

中国洛阳出土

COLLECTED WORKS ON TANG TRICOLOR UNEARTHED

唐三彩全集

IN LUOYANG, CHINA

上

周立 高虎 编



大象出版社

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序言



欣闻周立、高虎同志主编并拍摄的《中国洛阳出土唐三彩全集》即将出版发行，很为他们高兴。周立、高虎同志是长期工作在田野考古发掘一线的文物摄影专业干部，具有丰富的文物摄影经验。他们用高超的摄影技艺，赋予了洛阳唐三彩新的生命活力，展现给读者的是栩栩如生的唐代众生相，带给大家的是赏心悦目的美好享受。希望他们在今后的工作中再接再厉，为洛阳的文物工作做出新的贡献。

《中国洛阳出土唐三彩全集》是继文物出版社1980年出版《洛阳唐三彩》和河南美术出版社1985年出版《洛阳唐三彩》之后又一部有关洛阳唐三彩的大型图集。在不到30年的时间里，先后就出版了三部唐三彩图集，这三部图集收录的唐三彩，并非重复使用，每部都有上一部中未收录的新品种、新形象。由此可见洛阳唐三彩资源之丰厚。

从上述《洛阳唐三彩》问世至今，才过去20多个春秋，在这短短20余年的时间，洛阳在配合基本建设中，发掘了大批唐代墓葬，在这些墓葬中出土了不少珍贵的历史文物，而唐三彩就是这些珍贵文物中的一类，其数量之多可达上千件，品类之新也是前所未见的。为了进一步弘扬洛阳的唐三彩文化，让洛阳和全国人民了解洛阳在唐代考古工作中取得的丰硕成果，有必要再出版一部唐三彩的大型图册，也就是即将问世的《中国洛阳出土唐三彩全集》，作为《洛阳唐三彩》的续篇。

通过《中国洛阳出土唐三彩全集》的出版，一定会唤起洛阳人民对洛阳的古墓葬、古遗址、古文物的保护意识，自觉地保护洛阳的古墓葬、古遗址、古文物不受破坏，不遭盗掘，不被走私贩卖。

通过《中国洛阳出土唐三彩全集》的出版，可以让全国人民、全国的文物考古界同仁，了解洛阳唐三彩文化底蕴之厚。要了解唐三彩吗？只有到洛阳、西安。要研究唐三彩吗？也只有到洛阳、西安。除这两地之外，没有更合适的地方，因为这两地是唐三彩的故乡，是唐三彩的发掘地，是丝绸之路的起点。

唐三彩虽然只是一件件的马、骆驼、各种人物、各类器皿，但这些俑类，这些器皿，却蕴含了丰富多彩的文化内容，它们不仅反映了当时高超的雕塑、绘画、陶瓷工艺水平，同时反映了当时的民族风尚，社会的繁荣昌盛，东西文化交流和东西商贸的盛况。一句话，它们是盛唐盛世的一个缩影，也是洛阳盛唐时期的缩影。鉴于此，我认为《中国洛阳出土唐三彩全集》的出版，一定会受到雕塑界、美术界、陶瓷界、收藏家、鉴赏家们的欢迎和喜爱，一定会得到研究唐史，研究唐代丝绸之路的专家、学者们的重视。

通过出版这一大型图集，我希望洛阳的文物考古者将洛阳文物考古工作中的丰硕成果以及科研领域中所取得的丰硕成果，更多、更快、更好地奉献给社会和大众，这是我们文物考古工作者的责任和光荣使命，大家应该义不容辞地承担起这个任务，积极地完成这一光荣使命，同时也希望洛阳的文物考古工作者在新时代、新机遇面前更加努力地提高自身的业务水平、科研水平和工作能力，用科学发展观的思想来面对时代的挑战、新机遇的挑战，为宣传洛阳、塑造洛阳崭新的形象，弘扬洛阳博大精深的古老文化，谱写新的篇章。

郭引海

2006年11月8日于洛阳文博大厦



PREFACE



It is a pleasure learning the publication of *Collected Works on Tang Tricolor Unearthed in Luoyang, China* edited and photographed by Zhou Li and Gao Hu , who have been engaged in the field of archaeology for a long time as professional photographers. With abundant experience and superb photographic skills, they make *Tang Tricolor* more vigorous and vivid, presenting various acts of the people in the the Tang Dynasty. I believe they will redouble their efforts and make new contributions to the historical relic work in Luoyang.

Following *Tang Tricolor in Luoyang* published by the Cultural Relics Press in 1980 and by Henan Fine Arts Publishing House in 1985, *Collected Works on Tang Tricolor Unearthed in Luoyang, China* was another grand picture collection. During less than 30 years, there have been three picture collections of Tang Tricolor published successively, each of which adds new varieties and images. Thus it is obvious that Luoyang is rich in the resources of Tang Tricolor.

It has been just more than 20 years since the first picture collection on Tang Tricolor was published. During these years large quantities of the graves of the Tang Dynasty have been discovered in the course of constructing Luoyang, and many precious historical relics have been excavated such as Tang Tricolor, the number of which can approach 1000 with unprecedented varieties .In order to further carry forward the cultures of Tang Tricolor in Luoyang and make the achievements in archaeology of the Tang Dynasty known to the people all over the world ,we publish another large-scale picture collection of Tang Tricolor named *Collected Works on Tang Tricolor Unearthed in Luoyang, China* which will be taken as the continuation of *Tang Tricolor in Luoyang*.



The publication of *Collected Works on Tang Tricolor Unearthed in Luoyang, China* will arouse Luoyang people's consciousness of protecting the ancient tombs, sites and antiques and keeping them from being destroyed, stolen and smuggled.

