

陶语新 春秋

宝鸡青铜器博物院藏陶瓷器选粹

POTTERY AND ITS STORY

MASTERPIECES OF POTTERY AND PORCELAIN
COLLECTED BY BAOSH BRONZE WARE
MUSEUM



陕西新华出版传媒集团
三秦出版社

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捣土抻泥 浴火新生

——宝鸡出土陶器文物展

1.4~1.5万前，远古先民开始运用物理和化学的方法，改变了身边最易获取的自然资源——泥土之性态，掌握了制作陶器的奥秘。捣土抻泥，拉坯塑形，浴火幻化，嬗变新生，使人类跨入了以器皿物具盛贮食饮的时代，从此便永不停息地行进于发明创造的漫漫之途。先陶后瓷，一起伴随人类走出原始，步入文明，行进于现代社会。

博大世界中一个狭小地域的陶器，实不足以展示人类历史上陶瓷文化的广博浩瀚，美轮美奂。但一滴水也可影射出太阳的光辉，宝鸡之有限收藏也可窥斑见豹的揭示人类制作和使用陶器器具的漫长历史、创造发明的智慧，及其所蕴藏的文化信息和历史密码。

简朴的红陶是史前先民最初的创造，盆、钵、瓶、罐等几类并不丰富的陶器，却也基本满足了他们比较简单的餐饮之需。那些优美的细颈壶，灵动的彩绘等则弹奏出人类追求美好生活的第一声心曲。可能从宝鸡一带最先出现的尖底瓶和连体釜灶等特殊陶器，更展示了先民所具有的原始创造精神。虽因没有掌握注水渗碳技术而未出现灰陶，但却蕴含了早期人类对温暖色彩以及火与太阳依恋的眷眷情怀。鬲、甗等空三足器的出现和普及，是史前最后一个时代到来的标志，也是更大区域人群和文化交流、影响的结果。

夏商周时期，中国文明已进入青铜时代，贵族阶层已以铜、锡铸器具，享用起钟鸣鼎食的优质生活，自南方远道而来或已在北方专门烧制的原始瓷器，更丰富了他们的器用并提升了生活的品质，陶器已处于可有可无的位置。但对于平民百姓而言，日常起居依然与陶器相伴，鬲、甗、盆、罐等器具为他们的生存提供了最基本的需求和方便。当时社会科技的主要聚焦在于青铜工艺，陶器制作多为因循，绝少创新故无多少精品可言。但不同地域的人们，使用的是种类相近而形态有异的陶质器皿。三代时期常因社会、政治等原因而导致的人群屡屡迁徙，考古发现则通过所获陶器形制特征的差别，

巧妙地揭示出文化更替、人群活动的秘密，科学地复活记述久已模糊的往昔历史。

大一统的秦汉王朝及魏晋时期，处于成熟的铁器时代，不同阶层人群的生活陶器进一步处于从属的地位。日用陶器的简陋虽已乏善可陈，但建筑材料中瓦当类屋檐艺术显然是千秋自有，幽冥世界的用陶则更可称道。数量可观的仿人陶俑，以及其它陶质的家畜、动物，形象生动自不待言，展示生活形态的庭院、楼阁、仓廩、灯台等陶制品，常以繁密华丽而被赞叹，将世俗的祈愿追求和良好向往，寄托于另一个世界。西汉发明了铅釉施于陶器表面的技术，代表了制陶工匠的聪明才智和制陶工艺的杰出成就，红、黄、褐、绿色的釉面及绘纹，让各类陶器及制品增添了晶莹光洁的外表、亮丽的色彩，因美观而成为艺术精品。等级较高的墓葬中随葬的早期瓷器，继承了原始瓷器工艺而有发展，是否已在北方形成了烧造规模，显然是值得关注的有趣话题。

隋唐时期，随着社会经济的进一步发展，各阶层日常生活用器渐以瓷器为主流。虽仍处于瓷器烧造的发展阶段，出土量并不很大，但偶然也可见到非常难得的佳作。而陶制器用的市场，更进一步趋向于反映时代风尚的丧葬用物，与早期市场物流有关的陶制骆驼、马匹、胡俑、乐伎、侍女及镇墓兽等，成为有一定地位者随葬的时尚。而釉陶发展高峰的唐三彩工艺修饰下的随葬品，更彰显了雍容华贵的气度、从一个侧面反映出货通天下的盛唐气象。

