

# 天下龙泉

## 龙泉青瓷与全球化

### 卷二 国家公器

故宫博物院、浙江省博物馆、丽水市人民政府 编  
故宫出版社

Longquan of the World  
Longquan Celadon and Globalization

Vol. II  
State Vessels

Compiled by the Palace Museum, the Zhejiang Provincial Museum and the Lishui Municipal People's Government  
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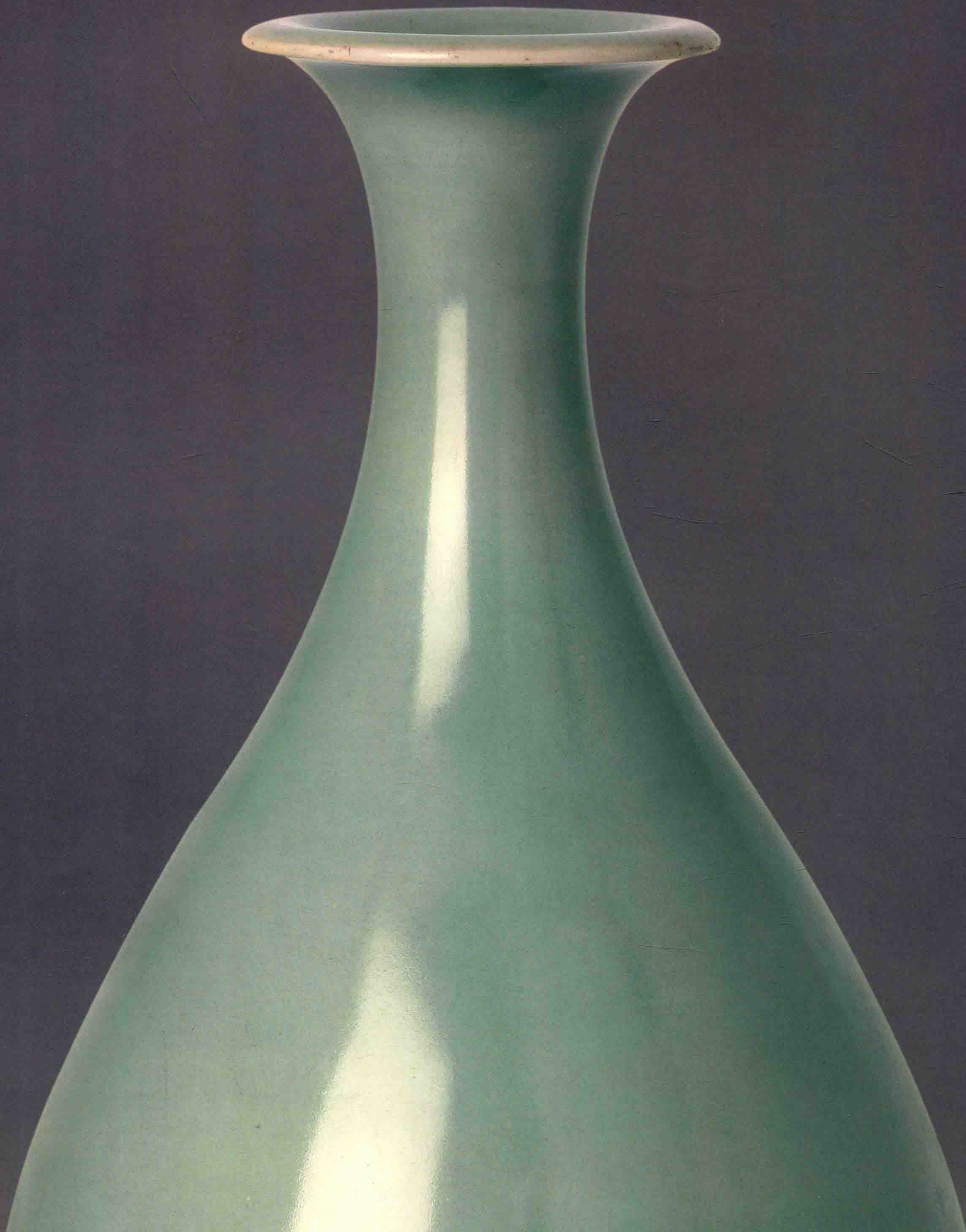