In addition, all the people and all the peers in the archaeological field of historical relics will learn about the detailed culture of Tang Tricolor. If you want to know and study Tang Tricolor, Luoyang and Xi'an are the best choices, as they were the excavation sites of Tang Tricolor and the starting point of the Silk Road.

Tang Tricolor products refer to the potteries of horses, camels, various terra-cotta figures and household utensils with rich and colorful cultures. They not only reflected the skilled sculpting, painting, and ceramic handicrafts of that time, but also revealed the contemporary customs, the social prosperity and the grand occasions of the cultural exchanges and trades between the east and the west. In short, they were epitomes of the flourishing Tang Dynasty as well as the booming Luoyang in the Tang Dynasty. In view of this, I believe the publication of *Collected Works on Tang Tricolor Unearthed in Luoyang, China* is sure to be popular with the sculpture circle, the art circle, the ceramic circle, collectors and appreciators, and it will be valued by the experts and scholars studying the history and the Silk Road of the Tang Dynasty.

Through the publication of the large picture collection, I hope the workers of historical relics can achieve more archaeological fruits in scientific research and contribute more to the society and the masses, and the sooner the better. This is our responsibility and glorious mission. We should undertake the duty unshakably to fulfill it. And at the same time, I also hope the archaeological workers in Luoyang can make more efforts to improve their own professional skills, scientific research standard and working abilities, so that they can meet the challenges of the times to take new opportunities with the thought of scientific development, shape and publicize the brand-new image of Luoyang, and carry forward its extensive and profound ancient cultures.

written by Guo Yinqiang

Wenbo Mansions in Luoyang on November 8, 2006



前言



洛阳是发现唐三彩最早的地方，20世纪20年代末陇海铁路修到洛阳城北的邙山脚下，发现了大量的唐墓，出土为数可观的随葬品，包括唐三彩，从此埋在地下一千多年的艺术瑰宝——唐三彩得以重见天日。这种未见于文献记载的多彩陶器在古都洛阳的惊现，人们称之为“唐三彩”。一时消息传开，轰动了全国，惊动了世界的文物考古界、古玩界、收藏界，风靡各国的艺术界人士，顿时纷纷云集北京、洛阳，竞相搜求，高价收购。被人们早已遗忘的历史古都，因此而唤起了人们的注意和重视。洛阳以文物之美、文物之丰富而闻名，这种闻名，当时在全国各地是没有的。金村大墓的又一次轰动，更加确定了洛阳在文物界、艺术界、古玩界、收藏界的地位。

洛阳不仅是发现唐三彩最早的地方，也是生产唐三彩的故乡，一方面是洛阳出土的唐三彩数量多，如此众多的形形色色的唐三彩，全部为外地运来，这是不可想象的，因为它属于易毁易碎的陶瓷器，稍有不慎就会成为废品。可见，洛阳出土的唐三彩，主要是就地取材、就地烧造、就地销售。当然也不排除有西安产品。我们说洛阳的唐三彩主要为洛阳自己烧造的，这是有依据的。唐王朝建立以后，洛阳与长安一样，政治稳定，经济发达，商业贸易兴盛，这一切为唐三彩的生产提供了保障和市场，同时洛阳陶器手工业历史悠久，技术成熟，就瓷器而言，洛阳在唐以前两千余年就可烧造成熟的青瓷，而低温釉陶在汉代已出现，加之洛阳原料丰富，这一切都说明洛阳完全具备了自己烧制唐三彩的条件，更重要的是烧制唐三彩的窑址在唐代洛阳辖区内的巩县已有发现，地址就在今巩义境内的大小黄冶村。而窑址中残存的三彩片种类、胎片、釉色等与洛阳出土的唐三彩基本上属同类产品，可见洛阳的唐三彩是巩义烧制的，是否在洛阳周围还有唐三彩窑址呢？目前尚未发现，可以肯定地说应该是有的，因为洛阳所需唐三彩只靠巩义供应是满足不了需求的。洛阳是烧制唐三彩的中心，但不是唯一的中心，西安也是其中心。洛阳与西安都是唐三彩的故乡，这两个故乡应该是同时出现的，所谓同时，不是同一年，而是同一个时期。唐三彩不仅在洛阳、西安有发现，在全国的南方、北方、西北、西南、东北的不少地区都有出土，这些地区的唐三彩风格都不尽相同，也各有特色，而与洛阳、西安的唐三彩也存在一定差异，可见这些地区的唐三彩无疑也是就地取材，利用自己的技术烧造的。当然他们烧造的唐三彩摆脱不了洛阳和西安的影响。洛阳和西安是生产唐三彩最早、最多的地方，是唐三彩生产的源头。

唐三彩是一种低温铅釉陶器。所谓唐三彩并非只有三种彩釉，而是以黄、绿、白或黄、绿、赭为主。还有深绿、浅绿、翠绿、黑、蓝、褐等多种色彩，可见唐三彩实际上是多彩釉陶的总称。唐三彩之所以呈现多种釉色，是与呈色剂中各种不同的金属氧化物的成分多少有关，如呈色金属铁的氧化物，在褐色(红色)釉中含量为4.30%，绿色釉中含量0.20%，黄色釉中含量为1.50%，蓝色釉中含量为1.00%左右；又如呈色金属铜的氧化物，在褐色(红色)釉中含量为0.31%，绿色釉中含量0.20%，蓝色釉中含量为0.30%。不仅如此，化验结果还表



