

ZHENCISHANGZHEN

珍瓷赏真

河北省文物研究所
藏瓷选介

河北省文物研究所 编著



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序

本书辑录的瓷器是从河北省文物研究所收藏的众多瓷器中精选出来的。多年来，它们静静地隐身于文物库房内，不为外人所知。今天，其“庐山真面目”能为人识，对这些无言的历史珍宝而言，对广大钟情于中国瓷器的人们而言，都不啻是一件好事。

(一)

瓷器是华夏民族智慧的结晶，泥土与火焰只有在中国这片神奇的土地上才升华为如冰之晶莹、似玉之润秀、绚烂多姿的瓷器，它是中华民族对人类文明最伟大的贡献之一。

现有的考古资料证明，瓷器在中国已有三千多年的历史。岁月悠悠，随着瓷器烧制原料的逐渐精细丰富和烧制工艺的不断提高完善，瓷器一步步从原始走向成熟，从简单衍化出丰富：

——原始瓷器，亦有学者称为原始青瓷，出现于大约公元前 16 世纪的商代中期，生产区域主要为我国江南地区；

——青瓷，发端于东汉时期的浙江省北部。科学检测证明，东汉时期的瓷器成分已十分接近近代瓷标准，故而有学者认为东汉是我国瓷器的发明期；

——白瓷，现有证据证明白瓷最早出现在北齐时期的河南，成熟于隋代的河北。白瓷的产生在瓷器发展史上具有承上启下的重大意义，它为此后彩瓷的诞生奠定了基础。没有白瓷，后世瓷器就不会像我们今天看到的这般色彩斑斓，争奇斗艳；

——彩瓷，亦称彩绘瓷。一般指釉下彩、釉上彩和釉下彩与釉上彩相结合的彩色瓷器，如青花、釉里红、五彩、斗彩等。彩瓷独成气候始于元代，而辉煌于明清两朝，江西景德镇生产的彩瓷则是中国彩瓷的典型代表；

——颜色釉瓷，中国最早的青瓷就是颜色釉瓷。随着制瓷工艺的进步，颜色釉瓷在各历史时期都得到发展，除青、白瓷外，黄、黑、酱、红、蓝等色釉瓷也不断

涌现，并长期占据主导地位。彩瓷的出现，虽然打破了色釉瓷一统天下的局面，但其发展的脚步并未停滞不前，其在单一色调中呈现出更为丰富的变化，或淡雅、或浓艳、或沉静、或张扬，三千年的底蕴，历久弥香。

(二)

中国是瓷器的故乡，河北省作为华夏文明的发祥地，在中国瓷器发展史上具有不可或缺的重要地位。河北省出土的瓷器最早见于商代文化遗存，此后各历史时期，河北省作为我国瓷器主要产地之一，以众多的窑口所生产的特色鲜明、种类繁多的瓷器，见证着华夏瓷器文明的发展历程。特别是河北“四大名窑”生产的瓷器，更是在不同历史阶段代表了我国瓷器发展的最高水平。

“北白”源头——邢窑。邢窑位于河北省临城县、内丘县境内。传统的观点认为白瓷的成熟始于唐代的邢窑，而近年邢窑考古出土的瓷制品证明，隋代邢窑生产的白瓷就十分精细，其釉色洁白晶莹，已经达到唐人所说“类银”、“类雪”的程度。邢窑白瓷的出现及产生的影响，开创了中国瓷器生产史上“南青北白”的局面。

宋代名窑——定窑。定窑位于河北省曲阳县，宋代著名瓷窑之一，亦以白瓷闻名天下。但其与邢窑白瓷朴素洁净的风格不同，多饰以刻、划、印花纹，对后世瓷器装饰工艺产生深远影响。其首创瓷器覆烧技术，极大地提高了瓷器产量。受其影响，包括瓷都景德镇在内的诸多窑场，都采用过这种先进的装烧工艺。

民窑精华——磁州窑。磁州窑位于河北省磁县，五代至宋、金其烧制工艺传播广泛，影响深远，以鲜明的特色在我国众多瓷窑中独树一帜，占有重要地位。磁州窑瓷器最具代表性的装饰技法是在胎釉之间加施白色化妆土，然后用黑彩作画，形成独特的白釉黑花装饰风格。其纹饰多取自民间题材，乡土气息浓郁。此外，磁州窑的装饰技法还有划花、印花、剔花、模印花等，具有很强的表现力。

神秘古窑——井陉窑。井陉窑遗址20世纪末才被河北省考古工作者发现，此前

人们对它知之不多，研究者很少提及。其位于河北省井陘县，分布面积达160平方公里。考古发现，井陘窑在隋代就烧制出成熟的白瓷，是我国目前已知的早期白瓷窑址之一。隋代以后历经唐、宋窑火不断，至金代名声大盛。当时井陘窑除烧制白瓷外，还烧制黑、褐、酱、黄、绿、仿建、仿钧及花釉瓷等，装饰技法也十分丰富，成为北方著名的窑口。

(三)

本书与其他瓷器图录相比，有三个显著特点：(1) 收录的瓷器大部分为考古出土器物，是考古工作者运用科学的考古手段发掘出土的，有可靠的地层学、类型学分析为依据，可作为瓷器鉴赏的标准器；(2) 虽有一些从民间征集的瓷器，但多数有明确的出土地点，此外，这些瓷器是20世纪中期征集的，入藏前后又经多位国内著名瓷器专家鉴定，并无存疑之器；(3) 相当部分是河北四大名窑的产品，而这四大名窑的瓷器能如此集中地与世人见面，也是没有先例的。正因有此三个特点，本书取名《珍瓷赏真》。

书稿即将付梓，急就成章，聊充作序。

曹 凯

2007年1月6日

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