

湘彩天下：湖南古代陶瓷  
**Hunan Colours**  
Ancient Ceramics of Hunan Province

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香港大學美術博物館  
University Museum and Art Gallery  
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## **Hunan Colours Ancient Ceramics of Hunan Province**

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編輯：麥耀翔  
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# 中國歷代年表

## CHINESE DYNASTIES

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夏朝	21st — 16th Cent. B. C.	Xia Dynasty
商朝	16th — 11th Cent. B. C.	Shang Dynasty
西周	11th Cent.— 771 B. C.	Western Zhou Dynasty
東周	770 — 256 B. C.	Eastern Zhou Dynasty
春秋	770 — 476 B. C.	Spring and Autumn period
戰國	475 — 221 B. C.	Warring States period
秦朝	221 — 207 B. C.	Qin Dynasty
漢朝	206 B. C.— 220 A. D.	Han Dynasty
西漢	206 B. C.— 8 A. D.	Western Han Dynasty
新朝	9 — 23	Xin Dynasty
東漢	25 — 220	Eastern Han Dynasty
三國	220 — 265	Three Kingdoms
晉朝	265 — 420	Jin Dynasty
西晉	265 — 316	Western Jin Dynasty
東晉	317 — 420	Eastern Jin Dynasty
南北朝	420 — 589	Northern & Southern Dynasties
北朝	380 — 581	Northern Dynasties
南朝	420 — 589	Southern Dynasties
隋朝	581 — 618	Sui Dynasty
唐朝	618 — 907	Tang Dynasty
五代	907 — 960	Five Dynasties
遼朝	916 — 1125	Liao Dynasty
宋朝	960 — 1279	Song Dynasty
北宋	960 — 1127	Northern Song Dynasty
南宋	1127 — 1279	Southern Song Dynasty
金朝	1115 — 1234	Jin Dynasty
元朝	1271 — 1368	Yuan Dynasty
明朝	1368 — 1644	Ming Dynasty
清朝	1644 — 1911	Qing Dynasty

# 湘彩出色

香港大學美術博物館  
署理總監 楊春棠

陶器的胎有它本身的顏色。若將陶器美化，便須加上裝飾。湖南人早於一萬年以前已懂得燒造陶器，也早於七千年前懂得在陶器上刻印精緻花紋，這些成就是令人驚歎的。

在戰國時期，他們進一步美化陶器，將陶器添上彩繪。

自東漢開始，他們懂得把低溫綠釉、高溫青釉去美化陶瓷製品。

到了唐代，他們突破了中國的陶瓷技術，用兩、三種釉色在陶瓷器上繪畫。在美化陶瓷方面，不再局限模印花紋，雕刻花紋，或者以顏彩去繪畫花紋，他們更進一步以釉色去描寫花紋。在這些釉彩瓷畫外，還罩上一層透明釉，建立中國釉下彩的基礎。

在宋代，他們繼續製作兩、三種釉色的瓷畫。

在元代，他們燒青白釉。

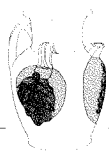
在明代，他們生產青花。

在清代，他們又創出一種令人驚歎的突破，那就是釉下五彩。

在湖南陶瓷器上，出現各種不同組合的紅、褐、綠、青、藍、黃、紫、白、黑等釉色。這些“湘彩”本身的顏色不是特別出色，最出色的地方是它們所表達的詩文、花卉、禽鳥、山水、人物和走獸。

在唐代的長沙、宋代的衡山、清代的醴陵，便很容易找到這些湖南特色。

我謹代表本館感謝湖南省文物事業管理局、湖南省文物考古研究所和湖南省博物館。由於他們的支持和協助，我們才可以組成這展覽，欣賞到出色的古代湖南陶藝。



# Hunan Colours

**Yeung Chun-tong**

Acting Executive Director

University Museum and Art Gallery, The University of Hong Kong

Pottery biscuits are not colourless. However, to beautify them, decorations have to be added. It is amazing that the Hunan potters learned to make pottery over ten thousand years ago, and adding ornaments to them as early as seven thousand years ago.

During the Warring States period, they achieved another advancement through the introduction of pigment-painting.

From the Eastern Han onwards, they knew how to adorn ceramics with low-fired lead green glazes and high-fired celadon glazes.

An important breakthrough was made in the Tang dynasty when glazes in two or three colours were used to paint on ceramics. Decorations were no longer restricted to moulded, incised or colour-painted patterns. More importantly, they learned to cover the painted decorations with a layer of transparent glaze. This innovation laid the foundation for the underglaze traditions of later periods.

The Hunan potters of the Song dynasty continued to use glazes in two to three colours. In the Yuan dynasty, they produced *qingbai* or bluish white glaze and in the Ming dynasty, the underglaze blue decoration. In the Qing dynasty, they created underglaze *wucai* (five-colour) decoration which is another achievement in Hunan's ceramic technology.

Glazes in red, brown, green, celadon, blue, yellow, purple, white and black etc. can be found on Hunan wares. These *xiangcai* (Hunan colours) by themselves are not extraordinary. However, it is the decorations of poems, flowers, birds, landscapes, figures and animals in these colours on ceramics that make them outstanding. Abundant examples of these come from the Changsha kiln in the Tang dynasty, the Hengshan kiln in the Song dynasty and the Liling kiln in the Qing dynasty.

On behalf of the University Museum and Art Gallery, I wish to extend heart-felt thanks to the Administrative Bureau of Museums and Archaeological Materials, Hunan Province, the Hunan Institute of Cultural Relics and Archaeology, and the Hunan Provincial Museum for their support and assistance in making this exhibition possible.



# 銅官窯釉下彩繪畫初探

麥耀翔

香港大學美術博物館

雖然釉下彩的裝飾早在三國時代已經出現，但是到了唐代才盛行於湖南省長沙市的銅官窯。這個窯址從唐朝到五代的三百年間，一直製造釉下彩器。證據顯示銅官窯對磁州窯及吉州窯的鐵銹色釉下彩和景德鎮的青花裝飾都有深遠的影響。

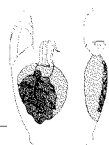
釉下彩繪在透明釉保護著，較之紙本和絹本畫不易磨損。銅官窯的裝飾不但提供了研究唐代的書法及繪畫的資料；更能幫助探討學院派畫家與民間畫家的作品的關係。

銅官窯的畫家所用的筆及其繪畫方法與寫卷軸畫相似，不同者是他們不寫在紙或絹上而在瓷土的表面，然後蓋上一層透明釉。雖然瓷土的吸水力不如紙和絹，但是銅官窯的畫家卻在學院派畫家之前，成功創出潑墨和潑彩的技巧。他們寫畫時，似乎用兩種不同的毛筆。軟毛筆用來寫粗幼變化多樣的筆觸；硬毛筆則用於描劃均勻硬朗的線條。描繪的都是寫意畫，與學院派的工筆畫不同。早於宋代蘇軾、文同，提倡文人畫及明代的朱耷和徐渭寫文人畫之前，他們已經始創寫意的風格。很可能是寫意畫導致後來文人畫的出現。

銅官窯的釉下彩繪題材和紋樣極其豐富。其圖形有人物、走獸、鳥類、花草、風景、抽象式幾何圖形和書寫的詩句、諺語。圖版50 罐的腹部繪白描式人物畫，兩位長服戴冠者相對而坐。年青者作提問狀，老者手執簡，似有所思。兩人都是傳說中的竹林七賢的其中兩位。這是三國時代以後常見的題材。人物神態生動，線條均勻有力，足以證明唐代人像繪畫已經完臻。其他釉下彩繪的人物畫，有荷花童子、外國女郎及異國情侶等。

走獸和鳥類亦是常見的裝飾：走獸包括獅、豹、虎、獐、羊等；鳥類則包括鶴、山雞、鳳、雁、鷺、雀等。全部都是寫意的作品。圖版46 的壺，在腹部流下，用醬黑、草綠色繪山羊、花草紋圖形，山羊仰首作嘩叫狀。筆觸簡潔流暢，形狀傳神，與現代水墨畫相似。圖版54 的燭台上用寫意的筆法繪了褐綠彩飛鳥和祥雲圖形。

銅官窯的另一種裝飾是花草：有蓮花、寶相花、紫槿、菊花、石榴、菠蘿、蘭草、蕨草、垂葉。圖版56的枕頭面上繪蕨草紋。圖版57的碗心繪褐綠彩蓮花。



兩者都用有如書法的粗幼筆觸描繪，線條秀美，生動有力。說明書法入畫，早於唐代經已開始。圖版45，在壺的腹部上繪醬褐、湖藍色菊花紋，用筆粗獷，具有水墨畫的風韻。

山水圖形是裝飾題材之一。圖版51，在壺的腹部用醬黑與淺綠色繪山巒奇樹和山林的群鳥。圖版34只用數筆粗線條，散化成有如現代畫家呂壽琨的抽象水墨畫一樣。銅官窯的畫家更巧妙地利用釉藥在高溫下起化學變化，把銅紅和銅綠相互滲透而產生有如潑彩的效果。圖版44的罐，繪有聯珠式幾何圖形和點彩狀雲山紋圖形。聯珠紋圖案顯示出畫家吸取了西亞的裝飾技巧。多樣化的筆法和技巧證明了民間畫家的造詣已經到達高度水平。

1983年銅官窯址的發掘物中，有題詩、題字的達248件，所題詩多為五言絕句。這些民間詩作反映的內容包括離愁別緒，世態炎涼，倫理道德，處世哲學，男女情愛，商賈活動，邊塞征戰，山水風景，來往應酬等。也有幾首為文字遊戲，豐富了我國古代文學和書法寶庫。所用字體包括楷書、行書和草書。有些銘文中可以發現如顏真卿，柳公權等書法名家的書體。其中更與黃庭堅酷似；但是這種書體卻較黃庭堅早了二百多年。圖1是黃庭堅的書法。若然把它與圖版49的書法比較，就會發現兩者不但神似；而且同一個‘食’字及‘青’字與‘請’字之右旁，有如出自同一個人的手筆。創自宋徽宗的瘦金體，亦可在一些銘文見到。這些例子顯示出宋元時期許多書法名家所創造的書體與唐代民間書法家的書法有一定的淵源。

釉下彩的技術把繪畫及書法藉著瓷器而得到保存，對於研究中國藝術史很有幫助。《歷代名畫記》稱在唐代寫花鳥的畫家有二百餘人。八十人是其中的表表者。邊鸞善繪花鳥，滕昌祐工寫鵝。可惜他們的作品大都流失了。幸好銅官窯的釉下彩繪，把花鳥畫保存下來。雖然大部分是寫意的作品，但是亦可以填補這類畫的空白。

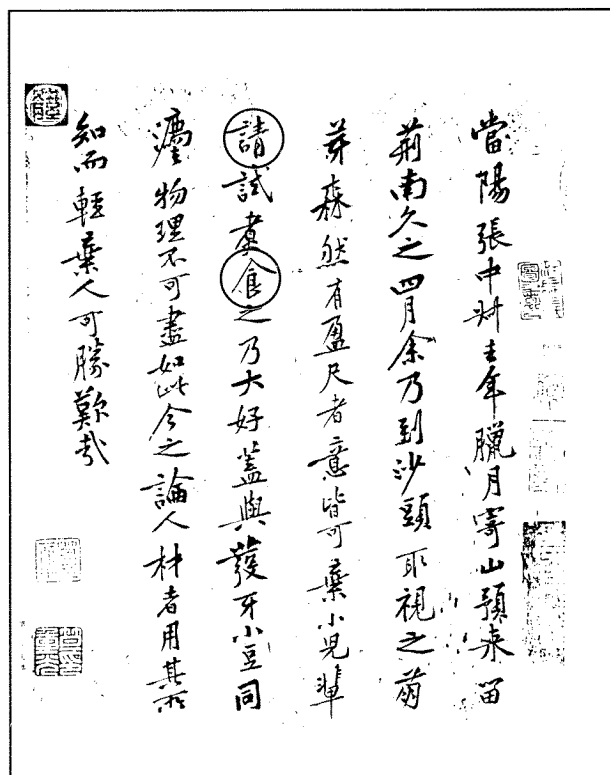


圖1



寫意畫筆法自由無拘束，著重表達畫家的情懷。工筆畫則以細緻的線條繪出形似實物的作品。銅官窯之畫家是最先繪寫意畫的。後來宋代的蘇軾及文同所提倡的文人畫，大抵亦是寫意畫。但是直到明代以朱耷及徐渭為代表的文人畫，才脫穎而出。

