

北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

辽宋金瓷器

PORCELAINS OF
THE LIAO SONG AND
JIN DYNASTIES



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百花争艳的辽、宋、金瓷器

杨俊艳

北京在辽、宋、金时期是汉族与北方少数民族混居融合的地区，先后有契丹族和女真族在这里建立了少数民族政权。由于辽在此设南京作陪都，与北宋对立，金建中都为首都，与南宋对峙，因而北京从边陲重镇一跃而成为北方地区的政治文化中心。这里出土与传世的此期瓷器不仅十分丰富多彩，而且因地域、民族、烧造技法等多方面的不同而呈现出较为复杂的产品特征。

一、风格独特的辽代陶瓷

辽代是10世纪初我国契丹族在北方建立的少数民族政权，先后与五代和北宋并立，统治长达210年之久，其鼎盛时期的疆域比北宋大一倍。

辽代烧造的陶瓷器十分丰富，既有白釉、黑釉、黄釉、青釉、茶叶末釉等瓷器，又有三彩及单色釉陶器。这些陶瓷器受中原陶瓷的工艺技术影响很深，如白釉主要是学习定窑；刻、划、绘等装饰主要是学习磁州窑；三彩则是完全模仿了唐三彩的烧造工艺。同时，由于地域和民族生活习惯的差别，辽代陶瓷在造型与纹饰上又有许多突破和创新，生产出了许多带有鲜明民族文化特色的产品，因而习称之为“辽瓷”。辽瓷中最具特色的是鸡冠壶、穿带壶、凤首瓶、鸡腿瓶、长颈瓶、多边形暖盘、方碟、海棠式长盘等，这些器物带有浓郁的契丹文化风格，体现了北方草原游牧民族的特点。

辽代生产陶瓷的窑口较多，根据考古调查和发掘可知，在辽代五京所辖的范围内，均有瓷窑。其中比较重要的有林东辽上京窑、林东南山窑、林东白音高勒窑、赤峰缸瓦窑、辽阳江官屯窑、大同青瓷窑和北京龙泉务窑、北京密云小水峪窑等。龙泉务窑由于处在

辽统治区内经济最发达的地区——辽南京，因而烧造技术较高，产品质量上乘，无论胎釉或纹饰的水平都在辽境其他瓷窑之上，尤其白瓷精品几乎与定窑产品相差无几。经过考证，有的学者认为龙泉务窑应与林东辽上京窑和赤峰缸瓦窑一样，均属辽代官窑。另外，龙泉务窑生产的三彩器采用对人体无害的天然硼砂作助熔剂，这一发明要比国外至少早500年，填补了中国制瓷工艺发展的空白。

北京地区出土的辽代陶瓷主要是当地龙泉务窑生产的，另外也有赤峰缸瓦窑等辽代境内各窑以及定窑等辽代境外诸窑的产品。其中以白瓷居多并最具特色，不仅辽墓及塔基中大量出土，而且在北京龙泉务窑址中也占很大比重。

二、名窑辈出的宋代瓷器

宋朝于960年在开封建都，1127年南迁后建都临安（今浙江杭州），1279年为元朝所灭。在这长达300多年间，我国古代瓷器烧造进入了一个繁荣发展的黄金时期，不仅窑场数量众多，分布地域广泛，而且在工艺创新和审美追求等许多方面都达到了历史的顶峰，不仅给后世留下了众多精美的瓷器，而且对后世的瓷业发展产生了深远的影响。

“汝、官、哥、定、钧”五大名窑是当时瓷器制作水平的杰出代表。它们或以莹润如玉的釉色取胜，或以金丝铁线般的纹片著称，有的以严谨富丽的白釉印花见长，有的以艳丽的玫瑰红斑扬名……此外，两宋时期随着瓷器作为商品的流通，各瓷窑的产品还产生相互影响和工艺技法的借鉴与仿效，从而形成了在一定的地域内以生产相同产品为主的窑窑体系。主要有北方地区的定窑白瓷系、耀州窑青瓷系、钧窑窑变瓷系、磁州窑白地黑花瓷系，以及南方地区的

龙泉窑青瓷系、江西景德镇窑青白瓷系、建阳窑黑釉瓷系等七大瓷窑系。它们充分发挥各自的资源优势，先后创烧了具有当地特色的产品，其装饰题材、工艺手法和器物造型繁复多样，争奇斗艳，使中国制瓷业呈现出前所未有的百花齐放局面。