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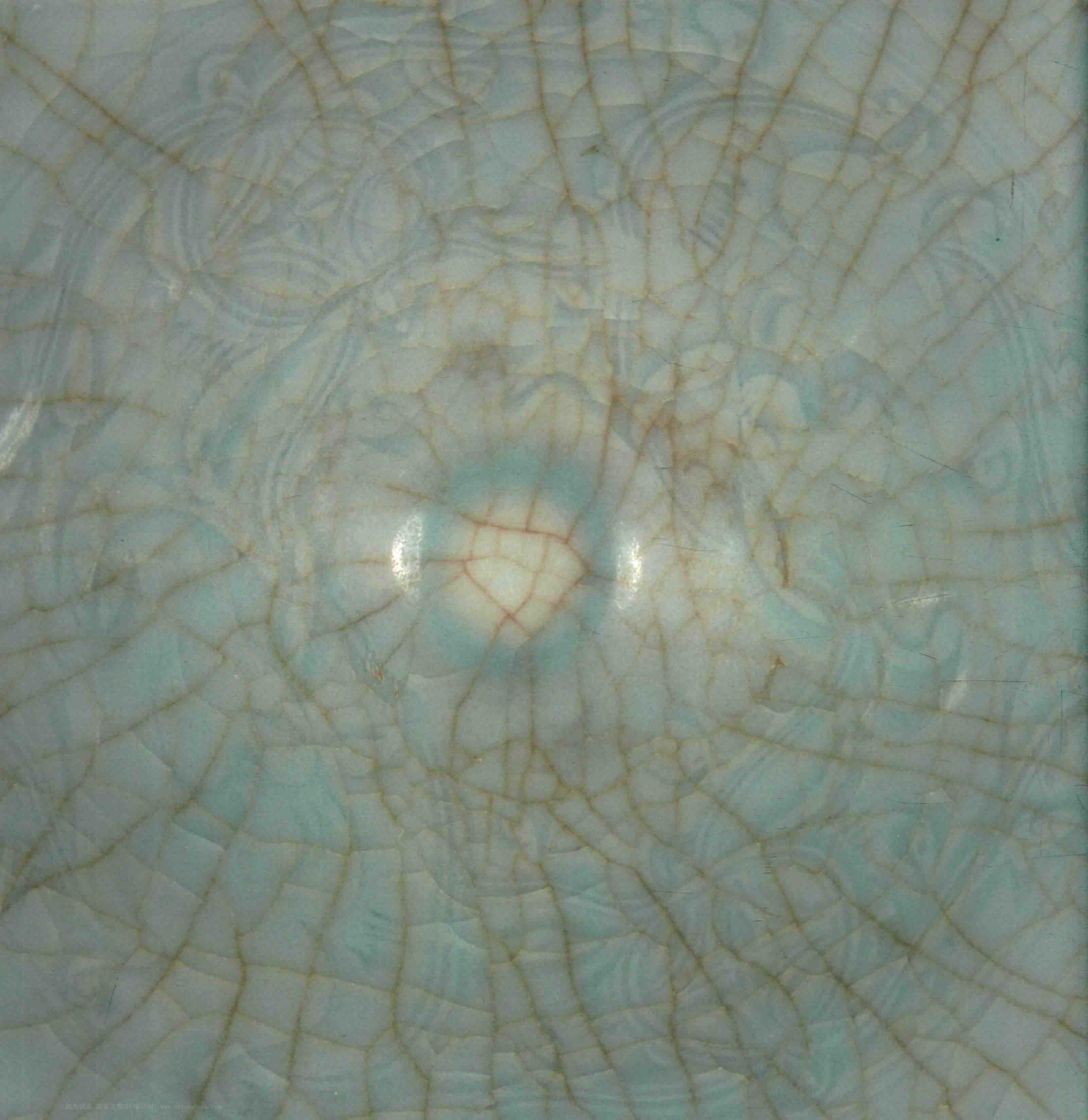
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# 序一

丝绸之路由众多不同的主干道和无数的支线组成，是在亚洲、欧洲和东非、北非乃至撒哈拉以南非洲的部分国家和地区之间构建起来的一个海陆交通网络。虽然不同国家、民族对历史上曾加入的这个交通网络有着不同的命名，但是作为连接东方和西方的干道，丝绸之路有机地把东亚、南亚、中亚、西亚、北非、东非和欧洲的主要文明古国连接在了一起。对比构成丝绸之路的网线与当今“一带一路”倡议所覆盖的路线，会发现二者之间有着极大的契合度，这说明丝绸之路不仅曾经沟通、连接着古代世界，也是当代世界交通网线的前身，更是一条贯通古今、连接各文明区域经济、文化、政治、军事的交流之路。

