

中國登封史

耿寶昌題



中华之源与嵩山文明研究丛书

李景洲 刘爱叶 编著

文物出版社

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策 划：李保举
英文翻译：吕宇斐
校 对：常松木
封面设计：黄 永
责任印制：张道奇
责任编辑：贾东营 张广然

图书在版编目 (CIP) 数据

中国登封窑 / 李景洲、刘爱叶编著. --北京 : 文物出版社, 2011.10

ISBN 978-7-5010-3297-6

I. ①中... II. ①李... III. ①瓷窑遗址-登封市
IV. ①K878.5

中国版本图书馆CIP数据核字 (2011) 第205987号

中国登封窑

李景洲 刘爱叶 编著

文物出版社出版发行

(北京市东直门内北小街2号楼 邮政编码 100007)

<http://www.wenwu.com>

E-mail: web@wenwu.com

印刷 北京图文天地制版印刷有限公司

经销 新华书店

开本 889×1194毫米 1/16

印张 12.25

版次 2011年10月第1版 2011年10月第1次印刷

书号 ISBN 978-7-5010-3297-6

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序〔一〕

于我而言，平生最快慰之事，除去自己在所钟爱的陶瓷领域作出些许新的发现外，莫过于看到这一领域内又有新的面孔涌现。因为这意味着，我们所从事的伟大事业后继有人。当我读完李景洲先生编著的《中国登封窑》，就为他的大胆探索、不懈追求感到由衷的钦佩，也为他的成功感到无比的欣慰，更为登封地区有如此丰厚的古陶瓷文化感到难以抑制的兴奋。

长期以来，我们对登封地区的陶瓷关注较少，所知不多，《中国登封窑》增补了这项研究的内涵。该书以翔实的资料，记录了登封地区从史前时期的裴李岗文化、龙山文化出土的陶器，到隋代登封窑的始烧、唐花瓷的斑斓夺目、宋代珍珠地划花与白釉剔刻划花的独树一帜、宋早期青瓷的纯净无华以及今天日本、美国等国家和北京、上海、广州等地区博物馆珍藏的精品。

登封嵩山周围瓷窑遗址星罗棋布，核心区域包括曲河窑、神前窑、白坪窑等。《中国登封窑》揭示了登封地区瓷窑遗址的分布范围、文化内涵与重要价值，充分显示了登封地区陶瓷制造业在中国陶瓷史上的重要地位，也使得我们将登封地区的瓷窑遗存定名为“登封窑”。

登封的陶瓷文化是嵩山文化的重要组成部分，是中原文化一道独特靓丽的景观，也是一座见证中华文明史的丰碑。然而，记载登封窑的历史文献较少，以往对登封地区古窑的研究工作也几乎是空白。“嵩山古陶瓷研究学会”会长李景洲先生利用业余时间凭着对中国古陶瓷的热爱，坚韧不拔，十年磨一剑，倾其所有，致力于登封窑的调查、研究、恢复、传承，开创了登封窑研究工作的新局面，为登封窑和中国陶瓷文化的研究增添了浓墨重彩的一笔，可喜可贺，可赞可嘉。

登封窑时代久远，品类丰富，工艺精良，尤其是将历史名画题材，以独特的珍珠地划花工艺展现，堪称绝配。对登封窑的研究不仅是对这一地区陶瓷文化认识的提升，更是对中国陶瓷文化探索的向前推进。李景洲先生已经跨出了第一步，一大步，难能可贵！但古人有云，“行百里者半九十”，望李景洲先生继续努力，在登封窑的研究、恢复、传承的道路上取得更大的成就。

王莉美

2011年9月于北京

Preface I

Apart from those new discoveries in my beloved study in the field of Chinese porcelain, the most cheering situation is that we find new faces merging in this study field, which means that our jobs have successors. After finished reading the work *Dengfeng Kiln in China*, I admire Mr. Li Jingzhou for his brave exploring and persistent pursuing for the study of Dengfeng Kiln, and cheering for his success, and none the less, excited for the richness of the ancient culture of porcelain buried in Dengfeng region.

