

上海博物館藏瓷選集



上海博物館藏沈氏遺集

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# 上海博物馆藏瓷选集

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## 前 言

瓷器是我国古代伟大发明之一。它的发展源远流长，历史悠久。我国又是世界瓷器的故乡，唐宋以来，随着中国瓷器的大量输出，其制造工艺也传布到世界各地。

早在我国原始社会晚期，发达的制陶工艺已为瓷器的发明提供了有利条件。但是，陶器是人类进入新石器时代的普遍标志之一，而瓷器则是我国古代劳动人民的独特创造。

“只有奴隶制才使农业和工业之间的更大规模的分工成为可能。”（《马克思恩格斯全集》二十卷，169页）

瓷器的发明，正是我国奴隶制时期的产物。至迟到商代，我们的祖先已经烧制成功了原始瓷器（图一）。

已发现的商代和西周原始瓷器，多数出于奴隶主贵族墓葬，瓷器发明的成果，显然被奴隶主贵族所霸占。

西周后期至春秋时代，原始瓷器用来作为奴隶主贵族陪葬礼器的现象已经比较普遍。浙江德清、江苏镇江地区都有成批出土（插图1，常州博物馆藏丹阳导士公社出土春秋瓦簋）。安徽屯溪有相当一部分胎质较差、釉层不匀、烧结程度不够好的原始瓷器，显然是成批生产的制品。



插图1 春秋瓦簋

战国时期，从出土的原始瓷器看，一方面像鼎（图六）、簋、匜等那一类仿古礼器继续存在；而另一方面日用器皿（如图四、五）的大量出现，特别是镇江地区发现的成套大型瓷罐，说明了在胎土精选，施釉匀称和烧成气氛上都有所提高。浙江绍兴富盛和肖山地区都发现了这一时期烧制原始瓷器的窑址。

陕西咸阳汉高祖长陵陪葬墓出土的瓷盆、瓷鼎，是西汉初期的典型器。南方地区常见的是图八那一类半釉的器皿。为了弄清这些器皿的质地，我们请上海硅酸盐研究所作了化学分析，所用标本和图八青釉鼎同墓出土的完全同类型的碎片。分析结果说明，氧化铁的含量占2.97%，烧成温度在1270℃左右，显然属瓷制品了。

东汉青瓷，从各省的出土器物看，最常见的是早期的麦叶纹双耳壶和晚期的四系青瓷



罐。河南信阳永元十一年（公元99年）墓出土的青瓷钵、江苏丹阳大泊公社永元十三年（公元101年）墓出土的青瓷麦叶纹双耳壶以及洛阳烧沟初平元年（公元190年）的四系瓷罐是这时期的重要典型器物。浙江上虞曾在龙池庙后山及小仙坛两地发现东汉青瓷窑址。测定其出土碎片的吸水率仅为0.5%（插图2，镇江博物馆藏永元十三年墓出土青釉麦叶纹双耳壶；插图3，洛阳烧沟东汉初平元年墓出土四系罐）。

值得重视的是湖南长沙东汉墓出土的高足瓷碗，与一九五五年广西贵县所出东

汉青瓷高足碗器形相似。但前者的胎质比较细致而灰白，釉层匀润，所含氧化铁成份极少，已经十分接近白釉（插图4，湖南博物馆藏长沙东汉墓出土白釉高足碗；插图5，广西博物馆藏贵县东汉墓出土青釉高足碗）。

三国两晋南北朝是我国古代瓷器大发展的时期。南方地区的浙江、江苏、江西、福建、四川、湖南等省都已发现了这一时期的窑址。秦汉之世在封建统治阶级中盛行的厚葬之风到汉末三国时期，随着社会经济的日益凋敝，不能不在表面上稍加抑制。《晋书·礼志》记载魏武帝规定：“金珥珠玉铜铁之物，一不得送。”尽管这种禁令是无法彻底实行的，但瓷器在当时作为陪葬器的用途确是日益广泛。据《晋书·江统传》晋文明皇后墓的主要陪葬品也只是瓦器——即陶瓷器。图一〇那一类青釉堆塑楼阁人物罐，即是三国吴及西晋时期具有特征性的、专为陪葬而特制的瓷明器。一九七二年江西瑞昌出土的一个堆塑青釉罐，还刻有扶梯的图形，说明这种器物确是象征着地主豪强楼阁建筑的“谷仓”。图一〇这件西晋瓷罐，楼阁雄伟，人物生动，显示着制瓷匠师成熟的瓷塑技艺。这一时期，在瓷土充足的条件下，瓷器的



