

汝窑与张公巷窑 出土瓷器

—河南省文物考古研究所 编著



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前言

2007年11月，在赴云南昆明参加“云南青花暨边疆地区青花学术研讨会”之前，我们终于完成《宝丰清凉寺汝窑》考古发掘报告的编写工作，交予出版社编辑出版。在前往大会安排的考察云南青花窑址的路上，我仍沉浸在如释重负般的喜悦中。邻座的台北鸿禧美术馆舒佩琦女士在与我分享快乐的同时，问我是否还有出版一本汝窑瓷器图录的打算。我告诉她我们曾经商议过此事，因考虑到出版经费，还没有付诸实施。不曾想第二天在同行的车上，舒女士便认真地说，她已与廖桂英馆长协商，鸿禧美术馆愿意资助部分出版经费。就这样，在2008年的新春到来之际，我们便开始了本图录的资料收集、整理与编写工作。

汝窑作为中国陶瓷史上最负盛名的瓷窑之一，长期以来备受人们的关注。但汝窑的发现颇费周折，前后经历了半个世纪之久。1950年陈万里先生考察汝窑窑址，首先发现宝丰清凉寺瓷窑遗址；1987年河南省文物考古研究所第一次试掘，发现典型的御用汝瓷10余件，遂将宝丰清凉寺瓷窑址确定为汝窑遗址；2000年河南省文物考古研究所的第六次考古发掘，在清凉寺村内搬迁四户村民，揭露面积近900平方米，共发现窑炉20座和作坊3处，以及水井、澄泥池等重要制瓷遗迹，出土了一大批比较完整的汝窑瓷器、窑具和模具，找到了汝窑的中心烧造区。宝丰清凉寺汝窑址也继入选“七五”期间全国十大考古新发现之后，又被评为2000年度全国十大考古新发现。

汝窑由于为宫廷烧制御用瓷的时间较短，故传世瓷器不多，南宋人周辉在《清波杂志》中说“汝窑宫中禁烧，内有玛瑙末为釉，唯供御拣退，方许出卖，近尤难得”。据统计，现存的汝窑传世品仅70余件，主要收藏在中国的北京故宫博物院、台北故宫博物院、上海博物馆，以及英国、美国和日本等地。2000年度在汝窑中心烧造区的发掘，有多处瓷片堆积厚达20厘米以上的遗迹，出土可复原器物逾千件，大大地丰富了汝窑瓷器的品种。除传世品中常见的水仙盆、洗、碗、盏托、樽、盘、纸槌瓶等器类外，也发现了一些传世品中未见的新器形，主要有薰炉、套盒、梅瓶、方壶、小碗、大盆、板沿盘、莲纹盏托和刻花鹅颈瓶等。值得注意的是，传世的汝窑瓷器极少装饰，而这次发现的不少器物表面还装饰有花纹，其中以莲纹最常见，更有鸟体、龙身等雕塑品，这在以釉色取胜的汝窑传世品中实属罕见。

张公巷窑址位于汝州市区东南部，遗址中心区面积约3600平方米，皆被居民住房和城区道路所压。2000年春和2001年夏，河南省文物考古研究所先后两次配合民房改建工程进行小范围的考古发掘，发现一些类似汝窑瓷器、窑具和素烧坯残片，遂引起中国古陶瓷学者的高

度重视。2004年2~4月,河南省文物考古研究所又在张公巷东、西两侧分别开挖探方两个,发掘面积124平方米,清理出不同时期的房基4座、水井4眼、灰坑79个和过滤池1个,出土了一批全新的青釉瓷器和窑具,取得了中国陶瓷考古的重大突破。

与宝丰清凉寺汝窑瓷器相比,张公巷窑青瓷器以薄胎薄釉为主,釉色浅淡,釉面玻璃质感强,极少见到宝丰清凉寺汝窑的天青釉。胎骨有粉白、灰白、洁白和少量浅灰,几乎不见汝窑的香灰胎。胎质细腻坚实,也为汝窑所不及。器形有碗、盘、瓶、壶、洗、枕、盏、盏托、薰炉、套盒和器盖等。其中不少器形与汝窑瓷器有一定的差异,而花口折腹盘、葵口平底盘、椭圆裹足洗、四方平底盘和长方体枕等,则为汝窑所不见。带圈足的器物以直圈足为主,外裹足的较少,器底支钉痕呈非常规整的小米粒状,支钉分别为三、四、五和六枚。张公巷窑产品制作讲究,工艺精湛,显然不是一般的民间用瓷,它的性质应属官窑。在2004年5月召开的汝州张公巷窑址考古新发现专家研讨会上,不少中外陶瓷学者认为该窑址就是寻觅已久的北宋官窑。

本图录分作四部分:第一部分为宝丰清凉寺汝窑,我们选择了釉色比较精美、造型相对完整的汝窑遗址出土瓷器96件。第二部分为汝州张公巷窑,计挑选出不同器类的张公巷窑址出土瓷器38件(片)。第三部分为张公巷窑外传瓷器,我们将北京故宫博物院、上海博物馆、广东省博物馆、大英博物馆和台北鸿禧美术馆等单位收藏的张公巷窑瓷器予以集中展示,并酌情选收了私人收藏的少量精品,以比较全面反映张公巷窑产品的面貌。尽管如此,我们仍然觉得对于张公巷窑还了解太少,希望今后在更多博物馆看到有关张公巷窑瓷器的收藏,也期待着新的考古发现和科研成果。这是我们在本图录中增加张公巷窑发掘资料的初衷。第四部分为相关研究文章,除本所两位同志分别介绍汝窑和张公巷窑的研究成果外,我们还约请了鸿禧美术馆舒佩琦女士、日本大阪市立陶瓷美术馆名誉馆长伊藤郁太郎先生和馆长出川哲朗先生,发表了他们关于汝窑与张公巷窑的最新见解。

从1987年发现宝丰县清凉寺汝窑遗址之后,关于汝窑瓷器的图录已经出版过多部,分别有1987年上海人民美术出版社出版的《汝窑的发现》、1991年紫禁城出版社出版的《汝窑的新发现》、2002年北京出版社出版的《汝窑聚珍》、2003年河南美术出版社出版的《宋代汝窑》、2006年台北故宫博物院出版的《北宋汝窑特展》和2007年上海古籍出版社出版的《汝窑遗珍》等。我相信,《宝丰清凉寺汝窑》考古报告和本图录的出版发行,将进一步促进和深化汝窑的科学研究工作,使喜爱和鉴赏汝窑瓷器的人们越来越多。

孙新民

2008年5月

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