

故宫博物院藏

中国古代窑址标本

山西 甘肃 内蒙古

THE SPECIMENS OF ANCIENT CHINESE KILNS IN THE
COLLECTION OF THE PALACE MUSEUM

SHANXI, GANSU AND INNER MONGOLIA VOLUME

故宫博物院编 冯小琦 / 主编



COMPILED BY THE PALACE MUSEUM
CHIEF COMPILER: FENG XIAOQI

故宫出版社
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凡例

一、本书分卷以省为单位，窑多者，一省单独成册，窑少者，数省成书。

二、每个窑的标本以时代为序，同时兼顾品种、器形、装饰分类排列。

三、在某些重要窑名下，为清楚地表达瓷片的采集地，又分若干小地名。

四、标本的年代参考各地考古发掘资料，资料不充分或有意见分歧者，以故宫博物院传统观点为准。

五、有些标本因器形不完整，时代特征不突出，兼具宋、金或金、元特征者，取其一，或以宋（金）、金至元的形式标出。

六、窑具的年代、时代特征不突出者，或不标年代，或把范围定宽，如金至元，均放在每个窑的最后。

七、书中所选完整器物与窑址标本对比，以附图形式出现。

八、全国窑址分布图中的窑址为历年资料汇集，窑址所在县市地名绝大部分沿用学界习惯称谓。

九、故宫博物院专家窑址调查报告以省区划分，附于本省瓷窑后，有的涉及两省或多省的，附主要省份论文的最后。

Notes on the Use of the Book

- 1, The different volumes of this series were classified mainly by the provinces, with more kilns in one province done on single book and less one put it together.
- 2, The specimens of one kiln sorted by time, also considering the variety, type and decorative method.
- 3, In order to introduce the locality of specimens gathering precisely, the specific place names were also used for some important kilns.
- 4, The judgment on time of specimens was on the basis of archaeological materials from place to place, and the specimens in dispute or inadequate data were dated by traditional viewpoint of the Palace Museum.
- 5, Due to the incomplete type, the time character of some specimens was not glowing. The one that has features of Song and Jin dynasty or Jin and Yuan dynasty at the same time was dated in single period, or marked with "Song dynasty (Jin dynasty)" or the time of "from Jin dynasty to Yuan dynasty".
- 6, The kiln furniture in inconspicuous character of time could not indicate the specific date or broaden the period scale, then put it at last place of the kiln.
- 7, In contrast, the intact wares in the book appeared in attached figures.
- 8, Based on the materials over the years, we presented the distribution map of kilns in China, and most of the kiln names were followed by Scholar's idiom.
- 9, The investigation reports of experts of the Palace Museum were divided by different provinces and attached to the kilns of single province. The reports including two provinces or more attached behind the major province.

为加强故宫学术研究，在纪念故宫博物院成立 80 周年之际，建立故宫博物院古陶瓷研究中心，这是很有意义的一件事。

故宫博物院自成立以来，在中国古陶瓷研究方面，具有三个明显的优势：

其一是人才。故宫博物院是在明清皇宫的基础上建立的中国最大的古代艺术品宝库，凭借其得天独厚的条件，曾造就出一大批享誉海内外的文物研究专家。在古陶瓷研究领域，陈万里、孙瀛洲、冯先铭、耿宝昌先生等闻名遐迩，使故宫博物院在这一领域长期独领风骚。今天，在古陶瓷研究专业的人员构成方面，现有本研究专业在职人员 16 人，其中取得研究馆员任职资格的 5 人，副研究馆员任职资格的 4 人，馆员任职资格的 7 人，另有返聘研究馆员 2 人，退休研究馆员 3 人，副研究馆员 1 人，馆员 2 人。特别是拥有当今古陶瓷研究领域的泰斗、现已近 90 岁高龄的耿宝昌先生。因此，无论是在从业人员的数量还是人员的梯队结构方面，故宫博物院在这一研究领域都具有明显的优势。

