



河北省文物精华丛书

张家口古陶瓷集萃

张家口市文物考古研究所 编著



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内 容 简 介

本书是张家口地区古陶瓷的图录,收录了从新石器时代到明清时期的陶瓷精品 180 件,为研究该地区陶瓷的历史发展、工艺风格、艺术价值提供了重要的资料。

本书可供考古学、博物馆学、陶瓷史、美术史等相关专业的研究者以及收藏鉴赏爱好者参考、阅读。

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序 言

河北北部重镇张家口市，地处内蒙古高原和华北平原的过渡地带，历来是北方系统文化和中原系统文化折冲交往的前哨阵地，在我国历史发展过程中占有特殊的地位，发挥过特殊的作用。1982年8月，时任中国考古学会副理事长的苏秉琦先生在蔚县三关考古工地座谈会上，谈及当地发现的新石器时代龙鳞纹与花卉纹彩陶共生现象时，曾形象地指出：“张家口是中原与北方文化接触的‘三岔口’，又是北方与中原文化交流的双向通道。”时隔一年，即1983年7月，苏先生又在辽宁朝阳发起召开“燕山南北、长城地带考古座谈会”，他在谈到包括张家口地区在内的长城地带的文化特点时又明确地告诉我们“它的文化发展的规律性突出表现在：同一时代有不同的文化交错存在，不同的群体在这里交错。这里的红山文化、夏家店下层文化和燕文化，三者在空间上大体吻合，在文化传统上若断若续。尽管变化很大，但又有一些相对稳定的因素。这恰恰是这个地区在它的发展过程中甚为突出的一点……不仅秦以前如此，就是以后，从‘五胡乱华’到辽、金、元、明、清，许多‘重头戏’都是在这个舞台上演出的”。

如今在这个舞台上，一幕紧接一幕有声有色的历史话剧的细节，我们可能永远看不到了，但通过考古工作者的努力，通过对历代先民在生产、生活等各种活动中遗留下来的遗迹、遗物的分析研究，仍然可以帮助我们恢复当时历史的概貌和基本轮廓，总结出一些规律性的认识。由张家口市文物局副局长、文物考古研究所研究员兼所长贺勇主编的《张家口古陶瓷集萃》一书，即是帮助大家了解该地区历史发展概貌和规律所作努力的一部分。该书前面的《概述》，以简明的文字交代了张家口市的地理区划、自然环境和历史沿革，一开头就使张家口在读者脑海中有了一个明确的时空定位。而接着对以历史发展为序选出来的180件陶瓷器精品的浅显易懂的介绍，则分别从各个侧面反

映了历朝历代的社会生活状况，给人们留下了形象生动的印记。

新石器时代早期，阳原泥河湾于家沟遗址出土的陶片（图1），陶质疏松，造型简单，经热释光测定，距今约1.16万年，是迄今所知华北地区出土的时代最早的陶器制品。它和北京市门头沟东胡林、昌平上宅，河北徐水南庄头等遗址出土的陶器一起，代表了我国新石器时代初始阶段华北地区制陶业的工艺水平和特点，成为由旧石器时代过渡到新石器时代的重要标志之一。

新石器时代晚期，蔚县琵琶咀遗址和三关房址出土的花卉纹彩陶盆（图2）和小口双唇尖底瓶（图3），是主要分布于黄河中、上游地区的仰韶文化庙底沟类型的典型器物。它们在这里出现，表明至迟在距今6500~5500年前，中原文化系统即曾一度播迁至此，与当地以蔚县四十里坡出土的彩绘龙鳞纹圜底双耳罐（图4）为代表的红山文化相交错，成为苏秉琦先生所作“张家口是中原与北方文化系统接触的‘三岔口’，又是北方与中原文化交流的双向通道”论断的有力证据。之后，主要继承红山文化而形成的小河沿文化成为包括张家口在内的长城地带的主人，图5至图19分别出土于蔚县三关、涿鹿煤沟梁、阳原姜家梁等遗址的陶双耳罐、高领罐、矮领罐、直领罐、高领壶、双腹盆、深腹盆、彩绘直口盆、彩绘敛口盆、彩绘豆、矮圈足豆、高柄豆、细高柄豆、盆式豆等，构成了小河沿文化的主要器类，也是小河沿文化一度繁荣的证明。小河沿文化是一支非常有活力的文化，除长城地带以外，往南还有更远的分布，在张家口以南的北京昌平雪山、河北保定容城下坡等遗址均发现有小河沿文化的陶器。

新石器时代末期，随着小河沿文化的逐步消失，以图21、22带绶袋足绳纹鬲、镂空高柄豆为代表的龙山文化占领了这一地区。但时间不长，当历史的车轮转到早期青铜时代，便又为主要和小河沿文化有渊源关系的夏家店下层文化所取代，北方系统文化又进入了一个繁荣期。图24至图29分别出土于蔚县三关、水北、赤城样田双山寨等遗址的彩绘筒形鬲、彩绘高领鬲、磨光黑陶筒形鬲、折肩鬲、彩绘尊、

