

# 中国出土瓷器全集

COMPLETE COLLECTION OF CERAMIC  
ART UNEARTHED IN CHINA

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# **COMPLETE COLLECTION OF CERAMIC ART UNEARTHED IN CHINA**

Zhang Bai

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Beijing

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# 湖北、湖南地区出土瓷器概述

王红星 李建毛

## 一、湖北地区

传统观点认为湖北既无名瓷也无名窑，瓷器收藏是湖北的弱项。其实不然。如果说湖南远在六千余年前的汤家岗文化时期，先民们就利用高岭土制出了精美绝伦的白陶盘，那么大体同一时期湖北罗田李家楼遗址出土的白陶盘则毫不逊色。3500年前的商代盘龙城遗址发现有施釉硬陶，烧成温度高于1100℃，有学者认为这是与郑州商城同类器相同的原始瓷器。能够确认的湖北境内最早的原始青瓷器见于西周时期，黄梅焦墩遗址出土的原始青瓷豆即是明证。黄冈禹王城战国墓出土的原始青瓷缶，江陵九店出土的原始青瓷双系罐，蕲春鳊鱼嘴西汉墓出土的原始青瓷甗的制作工艺，也不亚于当时的发达地区。当阳刘家冢子东汉晚期墓出土的青瓷罐，更被行家认定为瓷器成熟期的标准器之一。这些均表明，湖北地区瓷器的起源，并不是无本之木，无源之水。

魏晋南北朝时期，基本上是青瓷的“一统天下”，瓷业得到迅速的发展。湖北省的鄂州曾为孙权建都之地，该地所出土的青瓷蔚为大观，堪称代表。统计表明，其中10%的产品来自长江下游，90%是本地各窑场的自产。输入的产品在胎釉、装饰方面普遍要好于本地产品：输入的产品多为浅灰、深灰胎，细腻，施青绿釉，胎釉结合好，光亮度高；本地产品多为灰白胎，较厚，青釉普遍泛黄，多有开片，胎釉结合不好，多施半釉。二者既有共性，存在着同样的发展规律和演变序列，也有各自的特色。这一时期的瓷器造型更加多种多样，新器型不断出现。既有碗、盘、壶、罐等日用器，又有鸡首壶、唾壶、盂、砚、洗、灯、香熏、虎子、兽形插座等高级用品。模型明器如院落、房舍、仓、灶、井、磨、禽舍、畜圈、马、车、人俑、穿山甲、镇墓兽等，更是别具特色。装饰技法更加丰富多样，刻、划、印、塑、镂等多种手法并用，

使得造型更加新颖别致。如宜昌出土的青瓷人顶灯，妙趣横生；武昌出土的青釉莲花尊，更是南朝青瓷的优秀代表。

迨至隋唐，形成“南青北白”的制瓷新格局，青瓷愈加成熟，以越窑为最，以釉取胜。湖北地区这一时期的品种虽然没有六朝时期丰富，但胎釉结合比六朝时期要好，釉较厚，多泛黄，普遍制作规整。常见器形有盘口壶、高足盘、高足杯、盏、碟、注子、砚台等，特别是盘口壶最为多见，几乎每墓必出。同时，毗邻的长沙窑瓷器在本省唐墓中也有大量的出土。

两宋时期，江夏出产的青白瓷是为代表。江夏湖泗窑系是湖北境内发现的最大的瓷窑群，在梁子湖和斧头湖沿岸南北长约40公里、东西宽约30公里的范围内，已发现窑址堆积145处，窑膛170余条。窑址的年代上起唐末五代，下至元明时期，主要造烧在宋代。其中晚唐五代属青瓷系，宋代属青白瓷系。考古工作者在20世纪80年代和90年代，先后5次对该窑址群的不同地点进行了调查和发掘，收获颇丰：一是对该窑址群的分布范围和年代上下限有了清楚的认识；二是分别揭露出了青瓷系和青白瓷系完整的龙窑，对窑前操作场、火膛、窑室、出烟室的结构都有了全面的了解；三是出土了大量窑具和瓷片，除能拼对出部分完整瓷器，还有大量纪年瓷片。这里出土瓷器的烧造方法有仰烧、支烧二类，窑具包括匣钵、支具和火照三个类别。瓷器的种类较齐全，以青白瓷为主，间有青瓷、白瓷、黑瓷，多为民间实用器，属内销商业用瓷。青瓷多为褐红胎，胎较厚，素面居多，主要采用蘸釉法施釉，器内满釉，当为荡釉，器外仅沿下圈有釉或施半釉，满釉极少，有的器物内底呈现不规则的涩胎或涩圈。青白瓷多为灰白胎或白胎，采用浸釉法施釉，大部分产品圈足和器底不施釉，也存