For such a long time that we had not paid much attention to the porcelain in Dengfeng region, we didn't know much about it until *Dengfeng Kiln in China* shows up to fill the gap in this research. With large amount of accurate details, this book records potteries from Peiligang Culture and Longshan Culture in the neolithic age to the founding of Dengfeng Kiln in Sui Dynasty, which created the brilliant Huaci (black-glazed with high-fired over-glazed white-grey splashes) in Tang Dynasty, unparalleled Zhenzhudi Huahua (white-glazed with carved floral design on stamped ring ground) and Baiyou Tike Huahua (whited-glazed with sgraffito floral design) in Song Dynasty, and the purist celadon in early Song Dynasty that preserved in museums in Beijing, Shanghai, Guangzhou and Japan and the U.S etc.

Hundreds of ruins of kiln scattered around Songshan Mountain in Dengfeng region and among them, Quhe Kiln, Shenqian Kiln and Baiping Kiln are the most important ones. *Dengfeng Kiln in China* discovers the spread out, the cultural content and the important values of those kilns in Dengfeng region, which confirm the outstanding position of Dengfeng porcelain in Chinese history of ceramics and establish the name of

Dengfeng Kiln that represents all the ruins of kilns in the region.

The culture of porcelain in Dengfeng region is an important part of Songshan Culture, an outstanding part of the culture in central China, and a monument in Chinese civilization, though historic documents scarcely recorded Dengfeng Kiln and recent research was nearly a blank. Mr. Li Jingzhou, chairman of the Songshan Ancient Porcelain Research Association, who persistently dedicated to his beloved ancient porcelain with all his leisure time and all he had, has been undergoing the investigation, research, recovery, inheritance and initiation work of Dengfeng Kiln for the last ten twenty years, contributing an important, cheeringly job to the research of Chinese porcelain.

Dengfeng Kiln is famous for its profound history, wide range of category, exquisite workmanship that shows the well-known Chinese painting subjects in a unique form by carved floral design on stamped rings. The research of Dengfeng Kiln not only enhances the understanding of the regional culture of porcelain, but also promotes the exploration of the culture of Chinese porcelain. Mr. Li Jingzhou has made the first, a great and most difficult step, yet the old saying says, “ninety li is only half of the hundred li journey”, so we hope that Mr. Li Jingzhou will continue his efforts in the journey and make further success in the research, recovery and inheritance of Dengfeng Kiln.

Wang Liying

序〔二〕

登封窑是唐宋时期的名窑之一。过去人们所熟知的登封窑，主要是指位于登封市告成镇的曲河遗址。该遗址发现于1961年，首先由河南省文物工作队组织调查，其后冯先铭、叶喆民等先生也前往实地考察，确定烧造年代为晚唐至宋代，主要生产白釉、黑釉、青釉和宋三彩等。其中白釉珍珠地划花和剔、刻、划花，是该窑最具特征的两种装饰技艺，在国内外都有较大影响。北京故宫博物院所收藏的白釉珍珠地双虎纹瓶，即为该窑生产的代表性作品。

一直以来，由于多种原因，登封窑尚未经过考古发掘，但根据李景洲先生二十年来在登封境内采集到的两万多片标本及大量的遗址调查资料，又有不少新的发现。比如登封窑遗址范围，不仅有曲河窑遗址，近年来还发现有以白坪乡程窑为中心的北宋青瓷遗址群；以宣化镇前庄为中心的唐、宋早期白瓷遗址群等。在登封窑的生产品种方面，也有不少新的发现，如隋代青瓷、唐代花瓷、唐代黄釉褐斑、宋代细线划花、镶嵌等都有生产，并达到了较高的制作水平，为中国陶瓷史和瓷器装饰体系的研究提供了大量的实物资料，同时对北方民窑发展脉络的研究也提供了新的线索。

