

梅子初青

叶英挺 编著

《龙泉窑青瓷图集》

西泠印社出版社

青瓷可以说是中国瓷器的始祖，而浙江的龙泉窑则是中国青瓷史上也是中国陶瓷史上的一个名窑。无论就烧制历史、窑系规模、产品数量，还是外贸之广泛、对外域之影响。

除了比它兴起更晚的景德镇外，还没有哪一个瓷窑堪与之匹敌。



【梅子初青】

龙泉窑青瓷

英挺

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序

青瓷可以说是中国瓷器的始祖，而浙江的龙泉窑则是中国青瓷史也是中国陶瓷史上的一个名窑。无论就烧制历史，窑系规模，产品数量，还是外贸之广泛、对外域之影响，除了比它兴起更晚的景德镇外，还没有哪一个瓷窑堪与之匹敌。这本图录所收的300多件瓷器，是五代到清代龙泉窑青瓷中的代表之作，其中不少是传世龙泉窑青瓷中的珍品，甚至孤品，为我们一睹龙泉窑青瓷之盛打开了一扇门。更值得一提的是，此书不仅仅是图片的展示，更是用图片来直观地说明龙泉窑青瓷的发展历史。编者以五代北宋早期、南宋及明早期为龙泉窑的三次辉煌，并以此为主线穿掇拾粹。其观点独到深刻，虽简练但不乏真知灼见，令人耳目一新。而对瓷器的解读当然也不止于领略器之美，图集也告诉读者龙泉窑青瓷的历史本身也包含着 一部文化史、社会史。叶英挺先生收藏龙泉窑青瓷20多年，个人对龙泉窑青瓷有多年的研究，实践经验丰富，并创办了以龙泉窑青瓷为专题的处州青瓷博物馆。他编著的这本图录也是以处州青瓷博物馆藏品为主的精选集，图集不拘泥于前人之成见，以全新的图片另辟蹊径，且器物断代准确，对于青瓷爱好者来说不失为一本好的参考书。我曾为处州青瓷博物馆藏品作鉴定，闻此书出版，欣允为序。

朱英挺

2005年9月

在封建社会，宫廷的指令往往就是最高的社会动力。比如，对于一个瓷窑的发展，比如象龙泉窑成就它名窑的事实。因为由官方主持烧造，能够强占优质瓷土和原料，劳役天下能工巧匠无偿使用，加上分工细致，生产不计成本，制作技术熟练精湛，“官器”总是代表着当时制瓷业的最高水准。所以无论是生产“贡器”，还是设立官窑，都是促成龙泉窑快速发展的最大动力因素。龙泉窑历史上的三次辉煌都是与宫廷密切相关的。

五代到北宋早期

“卧榻之侧，岂容他人酣睡”，宋太祖赵匡胤留下的这句话足可让后人想象他当时的霸气。然而吴越国的统治者钱 却毫无斗志，极力与中原君主修好，不仅甘于俯首称臣，并以不计其数的“秘色瓷”，金银珍宝来换得“酣睡”。《宋史》卷四百八十，列传世家二（吴越钱氏）“太平兴国三年三月来朝， 进……越器五万事，金扣越器百五事”。又《宋会要》：“太平兴国三年四月二日（公元九七八年）朝， 进……瓷器五万事，金扣瓷器百五事”。太平兴国三年即公元978年，当时贡奉北宋太宗的秘色瓷器达十多万件，如此巨大数量的贡瓷应该不是在自愿条件下进行的，而这样庞大的生产量也是越州窑所无力承担的。在这样的情况下，龙泉窑青瓷便是以担负这样一个“和平”的贡器使命换来它本身发展的契机。越窑最先进的生产技术传入了龙泉窑，一批优秀的瓷匠也在龙泉安家落户，加上有了资金的支持，龙泉窑的产品质量得以迅速提高。宋人庄季裕《鸡肋篇》：“处州龙泉县……又出青瓷器，谓之秘色，钱氏所贡，盖取于此。宣和中禁庭制样须索，益加工巧。”越州“秘色瓷”的第二阶段是后来居上的龙泉窑青瓷产品。从五代到北宋前中期，龙泉窑一跃而为江南第一名窑。

那些被无数人所吟咏赞叹的“秘色瓷”，也是龙泉窑青瓷演绎它美仑美奂传奇的开始。

北宋后期到南宋

粉青、梅子青是公认的青瓷釉色的颠峰，这两种釉色自然也成为龙泉窑达到鼎盛时期的标志，它不仅意味着龙泉窑制瓷技术水平的提高，其本身也包含了更丰富的审美意蕴。这似乎又和艺术细胞发达的南宋皇帝有着千丝万缕的联系。南宋龙泉窑很多器皿的新造型都是传承古代青铜器演变而来的，如尊式瓶、琮式瓶、鼎式炉、鬲式炉、簋式炉、八卦炉等等。人们在审视这些玲珑隽秀的南宋龙泉窑青瓷的时候不免发出惊叹，这些充满贵族气质造型的瓷器有着太多官窑器的影子。官窑是一种垄断，官窑器是不准民间仿制的，龙泉窑青瓷与官窑器的相似只能说明它是受

