

中国出土瓷器全集

COMPLETE COLLECTION OF CERAMIC
ART UNEARTHED IN CHINA

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甘肃 青海 宁夏 新疆 云南 贵州 西藏

GANSU QINGHAI NINGXIA XINJIANG YUNNAN GUIZHOU XIZANG



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甘肃、青海、宁夏、新疆、云南、贵州地区出土瓷器和西藏地区瓷器概述

王 辉 黄晓枫 谭旗光 赵小帆

一、甘肃、青海、宁夏、新疆地区

甘、青、宁、新地区位于中国西北部。受地域和自然条件的限制，与内地相比，制瓷业发展相对落后。西周时期，甘肃地区开始出现原始青瓷，在灵台白草坡墓地出土了原始青瓷尊和原始青瓷罐。

甘、青、宁、新制瓷业的真正发展已到了隋唐时期。目前在这一地区发现的最早的瓷器为唐代瓷器。在甘肃成县曾出土唐代的白釉瓷碗。

宋、辽、金、西夏是中国瓷器发展的一个高峰期。同样，甘、青、宁、新地区在这一时期，出土瓷器的数量和种类都出现了质的变化，除出现了从磁州窑、定窑及南方龙泉窑等地舶来的瓷器外，西北地区也开始烧造瓷器，在这一地区的东部，唐朝以降，耀州窑系得到迅速发展。在甘肃东部不但出土有大量的耀州瓷，而且还有窑场，天水地区的秦窑就属耀州窑系。目前发现的产品多为碗、盘类，制作工艺以内印花外刻花为主，釉色青中泛黄。其制作形制多样，以花纹雕刻犀利洒脱而著称，形成了别具一格的青瓷窑系。西夏瓷器是当时这一地区最具有地方特色的瓷器。重要的窑址有宁夏灵武窑址及武威塔儿湾窑址，张掖西武当窑址；在灵武回民巷、贺兰县插旗口、银川缸瓷井等地也发现有西夏窑址。另外，在甘肃境内还有一些重要的地方瓷窑，如平凉地区的安口窑、平凉窑和兰州阿干窑等。

西夏瓷器因所使用的瓷土多为“高岭石质泥岩”和“高岭石质泥夹矸”，黏度与南方所使用的瓷土不同，加之西北地区气候干燥，不宜室外晾坯，故需要在室内用火炕将坯烘干，这种方法为西北地区所独有，在灵武窑址和塔儿湾窑址作坊中发现设有火炕的施釉和烘干场所。大量日用圆形用具均为轮制，人物、动物等雕塑品及印花棋子等多为模制，少数为捏塑成形。

在灵武窑址中发现西夏时期的窑三座，其中1号窑呈马蹄形，窑门已残，呈半圆形，两烟囱对称。基本上是今天北方馒头窑的雏形。在炉膛中发现有煤渣，可知当时用煤为燃料。

烧装方法有顶碗覆烧、支圈正烧、“工”字形窑

具支撑踩烧、垫条对烧、芒口对烧、器物搭烧、垫托扣烧、泥饼插烧等方法。碗、盘类等敞口器物多用顶碗覆烧法，白釉碗、盘的内壁底部都有明显的沙圈，色釉碗、盘底部则为涩圈。碗、盘类器物多有挖足过肩的作风，底较薄。

窑具中除匣钵外，尚发现有顶碗、顶盘、顶钵、垫条、垫饼、垫圈、“工”字形支钉和馒头形窑具等。匣钵分为平底和开底筒形两种。测温具有火照和拉柱。

西夏瓷器总体风格显得粗犷拙朴、器形较大、胎壁较厚。釉色繁复多样，有褐釉、白釉、青釉、绿釉、黑釉、茶叶末釉、紫釉、姜黄釉、红釉等。白釉瓷均施化妆土，有两种色调，绝大多数是牙黄色，少量为纯白色。有一些器物内外釉色不同。一般施釉较厚，且釉色不匀，器物一般施釉不到底。胎色以白胎为主，少量的为灰胎。

主要器类有高足斜平沿曲腹大碗、白釉高足碗、白釉葵口碗、斜壁碗、白釉折腹盘、曲腹盘、大口瓮、盘口高领四系罐、双耳小口壶、单耳带流罐、深腹罐、双耳罐、扁壶、花插、经瓶、玉壶春瓶、钵、釜、杯、炉、灯盏、器盖、瓷钩、纺轮、砚、围棋子、象棋子等。另外还有雕塑品、建筑材料及宗教用品。雕塑品中有人物和动物塑像。瓷器普遍烧制比较粗糙，釉色欠光泽。

瓷器的装饰技法有刻釉、剔刻釉、刻化妆土、剔刻化妆土、刻花、印花、点彩、镂空、釉下黑彩和镂空等。纹饰主要有婴戏纹、鹿衔花纹（一为开光鹿衔牡丹花、一为开光鹿衔莲花）、送葬狩猎图及植物花卉、动物纹饰和图案纹饰、开光和带状花纹等。其中植物纹饰有折枝、缠枝和串枝牡丹、莲花、点彩梅花、剔刻梅花、折枝菊花、树枝、鸟鹊衔枝及流云纹等。点彩梅花有五点、七点、九点三种。花纹朴拙，简练。部分器物在足内、肩部及腹下部露胎处墨书文字，有汉文、西夏文、藏文和梵文悉昙字墨书。另外还有一些为墨书符号和花纹，如“十”等。

