

# 中国出土瓷器全集

## COMPLETE COLLECTION OF CERAMIC ART UNEARTHED IN CHINA

2

天津 辽宁 吉林 黑龙江  
TIANJIN LIAONING JILIN HEILONGJIANG



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# 天津、辽宁、吉林、黑龙江地区出土瓷器概述

陈 雍 王晶辰 金旭东 彭善国

## 一、天津地区

天津,地处华北平原东北角,北依燕山,东濒渤海,辖域内大清河、子牙河、北运河、南运河、海河、蓟运河等纵横交错,自古以来河海交通就十分便利。

目前,天津地区已经建立起自旧石器时代至明清时期的考古学遗存编年序列,由于魏晋和北朝时期的考古发现很少,因此,天津地区出土的瓷器年代最早到隋代,此时期的瓷器釉色不均、青中泛黄,胎质也很粗糙,器物种类主要有碗、钵、瓶、四系罐等。

到了唐代,天津地区的瓷器有了较大的发展,一方面釉色增多,除青瓷外,还出现了黑瓷和白瓷;另一方面,瓷器的制作工艺技术也有了很大的提高,已掌握釉料在烧制过程中的控制方法,烧制出的瓷器釉色稳定、莹润,同时,出土的瓷器胎质较洁白,并使用了化妆土。此时期的瓷器品种有碗、盏、罐、执壶等。

宋辽时期,天津地处两国交界处,所以在天津地区宋瓷和辽瓷并出。宋代瓷器较辽代瓷器制作技术先进,釉色纯净润泽,胎质细腻,造型轻盈,青瓷、白瓷、酱釉瓷并存,主要器类有壶、碗等。辽代瓷器主要出土于武清区大良塔和蓟县独乐寺塔,器类除盘、盂等日常实用器外,还见有塔的模型。目前天津地区出土的辽代瓷器均为白瓷,釉色白中微青,薄胎,胎质较细腻,多施有化妆土。

天津地区出土的金代瓷器较少,品种单一,仅见于碗、盘等日用器皿,釉色也以白釉为主,制作技术及方法与辽代瓷器相近。

元代,随着海漕、河漕兴盛,全国各地精美的瓷器大批运往大都,天津正好处于海运和漕运的枢纽地位,因此天津地区出土的瓷器在制作技术方面达到了较高的水平,其釉色多样、品种繁多、造型精美。此期的瓷器釉色主要有白釉、黑釉、青釉、钧釉等,品种有四系瓶、罐、樽、灯、碗、高足杯、盏、盘、三足炉、狮子、人物等。装饰技术多样,有剔花、印花、窑变、彩绘等。

天津地区出土的明清时期瓷器也十分精美,品种主要有瓶、罐、执壶、碗、盘等。胎质白且细腻,器壁较薄。釉色有青花、釉里红、黑釉、白釉、酱釉、青白釉、黑白釉等。装饰技法较多,常见的青花纹饰主要有蕉叶、草木、卷云、缠枝花卉、莲瓣、山石、团螭纹等。在个别器物的圈足底部见有“堂款”。

就目前考古发掘的情况看,这些出土的瓷器均出土于遗址、墓葬及塔基等遗迹中,而且分布也有一定的规律,如早期出土的瓷器主要分布于天津南部,而晚期(尤其是元明清时期)出土的瓷器多分布于运河两侧。50多年的天津考古,至今还没有发掘出一座可以认定为烧造瓷器的窑址。因此,我们认为天津地区出土的多数瓷器极有可能均来源于外地。

## 二、辽宁地区

目前的考古资料表明,辽宁地区所发现的瓷器,以墓葬出土为大宗。以朝阳的隋大业八年(612年)韩暨墓出土的青瓷六系罐为最早。唐时朝阳为营州都督府治所柳城所在地,是我国东北重镇,也是隋唐墓的重要发现地点。而瓷器则多以青瓷多系罐为常见,均属北方青瓷系统。一般瓷胎较粗厚,施釉不匀,釉不及底,有堆釉和流釉的蜡泪痕迹,略显粗糙。

