调的丰富的文化内涵已渗入我的血液之中。

本书的切入点是什么？即长沙窑的文化研究。因为长沙窑是佛教文化、伊斯兰文化勇敢的传播者，是中国优秀传统文化的辛勤实

My last book “New Research on Treasures of Changsha Kiln”, published in 1999, won a Chinese Book Prize-the highest prize of national books in the following year. It has resounded through the field of cultural relic displays and through the research field of antique ceramics. It took off the mysterious veil of decoration arts of Changsha Kiln, exalted the historical status of Changsha Kiln in the history of world antique ceramic, and brought about a love for Changsha Kiln again. In 2002, Changsha government energetically declared Changsha Kiln to be one of World Cultural Heritages. What's more, the 2003 Annual Conference of China Antique Ceramic will be held in Changsha, and Changsha has proclaimed a founding of its own seminar. Besides, it has been list in the 2004 plan to publish a good-sized picture album roundly reflecting research achievements of Changsha Kiln. All the mentioned events about Changsha kiln, I am not only a propellant, but also a participant. Of course, the book has made some effects because it serves as a new platform.

I began to write the second monograph on Changsha Kiln for several reasons. Firstly, there has been a mass of materials piled up again, new development in research since 1999. Secondly, the International Conference of Changsha Kiln will be held here and what I can bring to see my favorite teachers is this book. Thirdly, during the period of SARS, I had a nephrectomy in Shanghai. For me it is a good chance to think and to write in my recovering days. The happiness of having some subject matters done always weakened my physical and spiritual hurt. However, the main reason is that I am indulging in the great art of Changsha Kiln, which has flowed into my vein with its exotic and colorful cultural connotation.

What is the pointcut of this book? It is the cultural study of Changsha Kiln. The kiln is a brave disseminator of the Buddhism and the Islamism cultures, an industrious man that carries out the nutrient Chinese traditional culture. This book appears as a historical picture album



模印贴花褐斑花冠菩萨纹瓷碎片
Shard with brown speck molded applied decoration
of coronal Bodhisattva



褐绿彩描凤鸟衔穗带纹执壶
Ewer with design of brown green phoenix holding a
cordon in mouth



青釉褐绿彩连珠纹花口盆
Celadon bowl with brownish green
string design and floral rim



阿拉伯纹碗片
Bowl relic of Arabic letters design

践者。以大唐灿烂的文化特征为主脉，以长沙窑蕴涵的深厚而鲜明的文化元素为经络，贯穿起来，展示一幅唐代长沙窑口所折射出的社会、经济、文化美丽的历史画卷。

大唐文化的第一个特征，是它的开放性和包容性。它能够接受、吸纳、学习和借鉴外来文化，如佛教文化、伊斯兰文化，既丰富了大唐文化，又促进了大唐社会、经济的发展。长沙窑是东西方文化的最佳结合点，从长沙窑与佛教文化和伊斯兰文化的渊源便可见一斑。以禅入诗，以禅入画，以禅入书法，长沙窑的釉下彩绘画追求一种“简素、空寂”的意境。其大量作品面世，会使美术史专家们惊叹。模印贴花中佛教题材较多，多数是连敦煌壁画中都未见过的新的艺术形象，如和善的四大天王，头戴花冠、身着羽叶装饰的菩萨。大写意抽象画和点彩图案画是伊斯兰文化的特征，长沙窑经过吸纳、实践和发展，创作了一大批白釉绿彩大写意抽象画和点彩连珠纹图案画，成其为长沙窑在唐代各窑口中独树一帜的两大艺术特色，深受阿拉伯民族的喜爱，奠定了出口瓷第一大窑口的霸主地位，并成为我国大写意抽象画的源头。

大唐文化的第二大特征，是它的自由性和开明性。它追求一种“百花齐放，百家争鸣”的学术氛围，改变了汉代“独尊儒术、罢黜百家”的单一格局，使得中国传统优秀文化——孔孟之道、老庄学说的精华在唐代得以发扬光大。长沙窑是传统文化的承载者和传播

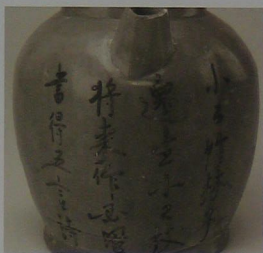
showing the society, the economy, and the cultural beauty reflected by Changsha Kiln during the Tang Dynasty, which is connected with the brilliant cultural characteristics of the Tang Dynasty as a main vein and connected with the profound and bright cultural elements of Changsha Kiln as a skeleton.