在历史的长河中，丝绸之路上既有在东西方不同地区之间进行交换的商品，也有为了政治、宗教、商业或军事等各种目的而行进在丝路上的人群。正是这些商品和人群的流动，让古代的人们了解到在自身文明之外还有其他的文明，他们用各自的语言记录下了对自己域外文明的认识。这些零星的记载，成了古代世界史的一部分，是今人了解古代、研究世界古代文明的重要资料。人群的流动带来了各种宗教与思想在东西方之间的传播，在宗教思想影响下的宗教艺术也同时得到了普及。对来自异域产品的渴求与模仿，则促成了技术在东西方不同地区之间的传播与互动，带动了技术水平的共同提升，促进着人类文明的交融发展。

正是得益于丝绸之路，古代的各国家、地区和文明区域才得以被连接起来。由此，在不同历史时期内，各个国家与文明之间才有可能在继承与发展自身传统文化的同时，不断吸纳和包容外来文化因素，并在这个过程中变得开放、强大。是故，丝绸之路的历史价值也越来越受到重视，继陆上的“丝绸之路：长安—天山廊道的路网”被列入《世界遗产名录》之后，“海上丝绸之路”的申遗工作也在进行之中。同时，对丝绸之路的研究也是海内外学术界共同关心的重要课题。

利用文物展览的方式，更大范围、更深层次地揭示和宣传丝绸之路的历史价值，也是各博物馆工作中一个重要的努力方向。在关注通过丝绸之路流入中国的异域文物，以及在外来文明、技术影响下的本地产品的同时，如何使展览不只停留在物的层面，而能通过文物展览更好地叙述因交流而在不同文明之间产生的相互影响，以及技术水平共同提高的历史真实，应该是策展人员要进一步思考和关注的内容，也是文物展览所要体现的更高境界。故宫博物院一向注重以学术研究为基础进行展览策划，此次故宫博物院联合浙江省博物馆、丽水市人民政府共同举办的“天下龙泉——龙泉青瓷与全球化”展览，就是我院与浙江省博物馆的陶瓷研究人员在联合承担国家文物局指南针计划2012～2014年“中国古代瓷器生产技术对外传播研究”课题的成果，但展览又不局限于课题本身，而是以龙泉青瓷和龙泉青瓷所代表的瓷器生产技术、文化为切入点，思考在12～15世纪、在新航路开辟前，在世界范围内龙泉青瓷广泛流布的表象背后，对各国、各地区陶瓷器生产技术的影响。通过观察越南、泰国、日本和英国等国对龙泉青瓷的完全仿烧，以及缅甸、伊朗、叙利亚、埃及等国利用本地传统的陶瓷生产技术仿烧龙泉青瓷的情况，进而指出各地的仿烧虽有表现形式上的差别，但本质上却无一不是通过文化与技术交融，实现各地陶瓷技术的共同提高，龙泉青瓷也因之具有了世界性。对龙泉青瓷的渴求和仿烧，也成为促成早期全球化的动因之一。

感谢北京故宫文物保护基金会、龙湖集团、浙江省博物馆、丽水市人民政府对展览工作的大力支持，感谢海内外四十余家博物馆、考古单位和院校对展览的支持和帮助。耿宝昌先生和本院众多同仁为本次展览付出了巨大的努力，在此一并致谢。

是为序！

故宫博物院院长

## Preface I

The term Silk Roads refers to the overland and maritime networks of transportation between the countries and regions of Asia, Europe, East Africa, North Africa, and parts of Africa south of the Sahara Desert. The Silk Roads consisted of numerous primary routes and a large number of secondary routes that connected the major countries of East Asia, South Asia, Central Asia, West Asia, North and East Africa and Europe. These regions had their own long histories of civilisation, and the many centuries of the Silk Roads' operation saw goods traded in both directions, as well as a steady movement of peoples travelling for political, religious, commercial and military purposes. Thanks to the Silk Roads, diverse regions, countries and civilisations became connected throughout history. This made it possible for numerous countries and civilisations of different historical periods to adapt to, and to integrate with, various foreign cultural factors. In the process they became both stronger and more in open their views of the world – while at the same time inheriting and developing their own traditional cultures.