辽代的陶瓷文化在吸收中原陶瓷因素的同时,也保留有浓郁的契丹民族风格。因此,辽代瓷器的类型可以分为两大类:一类是中原器型,如罐、盆、盒、碗、盘、碟、注壶、盏托、温碗等,且大多以白瓷为主。在辽代早期墓里常见,除个别的是定窑烧造的精品之外,其余大部均为辽窑仿定窑产品,其窑址应是内蒙古赤峰市缸瓦窑窑址。辽宁地区的辽墓里特别是早期辽墓出土较多,如阜新海力板辽墓,康平县后刘东屯辽墓,阜新白玉都辽墓等。另一类则是契丹民族特有的器型,如鸡冠壶、凤首瓶、盘口瓶、长颈瓶和盘口壶、铎耳壶等。除白釉外,还有绿釉、酱釉、黄釉和三彩器等。另外,在辽宁地区的辽代早、中期墓里,也出土少量青瓷器,如彰武县朝阳沟村2号辽墓出土的青瓷碗等,就是典型的陕西省铜川市耀州

窑的产品。而白釉加绿彩的装饰做法,如阜新县白玉都辽墓出土的白釉绿彩穿带壶,显然是受长沙窑风格的影响。尤其是形状奇异的辽瓷螭耳壶则极具中亚余韵,使人对辽朝与中亚通过草原商路的经贸往来产生联想。辽宁地区的纪年辽墓较多,一些典型的瓷器可以作为分期断代的标准器。辽代中期特别是辽统和二十二年(1004年)与北宋澶渊之盟以后,北宋景德镇烧造的影青瓷器通过朝贡和贸易交流大量流入辽境,成为辽代中晚期墓葬里常见的瓷器。辽代城址或窖藏出土的白釉黑地划牡丹花的盘口罐或白釉黑地划牡丹花梅瓶等弥足珍贵。

金代瓷器主要有白釉黑花罐,白釉黑花碗,白釉黑花盘,图案富于变化,有人物、花卉、圆点、几何纹等。多为磁州窑烧制。尤其是黑釉瓷枕,白釉黑花三系或四系罐等很珍贵。罐腹部常写有“平李有酒”或“次壹平好酒”等文字。

元代瓷器主要是墓葬出土,也有遗址窖藏出土的。除少量的南方龙泉窑的碗、盘及钧窑的紫斑碗、香炉、白釉玉壶春瓶外,大部分为磁州窑烧造,多为白釉黑花罐,不仅体形较大,胎质厚重,而且所绘图案亦极具变化,以典型的龙凤罐为例,将千姿百态的龙凤形象栩栩如生地绘在其上,变幻无穷,活泼生动。中国国家博物馆的水下考古部门于20世纪90年代在辽宁绥中县三道岗附近打捞的元代沉船,有瓷器数百件,这些可谓元代瓷器的精华,如鱼纹碗、黑花童子纹罐、黑花花卉罐、黑花龙凤纹罐等。各种图案无不刻绘得惟妙惟肖,生动地再现了元代海运和瓷器外销的畅通情形以及与世界的贸易往来频繁的繁荣景象。

### 三、吉林地区

吉林省地处边疆,距中原著名的瓷都和瓷器发明地长江流域较远,因而瓷器在吉林的传播也较晚。近年来吉林不断的考古、维修工作中出土瓷器成组、完整、特多之地为吉林省扶余县的明代墓葬。出土有五彩、青花、白瓷等。纹饰有花草、鸟虫、缠枝、字铭等居多,均为碗、盘、豆、玉壶春瓶等,还有辽金时期古城他虎城发掘出土的瓷塑狗、羊、人头等,应受到关注。

吉林省发现最早的瓷器为高句丽时期(公元前37年建国,公元668年灭亡。中期都城在吉林省集安县城)的釉瓷。多为随葬品,如低温的四耳壶、盆、钵、釜、瓶、盏托、碗、香炉,尤其是釉灶。釉色均为黄、黄绿、褐青、白、酱釉,釉不均匀,并不到底。器形不规整,并有流釉现象,胎质并不淘洗,粗糙变形,为高句丽自己制造的釉瓷器,专为随葬而用,而不宜作为生活用品。但釉瓷出土不多,属初级阶段,是瓷的一种。温度较低的土著釉瓷和中原无异。高句丽壁画中有家具、盛食物的盘、碗,但体现不出是否为瓷器。