插图2 东汉青釉麦叶纹双耳壶



插图3 东汉四系罐



插图4 东汉白釉高足碗

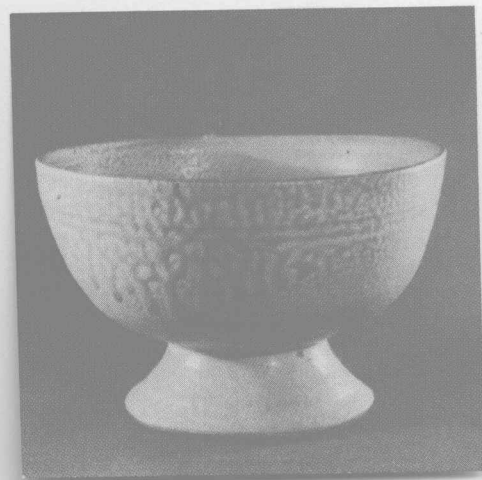


插图5 东汉青釉高足碗



生产既方便又价廉，在使用上也愈来愈显示其优越性。香熏、唾盂、各种文房用具和羽觞、杯、盘等器皿的大量出现，说明地主阶级已将瓷器作为他们主要的日用品。现在的浙江地区是三国两晋青瓷的集中产地，如图一一、一二那一类青瓷精品，胎质细致、釉色青莹，说明了工匠们不仅能掌握釉料中氧化铁含量的恰当比例，而且已能比较成熟地控制了还原焰的烧成气氛。最近在上虞蒿坝西晋早期窑址中发现的青釉龙纹碎片也反映了当时装饰花纹的多样化（插图6，青釉龙纹碎片）。西晋后期出现了图一二、一三那种青釉加彩器，这是工匠们进一步掌握氧化铁的呈色功能，用以美化瓷器的成果。

浙江德清和余姚地区，东晋时期已大量烧制图一五那一类黑釉瓷。自此之后，黑釉器皿不仅是我国广大人民群众使用的陶瓷器，而且不久也就在朝鲜、日本、越南和泰国一带地区普及。关于黑釉的始制年代还有待进一步研究，过去浙江的东汉墓中早已出土过一些黑釉器，一九七三年又在上虞汤浦公社发现了东汉黑釉器的窑址，而镇江地区东汉永元十三年（公元101年）墓出土的黑釉器又一次提供了重要的实物资料（插图7，镇江博物馆藏黑釉盘口壶）。

北方地区瓷器的出土资料虽然没有南方丰富，但是从北魏景县封魔奴，东魏吴桥封思温，北齐景县封氏、平山崔昂、安阳范粹、濮阳李云及祁县韩裔等几个典型墓葬的出土物中视之，就可以证明在六世纪中叶以后，中原地区青瓷、白瓷及黄釉、绿釉和褐釉陶器的制作都有很大发展。

这一时期瓷器的装饰花纹，由汉代至西晋初流行的云气、水浪、羽人、铺首转变到如图一四、一六、一七那种由东晋至南北朝逐渐普遍应用的莲瓣纹，反映了佛教势力的渐次增长，在意识形态领域中达到的优势程度。

隋代的白瓷制作有了进一步提高。磁县贾壁村窑、安阳窑、湘阴窑、邛崃窑、灌县窑、寿州窑的发现，对于隋代青瓷成就的研究提供了重要资料（插图8，湘阴窑青釉残豆）。

长达三个世纪的唐王朝是我国封建社会的繁荣强盛时期。以“千峰翠色”著名的越窑青瓷；有“天下通用”之称、色类银雪的邢窑白瓷；成熟地掌握两色釉烧制技术的河南郟县黄

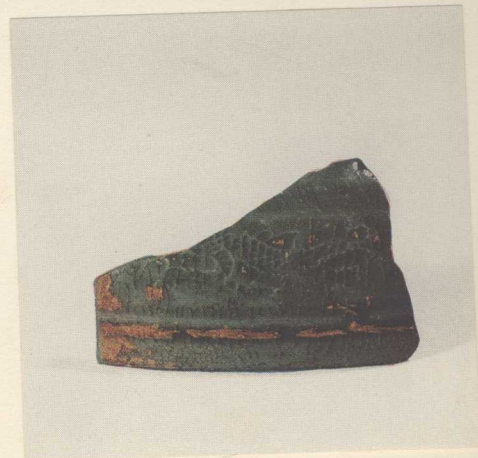


插图6 西晋青釉龙纹碎片

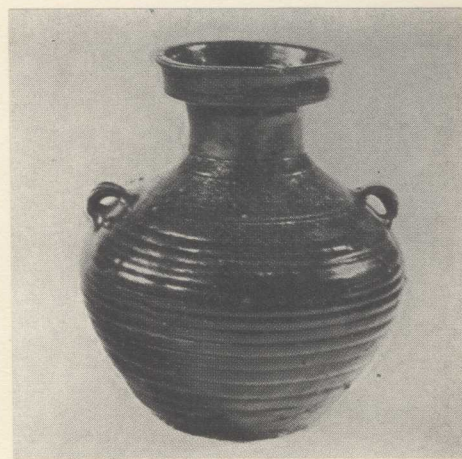


插图7 东汉黑釉盘口壶



道窑器；以及开创釉下彩绘新技法的湖南长沙瓦渣坪窑瓷器，典型地反映了唐代制瓷工艺的突出成就（插图9，长沙瓦渣坪窑釉下彩绘碎片；插图10，梅花三足炉）。

图一八越窑海棠式大碗和图一九越窑四系壶，釉色青中闪黄、光泽柔和、温润如玉，是唐代越窑的代表作。一九七三年浙江宁波市遵义路出土的唐代外销越窑青瓷中就有与此相似的海棠杯，但图录所收器形特大，是越窑瓷器中极为罕见的精品。问题是，迄今为止所发现的越窑器似乎都属中、晚唐的产品，各地的出土资料还未发现可以确认为唐代早期的越窑器物。图二二长沙窑青釉褐彩贴花壶，多角注口、双系宽柄同样是中晚唐特有的形式。目前与长沙窑瓷器相关的出土资料，一九七〇年江苏邗江县唐大中四年墓出土的黄釉绿褐彩双耳壶为最早。制瓷工艺中的釉下施彩，可能并不始自唐代，但是，釉下彩绘