西夏瓷器以白釉瓷和剔刻花瓷最具特色。西夏瓷受到定窑与磁州窑两窑系的影响似无疑问。西夏历来重视吸取内地先进技术，发展本国手工业。据史

料记载,在金天会二年(1124年),西夏陷武州,这次西夏占领晋西北黄河一带的时间虽然很短,但其在撤退时可能将河曲等地的工匠掠走,以后发展了西夏的制瓷业。另外,一些姜黄釉印花瓷是受金代耀州窑影响的产物。纹饰上大量使用开光构图和釉下黑彩的风格无疑是受磁州窑系的影响。从烧装工艺看,其顶碗覆烧法为山西、陕西、河北诸窑普遍使用。因此,西夏瓷器除直接接受山西诸窑的影响外,还直接或间接接受到陕西、河北诸窑影响。

西夏瓷器目前在宁夏、甘肃、青海等地发现。已发现的主要西夏瓷器出土地有甘肃武威南营乡、武威西郊林场西夏墓,宁夏灵武磁窑堡、回民巷、宁夏石嘴山西夏城址,内蒙古伊金霍洛旗西夏窖藏、准格尔旗西夏窖藏,青海互助等地。从出土瓷器的风格来看,塔儿湾遗址所出土的瓷器与灵武磁窑堡的更加接近。如塔儿湾出土的白釉斜直腹碗、曲腹碗、高足碗、各类盘、单耳无流罐、扁壶、双耳罐、小口瓶、盏、灯等都与磁窑堡出土的十分接近。但该遗址出土的瓷器亦具有明显的地方特色,与灵武窑有所区别。如灵武窑大量出土的经瓶和棱足不见于塔儿湾遗址,而塔儿湾遗址数量较多的瓮、大型罐类、大型碗类则不见或少见于灵武窑;绿釉剔刻花风格亦不见于磁窑堡遗址。

元代瓷器在这一地区也有较多发现。灵武窑、塔儿湾窑和西武当窑的烧造一直延续到元代。这一地区出土的元代瓷器主要有黑釉瓶、釉下黑花(褐花)罐、白釉、粉青釉刻花和彩绘碗、青花玉壶春瓶、青花高足杯、褐花高足杯等。

明、清时期本地区出土瓷器很少,本地民窑以烧造日常民间使用的普通瓷器为主。

二、云南、贵州地区

云南地区早期的陶瓷业以陶器、釉陶器皿的生产为主,瓷器出现在唐末到宋初,即南诏末到大理国初期。到了元代中期,由于行省制度在云南地区的健全和完善以及与内地文化交流的增多,内地业已繁荣的瓷业生产技术伴随瓷业工人的迁移到了云南,促进了云南瓷业的发展,出现了玉溪窑、建水窑、禄丰窑等窑场,青釉瓷器、青花瓷器是元代中期以后云南地区的两类主要瓷器产品。另外,在红河、大理、楚雄、昆明等地区尽管没有可以确定的窑场,但从历年出土的器物观察,推测应该有本土窑场的存在。明

朝建立后不久,中央政府即开始经营云南,1381年,沐英等人平定云南,翌年,设立云南都指挥使司和云南布政使司,其后沐英在云南逐年实施军屯、商屯、民屯,大量汉人的涌入带来了丰富的内地文化、技术和工艺,云南青花从此开始大量、全方位学习景德镇工艺,最突出的特点是青花瓷器的花纹布局基本承袭了景德镇青花的格局,但落笔粗放,图案简单。由于云南本土窑场均使用本地的钴料和瓷土,加上瓷土淘洗不精,土产钴料也锤炼不细,所生产的器物胎色多呈黄褐色,且胎质疏松粗糙,釉面青灰,青花呈色蓝黑。清代以后,玉溪窑、禄丰窑先后停烧,建水窑的大多数窑场也只烧一些胎质粗糙的水罐或细陶器皿,逐渐演化成为后期的建水陶器。值得一提的是,云南青花在与内地交流的同时,也影响了东南亚陶瓷,明代以后,又受到东南亚陶瓷、尤其是越南青花的影响,与东南亚的陶瓷业互相影响、补充。

自南诏开始,云南就有了本地青釉瓷器的生产,产品形态主要是盖罐。从大理国时期开始,云南地区的青瓷主要可以分为三类:一是较为原始、粗糙的青釉瓷器,承袭了前代青釉瓷器的特征。二是以青釉褐彩、青釉堆贴花纹为装饰的青釉瓷器。三是吸取了内地的制瓷技术,生产仿耀州窑、龙泉窑的印花、划花的青釉瓷器。以青釉褐彩、青釉堆贴花纹为装饰的青釉瓷器是本地青釉瓷器中质量较好、水平较高的产品,多与青花瓷器同时烧造。青釉瓷器的烧造以建水窑为典型代表,杯、碟等小件是其主要的素面青瓷。印花、划花的青釉瓷器多在造型上仿耀州窑和龙泉窑的风格,这种仿烧也说明该窑场的烧制技术在宋元时期即受到内地瓷业传统的影响。

云南地区在元代早期已经开始在本地生产青花瓷器,这类青花器皿造型单一,仍然保持大理国时期青釉罐的造型特征,在青釉罐上加绘青花烧造而成,此期的特点是器盖多呈荷叶形,青花色泽黑灰,有的近乎墨色,罐的上腹绘简单的折枝花卉或鱼纹。元代中期,青花瓷器基本延续早期的造型,施釉至肩部,青花纹饰已经由一层增加到蕉叶纹和牡丹花纹二层,叶纹已经显示出元代特有的葫芦形叶的特征。到了元代晚期,玉壶春瓶和青花罐的造型和纹饰显示出与内地的青花较强的相似性。