北京地区出土与传世的两宋瓷器，基本上囊括了所谓“五大名窑”及“七大瓷系”的精品。其中以定窑产品数量最多，其次为耀州窑、龙泉窑、吉州窑、景德镇窑、磁州窑和建阳窑，此外也有钧窑、哥窑、登封窑和临汝窑的一些制品，但数量极少。定窑以1963年北京顺义出土的童子诵经壶最为精美，其壶体作一个神态安详的稚童静坐捧读经书状，头顶上饰以莲花形花束，中有圆孔作壶口用以注水，双手所捧经卷上端有长方孔作壶嘴，身背中央有把手用以提携倒水。此壶构思巧妙，造型别致，是一件不可多得的艺术珍品。钧窑则以北京庆寿寺(俗称双塔寺)出土的一件天蓝釉三足炉为代表，因其外底墨书有“庆寿水陆供圣”六字而更显珍贵。此外，1964年北京丰台区出土的景德镇窑青白釉观音坐像及龙泉窑青釉刻花莲菊纹碗等亦都是十分难得的精品，无论是在传统继承上，还是在工艺创新方面，都堪称为不朽的艺术典范。

三、相得益彰的金代陶瓷

金代是女真族在我国北方继辽而起建立的又一个少数民族政权，与南宋对峙长达100多年。金代初期，由于大批工匠南逃，窑场大量停烧，因此北方瓷业曾一度趋于萧条。但从金代海陵王完颜亮迁都燕京(1153年)以后，北方地区瓷业得到恢复和发展，定窑、磁州窑、钧窑和耀州窑等许多窑场都欣欣向荣，佳品迭出，取得了令人瞩目的新成就。

金代定窑除了沿用北宋覆烧工艺，生产印花“芒口”瓷外，还创造了垫圈叠烧法，即把碗、盘等无花纹的敞口器内底一圈刮釉后叠烧，既避免了瓷器烧成时相互黏结，又提高了瓷器的产量，因此在当时就产生了积极的影响，许多北方瓷窑都纷纷采用，甚至到元代仍一直流行。1975年北京通州区城关石宗璧墓出土的白釉刻花葵瓣碗，造型为葵瓣式，芒口，因出土于金大定十七年(1177年)金墓，因而对于鉴别金代定窑瓷器有很高的研究价值，是不可多得的珍贵的实物资料。

金代磁州窑是北宋磁州窑的直接继承，烧瓷品种丰富，有白釉、黑釉、酱釉、白釉划花、白地黑花、红绿彩和单色釉等。北京房山区金陵遗址出土的“萧何月下追韩信”图枕，作银锭式，通体施黄、绿、白三色釉，枕面以写意笔法绘“萧何追韩信”图，釉彩斑斓，绘画生动，为金代三彩的代表作品。

此外，金代的钧窑和耀州窑亦继续保持了较高的烧造水平。钧窑主烧天蓝色乳光釉瓷，其中带紫红色斑块者，最具特殊风采，十分珍贵。耀州窑主烧青瓷，并流行月白釉。1975年8月通县城关金大定十七年(1177年)石宗璧墓及1980年北京丰台区王佐乡金乌古伦窝伦墓出土的青釉和月白釉盃沿洗，堪称难得的精品。

综观上述北京地区出土与传世的辽、宋、金时期瓷器，品种多样，风格各异，充分再现了当时瓷业发展的地域性与阶段性特征，同时也为我们了解宋、辽、金政权相互征伐而又互通贸易、彼此影响的历史提供了佐证。

Porcelain in the Liao Song and Jin dynasties

Yang Junyan

In the Liao, Song and Jin periods, Beijing is a place where nationality Han and minority nationalities lived together. Qidan and Nvzhen set up regime there. In the Liao dynasty, Nanjing was the alternate capital, opposed to the northern Song, Jin made Zhongdu its capital, opposed to Southern Song, so Beijing changed from a frontier town to a center of politics and culture of the North. Porcelains of this period unearthed from Beijing are not only abundant, but also characteristic because of the difference of section, nationality and making technique.