了官窑器的影响，而不是龙泉窑以民窑器来影响官窑器，就象自下而上的民主在封建社会是不可能的事实。这时的龙泉窑还出现了黑胎青瓷，有些器物底部还有支钉垫烧的痕迹，黑胎及支钉垫烧工艺在龙泉窑青瓷的内部发展脉络中找不到相应的发展轨迹，尤其裹足满釉支烧的工艺对于龙泉窑来说可谓是前无古人后无来者，这些工艺风格上的骤变显然是受到外界制瓷技术冲击的结果，最有可能的就是朝廷的干预。尽管南宋皇朝拥有着修内司官窑与郊坛下官窑，可能还是满足不了宫廷的用瓷需要，又或者种种原因，便派遣技术人员和官僚在龙泉等地监制“供器”。现在的大窑龙泉窑遗址还保留着南宋古道，遍布南宋窑址，在当地村民中还流传着种种关于南宋时的故事。而现在高科技测试也表明，龙泉窑的黑胎，开纹片青瓷、造型、纹片，以及化学组成和郊坛下官窑都有着诸多相似之处。

虽然尚未找到南宋龙泉设立官窑的明确记载，但这已经并不重要了。

元明

或许元代统治者欣赏不了那种精美细腻的艺术，但瓷器仍然是贵族生活不可或缺的点缀。元代的龙泉窑依然为宫廷、贵族烧造瓷器，龙泉窑出现的八思巴文瓷器，就是一个力证。而元代的龙泉窑瓷器在风格上更是焕然一新。其实元代的蒙古统治者不是单方面地被汉文化所同化，蒙古铁骑在征服一个王朝的同时也带来草原的大气与粗犷。

然而万事万物都有着兴衰变化，龙泉窑不是一棵常青树，龙泉窑从什么时候开始衰落，是一般所认为的明代吗？明代龙泉窑也有精品的存在是不容否认的，如果将这些瓷器联系起来看，会发现有一类瓷器在形神上竟是如此的统一：直径达60多厘米的大盘，直径达40多厘米的墩碗……精美绝伦的刻花纹饰是一种华贵富丽的姿态，而刻花与釉色融为一体的效果更可谓“羚羊挂角”，达到前所未有的艺术高度。这些都是普通的龙泉窑民窑器无法望其项背的。对照同时期的景德镇官窑器不禁豁然开朗，两者在造型纹饰上的不谋而合正昭示着这类龙泉窑青瓷器的身份。实际上，《大明会典》、《明实录》等古代典籍上都有关于明代处州龙泉官窑的记载，只是现在看来，这些记载多语焉不详，如雪泥鸿爪。而且长期以来，对于明代早期龙泉窑青瓷的认识不多，相关研究也比较薄弱，加上也没有找到权威的标准器和更多的实物证据，关于明代处州龙泉官窑这一问题往往被有意无意的忽略或回避掉了，而存世量稀少的大明处州龙泉官窑器也往往被误断为元代。

大明处州龙泉官窑或许是龙泉窑创造的最后一次奇迹，然而它却被遗忘湮没了好久。

叶恭

Preface

In the feudalism society, the command from the royal court always means the top power upon the society. For instance, the development of chinaware kiln, such as Longquan kiln which became famous is a typical example. Because of the kilning official presided, high grade kiln and raw material can be grabbed, the free artificers were available, plus the detailed work division, no worry of cost and professional skills resulted in that "bureaucracy ware" always represented the highest level in ceramics industry of that period. Thus, Both making "tribute wares" and establishing a "bureaucracy kiln" led to a rapid growth of Longquan kiln. The 3 times of resplendence of Longquan kiln was tied up with the royal court.