玉溪窑、建水窑和禄丰窑是云南地区考古工作进行较多的窑场,对它们的考古调查、发掘是认识云

南地区元代末期至明代瓷器生产的基础。总体而言,这些窑场的青花瓷器生产都呈现出一定的共性,其装饰花纹采袭景德镇的纹样,但绘制手法显得粗犷抽象,而玉溪和建水两地的产品纹饰又是本地粗放的纹样中略显复杂精细的代表。玉溪窑早期器物花纹有元代的特征,器型则多明代造型,烧造年代大致从元末明初到明末之际¹,其产品无论从工艺流程、造型和纹饰等方面,都较深刻地受到了景德镇同期产品的影响。玉溪窑一般采用缠枝牡丹、水藻鱼纹、亭台楼阁、折枝花卉、开光花果等为主题图案,云纹是常用的辅助纹饰,最常见的是如意云头纹,多绘于器物的肩部,也有大片云纹和十字云纹的出现。颈、肩、下腹的辅助纹饰还有蕉叶纹、莲瓣纹、卷云纹、水波纹、系带宝杵回纹、简易菊花、团花等,纹饰多疏密有致,线条粗壮豪放,描绘简洁,富有浓郁的地方特色。器物多胎体厚重,胎质略显粗松,胎色为灰白、灰黄色调,釉层较薄,施釉较为均匀,釉色显青黄,不少器物的釉面有开片,器物一般施釉不及底。建水窑²的烧制始于元代晚期,成熟于元末明初,瓷器种类丰富,多属于生活实用器皿,以碗、盘、杯、碟等餐饮器具为主,大型器物有罐、瓶、壶等,陈设器类则仅见玉壶春瓶一种。建水窑的器物基本属于青釉系,大致可划分为青釉素面、青釉印划花、青釉青花几类,其中青釉青花是建水窑的典型产品,早期的产品青花色泽发黑,并伴有结晶斑,中晚期产品的青花则多呈蓝黑色,较浓艳而多有晕散现象,但青花较为纯净。建水窑的青釉青花造型丰富,有罐、瓶、碗、盘等,最有特色的纹饰有鱼藻纹和狮子盘球纹,前者多为双鱼对称构图。此外,缠枝花、折枝花、团菊、结带宝杵纹、月花纹等与元明时期景德镇的风格相同。同时,在建水窑的产品中还发现龙凤图案和人物图案。建水窑常用莲瓣纹、蕉叶纹、回纹、卷草纹、斜线圆点纹做辅助纹饰,多装饰在下腹、口沿、颈部、肩部,或作为分隔部分的装饰。禄丰地区自1973年以来出土了数次元代晚期到明代早期的青釉青花,出土的青花瓷器以瓶类最为突出³,有玉壶春瓶、蕉叶花卉瓶、双戟耳唇口带座瓶等。另外,在墓葬中出土了大量的火葬罐,其釉色、胎质、青花成色、绘画风格、图案构成等方面具有一定的统一风格,是禄丰本地窑口的产品。

较为复杂的描绘宗教信仰和外来宗教的纹饰是

云南地区的青花瓷器另外一个特征,这些纹饰反映出当地宗教信仰的复杂多样,其中最多的是反映佛教和道教的纹饰,有宝杵、莲花、十二生肖、八仙、暗八仙、寿星等,还有喇嘛教常用的宝杵华盖、八宝和杂宝,尽管题材基本与内地器物纹饰相同,但绘制位置有所不同,景德镇民窑青花中常将它们作为主题纹饰装饰在碗盘的里心内,而在云南地区则多饰于碗盘的外壁、碗心、罐盖、器物的肩部和口沿。此外,云南青花中有大量寓意富贵吉祥的图案和文字,最典型而常见的是寓意“富贵有余”的鱼纹,常见青鱼、白鱼、鲤鱼、鲫鱼、鳊鱼穿游在莲花和浮萍之间,寓意“清白廉洁”。寓意吉祥的文字有“元”、“常佳”等。狮子绣球纹常见于明代的青花火葬罐的肩部,狮子头大而圆,简单粗糙,保持了民间艺术的质朴。凤凰纹主要是飞凤纹,其造型与景德镇一样工整规矩,且多与牡丹纹、菊花纹配合使用。

云南地区的宋元至明清各代的瓷器生产显示出了本土瓷业生产与内地制瓷传统之间有着较为密切的联系,在保持本地区民族特色和瓷业特征的同时,各类瓷器受到了内地瓷业较为深刻的影响,青瓷的影响主要体现在造型上,而青花瓷器的影响更集中反映在纹饰和图案上。

云南地区从宋代至明代发掘了大量的火葬墓,例如红河州的泸西县和尚塔墓地⁴、玉溪小矣资墓地⁵等,墓葬中出土的陶瓷器主要为当地窑口生产的青花瓷器、青瓷和酱釉瓷,其中青花瓷器有盖罐、盘口长颈瓶、玉壶春瓶、碗、盘、碟、钵等,青花盖罐多用作火葬墓中盛装骨灰的器皿。

贵州发掘出土的瓷器最早见于魏晋南北朝时期的墓葬中,在该时期的墓葬中出土了青瓷器40余件。瓷胎灰白色,外施青绿色、黄绿色开片釉,器型有双耳、四耳和六耳罐、盘口壶、鸡首壶、唾壶、碗、盘、杯、狮形及蛙形水注、砚等。纹饰有凸莲瓣纹、线刻莲瓣纹、弦纹和带状纹。以1965年在平坝马场东晋南朝墓出土的青瓷器最具代表性,如堆塑青瓷莲花罐、青瓷莲花罐、青瓷唾壶、青瓷鸡首壶、青瓷蛙形水注等均为贵州青瓷器中的佳品。宋代瓷器出土少,主要有遵义地区出土的影青鱼藻纹碟、荷叶沿碟、影青碗等。明、清瓷器以贵阳、盘县、铜仁等地出土较为集中。出土的瓷器以青花瓷数量最多,器型主要有罐、瓶、盘、碗、(套)杯、碟等,图案有山水、人

