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藏品

北京工艺美术出版社

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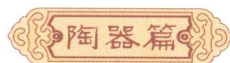
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# 黄淮艺术博物馆

藏品



HUANG HUAI Art Museum COLLECTION  
POTTERY

主編 張學溥  
Chief Editor Zhang Xuepu

北京工艺美术出版社

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## 黃淮藝術博物館藏品·陶器篇

HUANG HUAI ART MUSEUM COLLECTION POTTERY

張學溥 主編

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主 編：張學溥

顧 問：王連魁

執行主編：張道廣

編 輯 組：張旭東

季 璐 蔡 銳

劉 奇 王 娜

責任校對：張旭東 季 璐

攝 影：陳繼偉

Chief Editor: Zhang Xuepu

Consultant: Wang Liankui

Executive Chief Editor: Zhang Daoguang

Editing Group: Zhang Xudong

Ji Lu Cai Rui

Liu Qi Wang Na

Responsible Proofreaders: Zhang Xudong Ji Lu


Photographer: Chen Jiwei

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張學溥，一九五五年二月出生，河南鄭州人。張先生自兒時深受其父影響，逐漸表現出並養成對中國古文化的濃厚興趣，以及剛毅、正直、淡泊世俗的性格。青年時代的他就已讀完《論語》、《資治通鑑》、《中國通史》等著作，真可謂“三墳五典”無所不盡其覽。其間，張先生對中國儒學、道教的經文學說也有所參悟。這些在很大程度上，為張先生日後的鑒賞、收藏積澱了深厚的文化底蘊，從而使其在收藏、鑒賞上的眼光卓爾不群，且有獨到的見解。

出于對中國上下五千年文化的景仰，張先生在藏品上力求詮釋中國幾千年燦爛文化的精髓，最早追溯到新石器時期；而且張先生對玉石雕刻尤為青睞，玉器藏品裏，不乏時下坊間難得一見的極品。

張先生斥巨資建成的個人藝術博物館（黃淮藝術博物館），于2004年落成。館內藏品凝聚了張先生三十余年之心血，藏品之豐、數量之巨，實屬私人收藏界之罕見。藏品共分四個部分：古玉系列、青銅器系列、陶器系列、瓷器系列。三千余件藏品中，當屬盛唐時期大型唐三彩武士系列為鎮館之寶；色彩的華美，工藝的精湛，人物的神態，藏品的完整，讓人嘆為觀止！

古人云：“深諳其道，才得其法。道遠矣，任重兮！”張先生深感弘揚中國文化這一瑰寶，承載着太多先人對吾輩的期許！承載着太多他這一生對中國古文化的崇尚之情！厚德載物，天道酬勤。張學溥先生這條功德無量、昭示後人的路，勢必會走得更長更遠……

Zhang Xuepu was born in Zhengzhou of Henan Province in February 1955. He has been greatly influenced by his father since his childhood, so he gradually fell in love with ancient Chinese culture and formed his resolute, upright and lofty characteristics. In his youth, he read through <Analects of Confucius>, <History as A Mirror>, <General History of China> and etc. and knew all about oldest books in China according to legends. He also got his own understanding on the articles and theories of Chinese Confucianism and Taoism. All laid the profound foundation for his appreciation and collection afterwards. That's why he has an outstanding and unique opinion on collection and appreciation.

Due to the homage to Chinese history of 5000 years, Mr. Zhang has been striving to annotate the soul of resplendent Chinese culture of thousands of years with his collections. The earliest could be traced back to the New Stone Age. Mr. Zhang is especially interested in jade carving. Among his jade collections, you will find some unique and rare masterworks.

