

浙江民间收藏精品走进博物馆系列特展

青韻

范佳成珍藏古代瓷器精选

CHARM OF CELADON

ANCIENT PORCELAIN GEMS COLLECTED BY FAN JIACHENG

浙江省博物館 编



文物出版社

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浙江民间收藏精品走进博物馆系列特展之十五

青韵——范佳成珍藏古代瓷器精选

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序

青，出于蓝，近于绿，与雨后晴空相似，又誉为生命之色。中国古代先民们观天察地，以悠悠青色为醉美。《诗经·郑风》“青青子衿，悠悠我心”即是先民们尚青的咏叹。考古发现最早的瓷器也是外罩青色釉衣，尽管这种青釉有时偏黄、有时偏绿，但由此发端的以青为美的审美意趣主导了中国陶瓷达三千年之久。最早的青瓷被称为“原始青瓷”，出现在公元前 2000 年的夏代文化层，与另一种青色的金属——青铜有着千丝万缕的关系，有迹象表明瓷釉的发明很可能来自于青铜冶炼，其釉色也与青铜器的色泽相仿为青黄之色。随着制瓷技术的进步，东汉时期上虞地区的先越窑已能烧制出釉面匀净、釉色纯正的青釉瓷了，青瓷步入了“千峰翠色”的时代。有唐一代瓷业发达，有“南青北白长沙彩”之说，然而以陆羽为代表的文人们从“宜茶”的角度论瓷釉，极力推崇越窑青瓷。越窑工匠不负文人美誉，在唐代晚期利用“微生烧”技术和得天独厚的自然资源，烧制出闻名遐迩的秘色瓷，其釉色是“挹翠融青”，其釉质是“类玉类冰”，其釉面不流不裂，征服了以宫廷为主导的崇尚金奢银华的上流社会。

宋代偃武修文，是中国历史上最文艺风雅的时代，对釉的青色要求也极具艺术化，为“雨过天青云破处”的天青色。汝官窑在承继越窑“微生烧”和匣钵封釉技术的基础上，利用当地高铝粘土原料，烧制出了诗歌般的天青釉瓷，其高超的技术含量和较小的生产量，使得汝官窑在南宋初期就“高庙在日煞直钱”。同时期南方景德镇窑也弃白瓷而不顾，创烧了符合宋代美学的青白釉瓷，其虽然没有汝官窑青瓷釉面那样的玉质感，但“青如天，明如镜，薄如纸，声如磬”的工艺之美令人陶醉。南宋偏安江南，风雅如故，官窑和龙泉窑对釉色之美一如既往地苛求。由于釉料配方的改进，坯胎可以经素烧而多次上釉，与汝窑相比玉质感更强，呈现出柔和的月白、粉青等色泽；二元配方的石灰碱釉粘度较高，可以保证烧造时釉汁充分玻化而不流淌，多层透明的青釉如同山涧深潭之水般葱翠，后人为其取了一个很江



南、很诗意的名字——梅子青釉。龙泉窑粉青、梅子青釉不但釉质莹润凝厚，色泽如玉似翠，而且克服了南宋官窑釉面开片的缺陷，无论是釉色还是釉质，都为青瓷的巅峰之作。为此2009年9月“龙泉青瓷”入选联合国教科文组织《人类非物质文化遗产代表作》名录。

范佳成为杭城藏界的后起之秀，所藏古瓷多来自于其父范财富。范财富先生先前为杭州富云工贸公司总经理，从事有色金属经营。从2002年起连任三届“人大代表”。由于自小至今一直生活在南宋古都杭州，耳闻目染皆是古都风物，钦慕之余感慨良多。20世纪90年代国家对民间收藏的政策开始变得比较宽松，已经富裕起来的范财富先生终于可以将沉淀于内心深处的夙愿付诸于行动了。首先接触是朋友旧藏的龙泉窑青瓷，龙泉窑青瓷那梦幻般的釉色令其欲罢不能。从朋友出让的那件瓷瓶开始，他利用工作上出国之便利，全世界搜集龙泉窑青瓷。收藏的魅力就在于让你永远都在寻找下一件，以便更多地了解自己藏品的前世今生。在有了龙泉窑青瓷以后，他又从一些大的收藏家手上转让来汝窑、越窑、景德镇窑瓷器，初步形成了青瓷雅韵的收藏体系。