明，即使是同一种釉色的釉药，由于对其色泽深浅浓淡的需要不同，在配制釉药的过程中，呈色剂及其他化学元素的含量比例也不相同。如巩义窑出土的蓝彩片，其呈色剂钴的氧化物的含量是1.03%，而洛阳矿山厂出土的蓝彩片，其含量则是1.09%，铁量增减而显出黄、橙至褐色，铜量的增减产生青、绿之间各种色调。这种情况说明，烧造唐三彩的匠师们为取得多种色釉，不但能够利用不同的呈色剂来表现不同的色彩，而且能以不同的比例来呈现更多的色彩，从而使唐三彩成为万紫千红、绚丽多彩的艺术品。这样复杂的配制釉药的技术，竟在一千多年以前被陶瓷匠师们所熟练掌握，不能不使我们为之惊叹。这是我国古代劳动人民在配制釉药的长期实践中取得的辉煌成果。

唐三彩是釉陶，但又不同于唐代的釉陶：唐三彩是多彩，而釉陶是单色釉；唐三彩是瓷胎（高岭土）和陶胎并存，而釉陶基本上为陶胎；唐三彩胎质密度较大，原料经过淘洗，而釉陶胎质粗糙，气孔明显；唐三彩施釉均匀，而釉陶施釉厚薄不均等。它们既然同属釉陶，必然有其共同之处，如都是有色的铅釉，造成温度较低、吸收性较强、胎质都有气孔等。唐三彩有的虽然为瓷胎，但不是瓷器：三彩器胎质密度不大，而瓷胎紧密，无吸水性；三彩器釉色缺少透明度，而瓷器透明度强；三彩器烧成温度低，仅800℃左右，而瓷器则为1300℃左右；三彩无清脆之声，而瓷器声音清脆；三彩为多色釉彩，唐代瓷器则为单色釉等。在造型上，三彩器比瓷器丰富。

唐三彩是唐代陶瓷家庭中的一名新成员，是陶瓷百花园中一朵千姿百态的奇葩。这朵奇葩是怎样栽培出来的呢？其渊源很可能就是从汉代绿、黄釉陶器基础上发展而来，在黄、绿釉的基础上经历了彩绘釉陶的过渡阶段。彩绘釉陶就是在釉陶器表面施粉彩，再进行焙烧，使其牢固，这与三彩似有相似之处。而北朝的双彩器，可能就是三彩器的前身。这种双彩器，在北齐墓中多有出土，如李云墓中出土两件黄釉绿彩四系罐，范碎墓中出土白釉绿彩器和淡黄釉加黄、绿二彩器等。可见二彩器很可能是唐三彩釉的雏形，是它们开创了三彩釉的先河。

这朵奇葩何时才真正出现的呢？由于三彩无任何文献可查，只能从考古材料中寻找答案。目前考古资料证实，最早一件唐三彩出现在麟德元年(664年)郑仁泰墓中，是一件带三彩的残器盖。作为完整三彩器，较早的则出土于上元二年(675年)李凤墓中，一件为三彩双联盘，一件为三彩榻，另有十余件三彩残片。这些三彩器，与后来的三彩器比较，已达到比较完善的程度。麟德、上元皆为唐高宗年号，高宗时期，按唐代历史阶段划分，应为初唐时期。可见唐三彩在初唐时已经出现，是唐三彩进程的初期阶段。自三彩出现以后，经历了兴盛和衰落两个阶段。盛唐时期，也就是武则天至唐玄宗开元年间，为唐三彩的兴盛时期；中唐的天宝时期，为唐三彩的没落乃至消亡时期。初唐时期唐三彩，一般以赭褐色、赭黄色釉为主，间以白色或绿色釉彩，采用蘸釉法，点施在器物的肩部；施釉比较粗糙，釉层较厚，流釉现象严重，且成蜡泪状；釉药往往没有烧成，色泽暗淡，釉面不均；器类基本上只有器皿和模型器，种类和数量不多，作为随葬品还不普遍，只是在达官显贵墓中才有为数不多的发现。兴盛时期的唐三彩，色彩齐全，除原有釉色外，新出现了蓝釉和黑釉，形成了多种釉色集于一身的华丽场面；施釉方法从蘸釉法变为混釉法，因而器物釉色光泽晶莹，赋彩自然而不滞板。这时的三彩器除初期的器皿和模型器外，三彩俑异军突起，犹如雨后春笋，凡发现的俑类，全为这个时期的产品，而器皿和模型器种类、数量也是空前增加，可以说三彩品种之多、内容之丰富，是当时任何一种工艺