The period between A. D. 618-960 and A. D. 420-479

As Zhao Kuang yin's (the emperor of Song Dynasty) saying "No one can sleep on my bed", which means he wouldn't allow others to share his territory, is showing his domination power even now. However the governor of Wu and Yue States named Qian Chu wasn't brave to fight, on the contrary he established a peace relationship with Zhong Yuan state's governor, drawing into Zhong Yuan state's orbit by paying tributes including thousands of "Secret color ceramics", gold and jewelry. Celadon of Longquan kiln shouldered such a "peaceful" tribute destination in order to obtain an opportunity for its growth. In the volume 480 of "History of Song Dynasty" told biographies of an old famous family (Mr. Qian lived in Wu and Yue States) "The third Year of peace, March, tributes for Qian Chu... Yue wares 5 Thousand pieces, including 150 Golden edge ones." "Song Session Summary" also tells that "The third Year of peace (A. D. 987), March, tributes for Qian Chu... Yue wares 5 Thousand pieces, including 150 Golden edge ones." "Third Year of peace" (a title of an emperor's reign) was in A. D. 978, the "secret color celadon tribute" for the second emperor of Northern Song were more than 100,000 pieces, we suppose the tribute was not a voluntary payment, and the capacity was so big that Yue Zhou (an eparchy) kiln couldn't afford it. In this condition, the most modern skills of Yue kiln were introduced into Longquan kiln, a passel of professional artisans were settled in Longquan, besides they were supported with fund so the quality of celadon was improving rapidly. Ji Yu who lived in Song dynasty told in his book "Chicken rib" that "in Chu Zhou Longquan county... there are also celadon products, called secret color, it was a kind of tribute for Qian (a family name), this maybe was the origin". The second period of "secret color" made in Yue Zhou was the surpassing Longquan celadon products. During the Five Dynasties and Middle of Northern Song Dynasty, Longquan kiln became as top kiln among the famous kilns.

Those "secret color celadon" which were praised across the long history was the beginning of Longquan kiln's performance its beauty and miracles.

A. D. 995-1279 (Late Northern Song to Southern Song Dynasty)

Pale blue and light greenish blue were the best choice for celadon glaze colors, so they definitely became as the symbol of Longquan kiln in its brilliant period, which means the ceramics making skill was improving and more aesthetic charms in Longquan's works. It seems there's something connected with the emperor of Northern Song Dynasty who had a gift for art. A lot of the new style ceramics came down from the Bronzes of ancient, such as the ancient cooking vessel, jade article, Eight Diagrams stove and so on. When people look at those exquisite celadon, they'll marvel at the nobiliary stoneware which bear so many resemblances to the bureaucracy porcelains. Bureaucracy kiln is a kind of monopolization, its

porcelains were not allowed to copy. The relationship between LongQuan kiln celadon and the Bureaucracy kiln wares was influenced and influencing, just reflected the democracy of feudalism. Black embryo celadon also appeared at LongQuan's time. Some celadon even had a burned mark at the bottom, and there's nothing can be traced back on such kind of skill in LongQuan's history, especially the unprecedented skill which needs to put the half-done wares totally in the glaze liquid holding by a stick to the bottom. The sudden style-change in those wares was absolutely caused by a skill impact coming from outside, such impact most probably came from the court's intervention. Although there were already two Bureaucracy kilns, the court maybe still not satisfied with it, or other reasons, so skilled workers and placemen were sent to LongQuan to supervise on the "tribute". Now the remains of LongQuan kiln is still keeping the old streets of Northern Song, and the kiln remains of Northern Song Dynasty can be found everywhere, local people are still telling the stories about Northern Song generation by generation. And the high-tech test tells us that the chemical composition of Black embryo, veins celadon bear a lot resemblances to one of the Bureaucracy kilns.

Though we're still looking for the establishment record of the LongQuan Bureaucracy kiln, it's not important any way.

A. D. 1206-A. D. 1644 (Yuan & Ming Dynasty)

Governor of Yuan Dynasty maybe not able to enjoy the succinct art, but celadon was truly an essential intersperse to the royal life. LongQuan kiln in Yuan Dynasty was still working for court and noble, the appearance of "BaSiBaWen porcelain" was a strong proof. And LongQuan celadon in Yuan Dynasty even had a refreshing style. In fact, Mongolian Governor at that time was not simply nationalized by the Han nationality's civilization, Mongolian cavalry men also brought the heroic characteristic from their motherland.

However everything experiences rise and decline in its lifetime, so was LongQuan kiln. But does it begin to decline in Ming Dynasty? We can not deny that there were also elaborate works at Yuan Dynasty, so if you see through all these celadon, you can find a kind of celadon which has so alike form and spirit, big trays and bowls more than 40cm in diameter.....brilliant imagery decorative decorations was a symbol of sumptuous, and the caves lacework permeate perfectly, which was a unprecedented art level. LongQuan kiln's folk celadon was too far behind to catch up with such kind of high level. When looking at the Jindezhen Bureaucracy kiln in the same period, you'll be suddenly enlightened that both of them happening to develop alike designation in sculpt and sculpture which declared its identity as LongQuan kiln celadon. Actually, many ancient books do have the record about LongQuan kiln in Ming Dynasty Further more, for a long period, we've know only a little about the LongQuan kiln celadon during early Ming period, meanwhile, with the limited academic ability, we didn't find the authoritative wares and enough evidence, and the subject about ChuZhou(an eparchy)LongQuan kiln in Ming Dynasty were always ignored naturally or on purpose, as a result, people always think the valuable rare ChuZhou LongQuan Bureaucracy celadon were made in Yuan Dynasty.