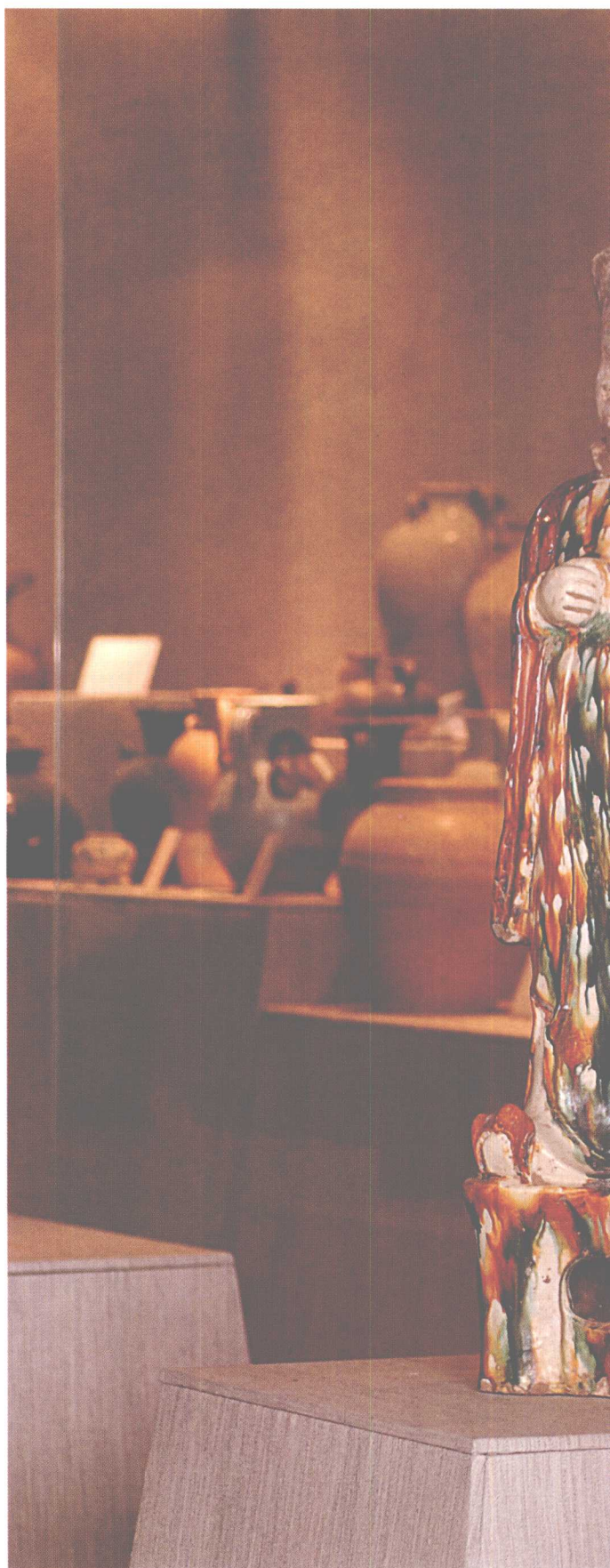
Huanghuai Art Museum, a personal art museum, was funded by Mr. Zhang and completed in 2004. Collections in the museum are the fruit of his efforts in the past 30 years. The quantity of the collections is so large as to be rare in personal collection. The collections consist of four parts: ancient jades, bronzes, potteries and porcelains. The large tricolor glazed pottery figures of warriors of Tang Dynasty are the symbol of the museum among over 3000 collections. Their gay color, exquisite craftsmanship, vivid expression, and integrity are quite impressive and astonishing.

Ancient people said: "You could get the method only if you well understand the principle. The way to go is long and the mission is great!" Mr. Zhang feels that carrying forward Chinese culture is great expectation of our forefathers and bears all his homage to Chinese ancient culture. A person of great virtue can shoulder great responsibilities and the gods always bless a diligent person. Wish Mr. Zhang walk far and far along the way with outstanding contribution and clear guidance to posterities!



張道廣，1985年7月出生于鄭州。從小酷愛中國文學，常習詩作畫，時見作于世，并精通中國史、世界史。2006年11月日本留學歸來；2007年10月取得職業藝術品鑒定師的職稱；同年4月，憑其深邃的歷史眼光、強烈的歷史責任感，開始鼎力籌建中國唐三彩研究會；同年12月，于中國唐三彩研究會正式成立之際，出任中國唐三彩研究會副會長兼秘書長。在日本留學期間，張先生就立志做一名優秀的歷史傳播人，發掘中國歷史中為人知和不為人知的優秀文化，使其展現于世，發揚于世界。

Zhang Daoguang who was born in July, 1985 has been reveling in Chinese literature since his childhood. Many of his poems and paintings were published. He is proficient in history of both China and the world. He returned from Japan in November, 2006 and got his technical qualification as a professional artwork appraiser in October, 2007. Depending on his profound opinion in history and keen responsibility, he started the preparation for Tri-color Glazed Pottery Research Association of China in April, 2007. The Research Association was finally founded in December of the same year with him as the Vice-chairman and General Secretary. When studying in Japan, he aspired to become an excellent person involved in popularizing history and discovering the known and unknown culture of China. He wants to show and develop Chinese excellent culture in the world.