是长沙窑的首创。图二三青釉花卉枕，明显地改变了那种釉下彩色模糊成片，而能清晰地看到它的花卉线条。这种釉下彩绘的工艺，是宋代磁州、扒村等民间瓷窑发达的釉下彩的先声，在这里就已蕴育着元代釉下青花大发展的种子。邢窑的窑址还有待于进一步证实和科学发掘。然而，可以肯定，唐代白瓷的成就决不仅限于邢窑的制作，杜甫“大邑烧瓷轻且坚，扣如哀玉锦城传，君家白碗胜霜雪，急送茅斋也可怜”的诗句，说明在八世纪六十年代四川大邑窑的白瓷是颇负盛名的。编纂于唐显庆四年的《新修本草玉石部下品》卷第五：“白瓷屑，平，无毒……广州良，余皆不如。新附。”（《纂喜庐丛书》第五册）说明初唐时期广州的白瓷已经普遍到用来作为药料。但现存北宋政和年间的《重修政和证类本草》“广州”作“定州”，这就涉及定窑白瓷的早期制作年代了。

承袭着唐末藩镇割据状态的五代十国时期，某些地区的制瓷手工业还是有很大发展。例如大规模烧造进贡秘色瓷的越窑；景德镇地区白瓷的烧制成熟；北方定窑白瓷也有显著成就。适应大量生产的复烧新工艺就是在五代开始的。问题是，目前对于五代白瓷窑址积累的资料



插图8 隋湘阴窑青釉残豆



插图9 唐瓦渣坪窑釉下彩绘碎片



插图10 唐梅花三足炉



尚嫌不足，如图二四白釉镂雕殿宇人物枕，胎质厚重，釉色白中微闪黄绿，显然既非北方定窑所产，也不是南方景德镇的制品。

两宋是我国古代制瓷工艺百花争艳的空前繁荣时期。所谓的官、哥、汝、定、钧五大名窑，只是由于明宣德时《宣德鼎彝谱》记载：“内库所藏柴、汝、官、哥、钧、定”的宫廷用器而得名。事实上，它们决不可能囊括两宋制瓷工艺的全部成就。以青瓷而论，南方的龙泉窑和北方的耀州窑都已达到了十分高的水平，特别像图三〇南宋龙泉三足炉及图三一南宋龙泉堆塑瓶那种柔润如玉的梅子青釉色，代表了我国历史上青釉制作的最高成就。青白釉器的烧造遍及江西、福建、广东、广西、安徽、浙江及云南等地，图三八那种景德镇影青器是青白釉中的典型产品，若以过去人们对于事实上尚无法辨认的所谓柴窑的赞词：“青如天，明如镜，薄如纸，声如磬”来描绘它，倒是恰到好处。作为北方民间瓷器主流的磁州、扒村等窑的白地黑花器以及江西永和窑的剪纸贴花和彩绘瓷大多表现了民间活泼清新的风格。图五四扒村窑白釉黑花瓶及图五六白釉黑彩牡丹纹瓶的图案画面，具有浓厚的水墨花卉画的笔情墨趣，是中国传统绘画和制瓷工艺相结合的典型产品。当然，封建时代的民间作品，也多少带着若干封建统治阶级的影响。图五五扒村窑黑地白彩“正八”龙纹瓶的图案文字，就是宣扬“神龙八部”和“八正道”佛教教义的。磁州等民间瓷窑还开创了用有层次的化妆土来剔刻纹饰的方法，图五二雕剔花卉执壶及图五七黑釉雕剔花卉罐就是这种新工艺的代表作。此外，吸取唐代金银器制作捶打痕迹为装饰手法的登封窑珍珠地划花器（如图五〇、五一）以及福建建阳兔毫盏（图五八）的早期结晶釉制作都反映了宋代制瓷工艺技术的进步。

当然，所谓的五大名窑，在制瓷史上确有其显著的地位。广泛采用复烧新工艺、胎薄釉柔、器形规整的北宋定窑器给予宋代其它地区瓷窑的影响十分巨大，图四九定窑印花云龙盘的那种精细清晰的模印花纹，反映了制瓷匠师高超的刻模和脱模水平。钧窑成熟的窑变技术，奠定了明清铜红釉烧造的基础。官、哥、汝窑的制作工整精细，是工匠们千辛万苦的劳动成果，然而由于它们主要是宫廷用器，造型装饰为求规矩反而显得有些呆板乏味，而且所谓传世哥窑的问题也还比较复杂，其产地至今尚未调查清楚，也还没有在宋墓中发现过它的典型器物。

在汉族建立两宋政权的同时，我国北方及西北地区先后存在着由少数民族建立的辽、西夏和金的地方政权。这些地区也都各自烧造瓷器。图六二金大定二年虎枕，其化妆土工艺和白地黑花的装饰手法都是北宋磁州窑的延续。图六〇辽赤峰缸瓦窑白釉刻填黑地牡丹罐和图六一西夏文黑釉瓶的制作，也基本上是北宋磁州窑系的风格。这说明了当时汉族和各少数民族间文化、技术交流的密切关系。