早期的書畫收藏家都是官宦之家。也只有他們及其友好才有機會觀賞這些藝術品。普羅百姓就沒有這樣的權利。但是繪寫了圖畫，文字及詩句的碗，盤，壺，罐等，都是日用的器皿，普通人家都可以把玩欣賞。這些器皿不只內銷本國，而且亦外銷到朝鮮半島、日本、印度尼西亞、伊朗、菲律賓、泰國、斯里蘭卡、巴基斯坦、阿曼、沙特阿拉伯、伊拉克、肯尼亞、坦桑尼亞等國家。因此銅官窯瓷器對於提倡和傳播中國藝術及文學，無論在國內或國外都扮演了一個重要的角色。

在國內或國外找到的銅官窯瓷器，無論是完整器物或破片，對於研究唐代中國藝術，提供很有價值的資料。唐代的卷軸花鳥畫流傳下來不多，但是學者仍然可以利用銅官窯釉下彩繪保存的資料探討唐代的花鳥畫。運用這些資料又可以尋找寫意畫與文人畫的關係，也可以瞭解銅官窯的書法家對一些後世名家所創的書體，是否有所影響。詳細的考究不僅可以解答這些問題，而且能夠改變藝術史的學者，一直以來對民間藝術家的輕視和偏見。他們的作品充份反映了唐代的藝術、文學和文化的傳統，是值得在中國美術史上佔一席位的。





# Preliminary Study of the Underglaze painting on Tongguan Wares

**Philip Mak**

University Museum and Art Gallery  
The University of Hong Kong

Although the technique of underglaze decoration on ceramics began in the Three Kingdoms period, it was during the Tang times that this innovative decoration became prevalent at Tongguan kilns at Changsha City in Hunan province. Tongguan kilns produced underglaze wares from mid Tang period to the Five Dynasties for a period of more than three hundred years. Evidence shows that, as far as decoration is concerned, Tongguan had significant influence on the rust-colour painting on Cizhou and Jizhou wares and the underglaze blue tradition of Jingdezhen in the subsequent periods.

Being protected by the transparent glaze, the painting survived a better chance from wear and tear than the scroll painting done on paper or silk, most of which had already perished with time. The decorations on Tongguan wares, not only serve as a supplementary source for the study of the pictorial and calligraphic art in the Tang period, but also afford an opportunity for the investigation of the relation between the works of the scholar artists and those of the folk artists.

The folk artists of Tongguan kilns used the same sort of writing brush and painted in the same manner as the scroll painters but on a clay surface to produce bold and fluid designs beneath a transparent glaze. Though clay is less absorbent than paper and silk, the folk artists succeeded in creating the ink-splashed and colour-splashed techniques years before the scholar artists. It seems that they used two kinds of brushes. With soft brushes they painted thick and thin brushstrokes; with stiff brushes, firm and even lines. In contrast to the *gongbi* practised by the scholar artist under the imperial patronage in scroll painting, the folk artists started the *xieyi* tradition years before Su Shi (1036 - 1101) and Wen Tong (1018 - 1079) in the Song dynasty and Zhu Da (1521-1593) and Xu Wei (1626 - 1705) in the Ming dynasty and possibly leading to the emergence of the literati painting.

The underglaze motifs come in a rich repertoire of themes and designs. Figures, animals, birds, flowers and grass, landscapes, geometric patterns and inscriptions of poems, proverbs and folk rhymes are popular themes. Plate 50 shows a jar decorated with two seated figures on one side and a poem on the other. The youth and the elder are two of the legendary figures known as the seven sages who often met in the bamboo groves. This is a favourite theme in decorative art since the Three Kingdoms period. The expression and posture of the figures are well depicted. It is easily discernible



that the youth is asking question while the elder is cogitating for answers. The subtle delineation in firm and even lines, confirm the meager evidence of works on silk and paper that Tang figure painting was highly developed. Child and lotus, foreign ladies and couples are other themes for figural decoration.

Animals and birds are also common motifs: lions, leopards, tigers, deer and goats; so are cranes, pheasants, phoenixes, wild geese, egrets and little birds. They are all depicted in the *xieyi* style with free and expressive brushstrokes. Plate 46 shows a braying goat standing amidst plants. It is sketched with dark and pale lines of greenish brown with a light brown wash similar to contemporary ink painting. Though executed quickly and simply, the form of the animal is vividly portrayed. Similarly, Plate 54 shows a candle stand decorated with birds and clouds painted with short curving strokes in the *xieyi* style.

Flowers and grass is another category of decoration on Tongguan wares. Lotus, Buddhist *baoxiang* flower, corydalis, chrysanthemum, pomegranate, orchid and fern form the repertoire of decorative elements. The pillow illustrated in Plate 56 is decorated with fern pattern painted in green while the bowl in Plate 57 with a lotus in green and brown at the centre. Here, the thick and thin calligraphic lines are used to impart movement in the composition. The swift and sweeping brushwork used in the depiction of the lotus shows considerable vigour and is indicative that calligraphic features have been introduced to the realm of painting as early as the Tang times. Plate 45 shows chrysanthemum design in brown and turquoise on a jar. The brushstrokes are freely and confidently executed. The darker outline and shades of the petals, the light brown branch and the bright turquoise in the foreground have successfully created spatial depth to the picture.

Landscapes is another genre. The body of the jar in Plate 51 is painted with lofty mountains, grotesque trees and flying birds composing a landscape painting. While separated groups of linear contours are juxtaposed as mountains, a few bold strokes vividly represent the flying birds. Plate 34 shows an abstract painting of mountains delineated by a few bold calligraphic strokes. It resembles very much Lui Shoukun's ink painting of modern days. Moreover, the artist also made use of the chemical changes in the process of firing to fuse the copper red and copper green to achieve the colour-



splashed effect. The jar in Plate 44 is decorated with geometric patterns representing cloud-shrouded mountains. The curvilinear lines are composed of brown dots revealing West Asiatic influence. The different types of brushwork evinces that the folk artists were already highly conversant.

During an excavation at Changsha in 1983, 248 items were found to have inscriptions of hand written poems, folk rhymes and proverbs. The majority are four-verse poems. They convey a myriad of themes including melancholy partings, friendship, love, ethics and philosophy, frontier expeditions, commercial transactions, beautiful scenery, puns and word games. They are a rich source of Chinese literature and calligraphy. The types of calligraphy include the regular, running and cursive scripts. The styles of prominent Tang calligraphers such as Yan Zhenqing (709 - 785) and Liu Gongquan (778 - 865) are easily discernible from the inscriptions. In particular, some inscriptions are highly suggestive of the Huang style, which is hitherto regarded as the creation of Huang Tingjian (1045 - 1105), but predated it by two centuries. Figure 1 shows the calligraphy by Huang Tingjian. If one compares its brushstrokes with that of plate 49, one would feel the similarity of the style in general. A further comparison of the same characters “食” and the character “青” with the right component of the character “請” in the two illustrations will leave no room for doubt. The famous lean-gold style (瘦金體) attributed to Emperor Song Huizong is also apparent in some inscriptions. This indicates that there are definitely some connections between the development of calligraphic styles of the folk artists of the Tang dynasty and those of the calligraphers of the Song and Yuan periods.

The innovative technique of glazing the painting on Tongquan wares has preserved artefacts for the study of Chinese art. According to “A Record of the Famous Painters of All the Dynasties”, there are more than two hundred flower-and-bird painters in the Tang dynasty. Eighty of them are classified as skilled-painters of whom Bian Luan (c. late 8<sup>th</sup> - 9<sup>th</sup> century) excelled in flowers and birds and Teng Changyou (9<sup>th</sup> century) in geese. Unfortunately, few of their works are extant. However, many works of this genre are preserved on Tongquan wares. Though they have been painted in the *xieyi* style, nonetheless, they fill in the blank.

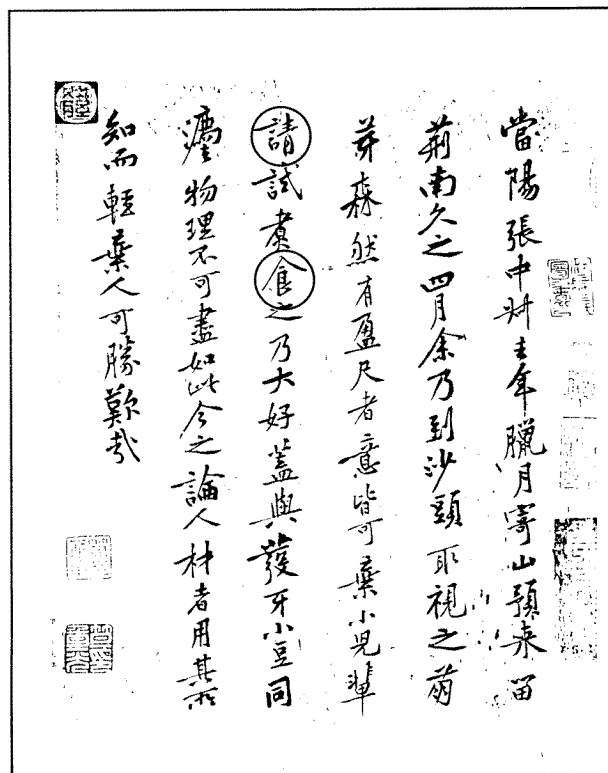


fig. 1



The *xieyi* style aims at expressing the artist's feelings and emotions with free brushwork. This is an antithesis to the *gongbi* style which depicts exact representations with fine strokes. In this respect the folk artists of Tongguan wares are pioneers. In the Song dynasty Su Shi (1036 - 1101) and Wen Tong (1018 - 1107) advanced the concept of *wenrenhua* or literati painting, meaning the painting in the *xieyi* style. However, it was only during the Ming dynasty that literati painting emerged as a distinct category and exemplified by the works of Xu Wei (1521 - 1593) and Zhu Da (1626 - 1705).

In those early days scroll painting and calligraphy were collected by scholar officials and circulated within small private circles for appreciation. Common people could hardly have the opportunity of viewing them. On the contrary, painting, calligraphy and poems decorated on pots, jars, bowls of the Tongguan kilns were easily accessible to many households. Tongguan wares were made for domestic as well as overseas markets. They were exported to Korea, Japan, Indonesia, Thailand, Philippines, Sri Lanka, Pakistan, Oman, Saudi Arabia, Iran, Iraq, Kenya and Tanzania. In this way they popularised and promulgated Chinese art and literature not only within China but also to these foreign countries. In this respect, Tongguan wares have played a unique role in the history of ceramic art.