“浙江民间收藏精品走进博物馆系列特展”是我馆与民间收藏交流互动的平台，此番萃取范佳成所藏的古代瓷器一百件/套，编撰成《青韵——范佳成珍藏古代瓷器精选》一书，展现其收藏的专业和精深，以期对古瓷收藏爱好者有所裨益。五月上旬所录藏品也将在浙江省博物馆孤山馆区精品馆展出，这是系列特展之十五，其精彩的藏品相信一定会受到广大观众的欢迎。

浙江省博物馆馆长

陈浩


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Preface



Cyan blue, out of blue, is similar to green, the color of fresh-washed sky, so cyan blue is also renowned as the color of life. Ancient Chinese ancestors who observed the sky and the land took delight in cyan blue. The poetic lines “your cyan blue clothes always linger in my mind” in *The Book of Songs* • *Zheng Feng* were the chants by our ancestors. The earliest porcelain wares in archaeological discoveries were also in cyan blue glaze, and though the glaze at that time was yellowish, or greenish sometimes, the aesthetic interest guided by such a love of cyan blue dominated Chinese porcelain as long as 3,000 years. The earliest celadon, called “proto-celadon”, appeared in the Xia Period in BC 2000, and it was linked to bronze—another cyan blue metal, which was the indication that the invention of porcelain glaze was probably associated with bronze smelting, so it was identical with the color of bronze wares. With the improving technology, the ancient Yue Kiln in Shangyu in the Eastern Han Dynasty produced blue-glazed porcelain with even and pure glaze, so the celadon witnessed a period of “peaks in everlasting green”. In the Tang Dynasty, the porcelain industry prospered, shown in the saying “celadon in the south, white porcelain in the north and colored porcelain in Changsha were most famous”; however, celadon was held in the highest position by literati, represented by “Tea Saint” Lu Yu (733-804) from the perspective of “being suitable to make tea”. With “micro-firing” technology and unique natural resources in the late Tang Dynasty, *mise* porcelain, known far and wide, was turned out by the craftsmen in the Yue Kiln, with the glaze of “integrating verdant and cyan blue” and “jade-like and ice-like” glaze quality. Such a smooth and complete glaze greatly fascinated the upper class who advocated luxury of gold and silver.

The Song Dynasty, abandoning military pursuits and promoting culture, was the most elegant period in Chinese history, so high-quality glaze, i.e. azure after rain was expected. The official Ru Kiln, based on “micro-firing” and “glaze in sealing sagger” technologies, turned out porcelain wares in poetic azure glaze with high alumina clay of local areas; however, due to superb technology and small production volume, the wares produced in the official Ru Kiln were “very valuable and expensive” in the early Southern Song Dynasty. Meanwhile, the Jingdezhen Kiln in the south, also giving up white porcelain, produced greenish-white porcelain in line with the aesthetics of the Song Dynasty. Though the greenish-white porcelain did not show jade-like texture like that of celadon, its artistic beauty of “as green as sky, as bright as mirrors, as thin as paper and as clear as chime sound” intoxicated people at that time. As the Southern Song Dynasty favored elegance as ever, the Official Kiln and Longquan Kiln had high expectation of the beauty of glaze. With improved formula of glaze materials, the base could be glazed several times, so it showed more jade-like quality, e.g. soft pale moon-white and lavender grey, compared with that of the Ru Kiln. In addition, the lime-



soda made of two different materials had high viscosity, so glaze water experienced fully vitrification in firing. The transparent multi-layered green glaze, as verdant as pools of water in gullies, was named “plum green glaze”, a poetic and southern name by later generations. The wares in lavender grey glaze and plum green glaze of the Longquan Kiln were consummate celadon products, not only because of crystal and heavy glaze, jade-like verdant color, but crackle-free quality, therefore, “Longquan Celadon” was selected into “Intangible Human Cultural Heritage” by the UNESCO in September 2009.

Fan Jiacheng, a rising star in the collection community of Hangzhou, has collected a lot of ancient porcelain products after Fan Caifu, his father. Mr. Fan Caifu used to be general manager of Hangzhou Fuyun Industry and Trade Company which is engaged in non-ferrous metals. Besides, Fan Caifu served as deputy to the NPC for three consecutive terms since 2002. Having lived in Hangzhou, capital of the Southern Song Dynasty, and been influenced by cultural heritage of Hangzhou, Fan Caifu began collecting cultural relics, in particular, after slack government policies towards folk collection in 1990s. He, after becoming rich in his business, started by collecting the Longquan celadon wares from his friends as he was enthralled by the dream-like glaze of the wares. Later, he collected Longquan celadon wares while on business all over the world. The charm of collection lies in that you are always looking for the next one so as to get to know the history of your collections. Subsequently, he purchased a lot of the wares of the Ru Kiln, the Yue Kiln and Jingdezhen Kiln from some collectors, therefore, his collection system of celadon wares came into being.