形式都与之无法相比的。就其生活用具可分为三大类，分别为贮盛器类：计有尊、罐、瓶、壶、樽；饮食用具类：计有碗、盘、杯、钵、盆、盅；卧室书斋器类：计有粉盒、砚台、痰盂、洗、香炉、灯、枕。而模型器除早期的榻外，出现了庭院、房屋、仓库、假山、水池、厕所、柜厨、臼、磨、灶等；当时还出现了玩具类，如口哨、小狗、小狮等。唐三彩中最引人注目，也是最有艺术特色的是这个时期新出现的俑类，出土数量之多、种类之丰富、造型之生动，是任何朝代的同类器物都无法与之比拟的。其中人物类俑有文官、武士、天王、胡人、男仆、女侍、贵妇、牵马牵驼俑、乐舞俑、骑马仪仗俑、骑马狩猎俑、伎乐俑，等等；动物俑类更是应有尽有，有马、骆驼、驴、牛、猴、虎、狗、猪、羊、兔、鸡、鸭、鹅，等等。这时器物上的装饰内容也极为丰富多彩，人物鸟兽、花草蔓枝，在三彩器上都得到了充分的展现。如鹰头壶上的骑马射箭，金鸡独立，模印装铭花纹；盘、枕、罐上的穿云高翔飞雁、鸳鸯踩莲和几何形四瓣划花、回首腾狮以及多种多样的宝相花、牡丹花、团花，无不引人入胜。特别是这个时期用三彩品随葬已非常普遍，从达官显贵到平常百姓家，这可以说是唐三彩最欣欣向荣的时期。唐三彩到了唐玄宗天宝年间，由于受安史之乱的影响，进入了它的没落阶段。安史之乱破坏了稳定的政治局面，破坏了发达的农业和手工业经济，使商品交易停滞，老百姓无钱购买唐三彩，一种缺乏政治环境、经济环境、商品市场、购买力的商品，其结果只有没落，乃至消失，唐三彩当然也逃脱不了这种厄运。没落时期的唐三彩，俑类不见了，仅存的器皿也多是小型者，并由多彩趋向单彩，以同一色彩的浓淡表现其彩花效果，施釉草率，并往往有脱釉迹象，而这时洛阳已不见有唐三彩出土，其他地区虽有发现，也只不过为强弩之末罢了。

唐三彩为何产生于唐代呢？原因是多方面的，唐代是我国封建社会的鼎盛时期，经济、文化都达到了历史空前的高峰。这个时期(前期)，唐王朝的社会是“天下大稳”，“东至于海，南极五岭，皆外户不闭，行旅不带粮，取给于道路焉”。可以说唐三彩是唐代政治、经济、文化高度发展的产物，同时也是我国陶瓷工艺自身发展的必然产物。唐三彩器的出现表明，我国古代陶瓷工匠对于各种呈色金属原料特性的认识、化学技术的掌握和运用已达到了一个新的水平，唐三彩只不过是北齐彩瓷的直接延续，三彩俑只是借用了唐三彩器皿的施釉方法，在我国古代传统的陶塑工艺基础上发展起来的。宋代文学家苏东坡说：“君子之于学，百工之于艺，自三代历汉，至唐而备矣。”这对于唐三彩出现的社会背景、技术原因是一个恰如其分的评说。

商业贸易和唐代的厚葬之风为唐三彩提供了广阔的市场。洛阳殷商以来向有通衢称号，而隋唐时期洛阳更是“遥山东之贡赋，扼关外之诸侯，直齐梁而驾路，引淮汴而通舟”。可见当时的洛阳，实际上是隋唐两代的交通中心，也是唐当时商业贸易的集散地和国际商业都市，当时隋都城内有三个商业市场，“东市曰大同，北市曰通远，通远市周围六里，其内群国舟船，舳舻万计”；“丰都市周八里，其内一百二十行，三千余肆，市四壁有四百余店，珍奇山积”；诸蕃和胡客也进市做交易。唐朝洛阳亦有三市，即北市、南市和西市。“西市有邸一百四十一区，经货六十六行”；北市更是“天下之舟船所集，常万余艘填满河路，商贩贸易，车马填塞”。在进行交易中，唐三彩必为其商品之一，全国各地所发现的唐三彩必有洛阳三彩。洛阳是丝绸之路的一个起点，又与海上丝绸之路有十分密切的关系，唐代海上贸易非常发达，中国的丝绸、瓷器历来就是由丝绸之路大批运往海外诸国，唐三彩也不例外，在俄罗斯、伊拉克、伊朗、叙利亚、约旦、埃及、苏丹、意大利、朝鲜、日本等世界诸国都有唐三彩出土，就是极好的证明。国际和国内商业需要，无疑有助于唐三彩手工业



的发展，而唐代的厚葬之风，更是为唐三彩手工业的发展注入了活力，“王公百官，竞为厚葬，偶人象马，雕锦如生，徒以炫耀路人，本不因心致礼，更相扇幕，破产倾资，风俗流行，遂下兼士庶”。可见厚葬在唐代已普及到寻常百姓家。正是这种厚葬，正是这种破产倾资的厚葬之风，为唐三彩生产提供了广阔的市场和大量的需求。唐三彩很可能是适应这种厚葬风气而兴起的，当然唐三彩作为一种艺术品，也曾受到古代石刻、泥塑、绘画的影响，唐三彩正是从这些艺术中汲取了精华，才成为艺术领域的珍品。

唐三彩是一种集美术与雕塑为一体的艺术品，所取得的成就是喜人的，在生活用具方面是博采众长，罐、塔式罐一类雍容华贵，收放有致；杯盏一类，形态奇特，富有自然情趣，又不失气势。至于胡瓶、胡人尊、狮形杯等，则是三彩工匠们将西域或外国生活用具中一些造型特征，用到三彩制作上，显得华丽，具有异国情调。吸收外来工艺的影响，是唐三彩生活用具与以前其他朝代生活用具很大的不同的原因之一。这些器物从造型到装饰都显示出大唐盛世的气魄。三彩器皿虽然规整统一，但不呆板，是根据器物的特征予以变化，使其美观与和谐联成一个整体，如双螭柄尊，尊柄塑成两条螭龙，龙嘴衔着尊的盘形口，弓身曲尾，弧度很大，既与尊的腹体相称，又富于变化。三彩器皿造型多样，题材广泛：除了吸收各类工艺品的优点外，还摄取了自然界中的生物形象，工匠们在创作中不是生硬地照搬现实中的形象，而是突出物体典型特征。如西安出土的一件山形洗，形体不大，却给人以山势逶迤、层峦叠嶂的感觉，山脚下海棠形的水池，别具匠心。