Particular style porcelain of Liao

Liao founded by the minority Qidan, was coexistent with Wudai and Northern Song, its territory was twice of the Northern's.

Pottery and porcelain produced in the Liao dynasty were abundant, there were not only porcelains of white glazed, black glazed and green glazed, but also sancai and single-color glazed pottery. The technique was influenced by the technique from the center of the country. For example, technique white glaze was learned from Ding kiln, the decorative methods carve, painting learned from Cizhou kiln. Sancai was the copy of Tangsancai. Because of the different culture and living habit of different nationalities, porcelain of this time made a lot of innovation in sculpt and decoration. The porcelain has each ethnological character, we named them Liaoci. cockscomb-shaped pot, phoenix-head-shaped bottle, cock-leg-shaped bottle, long-necked bottle, square dish etc. reflected the character of the nomad nationality Qidan.

From the archaeological achievement and excavation, we can conclude, in the period of Liao and Wudai, there were many kilns. They were:

shangjing kiln, nanshan kiln, baiyingole kiln, longquanwu kiln, and xiaoshuiyu kiln. Longquanwu kiln located at the economic center of the Liao dynasty—Nanjing, had the most advanced firing technique, the base and decoration of its products were superior to its competitors. Scholar consider longquanwu kiln belonged to the Guan kiln, its production sancai used the harmless material borax first, 500 years earlier than the foreigners, supplied a gap at the porcelain-making technique. Most porcelains unearthed in Beijing area were produced in the longquanwu kiln, the white-glazed porcelain were most distinctive.

Famous kilns came forth in great number in the Song dynasty.

960, Song made Kaifeng the capital, 1127, moved to Lin'an. 1279, genocided by the Yuan dynasty. during the 300 years, porcelain-making industry entered the golden time, the number of the kiln grew, the region it covered expanded, both the technical innovation and aesthetics reached the top level, left behind many fancy porcelains, had great influence to the porcelain-making industry.

At that time, Ru, Guan, Ge, Ding, Jun kilns were the outstanding representatives, porcelains became commodity entered the circulation, kilns began to learn from each other, use the competitors for reference, this led to a system of making similar porcelains in a certain area. For example, white-glazed system in the northern area, green-glazed system in Yaozhou, black-on-the-white system in Cizhou, etc. each of them took advantage of the resource, made special porcelain of each own, the decoration, making technique, form of the porcelain were variational. Porcelains of the Song dynasty unearthed from Beijing area were produced in Ding kiln, its representative production was child-reading-lection unearthed in Shunyi.

Blue-glazed Triangle-legged lu made in Jun kiln was unearthed in

Qingshou temple. They are the paragon of that period, are very important in carrying on the traditional craft.

Bring out the best among the porcelain of Jin Dynasty

The regime of Jin Dynasty behind Liao Dynasty was built by Nvzhen nationality which is a minority in the north of China and had confronted Nan song Dynasty for a hundred years. At the beginning of Jin Dynasty, a lot of kilns stopped firing because many craftsmen escaped to south. In result, the porcelain industry of the north trended to depression. But the porcelain industry of the north began to revive and develop from A. D. 1153 when Wanyanliang who was Hailing king of the Jin Dynasty moved the capital to Yanjing city. Ding kiln, Cizhou kiln, Jun kiln and Yao zhou kiln and so on were all prosperous, produced many good product at times and obtained outstanding new achievements.

Ding kiln of the Jin Dynasty continued to use firing technique of the Northern Song Dynasty to produce. Besides printing "Mang Kou", they also created a method of gasket terrace firing and used this method to fire the ringent vessel (the bowel, plate and so on), with removing a circle of ceramic glaze for avoiding cohesion of porcelains and increasing the productivity of the porcelain. Consequently, the method took active effect at the same time and many porcelain factories adopted the method. The method was still popular at Yuan Dynasty. In 1975, the bowel with white ceramic glaze carve sunflower whose form included the form of sunflower, "Mang Kou" was uncovered in Shizongbi tomb outside of the gate of Tongzhou district of Beijing City. They were uncovered in the tomb of A.D 1177 In the Jin Dynasty, so they are precious, have high research value to recognize the porcelain of the Jin Dynasty. The Cizhou kiln of the Jin Dynasty directly inherited that of the Northern Song Dynasty and the product was abundant, including white ce-