The Tongguan vessels whether survived in tact or broken in the form of shards, found in China or abroad, provide invaluable information for the study of Chinese art of the Tang period. Serious students can now make use of the rich supplementary source of ceramic painting, in addition to the meager extant works of scroll painting, in the study of flower-and-bird painting. They can also investigate for the possible relation between the *xieyi* painting and the development of the literati painting; and more importantly, for the connection and influence of the Tongguan calligraphers on the evolution of some distinguished styles which have been hitherto alleged to be the creation of prominent calligraphers of later periods. In-depth research will shed light on these issues. This will help to correct the biased views of the art historians, and to bring justice to the Tongguan folk artists. With their many contributions, they should be duly acknowledged in the history of Chinese art. After all their works are a reflection of the art, literature and cultural traditions of the Tang dynasty.



# 湖南古代陶瓷概說

周世榮 何介鈞

湖南省文物考古研究所

湖南位於長江中游，北濱洞庭，南枕五嶺，東倚幕阜，西有武陵。整個地勢由東、西、南三面向中、北部傾斜，形成以洞庭湖為中心的馬蹄形盆地。全省平原、台地廣闊，河網密佈，氣候溫和，雨量豐沛，自古以來就以擁有發達的農業著稱，被譽為“湖廣熟，天下足”（圖一）。

從一萬年左右的新石器時代早期開始，湖南地區就已出現了稻作農業，形成了定居聚落，掌握了製陶技術。道縣玉蟾岩洞穴遺址中發現了超過一萬年的兩個陶器個體和三粒水稻，均為我國迄今最早的發現。陶器為尖底深腹大口罐，夾粗砂褐陶。火候低，胎厚達1厘米，所夾石英顆粒直徑有0.5厘米。器物內外都拍印有近似編織狀的紋飾，顯示出極為原始的性質，印證了“由於受編織物敷泥焙燒後可以盛水的啟發而發明了陶器”的推論。距今九至八千年，洞庭湖區進入彭頭山文化階段的考古學文化。陶器製作雖仍保留有原始的特徵，如仍採用泥片貼塑法成形，以夾碳陶為大宗，器類絕多圜底器，紋飾幾乎清一色粗亂繩紋。但器形已漸趨分化：有大口罐、中口罐、雙耳小口罐，深腹鉢、淺腹鉢、三足罐形器和豬嘴形支座等，表明已脫離了陶器製作的初始階段。距今七千多年，洞庭湖西北岸是肥市下層文化的分佈區，沅水中上游是高廟文化的分佈區，湘江下游是大塘文化的分佈區。這三支文化既有區別，又有聯繫，並相互影響。它們都發展起了以刻劃、戮印類紋飾為主的陶器製作，同時開始出現彩陶和白陶。肥市下層文化中出土的大鏤孔圈足盤、七芒太陽紋大鏤孔器蓋，既是實用品，又是精美的藝術品。高廟文化中出土的大量陶器上用篋點組成各式獸面、鳳鳥和太陽紋（圖二），其構圖的精巧，作畫的工整和所含思想的詭譎，實令人嘆為觀止。大塘文化中出土的一件雙耳罐，在白色陶衣上，以褐彩滿繪窗櫺、水波、花瓣、樹冠以及鳥紋，畫面佈局合理，線條流暢，具有很高的藝術水平。距今7000—6500年，在洞庭湖區發展起了湯家崗文化，製陶工藝出現了史前的第一個高峰，特別是始見於肥市下層文化早期的白陶，到此時工藝達到了登峰造極的境地。器形主要是圈足盤，另有豆。器物上施模印、壓印、戮印的紋飾，並襯篋點紋為地，花紋圖案變化萬千，有些紋樣相當奇特，有的似淺浮雕，有的有強烈的立體感，技法顯得十分成熟。白陶原料的主要成分為 $\text{SiO}_2$ ，另有較多的 $\text{Al}_2\text{O}_3$ ，與燒造瓷器的高嶺土成分相近。同樣風格的白陶，還見之於沅水中上游、珠江三角洲、陝西漢中龍崗寺和浙江桐鄉羅家角，洞庭湖區應是主要發源地和傳播中心。

在洞庭湖區大溪文化時期的多個遺址中發現有陶窯。通過清理安鄉縣城崗遺



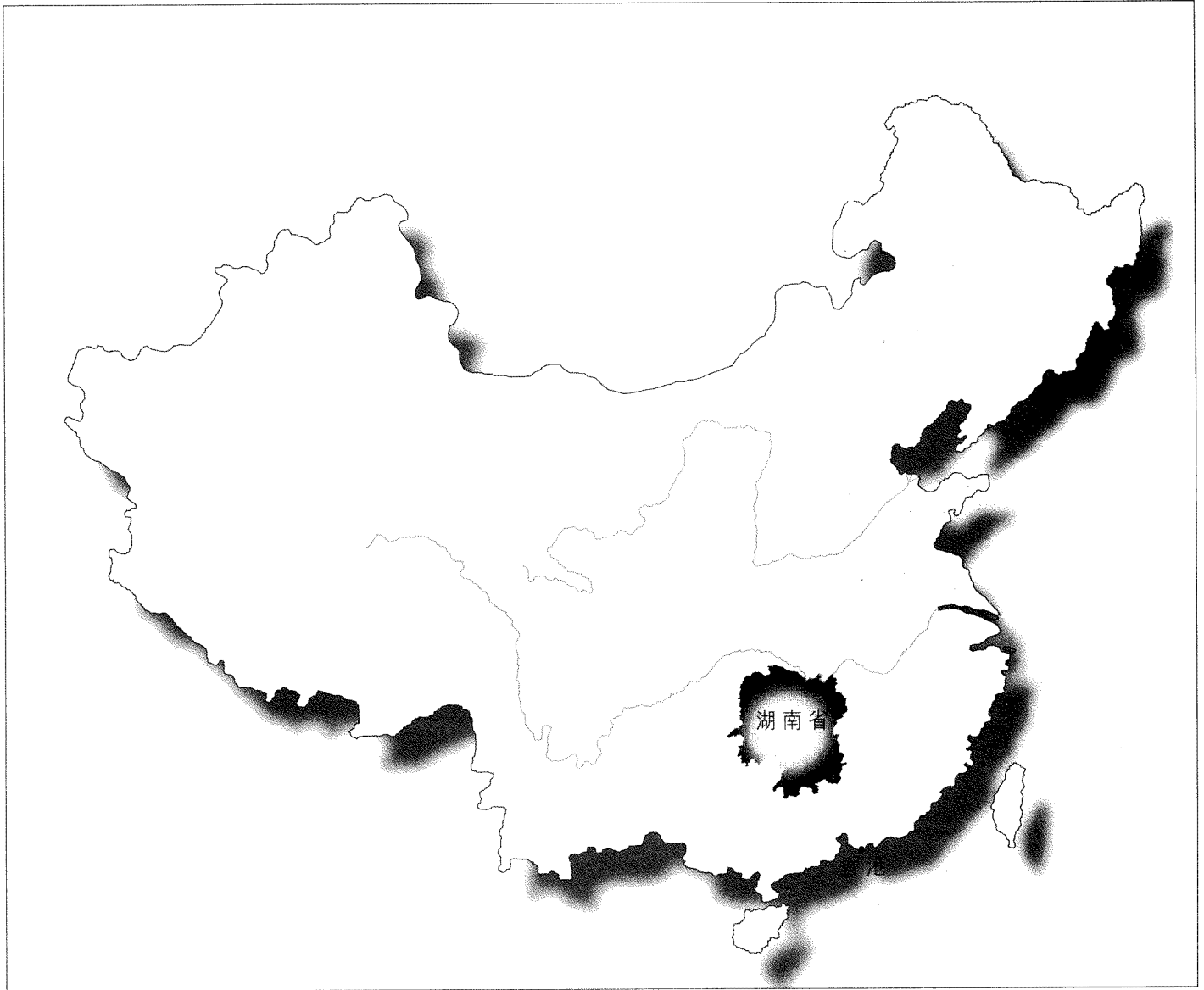
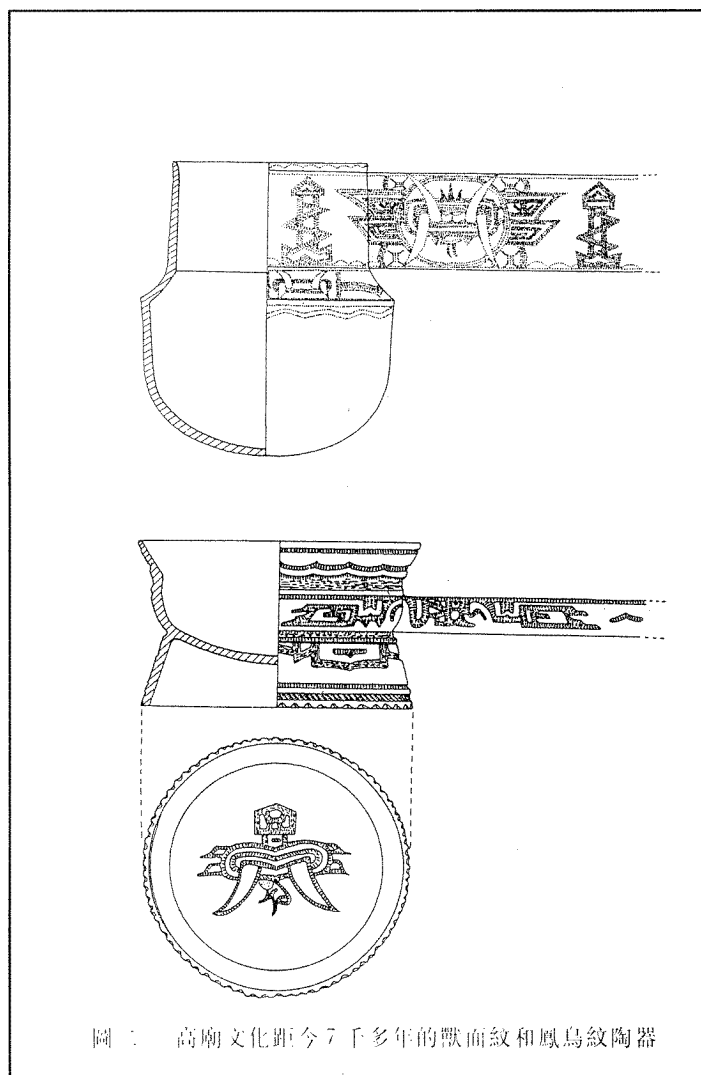