其二是陶瓷类文物藏品。故宫博物院现收藏的古陶瓷可分为三大类：

1. 陶瓷类文物。总计约 35 万件，其中 32 万多件属原清宫旧藏品，1949 年以后通过拨交、收购、捐献等渠道又入藏 2 万多件。这些藏品，不但数量大，而且精品多，从新石器时代的陶器到明清各朝官民窑瓷器，无不包括，自成体系，这是国内外其他任何博物馆所无法比拟的。其中被初步定为国家一级文物的陶瓷器就有 1 110 件。宋代五大名窑（汝、官、哥、定、钧）瓷器、明清官窑瓷器是故宫陶瓷收藏中的强项，仅以宋代汝窑瓷器，明代永乐、宣德官窑瓷器，清代康熙瓷器为例：国内外收藏传世汝窑瓷器不足百件，故宫收藏 20 件，又收藏明代永乐、宣德官窑瓷器 700 多件，康熙瓷器 7 万多件。这些藏品无论从数量还是质量上看，在世界上都是名列前茅的。

2. 古窑址陶瓷标本。故宫博物院收藏有 20 世纪 50 ~ 60 年代以来从全国各地考察古窑址所采集的 300 余处重要窑址的约 6 万陶瓷标本，这在世界上也是独一无二的。标本的时代上起商周，下至清代，其中以唐到元代窑址的标本最为丰富。有的标本可与出土和传世器物相印证，有的标本则不见于出土与传世器物中。因此，对古窑址陶瓷标本的研究愈发显得重要，它能使我们更清楚地了解我国古代各地烧造陶瓷的情况，补充文献与传世器物的不足。目前有些窑址已遭破坏或深埋于地下，再前往采集标本，已几乎不可能有所收获，因此故宫所藏这批古窑址陶瓷标本就愈显重要。

3. 陶瓷类实物资料。故宫博物院现收藏有原清宫因残淘汰下来的、古物南迁损伤的以及 1949 年以后收购来的数千件基本完整而被划归为非文物的资料,以及清宫淘汰下来的大量明清官窑瓷片标本。这些实物资料数量之大、包含的花色品种之全,在世界上是首屈一指的。其中有大量明、清、民国时期的陶瓷仿品,至今尚未全面向社会公开过,它们是学习古陶瓷鉴定的珍贵资料。特别是资料中还有一些品种弥补了现存古陶瓷文物中的空白。

其三是古陶瓷研究成果。在深入研究的基础上,故宫博物院已先后编写出版的陶瓷类图书有《故宫博物院藏瓷选集》(文物出版社,1962 年)、《故宫珍藏康雍乾瓷器图录》(两木出版社、紫禁城出版社,1989 年)、《故宫博物院藏清盛世瓷选粹》(紫禁城出版社,1994 年)、《故宫藏传世瓷器真贋对比及重要窑址标本图录》(紫禁城出版社,1998 年)、《故宫博物院藏明初青花瓷器》(紫禁城出版社,2002 年)、《故宫博物院藏文物珍品全集》[其中陶瓷类文物九卷:晋唐名瓷一卷、两宋瓷器二卷、五彩斗彩一卷、珐琅彩粉彩一卷、颜色釉一卷、青花釉里红三卷,商务印书馆(香港)有限公司]、《孙瀛洲的陶瓷世界》(紫禁城出版社,2003 年)、《陈万里陶瓷考古文集》(紫禁城出版社、两木出版社,1990 年)、《冯先铭古陶瓷论文集》(紫禁城出版社、两木出版社,1987 年)等。个人专著有陈万里《中国青瓷史略》和《瓷器与浙江》、耿宝昌《明清瓷器鉴定》、李辉柄《中国瓷器鉴定基础》和《宋代官窑瓷器》、叶佩兰《元代瓷器》、王莉英《陶瓷器鉴赏与收藏》、吕成龙《中国古代颜色釉瓷器》和《中国古陶瓷款识》、王健华《古瓷辨赏》等。另外,故宫的陶瓷专业人员还撰写了大量科研论文。这些已出版或发表的故宫专家和学者的研究成果,受到国内外古陶瓷爱好者的广泛关注。特别是 1982 年由冯先铭先生主编的《中国陶瓷史》,堪称我国第一部权威的陶瓷史,赢得国内外陶瓷界的极高赞誉,曾全文译成日文在日本出版。