北方著名的青瓷窑场——耀州窑，自北宋起雄踞西北地区，自成体系，宝鸡便属于该窑系瓷器的营销商圈中心，市区立新巷及岐山益店镇均有丰富的耀窑瓷器出土。青瓷斗笠状碗、注壶、盘等器物薄胎、密釉、色青闪黄，刀法犀利、线条流畅而奔放的刻、印、划等纹饰，代表了耀瓷的基本特点，反映了时人日常器用水准的提高。而宋金墓葬的砖雕艺术形象，天马、侍女、孝子故事等，成为当时制陶工艺成就的反映，也折射出时代的崇尚及理学思想的深刻影响。元代墓的陶俑较前代更为矮小，可视为丧葬传统的进一步衰微，但人物服饰所展示的独特风貌，却提供了认识元蒙时代社会风尚的珍贵信息。

到宋元以后，日常用陶不断地淡出人们生活圈子的中心，更多在建筑、丧葬文化中展现着自身存在的价值。这是因为迅速发展的瓷器烧造业，可为普通民生提供更优质的实用器具，再一次重复了事物发展的基本规律——优胜劣汰。历史上没有瓷窑的宝鸡，何以到明代先后出现了三处窑厂，从事烧造乡土瓷器的营生。其实既关乎烧瓷工艺的普及，又因麟游、陇县等地蕴藏高岭土资源，更是社会的需要使然，因此，我们也就无需感到奇怪了。

張天恩

2015年5月

POTTERY AND PORCELAIN—THE INVENTION AND CREATION FROM EARTH, MUD AND FIRE

--The Exhibition on Pottery and Porcelain
Excavated in Baoji



About 14—15 thousand years ago, ancestors had begun using physical and chemical ways to change the condition of earth. As a kind of nature resource, the earth existed around them and was very easy to get. Through the way of their long time test, experiment and exploration, they knew the ropes of making the pottery ware gradually, such as how to mine soil, how to filter mud, how to cast, shape, burn the object, etc.. Based on these developments, people stepped into a new age—storing and cooking all in the way of vessel and utensil. Since then, more and more conceptions, technologies, skills, shapes, designs were invented and emerged in large numbers in following years. The invention of porcelain, following the pottery ware, has been accompanying the mankind to walk out of primitive age, enter into the age of civilization and move forward into modern society.

Actually, comparing the huge world, the pottery and porcelain found in Baoji, a small area, is not able to show the great and excellent culture of pottery and porcelain developed in the history of mankind. But as same as that a drop of water can reflect the brilliance of sun, the limited collection of pottery and porcelain collected in Baoji also can show the long history of making and using pottery and porcelain, the intelligence of creation and invention, as well as the hidden cultural information and historic password.

Simple terracotta ware was created by prehistoric ancestor firstly. Although its categories, such as basin, bowl, jar, pot, etc. were not abundant, they can meet people's fundamental needs of cooking and drinking. Those elegant pots with slim neck and dynamic color painted patterns depict people's essential aspiring to wonderful life. Furthermore, some special pottery wares appeared firstly in Baoji, such as pointed-bottom jar, conjoined

cooking pot and kitchen stove, etc. show ancestors' original spirit of creation.

Although the ancestor had not invented the grey pottery because they did not grasp the technologies of water injection and carburization, these special pottery wares still contain their strong and deep feeling and love for warm colors, fire and sunshine. The appearance and popularization of some kinds of three-foot pottery wares, such as "jia", "Li", etc, are not only the mark of approaching of last period of Prehistory age, but also the result of cultural exchange and influence in bigger area from more people.