The first characteristic of the Great Tang Dynasty culture is its openness and acceptance. It can accept, assimilate, learn and use foreign cultures for reference, such as the Buddhism culture and the Islamism culture. They not only enriched the Great Tang Dynasty culture, but also advanced its developments of society and economy. Changsha Kiln is the best binding point of east and west cultures, and can be seen from its origin which was influenced by both the Buddhism and the Islamism cultures. Underglazed paintings of Changsha Kiln are in pursuit of "simple and plain, open and quiet" artistic conceptions with the Buddhism into poetry, paintings and calligraphy. The display of lots of works will make the scholars of fine arts overwhelmingly surprised. Among all of the molded applied decorations, most of them are related with the Buddhism and fire-new artistic images such as the Great Four of Monks and the Bodhisattva wearing leatherleaves with a coronal on her head. The Islamism culture is of the characteristics of the more unrestrained freehand brushwork and the painting of the stippled geometric pattern. After a period of assimilation, practice and development, large quantities of green more unrestrained freehand brushwork paintings in green glaze and stippled string pattern paintings were produced from Changsha Kiln, and became two kinds of artistic features in all the kilns during the Tang Dynasty, much loved by Arabic nations, and established its overlordship as the biggest export kiln. Changsha Kiln also became the origin of the more unrestrained freehand brushwork in Chinese traditional paintings.

The second characteristic of the Great Tang Dynasty culture is its freedom and democracy.



月白釉雕绿彩方座莲瓣纹油灯台



“小小竹林子”诗文壶
Pot with verse “小小竹林子”



白釉绿彩直口圆鼓腹竹节柄圆壶
White-glazed pot with green bamboo-shaped handle

者。它将大量的闪耀着传统文化光辉的诗文、题记和商业铭文搬上装饰艺术的舞台，丰富了唐诗的创作内容。一批清新隽永的反映商品经济生活的诗文问世，成为唐诗中不可缺少的宠儿。如以快乐的推销员为题材的“日日思前路”，追求名店效应的“小水通大河”，巧妙催收货款的“买人心惆怅”等不胜枚举。反映市井文化的作客诗五首，反映歌伎情感生活诗“君去远秦川”，“夕夕多长夜”，“终日池边走”，“春来花自笑”，“柳色何曾见”等，反映科考求学的诗文“公子求贤未识真”，反映村夫野逸之趣的“小小竹林子”，反映军旅生活的“夜夜携长剑”，反映官吏们呼唤长治久安的“后岁迎新岁”等等，均从不同层面反映了传统文化对大唐社会的影响和时代精神。

题记区别于诗文，也登上了装饰艺术舞台，它的服务对象就是百姓阶层，解决了低档瓷器光溜溜地面对用户的问题，送你一二句警句箴言，加工不加价，让你在接受了孔孟之道和老庄学说的至理名言教育的时候，感到温馨和欢悦。

长沙窑是商业铭文的集大成者，数量之多，涵盖信息量之广，在唐代各窑口中没有出其右者。它的成功诀窍是：以文化手段来经营品牌，在品牌经营中提升文化品位。

大唐文化的第三大特征，是它的先进性和不断进取性。与时俱进，是先进性的基础。由于人们不断追求卓越，大唐的酒文化，茶文化，灯文化都达到了登峰造极的地步。长沙窑的酒具可谓洋洋大观，仅壶类

It aspired after the academic atmosphere of "all flowers are in bloom and contention of a hundred of schools of thought", changed the single pattern of "rejecting various schools of thinkers and only respecting Confucian learning" of the Han Dynasty, and made the nutrient Chinese traditional culture such as the elite of Confucius and Mencius doctrines and Laoist and Zhuangzhou theories carry forward into the Tang Dynasty. Changsha Kiln was the bearer and sower of the traditional culture, made good use of numbers of poems, colophons, and commercial inscriptions into decoration art, and enriched the creative contents of the Tang poetry. Some meaningful poems that reflected commodity of life became a necessary part of the Tang poetry. For example, the verse of "Thinking about the next stop every day" expressed a happy salesman, and the verse of "Streams lead to a river" showed the effect of well-known shops. The effect of traditional culture on the Great Tang society and the spirit of the age were reflected by various kinds of poems from the citizens' culture to the affectional life of geishas, from the imperial examinations to the wild sentiments of peasants, and from the army life to the officers' desire for stable life.