ChuZhou(an eparchy)LongQuan kiln in Ming Dynasty maybe was the last miracle in LongQuan kiln's history, however it has been buried for so long.

Ye Yingting



1. 梅瓶 北宋 高 39.5cm

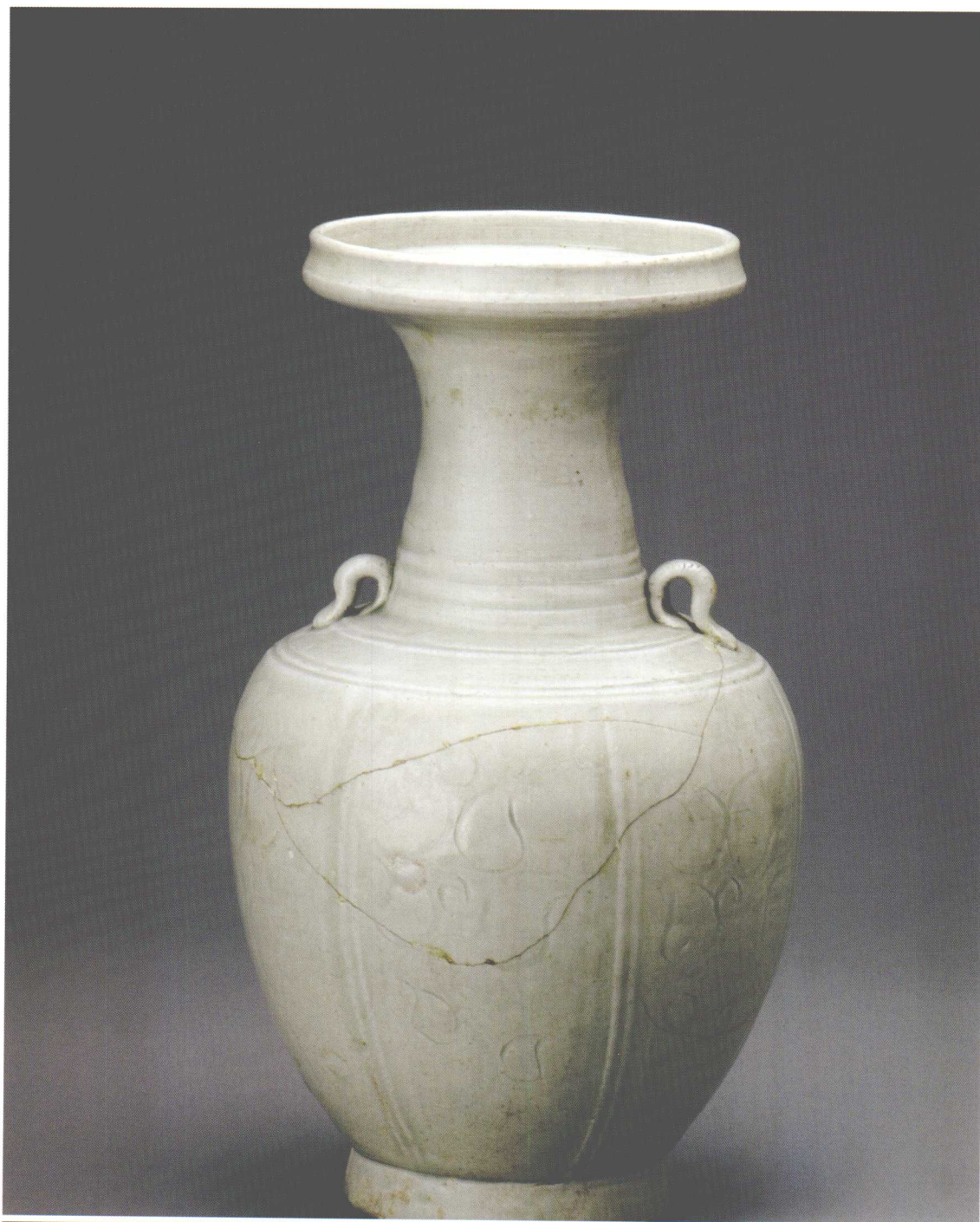
1-1



2. 牡丹纹双系盘口瓶

9cm

2-1



3-1



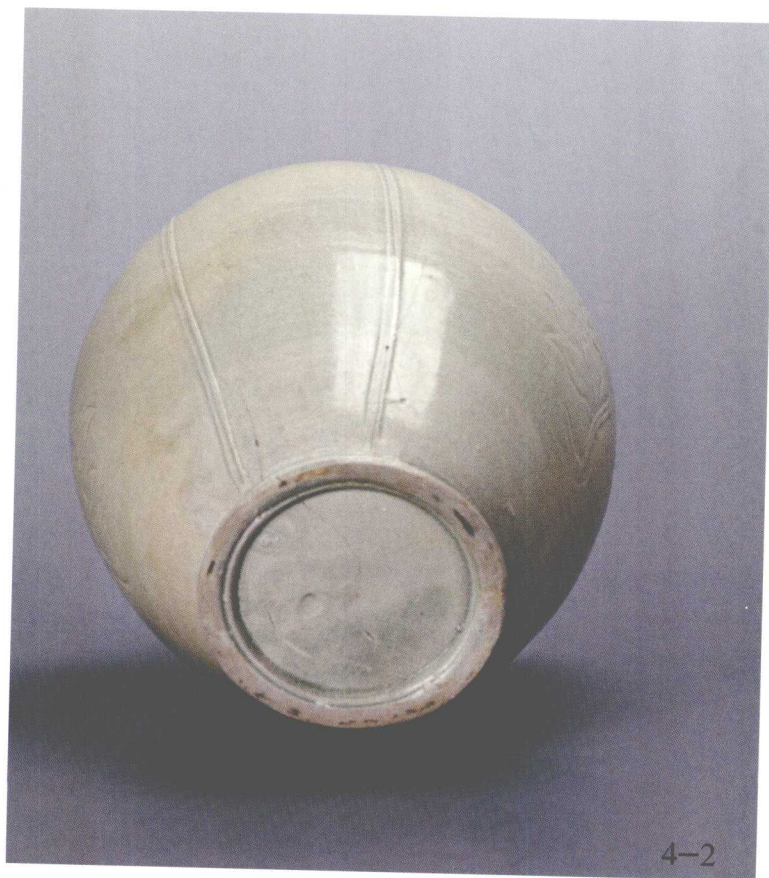
3-2

3. 双系盘口瓶 北宋
高 25.4cm 口径 10.6cm
足径 8.2cm
外底铭文：“叶小大哥记壬
寅九月二十一日”