渤海时期,相当于唐至五代期间,以靺鞨族为主体的东北少数民族,初期都城“旧国”即在吉林省敦化市敖东城。出土有釉瓷器,并有三彩器,器型有盘、钵、器盖、碗等。胎内为灰白或灰黄色,釉色有绿、黄、青白等。1988年在和龙北大地一封土石室墓中出土的三彩长颈瓶和三彩釉搅胎碗,是迄今发现的上乘珍品。由于受中原工艺的影响,渤海已能烧制带釉的瓦件和柱座。20世纪60年代初上京(黑龙江省宁安县)发掘中还出土了6件白瓷碗,釉色或白或青,敞口圆唇,浅腹,浅圈足,施釉不到底。这一时期出现了三彩器,瓷器有了很大发展。

而瓷器最多常见的为辽金瓷,分为两个瓷系。一为本地粗瓷。胎土较粗糙,未经淘洗,釉不到底,个别器内有三个支座痕,釉色多白里泛黄,酱色铁花者居多。器型多为碗、盘、罐、鸡冠壶、四系扁壶等。烧制火候较高,有所谓的缸胎器等,这类器物应为辽金本地特产,可作为生活用具,遗址墓葬均有发现。辽三彩同唐三彩、波斯三彩被誉为世界三大彩。由于窑工多来自关内定窑一带,故辽白瓷仿定窑较多,带来了东北瓷器高峰。而另一瓷系为从中原长江一带文化交流的名瓷,多为白色、极薄的定瓷,龙泉窑的青瓷等。器形多为碗、盘、罐等。吉林省辽金时期州城址较多,有城四家子古城、他虎城(2000年发掘,出土瓷塑、窑址等,报告另有发表)、偏脸城等皆为州城治所,还有很多县城,可以说古城林立,出土的瓷器随着考古发掘会越来越多。

元代多沿袭辽金,瓷器较少,还没有典型的瓷器

出土。

1992年吉林省扶余县发掘了一批明代墓葬。出土有成组、完整的典型瓷器。有本地粗瓷和交流的青花、彩瓷(报告另有发表)。这是吉林省不可多得的明代资料,它既有五颜六色的彩瓷,也有碗内带青花铭文的白瓷。出土丰富,材料珍贵。它既证明了墓葬的年代,也说明了文化的交流,明代东北的疆域为我国多民族统一的国家作了有力的证明。明代出土器物较多,著名的乌拉街古城、叶赫城及辉发城,为明代“扈伦四部”的故城,出土瓷器多有碗、盘等,并带有年款。

吉林也有清代瓷器出土,但很少,属部分“封禁”之地,发掘工作也极少,但传世品居多。

总之,低温釉瓷是我国瓷器史发展上的必经之路。吉林古代为两条瓷系,第一条从高句丽的釉瓷到渤海的釉瓷,以至辽金的粗瓷为本地土产的瓷器,从火候到陶土看均为本地窑场烧制,虽说窑址发现较少,只辽金他虎城有所发现,但为瓷器已定,从明器到生活用具均有。另一条线是从中原交流到吉林,从高句丽到渤海以至辽金元明清,从很少到大批,说明当时交流繁忙,国家繁荣。

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#### 四、黑龙江地区

地处祖国东北边陲的黑龙江省,是国内至今尚未发现古代瓷窑遗址的少数省区之一。该省出土瓷器的遗址,目前以宁安市唐代渤海国的上京龙泉府为最早。上京官城西区寝殿、皇城东区官署、东半城1号佛寺及西半城里坊共出土瓷器10件<sup>1</sup>。其中9件为白釉碗,可复原的仅有1件,为唇口、斜腹、玉壁底;1件为黑釉罐,口残,腹壁直,平底。相同形制的碗与罐,在中原唐墓中多有发现,推测上京出土的瓷器应是内地窑址产品。

黑龙江西部的个别辽代墓葬,如龙江县广厚二村墓地<sup>2</sup>、齐齐哈尔梅里斯三合砖场墓<sup>3</sup>,出土瓷器数量不多,均为白瓷,器类有碗、盘、罐、葫芦形瓶等。齐齐哈尔富拉尔基墓<sup>4</sup>,一般认为是辽代墓葬,但出