“Exhibitions of Zhejiang Folk Collection Gems Entering Museums” serve as a platform for the interactions between Zhejiang Provincial Museum and general public. In this exhibition, a fifteenth one, about 100 pieces/sets of ancient porcelain wares collected by Fan Jiacheng were selected and compiled into the book, *Charm of Celadon—Ancient Porcelain Gems Collected by Fan Jiacheng*, showcasing the depth and professionalism of his collection in order to be enlightening to the lovers of ancient porcelain collection. The collected items will also be exhibited in the Gushan Branch of Zhejiang Provincial Museum in May and it is believed that these excellent wares will be popular among the visitors.

Chen Hao
Curator of Zhejiang Provincial Museum



陶器的发明，是人类社会发展史上划时代的标志，2012年公布的测定结果表明江西万年仙人洞遗址出土陶片距今20000年。然而由陶到瓷的质变却让先民们走了16000多年的路程，山西夏县东下冯龙山文化晚期遗址出土20余件原始瓷残片，经碳14测定为距今4000年，与二里头出土物相当。就那一层莹亮的瓷釉，如同给陶器穿了一件漂亮的衣服，美化了粗糙的外表，降低了渗水率。对于瓷釉的发明，有多种假说，如窑内落灰造成的“落灰釉”说；坯体高温熔融自体内挤出的“暴汗釉”说；修坯沾水拍印形成说等，都囿于陶瓷工艺从低级向高级发展的模式。任世龙先生在《浙江古代瓷业的考古学观察》一文中指出：“‘由陶到瓷’似乎并非事物发展的必然规律”。笔者以为颇有见地，以上假说只注意了陶器上出现釉的可能性，而忽视了“釉”形成的条件——烧造温度，也就是说当时会不会在烧制陶器时将窑温有意识的升到可以出现釉的可能。有意思的是地球上早期的人类活动都会烧制陶器，却只有中国先民发明了瓷器，因此，釉的发明一定别有蹊径。

一 青铜时代造就的原始青瓷

人类社会发展到新石器时代晚期，出现了第二种通过化学变化将一种物质改变成另一种物质的创造性活动，那就是青铜冶炼，人类历史也因此跨入了一个以冶炼、铸造青铜器，并用之于军事、祭祀及其他生产生活活动的“青铜时代”。青铜冶炼需要 1100°C 的高温，在印纹硬陶出现以前是人为造成的最高温度了。中国古代青铜铸造与两河流域等地不同，两河流域和埃及等地铸造青铜器用的是失蜡法，青铜与陶分道发展。而中国古代青铜器铸造用的是泥范铸造法，不但需要陶，而且要求坩埚和模范等陶制品具备更高的抗压强、耐高温的特性，这就需要在原料中舂入一些“砂粒”，这种砂粒主要成份是石英、长石、花岗岩、片麻岩、砂岩等，与高岭土成份相一致。高岭土可耐高温 1700°C ，不仅是以后瓷胎的主要配料，也是配釉不可或缺的成份。舂入料的坯胎可以经受 $1100^{\circ}\sim 1200^{\circ}\text{C}$ 的高温，使得硬陶的胎里都有莫来石高温相和玻璃相生成，而非高温的良渚陶器、后来的唐三彩则没有^[1]。在生产力落后早期社会，现在看来很容易的事情，在当时都是很难的。如果孤立地烧陶器，