彩绘簋，清楚地反映了当地夏家店下层文化的特点。夏家店下层文化像小河沿文化一样，分布十分广泛，我曾根据不同地区夏家店下层文化的特点将其分为三个不同的类型，分布于张家口宣化盆地壶流河一带的夏家店下层文化以蔚县三关遗址为代表称为壶流河类型，它既有其东北方向夏家店下层文化核心分布区夏家店下层类型的因素，又有来自东边的天津大厂大坨头遗址为代表的大坨头类型的因素，当然也有不见于其他两个类型的当地的因素。夏家店下层文化往南也有较远的分布，在河北保定地区的许多遗址中都可以看到夏家店下层文化的遗迹。夏家店下层文化存在的年代相当于中原地区夏至商代早期，需要指出的是，在夏家店下层文化的晚期，早商文化曾沿太行山东麓一度北上突进到壶流河流域，但很快便退缩回去了。可惜图录没有收录这方面的标本，不得不说是个遗憾。

商代晚期至西周早期，这里可能是围坊三期文化—张家园上层文化分布的地域，只是遗址较比稀少，没有留下多少遗迹和遗物，其整体面貌如何，知道得并不多。

大约从西周晚期或春秋初，中原系统的燕文化对该地区的影响开始显现出来，图30采集于宣化一带的粗绳纹柱足鬲即可能是该时期燕文化影响下的产物。燕国虽早在西周初年即在今北京房山琉璃河建都，但燕文化真正扩至张家口地区，已经到了战国时期，图31、图34至图39分别出土于赤城、蔚县、涿鹿等地的鼎、鬲、簋、豆、小口壶、方壶等是典型的战国时期燕国墓葬中常见的仿铜陶礼器。不过图33宣化煤建公司墓地出土的夹砂夹蚌红陶鬲则不属于仿铜陶礼器之列，而是一般居址中常见的实用器，这种形制和质地的陶器仅见于燕文化，而不见于中原系统其他封国，是燕文化在长期发展过程中与当地土著文化融合的产物。

汉代，除坝上一些县先后为匈奴、乌桓、鲜卑掌控，大部分已归汉廷所设郡县管辖，是难得的社会较为安定的时期。图40至图51分别出土于宣化、赤城、万全、阳原等地的彩绘陶鼎、壶、盒、熏炉、

灶及图 52 至图 60 分别出土于宣化、蔚县的陶羊形尊、甗、井、三足奩、匣、绿釉陶灶、圈等，是西汉、东汉时期墓葬中常见的实用器物 and 模型明器，代表了汉文化的典型特征，而其中图 57 东汉侍女烤肉图陶灶则生动地再现了当时北方地区居民的生活场景，更是一件难得的艺术珍品。

魏晋南北朝时期，今张家口市行政区划屡屡变化，民族矛盾加剧，社会动荡，至公元 386 年鲜卑贵族拓跋珪建立北魏，北方始又归统一。这时期留下的文物古迹不多，陶瓷器皿亦甚为少见。

经隋至唐，社会略微安定，张家口坝下各县常有唐墓发现，图 61 至图 65、图 73 至图 80 出土于蔚县、赤城、涿鹿、宣化等地的绿釉塔式罐、绿釉凤首壶、绿釉长颈贴花塔式罐、绿釉贴花罐、六铺首高领罐、青釉双系罐、黄釉双系罐、黄褐釉塔形罐、黄釉戳点纹执壶、白釉执壶、白釉碗、绿釉碗等具有鲜明的唐代风格，代表了该地区陶瓷器的水平。

五代十国以后的辽、金、元时期，今张家口地区先后由契丹、女真、蒙古族建立的政权统辖，元中都即建在此地。图 66 至图 72、图 85 至图 124 著录的风首壶等 47 件陶瓷器是辽、金时期陶瓷器的典型标本，其中宣化下八里辽大安九年（公元 1093 年）张匡正墓、辽天庆七年（公元 1117 年）张恭诱墓以及张世本墓出土的黄釉瓜棱腹执壶（图 91）、白釉葵口瓜棱腹执壶（图 92）、黄釉龙柄碗（图 102）、黄釉碗（图 103）、白釉葵口碗（图 106）、三彩花卉纹折沿盆（图 108）、黄釉唾盂（图 111）、黄釉花口盏托（图 112）等不仅年代明确，而且多是弥足珍贵的精品。图 125 至图 153 元代白釉褐彩龙凤纹罐、白釉双系罐、青釉荷叶盖瓜棱罐、影青釉龙柄葫芦形壶、白釉黑彩“王家酒瓶用”款四系瓶，黑及褐釉、黑褐釉梅瓶、天蓝釉碗、青釉菊瓣口碗、青釉刻花花卉纹碗、卵白釉印花云龙纹高足碗、影青釉碗、白釉葵口碗、青釉印花卷云纹花口盘、青釉贴花双鱼洗、白釉黑彩虎纹长方形枕、月白釉三足香炉、影青釉三足炉、影青釉灯盏、白釉点褐彩羊等