土的白地黑花牡丹四蝶纹梅瓶及刻花青白瓷斗笠盏,在造型、纹饰上都有鲜明的金代(南宋)的特点<sup>5</sup>。金代的黑龙江地区,出土瓷器的遗址在数量、范围上都有明显的扩大。西部的克东(蒲峪路故城)<sup>6</sup>、肇东(八里城)<sup>7</sup>、肇源<sup>8</sup>,中部的阿城(金上京)、双城(兰棱镇窖藏<sup>9</sup>、双城村墓群<sup>10</sup>),东北部的绥滨<sup>11</sup>(奥里米墓群、中兴墓群)、汤原<sup>12</sup>等金代遗址发现的瓷器,质量较差的白釉、白地黑花及黑釉产品可能来自内蒙古赤峰缸瓦窑、辽宁辽阳江官屯窑等窑场,钧釉瓷器、刻花白瓷及青瓷显然来自内地窑场。这些现象反映了金代黑龙江地区的开发及与内地的交流达到了一个新的高度。

黑龙江元代遗址出土的瓷器,以哈尔滨郊区幸福乡水田村窖藏最具代表性<sup>13</sup>。该窖藏发现的88件瓷器中,钧釉瓷器有66件,其他还有刻花的定窑白瓷、耀州窑青瓷以及镶嵌黑白花的高丽青瓷等。兰西双榆树屯<sup>14</sup>、宾县三宝乡东方村<sup>15</sup>出土的四系瓶,腹部白地釉下黑花分别书写“清酒肥羊”和“高家好人家”。这两件瓶的造型及题写文字的做法,都具有鲜明的元代磁州窑风格。

依兰、肇源、绥滨等地的明代墓葬,据报道曾出土过青花瓷器<sup>16</sup>。齐齐哈尔梅里斯区音钦村<sup>17</sup>、依兰永和、依兰德丰<sup>18</sup>等地清代墓葬出土的瓷器,品种有青花、五彩、素三彩、祭蓝等,时代为康熙雍正间。讷河学田乡工农村墓葬出土的瓷器<sup>19</sup>,时代晚至同治年间,除前述品种外,还发现了粉彩和墨彩瓷器。

#### 注释

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# Overview

Chen Yong Wang Jingchen Jin Xudong and Peng Shanguo

## 1. Tianjin Area

Tianjin is located in the northeastern corner of Huabei Plain. Bound on the north by the Yan mountains, on the east by the Bohai sea, crossed by the Daqing and Ziya rivers, the Northern and Southern canals, Hai and Jiyun rivers, Tianjin from antiquity served as a major crossroads for sea and river commerce.

The Tianjin area has for years been known to have archaeological remains extending from the Paleolithic through Ming and Qing eras. Yet, Wei-Jin and Northern Dynasties period remains are few. The earliest dateable ceramic wares come from the Sui dynasty. These wares are characterized by uneven glazes that are usually yellowish green, by a clay body that is rough, and by types including bowls, *bo* deep round bowls, vases, and jars with four loop-lugs.

By Tang times, ceramics found in Tianjin area exhibit a major development. Glaze colors increase in number. In addition to a green glaze, black and white appear. Techniques also show a new mastery, particularly in the control of firing glazes, and in determining their color and translucency. At the same time clay matrixes are pure white, and slips are used. Representative types include bowls, cups, jars, and handled ewers.

During the Song and Liao eras, Tianjin was located at the intersection of the two states, thus ceramics unearthed derive from both Song and Liao empires. The techniques of Song ceramics were more advanced than those of the Liao. Glazes are pure and translucent, clay bodies refined, and construction sophisticated. Those glaze colors preserved include celadon, white and soy-brown in the form of primarily ewers and bowls. Liao ceramics are primarily known through excavations at Daliang pagoda in Wuqing district and Dule-si Temple pagoda at Jixian. Ceramic types include daily used vessels, such as dishes and pots. Pagoda models are also discovered. Liao glazes are primarily white slightly tinged with green. Clay bodies are thin yet refined, and most vessels are white-slipped.

Jin dynasty finds from Tianjin are few in number. Vessel types are limited to daily used items, including bowls and dishes. White glaze predominates and shows little difference in technique and manufacturing from those found for the Liao period.

During the Yuan dynasty, with the rise in use of sea and riverways, exquisite ceramics from every part of China were transported to the Yuan capital of Dadu. Tianjin was aptly located as a cornerstone for sea and canal commerce, thus ceramics unearthed from this area show an unusually high level of craftsmanship. Glaze and vessel types are numerous and varied, and exhibit a high level of artistry. Glaze types include primarily white, black, celadon green and Jun styled colors. Vessel shapes include four loop-lug vases, jars, *zun*, lamps, bowls, stem cups, cups, dishes, tripod burners, and lion and human figurines. Frequently seen décor include *sgraffitos*, moulded motifs, transmutation (*yaobian*) caused by temperature and atmosphere variations in kilns, and colorful paintings.