The present exhibition, *Longquan of the World: Longquan Celadon and Globalization*, is jointly organised by the Palace Museum, the Zhejiang Provincial Museum, and the Lishui Municipal People's Government of Zhejiang. It reflects the research accomplishments from a Compass Project of 2012-2014, supported by the China's State Administration of Cultural Heritage and entitled *Spreading of Ancient Chinese Ceramic Technology to Other Countries and Its Impact*. However, the exhibition extends well beyond this research project. On the basis of the ceramic technology and culture, represented by Longquan celadon ware itself, it aims to examine the wide distribution of Longquan celadon across the Old World during the 12-15<sup>th</sup> centuries before the new trade routes were discovered. In the process it also aims to understand the influences that Longquan celadon wares exerted on the ceramic technologies of various regions beyond China. While countries such as Vietnam, Thailand, Japan and Britain were able to fully copy Longquan celadon ware, other countries like Burma, Iran, Syria and Egypt applied their traditional ceramic technologies to recreate Longquan wares for local consumption. Although these reproductions varied between regions, they all resulted in local improvements in ceramic technology as a result of the communication and the merging of cultures through the Silk Roads. In this regard, Longquan celadon is of international significance. The worldwide appreciation and recreation of Longquan celadon may be seen as a driving force for globalization in these early years.

We extend our thanks to the Forbidden City Cultural Heritage Conservation Foundation, the Longfor Group, the Zhejiang Provincial Museum, and the Lishui Municipal People's Government of Zhejiang for great support to the exhibition. The valuable support and help from over forty museums, archaeological organisations, institutes and universities in China and other countries is appreciated. We also thank Mr. Geng Baochang and many colleagues at the Palace Museum for their tremendous efforts.

Wang Xudong  
Director, the Palace Museum

## 序二

龙泉窑是宋元时期著名的青瓷窑口，因中心窑场位于浙南龙泉境内而得名。它创烧于晚唐五代，发展于北宋。宋室南渡后，更是融合了南北两大瓷业技艺，关联“官窑”“民窑”两个层次，集历代青瓷工艺之大成，成为中国古代陶瓷史上内涵丰富、产地广阔、规模壮观的青瓷窑业体系。

12 ~ 15 世纪，造型古朴端庄、釉质温润如玉的龙泉青瓷，畅销于亚洲、非洲和欧洲等地，成为该时期流布最广、产地最多的瓷器品类。其对世界陶瓷发展史影响最大，促进了跨区域技术、经济和文化的交流，为早期经济全球化奠定了基础。

近年来，大量的龙泉青瓷在国外被发现，有力地佐证了龙泉青瓷对外输出的历史记载，引起了学界的广泛关注。2010 年，我馆研究人员以“浙江青瓷在海外”为题开展专项调查与研究。2012 ~ 2014 年，我馆与故宫博物院等单位合作承担了国家文物局指南针计划——“中国古代瓷器生产技术对外传播研究”课题，探讨瓷器和制瓷技术在中国对外交流中的媒介作用和深远影响，并推出系列展览与国际学术活动。

多年来，承蒙故宫博物院的支持与帮助，两馆之间的交流与合作不断深入。此次，立足于两馆的藏品资源，特别是故宫博物院龙泉青瓷的藏品优势，同时汇集海内外数十家文博机构的数百件藏品，共襄盛举，联合举办“天下龙泉——龙泉青瓷与全球化”展览，旨在向公众展示龙泉青瓷在国内外广泛分布的时空面貌，并揭示其承载的深厚文化内涵和广泛的社会影响。

自古以来，文明的交流、互鉴，是推动人类社会进步和世界和平发展的重要动力。文明因交流而多彩，因互鉴而进步。瓷器的输出和文化的互动，筑就了连接世界的“陶瓷之路”，带动了中外贸易的发展，促进了东西方技艺的交流，丰富了沿线人民的物质和文化生活。其广博的历史文化内涵，对当今世界共建“一带一路”，具有深远的历史意义。