在高圈足外壁挂釉的作法，釉色多为青白色，釉层较薄，釉面多开细小冰裂纹。特别值得一提的是，其制枕技术达到了很高的水准。除此以外，景德镇的青白瓷在本省各地都有大量的发现，胎釉较湖泗窑更胜一筹。其他如似翠如玉的龙泉青瓷、粗犷豪放的磁州窑彩瓷、美如乌金的吉州窑黑瓷、精比琢玉的耀州窑青瓷等也常有出土。

元明时期，由于商业的流通和明王朝的分封，在湖北各地的元墓和武昌（楚昭王）、荆州（辽简王、湘献王）、钟祥（郢靖王、梁庄王）等地的明藩王墓葬中，出土了不少瓷器珍品，尤以青花为最。其中，荆州出土的元代釉里红凤纹盖罐、明永乐甜白釉盖罐，黄梅出土的元延祐六年牡丹纹塔式盖罐、青花玉壶春瓶，钟祥明郢靖王墓出土的元青花“四爱图”梅瓶、龙纹梅瓶以及梁庄王墓出土的龙纹高足碗、仕女图高足碗等等，弥足珍贵。

由此可见，湖北地区早在商周时期已出现原始瓷器，六朝至隋唐，青瓷一统天下，宋代主要为青白瓷，元明清彩瓷逐渐兴盛。本地瓷业发展脉络清楚，更有部分瓷窑场规模宏大，窑烟袅袅，千年不绝。而历史上的封王或商业流通，使本地还遗留有各大名窑的产品，越窑、长沙窑、定窑、钧窑、龙泉窑、耀州窑、登封窑、磁州窑、吉州窑、景德镇窑、建窑、德化窑等窑口的瓷器或瓷片应有尽有。这些构成了湖北各级博物馆藏瓷的特色。

## 二、湖南地区

湖南陶瓷业源远流长，独放异彩。距今一万余年的道县玉蟾岩的新石器早期遗址发现了国内迄今最早的经过人工干预过的稻谷，也发现迄今最早的陶片。商周至战国时期，窑工为增添陶器的美感，大胆尝试，作了许多探索，以解决陶器表皮粗糙的问题，出现了漆绘陶、原始青瓷、绿釉陶、锡涂陶、彩绘陶等。约在东汉中期湖南已开始制造青瓷，陶器发生了质的升华。

湖南发现的东汉至清代的瓷窑达400余处，窑烟

袅袅，千年不绝。唐代以前，湖南地区出土的瓷器，绝大多数为本地所产。在湖南地区的东汉墓葬及遗址中发现了不少青瓷，而且在湘阴县安静乡青湖村的青竹寺、长沙望城石门矶等地还发现了相应的窑址。青竹寺窑中层发现的“汉安二年”（143年）的青瓷残片，为湖南地区始烧青瓷提供了年代依据。此外，在长沙等地的一些东汉墓葬中也发现了一类釉色较白的瓷器，有学者称之为原始白瓷，应当也是湘阴窑产品。同时也出土了一种半陶半瓷的绿釉饰品，有珠子、人物之类，产地不明。两晋时期随着北方衣冠大量南迁，中原以陶俑随葬的风俗在南方为瓷器所取代。湘阴窑制作了大量的瓷俑，其中1958年在长沙金盆岭三座晋墓中共出土瓷俑120余件，多为捏制，形态、姿势各异，刻划简略，但神态逼真，且有明确纪年（西晋永宁二年），既是断代的标准器，也是研究当时社会经济、文化、艺术的珍贵资料。魏晋六朝的窑址主要在湘阴县城一带，“北起水门，中经西外河街—许家坟山—立新坪—湘阴轮渡，直至洞庭庙旧址。南北长672米，西边滨河，于建设街150米”<sup>1</sup>。1975年曾作了调查发掘，1998年配合基建又对马王堪窑址作了发掘，发现至迟在南朝时已开始使用匣钵。这时期的青瓷大量以莲花为饰，是佛教在南朝盛行之后在瓷器上打下的烙印。窑址出土一件模印“大官”铭碗残片，湖南省博物馆也收藏了一件相同印铭的瓷碗，当是隋末动乱时盘踞两湖一带的萧铣称帝（国号为“梁”）后为自己烧制的“御用品”<sup>2</sup>。1973年在湘阴县城发掘的隋大业六年（610年）墓，出土了大量湘阴窑青瓷，这些当是隋代的断代标准器。唐代窑址在湘阴铁角嘴窑头山、白骨塔、窑滑里等有发现。特别是窑头山，当地传说“人有开得窑头山，金银财宝过箩担”。产品以日用器皿为主。唐时湘阴隶属岳州，故称之为岳州窑。在陆羽的《茶经》中备受称赞。