正因为具备上述丰厚的藏品基础和研究优势,在加强故宫学的学术规划中,成立故宫博物院古陶瓷研究中心被提上了议事日程,在社会同行的支持下,并予以实施。故宫博物院古陶瓷研究中心设在延禧宫区,主要由三部分构成:一是设在延禧宫西司库的观摩室兼作小型会议室;二是设在延禧宫西库房的陶瓷专题陈列室,室内设触摸屏和等离子显示屏;三是设在延禧宫的古陶瓷检测研究中心,内设古陶瓷成份分析实验室,工艺研究实验室,结构分析实验室和物理、化学性质检测实验室,承担古陶瓷的分析检测研究工作。观摩室和小型会议室供来陶瓷中心访问的专家、学者观摩古陶瓷资料、标本以及进行小规模学术研讨活动等使用。古陶瓷专题陈列室将定期举办院藏陶瓷专题展览,展示故宫古陶瓷专家、学者的研究成果,适当引进一些外展。

故宫博物院古陶瓷研究中心是一个高层次的国际性学术研究机构。该中心将在故宫博物院的领导下,在院学术委员会的指导下,由院古器物部和文保科技部具体负责其日常业务工作,积极开展国内外有关古陶瓷方面的学术研究和学术交流活动。

古陶瓷研究中心的研究对象主要是故宫博物院的古陶瓷收藏、古窑址陶瓷标本收藏和世界各地收藏的中国古代陶瓷。古陶瓷研究中心的研究内容包括对不同时期、不同产地、不同类型古陶瓷制作原料、

工艺、结构及相关性质的科学研究；对古陶瓷年代、窑口、真伪的科学研究；对古陶瓷的科学保管、修复和复制等技术的科学研究，以及更多深层次、多视角的科学研究。

古陶瓷研究中心将利用故宫博物院在人才和收藏古陶瓷文物、资料、标本以及引进各种先进检测仪器设备等方面的条件和优势，为国内外专家、学者搭建一个开展综合性合作研究的学术平台，旨在使故宫博物院陶瓷藏品的诸多内涵为世人所知，以弘扬博大精深的中国陶瓷文化。同时，积极借鉴国内外同行的研究方法和学术成果，为故宫培养和造就一批古陶瓷专业的中青年专家，力求使故宫的古陶瓷科学研究水平位于世界的最前列。

为配合古陶瓷研究中心的成立，故宫博物院组织院内专家、学者在深入研究的基础上，将陆续编辑出版《故宫博物院藏清代御窑瓷器》、《故宫博物院藏历代古窑址标本图录》、《故宫博物院藏古陶瓷资料选萃》等三套图书。清代御窑瓷器是故宫收藏中的强项，《故宫博物院藏清代御窑瓷器》一书将收录故宫收藏从顺治至宣统御窑瓷器 1 000 余件，配以大量辅助资料，这是故宫首次出版全面反映清代御窑厂生产工艺及产品的图录，其中绝大多数瓷器属首次公开发表。《故宫博物院藏历代古窑址标本图录》一书，收录故宫自 1949 年以来赴全国各地考察古窑址所采集的 200 多个窑口的陶瓷标本，这是故宫首次向社会全面公布这批标本资料。《故宫博物院藏古陶瓷资料选萃》一书将收录 500 余件故宫藏器形基本完整的古陶瓷实物资料，其中有一部分属于珍稀品种，属于首次发表。我深信，这些古陶瓷图书的出版，必将对古陶瓷工艺学、鉴定学的研究起到积极的推动作用。

2005 年春

Preface

Due to the goal to enhance the academic research level of the Palace Museum, the foundation of Ancient Ceramic Research Center of the Palace Museum was a very significant event during the 80th anniversary of the establishment of the Palace Museum.