物、故事、动物、花鸟、缠枝花卉等，多为明中后期和清代景德镇民窑烧制的产品。

三、西藏地区

自7世纪初建立吐蕃王朝以来，西藏地方政府一直和中央王朝保持着密切的交往。公元13世纪，西藏正式纳入元朝的版图，从此，历代的中央王朝在对西藏行使主权的同时，大量中央政府的赏赐物品也源源不断地传送到西藏，尤其是到了明清两代，伴随着中央与西藏地区政治联系的日益加强，大量的明清官窑瓷器传入西藏。西藏博物馆现藏的明清官窑瓷器不仅是景德镇官窑瓷器的精品，同时又具有浓郁的藏文化特色，保存数量之多、瓷器质量之好，是全国大多数地区无法比拟的。尽管这些器物不是本土生产的，大部分也不是考古发掘出土器物，但由于它们主要是当时的中央政府赏赐给当地的贵族、寺庙的官窑制品，有着浓郁的藏文化风格，不少器物是藏族地区传统器物造型、纹饰与明清时期内地悠久的制瓷工艺极为完美的结合，因此有必要在本书中对这些重要、精美的瓷器进行收录。

藏传佛教的文化因素在元代已经影响到了内地的瓷器生产，出现了多穆壶、僧帽壶等器物的造型。明代初年，明王朝在扶持藏传佛教政策的基础上，又实行多封众建的策略，这种政策在瓷器生产上体现的是永乐、宣德年间藏文化因素的大量涌现，宣德青花僧帽壶就是其中最突出的代表之一，除了颈、腹部的莲纹、八宝纹等极具佛教文化特色以外，以大量留白凸现的藏文吉祥语装饰体现出了强烈的藏文化因素，同时这样的装饰手法也对景德镇官窑的产品产生了影响，不仅在宣德时期其他的器物上有所采用，到了成化、万历时期仍然有类似的在器表书写一周藏文的器物装饰方法。

清朝入关之前就与藏传佛教有了密切的联系，入主中原以后，更推行“兴黄安蒙”的政策，因此，黄教的信仰在清朝皇家和王室生活中占据着相当重要的地位，渗透到了他们日常生活的各个方面。清代官窑瓷器中常见有藏草瓶、贡巴瓶、贡巴壶、扎古扎雅木碗、多穆壶、僧帽壶、酥油灯等具有黄教文化特征和藏文化特点的器物，这些器物一部分和明朝时期一样专门用于对西藏地方的赏赐，同时还有很大一部分用于宫廷御用，在清朝皇家和王室的宫廷生活中占据了较为重要的地位。清代出现的瓷质七珍、

八宝、佛像以及佛塔等，常见于清朝宫廷之中，但在西藏地区却极为罕见，是景德镇为皇家专门烧制藏传佛教供奉物品的例证，也是黄教信仰在清皇家生活中重要地位的又一个旁证。另一方面，大量内地的日用瓷器、陈设瓷器在清代也随着文化的交流与皇家的赏赐流传到了西藏，其中本次选入图录的康熙时期的冰梅瓶，乾隆时期的青花折枝莲托八宝壶、黄地青花“福寿”纹贯耳瓶、仿汝釉三牺尊，咸丰时期的青花缠枝莲纹赏瓶等器物都是典型的汉文化器型，进一步反映出清代中央政权与西藏地方的密切交往，也显示了汉藏文化在长期交流、融合之后密不可分的关系。

注 释

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Overview

Wang Hui Huang Xiaofeng Tan Qiguang and Zhao Xiaofan

1. Gansu, Qinghai, Ningxia and Xinjiang Areas

Gansu, Qinghai, Ningxia, and Xinjiang are all located in the northwest part of China. Due to geographical limitations, ceramic manufacture in these areas is rather undeveloped in comparison with the inland China. The earliest proto-porcelains found in these areas can be dated to the eras contemporaneous with the Western Zhou period, as evidenced by two finds, a proto-porcelain *zun* and jar from the burial at Baicaopo in Lingtai, Gansu.

Production of specialized ceramics begins in these areas during the Sui and Tang periods. The earliest examples currently known are Tang period white wares from Chengxian.

The height of Chinese porcelain development occurs during the Song, Liao, Jin, and Western Xia periods. The quantity and types of wares greatly increase during these periods throughout the areas cited. Apart from those ceramics from other parts of China such as Cizhou, Ding, and southern Longquan kilns, there are also porcelains locally fired in these northwestern areas. In the eastern portion of these provinces, from the Tang period on, Yaozhou type kilns achieve rapid advances. Not only are a large number of Yaozhou wares from excavations in the eastern part of Gansu but kiln sites are also known. The Qin kilns in the area of Tianshui, for example, belongs to the network of kilns making Yaozhou type greenwares. Most vessel types known currently include bowls and dishes, and glaze colors are mostly green with light yellow hues. These vessels are typically moulded with floral motifs inside and carved with designs on the exteriors. All these characteristics make the Yaozhou type kilns very distinctive in terms of techniques and artistic representations. Western Xia ceramics are the most distinctive ones made in this area of northwest China. Important kiln sites include Linwu kiln in Ningxia, Ta'erwan kiln in Wuwei, Gansu and Xiwudang in Zhangye, Gansu. Western Xia kiln remains have also been discovered at Huiminxiang, Lingwu; Chaqikou, Helan; and Gangcijing, Yinchuan. In addition, there are several important "localized" kiln sites in Gansu, such as Ankou and Pingliang in Pingliang area, and Agan in Lanzhou area.