元代在制瓷工艺史上有着显著的重要地位，浙江龙泉和福建德化屈斗宫的发掘以及大量窑址的发现，说明元代制瓷业随着对外贸易的扩大而有巨大发展(插图11，德化窑青白釉军持)，大型规整而又不变形的磁州、钧窑、龙泉窑器和景德镇青白釉器，反映了当时掌握的高度烧成技术。景德镇釉里红器的出现，是工匠们运用铜红色料在釉下进行绘画的最新工艺成就。图七〇釉里红云龙环耳瓶器形雄伟，图案清晰，它的釉色泛黑正足以说明这是釉里红初创之作。元代景德镇青花釉下彩的大量烧造，更为中国的瓷器装饰开辟了新纪元。



插图11 元德化窑青白釉军持

由于元代墓葬资料的不足，目前还没有发现确切的元初青花器，但从现存元中、晚期的实物看，器形浑厚，花纹美观是元青花的一个普遍特征，从图六七、六八、六九都可以看到这些元青花的图案布局茂密、层次调谐，没有丝毫繁琐、重叠之感。尽管对于元代景德镇青花大发展的直接、间接原因还有待进一步探讨，但可以肯定的是那种高温一次烧成的釉下彩工艺，从唐代的长沙窑到宋代磁州、扒村和吉州永和窑都久已盛行。青花所用的钴料，早在唐代的三彩器上就应用。浙江龙泉北宋古塔出土的宋太平兴国二年（公元977年）青花瓷片（见插图12），是有绝对年代可考的重要实物。在元代青花器的图案花纹中，除了常见的花卉、瓜果、鱼禽、虫草、云龙外，反映元代部分地主阶级知识分子不满现状，而标榜所谓清高气节的松、竹、梅“三友”图已较普遍，并出现了元代开始盛行的以小说、戏曲为题材的人物故事画的内容。这些都说明了元青花的发展既有其早期的历史渊源，也有其一定的时代特征。

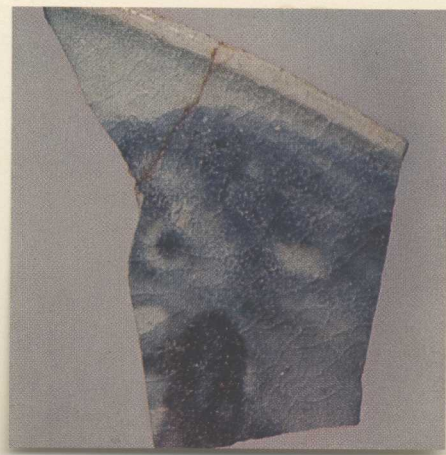


插图12 宋青花瓷片

明代以后，中国的瓷器制造进入了一个新的历史阶段。全国虽有很多地区进行生产，如德化窑和广窑等都有可贵的新成就，但是最大最集中的产地是江西景德镇。

景德镇从唐代开始就烧造瓷器，经过五代、两宋和元代数百年连绵不断的制瓷历史，特别是元代青花的烧制成熟，积累了一批世代相传的熟练手工业工人；景德镇地区制瓷原料蕴藏丰富，鄱阳湖和长江水运交通十分方便，这都为瓷都景德镇的兴起构成了重要条件。在满足宫廷榨取和国内外不断增长的市场需要的过程中，景德镇制瓷手工业工场林立，形成了“陶舍重重倚岸开”、“舟帆日日蔽江来”的繁荣局面，它是我国早期资本主义萌芽的重要地



区之一。

明代景德镇制瓷的主要成就，首先是白釉在元代枢府窑的基础上有更大的提高，如图七二永乐白釉暗花双龙碗，釉色纯净无杂，莹润如脂，它是明清景德镇彩瓷大发展的重要物质前提。

青花在元代已取得成就的基础上，从明初开始就有极大发展，成为明清两代瓷器的主流。

铜红单色釉的进一步烧制成熟是明代景德镇制瓷业的又一重要贡献。图七七釉里红三高足杯显示了元代开始的釉里红制作在明代前期已经达到较高水平。由于铜红呈色的不稳定性，烧成难度极大，图七三永乐红釉盘色彩鲜艳夺目是明代早期铜红单色釉制品的成功之作。这种技术在明代中期以后一度衰落，直到清康熙时才重又兴盛，图九四康熙豇豆红瓶是工匠们有意识地烧成的色调淡雅的特种铜红釉器。

明清彩瓷是中国瓷器宝库的一颗明珠。南京明初洪武白地釉红龙纹盘的发现，标志着元末明初的釉上红彩已经臻于十分成熟。这种单纯的釉上红彩虽然各朝多有烧造，但是不占主要地位。明代彩瓷的主流是釉下青花和釉上彩相结合，图七六宣德青花抹红海兽鱼涛高足杯是其传世早期的典型器物。到了成化时期普遍盛行釉下青花和釉上多种色彩相结合，并且运用拼斗、勾填的各种衬托手法，使得瓷器画面更为绚丽多彩。图八〇斗彩蔓草瓶就是以青料在釉下勾出花枝的轮廓，填以釉上绿彩的典型填彩器。至于纯粹的釉上三彩，虽然宋、元时代已经出现，但是从质量上说只有到了明成化时期才达到胎细、釉白、画美、彩艳的高级阶段。然而，成化的彩瓷传世数量极少，像图八六五彩团龙罐那种典型的釉上五彩器则在嘉靖、万历时期才比较多见。