值此浙江省博物馆建馆 90 周年之际，我馆联合故宫博物院、丽水市人民政府共同推出“天下龙泉——龙泉青瓷与全球化”展览，并联合故宫博物院、丽水市人民政府举办“天下龙泉——龙泉青瓷与全球化”国际学术研讨会，给自己一份很好的生日礼物。

浙江省博物馆馆长

诗水琴

## Preface II

The Longquan kilns are famous for their celadon production during the Song (960–1279) and Yuan (1279–1368) dynasties. They derive their name from the location of their primary kilns in Longquan, in south Zhejiang province. The manufacture of Longquan celadon started from late Tang dynasty (618-907) to the Five Dynasties (907–960) period and developed in the Northern Song dynasty (960–1127). During the Southern Song dynasty (1127–1279), the Longquan potters merged ceramic technologies of south and north China, integrated two levels of production, at imperial kilns and private kilns, and successfully incorporated technologies of green-glazed ceramics of successive dynasties. The Longquan kilns consequently became a celadon kiln system with a rich technology and a major cultural significance. They also combined wide regions of manufacture with the most magnificent scale of production in Chinese ceramic history.

During the Song and Yuan periods, Longquan wares featured archaistic and elegant forms and lustrous jade-like celadon glazes. They were widely exported to many parts of Asia, Africa and Europe. Longquan celadon became the ceramic type of this period that boasted of the widest geographical distribution, the largest number of places of manufacture, and the most profound influence upon the development of ceramic history in lands beyond China itself. By these means they boosted technology, and economic and cultural exchanges between different regions of the world, which laid a foundation for globalization in these early years.

The Zhejiang Provincial Museum has experienced increasingly deep exchanges and collaborations with the Palace Museum, thanks to its support and its help over many years. The present exhibition benefits from the strong collections of the two museums, in particular the outstanding Longquan celadons from the Ming and Qing (1368-1911) royal collections of the Palace Museum. With hundreds of objects kindly loaned from tens of other museums and cultural organisations in China and overseas, the Palace Museum and the Zhejiang Provincial Museum are able to present this magnificent exhibition, *Longquan of the World: Longquan Celadon and Globalization*. Our goal is to demonstrate to the public the wide distribution of Longquan celadon in and outside China over an extended period of history, and the deep and rich cultural significance and broad social influences embodied in these objects.

Throughout history, exchanges and mutual learning between different civilisations have been an important driving force for human progress and for global peace and development. Civilisations have become richer, more colourful and better developed through exchange and mutual learning. The exporting of ceramics and the interactions of cultures gave rise to the Ceramic Roads that made the world increasingly connected. This boosted the development of trade between China and other countries, promoted technological exchanges between the East and the West, and enriched materials and cultures for peoples along the Ceramic Roads. The broad historic and cultural significance of Chinese ceramics has profound implications for both the Silk Road Economic Belt and the 21<sup>st</sup> Century Maritime Silk Road that China and the world are currently building together.

On the 90<sup>th</sup> anniversary of the Zhejiang Provincial Museum, we present the exhibition *Longquan of the World: Longquan Celadon and Globalization* in Beijing and Hangzhou in collaboration with the Palace Museum and the Lishui Municipal People's Government. We will also collaborate with the Longquan Municipal People's Government to organise an international symposium in Longquan on the same subject. This is a good commemoration of the birthday of the Museum.

Chen Shuihua  
Director, the Zhejiang Provincial Museum

## 序三

瓷器是中华文明孕育的伟大历史瑰宝、中华民族的劳动智慧结晶，是中国对人类文明、世界文化作出的重大贡献。绚丽夺目的瓷器桂冠上，龙泉青瓷以“青如玉、明如镜、声如磬”的特质惊艳天下，成为镶嵌桂冠上的璀璨明珠。

丽水地区早在两晋时期已经开始烧造瓷器，龙泉烧造青瓷起始于晚唐五代，宋代之后进入鼎盛，历经千余年兴盛不衰，更在古老的“丝绸之路”上演绎播撒了悠远中华文化的浪漫旋律，被欧洲人亲切地称为“雪拉同”。2009年9月，龙泉青瓷传统烧制技艺作为全球唯一陶瓷类项目，被联合国教科文组织列入《人类非物质文化遗产代表作名录》，标志着龙泉青瓷与其背后蕴含的工匠精神成为全人类的共同精神和文化财富。