Western Xia ceramics are made of two types of kaolinic clays of varying quality. These clays are different from those used in south China, and the dry weather in northwest China also makes it unsuitable to dry the wares in open air. As a result, the drying process for Western Xia ceramics takes place with *kang* heated bed inside workshops. Such a practice is unique to northwest China, and workspace with heated bed for glazing and drying processes has been found in workshop remains of the Lingwu and Ta'erwan kilns. The large number of daily used round wares are all thrown on potter's wheel. Sculptures such as human and animal figures and chess pieces with impressed designs are usually made with moulds, in addition to a small number of hand-made ones. A total of three kilns from the Western Xia period are discovered in Lingwu kilns. The No. 1 kiln, with entrance ruined, is dome- or horse hoof-shaped with two symmetrical chimneys, and bears the basic features of steam bun-shaped mantou kilns of northern China today. Cinder found in the combustion chamber demonstrates that coal was used as fuel. Methods used for firing in kiln include rim-down stacked firing supported by trumpet-shaped prop (*dingwan fushao*), rim-up firing supported by ring-setter, stacked firing with I-shaped kiln furniture, rim-to-rim firing with clay strips, rim-to-rim firing with unglazed mouth rims, firing of smaller objects inside bigger vessels, a method called *diantuo koushao*, and firing with flat pads. Wide-mouthed vessels such as bowls and plates are usually fired using the first method *dingwan fushao*, and the whitewares usually demonstrate gritty rings in the interior, while those with colored glazes have rings of exposed body in the interior. Footrings of bowls and plates are usually deeply cut and feature a thin bottom. In addition to saggars, other kiln furniture discovered include trumpet prop with a shape similar to bowls, plates or *bo* (deep round bowls), setters in the shape of strips, flat pads or rings, I-shaped setter, and steam bun-shaped kiln furniture. Saggars include those with a flat bottom and bottomless cylindrical ones. Devices used for monitoring temperature include *huozhao* (lit. firing tester) and *lazhu* (lit. pulling stick).

The style of Western Xia ceramics is distinctively wild and brazen. Vessel shapes are often large and vessel walls rather thick. Glaze colors are rich and varied in tinges, in comprising brown, white, green, celadon, black, tea-dust, purple, ginger yellow, and reddish. Bodies of white wares are first covered with a white slip before glazing. Two shades preside: most whitewares look ivory yellow in color and a small number look pure white. Some vessels have different inner and outer glaze colors. Most glazes are thick, usually uneven, and do not ex-

tend to the bottom of vessels. Clay body color is primarily white with a small number that are gray. The most significant vessel shapes are the large bowls on a high foot with everted rims and curving bellies, white-glazed bowls on a high footring, white-glazed bowls with foliate mouth, bowls with sloping walls, white-glazed dishes with carinated bellies, dishes with curving bellies, large mouth vats, four-lug jars with tall necks and dish-shaped mouths, double-eared small mouth ewers, single ear spouted jars, deep bellied jars, double lug jars, flat-sided ewers, flower pots, *jingping* vases (i.e., *meiping* "plum vases"), *yuhuchun* (spring in jade bottle, a wine brand) vases, round pots (*bo*), cauldrons, cups, censers, lamps with saucers, lids, hooks, spindle whorls, inkstones, *weiqi* and *xiangqi* game pieces. In addition, there are also sculpted pieces, architectural parts, and religious objects. Sculptures include human and animal figurines. In general, the products are rather roughly fired, and glazes are not lustrous.

Ornament is created through various means, including glaze-incising, glaze-carving, slip-incising, slip-carving, carved décor, molded décor, dotted color, perforation, underglaze black painting, and openwork. The-matic imagery includes children playing, deer holding flowers (peony or lotus) in the mouth with reserved panels, funereal and hunting scenes, plants, animals, geometric designs, knotted ribbons, and various other pictorial topics in reserved panels. Plant themes comprise sprays and scrolls of peonies and lotuses, dotted plum flowers, *sgraffito* plum flowers, chrysanthemums with branches, birds holding branches in the mouth, and various moving cloud motifs. Dotted plum flowers are of three types: those with five seven or nine dots. Décor is simple and straight-forward. Some vessels bear ink inscriptions on the vessels with parts exposing the clay body, such as inside the footring, shoulders or lower belly parts. Some are inscribed in Han script, others in Western Xia script, Sanskrit or in Tibetan. Others are written in ink as emblems or as decorative motifs, as represented by one that appears as the graph for "*shi*", "ten".

Representative Western Xia ceramics include whiteware vessels and those with *sgraffitos*. The influence of Cizhou and Ding kiln production on Western Xia ceramics is clear as is that of the Jin dynasty Yaozhou kilns. It is recorded that in 1126 (the first year of Tianhui era of Jin dynasty), the Western Xia troops conquered Wuzhou in today's northwestern part of Shanxi near the Yellow river. Although its occupation of this area was short in time, it's most probably that the local ceramic craftsmen were captured and brought back to the Western Xia territory. This shaped the styles and techniques of Western Xia porcelain manufacture, as is evidenced by the Western Xia wares. Influences from the Jin dynasty Yaozhou kiln are witnessed in ginger yellow-glazed wares with moulded designs. Cizhou kiln influences may be traced to the style of décor that feature reserved panels and underglaze black painted motifs. The technique of rim-down stacked firing (*dingwan fushao*) is also commonly used at kilns in Shanxi, Shaanxi, and Hebei. Thus, it is evident that apart from the direct influence from Shanxi kilns, Western Xia kilns were also directly or indirectly influenced by kilns in Shaanxi and Hebei.