Ming and Qing period porcelains from the Tianjin area are quite spectacular. Types include vases, jars, handled ewers, bowls, and various dishes. Bodies are made usually out of refined clay and tend to be delicately thin. Porcelain types include those with underglaze blue or red designs, and those with black, white, soy-brown, bluish-white (*qingbai*), or black-and-white colored glazes. Techniques of creating ornament are various. Themes featured on blue-and-white wares include primarily plantains, stylized grasses and leaves, cloud scrolls, floral scrolls, lotus petals, hollowed rocks, and coiled dragon motifs. On the undersides of circular feet of vessels one frequently sees the mark of studio names, known in Chinese as "*tang kuan*."

Based on archaeological excavations, ceramics mostly derive from site remains, tombs, and pagoda foundations. There is a pattern to the finds. For example, ceramics from the early phases derive primarily from southern parts of Tianjin yet during later phases (especially Yuan, Ming and Qing eras) finds derive from both

sides of the Canal. No remains of kiln sites have been discovered in the Tianjin area over the past fifty years. Thus, we attribute the source of most of the ceramic finds as coming from outside Tianjin.

## 2. Liaoning Area

Based on current archaeological data, the majority of Liaoning ceramics derive from tombs. The earliest finds include a six loop-lug greenware jar from the tomb of Han Ji at Chaoyang, dated to 612 of the Sui dynasty (the 8th year of Daye). During the Tang, Chaoyang (the then Liucheng city) was the administrative capital of Yingzhou commandery; it was the country's northeastern stronghold, thus the area has a significant number of Sui and Tang tombs. The most commonly witnessed vessel type is the multiple loop-lug jar, a hallmark of northern greenwares. Most clay bodies of these vessels are rough and thick, with uneven glazes that do not carry to the bases. Teardrops or candlewax type drops often appear on glaze due to its flowing during firing. Appearances are crude. Liao period ceramics are influenced by Central Plains practices yet are characterized by local Khitan stylistic preferences. Liao ceramics may be divided into two types, including those that are characteristic of the Central Plains, as represented mostly by white-glazed wares in the form of jars, basins, boxes, bowls, dishes, saucers, ewers, cups with saucers, warming bowls. These wares appear mostly in early period Liao tombs. Except a few exquisite Ding ware vessels, the majority are Liao imitations of Ding wares that were made in the Gangwa kilns in Chifeng, Inner Mongolia. The rather large number of Liao vessels from early period Liao tombs are represented by tombs at Hailiban in Fuxin, Houliu dongtun in Kangping county, and Baiyudu in Fuxin.

The second style of ceramics belong to the local Khitan style, as represented by cockscomb ewers, phoenix-headed ewers, vases with dish-shaped mouths, ewers with dish-shaped mouths or long necks, and ewers with tab handles. Outside of white glazes, Khitan style vessels also appear in green, soy-brown, yellow and *sancai* colors. In addition, a small number of celadon type vessels were found in certain early and middle phase Liao tombs, as represented by the celadon bowl from Tomb No.2 at Chaoyanggou village in Zhangwu county. The latter is a standard product of the Yaozhou kiln in Tongquan, Shaanxi. The production of vessels with white glaze and green décor, as represented by the lugged ewer unearthed from the Liao tomb at Baiyudu, Fuxin, clearly shows the influence of the ceramics produced at the Changsha kiln in Hunan. The uniquely shaped tab eared ewer on the other hand, exhibits a completely Central Asian style, indicating that the Liao were in commercial contact with their neighbors through the grasslands. Many Liao tombs in Liaoning are dated. Several standard ceramics may serve as chronological markers. After the Liao royal house signed the Chanyuan treaty with the Northern Song government in 1004 (22<sup>nd</sup> year of Tonghe), a large number of *yingqing* (bluish white) porcelains manufactured at the Northern Song kilns of Jingdezhen were sent as tribute and trade to Liao sites, thus these wares commonly appear in middle and late period Liao tombs. Other valuable wares from hoard burials and city sites include whiteware dish-mouthed jars and *meiping* with peony design incised on black ground.