则是来自全国各大名窑的产品,反映了元帝国国势的强大和全国归于一统的政治局面。

明代,张家口为北方重镇。清代,成为蒙、汉贸易的中心和集散地。图154至图156著录的3件黑褐釉、黑釉罐出自赤城县马营乡车家沟明弘治六年(公元1493年)王俊墓,图157白釉褐彩花卉纹罐出自同一地点明中期王佐将军墓,均为明代同类瓷器的上乘之作。图158至图180其他明清瓷器,虽非官窑产品,但在民窑瓷器中也颇有特色。

瓷器是中国的发明,著录、研究瓷器的著作不胜枚举,历来受到重视和关注。作为瓷器前身的陶器,虽然在我国已有一万多年的历史,但与瓷器相比,受重视的程度却远远不及后者。其实,陶器、瓷器都与人们的生活密切相关,作为古人留下来的遗物,都具有历史、科学和艺术价值,将其放在特定的社会历史背景下来看,它们在历史上都发挥过重要作用。作为观赏和研究对象,瓷器造型别致,釉色莹润,色彩斑斓,艺术性更为突出,因而受到更多人的青睐,可以理解,也无可厚非。但作为研究者而言,却不能因此而忽视陶器,无论陶器在历史上所起的作用,还是在社会生活中使用的广泛性,都不亚于瓷器。在陶瓷研究史上,最早关注陶器的是被尊称为中国考古学之父的李济先生,他在发掘殷墟期间,除研究青铜器,还特别重视对出土陶器的研究,曾专门编辑出版《殷墟陶器图录》,至今仍是研究殷墟和商代晚期考古不可或缺的参考书。新中国建立以后,对陶器情有独钟的是我的学长李文杰先生,他对陶器工艺学做出的研究成果,在考古学界得到一致的肯定和赞赏。贺勇先生在主编的图录中,能将陶器与瓷器同等看待,按时代先后将其编在一起,难能可贵,是值得提倡的。

陶瓷器作为先民留下来的遗物,不是孤立存在的。一般来说,每一件东西都有自己的出土单位。在编辑过程中,作者都基本标明了出土地点,特别是在《概述》中还尽可能交代了出土单位和同出情况,从而为对每件标本的研究提供了更多的信息。这较一些只发表单个器物,而不见出土单位,更不见其共存情况的图录,明显会更为读者所

欢迎。

能做到这一点，看似简单，实际并不容易，这主要与作者持有什么样的观念有关。作为主编的贺勇先生是受过正规考古训练的，1979年邹衡先生和我作为辅导老师，曾带北京大学历史系考古班76级贺勇他们几位同学到山西翼城、曲沃两县交界处的天马—曲村晋文化遗址实习，白天碰到的、晚上还要仔细拼对复原琢磨分期排队的，几乎都是调查、发掘得来的陶器，而且主要是破碎的陶片。贺勇有过这样的经历，毕业后又长期从事考古研究工作。强调陶器在分期断代研究中的重要性，强调出土单位和共存关系的重要性，已经在他的脑海中牢牢生根，成为他的观念的一部分。因此，在编辑过程中注意及此，也就是很自然的事情了。

不过，有一点我还想说一说，本书既然名为《张家口古陶瓷集萃》，似乎就不能仅局限于陶瓷器皿，那些主要的建筑构件，比如元中都出土的各式瓦当，也应该一并收入。瑕不掩瑜，祝贺《张家口古陶瓷集萃》出版，希望张家口市文物考古研究所有更多的成果问世。是为序。

李伯谦

2008年2月3日



Preface

As an important town in north Hebei Province, Zhangjiakou is located in a transitional district between Inner Mongolian altiplano and North China Plain. This city is a vaunt-courier of the intercommunion between cultures of northern tradition and Central Plains tradition all through the ages. Zhangjiakou had a specific status in the progression of Chinese history, and also brought special influence into play. Su Bingqi, the present vice Director-General of Chinese Archaeology Academy, had pointed out vividly that Zhangjiakou was not only a junction where Central Plains culture touched the northern culture but also a bidirectional routeway where cultures from north and Central Plains communicated with each other.