清康熙时期，由于采用蓝色釉上彩料代替了釉下青花，而使红、黄、蓝、绿、紫釉上五彩得到了更大的发展。

康熙末年，景德镇的工匠们在含铅的玻璃质中引进“砷”元素，发明了所谓的“玻璃白”，使彩料呈现柔软舒适之感，而创制了粉彩。雍正粉彩名著一时，这是清代釉上彩的又一重大成就。

图九五雍正墨竹碗那一类珐琅彩器更是专供宫廷陈设之用的胎薄、釉洁，结合绘画、书法、题诗的艺术珍品。

乾隆时期的仿古瓷、雕瓷和描金瓷的工艺，达到了登峰造极的地步。

“……中世纪的手工业者对于从事本行专业和做好这项专业还有一定的兴趣，这种兴趣可以达到原始艺术爱好的水平。”（《马克思恩格斯全集》三卷，59页，）图九八乾隆蓝釉金银桃果瓶典型地显示了正是这些制瓷手工业者由父传子，由子传孙一代一代地积累起来的惊人技巧



和卓越才能。这类描金器光耀夺目，象征着社会财富高度集中的“荣华富贵”气象。

但是，乾隆时代正是我国封建制濒临日薄西山近黄昏的时期，盛极一时的制瓷工艺也就逐渐走向下坡。在西方资本主义势力入侵后，我国逐步沦为半殖民地半封建社会，整个制瓷业就更趋衰落了。

一九四九年新中国诞生后，一些古老的制瓷产地恢复了青春，很多新的产瓷基地不断形成，制瓷工业为工农业生产、国防建设、科学技术和人民日常生活等各方面作出了贡献。工艺美术瓷的制作，在毛主席“推陈出新”的方针指引下，也展示出一个蓬勃发展的新貌。

从商代算起，我国已经有了三千多年制瓷的历史。它为人类文化宝库提供了一份极为珍贵的遗产，遵照毛主席关于批判继承的教导，对它进行科学的整理和研究是我们的一项重要课题。

上海博物馆藏有历代瓷器珍品，为了满足广大读者研究和欣赏，选择其中部分藏品编印出版。

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一九七九年一月



## Foreword

Porcelain is one of the greatest inventions of the ancient Chinese people and has an interesting history reaching back to a hoary past. China is not only the birth-place of true porcelain but is also one of the earliest nations in the world to discover the art of making pottery.

Toward the end of the primitive society in China, the art of pottery-making was already well developed, thus paving the way for the making of proto-porcelain, which led eventually to the invention of porcelain proper. While the invention of pottery, which ushered in the Neolithic age, was common to practically all the peoples of the pre-historical world, the art of porcelain-making was a unique achievement of the ancient Chinese. Marx once said: "It was slavery that first made possible the division of labour between agriculture and industry on a larger scale." This is precisely what has happened in China and it was under the slave system of the Shang dynasty (16th—11th century BC) or earlier that proto-porcelain was first made (see Plate 1, celadon *zun*-vase with linear decorations).

Among the proto-porcelain vessels of the Shang and Western Zhou (Chou) (11th century — 771 BC) dynasties so far discovered the majority of them come from the tombs of slave-owning nobles who were evidently the sole beneficiaries of this ceramic invention.

During the latter part of Western Zhou and the Spring and Autumn Period (770 — 476 BC) the use of proto-porcelain vessels as grave goods by the slave-owning nobles had become quite common. A large number of such vessels were brought to light in Deqing, Zhejiang Province, and Zhenjiang, Jiangsu Province (see Illustration 1, proto-porcelain *gui* of the Spring and Autumn Period, unearthed at Daoshi People's Commune in Danyang; collection of the Changzhou Museum). Besides, a considerable amount of proto-porcelain vessels have been unearthed in Tunxi, Anhui Province. They have bodies of an inferior quality with unevenly glazed surfaces. They have not been properly fired and were evidently produced in quantity.

From the proto-porcelain finds it seems that while ritual vessels, such as the *ding*, (see Plate 6) *gui* and *yi* were still being used, vessels of a practical nature (see Plates 4 and 5) had become more in vogue. Large proto-porcelain jars in sets have been discovered in the Zhenjiang area. These vessels show that progress had been made in the selection of clay, application of glaze and control of kiln temperature. Proto-porcelain kiln sites of this period have also been found at Fusheng and Xiaoshan, in Shaoxing, Zhejiang Province.

The basins and *ding*-vessels unearthed from the attendant tombs of Emperor Gao-zu's mausoleum in Xianyang, Shanxi Province, are ceramic products of the early Western Han dynasty (206 BC — AD 8). Glazed vessels such as the one shown in Plate 8 are frequently met with in the southern part of the region. To find out the real nature of these vessels, we have asked the Shang-



hai Silicate Research Institute to make a chemical analysis of the potsherds of a vessel which is of the same type as the celadon *ding* shown in Plate 8, both being unearthed from the same tomb. The analysis shows that the vessel contains 2.97% of iron oxide and was fired at a temperature of about 1270° c, thus proving beyond doubt that it is porcellaneous in nature.