尘封已久的唐代长沙窑是中国彩瓷的肇始。长沙窑兴起于中晚唐，它是安史之乱后北方窑工南迁，



南北窑工技术交流的产物。产品的造型、品种、装饰技术、制作工艺都显示出南北瓷艺的融合,以及融合基础上的创新。窑址位于今望城县石渚的瓦渣坪一带,从唐代诗人李群玉《石渚》及“黑石号”沉船打捞的一件瓷碗上“湖南道草市石渚孟子有明(名)樊家记”中,可见长沙窑当时名为石渚窑。长沙窑在中国陶瓷史上占有重要地位,它融多种装饰手法于一炉,并发展成独特的装饰风格。以釉下彩的普及以及多彩的应用,特别是铜红釉彩的出现,标志着瓷器装饰工艺的重大进步。更重要的是长沙窑的兴起打破了“南青北白”的制瓷格局,开始形成青、白、彩瓷三足鼎立之势。将书画艺术应用于瓷器装饰,是长沙窑的创新,给瓷器注入了丰富的文化内涵。图案生动、趣意盎然的釉下彩绘是民间绘画艺术的缩影;饰以脍炙人口的诗歌、里巷皆知的俚语民谣,既是商品经济下新兴市民情趣的表露,也使原汁原味的民间文学,穿越千年时空,令人遥感唐诗风靡一时的盛况。褐斑模印贴花是长沙窑装饰的另一大特色,它源于中亚金银器锤揲工艺,最早见于唐三彩,是长沙窑面向西亚市场的外销型产品。长沙窑产品不仅见于国内许多省市,同时也见于东亚、南亚、西亚地区,最远抵达非洲东北部。

长沙窑衰落之后,湖南又兴起了多座瓷窑,发展趋势是溯湘江而上,至达衡阳,并伸展到永州、郴州等地,逐渐影响广西的制瓷业。约在晚唐五代时衡阳兴起有蒋家窑,并延展至宋。该窑址于1981年被发现,位于衡阳南郊的湘江东岸高山村蒋家祠一带,窑址出土一件青釉莲花香炉,上有“衡州白竹窑中坊”铭文,可知当时称之为白竹窑。釉色仿越窑,然釉色偏黄。产品多为饮食器具,碗或圆口,底心多印菊花纹,或五出、十出葵口。盘有的底印“高足盘”、“高足盃”三字,但圈足并不高,是否为文献所指高从海时“荆南瓷器皆高其足,公私竞用之,谓之高足碗”<sup>3</sup>?较为奇特的是一种类似于长沙窑的带盖鸟形水注,但两侧没有刻划羽翼,用作执手的鸟尾变为双鲤鱼

形,鱼形如长沙窑贴花双鱼,后来双鱼由并拢慢慢分开,然首尾相连,逐渐演变为环形执手。另一种长流执壶,流有单管、双管两种,中下部有一折痕。一些窑具刻有宋代纪年。继之后便有衡山窑,窑址在贺家乡湘江北岸的渡口边与赵家堆一带,同类型产品的窑址有望城县坪窑、湘阴白枚窑等。装饰上以粉上彩绘为特色,胎质较粗,只可惜窑址及墓葬中出土完整器较少。两宋之际,随着北方民族相继南袭,中原频遭战火,北方居民大量南迁,“西北士大夫遭靖康之难,多挈家南寓武陵。”中原对湖南瓷业的影响也非常明显。湘乡水府庙东北岸的棋梓桥窑、江永千家峒窑等,除受衡山窑的影响外,也大量体现出中原制瓷因素,且非常杂乱,这表明了中原各地窑工南迁后相互杂糅的现象。元代以后,景德镇制瓷业的崛起,在湖南制瓷业这面镜子中也反映出来,北方因素逐渐隐退,景德镇因素开始凸现。先是兴起青白瓷窑,如益阳羊舞岭窑、耒阳磨形窑等。以后是随着明清时期青花瓷的逐渐风行,上述二窑及怀化龙井窑、株洲醴陵窑等又烧造青花瓷。但是自长沙窑之后,湖南地方窑所生产的瓷器较为粗糙,不够精细,无法与同时代名窑竞争,产品辐射范围也很有限,基本上是供应本地区的需求。