李景洲先生作为一个陶瓷爱好者，集二十年之功夫，矢志不移，致力于登封窑的调查、研究和传承，取得了一定的成功，实属不易，令人感动。祝贺之余，还望李景洲先生能够一如既往，戒骄戒躁，在古陶瓷的研究、保护、传承、创新方面，百尺竿头，更进一步。

是为序。

孙新民

2011年9月于郑州

Preface II

Dengfeng Kiln was one of the most famous kilns amount Tang and Song Dynasty. The one that people were familiar with was the Quhe ruin in Gaocheng Town, Dengfeng City. It was discovered in 1961 under survey by the cultural relics work team and then by Mr. Feng Xianming and Ye Zhemin, who went there for an investigation on spot. The kiln had kept its fire on since late Tang Dynasty till Song Dynasty, making white-glazed, black-glazed, celadon and three-color glazed potteries of Song Dynasty, while its most outstanding and unique decoration work were the Zhenzhudi Huahua (white-glazed with carved floral design on stamped ring ground) and Baiyou Tike Huahua (whited-glazed with sgraffito floral design), which had great influence inside and outside China. The white-glazed with carved twin tigers on stamped ring ground that preserved in Palace Museum was a representative masterpiece.

For many reasons, Dengfeng Kiln has never been archaeologically excavated till now, yet, we have a lot of new discoveries based on those over 20 thousands pieces of samples collected and ruin investigations recorded by Mr. Li Jingzhou in the last twenty years. For example, the region of Dengfeng Kiln was expanded from Quhe ruin to a group of celadon ruins in Song Dynasty centered by Cheng Kiln in Baiping county, a group of white-glazed ruins in Tang and Song Dynasty centered by Qianzhuang Kiln in Xuanhua Town, etc. We have also new discoveries in product varieties of the kiln, for example, the celadon in Sui Dynasty, Huaci(black-glazed with high-fired over-glazed white-grey splashes) in Tang Dynasty, Huangyou Dian Hecai(yellow-glazed with over-glazed brown splashes) in Tang Dynasty, thin sgraffito and engraving in Song Dynasty, which all reached to a superior standard of workmanship. This new discoveries add large amount of physical data to the Chinese history of ceramics and system of decorating model and new clues for the research of developing sequence of kilns in northern China.

As a porcelain devotee, Mr. Li Jingzhou has persistently dedicated in the last twenty years his time to the painstaking investigation, research, discovery and recovery of Dengfeng Kiln and has already made some cheerfully success with doubt. I wish that Mr. Li Jingzhou will keep walking forward on this path for further success in the research, recovery, inheritance and breakthrough of ancient porcelain.

Sun Xinmin



前言

有专家说过：从历史的角度，世界陶瓷看中国，中国陶瓷看中原。登封窑是唐宋时期中原地区最具代表性的窑口之一，其制作、装饰及烧造工艺可谓中原地区唐宋时期民窑的缩影。

登封窑位于河南嵩山腹地，地理位置优越。其东南是禹州茱庄窑、扒村窑及八卦洞钧官窑，南边是禹州神垕窑，西南是汝州东沟窑、张公巷汝官窑、宝丰清凉寺汝官窑、鲁山段店窑，西边有宜阳窑、新安窑，北边有巩义黄冶窑、铁匠炉窑，东边有新密西关窑等。登封窑具体分布在颍河上游两岸及其支流上，基本呈“非”字形排列。

登封窑烧造历史悠久。据史料记载，其往上可追溯到隋唐，往下可延续到明清。仅以曲河窑为例，20世纪60年代，中国老一代陶瓷专家冯先铭、叶喆民两位先生曾到该遗址做过调查，认定此窑址是唐晚期、五代至宋金元时期的窑口，前后历时达六百多年。四十多年来，尤其是最近几年，登封窑又有不少新的发现：如神前遗址，出土有大量的唐花瓷，席地黄釉点褐彩，宋代的细线划花等，并出土有隋代青瓷钵、青瓷双系罐等。经考证，该遗址历史跨度从隋、唐、五代到宋、金、元时期，长达七百七十多年，从未间断，这在中原地区实属罕见。另有白坪以程窑为代表的宋代陶瓷遗址群，以烧造青瓷为主，“产品器形丰富、工艺精良、风格独特，堪称兼钧汝之美”，且为宋代中早期，先于钧、汝瓷两大官窑，烧造时间长达四百多年。