In Xia, Shang and Zhou Dynasties, Chinese civilization stepped into Bronze Age. Nobles started to use utensil made of bronze and tin, and enjoyed the luxury life. The proto-porcelain, that came far away from the southern part of China or had been burnt in northern part of China, provided more choices for the people and enriched the quality of life in large degree. In this period, pottery ware was dispensable. But for the civilian population, pottery ware still was in close relation with their livelihood. Many of pottery wares, such as steamer, basin, jar, etc. still offered essential convenience to their living. At that time, the social technology in present mainly focused on bronze skill. The making of pottery ware mainly carried on as before and people seldom invented new. Therefore, the masterpiece was rare. But the pottery wares used by the people lived in different areas were similar in category and different in shape. In Xia, Shang and Zhou Dynasties, people had to migrate due to social and political reason. Through the differences on the features of pottery ware shape, archaeological findings uncover masterly secrecies regarding cultural replacement, people's migration and revive scientifically vague history that had been recorded for long time.

The unified Qin, Han Dynasty and Wei-Jin Period stayed in ripened Iron Age. Pottery ware used by people in different social level still was in the dependent condition. Domestic earthenware still was very simple. But, the art on tile-end, a kind of architectural material, and buried earthenware were magnificent and full of variety. Plenty of terracotta figurines, livestock and animals were vivid. The terracotta courtyard, pavilion, storage, lamp, etc. usually were praised due to their dense and magnificent patterns, shapes and forms. People put their worldly supplication, aspiration, wish and faith on another world. Lead-glaze (glaze covering the surface of pottery ware), a new technology invented in Western Han Dynasty, represented the intelligence of craftsmen and remarkable achievement. Red, yellow, brown and green glaze, brilliant colors and painted patterns shined the appearance of all kinds of pottery products and offered plenty of masterpieces. The early stage of buried porcelain excavated from high-level tombs, inherited the technology of proto-porcelain, and even developed more. Whether it has been burnt in large scale in northern part of China is an obvious and interesting theme to be paid attention.

In Sui and Tang Dynasty, in the wake of more developments in social economy,

main aspect of utensil of daily life was porcelain. Although it was in the beginning step of making porcelain and the quantity of excavated objects was little, masterpieces still were found occasionally. The market of porcelain products tended to the buried object that can present the feature of this era. The fashionable buried object belonging to the people with certain status, such as pottery camel, horse, people from Western Region, musician, maidservant, tomb guard animal, etc. all were in relation with market logistics. Buried tri-colored glazed pottery, as the peak of development of glazed pottery, revealed elegant, graceful and poised impressive appearance. From another point of view, it also showed prosperous Tang Dynasty.

Yaozhou Kiln, the famous celadon kiln factory in northern part of China, started to develop originally in Northern Song Dynasty and created a system of its own. Baoji situated in the business center of product trade of this kiln system. Plenty of porcelain products belonging to Yaozhou kiln system were excavated in Lixin Lane of Baoji City and Yidian Town of Qishan County. For the bowl in shape of bamboo rain hat, pot, plate, etc. the base is thin, glaze is dense, the color of glaze is light blue mixing the yellow, pattern is carved sharply, and line is painted smoothly. The skills of carving, stamping, scratching, etc. represent the general and fundamental feature, and also reflect people's increasing needs for daily life utensils. The artistic images on the surface of buried brick carving dated back to Song and Jin Dynasty, such as Pegasus, maidservant, the stories of submissive and obedient sons, become the reflection of current achievement of making pottery products. It also reflects era aspiration and deep influence from Neo-Confucianism. The size of pottery figurine excavated from the tomb dated back to Yuan Dynasty, is smaller than before. It was regarded as the further decadency of funeral custom. But the unique style and feature showed from the dressing, offer us precious information to know social custom of Yuan Dynasty and Mongolian.

After Song and Yuan Dynasty, pottery ware used for daily life started to move far away from the center of people's living. Their usage was shown mostly in the aspect of architecture and funeral culture. It results from an essential principle—survival of fittest. The industry of making porcelain that developed quickly, had been able to provide more functional utensil for the people. Although there was not any kiln in Baoji before Ming Dynasty, three kilns appeared in Ming Dynasty. Actually, it was in relation with not only the popularization of technology on making porcelain, but also the resource of kaolin existed in Linyou County, Long County, etc. Furthermore, it resulted from social needs to porcelain. Therefore, it is not necessary for us to astonish it.