圖 · 湖南省位置圖



址一座保存基本完整的陶窯可知：當時的陶窯分火道、火膛和煙囪三部分，火膛和火道下半部掘於生土中，上半部用大塊紅燒土疊成，已呈現收縮狀，應為圓頂，惜已坍塌。無窯箆。窯壁內側即火膛下半部有一週高出的平台，是放陶坯的地方。煙囪與火道位置相對，窯內紅燒土塊已部分燒得焦結。這種窯已能密封，能取得火候均勻的產品。大溪文化時期有鮮艷發亮的紅衣陶，有以水波紋，漩渦紋為主要紋飾母題的彩陶，也還遺留有少量白陶，到它的晚期，已出現了慢輪修整技術，因此器形勻稱規整。在澧縣城頭山新石器時代古城中心部位的發掘區內揭示出八座大溪文化時期的陶窯，共存的遺跡有貯水坑、料坑、取土坑道、工棚，構成一個完整的製陶作坊區。聯繫到兩湖地區相距數百里的多個同時期遺址裡，都出土一種器形紋飾完全相同，非常精緻的橙黃薄胎彩陶單耳杯，可以推論當時陶器已成為聚落間相互交換的商品。距今5000年左右的屈家嶺文化時期，紅陶的領先位置被磨光黑陶和灰陶所代替，諸多型式的鼎、壺、豆，顯示了當時人們審美水平的提高。中晚期的橙黃胎陶杯，胎極薄，是史前彩陶的精品。商代中期，中原商文化南下，湖南北半部受其強烈影響，出現了眾多中原特有的器物，如陶鬲、甗、尊、簋、假腹豆，另外出現了硬陶。在湘江下游的岳陽縣對門山、老鴉洲、費家河三處商代晚期遺址裡均發現了成群陶窯，分無窯箆豎穴和有窯箆、火道兩種形式。這三處遺址裡所出硬陶，火候達1200℃，表面灰、灰白，胎質有絳紫、灰、灰白和白色。其中白胎硬陶質地極細膩、白潔純淨、吸水率低，常施有極薄的褐釉，但易剝落，應屬原始青瓷。費家河出土硬陶片取樣測定成分SiO<sub>2</sub>佔72.12%，Al<sub>2</sub>O<sub>3</sub>佔10.95%，MgO佔4.45%，K<sub>2</sub>O佔5.63%，另有極少量的CaO、Na<sub>2</sub>O和TiO<sub>2</sub>。器形中絕多大圈足直口折肩雙繫甌和矮圈足盤，施刻劃水波紋、指甲紋、方格



圖二 高廟文化距今7千多年的獸面紋和鳳鳥紋陶器



紋、弦紋。令人驚奇的是，器形和紋飾、風格完全相同的硬陶或施釉的甌、盤，在安陽殷墟文化二至四期墓葬和遺址中屢屢發現。可以推定，殷墟所出係湘江下游燒造，通過某種途徑傳入中原。

經過一千多年演進變化，到東漢時期原始青瓷終於發展為成熟的青瓷。湖南青瓷的出現與其他省份大體同時。近年在敘德市郊的多座東漢中期墓中出有質地優良的青瓷罐、甌等，說明青瓷燒造技術已經成熟。

通過文物普查，全省發現從東漢至明清時期的瓷窯400來處（圖三），燒造的產品可分為青瓷，彩瓷，青白瓷和青花瓷四大類，現分別略加介紹。

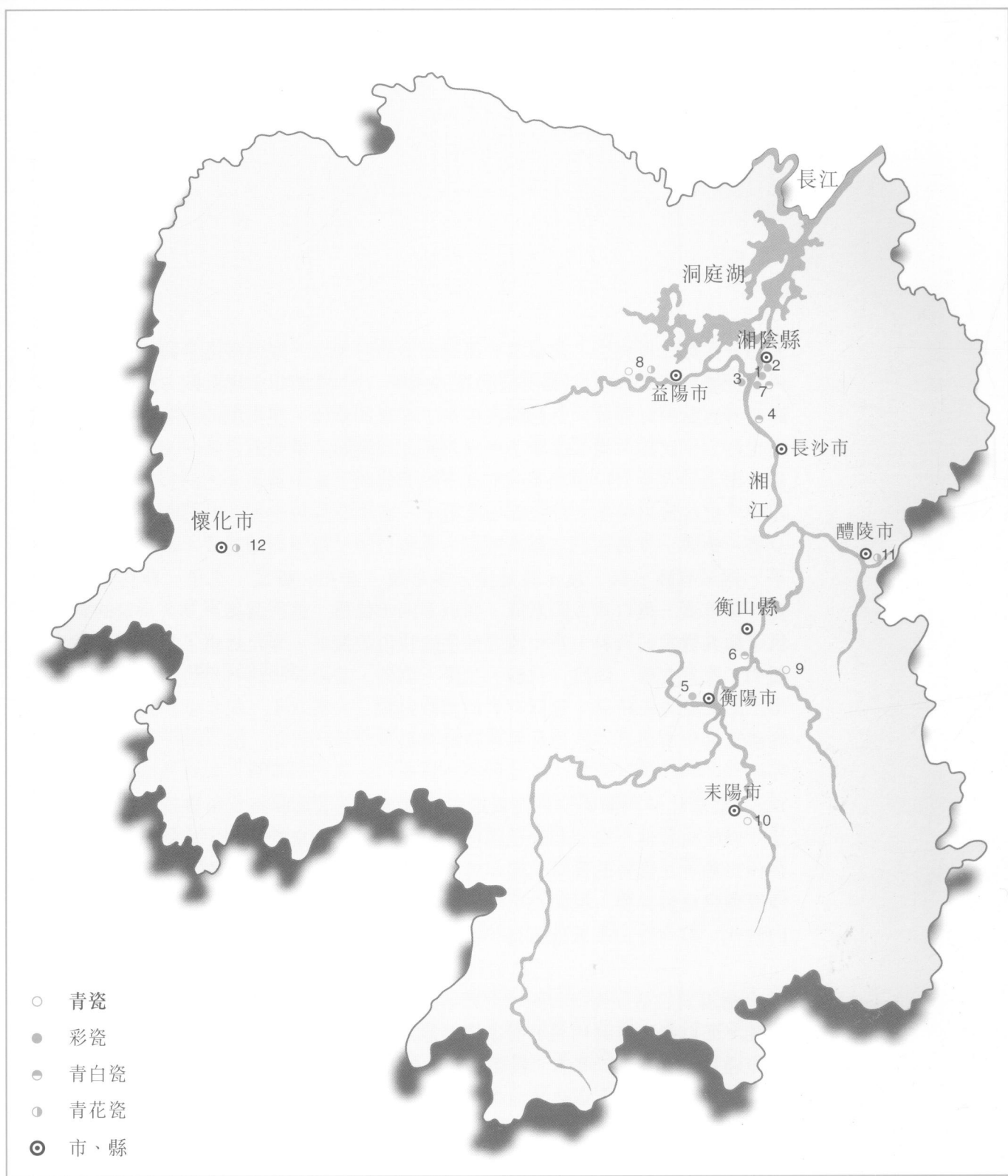
### 一、青瓷窯系

臨近湘江入洞庭湖口的湘陰縣城是唐代長沙窯興起之前燒造青瓷的中心。陸羽在《茶經》中提到“越州窯、岳州窯皆青，青則宜茶”唐代的窯口常以“州”取名，湘陰隸屬岳州，因此古陶瓷專家推定分佈在湘陰縣城湘江岸邊綿延十多里的古窯址，即是《茶經》中的岳州窯。其時代興起於東漢，極盛於兩晉至隋，唐代開始衰落。1988年在湘陰縣安靜鄉青竹寺窯址出土的青瓷殘片上刻有符“漢安二年”即公元143年的紀年文字，這是我國發現的最早的有明確紀年的青瓷窯址。其延續時間可到三國（吳）。燒成溫度達1224℃，釉色為單一的青綠和醬釉，釉的配製採用草木灰引入，是我國最早的高鈣灰釉、高硅質瓷胎青瓷。採用璧形墊圈和圓形墊餅疊燒。器形有塊、罐、盂、釜、甌、盞、碗等。與其特點相似的青瓷器在長沙、湘陰、桃江、衡陽、郴州、益陽等地東漢和三國墓中均有出土，極可能是由青竹寺窯燒造，說明青竹寺窯已有一定規模，它可以認作是岳州窯發展歷史的肇始階段。

岳州窯興盛時期為兩晉至初唐。1997年6月至9月，在湘陰縣城沿江馬路馬王塢清理了一座隋代龍窯和一座隋窯打破的南朝龍窯的窯頭部分。在隋代龍窯上壓有零星的唐初堆積，出土了一件精緻的底部刻有“官”字的匣鉢。隋窯下壓南朝、東晉和西晉的窯場堆積，南朝堆積層中發現一件底內印有“太官”字樣的青瓷碗，似可證明從南朝至唐初，這裡曾燒造過專供朝廷和官府使用的瓷器。隋代龍窯除窯尾被民窯壓著無法清理外，其餘部分均非常完整。已清理長度8米多，窯

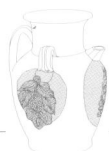






圖三 湖南主要窯址分佈圖

- |               |               |
|---------------|---------------|
| 1. 青竹寺窯 (東漢)  | 7. 白梅窯 (宋)    |
| 2. 湘陰窯 (晉至初唐) | 8. 益陽窯 (元、明)  |
| 3. 鐵角嘴窯 (唐)   | 9. 麻園窯 (宋、元)  |
| 4. 長沙窯 (唐、五代) | 10. 磨形窯 (宋、元) |
| 5. 衡陽窯 (唐、宋)  | 11. 醴陵窯 (清)   |
| 6. 衡山窯 (宋、元)  | 12. 龍井窯 (明、清) |



頭部分保存三股火道，前頭還有用磚砌成的貯柴坑，窯床兩邊用磚砌牆，在窯床內原樣擺放著數百個幾種不同形式的匣鉢，可以推斷出多種裝燒方式。在多件匣鉢內有膠結的青瓷器，為其時代提供了可靠的依據。在南朝的殘窯和東晉堆積層裡也出土了匣鉢，從而改變了中國用匣鉢裝燒始於隋代的定論。東晉和西晉堆積層內出土了大量口沿和器底內有釉下點彩的碗、鉢，為長沙窯的釉下彩繪找到了源頭。這次發掘，出土青瓷器個體數千，基本完整的瓷器600—700件。其釉色有豆青、蝦青、青褐等色。釉面瑩潤，光潔飽滿，極少剝釉現象，顯示出很高的水平。器形有鉢、碗、盅、高足盞、多足硯、盞托、唾盂、虎子、蓮花尊、龍柄壺、雞首壺、盤口壺、四系罐、扣碗等四十餘種。這次發掘，為岳州窯的研究提供了極其豐富的資料，為中國青瓷燒造技術的演進、變化提供了許多新材料。也證明了我省常德、湘陰、長沙、岳陽、瀏陽、益陽等地西晉至唐初墓葬和水井中出土的大量青瓷精品，包括有名的湘陰縣城“大業六年”紀年墓和長沙咸嘉湖初唐磚室墓中所出基本上均是岳州窯的產品。

從唐代早期開始，岳州窯走向衰落。雖在湘陰縣鐵官咀發現有唐代青瓷窯址，但無論質地、造型和釉色均已無法和兩晉至初唐時相比。究其原因，可能是長沙窯釉下三彩瓷的異軍突起，傳統的青瓷產品失去了競爭能力。唐至五代的長沙窯雖也兼燒青瓷，但與釉下彩瓷比較，終處於附庸地位，且難見精品。在其後的時代，湖南青瓷系窯址值得一提的僅有衡陽窯和益陽窯。

衡陽窯包括分佈在衡陽市南郊蔣家祠、衡南縣車江和衡山縣賀家等地的多處窯址，而以蔣家窯為代表。蔣家窯的龍窯大部分用匣鉢疊築而成。其中較完整的一座通長33米，寬2.9米，坡度10度。窯底分六層，其上鋪墊黃土，窯牆用雙層匣鉢疊砌。窯尾有七個匣鉢，排列整齊，窯具中採用乳釘狀圈墊和三岔、四岔形支托。主要產品有碗、盞、盞托、盆、鉢、缸、壺、瓶、尊、燈台、硯等。胎色灰白，一般不施底粉，釉汁以青綠為主，也有呈青黃、青灰色的。釉汁光潔瑩潤，也有小開片或作冰裂紋大開片的。裝飾以淺浮雕刻劃花為主（多為蓮花紋），次為印花（菊花狀團花或蓮花）。少數青釉略加黑褐色彩。伴出的研磨器上刻有“大中年”、“太平三年”和“至和二年”等年號，結合出土瓷器分析，其起始時代大約為晚唐至北宋中晚期。