登封窑品类齐全、器形丰富。从唐到宋，中原地区其他窑口所出现过的品种、器形，在登封窑几乎都能找到。其特征可归纳为三类：一是佛教题材丰富，各种炉、钵、瓶等形制多样，体现了嵩山地区佛教的兴盛和影响。二是橄榄瓶造型的独特，形制端庄、大气、流畅，集众美于一身，体现了北宋审美艺术取向，也是登封窑的典型器之一。三是酒茶实用器较多，造型别致，体现了宋代酒文化、茶文化的发达和兴盛。

登封窑的制作工艺精良，修坯精细规整，足子和口沿的处理都十分到位，就连对窑具的使用也十分考究。如装烧用的匣钵，大都用细泥成型，外壁过刀，并施化妆土、施釉，由此足见对工艺的要求之高。

登封窑的装饰丰富又独具特色，无论从装饰技艺还是到装饰题材，可以说是唐宋时期陶瓷装饰的集大成者。其特点，一是体现了从唐到宋陶瓷装饰的发展和演变过程。无论从胎体装饰到釉面装饰，从单色釉面到复合釉面的装饰，从釉下装饰到釉上装饰，从刀绘、笔绘到堆贴、雕塑艺术等，在登封窑都有所体现。如唐代席地黄釉褐彩、黑釉蓝彩、白釉划花点绿彩等就是佐证。二是体现了陶瓷装饰技艺的创新和突破。登封窑在发展过程中借鉴了装饰的姊妹艺术，将唐代金银器的鍍金技艺引入到陶瓷装饰，使陶瓷装饰有了新的突破。如宋代珍珠地划花技艺、镶嵌技艺等，都是很好的例证。三是体现了陶瓷装饰技法的多元性、综合性。根据我们对大量标本的研究、分析和比对，唐代萌芽的装饰技法，登封窑都有体现和发展，而且到宋代更为成熟和完善，如点涂、划花、刻花、剔花、绘花、印花、堆贴、雕塑、镂空、镶嵌等，尤其是白釉剔、刻、划的综合运用，其工艺水平之高在同时期其他窑口十分罕见。

登封窑是以装饰著称的历史名窑，文化内涵深厚。其独特的造型，丰富的装饰题材和技艺，不仅给人以审美的视觉享受，而且通过各种装饰题材，承载了丰富的思想内涵，反映了当时的政治、经济、文化和民俗，也反映了当时社会审美的价值取向和绘画雕刻艺术的发展趋势。如儒、释、道等人物形象的出现，反映了北宋宽松的宗教政策以及繁荣富足的社会环境；大气、流畅、丰满的器物造型体现了唐宋的盛世气象。

登封窑历史影响深远，文献丰富，史料甚多。宋《元丰九域志》载：元丰年间“河南府河南郡土贡蜜蜡、瓷器二百事”。据当年冯先铭先生的调查考证，河南府河南郡土贡瓷器的县中，登封的可能性最大。《景德镇陶录》载：“登封亦自明始，即河南登封县，今尚陶。”由此可见，登封窑自唐至今，连续烧造历史已达一千多年之久。宿白先生主持发掘的白沙宋墓出土有登封窑完整的瓷器，认为应是豪门贵族家庭的高档用瓷，决非一般家庭所用。正是因其产品质量上乘，所以被国内外诸多著名博物馆、美术馆收藏，如故宫博物院、上海博物馆、天津博物馆、广东省博物馆、河南博物院、美国波士顿美术馆、美国大都会博物馆、英国皇家博物院、日本出光美术馆等都有登封窑的藏品。尤其