Among the archaeological finds of various provinces, the most frequently seen celadon wares of the Eastern Han dynasty (AD 25—220) are the double-handled vase decorated with the wheat-leaf design, which belongs to the earlier part of the period, and the jar with four rings, which belongs to its latter part. Important typical vessels of this period include the celadon bowl unearthed from a tomb in Xinyang, Henan Province, dating from the 11th year of the Yong-yuan reign period (AD 99); the double-handled vase decorated with the wheat-leaf design, unearthed from a tomb at the Dabo People's Commune in Danyang, Jiangsu Province, dating from the 13th year of Yong-yuan (AD 101); and the porcelain jar with four rings unearthed from a tomb at Shaogou in Luoyang and dating from the 1st year of the Chu-ping reign period (AD 190). Celadon kiln sites of the Eastern Han dynasty have been found at a hill behind the Longchi Temple and at Xiaoxiantan in Shangyu County, Zhejiang Province. A test shows that the shards found there have a rate of water absorption of only 0.5%. See illustrations 2 and 3, vase and jar in the collection of the Zhenjiang Museum.

It is interesting to note that the porcelain stemmed-bowl unearthed from a Western Han tomb in Changsha, Hunan Province, is similar in shape to the celadon stemmed bowl of the Western Han unearthed in 1955 in Kui County, Guangxi Zhuang Autonomous Region. The former has a body extremely white and delicate and its glaze is even and lustrous. The amount of iron oxide it contains makes it a close relative of the white glazed porcelain ware of a later period (see illustration 4, white-glazed stemmed-bowl excavated from an Eastern Han tomb in Changsha, collection of the Museum of Hunan Province; also illustration 5, celadon stemmed-bowl unearthed from an Eastern Han tomb in the Kuixian County, collection of the Museum of Guanxi Zhuang Autonomous Region).

During the Three Kingdoms (AD 220—265), Western and Eastern Jin, (Tsin) and the Southern and Northern Dynasties (AD 420—589), the porcelain industry of ancient China made signal progress. Kiln sites of this period have been found in the provinces of Zhejiang, Jiangsu, Fujian, Sichuan and Hunan in south China. Previously in the Qin (Chin) and Han dynasties funerals of the feudal ruling class were often held with great extravagance. With economic decline setting in at the close of the Han dynasty and continuing throughout the period of the Three Kingdoms, restrictions had to be put to such a practice. According to the Record of Rituals in the History of Jin Dynasty, Emperor Wu-ti of the Wei dynasty issued a decree saying that "anything made of gold, pearls, jade, bronze or iron must not be put in tombs". This order, of course, was not strictly carried out. Ceramic grave goods of the time, however, were largely pottery and not porcelain wares though there were exceptions. The celadon urn decorated with modelled towers and relief figures shown in Plate 10 is a porcelain vessel specially made for burial purposes and is characteristic of the period of Wu (Three Kingdoms) and the Western Jin dynasty. Another celadon urn with modelled decorations including a staircase was unearthed in 1972 at Ruichang, Jiangxi Province. The decorations of both urns remind one of the landlord's granary in his fortress-like manor. The magnificent gate-towers and life-like human figures of the celadon urn of the Western Jin as shown in Plate 10 speaks eloquently for the skilful workmanship of the potter. During this period, owing to the abundant supply of kaolin, porcelain



wares could be produced easily and economically; thus the feasibility of using porcelain products for household purposes became increasingly evident. The appearance of large quantities of fumigators, spittoons, furnishings of a study, cups, eared wine cups, and plates shows that ceramic products had become the landlords' objects of everyday use. Zhejiang Province was the home of celadon wares during the period of the Three Kingdoms and the Western and Eastern Jin dynasties. Celadon vessels with lustrous glaze and bodies of fine texture such as those shown in Plates 11 and 12 prove that the potters had not only succeeded in having a correct proportion of iron oxide in the glaze but also in the skilful control of the temperature in the reduction kiln.

Recently, in a kiln site of the early Western Jin found at Haoba in the Shangyu County, Zhejiang Province, celadon shards with dragon decorations were discovered (see illustration 6). This is significant in showing the variation of decorative patterns. By the latter part of Western Jin, there appeared celadon vessels with polychrome decorations (see Plates 12 and 13). Evidently potters of the time had already mastered the art of using iron oxide for colouration in giving porcelain wares a more attractive appearance.

During the Eastern Jin (AD 317—420), black-glazed porcelain vessels, like the one shown in Plate 15, were produced in large quantities in Dejing and Yuyao, Zhejiang Province. After the Eastern Jin, black-glazed porcelain wares were not only extensively used in China but were also introduced into Korea, Japan, Vietnam and Thailand. As to when was black glaze first used in ceramic manufacture, the question, up to now, is still unanswered. We know that some black-glazed vessels have been unearthed from Eastern Han tombs in Zhejiang Province long ago. In 1973, Eastern Han kilns of black-glazed vessels were discovered at Tangpu People's Commune in Shangyu County. The discovery of black-glazed vessels from a tomb in Zhenjiang, Jiangsu Province, dating from the 13th year of the Yong-yuan reign period (AD 101) of the Eastern Jin dynasty, furnishes important material for our study of this subject (see illustration 7, a black-glazed vase with splayed lip, collection of the Zhenjiang Municipal Museum).