Inscriptions differed from other poems and also became the decoration arts. It served for common people and made the low-quality pottery with some aphorisms of Confucius, Mencius, Laozi and Zhuang Zhou since then. People felt pleased with this way of education without payment.

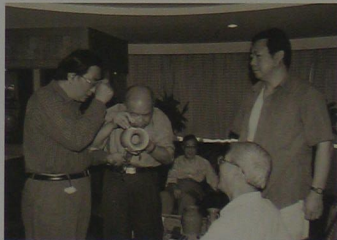
Changsha Kiln was of all outstanding achievements of commercial inscriptions in number and in area, so no more kiln was better than Changsha Kiln in the Tang Dynasty. Its knack of success was keeping the trademark by means of culture and advancing the cultural taste in keeping the trademark.



白釉绿彩竹节笛子
White-glazed flute in the shape of green bamboo joint



青釉褐绿点彩莲纹尊
Celadon vase with brown green stippled lotus design



中国古陶瓷学会部分专家学者在对李烈伟先生收藏的长沙窑瓷器进行鉴赏评议。
The experts of the Chinese Antique Ceramic Academy are appreciating the porcelains of Changsha Kiln collected by Mr. Li Xiaowei

就多达几十种。酒壶上常常冠以“香浓美酒”、“琼浆香美”、“珍稀香美”、“浮花沉蚁”、“春酒香美”、“春香美春酒”、“春酒学洞仙”等具有很高文化品位的铭文，酒盏中的铭文也多达十几种。

长沙窑茶具的品种也是最全的，制作精美的仿金银器的镂空壶门茶碾与法门寺出土的金银器茶碾形制相同，尺寸也几乎相同。

长沙窑灯具造型可谓争奇斗艳，设计思想上处处体现其特有的文化品位，“五福梅花灯”、“如意云头灯”、“玄武昂首灯”、“凤凰来仪灯”、“三重莲花灯”、“西方佛塔灯”、“阿拉伯飞毯灯”等等，无不闪烁着窑工们智慧和大唐文化的辉煌。古灯是有灵性的，它承载着先人的生活印记，传播着中国知识分子千百年来不懈追求的美德——“春蚕到死丝方尽，蜡炬成灰泪始干”。

这部书中，有一百多件没有发表过的瓷品面世，如反映市井文化的乐器“竹节笛子”、“白釉釉绿彩腰鼓”，反映性文化的瓷祖等，为研究大唐文化、陶瓷史、美术史、中外交流史提供了珍贵的实物资料和大量的文字信息。

长沙窑文化研究这个命题，能否树得起来，还是请读者去评价吧。

李烈伟

The third characteristic of the Great Tang dynasty culture is its advance and perpetual enterprising spirit. Keeping pace with the times is the foundation of advance. The wine culture, the tea culture and the lamp culture of the Tang all reached the peak of perfection because people continuously aspired after superexcellence. The drinking vessels of Changsha Kiln are very spectacular, for example, there are more than dozens of designs of pots. Usually, the flagons are of cultural taste inscriptions and over 10 kinds of inscriptions are the on drinking chalices.

Changsha Kiln has the most variety of complete tea services. A finely made through-carved tea roller imitating gold-plate and silverware is almost the same as a real tea roller in form and in size unearthed from Famen temple

The lamp model of Changsha Kiln contends in oddity and beauty. Its design always embodies the cultural taste of its own such as "triple lotus lamp" and "western Buddhist lamp", and manifests the intelligence of kiln-man and splendid the Great Tang culture. Ancient lamps are of spirits and bear the life marks of ancestors and spread abroad the pleasant virtues of the Chinese intellectual.

More than 100 porcelains introduced in this book are for the first time showing in public. They provide precious material objects and much literal information for the study of the Great Tang Dynasty, the history of ceramics, the history of fine arts, and the history of China-contact.

Whether the subject matter of Changsha Kiln cultural study could be done, let's leave it to my readers.