唐三彩的艺术成就在俑上表现更为突出，它造型生动，惟妙惟肖，形式多样，内容丰富，既有现实生活的真实写照，又有艺术的灵活处理，使其生动活泼，富丽高雅，情趣横生，形成了独特的艺术风格。

唐以前的俑，在内容上多为兵士、乐士、侍女，这种题材的限制，在内容上也就无法反映社会的风貌。而在唐代的俑，题材更广阔，内容更充实，俑人上至达官显贵，下至平民百姓，一一雕塑，而且成功地运用了各种手法，把各个阶层的人物塑造得栩栩如生，恰到好处，并根据不同社会地位、等级，表达出他们特定的情感与特征。唐代匠师们为了表现其贵族妇女体态丰满、艳丽动人的特点，有意加强脸部的体积，使形象更加圆润饱满。为了使面部形象更集中，大胆地将发式进行了高度的概括处理。当时的发式不下百余种，如双高髻、环坠髻、练垂髻、半翻髻、惊鹊髻、单刀髻、两丫髻、单坠髻、鹦鹉髻、螺旋髻等。这些发髻根据贵妇中不同的身材、不同的脸形、不同的形态、不同的姿势、不同的服饰，巧妙地结合在一起，更加显露出贵族妇人、少女的鲜明特征。为衬托贵妇人的高雅气质，匠师们在服装上也做了精心设计，有的窄袖紧身，有的长裙曳地，有的袒胸束腰。匠师们也很注重面部的装饰，装饰有红粉、花细、唇脂、眉黛、额黄等。在形象塑造上也是千姿百态，有的悠闲静坐，若有所思；有的亭亭玉立，裙带生风；有的嬉笑打闹，其乐融融。如洛阳北窑出土的一件女坐俑，朱唇粉面，丰颊腴腮，头梳环髻，身穿袒胸绛色窄袖襦衫，胸束长裙，双手置于胸前，端坐在圆墩上，神气十足，俨然一副贵妇人的形象。由于唐代特有的审美情趣，艺匠们将其比例缩短，用上大下小的体积变化来反映“丰颊体肥”的审美特征。在形式上，艺匠们吸取了宗教雕塑的对称手法，将女立俑的双手举于胸前，藏于袖内，使作品不仅加强了整体感，也加强了生动、活泼的艺术趣味，使人一看便知她们为贵妇人群体。

对于那些峨冠博带的文臣俑，艺匠们着意表达他们的道貌岸然，在表情上着力刻画他们端严直立、神情拘谨、温顺虔诚，在上司面前不敢越雷池一步的虚伪面孔：有的两手捧物或两手相交，似乎在窥视上司的脸



色，为上司献策或聆听上司的吩咐；有的挺胸瞪眼，不可一世。匠师们抓住了这个群体的两面嘴脸，将他们的内心世界刻画得淋漓尽致。

对于那些天王俑、武士俑和镇墓兽的形象，匠师们采用夸张的手法，着重从外形上突出表现蹙眉怒目、剑拔弩张、凶神恶煞、气势逼人、不可一世的形态，让人望而生畏，以达到与他们身份相称的效果。

对于那些深目高鼻的胡人牵马牵驼俑、商贩，匠师们主要从面部、帽饰和服饰来刻画他们不同的族属、不同的地域和不同的身份。如关林2号墓出土的一件三彩牵马俑，匠师通过他自信的神态和熟练、内行的牵马姿势，表现出这是一个很有驭马本领的西亚人。仿佛一匹高大矫健的良马顺服地在他身旁嘶鸣，从他脸部造型和体格及衣履装束方面，都体现出西亚人所具有的特点。又如一肩负货袋、手执水壶的胡商俑，由于长途跋涉，且背沉重货物的缘故，显得步履艰难，疲惫不堪。艺匠在这一作品中，以高超的技巧，准确地刻画出波斯商贩的形象。

那些身居下层社会，活跃于舞台上的艺人形象，更是趣味无穷，妙趣横生，艺匠们用粗犷的线条、简单的衣着、扭动的身躯，来表现他们的豪放、无拘无束、活泼乐观的情趣，反映了他们的精神面貌和上层社会人物的根本区别。

在马的塑造上，唐代更是成功之作，既简练概括，又富有浪漫色彩，在汉、唐两代，马的形象塑造达到顶峰。汉马特别厚重，像山一样稳，制作手法大刀阔斧，衣帽取神，着重气势。而唐马俑显得轻松愉快，但又不失凝重之感。在艺术风格上，它不像魏、隋时期所风行的清瘦俊秀，而是饱满圆浑且不流于臃肿，华美富丽又不流于庸俗，装饰品多，而外形仍然清晰明快。三彩马动态丰富，变化多样，有的腾空奔驰，有的腾空马舞，有的缓步徐行，有的昂首嘶鸣，有的低头啃蹄，有的追逐戏耍，无论哪种形态，唐三彩马都给你一种气魄、力量的象征，一种浪漫活泼的感觉。

骆驼的塑造也很成功，一种长途跋涉的交通工具，被人们喻为“沙漠之舟”的骆驼，有的昂首嘶鸣，有的两峰间驮着巨大的行囊，稳步行进在茫茫古道之上、千里戈壁之中，它们这种无所畏惧、坚忍不拔的形象，给人以信心、鼓舞和希望，是中西商旅往来的逼真写照。

唐代匠师们在塑造三彩的形体时，用多种手法，各式各样的装饰纹样，加以装点，使其更具艺术魅力，如马身上的杏叶装饰，就有宝相花、金银花等花样繁多、品种不一、形式各种各样的装饰图案。骆驼身上的行囊包，则有人面、兽面、书箱、行包等多种图案。在器皿的装饰上，内容更为丰富，有人物鸟兽、花草蔓枝等。在雕塑技巧上，手法多样，有划花、堆塑、捏塑、手雕等。