The Palace Museum has following three advantages in research on ancient Chinese ceramic since its inception. The first is talents. Based on the imperial palace of Ming and Qing dynasties, the Palace Museum was the largest treasure-house for ancient artworks in China. On account of these exceptional advantages, the Palace Museum brings up a large number of overseas renowned experts on cultural relic research. The well-known experts such as Chen Wanli, Sun Yingzhou, Feng Xianming and Geng Baochang took the Palace Museum lead in the research on ancient ceramic for a long term. Due to enough personned number and reasonable team structure, we still keep the obvious dominant position in the field of ancient ceramic at present.

The second is ceramic collections. The ceramic collections of the Palace Museum could be divided into three classes. One is the cultural relic of ceramic. There were nearly 350 thousands collections, among which over 320 thousands belonged to the Qing Court and the others were collected after 1949 through different approaches. The collections were not only large in number, but also high in quality, and have established a self-contained system from Neolithic Age to Qing dynasty. Then is the specimen of ancient kilns. The Palace Museum collected nearly 60 thousands specimens from over 300 ancient kilns throughout the country in 1950s and 1960s. It was really an unmatched accomplishment in the world. The last is the material of ceramic. The materials contained the following parts: incomplete wares of Qing Court, damaged wares due to removal for antiques, purchased wares as materials after 1949 and large number specimens eliminated by the Qing Court. It is also the second to none in the world.

The third is the research achievement of ancient ceramic. Based on deeply study, the Palace Museum compiled a great deal of ceramic books, such as *The Selected Works of Ceramic in the Collection of Palace Museum* (The Cultural Relic Press, 1962), *The Blue and White Porcelain of Early Ming Dynasty in the Collection of Palace Museum* (The Forbidden City Publishing House, 2002), *The Complete Works of Treasures in the Collection of Palace Museum* (The Hong Kong Commercial Press Ltd., 1996-2000), *The Ceramic World of Sun Yingzhou* (The Forbidden City Publishing House, 2003), etc. There were also numbers of personal monograph as wall, for example, *The History of Chinese Celadon* (By Chen Wanli, The People's Publishing House, 1965), *The Porcelain and Zhejiang Province* (By Chen Wanli, The Zhonghua Book Company, 1964), *The Porcelain*

Appreciation of Ming and Qing Dynasties (The Forbidden City Publishing House, 1993), *The Inscriptions of Ancient Chinese Ceramic* (By Lü Chenglong, The Forbidden City Publishing House, 2003), etc. Besides, large numbers of papers were written by our experts on ceramic and attracted widespread attention.

Based on the abundant collections and research advantages, the establishment of the Ancient Ceramic Research Center of the Palace Museum was put on the agenda and carried out at last. The research center is located at Palace of Prolonged Happiness area, and could be further divided into three parts: small meeting room, ceramic showroom and laboratory for ceramic detection.

The Ancient Ceramic Research Center of the Palace Museum is an international academic research institution at high level. Under the leadership of the Palace Museum and the guidance of Academic Board of the Palace Museum, the Department of Ancient Cultural Relic and Technology for Ancient Cultural Relic Protection will be in charge of daily affairs of the center, and carry out academic research and communication on ancient ceramic in domestic and abroad.

The object of the Ancient Ceramic Research Center of the Palace Museum is the ancient ceramic collections and specimens in the Palace Museum and ancient ceramic collections all over the world. By these condition and advantages, the center will provide experts and scholars with a synthetic platform for academic exchange, and propagate the great and profound culture of Chinese ceramic.

To coincide with the launch of the Ancient Ceramic Research Center of the Palace Museum and on account of further study by experts and scholars in the Palace Museum, some related books will be published such as *The Imperial Porcelain of Qing Dynasty in the Collection of the Palace Museum*, *The Ancient Chinese Kilnsite Specimens in the Collection of the Palace Museum* and *The Selected Works of Ancient Ceramic Materials in the Collection of the Palace Museum*. It is convinced that the print of these books will contribute greatly to the development on handicraft and appreciation of ancient Chinese ceramic.

Zheng Xinmiao

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