与此同时,一些名窑产品在湖南也有不少发现,可见两类产品在当时不同的层面并行不悖。20世纪80年代,长沙中南大学校园出土几件精美的秘色瓷。在长沙地区的一些唐代遗址、墓葬中也出土数量较多的白瓷,有的刻有“官”、“新官”字款。其中一部分为定窑产品,也有一些白瓷的产地在学术界存有较大争议。名窑陶瓷除墓葬出土外,也见于窖藏,但仍以南方的龙泉窑、景德镇窑为主。如1955年3月湖南桂阳六龙书院发现一批元代瓷器,共43件,均为龙泉青瓷和景德镇影青瓷。1986年4月在桃江县马迹塘荆州竹村兔子湾发现一批龙泉青瓷窖藏,共90余件。龙泉瓷在株洲、衡阳等地也发现窖藏。1956年在常德发现元代青花瓷窖藏,共3件,一件玉壶春瓶,

两件鱼纹大盘。此外，湖南也发现了一些明末清初时期的瓷器窖藏。1996年湘西泸溪浦市出土青花瓷器32件，2004年怀化芷江发现的瓷器窖藏中有青花瓷236件、白釉瓷5件。这些瓷器的出土，为研究古代陶瓷特别是湖南地方陶瓷的发展及交流提供了重要的实物资料。

注 释

1. 湖南省文物考古研究所（周世荣）：《湖南古墓与古窑址》，第410页，岳麓书社，2004年。
2. 李建毛：《大官款铭瓷器及相关问题小议》，《东南文化》2002年第2期。
3. 周羽冲：《三楚新录》。

# Overview

Wang Hongxing and Li Jianmao

## 1. The Hubei Area

Hubei is traditionally viewed as a place without famous porcelains, kilns, or collections, but this is not the truth. For example, beautiful white pottery plates made using fine quality clays by prehistoric peoples of the Tangjiagang culture in Hunan some 6000 years ago are matched by comparable wares unearthed at the similarly dated site of Lijialou in Luotian, Hubei. Some researchers propose that the glazed ceramics hard-fired to 1100 degrees C from the Early Shang site of Panlongcheng in Hubei easily compare with proto-porcelains excavated at the Early Shang city of Zhengzhou in Henan. Firm evidence for proto-porcelains in Hubei is of Western Zhou date and is documented by a stem bowl (*dou*) unearthed from remains at Jiaodun in Huangmei. Other unusual and outstanding proto-porcelains include a vessel from the Warring States tomb at Yuwangcheng in Huanggang, a double lug jar from Jiudian in Jiangling, a Western Han pot (*bu*) from Yuzui in Qichun, and these proto-porcelains are no inferior to wares of other places with more advanced ceramic technology. In particular, the greenware (*qingci* or “green porcelain”) jar from a late Eastern Han tomb at Liujiashongzi in Danyang is considered a standard example for mature porcelains by experts. All these finds demonstrate that Hubei was also a center for the origin and development of porcelain manufacture in China.

Porcelain production quickly evolved as an art during the Wei and Jin, Northern and Southern Dynastic periods, achieving what may be considered the period of universal appeal and popularity for greenwares. E'zhou (Hubei) in history was not only the area where Sun Quan established his capital but is also where Chinese luxuriated in greenware. In numerical terms, only 10% of excavated wares come from the lower reaches of the Yangtze River, outside of Hubei, and 90% are products of Hubei kilns. In terms of clay, glaze and ornament, imported wares tend to be higher in quality than local products. Imported wares are refined, light or dark gray in clay body color, with a green color glaze. Fusion between clay and glazes is generally strong and surfaces shine. Local greenwares are primarily gray to white in clay body color, rather thick, and glazes vary from green to light yellow in color. Fusion between clay and glaze are rather loose. Glazes are frequently crackled and usually cover only upper parts of the vessel. Imported wares and local wares are similar in many respects including typological evolution sequence, but they also differ from each other in other respects and have idiosyncratic features of their own. Amongst the vessel shapes of this period, including many new, are daily life items such as bowls, dishes, ewers, and jars. More elite types include chicken-headed ewers, water pots, inkstones, washers, lamps, censers, tiger pots (*huzi*), and vessel supports in different animal shapes. *Mingqi* (burial goods) ceramics imitate courtyard residences, houses, granaries, stoves, wells, various domestic animal and bird enclosures, horses, carts, human figurines, pangolins, and tomb guardian figurines. Ornaments also vary in including carved, incised, impressed, appliqué, and perforated types, which allow for novel and unique effects. The greenware lamp in human figure shape unearthed in Yichang, for example, is unusual for its life-like quality. The greenware *zun* unearthed at Wuchang, decorated with lotuses (*lianhua zun*), is particularly outstanding as an example of the creativity that appeared in the art of greenware production during this Southern Dynasties period in Chinese history.