益陽窯位於益陽市南郊羊舞嶺鄉，窯址散佈在洞庭湖邊古河道兩岸。採用龍



窯燒製，最長的龍窯長近70米。窯具有漏斗式匣鉢、鼎鍋式匣鉢和支圈等，主要產品有碗、盞、高足杯、盤、托盤、壺等。使用仰燒法，釉色青綠、玉青或玉灰，或呈茶葉末色、琥珀色。厚胎碗、盤、盆的外壁剗刻蓮瓣紋，器心作圓塊狀或圓圈狀露胎，也有用白色在內壁繪花草圖案後罩上青色透明釉的。薄胎碗、盤諸器胎壁壓印變形蓮花或菊花，釉色乳青，這種薄胎瓷器往往採用支圈覆燒，因而多芒口。厚胎青瓷既類似龍泉青瓷，又像仿宋官窯製品，但胎質潔白而不見香灰色胎是其區別。薄胎青瓷個別器形與白瓷芒口器相似。燒造時代為南宋至元。

## 二、彩瓷窯系

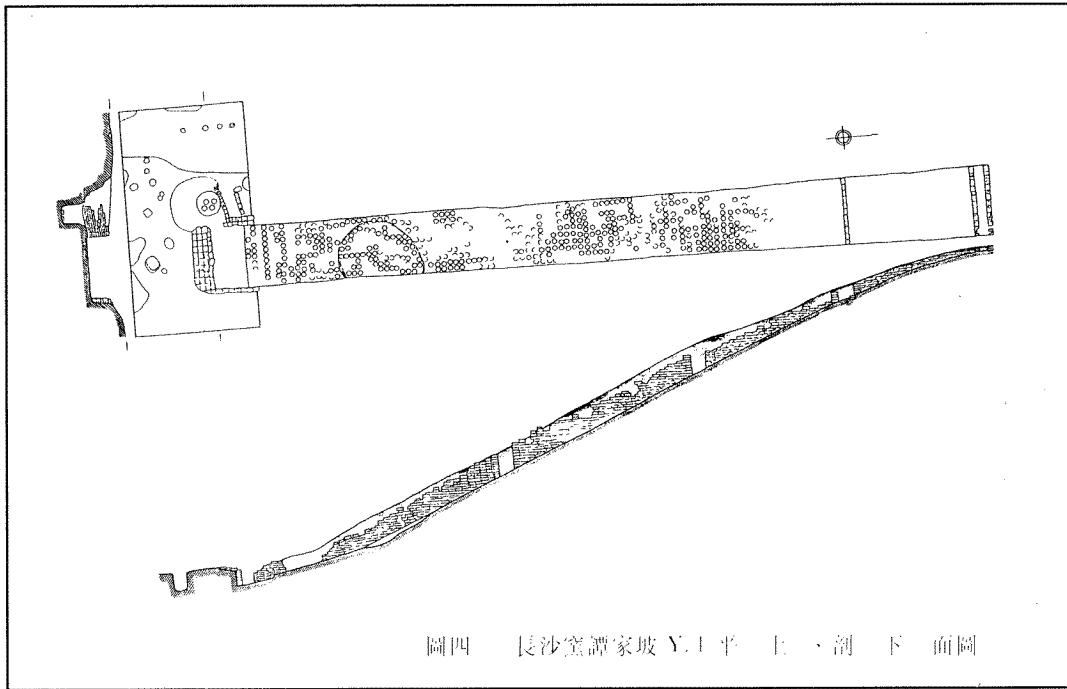
### (一) 長沙窯釉下三彩瓷

長沙窯又叫銅官窯，分佈在長沙市望城縣書堂鄉石渚湖附近的蘭岸咀、瓦渣坪、廖家坡、都司坡、譚家坡、尖子山等處，範圍有十多平方公里。從長沙順湘江而下，距離約30公里。湖南近現代陶業的重要中心銅官鎮僅數里之遙。唐代詩人李群玉《石渚》一詩中的“石渚”窯，就是指長沙窯。“古岸陶為器，高林盡一焚。焰紅湘浦口，煙燭洞庭雲。迴野煤飛亂，遙空爆響聲。地形穿鑿勢，恐到祝融墳”詩句寫盡了長沙窯盛極一時的景狀。詩中的“湘浦”就是指石渚的小河口（今叫新河）與湘江之交匯處，即我們歷次發掘的主區——蘭岸咀一帶。

長沙窯因首創釉下多彩而在中國陶瓷史上佔據了特別重要的位置。1978年和1983年進行了兩次較大面積的科學發掘，出土較完整的瓷器近萬件，並且清理了一座長41米的完整龍窯。龍窯窯頭分火門、火膛、儲火段、防雨棚、擋土牆等幾部分。窯床長30米，西側用青磚砌成的窯壁保存較好，東壁有一個窯門，西壁有三個窯門。窯尾正處於山頂，長4米，最末端處為矩形煙囪，用青磚砌成。煙囪與窯床之間有長3米的平緩段，其作用應是滯留燒窯的餘火，以充份利用餘熱（圖四）。

長沙窯是在岳州基礎上接受唐三彩的影響而逐漸形成的。在兩晉時期的岳州窯青瓷上即已出現了釉下點彩，但甚為原始、單調。而至長沙窯，釉下彩繪成獨具特色的工藝。在以前清一色的青瓷（包括醬、黑釉）系中，首先充份發揮銅綠和銅紅釉及其窯變釉的特點，並在青、褐、黑、白諸釉的配合下，把新型的彩瓷工

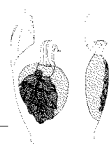




圖四 長沙窯譚家坡Y11平一上、剖下面圖

藝發揮得五彩繽紛，絢麗奪目。釉下彩繪以線描為主，圖案則採用點彩和多彩互滲等手法。常用的線條有鐵線式、棉線式和複合式。用色以多彩為主，單彩次之，一般使用點、線、塊結合的表現手法，有時兼用潑墨與渲染，因而具有在宣紙上作水墨畫的效果。長沙窯的畫師和技師吸收

了中國傳統水墨畫的優良傳統，而使之在陶瓷彩畫面裝飾中大放異彩。同時巧妙地發揮火的作用，讓釉汁在高溫下起化學變化，以改變其色彩，還讓比較單一的色調通過不同彩釉相互滲透而獲得比較複雜的色彩。長沙窯的釉下彩繪題材和紋樣極其豐富。其圖形有人物、走獸、鳥類、花草、風景、抽象式幾何圖形和書寫的詩句、諺語。人物有竹林七賢、外國女郎，異國情侶、荷花童子等。走獸包括獅、豹、虎、獐、羊等。鳥類包括鶴、長尾鳥、鳳、雁、鷺、雀等；花草有蓮花、寶相花、紫槿、菊花、石榴、菠蘿、蘭草、蕨草、垂葉。山水圖形有樹木、茅蘆、雲山、寶塔、船帆等。另外還有聯珠式幾何圖形和行雲流水狀的寫意圖形等。在釉下書寫詩句和諺語作裝飾，是長沙窯的一大創造，它大大提高了長沙窯的文化地位。1983年的發掘物中，有題詩、題字的達248件，大多書於壺腹流下位置，所題詩多為五言絕句，不同內容的題詩共六十首，其中僅有十首在《全唐詩》中能找到相同或基本相同的詩句，可以認為是文人創作，其餘均出自民間。這些民間詩作反映的內容包括離愁別緒，世態炎涼，倫理道德，處世哲學，男女情愛，商賈活動，邊塞征戰，山水風景，來往應酬等，也有少量幾首為文字遊戲，極大地豐富了我國古代文學寶庫。除釉下彩繪外，模印貼花是長沙窯瓷器裝飾又一突出特色。模印出的紋飾黏貼在壺的系紐或流下，然後在模印貼花之上和



四周飾醬色的色塊狀釉裝飾，再罩上一層透明青釉或黃釉，使之更加顯目。常見的圖形有木沙櫛樹及其變形圖案，鳥類、人物圖形等。

長沙窯的瓷器器形達七十餘種，其中數量最多的是壺、碗、罐、洗、盒、瓶、盤碟、水注、燈、燭台、盂、杯盞、枕和各種瓷塑鳥獸、人物。不僅種類多，而且器形極富變化，僅壺一種即可分解為二十多種形式。器物造型除圓形器外，還出現了花形、瓜蒂形、仿動物形和仿金屬容器式樣，表現了長沙窯鮮明的時代風貌、民間特色和地方特點。

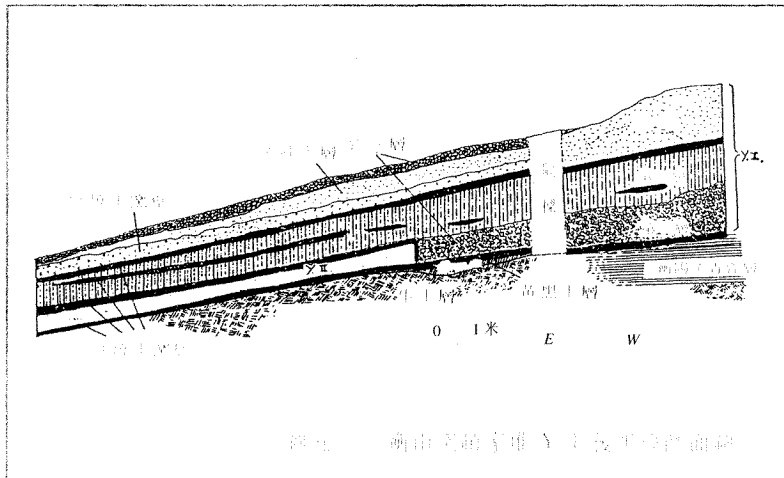
在國內，質量最好的長沙窯產品出自唐至五代時期重要的出海港口寧波和揚州。本世紀以來，在東北亞、東南亞、南亞、中東、東非等地的古代遺址中不斷出土唐、五代的越窯青瓷、邢窯或定窯的白瓷和長沙窯釉下彩瓷，說明長沙窯產品是當時重要的出口瓷。國外發現長沙窯瓷器最多的國家和地區為朝鮮半島、日本、印度尼西亞、伊朗。其次為泰國、菲律賓、斯里蘭卡、巴基斯坦、阿曼、沙特阿拉伯、伊拉克、肯尼亞、坦桑尼亞。長沙窯瓷器與燦爛的唐代文化一樣，在向外傳播的同時，也受到域外文化的影響而愈益豐富多彩。為了適應外銷需要，它大膽地運用褐綠彩繪以增加瓷器的裝飾性和色彩效果。常見的胡人舞樂圖、獅形圖、椰林、椰棗狀圖形、聯珠紋圖案都顯然是吸收了西亞、波斯的藝術營養。1980年在揚州蕭家山唐墓中出土的一件阿拉伯文“真主最偉大”雲紋繫紐背水壺更是為阿拉伯民族所特意製作的。

長沙窯產品中沒有發現具有初唐特徵的產品，而在長沙發掘的盛唐時期的墓葬中已有典型的長沙窯釉下三彩的瓷器出土，說明至遲在盛唐末期時長沙窯即已興起。在長沙五代墓中出土了釉下褐彩盂、扁腹瓜棱腹雞尾式扳水注、醬色釉下彩雙繫罐、青瓷盒等長沙窯產品，但瓷質已較粗糙。而至北宋墓中不再見長沙窯產品隨葬，說明五代時已走向衰落。長沙窯器物和模具上往往刻有紀年銘文，計有“元和三年”、“元和五年”（808、810年）、“大和五年”（831年）、“開成三年”（838年）、“大中二年”、“大中五年”、“大中八年”、“大中九年”“大中十年”、（848、851、854、855、856年）、“乾寧五年”（898年）、“開平五年”（909年）、“貞明六年”（920年）和“天成四年”（929年）等年號，印證了“長沙窯興於盛唐末，盛於晚唐而衰於五代”的結論。