The quantity of porcelain wares unearthed from tombs in north China is not as great as that of south China. But available materials show that conspicuous progress was made in the art of manufacturing celadons, white porcelains and yellow, green and brown-glazed wares in the Huanghe (Yellow River) Valley during the latter part of the 6th century. This is clearly seen from the ceramic goods yielded by the following typical tombs; the tomb of Feng Mo-nu (in Jing County) of the Northern Wei dynasty (AD 386—534); the tombs of Feng Siwen (in Wuqiao) of the Eastern Wei dynasty (AD 534—550); and the tombs of Feng (in Jing County), Cui Ang (in Pingshan), Fan Cui shan), Fan Cui (in Anyang), Li Yun (in Puyang) and Han Yi (in Qi County), all of the Northern (Qi Chi) dynasty (AD 550—577).

During the period from the Han dynasty to the early part of Western Jin the usual decorative designs on porcelain wares were clouds, waves immortals and door-ornaments. But during the period of Eastern Jin and the Southern and Northern Dynasties they gave place to the lotus-petal design (see Plates 14, 16 and 17). This change marked the growing influence of Buddhism which had by this time entrenched itself in the Chinese society.

In the Sui dynasty (AD 581—618) the art of making white porcelain ware attained a high level. As to the achievement made by the Sui potters in the manufacture of celadon wares, discovery of



kilns in Jiabi Village (Ci County), Anyang, Xiangyin, Qionglai, Guanxian and Shouzhou has supplied us with valuable sources of information (see illustration 8, broken celadon *dou*-vessel from the Xiangyin Kiln).

The Tang dynasty (AD 618—907) which lasted for almost three hundred years, gave prosperity and pride to the feudal society of ancient China. During this period signal achievement was made in the art of porcelain-making as is exemplified by the celadon wares of the Yue (Yueh) Kiln, which have often been poetically described as having the "Green colour of a thousand peaks". Of other Tang achievements in the ceramic art we may mention the snow-white porcelain wares of the Xing Kiln; the Huangdao porcelain wares of the Jia County in Henan Province, which display the skilful use of glaze in two colours, and the Wazaping porcelain wares of Changsha in Hunan Province, which exemplify the then new technique of making under-glaze decorations (see illustration 9, Wazaping shards with under-glaze decorations and illustration 10, three-legged incense-burner decorated with the prunus design).

Typical of the famous Yue wares of the Tang dynasty are the large bowl shaped like a cherry-apple flower (Plate 18) and the vase with four rings (Plate 19); they have a yellow-tinged green glaze with a jade-like mellowness and lustre. Among the celadon wares of the Yue Kiln made for export during the Tang dynasty, some of them were unearthed in 1973 at the Zunyi Road in Ningpo, Zhejiang Province. One of these finds in a cherry-apple cup similar to the bowl mentioned above. But the bowl, which is shown in Plate 18, is exceptional in size and rare in beauty and excellence. It should be said that all the Yue wares so far discovered in various parts of China belong to the middle or late Tang; none of them has ever been found to be of the earlier part of the dynasty. Judging by its peculiar shape, the celadon pot of the Changsha Kiln shown in Plate 22, which has brownish applied decorations, a polygonal spout and a broad loop-handle, also belongs to the middle or latter part of the Tang dynasty.

Among the porcelain wares related in one way or another to the products of the Changsha kiln the earliest piece is the double-handled vase with yellow glaze and green decorations, which was unearthed in 1970 in the Hanjiang County, Jiangsu Province, from a tomb dating from the 4th year of the Da-chung reign period (AD 847-859) of the Tang dynasty. Painting under-glaze decorations was first done by the Changsha Kiln during the Tang dynasty. Though the application of under-glaze colour may have been earlier. The under-glaze floral decorations of the celadon pillow shown in Plate 23 have clear and distinct outlines. This was a notable improvement over similar decorations of a previous period which were usually splotchy. The Tang or earlier technique of making decorations under the glaze was the forerunner of a similar technique used in the Cizhou, Bazun and other popular kilns in the Song dynasty. It was also an initial stage of the technique of making blue and white under-glaze decorations, which was highly developed in the Yuan dynasty.

During the Tang dynasty white porcelain wares were made by the Xing Kiln whose location has not yet been found. But it is practically certain that the making of white porcelain wares was not limited to this particular factory. One of the poems written by Du Fu (AD 712-770) runs as follows:

Light and hard is the porcelain made in Dayi;



Resonant as jade, say the people of Jin City.

I know you have bowls as white as snow;

Send one to my hut if on me you'll take pity.

This shows that the Dayi Kiln was famous for its white porcelain wares during the sixties of the eighth century. In the book *Materia Medica*, which was revised in the 4th year of the Xian-ching reign period (AD 659), we find the following entry in the section on jade and stones: "Pulverized white porcelain, mild, non-poisonous. Guangzhou produces the best kind; none could be better. New entry." This shows that by the time of early Tang, white porcelain wares had become so common in Guangzhou that they were used for medicinal purposes. In the *Materia Medica* (revised) of the Zhenghe reign period (1111-1118) of the Northern Song (Sung) dynasty, the name Dingzhou is used instead of Guangzhou. This gives us a clue to the date of the earliest manufacture of the white Ding-ware.