During the Sui and Tang eras, the phenomenon known as “Greens of the South and Whites of the North” was well established. Greenware further matured. Representative are the Yue kilns in Zhejiang, which stand out for refined glazes. Although ceramics produced in Hubei during these periods were not as varied as they had been during the Six Dynasties period, fusion between glaze and clay bodies was more successful. Glazes remained comparatively thick, light yellow in hue, and standardized in shapes. Common types include jars with dish-shaped mouths, high stem dishes, high stem cups, cups, saucers, spouted pouring ewers, and inkstones, with the most popular being the jars with dish-shaped mouths. All burials seem to have possessed one of the latter. In addition, a large number of ceramics produced in Changsha kilns of the neighboring Hunan province appear in Tang dated burials.

Bluish-white porcelains produced in Jiangxia were the representative ware of the two Song dynastic eras. The largest group of kilns in Hubei have been discovered near Husi-xiang township, Jiangxia, Wuhan. One



hundred and forty-five of kiln assemblages and 170 kiln firing chambers have been discovered along the banks of the Futou and Liangzi lakes, in an area measuring approximately 40 km long, south to north, and 30 km wide, east to west. These remains date to the late Tang and Five Dynasties through Yuan and Ming eras. The most productive era is identified with the Northern and Southern Song periods. Greenwares were produced primarily during the late Tang through Five Dynasties periods, and bluish-white porcelains thrived during the Song eras.

Five seasons of archaeological investigations and excavations were performed during the 80's and 90's at various kiln sites of the Husi area. Archaeological results include 1: the distribution of these kilns and their earliest and latest time of production; 2: the design and composition of the complete dragon kilns used for firing greenwares and bluish-white porcelains, as reflected by the workspace in front of the kiln and in chambers for firing, holding ceramics to be fired, and controlling smoke; 3: excavation of large number of kiln furniture and porcelain fragments, including some that could be completely reconstructed as vessel types, and many inscribed with specific dates. Methods used to fire porcelains include both stacking and supporting through small-scale setters. Kiln furniture include saggars, small clay-made setters for supporting/separating vessels during firing (*zhiju* or *zhishao ju*), and small clay devices for testing temperatures (*huozhao*).

Unearthed porcelain types are primarily bluish-whites, with some green-, white- and black-glazed wares. Most are utilitarian in function and designed for domestic commercial use. The greenwares are mostly characterized by a brown red clay body that is thick and a surface that is plain. Glazing techniques mostly involve dipping the vessel into a glaze slurry (*zhanyou*); interiors are completely covered with glaze through shaking the glaze slurry inside the vessels (*dangyou*); and exteriors are limited to glaze around the lip or upper half of the vessel. Some vessel interiors exhibit unglazed areas of uneven rings (*sequan*) or patches exposing the clay bodies, which results from stacking during firing. Bluish-white wares are usually characterized by grayish white or white clay bodies and are glazed using the immersion method. Most have unglazed circular feet or flat bases. In a few cases, high stems of vessels are glazed on the outside. Most of these bluish-white glaze layers are thin, with fine cracks. At this time, production of headrests reach a peak in workmanship. Jingdezhen bluish-white vessels have also been discovered in large quantities throughout Hubei and in terms of clay and glaze are superior in quality by comparison with those of the Husi kilns. Other ceramics excavated in Hubei include jadeite-like Longquan celadons; colorful painted Cizhou wares with a rough and wild, bold appearance; beautiful blackwares of the Jizhou kilns; and Yaozhou greenwares made with exquisite workmanship comparable to jade wares.