总之，唐三彩艺术上的成就是无籍无名的匠师们，在深入了解、熟悉各阶层人士的生活，洞察各种动物的生活习性，同时不拘一格地借鉴和运用外民族的艺术特点创造出各种不同的，有性格、有情趣的三彩制品。三彩制品是特定时期文化、艺术、科学的结晶，它体现了唐代整个时期民族风格和人们的审美要求。

洛阳和西安同为唐三彩的发源地，同为美术陶瓷工艺中并茂的奇葩。但由于历史、地域的差异，民俗的差异，原料的差异，表现在三彩上也就各有其自己的特色。从釉色和装饰上看，西安的唐三彩器皿一般比洛阳显得清淡素雅，装饰花纹不如洛阳的艳丽繁褥。西安的色彩尚淡，如有一种淡绿色马俑在洛阳至今未见过。而捏塑技法比洛阳采用的要多。洛阳在女俑的塑造方面比较俏丽飘逸，男俑胖瘦得体，武士俑以瘦劲见长；西



安女俑多以丰满艳丽为主，武士则以身形彪壮、短颈粗腰为特征，在釉色上洛阳较之西安更为五彩缤纷，细腻、柔和。在胎质、种类、彩花上也有所不同，西安红泥胎三彩器延续时间较长，而洛阳仅见于三彩的初期。西安三彩制品种类较洛阳为多，如西安的三彩楼阁、亭庭、山峦、水池、骆驼上的伎乐等，这些在洛阳尚未发现。洛阳三彩器皿上多见几何形点彩花纹和重带状花纹，对流釉控制得很好，这种彩花形式产品在西安比较少见。这些差别进一步说明唐三彩并非只有一个产地，而是有多个产地，各产地都有其自身的特征，当然也是相互交流，相互影响，共同发展。

唐三彩既然为一种完美的艺术品，必然受到人们的喜爱和收藏，因而制造假唐三彩也就并非现在才有，而是早已存在。如何辨别唐三彩的真伪呢？要识别假的，也就必须认识真的，就要多到博物馆去认真观察，认识唐三彩的造型、装饰、釉色，了解唐三彩的基本特征。要多翻阅有关唐三彩的图册，必须达到烂熟的程度，自己从中总结出最关键的特征，购置唐三彩时，就用自己总结的特征去加以对照，真假必有结果。

所谓以假乱真，这是不大可能的，形神兼备是唐三彩俑类的主要特点，无论大、小件均能表现出生动的神态，这一点对鉴定真伪十分重要，因为大部分赝品制作比较粗糙，就是较高档的仿品虽然以真品翻模，但其刻画的线条、器物的起伏变化并不是十分清楚，显得较为模糊，神态、表情相差更为明显。

三彩器皿类修坯很细，器形规整，圆器都显得深圆饱满，凡器形不大规则的三彩器皿，应怀疑是否为赝品。

唐三彩釉色变化丰富，绚丽斑斓和釉质清纯明亮是唐三彩的又一主要特点。一般说来，赝品釉色均不及真品优美、清纯，变化丰富。

唐三彩釉面大多数都有光泽，经过做旧处理的唐三彩釉面多失掉光泽，显得暗而陈旧。

当然识别真伪方法很多，最主要之特点还是在于多研究、多认识真品。

唐三彩这朵陶瓷百花园中的奇葩，在陶瓷舞台上很快就凋谢了，从它出现到凋落，只有百年的短暂历史。虽然时间短暂，但它在唐代的对外文化交流、对外贸易以及在陶瓷工艺上对后世的贡献都是不可低估的。唐三彩产品通过陆上与海上丝绸之路，与丝、瓷器一起运销世界各国。同时有不少唐三彩制品中有的为中亚或西亚的器形，匠师们把它用在唐三彩制作，创造出形制更为别致的三彩，这种别致无疑是中西文化交流的一个缩影。唐三彩不仅将器物远销海外，而且烧造技术也传到了海外，当时埃及、朝鲜、日本诸国都纷纷加以仿制。朝鲜烧制出“新罗三彩”，日本烧制出“奈良三彩”，凡此种种，无一不是友好交往、文化交流的见证。在国内的“宋三彩”和“辽三彩”也是唐三彩的继承和延续。而宋代以后的各种各样低温色釉上彩瓷，大部分都是在唐三彩陶工艺基础上发展起来的。由此可见，唐三彩在陶瓷工艺上对后世做出了重大贡献。

作者

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INTRODUCTION



Tang Tricolor products were firstly discovered in Luoyang. A number of tombs of the Tang Dynasty were excavated under the construction of the Lianyungang–Lanzhou Railway, at the foot of the Mangshan Mountain in the North of Luoyang, in the late twenties of the last century. A large quantity of funeral objects including Tang Tricolor products were excavated. From then on, Tang Tricolor products which had been buried for more than 1000 years, could see light once more. The undocumented multi-colored pottery, discovered in the ancient city of Luoyang, was named Tang Tricolor. The astonishing discovery caused a sensation throughout the country, startled the archaeological circle, the antique circle and the collection circle in the world. The people in the worldwide art circle rushed into Beijing and Luoyang to search for and purchase these gems even at a high price. The ancient capital which had been forgotten for a long time recalled all the people's great attention and became famous for the beauty and richness of the historical relics. The discovery of Tomb of Jincun established the position of Luoyang in the archaeological circle, the antique circle and the collection circle.