## (二) 衡山窯粉地彩釉繪花瓷

衡山窯燒造時代為宋至元代。窯址位於衡山縣賀家鄉湘江村，湘江北岸的渡口邊與趙家堆一帶。採用龍窯燒製。經過試掘的趙家堆1號窯通長32米，寬2.8米，共四層，系窯室多次裝燒後逐漸形成，每層都殘留不同時期的紅燒土窯底，陶瓷器被上下層封閉因而得以保存(圖五)。出土產品有碗、碟、鉢、杯、壺、瓶等器，其中碗碟類數量幾近一半，其次為壺，造型優美而俊俏。釉色除青黃色透明釉外，彩釉以深淺不同的綠、藍、褐三色為主。綠色中有草綠、豆綠、冬瓜綠、孔雀綠。藍色中有寶石藍或灰藍。褐色中較淺的有油黃、淺棕，深者呈板栗殼色或醬黑。由於衡山窯產品的胎質呈色較深，所以外壁往往塗上白色底粉，然後用彩釉在白色底粉上繪花。花紋外表不再罩釉。這種圖形裝飾既不在釉上繪



花，也不是釉下彩，而是在白色底粉上繪花，所以把它定名為“粉上彩釉繪花”裝飾，高溫一次燒成。圖形位置選擇在器物最引人注目部位，如壺、瓶、罐的中腰，碗、碟的器心等地方。有些圖形類似開窗式裝飾，周圍用彩釉框邊。出現在壺、瓶、爐、壚上裝飾往往作帶狀，常見的有粉式褐綠牡丹花瓶、牡丹紋壺、纏枝菊花壺、牡丹紋三足爐等。帶狀圖形上半段大部分施綠釉，下半部則施醬褐色釉。盤、碗類圖形繪於器心、口沿處用綠釉或褐釉框邊。

## (三) 醴陵窯釉下五彩瓷

醴陵瓷業始於清雍正年間。嘉慶後，形成了以瀉山為中心，縱橫數十里的瓷業產區。光緒十七、八年至二十九年，瓷業生產最盛，全縣共有480餘廠，龍窯2000餘座，產品以釉下青花碗碟為大宗。戊戌變法以後，湖南開始注重發展民族工業。光緒三十年(1904年)鳳凰縣熊希齡，縣人文俊鐸開辦公立瓷業學堂於姜灣，聘日人為教員。光緒三十二年(1906年)創建湖南瓷業公司，聘請景德鎮名師傳授燒造細瓷的技藝。從此，醴陵瓷業才由鄉村發展到城市，由粗瓷發展到細瓷生產，並且成功地創造出五種高溫釉下顏料，在傳統青花裝飾基礎上，運用國畫



雙勾填色的繪畫技術，採取“三燒製”（兩次素燒，一次釉燒）工藝，燒造出前所未有的釉下五彩瓷器。由於它具有瓷質堅細，釉面光潤，特別是畫面精美，五彩繽紛，裝飾藝術獨樹一幟，深受市場歡迎。宣統元年至民國四年（1909—1915年）先後赴賽武漢勸業會、南洋勸業會（在南京舉行）、意大利都郎博覽會、巴拿馬國際博覽會（在美國舊金山舉行），分別獲得一等獎、最優獎和金牌獎。從此，醴陵瓷器名聞中外，聲譽日隆。產品上除了長篇題記外，往往書寫干支、年號、公司、學校和吉祥語等各種題記和款識。如“戊申”（光緒三十四年）、“戊申湖南公司”、“大清宣統元年湖南瓷業公司”、“大清宣統二年湖南瓷業公司”、“大清宣統三年湖南瓷業公司”、“宣統二年湖南瓷業學堂學生周治鍾成績品”、“……洪憲元年一月阮敬呈少砵子大人訓正”、“民國九年仲冬月湖南模範窯業工場造”、“富貴延年”等，醴陵市博物館收藏的一件釉下黑綠彩筆筒，正面中間分兩行大字書寫“誓雪國恥”四字，兩側分別書寫“醴陵學生國恥演講比賽會獎品”和“醴陵人民提倡國貨救國會贈”等字樣，“國恥”是指1915年5月9日北洋政府與日本帝國主義簽訂亡國的“二十一條”。這件筆筒另一面繪竹枝和太湖石，象徵中國人民不忘國恥，不屈不撓的民族氣節，因此是十分珍貴的紀念品。

醴陵窯釉下五彩圖形以折枝花朵為主，也有繪人物、山水和飛禽走獸的，所見圖形在中國傳統的繪畫基礎上增添了素描、水彩等西洋技法。現在見於市場和傳世的清末至民國初年的醴陵窯釉下五彩瓷器甚多，此次參展的釉下五彩蝶戀花筒形缸、八哥櫻花瓶、山水小頸瓶、折枝花朵瓶、百花鳳尾瓶、人物山水觀音尊、獸面銜環芝草紋瓶、折枝花朵茶盞、古松花鳥紋大盆和釉下彩狐狸鵝群瓶都是難得多見的珍品。

### 三、青白瓷窯系和青花瓷窯系

湖南除了長沙窯兼燒數量很少的乳濁白瓷外，一直到宋、元時期才開始在衡東、來陽、益陽等地出現燒造白瓷和青白瓷的瓷窯。

衡東燒製白瓷的窯址分佈在縣城北25公里的小初鄉麻園嶺、譚家嶺小學和北50公里的油麻鄉集富村等地。麻園嶺瓷土豐富，至今還有大量瓷土運往石灣瓷廠。譚家嶺一帶山丘和田壠邊白瓷殘片俯拾皆是。衡東諸窯所燒器胎色瓷白，釉色或白中泛青，或白中泛黃，或為青白色。器形有碗、碟、盤、杯、瓶、壺、缸



等。少量碗類器壁印仰蓮紋。採用龍窯燒造。其中麻園窯出土的白瓷伴出元仁宗“延祐四年”的插鉢，延祐四年即1317年。白瓷產品也具有宋末至元代的風格。

耒陽燒造青白瓷的窯址在縣城西南的磨形鄉和太平鄉，有十多個地點，概稱磨形窯。磨形窯燒造的青白瓷在湖南各青白瓷窯中是水平較高的一處。產品壁細薄透亮。器形變化多，有碗、盤、碟、杯、燈、香爐、壺、瓶等，因採用覆燒法，因此多為芒口。器表和器心常有壓印花紋：“回”字、牡丹、菊花、游魚、連珠、折波連珠、勾連雲雷、竹葉等紋飾，也有在器壁剝刻仰蓮紋的。

湖南專燒或兼燒青花瓷的窯址有益陽窯、早期的醴陵窯和懷化龍井窯。益陽窯燒造青花瓷的窯址位於羊舞嶺早禾村碗盆山一帶，此處瓷器堆積層中幾乎全是碗、壺、壺類青花製品，以青花碗最多。釉色白中泛青，作水青色或玉青色，彩繪呈青灰或淡墨色、淺藍色、鐵銹色，胎色瓷白或白中微灰。碗類器形粗大，胎壁厚重。外壁常見菊花紋，菊花模印，菊葉隨手勾畫。也有書“福如東海”吉祥語的。壺直領，圓肩收縮，肩部有繫紐，蓋微隆，帶榫口，笠形捉手，飾菊花紋，造型與明萬曆時期的青花纏枝小罐相似，其年代推定為明萬曆至崇禎時期。

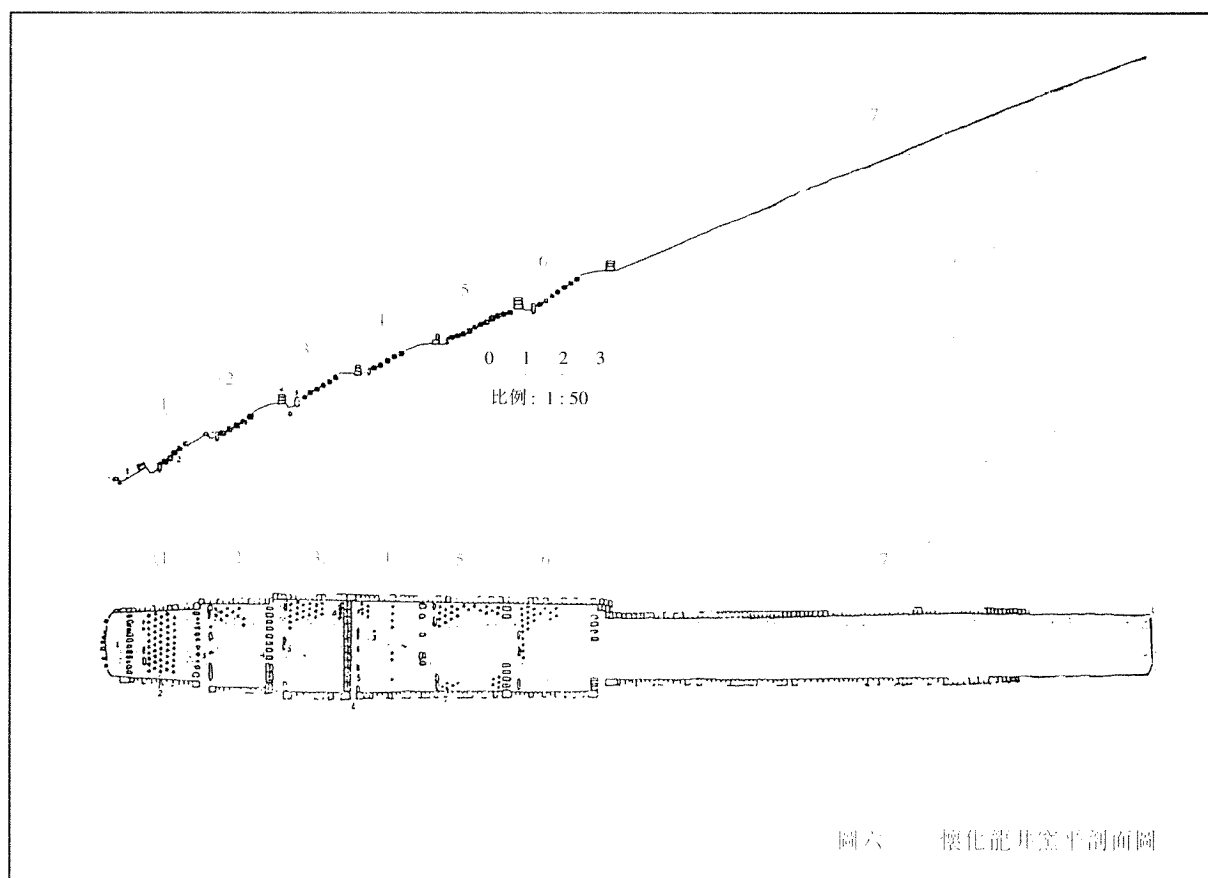
醴陵窯在創燒釉下五彩瓷之前，主要燒造青花瓷。雍正年間，瀉山瓷廠興盛。這裡山坡與溪水邊到處殘留青花瓷片，九成以上為青花碗，所以“瀉山碗”名盛一時。圖形裝飾以花草為主，印花與繪畫並用，常見的有印紋團花、印花鹿紋和“壽”字，或兼用點彩描繪花草。清末湖南瓷業公司也在醴陵燒製過胎薄、繪有人物圖形的青花瓷碗。