張天恩

May 2015

前 言

PREFACE

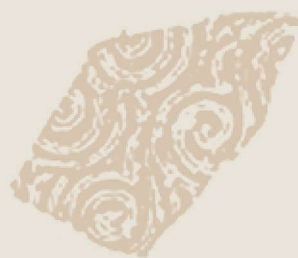


陶器，是古代物质文化的重要组成部分，也是人类第一次利用自然资源创造出的生活用具。“陶”本义是“土丘”，后来则泛指用泥土烧造的容器。随着词义的发展，“陶”又延伸出培养、教育和快乐、欢喜等多种含义，如“陶冶”、“陶醉”等。“人喜则斯陶”语出《礼记·檀弓》，意思是人内心的喜悦之情鼓荡于内而欲发于外。当您从形制多样的陶瓷器中捕捉到古人的丰富情感和趣味生活时，就能体会到这种陶然自得的心境了。

Pottery is an important part of ancient material culture that created by human who use natural resources at the first time. Original meaning of "Tao" is the "hill", later, referring to the container that was made by the clay. With the development of the meaning of "Tao", it extended the meaning of culture, education, happiness and joy. Compare with the solemn bronze wares, the plain potteries are more close to People's Daily life and more can reflect the ancestors rich emotional world. Let's stop to listen to the potteries' words, they are about the interesting life of ancient people.

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第一单元

Pottery and Its Story



*POTTERIES IN THE NEOLITHIC
AGE (ABOUT 10,000~4,000
YEARS AGO)*



文明的初声

POTTERIES IN THE NEOLITHIC
AGE (ABOUT 10,000~4,000
YEARS AGO)

据传炎帝是制陶的鼻祖，《周书》还有“神农作瓦器”的记载。实际上，距今17,000~18,000年前，中国就已经出现陶器了。

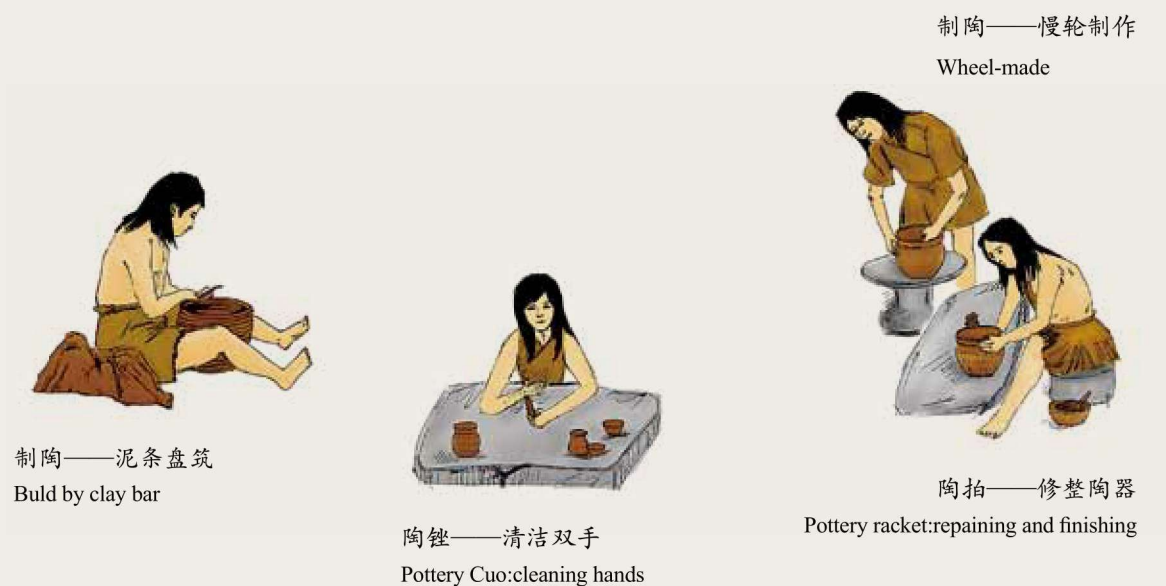
如果说火的利用使人类摆脱了茹毛饮血的蛮荒时代，那么抟土制陶则是人类从蒙昧向文明的飞跃。每一件拙朴圆熟的陶器都蕴含着中国最古老的五行的秘密，一掬土、一罐水、几堆斧斤劈砍的柴和一炉升腾的窑火，平和坚韧、内敛无华是优等陶器的标准，也是古人追求的精神气质。