Luoyang is not only the first place where Tang Tricolor products were discovered, but also the birthplace of Tang Tricolor. On one hand, it was unimaginable to carry so many and various Tang Tricolor products from other places as they're fragile. Therefore, they were mainly made of local resources and sold in local areas. Of course, some of them may be made in Xi'an, another center of Tang Tricolor. On the other hand, after the establishment of the Tang Dynasty, the stable politics, the developed economy and the flourishing trade in Luoyang provided a guarantee and a market for



Tang Tricolor products. Moreover, the pottery handicraft in Luoyang had a long history and delicate techniques. As far as porcelain was concerned, the blue ones could be produced well 2000 years earlier than Tang Tricolor products in Luoyang. And the low-fired glazed pottery appeared as early as in the Han Dynasty, based on the abundant raw materials in Luoyang. All of these conditions showed that Tang Tricolor products could be made in Luoyang. Furthermore, the kiln sites were found in Gongyi County, Luoyang (today's Huangye Village in Gongyi). The variety and roughcast of the Tri-colored pottery in this place belong to the same category as that in Luoyang. Therefore, Tang Tricolor products were made in Gongyi County, Luoyang. We are sure there must be other Tang Tricolor sites around Luoyang, although we haven't found them up to now, because Tang Tricolor products made here could not meet the demands in Luoyang. Besides, Luoyang as well as Xi'an was the center of producing Tang Tricolor products. As the birthplace of Tang Tricolor, they must have showed up in the same period. Tang Tricolor products were discovered not only in Luoyang and Xi'an, but also unearthed in other areas, such as the South, the North, the Northwest, the Southwest and the Northeast of China. Tang Tricolor products found in these areas have their own distinctive features with different styles from those found in Luoyang and Xi'an. Thus, it's undoubted that Tang Tricolor products found in these areas were also made of the local raw materials, based on the local techniques. It is obvious that their production techniques inevitably be influenced by those from Luoyang and Xi'an, the earliest and productive places for Tang Tricolor products.

Tang Tricolor products are a kind of low-fired lead glazed pottery, mainly made up of three colors. They are mostly yellow, green, white color, or yellow, green, reddish brown color, in addition to dark green, light green, emerald green, blue, brown color, etc. Therefore, Tang Tricolor is the general name of multi-colored glazed pottery. The multi-colored glaze depends on the ingredients of various metal oxides in the colorant agent. For example, the iron oxide occupies 4.30 percent in the brown glaze, 0.20 percent in the green glaze, 1.50 percent in the yellow glaze, and about 1.00 percent in the blue glaze. While the copper oxide occupies 0.31 percent in the brown glaze, 0.2 percent in the green glaze, and 0.30 percent in the blue glaze. In addition, the results of chemical examinations show that the proportions of colorant agent to other chemical elements are different in the same glaze due to the different needs for dark or light color in the process of prescription. For instance, the blue glazed wares, unearthed in Gongyi, contain 1.03 percent of the cobalt oxide, while 1.09 percent of cobalt oxide in those from Luoyang mining factories. The color can vary from yellow, orange to brown with different amounts of iron, and from blue to green with amounts of copper, that is, Tang Tricolor craftsmen could make use of different proportions of the colorant agents to obtain more colors, and developed Tang Tricolor into a



colorful and brilliant work of art. It's a miracle that such complicated prescription techniques were applied skillfully a thousand years ago, which were the brilliant achievements of the ancient Chinese people through a long period of practice in the process of prescription.

Tang Tricolor products belong to the glazed pottery, but a little different from that of the Tang Dynasty. As a mixture of porcelain and pottery, Tang Tricolor is multi-colored while the glazed pottery is primarily mono-colored; Tang Tricolor is delicate with high density, even glaze and panned raw materials, while the glazed pottery is rough with obvious gas holes and in poor quality. On the other hand, they also have something in common. Both of them contain poisonous lead glaze and gas holes with better absorbent function, made at a low-fired temperature. Yet Tang Tricolor is different from porcelain that is of higher density and nonabsorbent quality. The former, fired at the lower temperature, around 800°C, looks more transparent and sounds clearer than the latter, fired at the temperature of 1300°C. In addition, Tang Tricolor is always in various glaze and shape, whereas porcelain is in mono-colored glaze and dull shape.

As a new member of porcelain and pottery, Tang Tricolor can date back to the green, yellow glaze in the Han Dynasty. It underwent the transition of the painting glazed pottery, which is painted with colored powder and fired to be solid. The Tri-colored glazed wares may be derived from the double painted wares of the North Dynasty. Double painted wares were mostly from the tombs of the Northern Qi Dynasty, such as two jars in yellow glaze with green color from Tomb of Li Yun, the ware in white glaze with green color and in light yellow glaze with yellow and green color unearthed from Tomb of Fan Sui, etc. So Tang Tricolor probably originated from the double painted wares.