懷化龍井窯位於懷化縣龍井鄉舞水河西岸的山坡處，龍窯順著山勢由山谷向山頂伸延，通長33.7米，寬1.57 - 2.4米。前半部作階級式，後半部為22度的斜坡。前有火堂，次有窯室六間。窯室用紅磚砌隔牆，牆底砌有數量不等的通火孔。窯頂已坍塌，窯室開有窯門和封火口，其下有火溝，燒結面清晰可見（圖六）。主要產品有碗、盞、盤、盆、鉢、缸、扳手罐、燈盞、燈座等。瓷胎潔白，或白中微黃。青花呈淡藍、灰黑或作鐵銹色。其裝飾採用圖案與裝飾畫面結合，主要圖形有飛蝶花朵、卷草、靈芝和“福”字，時代為明末至清。





湖南瓷器中最具有藝術和研究價值的一為岳州窯青瓷、一為長沙窯釉下三彩瓷、一為醴陵窯釉下五彩瓷，它們在中國陶瓷發展歷史上佔有特殊重要的位置，也為湖南陶瓷歷史爭得了光彩。



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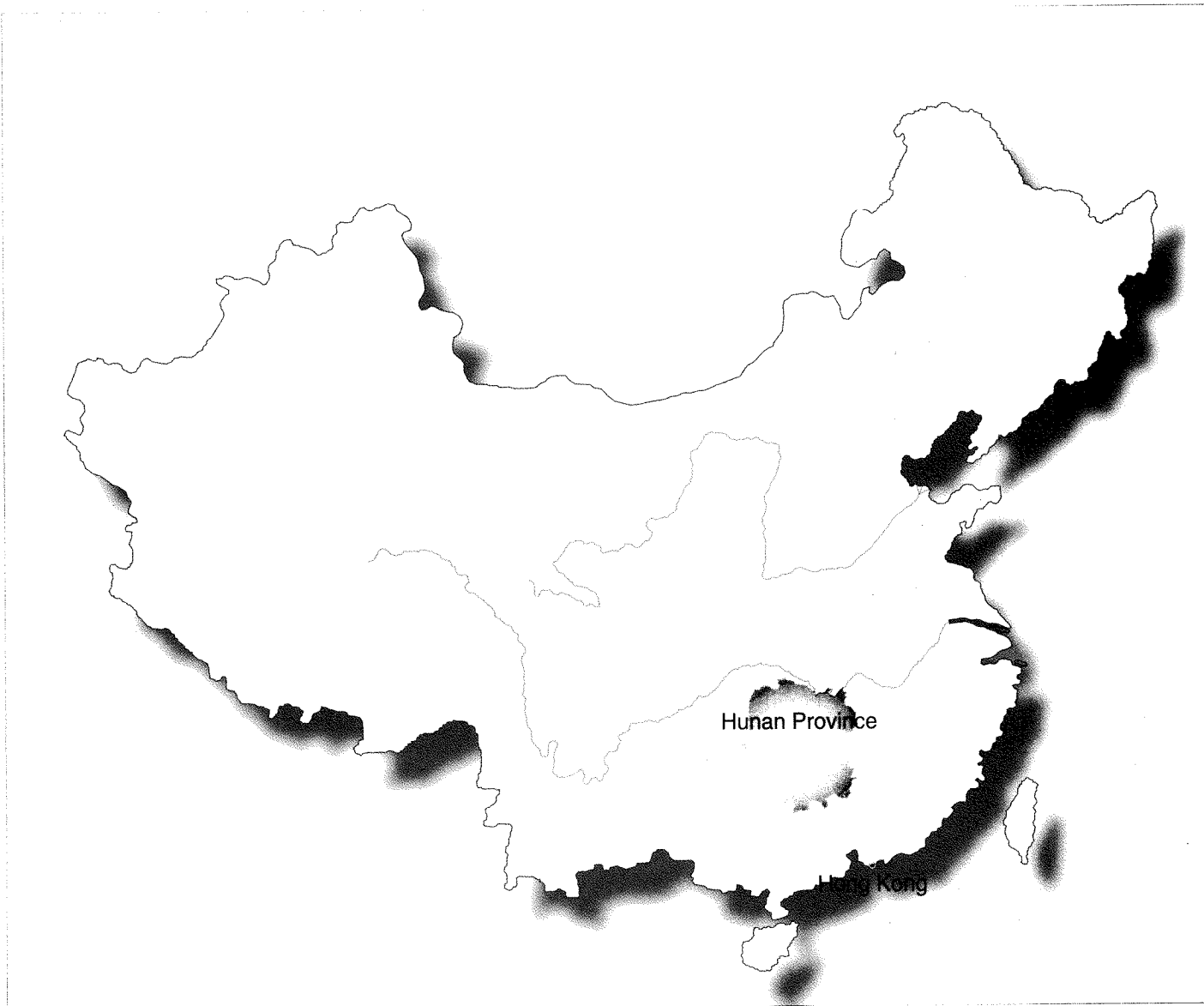


Fig.1 Location of Hunan province



# Introduction to Ancient Ceramics of the Hunan Province

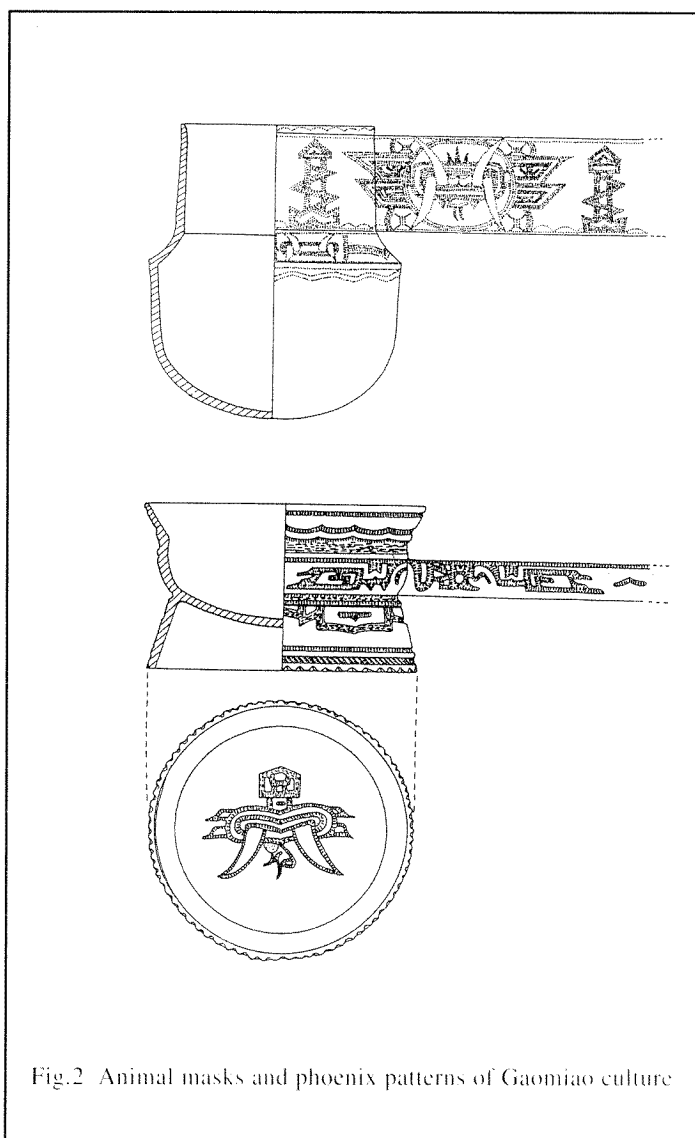
Zhou Shirong & He Jiejun

Hunan Research Institute of Cultural Relics and Archaeology

Lying in the middle reaches of the Changjiang River, the province of Hunan is a land of extensive plains, plateaus and crisscrossing rivers embraced on the south by the Five Ridges, the east by the Mufu Mountain and the west by the Wuling Mountain. To the north of this horseshoe-shaped topography is the vast lake of Dongting into which most rivers pour. Blessed with a mild climate and abundant rainfall, the province has enjoyed millenniums of great agricultural prosperity, justifying it to be called “the rice bowl of China” (Fig. 1).

Around 10,000 years ago in early Neolithic times, agricultural settlements with sound knowledge in pottery making already came to exist in Hunan. The two jars and three grains of paddy discovered from the caves of Yuchanyan in Daoxian are datable to over 10,000 years ago, the earliest of such examples ever found in China. The low-fired brown earthen jars have a pointed bottom, a deep belly, a wide mouth and a body as thick as 1 cm. Coarse grits, some reaching 0.5 cm in diameter, are present in the clay. Impressed on both sides of the wall is a strongly primitive basket motif attesting to the inference of “pottery making derived from the idea of baking clay-coated baskets to allow water to be held”. 9000 - 8000 years ago in the closing stage of the early Neolithic, the Dongting region entered the Pengtoushan cultural period known for its rice cultivation. Its ceramic products still display primitive characteristics such as the pasting together of clay slabs to form vessels, the common use of a clay mixed with charcoal, the predominance of round-base vessels and the overwhelming popularity of thick and disarrayed cord motifs. However, shapes become more diverse. Jars are available in wide-mouth, medium-mouth, small-mouth and double-ear designs; bowls have either deep or shallow sides; three-leg jars and snout-shaped stands also exist. Obvious enough, pottery making has emerged from its dawning stage. Around 7000 years ago, Hunan saw the coexistence of three distinct yet interlinked and mutually-influenced cultures: the lower strata of the Zaoshi culture on the northwestern shore of the Dongting Lake, the Gaomiao culture in the upper and middle reaches of the Yuanshui River and the Datang culture in the lower reaches of the Xiangjiang River. Incised and stamped motifs constitute the majority of pottery decorations and at the same time, painted pottery and white wares began to appear. The ring-foot dish with big perforations and the perforated vessel cover with seven-ray sun motif from the lower strata of the Zaoshi cultural accumulations are both functional and decorative. Particularly fascinating are the mysterious zoomorphic masks, phoenixes and sun motif neatly and





out by comb-dotting on a huge number of Gaomiao artefacts (Fig. 2). A double-ear jar unearthed from the site of Datang culture has on its white-slipped body a rich variety of motifs comprising lattices, waves, flower petals, tree crowns and birds painted in brown pigment. The sensible composition and smooth lines speak of a remarkable artistic standard. When the Dongting region came under the Tangjia culture 7000 - 6500 years before present, pottery making, particularly the white wares from the early stage of the lower strata of Zaoshi culture, saw its first prehistoric apex. Ring-foot dish forms the mainstay and *dou* (stem-bowl) ranks second in quantity. The vessels display a rich repertoire of elaborate motifs, some strange and unique, created by moulding, impressing and stamping against a comb-dotted ground. Some examples give a bas-relief and strong three-dimensional sense. The proficiency of technique is unquestionable. The predominance of  $\text{SiO}_2$  and the relatively large proportion of  $\text{Al}_2\text{O}_3$  in the white paste bear a close resemblance to the composition of kaolin, the material for making porcelain. White wares of the same style are also found in the middle and upper reaches of Yuanshui River in Hunan, Zhujiang River delta in Guangdong, Longgangsi in Shaanxi and

Luojiajiao in Tongxiang, Zhejiang. The Dongting region is believed to be the very source and distribution centre of this kind of pottery.

Kilns have been found in a number of sites attributed to the Daxi culture in the Dongting region. We notice from a well-preserved kiln unearthed at Huachenggang in Anxiangxian that it comprises the three sections of fire passage, fire box and chimney.