Western Xia wares have been discovered not only in Gansu but in Ningxia, Qinghai and other places. Sites with Western Xia ceramics are known in Gansu at Nanying township, Wuwei; a Western Xia tomb at the forest station in the western suburbs of Wuwei; in Ningxia at Ciyaopu, Lingwu; Huiminxiang; Western Xia city site at Shizuishan; in Inner Mongolia a Western Xia hoard at Yijinhuoquqi; a Western Xia hoard at Zhungeerqi; and in Qinghai at Huzhu. Stylistically, wares from Ta'erwan site remains and those from Ciyaopu in Lingwu are intimately related. Specific examples from Ta'erwan that are comparable with Ciyaopu types include white-glazed bowls with straight sloping walls, curving belly bowls, tall footring bowls, various dishes, single lug jars, flat-sided ewers, double-lug jars, small mouth vases, cups, and lamps. Yet there are also clear differences with the Lingwu production. For example, there are a large number of *jingping* vases and faceted foot pots produced at Lingwu kiln that are not seen at Ta'erwan. Similarly there are a large number of vats, large-scale jar types, and large-scale bowls at Ta'erwan that are not seen or only occasionally seen at the Lingwu kiln site. Ta'erwan style of *sgraffito* design green glaze is not seen at the Ciyaopu site either.

Yuan dynasty wares from the northwestern area are also plentiful. Kilns at Linwu, Ta'erwan, and Xiwardang continue in use through the Yuan period. Ceramics excavated in this area include black-glazed vases, underglaze black/brown decorated jars; bowls with white glaze, celadon glaze, carved or multi-color painted décor; blue-and-white porcelains such as *yuhuchun* vases yi pouring vessels and stem cups; and brown decorated stem cups.

Ming and Qing period wares in Ningxia, Qinghai, Xinjiang and Gansu are few in number. Civilian kilns produce mostly daily used local wares.

2. Yunnan and Guizhou Areas

Production of pottery and glazed pottery are known early in Yunnan. Porcelains do not appear until the late Tang and early Song periods, namely during the late Nanzhao kingdom through early Dali state periods. By the middle of the Yuan dynasty, due to the establishment and improvement of administrative control in Yunnan, interaction between Yunnan and the interior vastly increases. Industrial ceramic production and techniques flourish in inland China and at the same time some ceramic craftspersons move south to Yunnan, which stimulates the development of the porcelain industry and the creation of kilns, such as Yuxi, Jianshui, and Lufeng. Greenwares and blue-and-white wares characterizing the middle Yuan period become the two main porcelains produced in Yunnan. Though no archaeological evidence has yet been found to support that there have been many local kiln sites in Honghe, Dali, Chuxiong and Kunming, it is still very likely that the many porcelains unearthed in these areas were virtually fired locally. In 1381, Mu Ying and others pacify Yunnan and the next year set up a military emissary and administrative official. Thereafter, Mu Ying gradually creates military, commercial, and civil units, which are accompanied by a large-scale immigration of Han Chinese, thus enriching the presence of Han Chinese culture, art and craft techniques in Yunnan. At this time blue-and-white porcelains are produced in large numbers. Jingdezhen craftsmanship is copied and studied, with the result that blue-and-white porcelain pictorial motifs are based on and borrowed from those produced at Jingdezhen. Brushwork remains somewhat cruder than their prototypes and illustrations are often simplified. The porcelain clays and cobalt pigments used at Yunnan kilns are locally mined and not of high quality. In addition, the clays and pigments are not carefully refined either. As a result, after firing the clay body appears yellowish brown in color and loose and crude in texture. Glaze surfaces appear bluish-gray, and the underglaze cobalt-blue pigment appears bluish black. After the Qing dynasty, the Yuxi and Lufeng kilns gradually cease production. The majority of kilns in Jianshui only produce various crude clay water jars and fine earthenware vessels, with the result that these gradually become known as "Jianshui pottery." It is worth noting that while Yunnan production of blue-and-white wares benefited from interaction with more advanced kilns of other provinces, it also impact the ceramic development in Southeast Asia. On other hand, from the Ming dynasty onwards, Yunnan blue-and-white porcelain production also receive influences from Southeast Asian ceramics, especially Vietnamese blue-and-white wares. As can be seen, interaction and mutual influence does exist between Yunnan and Southeast Asian ceramics.

During the Nanzhao era Yunnan begins producing greenwares, mostly in the form of jars with lids. Yunnan greenwares made during the Dali state can be divided into three types: 1) a primitive and crude greenware inheriting the features of earlier times; 2) a greenware with brown décor, or greenware with appliqué ornament; 3) a greenware imitating Yaozhou kiln types and Longquan celadons with impressed or incised décor. The greenwares with brown décor or appliqué décor are of finer quality and workmanship compared with other types, and are usually fired at the same time as the blue-and-whites. Jianshui is a representative producer of Yunnan greenwares. The greenware produced at the Jianshui kiln include cups, dishes, and other small-scale wares that usually have plain surfaces. Moulded or incised décor greenwares mostly imitate the shapes of Yaozhou and Longquan wares, which indicates that at the time of Song and Yuan, local kilns had successfully learned techniques of their neighbors of the interior.