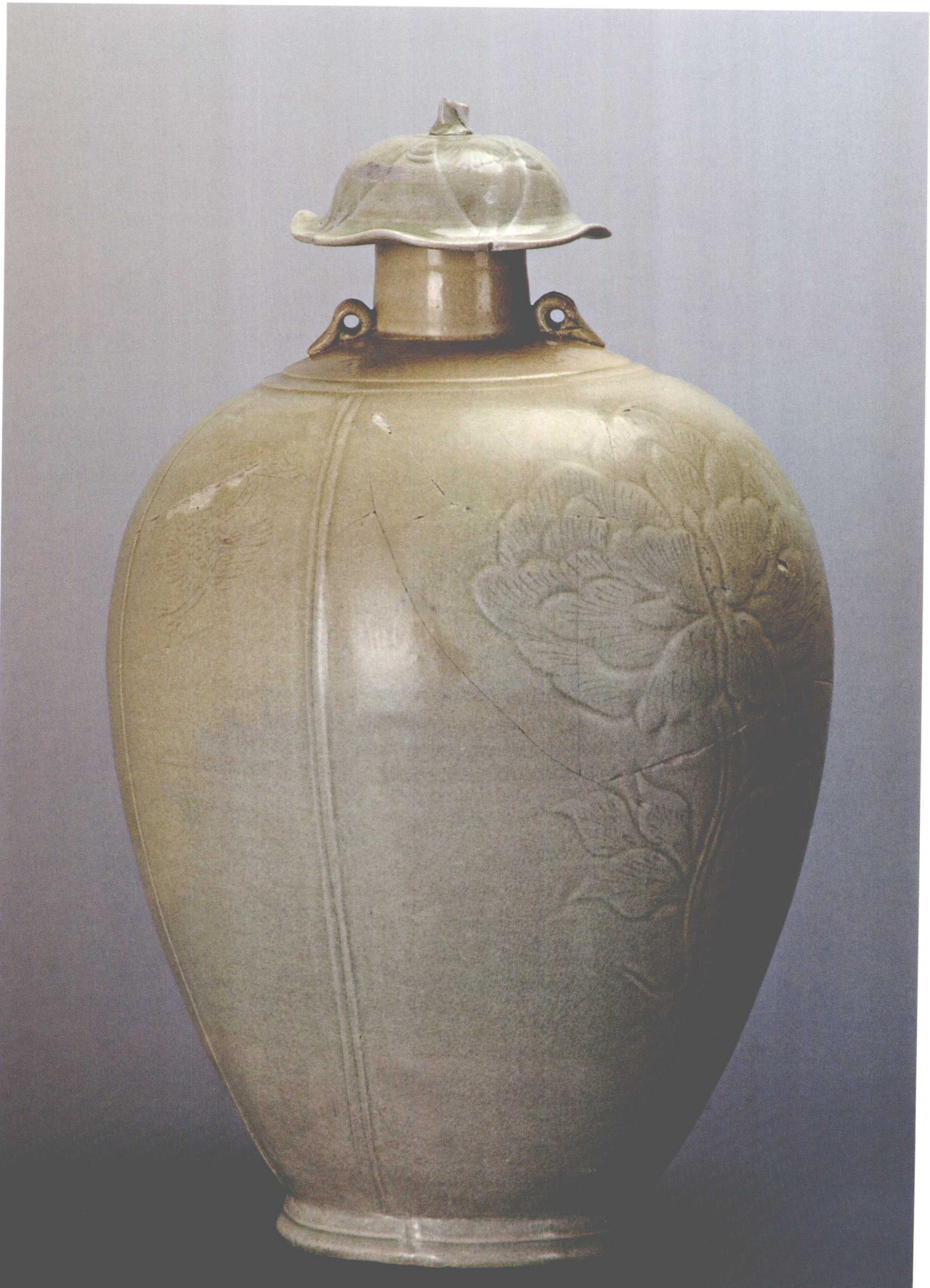
梅瓶

此件龙泉窑梅瓶属五代时精品，也是五代到北宋时期，龙泉窑获得迅速发展的代表作品。该梅瓶器身饱满，弧度优雅，比例和谐，釉色鲜亮，且保存完整，瓶与盖俱全。比起当时比较流行的五管瓶与盘口瓶（塔瓶），此类梅瓶器形是非常罕见的，器身刻划的牡丹雍容华贵，也与龙泉窑其它器物的装饰风格有别。梅瓶在宋代被称为“经瓶”。宋代皇帝设讲经制度，定期请大学士等熟悉四书五经的官员任讲官，设讲筵。每次讲经结束后，皇帝总要设宴款待执行讲官及参与这一活动的众官员。装酒的瓶子，就是这种“经瓶（梅瓶）”。与多管瓶、盘口瓶之类多用作明器相比，此时的龙泉窑梅瓶似乎有着更丰富的内涵。

这类梅瓶的烧制很可能与越窑的影响有关。如香港克里斯蒂拍卖行1996年拍卖的一件“五代 北宋雕花越窑梅瓶”就与该梅瓶十分相似，除了纹饰细节及釉色存在一些差异，几乎一模一样。克里斯蒂拍卖的这件梅瓶当时标价25~35万美元，远远高出同期其它越窑瓷瓶价格，已充分说明这类梅瓶的价值。