是登封窑位居“天地之中”的嵩山腹地，其独特的地理位置，使其更便于同周边的窑口相互交流。我们认为，登封窑在此过程中，吸收周边窑口的先进技艺，使自身技艺得到提高和完善，同时，成熟的制作工艺也对周边的窑口产生积极的影响，这是必然的。

总之，登封窑由于其独特的地理环境、优越的历史背景，成就了其独特的烧造工艺和装饰技艺，在中国古陶瓷的发展过程中起到了不可替代的作用。同时，登封窑也为我们对中国绘画、雕刻艺术的研究提供了大量的、不可多得的实物资料。由此可以说，登封窑是中原地区古陶瓷最具代表性的窑口之一，是当之无愧的。

Preface of the Author

Some expert says: from the historical point of view, the world's porcelain counts on China, the Chinese porcelain counts on central China. Dengfeng Kiln was one of the most representative kilns, which was an epitome of the processing, decorating and firing technique of those folk's kilns in central China during the period from Tang to Song Dynasty.

Dengfeng Kiln locates in the hinterland of Songshan Mountain with a super geographic location, which is now on the world's heritage list named "Center of Heaven and Earth". On its south-east side locates Changzhuang Kiln, Bacun Kiln and Bagua Kiln of Yuxian County, on its south side, Shouhou Kiln of Yuxian County, Duandian Kiln of Lushan County, on its south-west side, Donggou Kiln, Zhanggongxiang Official Kiln, Baofeng Qingliang Temple Official Kiln of Ruzhou City, on its west side, Yiyang Kiln, Xin'an Kiln, on its north side, Huangye Kiln, Tiejianglu Kiln of Gongyi County, on its east side, Xiguan Kiln of Xinmi County. Dengfeng Kiln basically locates along both sides of the upper stream and branches of Yi River, spreading around like the Chinese character.

According to historic records, Dengfeng Kiln enjoys a profound history dated back to Sui Dynasty and lasted till Qin Dynasty. Take Quhe Kiln for example, according to Mr. Feng Xianming and Mr. Ye Zhemin, the older generation of porcelain experts who investigated the ruin in the 1960's, it lasted over 600 years from late Tang till Yuan Dynasty.

In the last 40 years, especially in the lastest years, Dengfeng Kiln has some new discoveries. For example, the Shenqian Kiln has uncovered a lot of Huaci (black-glazed with high-fired over-glazed white-grey splashes), Xidi Huangyou Dian Hecai (yellow-glazed with over-glazed brown splashes on stamped mat form) from Tang Dynasty, Xixian Huahua (thin lines graffito) from Song Dynasty, bowls and twin-loop-lugged pitcher of celadon from Sui Dynasty. The investigation confirms in that the kiln had kept it fire on without any interrupt through Sui, Tang, Wudai, Song, Jin, Yuan Dynasty for 777 years, which is extremely rare in central China.

A group of kiln from early to mid-Song Dynasty that lasted over 400 years,

represented by Cheng Kiln in Baiping County, mainly produced celadon that was renowned for the richness in product forms, exquisite in workmanship, uniqueness in style, combination of the beauty of Jun Kiln and Ru Kiln, which blossomed as the most famous official kilns in era later.

Dengfeng Kiln has such complete categories, abundant forms that one can find almost all kinds of categories and forms that appeared in central China during the Tang and Song Dynasty in it. It's unique style can be summarized as follows. 1. Product forms are rich in lu (incense burner), bo (big bowl), ping (vase) that represented the consequence of the prosperity and influence of Buddhism in Songshan area. 2. One of the most unique style and classical forms of Dengfeng Kiln is the vase in oliver shape, which show the beauty of elegance, greatness, smoothness that was popular in the aesthetics in Song Dynasty. 3. There are plenty of unique vessels for drinking wine and tea that show the prosperity and development of culture of wine and tea.

Dengfeng Kiln was famous for its superior processing technique, delicate and rigorous trimming skill on porcelain body that resulted in the perfect edge and foot process. It was also very strict in the use of kiln furnitures, for example, sagger for porcelains, which are mostly made of refined clay, carved on the outside wall, brushed with cosmetic earth and glaze, which show the high standard and requirement of workmanship.