During the Jin dynasty, the majority of ceramics are Cizhou type wares and mainly include whiteware jars, bowls, and dishes with black painted motifs. Imagery includes human subjects, floral, dotted patterns, and geometric designs. Black-glazed headrests and white-glazed three or four loop-lug jars with black designs are also popular and distinctive. Inscriptions appear on the bellies of such jars, recording, for example, "*ci yi ping hao jiu*" which may be translated, "to drink a bottle of good wine" or "a wine bottle of Li You" which is homophonous with the expression "there is wine in the bottle."

During the Yuan period, the majority of ceramic wares come from tombs, and some from hoards. Most are Cizhou type jars with white glazes and black décor. Other wares represent bowls and dishes from the southern kilns of Longquan, purple splashed bowls and incense burners from Jun kilns, and white-glazed *yuhuchun* (lit. spring in jade bottle, a wine brand) vases. The Cizhou examples are large in scale, thick in body and thematic subjects show changes, as represented by the dragon and phoenix decorated jars. The dragon and phoenix, a

subject which can take on a thousand guises, is wonderfully celebrated by a style of execution that is both life-like and mythically heroic. In the 1990's underwater archaeological excavation of China's National Museum discovered a Yuan dynasty shipwreck at Sandaogang in Suizhong county. There were hundreds of porcelains recovered. They represent masterpieces of Yuan dynasty porcelains. Representative examples include a bowl with fish motifs, a jar with black painted imagery of children, a jar with black painted floral sprays, and jars with dragon and phoenix images. These finds are exquisitely painted lively themes and demonstrate what porcelains were made for export and trade on the high seas.

### 3. Jilin Area

Jilin is located on China's northern frontier, far away from the well-known porcelain manufacturing centers of the Central Plains and Yangtze River valley. Ceramics came late to Jilin. Archaeology work have recently been very active in Jilin. A remarkably large group of finds derive from Ming tombs in Fuyu county. Porcelain types vary from *famille rose*, *wucai* (five colors), blue-and-white, to white. Themes vary from flowers and grasses, birds and insects, floral scrolls, to inscriptions. Vessel types include bowls, dishes, stem cups, and *yuhuchun* vases. Ceramic figurines of dogs, rams, and human heads have also been excavated from the Tahu city site of Liao and Jin period date.

The earliest glazed vessels from Jilin derive from the Koguryo (Gaogouli) kingdom which lasted from 37 BCE to 668 CE, with Ji'an county as its capital during the middle period. Most are burial goods, including low-fired four lug pots, basins, dishes, cauldrons, vases, cup stands, bowls, incense burners, and models of stoves. Glazes vary in color from yellow to yellow green, brown green, white, to soy-brown. Glazes are unevenly applied and do not reach the bottom of vessels. Vessel shapes are not standardized. Glaze dripping are common. Clay bodies are not refined but are rough with deformation and evidently local products of the kingdom designed for burial and not suitable for daily use. Although glazed vessels are few in number they represent the initial phase of porcelain production in Jilin. The low-fired glazed wares are without difference from those in the Central Plains. It is known from mural paintings that the Koguryo kingdom was familiar with domestic wares, including food containers, such as bowls and dishes, though we cannot identify for sure whether the vessels on paintings are true porcelains or not.

During the Bohai era, equivalent to the Tang through Five Dynasties period, the minority of the northeast known as the Mohe tribe established a capital known as "Jiuguo" in Aodong-cheng in Dunhua. Glazed and *sancai* wares appear. Major shapes include dishes, round bowls, lids, and inkstones. Clay bodies appear in hues of gray white or gray yellow. Glazes are green, yellow, and bluish-white. Rare examples of first quality include the 1988 discovery of a *sancai* long neck vase and a *sancai* bowl with marbled body from an earthen and stone chamber burial at Beidadi, Helong. Under the influence of Central Plains techniques, Bohai craftspersons created various glazed tile types and post supports. In the early 1960's, six white-glazed bowls were unearthed at the Shangjing (Superior Capital) site in Ning'an county, Heilongjiang. The glaze color varies from white to bluish white, and glazes do not extend to the bottom of vessels. Bellies are shallow, feet rings are short, and mouths are wide. The emergence of *sancai* vessels indicates major development of ceramic techniques during this period.