4-2



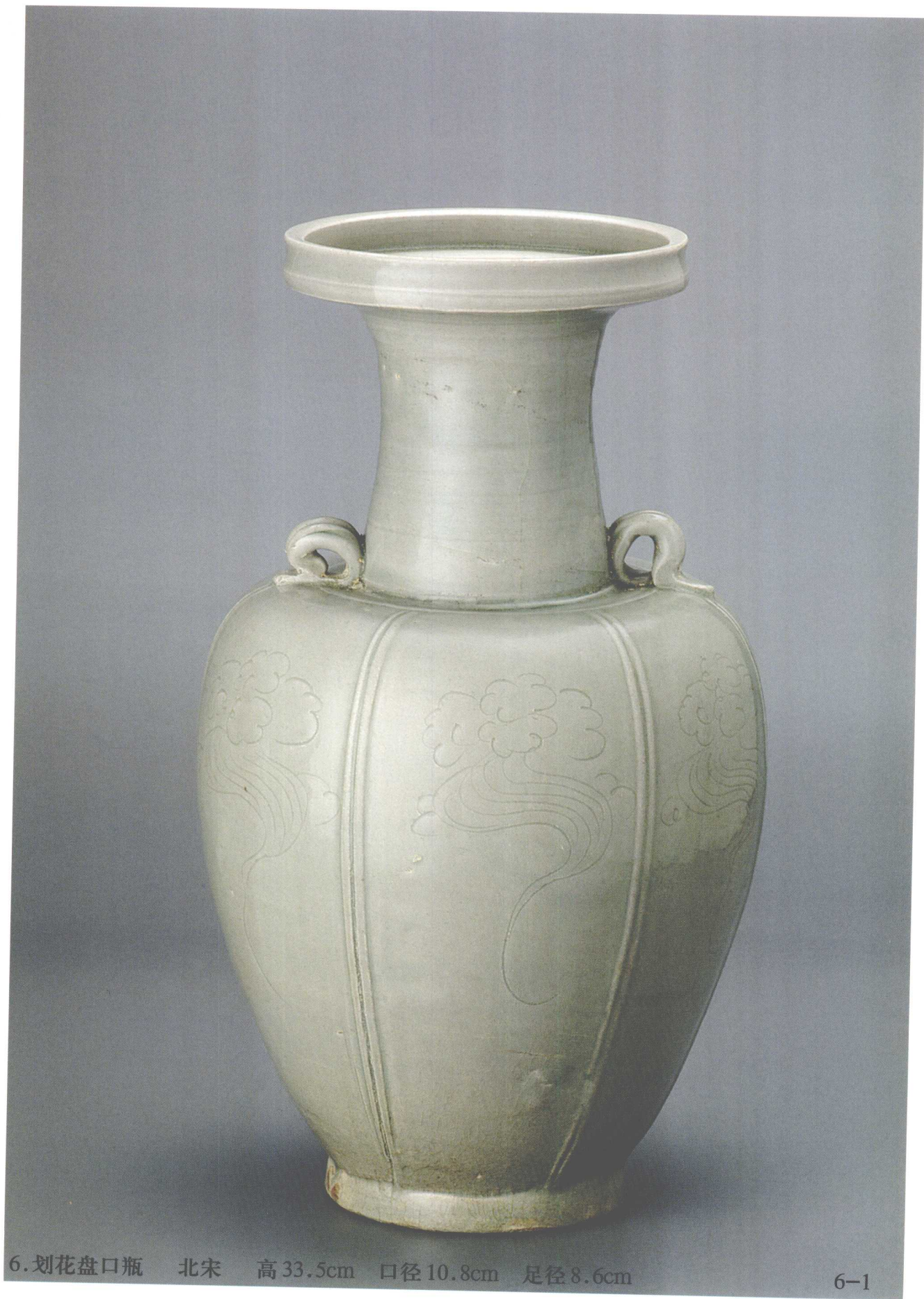
4. 梅瓶 北宋 高33cm 口径4.2cm 足径10.2cm

4-1



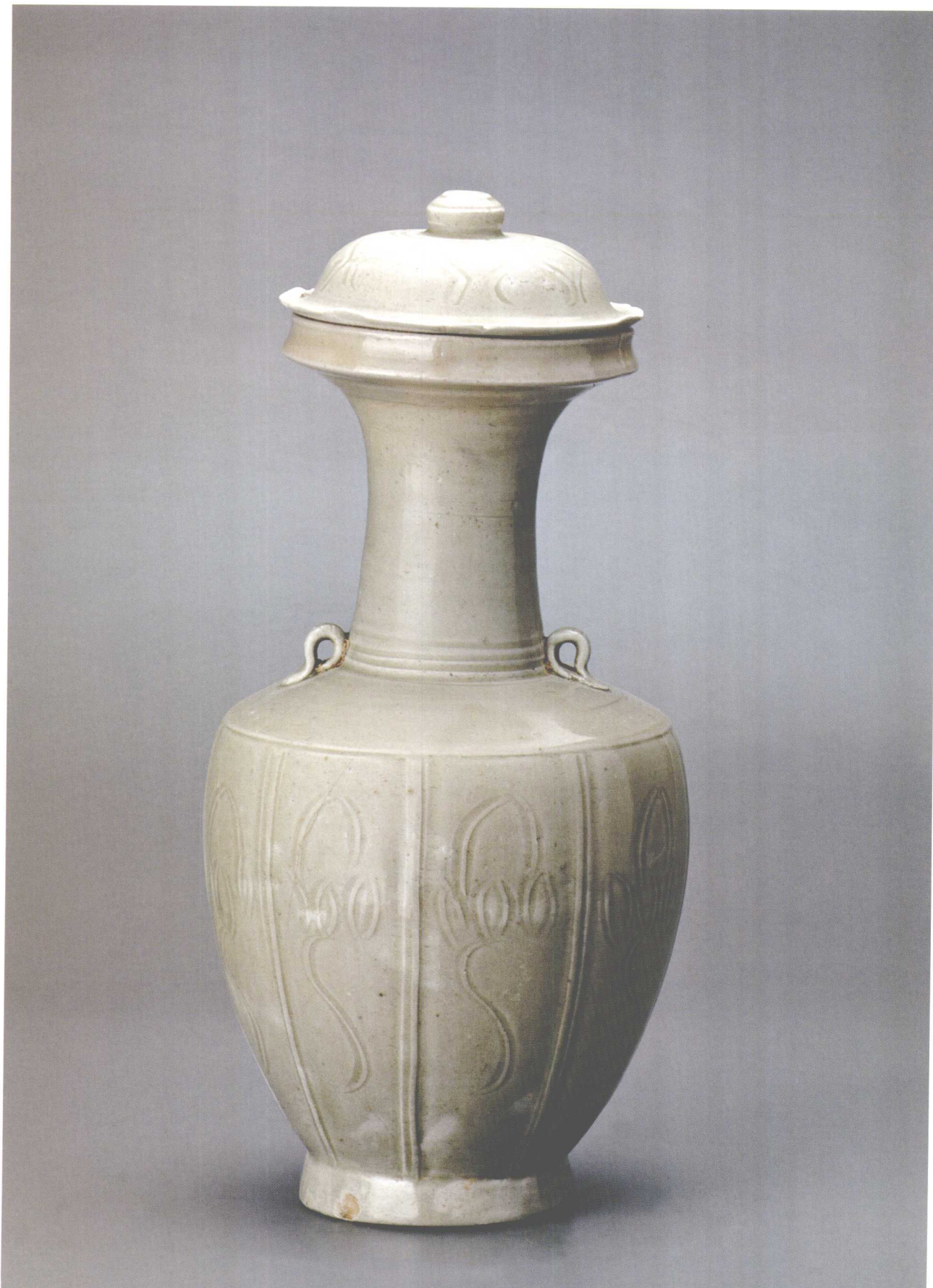