Li Xiaowei

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编后	李效伟
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长沙窑与佛教文化的渊源

THE ORIGIN BETWEEN CHANGSHA KILN AND BUDDHISM CULTURE



图1 褐绿彩绘凤鸟衔绶带纹执壶

高23.8cm，口径9.6cm，底径12cm

Ewer with design of brown-green phoenix holding a cordon in mouth

Height 23.8cm, Bore 9.6cm, Diameter of Bottom 12cm

佛教是世界三大宗教之一，东汉时传入中国。在长期的发展演变过程中，不断吸收中国传统文化的营养，同时又对中国传统文化带来重大影响。魏晋玄学的兴起，使佛教也发生重大变革，引儒学和老庄哲学的概念来解释佛教，使越来越多的知识阶层对佛教产生浓厚兴趣。由于李唐王朝对佛教的认识和重视，唐代是中国佛教文化发展的鼎盛时期。唐代中国的学术思想，主要就是佛教思想。中国佛教禅宗的发展对中国文化的影响更是巨大的，多方面的，如诗词歌赋、雕塑绘画、建筑艺术、瓷器制造等无不闪耀禅宗思想的光芒。

长沙窑兴于唐代，是自南青（越窑）北白（邢窑）之后，以烧制出口瓷为主的第三大窑口。长沙窑与唐代灿烂文化一样，在向外传播的同时，也受到外来文化的影响，从佛教禅宗对长沙窑的影响便可见一斑。

（一）以禅入画

禅宗追求的目标是心的彻底解脱，是精神的绝对自由，是内心深处自省和“至性”的领悟。他们认为“青青翠竹，总是法身；郁郁黄花，无非般若”。这种禅的意境在长沙窑釉下彩绘中随处可见。在柔和的线与色中潜藏着敏锐的禅机。如：釉下褐绿彩“菩提茅庐”、釉下褐绿彩“仙山琼阁”、釉下红彩“含苞莲花”，寥寥数笔，栩栩如生，体现“禅”的“简素”精神，是那么高雅，是那么圣洁而又恬静。釉下褐彩“白鹭亮翅”的意境是何等悠闲，釉下褐绿红彩“火凤凰起舞”意趣又是何等自由洒脱。禅宗所追求的崇尚自然、空灵幽寂的意趣在这里得到充分体现，观音菩萨的座骑鱼龙——即印度佛教中的摩羯是那样大气磅礴，呼之欲出。长沙窑小到人物画，大到山水画，最大特色就是画面留下很大空白，你可以看到“山很小，天很大”，可以听到马戏场外观众的呼喊声，这就是禅宗追求的“无中万般有”的艺术思想。

白釉绿彩大写意纹竹节横壶

直口卷唇，隆肩收腹，假圈足，底内凹施白釉，管状长流与竹节横鑿成直角对置。

图2 白釉绿彩大写意纹竹节横壶

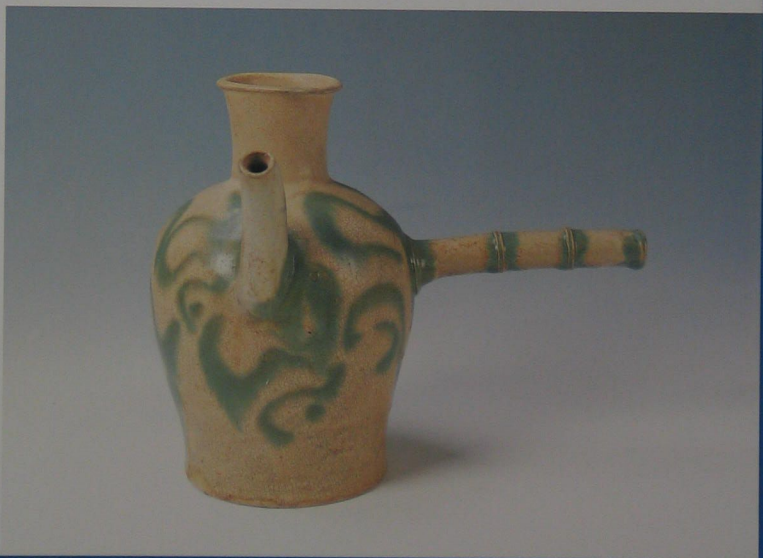
高18.8cm，口径5.5cm，底径9.6cm

White-glazed ewer with green design of unrestrained

freehand brushwork and bamboo-shaped handle

Height: 18.8cm, Bore: 5.5cm, Diameter of

Bottom: 9.6cm



竹柄内空，竹节捏塑自然逼真，加之竹节外凸处均施绿彩，如同青青翠竹，进而将茶具品位提高到茶道的艺术氛围。“青青翠竹，总是法身”的禅宗理念，在这里得到充分体现。

壶面绘绿彩大写意勾形纹，寥寥几笔，简素清寂的画面，展现在眼前，既不画花草，又不绘山水，我们似乎看到了竹叶在飘动，玉龙在飞腾，这就是禅宗“简素精神”的神奇艺术效果。