The most commonly seen ceramics in Jilin are two types of the Liao and Jin periods. One includes those that are crude and local, created out of rough clays that are not washed and refined. Some vessels show marks left from three-pronged supports used during firing. Glazes do not reach the bottom of vessels and tend to be mostly white with light yellow hues and soy-brown with iron-rust colored motifs. Vessel types include bowls, dishes, jars, cockscomb ewers, and four lug flat-sided ewers. Firing temperatures are relatively high and for this reason this vessel type is described as *gangtaiqi* (ware with vat-like hard bodies). *Gangtaiqi* are the hallmark of Liao Jin wares in Jilin. Most are daily used types discovered at sites and within burials. Also produced are Liao *sancai*, which together with Tang *sancai* and Persian *sancai* are famous as the world's three greatest colored



vessels. Many of the craftspersons in Jilin at this period came from the area near the Ding kiln in Hebei. Based on their familiarity with Ding kiln wares, these immigrants produced whiteware that imitated Ding wares, with the result that they represent a major peak in the production of northeastern porcelains. The Other type shows exchanges with the Central Plains and Yangtze River valley and these include primarily Ding porcelains of white color that are extremely thin, in addition to celadons of Longquan kilns. Vessel types include bowls, dishes, and jars. Liao and Jin period city remains in Jilin are rather numerous, including excavated finds from Pianlian city, Tahu city, and Chengsijiazi city. These city sites were all the capitals of ancient prefectures, and there were also finds from places where the ancient county seats located. Archaeologists have found in this large area numerous city sites, which promise to be rich in finds as archaeological excavations continue.

Yuan period finds inherit Liao and Jin traditions, yet are represented by few excavated porcelains whose shapes can be identified.

In 1992 a group of Ming period tombs was excavated in Fuyu county. Vessels appear in groups of representative well-preserved examples, including both local crude wares and imported blue-and-white and colorful painted porcelains. These finds are unsurpassed examples of Ming porcelains excavated in Jilin. Types include porcelains with polychrome decorations and white porcelain bowls with underglaze blue inscriptions. The finds are rich and valuable data, corroborating not only the Ming date of the tombs but underscoring the interchange between the different parts of the Ming empire. The most distinctive porcelains from the well-known city sites, including Wulajie city, Yehe city, and Huifa city, comprise bowls and dishes, with many carrying reign marks. These ancient cities belong to the "Four Hulun tribes" (*Hulun Sibü*) during the Ming dynasty.

Qing porcelains exist but unearthened examples are small in number. A few come from areas of "forbidden to the public" in antiquity and with little archaeology work performed in modern times. There are many Qing dynasty porcelains handed down from generations in Jilin, although these are not discussed in this article.

In summary, the low-fired glazed wares found in Jilin reflect an important phase of the evolution of Chinese ceramics. There are two major sources of ceramics as evidenced by the archaeological finds unearthened in Jinlin, one is represented by the locally manufactured Koguryo glazed wares, the Bohai glazed wares, and also those coarse wares of local origins fired during the Liao and Jin eras. Though kilns in Jinlin have rarely been discovered, excepting the ones excavated at the Tahu city site, it is quite certain that all these wares are local products, as is shown in the clays used and firing temperature estimated. Ceramic trade also contributes large numbers of porcelains, as are shown in the archaeological finds of ancient imports from the Central Plains area during Koguryo, Bohai, Liao, Jin, Yuan through Ming and Qing dynastic periods.

#### 4. Heilongjiang Area

Heilongjiang, located on the northeasternmost edge of China, is one area that has not yet revealed evidence of an ancient kiln site. The earliest ceramic remains currently known come from the Bohai period (contemporaneous with Tang dynasty) Longquan prefecture (the Shangjing or Superior Capital) in today's Ning'an city. A total of ten porcelains have been unearthened from the residential area in the western part of the city; No.1 Buddhist Temple in the eastern part; administrative office in the eastern part of the palace area; and royal residence in the western part of the palace area. Nine of these are white-glazed bowls, and only one of which can be restored and may be characterized as having a lipped mouth, inwardly sloping belly, a jade disk-shaped base. Another is a black-glazed jar with damaged mouth, straight belly walls, and a flat base. Similar bowls and jars have been discovered in Tang tombs of the Central Plains, suggesting that these vessels were manufactured there.

A few white-glazed wares represented by bowls, dishes, jars, gourd-shaped vases have been unearthened from Liao tombs in the western part of Heilongjiang, at Guanghouercun, Longjiang county, and at Sanhe Brick Factory, Meilisi, Qiqihaer. From another tomb, commonly suggested as Liao in date, at Fulaerji in Qiqihaer come several wares with the refined stylistic characteristics typical of Jin (Southern Song). These include a