By the early Yuan period Yunnan had begun creating locally blue-and-white porcelains of primarily one shape, a shape that preserved the special type of greenware jar of the Dali state and is added with underglaze cobalt blue decor. At this time, lids of these jars take the form of lotus leaves. The blue pigment appears as a dark gray color, sometimes close to an ink color. Upper bellies of these jars are frequently painted with simple floral sprays or with fish motifs. By the middle phase of the Yuan period, blue-and-white wares continue to be produced in shapes of their predecessors yet new is the appearance of an added band of decoration, now including plantain leaves and peony flowers. The leaf motif already manifests what is the special characteristic of the Yuan, the shape of the double-gourd leaf. By the late phase of the Yuan, the shape and décor of yuhucun vases and jars in Yunnan take on the same strong expression as blue-and-white porcelains made in Jingdezhen.

Archaeological investigation and excavation of Yuxi, Jianshui, and Liufeng kilns has laid a solid foundation for understanding Yunnan porcelain production during the late Yuan through Ming periods. In general, the blue-and-white wares produced at these kilns have a definite character. Although themes and decorative motifs were influenced by those of Jingdezhen, the style of painting can be described as bold and abstract. Among these three places, thematic images on wares from Yuxi and Jianshui are fairly complex and refined. Decorative motifs of early period vessels produced at Yuxi kiln preserve Yuan characteristics yet vessel shapes reflect Ming types. Dates of manufacture are late Yuan/early Ming through late Ming. Whether considering craftsmanship, manufacturing technique, or décor, Jingdezhen is the major source of influence.

Typical décor of Yuxi kilns include peony scrolls, fish with waterweeds, buildings, floral sprays, flowers and fruits in reserved panels and rocks. The commonly seen supplementary motif is cloud design, with the most commonly seen the *ruyi*-shaped cloud-collars, which usually occur on the shoulders of the vessels. Variations are large splotches of cloud scrolls and cloud designs in cross shape. Other motifs on neck, shoulder and lower belly portion include plantain leaves, lotus petals, cloud scrolls, waves, vajra, stylized chrysanthemums, and flower medallions, brushwork is bold and free, and design is simple yet pure. Most clay walls of vessels are thick, crude and loose, and colors gray-white to gray-yellow. Glazes are thin yet even, greenish-yellow in color, and do not extend to the base of the vessel. Glazes on some vessels are cracked. The Jianshui kiln begins production at the end of the Yuan, and matures during the transition between Yuan and Ming. Types of porcelains are mostly daily used ones. Shapes include bowls, dishes, saucers, cups. While large-scale vessels are mainly jars, vases, ewers, and items for display include only *yuhuchun* vases. The products of Jianshui kilns are primarily celadon-glazed wares. These include celadon-glazed wares with plain surfaces or moulded or incised designs, and those with underglaze cobalt-blue paintings, and the last is the most representative type of Jianshui kiln products. During the early phase of production the underglaze cobalt blue designs appears mostly blackish in color with crystal specks. By the middle and late phases, the blue appears suffused and blue-black in hue, and pure and profoundly expressive. Vessel shapes of such wares with celadon glaze and blue painting include jars, vases, bowls and dishes. The most distinctive ornament are fish (usually in a pair) in waterweeds and lions coiling around balls. Outside of these, prominent motifs also include scrolled flowers, floral sprays, chrysanthemum medallions, vajra, moon and plum, all of which are quite similar to those of the contemporary Jingdezhen wares. Also found on Jianshui wares are dragon and phoenix designs and paintings of human figures. Other decorative motifs around or beside the major thematic subjects include lotus petals, plantain leaves, fretworks, tendrils, dots combined with diagonal streaks, and these are frequently found on mouth edges, lower bellies, necks, shoulders, and are primarily used for framing the major themes. The most distinctive vessels unearthed since 1973 in Lufeng area are the vessels with celadon green and blue painting, particularly vases. A large number of such finds date to the late Yuan and early Ming. Distinctive shapes include *yuhuchun* vases, plantain decorated vases, double lug vases with stands. In addition, a large number of cremation jars are excavated in Lufeng area tombs. These jars share similar glaze color, body texture, coloring of blue pigments, painting style and composition, and local products of the Lufeng kilns.

Another distinctive feature of Yunnan blue-and-white porcelain production concerns religious belief and traditional religious imagery. Many images reflect either Buddhist or Daoist religious themes. Other types of images include local beliefs and practices. Typical Buddhist and Daoist motifs represented include vajra, lotuses, symbols of twelve zodiac, the Eight Immortals, emblems for magic implements and weapons of the eight immortals, Star God of Longevity, eight Buddhist treasures, and miscellaneous treasures. Though these motifs are also seen on vessels from central China, they are decorated at different portions on the vessels found in Yunnan. Whereas these themes are used as major subjects and painted in the center of bowls and dishes from central China, they are only used in a minor way on the Yunnan vessels, as evidenced on the exterior walls of bowl and dishes, centre of bowls, cover of jars, and shoulder and mouth of vessels. Yunnan blue-and-white porcelains also bear decorative motifs with special meanings. Amidst all the representative motifs, fish is the most meaningful, as “fish” in Chinese is homophonous with the graph “*yu* (richness)”. Another kind of fish motif features various types of fish painted amidst lotuses and duckweeds, which symbolize “purity and honest”. Auspicious graphs on vessels include “*yuan*” and “*chang jia*”. Lion playing with embroidered ball motifs are quite commonly seen on shoulders of cremation jars. Lion heads are usually large in size and depicted in a crude way, which represents typical simple style of civilian kilns in Yunnan. Phoenixes are usually painted with peonies and chrysanthemums, as standardized as those from Jingdezhen kilns.