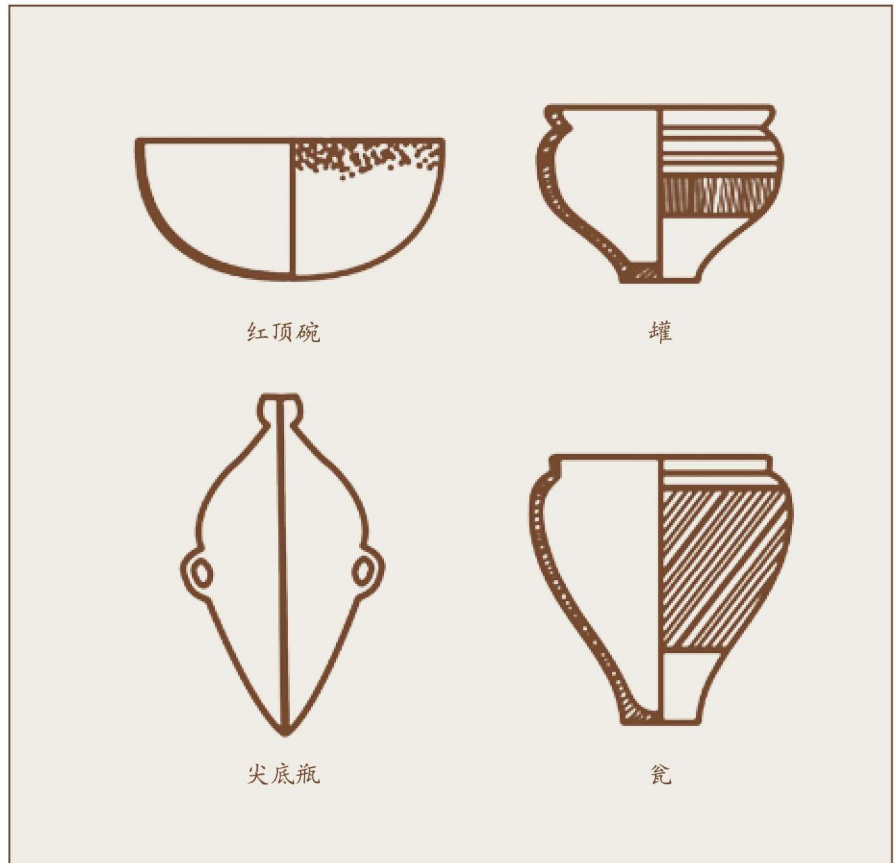
According to legend, Yan Emperor was the ancestor of ceramics. In fact, about 17,000~18,000 years ago, there was emerged pottery in China. If the use of fire made human get rid of the Wild times, ceramics was the leap of human from the Ignorance to the Civilization. Every simple and plain pottery contains the secret of the oldest Five Elements of China, such as a pile of soil, a jar of water, several bundles of sticks and a kiln of rising fire. Peaceful, tenacity and simple are the standards of superior pottery, which are also the spiritual temperament that the ancients pursued.

考古学家研究史前，常以首次发现的遗址所在地或典型遗物等作为命名方法，这样就出现了仰韶文化、龙山文化等让人眼花缭乱的名称。宝鸡是黄河流域早期先民聚落遗址最密集的地区，丰富的史前考古学文化将城市的记忆带回到七千年前。