中国可能会像欧洲那样一直到 18 世纪才明白瓷器那些事儿，因为人们不需要煞费苦心地去提升二三百度的窑温，也不会发现麝和料可以帮助泥土烧成坚硬的器皿。正是这些硬陶在使用时让我们的先民们发现了其适合穿的“青衣”。《中国陶瓷史》说：“印纹硬陶的胎质原料，根据其化学组成分析，基本上和同时期的原始瓷器相同”，那么它们的区别就在于有没有釉。郑州商代二里岗时期的作坊中发现熔铜器皿内壁上被玻璃相结晶体胶黏有成层的铜汁和铜渣，经分析其主要成份是高岭土（10%）、硅化火成岩和石英砂（73%）、玻璃相（15%）和石灰石，与原始瓷釉成份基本一致^[2]。虽然商代铜作坊的时代稍晚于原始瓷出现的时代，但青铜冶炼技术夏商具有延续性，从技术层面讲早期的炉温应该更高一些。这些漂亮而透明的玻璃相很容易引起注意，并激发工匠们的灵感，调制出涂抹于器表的瓷釉。因此，当陶遇上青铜冶炼的高温，一切改变皆有可能。陶器因温度而改变，发展出印纹硬陶，并羞答答的披上“青衣”青涩登场。

青铜冶炼铸造对原始青瓷的影响，还可以从一些表象觅见端倪，如釉色和纹饰。古时青铜被称为“吉金”，其表色是黄色偏红（青灰色是因为入土受沁和出土氧化造成的），而原始青瓷的釉色也是黄色或青黄色为多，这固然有氧化气氛的缘故，但也不能排除古人有意模仿青铜色泽的可能。在青铜时代初期龙山文化中常见红色或黄色陶鬲，其流口、腹裆部常有模仿的金属铆钉，似为模仿铜鬲、爵、斚等容器，具备礼器功能。安徽屯溪西周大型墓葬将原始青瓷与青铜器同置于墓的东半部区位^[3]。春秋战国时期连器形、纹饰都是模仿青铜器的，这应该和镂刻纹饰的铸范也有关系。无锡鸿山战国大墓出土的原始青瓷，不但形制纹饰与青铜器无二，且成组成套，俨然按青铜礼器规制制作的原始青瓷器（图一）。

与成熟青瓷相比，原始青瓷初创的原始性也是显而易见的。最直观的就是釉面不甚平整，民间俗称“蛤蟆釉”，书面语多以“暴汗釉”称之。这种表面的不完美，反映了初创阶段对胎泥的淘练不精，以及成型



图一 战国原始青瓷双活环耳罐

时疏于打磨,仍然以制陶的方法来制瓷坯,这样就使坯胎的气孔率增大。加之施釉工艺的单一,窑炉结构的开放以及由此引发的窑温、气氛的影响,使得釉在高温环境下受到胎骨的气孔、釉汁流淌、窑里落灰等因素的影响,表面形成了疙瘩状釉。而且釉面大多有极细的冰裂纹。再一个直观的原始性表现在造型主要模仿青铜器,没有自成体系的作为瓷器的专门器形。根据考古调查,原始青瓷的窑炉结构比较简单,单件器物或叠烧器物基本都是直接置于窑床上烧造的,完全的氧化气氛(同^[1]),因此,原始瓷的釉色大多为青黄色。有些青褐色是铁含量高引起的,跟窑炉气氛无关。与东汉成熟青瓷相比,此时胎的铁含量较高,在2.3%~5.7%之间,所以窑温不能太高,烧结程度稍欠一点。

秦汉之际,原始青瓷并没有尽如人意的向着成熟青瓷发展,而是胎釉都不如战国时期精致了。施釉虽较战国的厚,但普遍发色较深,呈青绿或黄褐色,釉光暗涩,可能是为了在偏低的窑温中烧出釉色,在釉料中加多了氧化铁所致。而且施釉也从通体施釉变为口、肩等局部施釉,似有敷衍之意。这种状况可能与当时上层社会流行使用华美的漆器而将青釉陶瓷用于丧葬有关。这些工艺退步的青釉器被有些学者称之为“高温釉陶”,笔者以为这实在是一个似是而非的悖论性命名。陶瓷上的“高温”专门是指能够让坯胎瓷化的温度,高温烧出来的不可能是“釉陶”;被“高温釉”附着的也不可能是陶器,除非陶器表面的釉被高温瞬间玻化。现在全国可移动文物普查统一定名这类青釉器为“原始青釉瓷”,似也可行。但从“多数胎质粗松,存在着大量的气孔,吸水率高”来看^[4],很大一部分更具釉陶特征。