In virtue of efforts from archaeologists by now, the general picture and basic figure of history could be rehabilitated via helps from analysis and research on sites and relics left by ancestors during producing and living in past dynasties. *The Collection of Ceramic Art Unearthed in Zhangjiakou* was edited chiefly by HeYong, the deputy director general of the culture Bureau of Zhangjiakou, the superintendent and researcher in Zhangjiakou Archaeology Institute. This book is just a part of efforts to make us understanding the general picture and the rule of the historical development.

In early Neolithic Age, the yellow sandy pottery sherd unearthed in Yujiagou site of Nihewan Basin (Figure 1) is loose in quality and simple in figure. This is the earliest pottery unearthed in North China known by now, about 11,600 BP after thermoluminescence.

In late Neolithic Age, the red pottery basin with black painted stylized flower motif on the belly (Figure 2) and the gray pottery bottle with pointed base, small double-lipped mouth rim (Figure 3) of Miaodigou type in Yangshao culture. They are distributed mostly in the middle and upriver valley of Yellow River. After that period, Xiaoheyuan culture which succeeded to Hongshan culture became the domination of Great Wall district, including Zhangjiakou. Main types of potteries and proofs of the flourish of Xiaoheyuan culture are showed in Figure 5~Figure 20.

Taking the red pottery tripod container (*li*) with cord marks (Figure 21) and the gray pottery stem dish with impressed radiating streaks on the outer surface (Figure 22) as examples, Longshan culture occupied this area along with the gradually vanishing of Xiaoheyuan culture at the last stage of Neolithic Age. Then Longshan culture was replaced by Lower Xiajiadian culture which mainly connected with Xiaoheyuan culture. Culture of northern tradition came into another flourish period. Figure 24~Figure 29 indicate characteristics of Lower Xiajiadian culture clearly.

From late Yin dynasty to early Western Zhou dynasty, the third stage of Weifang culture — Upper Zhangjiayuan culture could be distributed in this area. However, there was no more information about the whole picture because few site and relic left here.

Culture of Yan State from Central Plains tradition began to influence this area from the late Western Zhou dynasty or the beginning of Spring and Autumn period probably. The sandy gray pottery *li* with impressed streaks on the belly (Figure 30) could be a result of the influence from culture of Yan State at that time. Figure 31, Figure 34 and Figure 39 are typical copper-imitated potteries for ceremony which could be discovered usually in graves of Yan State in Warring States period.

In Han dynasty, most of this area was dominated by Han Emperor except some counties on the dam were in the control of minorities called Hun (Xiongnu), Wuhuan and Serbi (Xianbei). The society was rarely stable at that time. Figure 40~Figure 51 show some samples of funerary objects usually in graves of Eastern Han dynasty. These samples exemplify the typical characteristics of Han culture.

Because the district of Zhangjiakou was changing repeatedly, there was few site and relic of Wei dynasty and Jin dynasty left.

During Sui dynasty and Tang dynasty, the society was appreciably stable, graves of Tang dynasty were often discovered in counties under the dam of Zhangjiakou. Porcelains in Figure 61~Figure 65 and Figure 73~Figure 80 have a well-defined style of Tang dynasty, exemplifying the making skills in this area.

At the time of Liao dynasty, Jin dynasty and Yuan dynasty after the Five Dynasties, this area was governed by regimes found by minorities called Khitan (Qidan), Nüzhen and Mongolian. The capital of Yuan dynasty was founded there. Mingqi model vase with phoenix head mouth and largely flaked plum motifs originally painted in diverse colors and other forty-six porcelains showed in Figure 66~Figure 72 and Figure 85~Figure 124 are typical samples of Liao dynasty and Jin dynasty. There are productions from famous kilns all over China showed in Figure 125~Figure 153, indicating the strength of Yuan Emperor and the political situation of unification. Zhangjiakou became a significant northern county in Ming dynasty, and a distributing centre of commerce between Mongolian and Han nationality in Qing dynasty. Other porcelains in Figure 158~Figure 180 were not from governmental kilns, but they are still full of features of folk kilns. As the predecessor of porcelains, potteries have a more than 10,000 years history in China, but the former one was regarded far less than the latter one. However, no matter in the historical effect or the universality of social life, potteries are still as important as porcelains.

Here locations of excavations were mainly marked, units of excavation and concomitants were informed as more as possible during the course of edit. As the chief editor, HeYong was trained strictly on Archaeology and engaged in archaeological research after graduation. Emphasizing the importance of potteries in research on the chronicle, units of excavations and the relation of coexistence are firmly rooted in his mind. Consequently it is natural to him to regard these points during editing.

If this book could collect those main construction parts together, it would be better. Anyway, the defects can not obscure the virtues. Congratulations to the publishing of *The Collection of Ceramic Art Unearthed in Zhangjiakou* and hoping that there will be more achievements come out from Zhangjiakou Archaeology Institute.

Li Boqian
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