Dengfeng Kiln was famous for its unique decorating format, not only for skills but also for subjects of decoration, which assembles all the characteristics of decoration among Tang and Song Dynasty.

Its first character is that it represents the development and evolution of decorating methods of porcelain from Tang to Song Dynasty, which include those used on porcelain body and in glaze, in monochrome glaze and composite glaze, under and on the surface of glaze, by knife and brush, by piling and pasting, and sculpture, etc.. Yellow-glazed with over-glazed brown splashers on stamped mat form, black glazed with over-glazed blue splashers, white glazed with carved floral-design and green splashers etc. from Tang Dynasty are such clear evidence.

Its second character is that it represents the innovation and breakthrough in the skills for porcelain decoration. In its development, Dengfeng Kiln learned from the techniques of engraving on the gold or silver wares from Tang Dynasty, made a breakthrough on porcelain decoration and introduced Zhenzhudi Huahua (white-glazed with carved floral design on stamped ring ground) and mosaic technique in Song Dynasty.

Its third character is that it represents the diversity and comprehension of skills of porcelain decoration. According to the study, analysis and comparison of our large amount of samples, the decorating techniques that budded from Tang Dynasty were all used and developed in Dengfeng Kiln while matured and perfected in Song Dynasty. Such techniques include splasher, carving, incising, sgraffito, painting, moulding floral design, piling and pasting, sculpture, chasing and mosaic, esp., the comprehensive use of carving, incising and sgraffito, which reached to such a high standard that there were no rivals in its time.

Dengfeng Kiln was famous for its decoration and cultural with profound content. Its unique moulding, rich decorating subjects and techniques not only show people visual enjoyment of aesthetics that reflects the social aesthetic value and development trend in arts of painting and sculpture, but also carry rich informations about politics, economy, culture and folklore in its time. For example, the appearing of many figures from Confucian, Buddhism and Taoism, reflects the loose religious politics and prosperous society in Song Dynasty. The magnificence, smoothness and chubbiness in moulding reflect the golden age in Tang and Song Dynasty.

Dengfeng Kiln has rich documentation and profound influence in history. Annals of the Nine Region in Yuan Feng Period records, "In Yuan Feng years, the Henan government paid local tributes of Henan Prefecture with 200 pieces of beeswax and porcelain". According to the investigation of Mr. Feng Xianming, the porcelains from Henan Prefecture were most probably from Dengfeng. Records of Porcelains in Jingde Town says, "Dengfeng Kiln, started from Ming Dynasty, locates in Dengfeng County, Henan, where porcelains are now fashionable." As we can see, Dengfeng Kiln had

been producing since Tang Dynasty for over one thousand years. The excavation of Song tomb in Baisha County that was hosted by Mr. Su Bai discovered unbroken wares from Dengfeng Kiln, which are recognized to be high-classed porcelain from extraordinary families.

Because of its super quality, products of Dengfeng Kiln are favourites in famous museums and art galleries, such as the Palace Museum, Shanghai Museum, Tianjin Museum, Guangzhou Museum, Henan Museum in China, Museum of Fine Arts in Boston, Metropolitan Museum in New York in the U.S., Royal Museum in UK, Idemitsu Museum of Arts in Japan.

We believe that Dengfeng Kiln, in the hinterland of Songshan Mountain which is now called “Center of Heaven and Earth”, has unique geographic location that helped the inter-exchange between itself and other kilns around, in which that Dengfeng Kiln absorbed the advanced techniques from other kilns for improving and perfecting its own techniques, and, of course, vice versa influenced the kilns around with its matured process techniques.

In general, Dengfeng Kiln, with its unique geographic location, superior historical background, achieved a unique firing workmanship and decorating technique and irreplaceable position in the development of Chinese porcelain. It provides lot of physical data for us to study Chinese painting and sculpture. Therefore our conclusion is that Dengfeng Kiln is well-deserved to be recognized as one of the most representative ancient kilns in central China.

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