二 开启千峰翠色的成熟青瓷

对于成熟青瓷的标准和起始时间历来颇有争议,但对于上虞小仙坛出土的东汉晚期瓷片标本,国内专家学者一致认定为成熟青瓷。李家治《我国瓷器出现时期的研究》对小仙坛青瓷标本测得的烧成温度为 $1310 \pm 20^{\circ}\text{C}$,氧化铁含量为1.64%,抗弯强度达710公斤/厘米²,超过了康熙青花觚的抗弯强度。显微照相可见釉内已无残留石英,其他结晶也不多见,釉泡大而少,釉特别透明而酷似一池清水^[5]。毫无疑问,这些理化指标足以证明上虞小仙坛青瓷标本为成熟青瓷。从原始瓷出现到公认的青瓷烧成,经过大约二千年的发展。青瓷生产从衍生、混烧到逐渐自成体系,并根据青瓷自身发展要求不断完善。在诸多理化指标中,最核心的是 1310°C 窑温,与以往原始青瓷相比,窑温差不多升高了 100°C ,这100度用了近二千年的時間,还需要从原料开始,对一系列工艺都进行不断地改进才能实现。在早期的瓷土中,一般铁的含量都比较高。如原始瓷业比较发达的浙江地区,瓷土的含铁量普遍较高,铁在坯胎中有助熔作用,能使坯胎在略低的窑温中烧结,但也制约着瓷质向更高的层次迈进。到东汉中期,上虞地区的工匠找到了铁含量2%以下的瓷土,并将瓷土淘练得更精

细，极大地提高了坯胎对高温的耐受程度。窑温要上去，窑炉的改进至关重要，依山而建的龙窑可能是提升窑温的关键因素。前两年，研究者在平地上建造龙窑，虽有坡度和烟囱，但抽力仍不理想。更要命的是开窑的前一天晚上刮大风，直接影响了烧窑的温度，迎风的一侧和背风的一侧窑温居然差 100 度，以至于半窑瓷器生烧而成废品^[6]。因此，依山而建既能拔风，又能防风，加之窑炉密封性能、投柴方法的不断改进，窑炉气氛形成了适合釉色出青的还原气氛，窑温也升到了足以改观青瓷的 1300° C 高温。此温度使瓷胎里的莫来石和玻璃相都发育的很好，“偶尔亦见玻璃中的二次莫来石”（同^[5]），是不折不扣的瓷胎了。东汉中期青瓷的表征明显的优于原始青瓷，更有其他工艺上的进步，此时器物成型已用陶车拉坯、修坯，所以器形规整，器表细润平整，利于施釉。虽然二千年来一直都是石灰釉，但此时青瓷胎釉结合紧密，以蘸釉法上釉，釉层明显增厚，釉面平整，几乎没有胎骨的气孔破坏釉面的情况。上虞地区的先越窑青瓷釉色青中带灰，淡雅清澈，如晋人潘岳《笙赋》中所说的“缥瓷”，个别的已达千峰翠色。高温石灰釉的玻化程度比较好，在冷却的过程中，胎釉的膨胀系数不一样，极易形成釉面开细冰裂纹，成为东汉六朝青瓷无法克服的缺憾。

六朝青瓷似乎是东汉晚期青瓷的延伸，虽然各时期发展不甚平衡，但内在的质量和外观的青釉都没有实质性的改进，甚至窑业兴盛地区仍集中在上虞为中心的周边区域。六朝的政治中心——即现在的南京离瓷业中心上虞并不太远，凭借优良的品质，先越窑青瓷保持着独尊的地位。

三 神奇又神秘的青瓷品种——秘色瓷（图二）

浙江青瓷自东汉以来，秉持高铁、高温、还原焰的制瓷原则，赢得了瓷甲天下的美誉。然而，到了唐代，青瓷中实用瓷器增多，用惯漆器的王公贵族自然嫌它厚重，还有釉泪、开片等缺陷。在一个以宫廷文化和审美意趣为主导的社会，得不到上流社会的青睐，就意味着没有高端市场，也就没有动力和银钱将品质提高。时至唐代中期，有一位叫陆羽的文人，写了一本《茶经》，从宜茶的角度评定天下瓷质茶碗，以越州为上，并赞其“类玉类冰”。晚唐陆龟蒙的《秘色越器》诗更是赞美越窑瓷器的釉色是“夺得千峰翠色来”。文人的赞誉，为越窑瓷器进入以金银器为主的宫廷作了铺垫。1987 年法门寺地宫的开启，掀起了神秘面纱的一角，地宫的《献物账》明确记载了唐懿宗供奉的“瓷秘色碗七口，内两口银棱，瓷秘色盘子、叠子共六枚”等 13 件秘色瓷，与地宫



图二 唐越窑十曲花口碟