During the period of the Five Dynasties (AD 907-960) the industry of manufacturing porcelain wares made great progress in various places despite the aftermath of war. A few examples may be cited here. The Yue Kiln excelled in the art of making "secret-colour" porcelains and produced large quantities of the ware for imperial patronage. In Jingdezhen, the art of making white porcelain wares reached a high stage of perfection, and the Ding Kiln of north China also made outstanding achievements along the same line. It was also during the Five Dynasties that the new technique of re-firing was first used to meet the demand of mass production. It should be noted that the materials we have collected with regard to the white-porcelain kiln sites of the Five Dynasties are far from being sufficient. Take for instance, the white-glazed porcelain pillow with carved decorations of house and figures as is shown in Plate 24. It has a thick and heavy body and its white glaze is slightly tinged with yellow and green. Evidently it is a product which came neither from Dingzhou in the north nor from Jingdezhen in the south. Owing to the lack of reference materials, its exact provenance is hard to determine.

In the period of Southern and Northern Song (Sung) dynasty (960-1279) the art of porcelain-making reached its zenith. Ceramic products from various kilns, in all kinds of make and style, contended for markets. According to the *Book of Ceremonial Vessels* compiled in the Xuan-de reign period (1426-1435), the porcelain utensils of the imperial household included wares of the Chai, Ru (Jo), Guan (Kuan), Ge (Ko), Ding (Ting) and Jun (Chun) Kilns. With the exception of the Chai, all the other kilns were established in the Song dynasty, and they have since been known as the "five famous kilns". But, of course, the wares of these five kilns cannot represent all the achievements of the Two Songs in ceramic art. Take for instance the celadons, both the Longquan (Lungchuan) Kiln of the south and the Yaozhou (Yaochou) Kiln of the north have produced wares of unusual merit. The three-legged incense-burner shown in Plate 30 as well as the vase with massed decorations shown in Plate 31 are products of the Longquan Kiln of the Southern Song dynasty (1127-1279). Their glaze has a lustre like that of jade and a green colour like that of the plum. They may be said to represent the highest level of excellence in the making of celadon wares in our history of ceramics. Besides, wares coated with greenish-blue glaze were made in all the provinces of Jiangxi, Fujian, Guangdong, Anhui, Zhejiang and Yunnan and Guangxi Zhuang Autonomous Region. The shadowy-blue vessel shown in Plate 38, which was made in Jingdezhen, is a



typical product among the wares with greenish-blue glaze. The products of the Chai Kiln have been praised thus: "As blue as the sky, as bright as a mirror, as thin as paper, and as clear-sounding as the sonorous stone". It is not certain whether Chai wares are really like that, but the description fits the above mentioned shadowy-blue vessel quite well.

The main kinds of porcelain wares of the popular kilns of north China were the wares of the Cizhou and Bacun Kilns which have black decorations on a white ground and the wares of the Yonghe Kiln in Jiangxi Province, which include polychromes and vessels decorated with applied "scissor-cut" designs. All these wares display a fresh and lively style. The Bacun vase shown in Plate 54 has black decorations set off by a white-glazed ground and another one (Plate 56) has a similar ground decorated with tree peony also in black. The decorations of both pieces are done with linear rhythm and delicately shaded strokes reminiscent of the ink painting of an old master. They are typical examples of the combination of our traditional pictorial and ceramic arts.

In the feudal society of ancient China works of art done by the people could not but betray influences of the feudal ruling class. For instance, the captions on the Bacun vase shown in Plate 55, which has a black ground decorated with dragons in white, are Buddhist expressions meaning the "Noble Eightfold Path (Ashta-marga)" and the "Eight Classes of Supernatural Beings." The popular kilns of Cizhou and some other places also invented the method of using layered clay overlaid on the paste to make carved decorations. The handled jar with carved floral decorations shown in Plate 52 and similarly decorated black-glazed vase shown in Plate 57 are typical examples of the newly invented technique. Furthermore, progress in porcelain-making during the Song dynasty is also seen in the vessels made by the Dengfeng Kiln, which have incised decorations on a stippled ground (Plates 50 and 51), and the cup having black glaze with white streaks (Plate 58) made in Jiangyang, Fujian Province. The method of stippling was evidently inspired by the Tang art of making repousse decorations on gold and silver objects while the Jianyang cup furnishes an early specimen of feldspathic glaze.

It is out of the question that the five famous kilns have a prominent place in the history of ceramic art. Making liberal use of the technique of re-firing and producing shapedly vessels with a thin and lustrous glaze, it exerted a great influence on other kilns during the Song dynasty. The Ding Kiln plate with a cloud-and-dragon pattern stamped in fine and clear outlines (Plate 49) bears witness to the superior skill of the potter in making and using stamps. The mature art of the Jun Kiln potters in producing flambé hues doubtlessly paved the way for the making of copper-red glaze. The artistic excellence, both in form and decoration, of the wares of the Guan, Ge and Ru Kilns was the result of tireless efforts made by potters in the course of many centuries. But as most of the vessels were intended for use by the imperial household their forms and decorations, usually conventional, were bound to be rather stereotyped. Special mention should be made of the Ge wares which pose a problem yet to be solved. The provenance of existing pieces is still uncertain and no genuine Ge vessels have been found in Song tombs.

During the Five Dynasties and Northern Song the Kitan, Tangut and Nuchen national minorities set up independent governments in the northern and north-western parts of China, and produced porcelain wares in their own territories. The tiger-pillow shown in Plate 62 dates from the 2nd year of the Da-ting reign period (1161) of the Yuan dynasty. Both in the art of using overlaid decorative