# 黃淮藝術博物館 簡介

## Introduction of Huanghuai Art Museum

黃河是中華民族的母親河，是中華文明的重要發祥地之一。河南處中原地腹，位居“九州”之中，是華夏文明的發祥地之一。中原大地，物華天寶，人杰地靈，歷史悠久，文物豐富。

黃淮藝術博物館坐落於中國歷史文化名城、著名的商都遺址——鄭州。這裏西臨九朝古都洛陽，東接七朝古都開封，從古至今，都乃商賈雲集之所、人文鼎盛之區，是全國知名的文化旅游勝地。

黃淮藝術博物館集收藏、展覽、拍賣、學術研究、文化旅游、休閒於一體，是一座現代化、功能化、多元化的綜合性大型民間博物館。該館以“珍藏文化，宣揚文明”為社會宗旨，以“保護國之瑰寶，共建精神家園”為己任，依托於中原深厚文化，借盛世收藏之勢，一路凱歌，歷經數載。目前，館內藏品主要有古玉系列、青銅器系列、陶器系列、瓷器系列、漆器系列、書畫系列等十大系列，共計300多個品種，6000餘件藏品。自建館以來，先後舉辦了“民族的靈魂——精美絕倫的陶瓷展”，“民族的靈魂——溫潤高潔的玉器展”，“民族的靈魂——凝重威嚴的青銅器展”等多項專題展會。除此之外，還陸續舉辦了“陶器的發明與興衰”，“古代玉器的收藏與鑒別”，“唐三彩的歷史和藝術價值”等知識講座和學術論壇。作為民間個人藝術博物館，此舉在中原乃至全國的文物界、收藏界、古玩界、藝術界均堪稱一絕。

黃淮藝術博物館新館位於鄭東新區CBD圈內，占地40畝，建築面積5萬多平方米；其造型宏偉壯觀，風格古樸別致，功能現代多元，當屬國內大型的民間個人藝術博物館。該館主要有文物保管區、展陳區、學術研究區、休閒服務區、專題陳列區、臨時展覽區、國際交流展區、拍賣區、個人藝術展區、現當代藝術品推介展區等十大獨具特色的展區。

熔古今絕技於一爐，攬中原文物於一體，聚文流藏士於一席，凝百姓願望於一身，秉承“黃河之水天上來，奔流到海不復還”的磅礴之氣，兼愛之度，大容之風，黃淮藝術博物館將肩負起“納天地之精華，揚中華之文明”的使命，在振興民間博物館的道路上開騷風、祖漢賦。

黃淮藝術博物館歡迎社會各界人士前來指導、交流！

The Yellow River as the mother river of Chinese nation is one of important cradles of Chinese civilization. Henan located at the center of the Central Plains is one of the birthplaces of Chinese civilization. There are all kinds of treasures, famous people, long history, and abundant cultural relics.

Huanghuai Art Museum is in Zhengzhou, a famous historical and cultural city in China and famous capital site of Shang Dynasty, which borders on Luoyang, ancient capital of nine Dynasties, in the west and Kaifeng, ancient capital of seven Dynasties, in the east. It has been the commercial and cultural center since ancient times and is a cultural resort well-known throughout the country now.

Huanghuai Art Museum is a modern, functional, diversified and integrated folk museum, which combines collection, exhibition, auction, science research, cultural tourism into a whole. We have gone through several years on the base of the profound culture and the current collecting trend by taking "Treasure culture, Promote civilization" as social tenet and "Protect the treasures of China, Build the spiritual home together" as our mission. There are now around 6000 pieces in more than 300 varieties which could be divided into ten series such as ancient jade, bronze ware, pottery, porcelain, lacquer ware, painting and calligraphy and etc. We held many thematic exhibitions since the completion of the museum, such as "Soul of the Nation: Beautiful Pottery and Porcelain Exhibition", "Soul of the Nation: Beautiful and Smooth Jade Ware Exhibition", "Soul of the Nation: Dignified and Stately Bronze Ware Exhibition" and etc. In addition, some knowledge lectures and academic forums were held: "The Invention, Development and Wane of Pottery", "Collection and Appraisal of Ancient Jade Ware" and "The Historic and Art Value of Tricolor Glazed Pottery of Tang Dynasty", for example. As a personal folk art museum, we do a unique thing in the cultural relics field, collecting field, antique field and art field on the Central Plains and even in China.