宝鸡区新石器时代遗址分布图



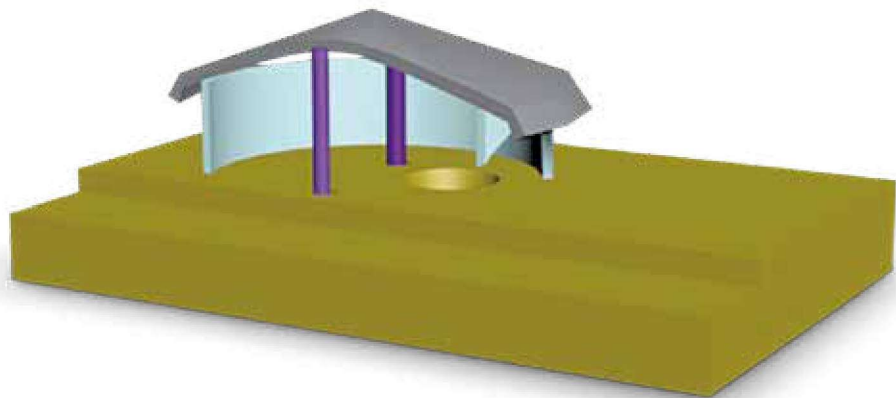
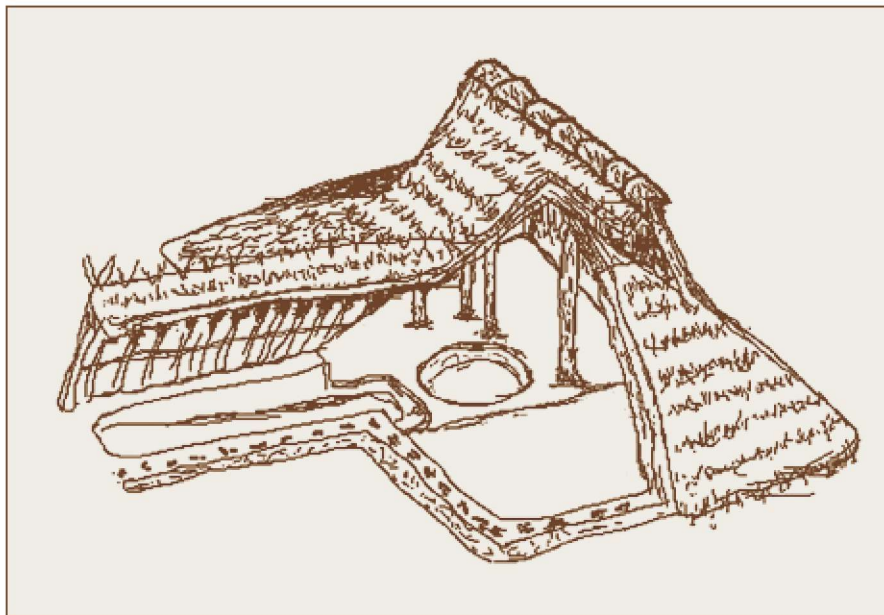


「仰韶文化」 (公元前5000年—前3000年)

陶器有泥质红陶和夹砂红陶两种，器形多圜底、平底或尖底，缺少三足和圈足器。纹饰有绳纹、锥刺纹、指甲纹等，彩陶开始出现。

典型遗址：西安半坡、宝鸡北首岭、渭南史家、陕县庙底沟

——资料来源：《中国考古学通论》



「史前社会的建筑」

《易·系辞》曰：“上古穴居而野处”。旧石器时代，用自然天赐的洞穴作住所较为普遍。后来又逐渐从“全地穴式”穴居发展为“半地穴”穴居，进而演化为原始地面房屋。这件仰韶时期的陶房子就是从穴居发展成木骨泥墙单体建筑的典例，反映出以家庭为单位的生活模式。

宝鸡桥镇龙山文化筒瓦将中国用瓦的历史提前了1000年左右。它不仅标帜着建筑装饰材料和建筑技术水平的历史性飞跃，而且从一个侧面反映出桥镇遗址内建筑的奢华与考究。屋脊或天沟等处用筒瓦覆盖，有效地解决了屋顶渗漏的问题，这是中国古代建筑技术史上一次革命性的进步。

01

仰韶文化陶房

新石器时代

高8.8厘米

底径5.6厘米

武功游风出土

宝鸡青铜器博物院藏

Pottery House, Yangshao Culture

Neolithic Age

Height 8.8cm

Diameter of base 5.6cm

Excavated from Youfeng town,

Wugong County, Xi'an Yang

City, Shaanxi Province

Baoji Bronze Museum