Based on a thriving commerce and enfeoffments of the Ming royal house, porcelains from tombs of the Yuan and Ming periods in Hubei are well represented. Yuan tombs appear throughout Hubei and those of the Ming royal domain are known at Wuchang (Prince Zhao of Chu), Jingzhou (Prince Jian of Liao and Prince Xian of Xiang), and Zhongxiang (Prince Jing of Ying and Prince Zhuang of Liang). A variety of valuable porcelains survive, especially in the category of blue-and-whites. Refined, exquisite examples include the Yuan dynasty underglaze red lidded jar with phoenix motif and *tianbai*- (sweet-white) glazed lidded jar of the Yongle reign era of the Ming dynasty, both unearthed in Jingzhou; the peony decorated pagoda style lidded jar dating to the 6<sup>th</sup> year of Yanyou of the Yuan dynasty and the blue-and-white *yuhuchun* (spring in jade liquor bottle) vase, both unearthed at Huangmei; the blue-and-white meiping vases with the theme of "Four Pleasures" or dragon designs, both unearthed from the tomb of the Ming dynasty Prince Jing of Ying at Zhongxiang; and the high stem bowls with dragon or human figure paintings unearthed from the Ming tomb of Prince Zhuang of Liang.

From the discussion above, it is evident that the Hubei area witnessed the appearance of proto-porcelains during the Shang and Zhou eras, the classical evolution and peak of greenwares during the Six Dynasties through Sui and Tang eras; the production of exquisite bluish-white porcelains of the Song dynastic periods; and the gradual thriving of porcelains with colorful decorations during the Yuan, Ming and Qing periods. The development of porcelains is also well represented by the expansion of local kilns, some of which are large in scale and continued to fire for thousands of years. Contact and interchange with outside Hubei through trade or enfeoffments are represented in the archaeological finds from Yue kilns, Changsha kilns, Ding kilns, Jun kilns, Longquan kilns, Yaozhou kilns, Dengfeng kilns, Cizhou kilns, Jizhou kilns, Jingdezhen kilns, Jian kilns, Dehua kilns, and so forth. All these comprise the exquisite collections of the museums in Hubei, and only a very small part of these ceramics are published in the present catalogue.

## 1. The Hunan Area

Ceramic manufacture in Hunan has a long and multi-faceted history. The Neolithic site of Yuchanyan in Dao-xian county is where the earliest remains of rice cultivation were discovered, dating as early as 10,000 years ago, and where the earliest pottery sherds are documented. Ceramic production evolved and advanced with distinctive aesthetics and ceramic types from Shang through Warring States periods. Particularly distinctive are lacquer painted pottery, proto-porcelain, green-glazed pottery, pottery painted with tin foil (*xitutao*), and pottery painted with unfired pigments. By the Eastern Han period “greenware (*qingci*, lit. green glazed porcelain)” emerged in Hunan, and production continued to excel.

Over 400 kiln sites, spanning the time from Eastern Han through Qing periods have been discovered in Hunan. Ceramics earlier than the Tang period unearthed in Hunan was overwhelmingly local products of the province. A large number of greenwares have been discovered at sites and tombs of Eastern Han date, and kiln site remains have been discovered at Shimenji, Wangcheng in Changsha and at Qingzhusi in Qinghucun, Xiangyin county. Evidence for early greenware production in Hunan is provided by a greenware fragment found at Qingzhusi kiln site, which dates to the second year of the Han'an reign era of the Eastern Han period. A type of ware with whitish glaze has been discovered in several Eastern Han burials in the area of Changsha. These are called by some researchers as “proto-white porcelain” and were probably also produced in the kilns of Qingzhusi. Another type of ware, with an unclear origin of production is characterized as half pottery and half porcelain. These are primarily green glazed beads or human figurines.

During the Western and Eastern Jin periods, masses of people relocated in migrating from north to south. At this time types and styles of *mingqi* reflect the adoption of practices of the Central Plains. Yet, glazed pottery tomb figures popular in the Central Plains area were replaced by porcelain ones in South China. Many figurines in this new mode were produced at the Xiangyin kilns. In 1958 over 120 porcelain figurines were unearthed from three Jin burials at Jinpenling in Changsha. The majority are made by hand in a variety of different visages, carved and modeled with life-like appearances, and date to the second year of Yongning era of the Western Jin period. This find is valuable dated evidence useful for understanding society, economy, culture, and arts of the time.