5. 盘口盖瓶 北宋 高 38cm 口径 12cm 足径 9cm

5-1



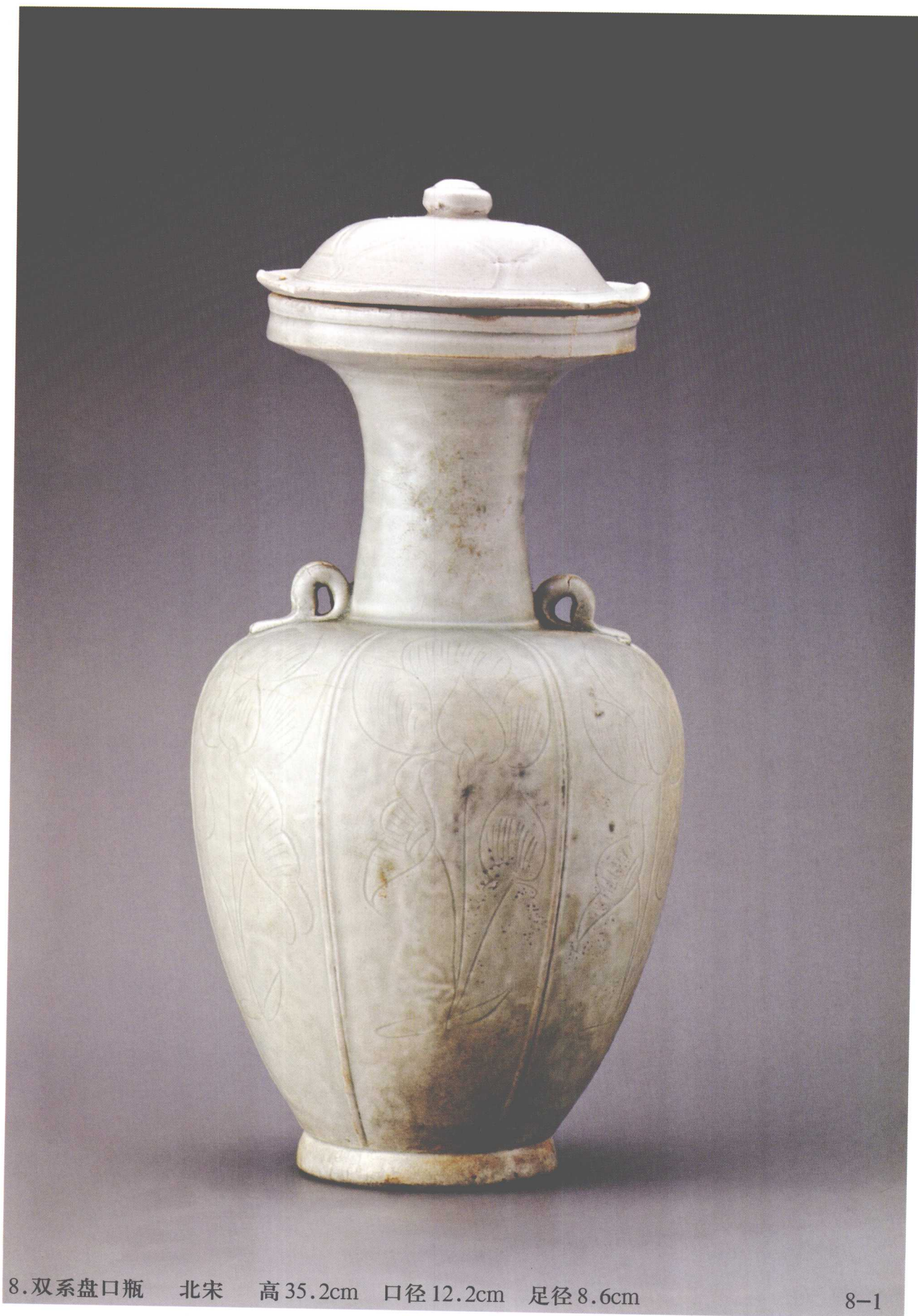
6. 划花盘口瓶 北宋 高33.5cm 口径10.8cm 足径8.6cm

6-1



7. 双系盘口瓶 北宋 高33cm 口径12.8cm 足径9.6cm

7-1



8.双系盘口瓶 北宋 高35.2cm 口径12.2cm 足径8.6cm

8-1