Huanghuai Art Museum lies in the CBD area of Zhengdong District, which occupies an area of over 40 Mu with the floor area of more than 50,000 square meters. It possesses grand appearance, unique style and diversified modern functions, which make it a large personal folk art museum in China. The museum consists of ten different exhibition areas with unique features: Cultural Relics Area, Exhibition Area, Academic Research Area, Leisure and Service Area, Thematic Exhibition Area, Temporary Exhibition Area, International Exchange Area, Auction Area, Personal Art Exhibition Area, Contemporary Artworks Area.

Huanghuai Art Museum will take over the mission of "Accept the soul of the universe, Promote the civilization of China" and create a new era in the process of invigorating folk museum. We will syncretize the ancient and modern technics, collect the cultural relics, gather the people in collection field and coagulate the hope of common people with the majestic vigour, universal love and tolerance.

Welcome people from all circles for opinions and communication!





## Convulsion of the Beauty

— Prologue of < Collections of Huanghuai Art Museum >

Huanghuai Art Museum belongs to Mr. Zhang Xuepu, vice president of Antique Chamber of Commerce of All-China Federation of Industry and Commerce.

I am soaking myself in enjoying the beauty all along:

- idyllic tricolor glazed pottery horse,
- pride and martial tricolor glazed figure of warrior,
- ferocious tricolor glazed grave guardian beast,
- vivid tricolor glazed pottery figure of rider,
- tricolor glazed pottery lady figure with bird contest

.....

Each of the tricolor glazed potteries from Sui, Tang and Ming Dynasty is vivid and wonderful, which is showing its beauty to us loftily and proudly:

— Five bronze food vessels sharing the same shape are lofty but glowing with health and radiating vigour, which are silently narrating their stories about how they were crafted by the same artisan with preeminent skill.

— The black and white pottery showing strong color contrast is really an excellent work.

— The pottery figures of Han Dynasty standing or kneeling are still elegant after being covered with dust for several thousand years.

Pottery tripod, pottery plate, pottery lamp, pottery mermaid and etc. are all vivid and lovely.

However, two pieces of artwork make me stay and affect me in an instant.

One is a wooden tripod with black lacquer and red veins from Han Dynasty. And the other is a wooden plate with black lacquer and red veins from Han Dynasty.

The tripod is anamorphic after shrinking through wetting, but it is still imposing and proud, which is the annotation that beauty never fades because of the deformation.

The plate is still wrapped in the transparent plastic film which was placed when the plate was excavated, but its shrinkage through wetting hasn't been overcome. Anomalistic crimple on the plate is showing us a kind of lost beauty.

We are very careful.....

But the color of the lacquer is still bright and fresh, either bright black or fresh red, which is quite a convulsion:

The first shock, the beauty at several thousand years ago disappeared like this in an instant.

The second shock, the disappearance took only less than a month.

It is quite lucky that I find the third shock, which is more advanced folk art museum in China being about to be set up by Zhang Xuepu.

The foundation of this art museum can protect the beauty which has been covered up with earth for several thousand years, show the audience the beauty and avoid the shock due to the quick disappearance of the beauty.

So I suggest Mr. Zhang Xuepu solemnly to put the two pieces of lacquerware into collections of the museum when the museum is completed, to place them at the most distinct position, to display them in the most attractive way, and to make all the visitors know how the beauty is created and how it disappears.

Conservation, exhibition and development of beauty are obligatory responsibility and duty of every member of the chamber of commerce.

It can be told that establishment of the folk museum by Mr. Zhang Xuepu is a big shock to the current status of cultural relic protection and cultural relic market, which is the shock from the beauty; i.e. convulsion of beauty!

At the time I left Huanghuai Art Museum, Zhang Xuepu showed me his collection album which is about to be published. He said he would classify to publish all of his collections in order to provide drive for completion, opening and grandness of the new museum.

I suddenly feel that these albums are just like wings of the museum, which will make the museum better and better. They also make me see the brilliant future of Huanghuai Art Museum.

I write the words above to wish smooth publication of <Collections of Huanghuai Art Museum>. I hope that <Collections of Huanghuai Art Museum> and the establishment of Huanghuai Art Museum can bring a big shock to current status of cultural relic protection and market in China.

I think this should be the reason why Mr. Zhang Xuepu wants to publish this book.