During the Six Dynasties period, major kiln sites were located around the seat of Xiangyin county, encompassing “Shuimen in the north through Xiwaihejie, Xujiafen, Lixinping, and Xiangyin lundu to the old Dongting Temple in the south. The site measures 672m long, north to south. The western end is the Bin River, extending 150 m at Jianshe Street.” (Zhou Shirong and Hunan Institute of Cultural Relics and Archaeology, ed., *Ancient Burials and Kiln Site Remains in Hunan*, Yuelu Pub., 2004, 410). In 1975 the site was surveyed and in 1998 salvage excavations at Mawangkan were carried out in connection with local construction in the area. The discovery of saggars indicates that porcelains might have been fired within such devices since the Southern Dynasties period.

The major form of ceramic ornament at this time is the lotus, a motif made popular with the influence of Buddhism. A bowl fragment impressed with the mark “*Da Guan* (translatable as Royal Food Management)” has been found in the kiln site, and in the collection of the Hunan Provincial Museum is a bowl with the same mark. These wares should have been the products commissioned by the Liang royal house of Xiao Xian who ruled Hunan and Hubei for a few years at the close of the Sui dynasty. In 1973 large number of greenwares were excavated from a Sui tomb in the Xiangyin county seat, dated to the 6th year of Daye. These wares were primarily produced at the Xiangyin kiln, and serve as dateable markers of the Sui era.

Tang dynasty kiln site remains have been identified at Yaotoushan, Baiguta, and Yaohuali in Xiangyin. Yaotoushan (lit. Kiln Top Mountain) is locally associated with the legend: “Piling high one’s shouldered containers with gold and silver is to open (the kilns at) Yaotou-shan Mountain.” Ceramics produced at this time were primarily designed for daily use. During the Tang, Xiangyin was under the administration of Yue-zhou Prefecture, and for this reason is called the Yuezhou kiln. The products of the Yuezhou kiln are highly praised in the *Classic of Tea* by the Tang dynasty Lu Yu.

Although the Tang dynasty kilns of Changsha have lain unnoticed for a long time, this is where Chinese colorful decorated ceramics were born. Changsha kilns rose during the middle and late Tang eras. After the An Lushan rebellion and mass migration of families from north to south, potters and ceramic techniques also moved south, with the result that northern styles of manufacture were digested and adapted, in creating a



wholly new and novel type of ceramic. These new types of ceramics are associated with the kiln site located in Wazhaping, Shizhu, in Wangcheng county. Based on the Tang poem, "Shizhu" by Li Qunyu and an inscription on a bowl from the Belitung shipwreck it is evident that the Changsha kilns were called Shizhu kilns in Tang times. This Changsha kiln holds an important position in the history of Chinese ceramic production. A variety of ornament types and decoration methods intermingled with local traditions in producing what may be considered noteworthy and idiosyncratic in style. Examples include the popular use of underglaze decoration, the use of multi-colored palette, and particularly the emergence of copper-red colored glaze that signified a major advancement in ceramic decoration. What had earlier climaxed in the creation of "Greens of the South and Whites of the North" disappeared in being complimented by the popular multi-colored production of porcelains created at Changsha kilns. The arts of calligraphy and painting were adapted as a new form of ornament on vessels. This adaptation represents a novel artistic application innovated at the Changsha kilns. The contents vary in interest and richness of representation: images painted as underglaze motifs may include representations of folk art painting and popular poems and songs that reflect the beauty and popularity of Tang period literature. Another singular contribution of Changsha kilns is in the use of brown-colored appliques of moulded decorations, which originated under the influence of Central Asian gold and silver working techniques. The earliest evidence of this influence is in Tang *sancai* wares, and such Changsha wares were exported for sale to western markets. Wares produced in Changsha kilns are not only represented outside Hunan in other provinces and cities of China but are also seen in East Asia, South Asia, and Western Asia, and as far as the northeast part of Africa.

After the decline of the Changsha kiln, new ones gradually arose on the upper reaches of the Xiang River as far as Hengyang, Yongzhou and Chenzhou, with a gradual influence reaching porcelain production in Guangxi. At the end of the Tang and beginning of the Five Dynasties period the Jiangjia kiln was created, which continued to be used through the Song. In 1981 a kiln was discovered in the area of Jiangjiaci in Gaoshancun on the eastern shore of the Xiang River in the southern suburbs of Hengyang. A greenware lotus-shaped censer unearthed from the kiln site is inscribed "made in the Baizhu kiln of Hengzhou," which evidence identifies the kiln site as Baizhu. Glaze types copy Yue kiln types which tend to be yellow in color. Most vessels are daily used ones for eating and drinking. Particularly popular are the bowls with wide mouths impressed on the interior with a chrysanthemum petal design or the bowls with five or ten lobed mouth rim. Often impressed on the bottom of dishes are two different terms, either "*gaozu-pan* (tall stem dish)," or "*gaozu-wan* (tall stem bowl)." However, none of these vessel types has a tall foot, thus, it has been suggested that this term originated in a literary reference (during the rule of Gao Conghui of the Five Dynasties period): "Wares around the Jingzhou region all have tall feet. These are used by commoners and officials alike and are called tall stem bowls."