褐绿彩绘凤鸟衔绶带纹执壶

流下绘褐绿彩凤鸟衔绶带纹，这是一幅中国传统文化寓意深厚的绘画。“凤凰来仪”乃祥瑞之兆，又衔来绶带，即带来多福多寿的祝愿。绶带编成了“同心结”，象征友谊长存，永结同心。

此器由于炉温不够，还原效果差，绿彩发墨绿色，但画工较好，不失为一幅文化品味极浓的吉祥画。

褐绿蓝三彩仙鹤纹执壶

一只仙鹤在山石花草间漫步，作者追求一种悠静、空灵的境界。绿彩软笔勾勒出鹤的轮廓，用硬笔褐彩绘嘴、眼、羽翅、足及爪。山石用褐彩勾轮廓，用蓝彩填色，花草为褐绿彩同时涂抹。



图3 褐绿蓝三彩仙鹤纹执壶
高19cm，口径9cm，底径10.2cm
Brown, green and blue-colored ewer with
white crane design
Height: 19cm, Bore: 9cm, Diameter of
Bottom: 10.2cm



图4 青釉孔雀蓝彩飞雁纹执壶
高19.5cm，口径8.5cm，底径9.5cm
Celadon ewer with peacock blue design of flying wild goose
Height: 19.5cm, Bore: 8.5cm, Diameter of Bottom: 9.5cm

青釉孔雀蓝彩飞雁纹执壶

飞雁纹在长沙窑中较多，但这只飞雁画得栩栩如生、高昂的头直向苍穹，双翅舒展，充满生机和活力，给人以向上的力量。最为神奇的轮廓线，采用蓝彩勾画，这种色彩只有孔雀头颈部羽毛才有，大雁的颈部及翅膀，均长出了孔雀那迷人的蓝色，多么美丽，多么神奇。铜蓝窑变的美，是自然天成的美。



图5 黄绿彩刻划乌石犀纹瓶
高14cm，口径4cm，底径5.5cm
Bottle, green/blue-colored glaze with phoenix and peony design
Height: 14cm, Mouth: 4cm, Diameter of Bottom: 5.5cm



图6 褐绿彩飞鸟展翅纹盘
高3.8cm, 口径19.5cm, 底径11cm
Brown green-colored tray with flying bird design
Height: 3.8cm, Bore: 19.5cm, Diameter of Bottom: 11cm

釉下褐彩奔鹿纹盘口壶

盘口碗状，卷唇，细颈，肩置双耳，绳型把手与八棱短流前后对应。腹部隆起有四道瓜棱，假圈足，平底。

釉下褐彩奔鹿为长沙窑中画面最大一幅。奔鹿双耳竖立，两只鹿角分枝交叉，给人一种英姿勃勃的雄性美感。鹿颈修长挺拔，前胸隆起，前蹄着地，后蹄腾空，呈飞奔状，动感极强，雄姿健美。整个画面生气勃勃，使人不禁联想到美丽的大草原……



图7 釉下褐彩奔鹿纹盘口壶
高24cm, 口径9.8cm, 底径13.2cm
Pot with brown running deer design under glaze
Height: 9.8cm, Bore: 24cm, Diameter of Bottom: 13.2cm



图8 褐绿彩小鹿纹壶
高19.4cm, 口径10.2cm, 底径10cm
Pot with brown green deer design
Height: 19.4cm, Bore: 10.2cm, Diameter of Bottom: 10cm



图9 褐绿彩小鸟菠萝纹壶
高22.5cm，口径10.7cm，底径12.2cm
Pot with brown green design of bird and pineapple
Height: 22.5cm, Bore: 10.7cm, Diameter of Bottom: 12.2cm

图10 褐绿彩鹭纹盘残片
高3.8cm，口径15.3cm，底径5.5cm
Plate relic with brown green egret design
Height: 2.2cm, Bore: 16.2cm, Diameter of Bottom: 13.2cm



图11 褐绿彩小鸟花石纹壶
高23cm，口径10.2cm，底径11.7cm
Pot with brown green design of bird and stone
Height: 23cm, Bore: 10.2cm, Diameter of Bottom: 11.7cm