Written by Li Xiuqi in Zheng Zhou

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# 美的震撼

——寫在《黃淮藝術博物館藏品》即將出版時

中華全國工商聯古玩業商會副會長張學溥先生的黃淮藝術博物館，使我一直都沉浸在美的享受裏：

——悠閑的三彩馬，  
——驕傲威武的三彩武士俑，  
——猙獰可怖的三彩鎮墓獸，  
——神態活潑的三彩騎馬俑，  
——髭鬚蹺起的三彩鬥鳥女俑，  
……

從隋，歷唐，至明，每一件三彩都栩栩如生、精妙絕倫，雄赳赳地向我們展示着他們美的姿態：

——青銅簋，五件，一模一樣，巍峨凝肅却神采奕奕，他們用無聲的氣息講述着他們是如何出自同一個技術超群的工匠之手。

——黑定與白定，強烈的色彩對比，真實的人間佳作。

——漢陶俑，或立，或跪，塵封千年却風采依然。

陶鼎，陶盤，陶燈，陶美人魚等等，個個生動傳神，令人頓生喜愛。

然而，兩件東西的出現却使我駐足，瞬間被感染，美，油然而起。

一尊漢代黑漆朱紋木胎鼎，

一個漢代黑漆朱紋木胎盤。

鼎，已經縮水變形，却依然雄傲。正是這種傲氣，詮釋着美，使之並沒有因縮水而退却。

盤，還裹着剛剛出土時的透明塑料紙，即使這樣，却依舊沒能逃脫縮水效應的作用。不規則的折皺，向我們展示着一種美的遺失。

我們很是小心翼翼……

然而那漆的色還是鮮亮的，鮮亮的黑，鮮亮的紅，鮮亮得讓人心靈震撼：

震撼之一，幾千年的美就這樣在瞬間消失了。

震撼之二，消失之快竟然不到一個月的時間。

慶幸的是，兩點震撼之後我又產生了第三點震撼，那就是張學溥先生即將建成國內領先的民間收藏博物館。

博物館的建成，能够把可能埋藏了幾千年的美千方百計地保護起來，並展示出來，能够讓剛剛經歷的失去美的震撼不再重現。

于是我向張學溥先生鄭重建議：把這兩件天公惜美的漆器也收進落成之後的博物館，

擺在最明顯的位置，

設計最吸引人注意的陳列方式，

讓所有參觀的人都知道：

美是怎樣創造的，又是怎樣消失的。

保存美，展現美，發揚美，是我們每一個商會會員義不容辭的責任和義務。

應該說，張學溥先生興建如此規模的民間博物館的舉措，是對當前文物保護與文物市場的現狀的一大震撼，因美而生的震撼——美的震撼！

離開黃淮藝術博物館時，張學溥先生讓我看了他即將出版的收藏圖集小樣。他說，他要分門別類地出下去，為博物館新館的落成、開幕、壯大，提供動力。

我猛然覺得這些圖集就如同博物館的兩翼，而且是博物館扶搖而上的兩翼。仿佛之間，我看到了黃淮藝術博物館的輝煌明天。

今天，在張學溥先生的《黃淮藝術博物館藏品》即將出版之時，寫此文字。衷心祝願此書及其姊妹篇早日問世！衷心祝願《黃淮藝術博物館藏品》系列圖書和即將落成的黃淮藝術博物館新館能够對我國文物保護與文物市場的現狀產生巨大的震撼！

我想這也應該是張學溥先生出版此書的本意所在。





黄淮艺术博物馆

HUANG HUAI  
Art Museum  
COLLECTION

# Pottery and Porcelain Culture

Pottery and porcelain are soul of Chinese technics and also marvellous treasure in the universe, which have a history of over ten thousand years. Chinese pottery and porcelain have been showing the world unique Chinese charm in their long history.

Pottery and porcelain are reflection of the development of Chinese politics, economy, culture, convention, philosophy and concept in different periods, solid carrier of national culture and silent and quiescent dance of national arts. Pottery and porcelain have been playing an important role in Chinese history. They have been preserved for several thousand years for their massive quality and stable performance, which are precious record of production, life, science and art in ancient China. They are not only the daily necessities of ancient Chinese but also their soul, which are combination of Chinese national mentality and aesthetic mentality. Pottery and porcelain art works are just like saltating notes in history which compose the great symphony of Chinese pottery and porcelain culture!