Another distinctive vessel type produced at the Jiangjia kiln is the covered and spouted waterpot in the form of a bird that share some elements of Changsha wares. Wings, however, are not represented and the handle, where the tail of the bird would theoretically be located, morphs into a double carp fish shape. This fish motif relates to the appliqué double fish ornament popularly produced at Changsha kilns. During later stage, the double fish motif gradually morphs into a circular handle shape, with head and tail parts of the fish linked. Another vessel type is the long spouted handled ewer whose spout is a single or double tube shape, marked by a slight carination at the middle or bottom of the spout. Several kiln tools are inscribed with dates the Song dynasty. The kiln that rose after the Jiangjia kiln is the Hengshan kiln. The kiln remains are known in the sites of Zhaojiadui and Dukoubian at the northern shore of the Xiang River in Hejiaxiang, Hengshan. Hengshan kiln remains are similar to those at the Pingyao kiln in Wangcheng county and at the Baimei kiln in Xiangyin. Characteristic of these wares are their multiple colors used to paint images over slip. Clay bodies are usually crude, and few from site and tomb remains have survived intact.

During the transition from Northern to Southern Song eras, families in the north moved south, leaving the Central Plains preoccupied with war. The influence of northern ceramic styles on the south is clear. Apart from the influence from the Hengshan kiln, Central Plains influences are easily recognized in ceramics produced at the Qiziqiao kiln, located on the northeast shore of the Shuifu Temple in Xiangxiang and at the Qianjiadong kiln in Jiangyong. All these influences were brought in together in showing a combination representing both the local styles and those from the Central Plains area.

Since the Yuan period, porcelain manufacture reached a new height at Jingdezhen and, as northern influences in Hunan gradually receded, those of Jingdezhen multiplied. Initially, kilns making bluish-white (*qingbai*)

wares appeared, as represented by the kilns at Yangwuling in Yiyang and Moxing in Leiyang. During the Ming and Qing eras blue-and-white porcelains gradually gained in popularity. In addition to Yangwuling and Moxing kilns, the Longjing kilns in Huaihua and Liling kilns in Zhuzhou also produced blue-and-white wares. Since the demise of the Changsha kilns, porcelain production in Hunan was rather crude, without refinement, and had a limited distribution, as is determined by comparison with other well-known and more competitive kilns of the same era. Products are primarily manufactured for daily use of the local people.

Apart from local products of Hunan, wares made in other famous kilns outside Hunan are also frequently discovered, indicating the two types coexisted in Hunan. During the 1980's, several exquisite *Mise* (lit. mysterious color) Yue wares were unearthed in the garden of Zhongnan University in Changsha. From several Tang site and tomb remains in the Changsha area a large number of white porcelains were unearthed, some incised with "Guan (lit. official)" or "Xin guan (lit. new official)" marks. Amongst these, some were Ding kiln products and others are still being debated as to their origins. Apart from famous wares found in tombs, are those from hoards, primarily fired at Longquan kilns in Zhejiang and Jingdezhen kilns in Jiangxi. In March of 1955 a batch of Yuan period porcelains were discovered in the Liulong Academy in Guiyang, Hunan. All 43 wares were either Longquan celadons or Jingdezhen *yingqing* wares. In April of 1986 a batch of about 90 Longquan celadons was discovered in a hoard burial at Tuziwan, in Taojiang county. Other hoards with Longquan wares have been discovered in Zhuzhou and Hengyang. A hoard of three Yuan dynasty blue-and-white porcelains was discovered in 1956 in Changde. One of these is a *yuhuchun* vase and the other two are both large plates with fish décor. Also discovered in Hunan are some hoards dating to late Ming and early Qing. In 1996, 32 blue-and-white porcelains were unearthed at Pushi in Luxi, western Hunan and in 2004, 236 blue-and-white porcelains and five white-glazed porcelains were unearthed from a hoard at Zhijiang in Huaihua. All these finds are significant data for studying interactions and development of the porcelain industry in Hunan.