As to the exact time for the existence of Tang Tricolor, no documents but the archaeological materials can be consulted. At present, it has been confirmed that the earliest Tang Tri-colored ware is a damaged cover in three colors, found in Tomb of Zheng Rentai in the first year of Linde Period (in 664). A duplex tray and a couch are the earlier complete tri-colored wares, made in the second year of Shangyuan Period (in 675). They were discovered in Tomb of Li Feng together with over ten broken tri-colored pieces, perfect compared with the later wares. As Linde and Shangyuan were both the reign title of Emperor Gaozhong of the Tang Dynasty, Tang Tricolor obviously emerged in the early Tang Dynasty, which went through prosperity and decline. The flourishing Tang Dynasty lasted from the reign of Empress Wu Zetian to Kaiyuan Period of Emperor Xuanzhong, descending in Tianbao Period of the mid-Tang Dynasty. In the early Tang Dynasty, the tri-colored wares were primarily in reddish, brown and reddish yellow glaze, sometimes in white or green glaze. The thick glaze, dipped roughly on the shoulder of a ware, looks like tears of a burning candle, with uneven layer for failure in



tfiring and in dark color. The variety and the quantity of Tang Tricolor products were so small that they were not commono be buried as funeral objects, only found in official and noble tombs. While in the flourishing Tang Dynasty, they were in full colors. The addition of blue and black glazes made them look more magnificent. And the painting method, changing from the dipping skill to the mixing skill, created a natural lustrous color. Besides the vessel and mould wares of the early time, the tri-colored figures sprang up like the bamboo shoots after a spring rain. With the increasing number and variety, they couldn't be matched by any contemporary handicrafts. In terms of the household utensils, it can be divided into three categories. They are respectively the vessels including copper cup , pots, bottles, kettles, wine goblets; the diet appliances including bowls, sets, cups, basins, handleless cup; the bedroom and study apparatuses including powder boxes, ink stones, the spittoon, rinsing tray, the incense burners, lights, pillows; the model implements such as the courtyard , building , storehouse , rockery , pool , toilet , chest kitchen , joint of bones , mill , cooking stove, etc. besides the early couch; and even the toy wares, like whistle, puppy, small lion, etc. The most attraction lies in the figures of this period. They were of unprecedented variety in shape, vast in number and vivid in image. Human figures range from officials, armored warriors, heavenly kings, the non — Han nationalities Living in north and west in ancient times, male servants, maids, noble ladies, musicians and dancers, figures leading a horse or a camel, figures riding for ceremony or hunting, etc. Whereas animal figures cover horses, camels, donkeys, monkeys, tigers, dogs, pigs, sheep, rabbits, chickens, ducks, geese, etc. And the decorations on the wares found full expression in humans, animals, flowers and vines, such as the riding and hunting, golden cock standing on one leg, and the decorative inscription pattern on the eagle-headed kettle; the soaring wild goose, the mandarin duck stepping on the lotus, the four-petal flower shaped in geometry, looking back at the prancing lion as well as alluring magnolia, peonies in the trays, pillows and pots. All of them appeal to attention to appreciate. It was very prevalent to take tri-colored wares as funerary objects in this period, ranging from the mass to noble families. So Tang Tricolor entered the most flourishing stage. However, it began to decline from Tianbao Period of Emperor Xuanzhong, because An Shi Rebellion spoiled the stable politics and business, destroyed the developed agriculture and handicraft, made the commercial trade standstill, and common people had no money to buy these wares. Lack of political setting, commercial market, and purchasing power, Tang Tricolor automatically went downhill and even came to extinction. The figures among Tang Tricolor products disappeared in this declining period. The only existing household utensils are in small size and mono-colored glaze. The rash painting cause the glaze to peel away. Moreover, Tang Tricolor products of this period were never discovered in Luoyang. Although unearthed occasionally in other areas,



they were simply like an arrow at the end of its flight.

There are various reasons for Tang Tricolor created in the Tang Dynasty. But most of all, the Tang Dynasty is the peak period of politics, economy and cultures in feudal society. So Tang Tricolor is the inevitable outcome of the high development of politics, economy, cultures as well as ceramics handicraft. They indicate the ancient Chinese craftsmen had a new understanding of the nature of various raw metal materials, and could apply the chemistry technology skillfully. And they are just the direct continuation of colored ceramics of the Northern Qi Dynasty. Whereas the tri-colored figures developed on the basis of nothing more than traditional pottery sculpturing techniques and the glaze painting skills applied in the tri-colored household utensils.

Business and trade along with the tendency of lavish funerals provided a broad market for Tang Tricolor products. Since the Shang Dynasty, Luoyang has been called "Thorough fare". However, in the Sui and Tang dynasties, Luoyang actually served as the traffic center and the collecting and distributing center of commerce and international trade city. In the Sui Dynasty, there were three markets in Luoyang, named Fengdu market in the east, Datong market in the South, and Tongyuan market in the North of the city. Tongyuan could accommodate thousands of boats. Fengdu is the main place for trading with the non-Han nationalities living in north and west in ancient times. In the Tang Dynasty, there were also three markets in Luoyang, named North market, South market and West market, where Tang Tricolor products became a necessity in trading. So Tang Tricolor products made in Luoyang can be unearthed all over the country. As another starting point of the Silk Road, Luoyang was closely connected with the Silk Road by sea. With the developed overseas trade in the Tang Dynasty, Chinese silk and porcelain were carried in bulk to overseas countries by the Silk Road, with no exception of Tang Tricolor products. The unearthed Tang Tricolor products serve as the best certification in many countries of the world, such as Russia, Iraq, Iran, Syria, Jordan, Egypt, Sudan, Italy, Korea and Japan, etc. Both the International and domestic commercial demand undoubtedly enhanced the development of the Tang Tricolor handicraft. Moreover, the tendency of lavish funerals provided broad markets and stimulated great demand for Tang Tricolor products. As a work of art, Tang Tricolor products were influenced by ancient inscription, clay sculpturing and painting, and became the treasure in the field of art.

Tang Tricolor is a mixture of painting and sculpturing, which has reached a gratifying achievement in household utensils. Pots, tower-shaped pots and the like are magnificent and elegant; cups and lamps are odd and peculiar, full of natural sentiment and momentum. As for the vases and vessels used by the non-Han nationalities living in north and