In the New Stone Age, the history of pottery was started with changing the shape and character of clay by water and fire. With the development of the settled-down life, the daily necessity for transportation of drinking water and storage of grain created greater room for pottery development. Pottery gradually became an important storing container. It then became a separate type of work and grew rapidly with the development of agriculture in Shang and Zhou Dynasty. The brick of Qin Dynasty and the tile of Han Dynasty are refined in facture and mature in technics. The figures of military forces in Qin Dynasty look great and vivid in expression, which won all praises from the world. The glaze in Han Dynasty is elegant in color. The celadon of late Han Dynasty owns fine quality. Then the pottery technics became much better and entered a new chapter. The ceramic industry developed very fast from Three Kingdoms to Southern and Northern Dynasties. And then white porcelain with unique smooth character pushed the industry to the peak.

It was a prosperous period of pottery and porcelain in Sui and Tang Dynasty. The technics and skills were

consummate. Tricolor glazed pottery included diversified designs such as flowers, birds, and animals. Human figures were vivid in expression. Formed was situation of celadon in the southern area and white porcelain in the northern area. The pottery and porcelain during this period showed quite distinct style, fleshy shape, decent image, simple decoration and convenience for use. There are lots of poems about pottery and porcelain. "Jade-like" and "Ice-like" are good names of celadon from Yue Kiln. The pottery and porcelain were mature in development in Song Dynasty. Their technics was professional and their art accomplishment was unique. There were numerous famous kilns in the southern and northern area with different styles. Pottery became rare in Ming and Qing Dynasty and porcelain became popular. Another new era was created by blue-and-white porcelain and quintuple color glazed porcelain.

The pottery and porcelain represent material civilization in the long history. They are also symbols of the history. Their existence not only shows our ancestors' wisdom but also annotates Chinese history of several thousand years. The history of Chinese pottery and porcelain is the vivid history of national culture and massive human history.

*Jiao Jinrong*

# 淺說 陶瓷 文化

陶瓷，中華工藝之精魂，更為乾坤一塊奇。它的歷程至今已上萬年，真可謂漫漫陶瓷路。在這漫長的歷史長河中，中國陶瓷，向世界展示了中國獨有的風采和魅力。

陶瓷，不僅反映了中國政治、經濟、文化、習俗、哲學、觀念在不同時期的發展概況，更是一種立體的民族文化的載體，是一種無聲的、靜止的民族藝術的舞蹈。陶瓷在中國的發展史上占有舉足輕重的地位。它們憑借着堅實的質地、穩定的性能，留存了千萬年，記錄了關於中國古代社會的生產、生活、科技、藝術等的諸多寶貴信息；它們在滿足中國古人自身的日常生活需要的同時，更凝聚着我們祖先的心路歷程，是中國民族心理和審美心理的結晶。一件件陶瓷藝術作品，恰似一個個躍動在歷史長河中的音符，跳躍着、彈奏着，共同構成中國陶瓷文化史這部博大精深的大型交響樂！

新石器時代伊始，陶器揭開了人類利用水和火改變泥土的形狀、性質，創造出一種神奇器物的歷史。後來伴隨着人類定居生活的發展，飲水、搬運、存儲等一系列生活的必需，給了陶器更大的發展空間，使之成為重要的儲存器和盛儲器。商周時期，農業發展，制陶業已成為獨立工種，發展迅速。秦漢兩代，秦磚漢瓦，制作精湛，工藝成熟。秦之兵馬，陣勢恢弘，造型生動，為世所驚嘆；漢之釉彩，色

澤雅致；漢末青瓷，胎質細膩。至此，陶藝更精，瓷器脫胎，華章又續。三國兩晉南北朝，陶瓷業發展迅速，白瓷以它溫潤獨特的性質，將陶瓷業推向頂峰。

隋唐鼎盛，陶瓷技藝高超異常；大唐三彩，花鳥走獸，無所不包；人偶馬像，雕飾如生；南青北白，格局成型。此時期之陶瓷，風格鮮明，器形豐滿，造型端莊，樸素少飾，使用方便。文人騷客，吟詩贊嘆之，“類玉”、“類冰”更成為越窑青瓷之美稱。延至宋代，陶瓷發展成熟，工藝爐火純青，藝術成就空前絕後。南北各名窑，風格迥異。明清之際，陶器已不多見，瓷器盛行。青花、五彩，共築陶瓷之新天下。

陶瓷是人類物質文明的代表，在歷史的長河中源遠流長。它們體上雕刻着歷史的質感，體內盛滿了年代的富足。它們的存在，不僅向我們彰顯了我們祖先的聰明和智慧，同時也向我們訴說着中國萬年的歷史滄桑！正所謂一部中國陶瓷史，是一部形象的民族文化史，是一部厚重的人類歷史。

焦金榮



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