龙泉所处的丽水市，有着冠绝全国的生态优势，处处蕴含云淡天高的青瓷意境；有着巍峨绵延的江浙高峰，群山深藏丰富优质的瓷土资源；有着奔流入海的烟波瓯江，碧波漾起联通世界的开放虹桥；有着钟灵毓秀的深厚文化，滋养孕育万千变化的瓷制新意；有着崇耕尚读的淳朴乡土，世代造就厚德笃行的能工巧匠。

文明因交流互鉴而绚丽多彩。作为青瓷故乡的丽水市，此次与故宫博物院、浙江省博物馆合作，共同举办“天下龙泉——龙泉青瓷与全球化”展览，向世界展示龙泉青瓷发展历程，展现龙泉青瓷艺术之美，重现“丝绸之路”青瓷盛景，旨在通过交流互鉴弘扬青瓷文化，精进青瓷技艺，壮大青瓷产业，在守正创新中推动龙泉青瓷“深化、物化、转化”发展，让瓷器这个鲜明独特的中华文化标符焕发出更加璀璨夺目的时代光芒！

中共丽水市委书记 胡海峰

## Preface III

Porcelain is a great and historic invention and treasure of Chinese civilisation. As an outstanding example of the industriousness and wisdom of the Chinese nation, porcelain represents a significant Chinese contribution to both human civilization and to world culture. Longquan celadon is celebrated for being “green like jade, bright like a mirror, and with a sound like a chime stone”. It is fascinating to the world, like a luminous jewel radiating on the brilliant crown of Chinese ceramics.

Ceramics were fired at the Tantou kiln site, Lishui as early as the Jin dynasty (266–420), while Longquan started to fire celadon from late Tang dynasty (618–907) to the Five Dynasties (907–960). From the Song dynasty (960–1279) onwards, production of celadon thrived in Longquan and lasted there for about a millennium. Longquan celadon was widely distributed along the Silk Roads, and, by these means, spread the beauty and romance of China’s time-honoured culture. In Europe, the beautiful fashionable green-glazed wares from China is fondly called celadon, a name that derives from a French stage play of the 17<sup>th</sup> century, in which a shepherd boy called Celadon wore ribbons on his sleeves that were misty green and like the attractive colour of Longquan wares. In September 2009, UNESCO recognised and included the traditional firing technology of Longquan celadon on its Representative List of the Intangible Cultural Heritage of Humanity, which was the only ceramic technology listed. This signifies that Longquan celadon and the craftspeople’s spirit that it embodies has become part of the common spiritual and cultural wealth shared by the whole of humankind.

Longquan is located in the Lishui region of Zhejiang, which respectively means ‘Dragon Spring’ and ‘Beautiful Water/River’. The Lishui region boasts pristine ecological features unmatched in China, with bright sky and clean waters everywhere that are reminiscent of the charming Longquan celadon glaze. Lofty mountains and hills abound in Lishui and the region is rich in ceramic materials including high-grade clays. The Ou river runs towards the ocean where ports and green waves link Lishui to the world like a rainbow bridge. Well-endowed by nature, the Lishui region has long nurtured people of talent, and the rich culture of Lishui’s long history has seen major innovations in its ceramic technology. The pure-hearted and trustworthy country folk in Lishui highly value both industrious farming and enlightened reading, which gave rise to many generations of master artisans with outstanding virtues and skills.

Civilisations have become richer and more colourful through the processes of exchange and mutual learning. As the hometown of Longquan celadon, Lishui appropriately collaborates with the Palace Museum and the Zhejiang Provincial Museum to jointly organise the exhibition *Longquan of the World: Longquan Celadon and Globalization*. We aim to introduce the development trajectory of Longquan celadon and its charming beauty to the world, and present the historic vision of Longquan celadon blooming along the Silk Roads. We hope that exchanges and mutual learning of peoples and civilisations will help to promote celadon culture, improve celadon technology, and strengthen the celadon industry. Through the right means of perseverance, pragmatism and innovation, we wish that Longquan celadon will enter not only the ears but also the hearts of many people in China and overseas. We will provide solid industrial infrastructures for Longquan celadon culture, and facilitate its transcendence and transformation into a robust and sustainable economic pattern and system. Porcelain, a distinct hallmark of Chinese culture, shall shine still more brilliantly in the world of a new era!

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