A large number of cremation burials have been unearthed in Yunnan that date from the Song through Ming eras, e.g., the Heshangta cemetery at Luxi in Honghe prefecture, Xiaoyizi cemetery in Yuxi, and so forth. Most of the tomb finds are blue-and-whites, greenwares, or soy-brown glazed vessels produced in local kilns. The most popular type of cremation vessel is the blue-and-white lidded jar for bone ashes. Other significant blue-and-white vessels include vases with dish-shaped mouths and long necks, *yuhuchun* vases, bowls, dishes, saucers, round pots.

The earliest porcelain-type ceramics excavated in Guizhou come from tombs dated to the Wei-Jin and Southern and Northern Dynasties periods. Over 40 greenwares, with gray-white clay bodies and yellowish green glazes have been unearthed. Vessel shapes include jars with two, four or six lugs, dish-mouthed ewers, chicken head ewers, spittoons, bowls, dishes, cups, lion-shaped and frog-shaped water droppers, and inkstones. Décor

includes relief and carved lotus petal motifs, in addition to string lines and band motifs. The most representative and stellar examples of greenwares were unearthed in 1965 from the Eastern Jin to Southern Dynasties tomb at Machang, Pingba. These include various types, such as a jar with appliqué images of lotus flowers, a jar with lotus flowers, a spittoon, a chicken head ewer, and a frog-shaped water dropper. Unearthed Song period wares are few in number. The most important include a *yingqing* (bluish-white) glazed dish with fish amidst water-weeds décor, a dish with edge décor of lotus leaves, and *yingqing*-glazed bowl unearthed in the Zunyi area. Excavated Ming and Qing porcelains are concentrated in the areas of Guiyang, Panxian, and Tongren. The most popular porcelain type is the blue-and-white vessel in the shape of jars, vases, dishes, bowls, cup sets, and saucers. Thematic images vary from landscapes, human figures, stories, animals, flowers and birds, to tendrils and floral scrolls. Most of these are products of civilian kilns at Jingdezhen dating to the middle and late phases of the Ming and the Qing dynasty.

3. The Tibet Autonomous Region

From the beginning of the 7th century on, Tibet continued cultural and commercial interchanges with the central government. Tibet formally becomes part of the Yuan dynasty territory in the 13th century. From this time Tibet is under the control of the successive historical governments of Chinese dynasties. The Tibet government preserves an intimate interaction with the central government of China, especially during the Ming and Qing dynasties. As the relationship between the Central Chinese government and Tibetan government grows strong, the Ming and Qing imperial house blessed Tibet with gifts. Since these gifts were offered to the elite, most are imperial kiln products for temple use with a strong Tibetan flavor. A large number are traditional Tibetan vessel shapes and décor, of exquisite beauty and design, and brought to Tibet as gifts over a long period of time by the imperial house of Ming and Qing dynasties. For this reason, such porcelains are included in this catalogue although they are not products of Tibet and few are from archaeological excavations.

Due to the influence of Tibetan Buddhism, Tibetan interests are already represented in types of vessels made early in the Yuan dynasty, as reflected in the production of *duomuhu* type ewers and so-called monk's cap ewers (*sengmaohu*). During the early Ming period, when the imperial house establishes control of Tibetan Buddhist policy, many Tibetan culture factors appear in Chinese porcelain, particularly during the Yongle and Xuande eras. For example, one of the most distinctive porcelains produced during the Xuande era is the blue-and-white monk cap ewer. Outside of the neck and belly that are decorated with traditional lotus and the eight Buddhist treasure motifs, there often appear auspicious inscriptions written in Tibetan script on reserved ground. The contemporary Jingdezhen manufactured wares for official and royal use appear to have been greatly influenced by such Tibetan styles. Imperial wares from Jingdezhen with bands of auspicious inscriptions in Tibetan script date from Xuande, Chenghua through Wanli periods.

With the execution of the Qing policy, "Xing Huang An Meng (support the Yellow Hat School of Tibetan Buddhism and tranquilize the Mongols)," and the belief in Tibetan Buddhism under the Qing, imperial patronage takes an important position in the daily life of royalty, and gradually impacts every aspect of life. Numerous imperial porcelain vessel types of the Qing house reflect the influence of Tibetan Buddhism and culture. Representative are *zangcaoping* or *Tibetan Grass Vases*, *benba* ewers, *benba* vases, *zhaguzhayamu* bowls, *duomu* ewers, monk cap ewers, and oil lamps. Some of these vessels are gifts offered to Tibet, like during the Ming dynasty. At the same time, a large number of these are also used in the imperial house of the Qing dynasty court and play a significant role in the activities of the court. On the other hand, a large number of daily used porcelains of the interior are used for display and tribute at times of cultural interaction between the Qing imperial house and Tibet. Vessels with motifs of the Seven Buddhist Treasures (*qizhen*) and the Eight Buddhist Treasures (*babao*) alongside Buddhist images and pagoda models, which are however seldom seen in Tibet, are frequently seen items in the Qing royal house. These are stellar examples of Jingdezhen made tributes commissioned by the Qing imperial court for royal Buddhist worship use. It also makes clear that the Tibetan Buddhism had played a significant role in Qing royal beliefs. Some of the most exquisite and representative examples of Han daily used wares and items for display were delivered to Tibet, either as tribute or trade, of which well represented in the present volume are as follows: the Kangxi dated blue-and-white vase with plum design on ice crackle ground, the Qianlong dated blue-and-white tripod *he* with lotus tendrils and eight treasure motifs, the blue-and-white tube-shaped lug vase inscribed "*fu shou* (riches and long life)," the vase with three sheep-head appliqués and Ru ware style glaze, and the Xianfeng dated blue-and-white tribute vase with lotuses and tendrils.