The lower portion of the fire chamber and fire passage are built underground; the upper part laid with large pieces of red firebrick has shrunk; the once dome-shaped roof has collapsed; no fire grate is found. Running along the lower part of the fire box inside the kiln wall is a platform on which wares to be fired are supposed to be stacked. The chimney faces the fire passage. Part of the firebrick constituting the wall is scorched. The airtight design allows an even temperature inside the kiln. Daxi pottery comprises vessels with bright red slip coating, painted vessels commonly decorated with wave motif and spirals, as well as a small quantity of white wares. Slow wheels were used during the late stage of this culture to result in neat and even shapes. Eight kilns belonging to the Daxi culture have been unearthed from the heart of the Neolithic town at Chengtoushan in Lixian. Also found are pits for holding water or raw materials, ditches for conveying clay and work sheds, all of which come together to form an integral pottery workshop. As contemporary sites hundreds of miles apart in the Dongting and Poyang regions yield fine orange-yellow ear-cups with identical shapes and painted motifs, it is highly probable that pottery was bartered between various settlements of the regions. During the Qujialing cultural period around 5000 years ago, the leading position of red earthenware was taken over by polished black pottery and gray pottery. A wide range of tripods, ewers and stem-bowls of multifarious forms reveal that the people were aesthetically more sophisticated. The cups with an extremely thin orange-yellow body from the middle and late period afford fine examples of prehistoric painted pottery. Blotting technique has been adopted in painting the motifs. When the Shang culture from the Central Plain found its way into northern Hunan during the mid-Shang period, it cast great influence there. Shapes formerly unique to the north now appeared here. Among the new shapes are *ge* (an earthen pot), *jia* (libation cup), *zun* (trumpet-mouthed wine-vessel), *gui* (circular food container with handles), *dou* (stem-bowl) with fake belly. Stoneware also came into existence. Kilns were found in groups in late Shang sites around Duimenshan, Laoguazhou and Feijiahe in Yueyangxian in the lower reaches of the Xiangjiang River. Two kinds of design are noted: one in vertical style without fire grate and the other with fire grate and fire passage. Stonewares from these three sites were fired at 1200°C; the surface gray or grayish-white; the paste ranges from brownish-purple to gray, grayish-white and white. Those having a pure white body, extremely fine grain, low absorbency and an easily fall off paper-thin brown glaze should be identified as primitive celadon. Laboratory tests have revealed that the stoneware shards from Feijiahe contain 77.12% of SiO<sub>2</sub>.



10.95% of  $\text{Al}_2\text{O}_3$ , 4.45% of  $\text{MgO}$ , 5.63% of  $\text{K}_2\text{O}$  and minute quantity of  $\text{CaO}$ ,  $\text{Na}_2\text{O}$  and  $\text{TiO}_2$ . The bulk of the vessels are either dishes with a low ring foot or *pou*-jars, the latter characterised by having large ring foot, double loop-ears and a straight mouth that joins the shoulder in an angle. They are commonly incised with wave pattern, fingernail motif, squares and cord pattern. Most surprising is that stoneware or glazed *pou*-jars and dishes with identical shapes and motifs are often found in tombs and sites belonging to the 2<sup>nd</sup> to 4<sup>th</sup> stages of the Yanxu culture in Anyang, suggesting that the Anyang examples are likely to be made in the lower reaches of Xiangjiang and later brought to the Central Plain for some reasons.

It took another thousand years for primitive celadons to attain maturity during the Eastern Han period. The emergence of celadons in Hunan was basically concurrent with that in other provinces. Fine quality celadon jars and *pou*-jars recently found in a number of mid Eastern Han tombs in the suburb of Changde City have attested to the maturity of their development.

General surveys of cultural relics in the Hunan province have successfully identified some four hundred kilns dating from Eastern Han to the Ming and Qing dynasties (Fig. 3). The finds can be divided into four categories: celadons, painted porcelains, *qingbai* wares and blue-and-white wares. They are illustrated as follow:

### 1. Celadon kilns

The county seat of Xiangyin at the mouth of the Xiangjiang River running into the Dongting Lake was formerly the centre of celadons prior to the emergence of the Changsha kilns. Lu Yü, the great connoisseur of tea in the Song dynasty, wrote in *Chajing* (Classic of Tea): “Yuezhou kilns (越州 in Zhejiang) and Yuezhou kilns (岳州 in Hunan) both produce green wares that afford nice tea vessels.” Taking into consideration that Tang kilns often carry the suffix of “zhou” and Xiangyin was under the jurisdiction of Yuezhou (hereunder referring only to Yuezhou in Hunan), ceramic historians believe that the ancient kiln sites spreading some ten miles along the shore of Xiangjiang River in Xiangyin are in fact the Yuezhou kilns mentioned in *Chajing*. They began operation in Eastern Han, enjoyed great prosperity during the two Jin dynasties and Sui, and declined in Tang. In 1988, a piece of celadon shard unearthed



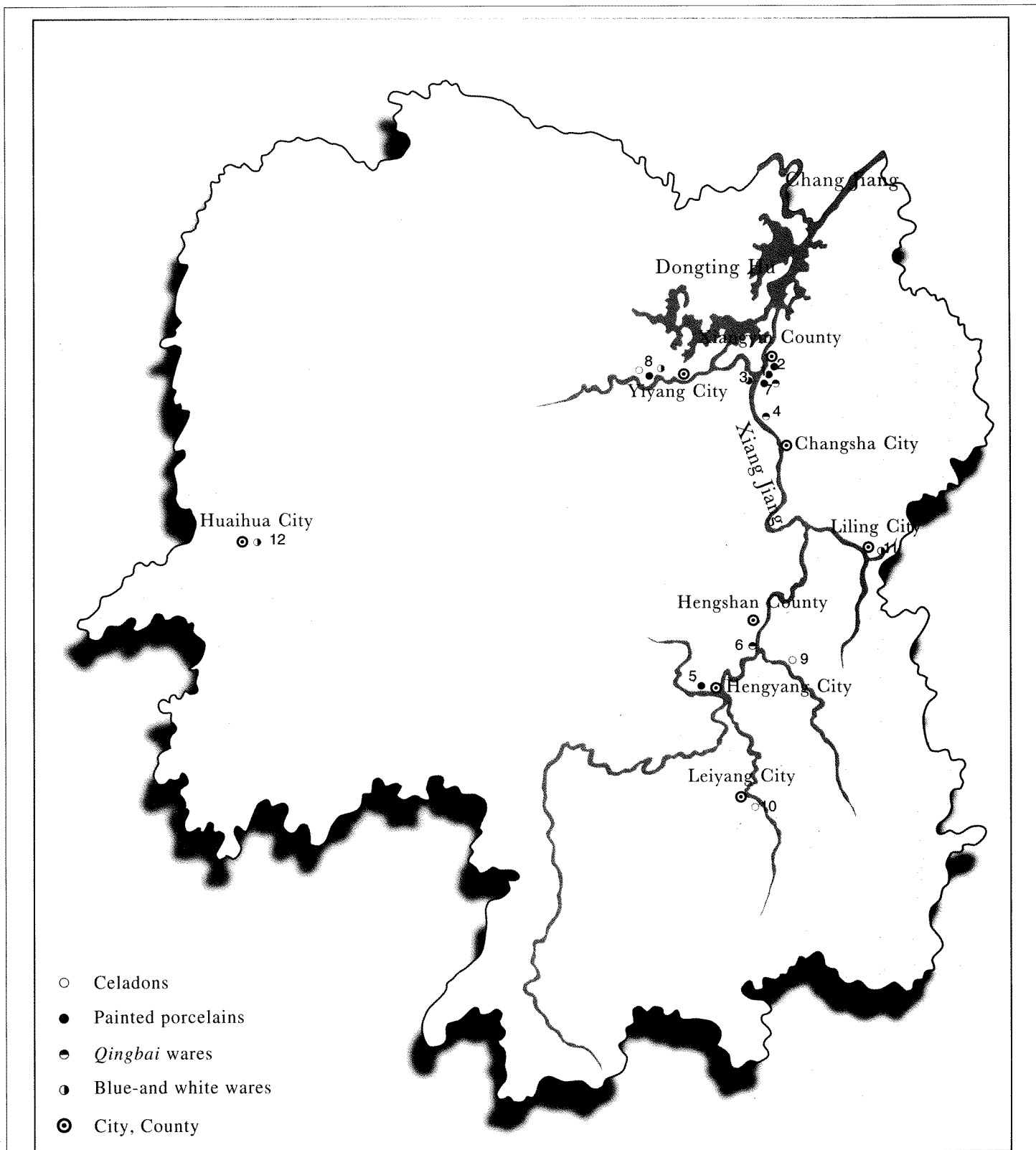
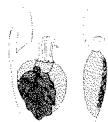


Fig. 3 Location of 12 kilns in Hunan

- |   |                                |
|---|--------------------------------|
| 1. Chunghusi kiln (Eastern Han)         | 7. Baimei kiln (Song)          |
| 2. Xiangyin kiln (Jin to early Tang)    | 8. Yiyang kiln (Yuan, Ming)    |
| 3. Tiejiaoju kiln (Tang)                | 9. Mayuan kiln (Song, Yuan)    |
| 4. Changsha kiln (Tang, Five Dynasties) | 10. Moxing kiln (Song, Yuan)   |
| 5. Hengyang kiln (Tang, Song)           | 11. Liling kiln (Qing)         |
| 6. Hengshan kiln (Song, Yuan)           | 12. Longjing kiln (Ming, Qing) |



from a kiln at Qingzhusi in Anjingxiang in Xiangyin was found to bear the four characters “*Han’an ernian*” meaning the 2<sup>nd</sup> year of the Han’an Era (AD 143), the earliest of all dated celadon shards ever found in celadon kilns in China. The kiln is believed to have operated until the Wu regime (AD 222-280) of the Three Kingdoms. Firing temperature proves to be as high as 1224°C. Wood and grass ash have been added to the bright-green or soy-brown monochrome glaze. From this kiln come the earliest celadons with a high-calcium ash glaze and a high-silicon porcelaneous body. Vessels were stacked on circular bedders and rest rings inside the kiln. Varieties include urn, jar, water pot, cauldron, *ou* (a measuring container), cup and bowl etc. Celadons with similar characteristics were also found in a number of Eastern Han and Three-Kingdoms tombs in Changsha, Xiangyin, Taojiang, Hengyang, Chenzhou and Yiyang. Possibly they originated from a well established kiln at Qingzhusi, the dawning stage of the Yuezhou kilns.

The Yuezhou kilns saw great prosperity from the Jin dynasties to early Tang. On 9<sup>th</sup> June 1997, two dragon kilns were uncovered at Mawanggang near the riverside in the county seat of Xiangyin. One belongs to the Sui period and the other to the Southern Dynasties, the latter being intruded by the former. Scattering over the Sui kiln are early Tang accumulations from which comes a very fine saggar with the base marking “*guan*”, meaning official. Underneath the Sui kiln are kiln remnants of the Southern dynasties and the two Jin dynasties. Among the Southern Dynasties remnants is a celadon bowl inscribed on the base with the two characters “*tai guan*” (Imperial Official), evidencing the kiln’s service to the court and the government from the Southern Dynasties to early Tang. Except for the rear part which is buried under a modern kiln and thus cannot be unearthed, the rest of the Sui kiln is well preserved. Over 8 metres have been uncovered. The front section still retains three fire passages and a pit laid with bricks for storing firewood. Between the brick walls is the kiln bed on which hundreds of saggars of varied shapes to suit different firing methods are placed. Inside a number of saggars are vestiges of vitrified celadons, providing reliable grounds for dating. Saggars are also found amongst the Southern Dynasties remnants and Eastern Jin accumulations, repudiating the earlier argument that firing inside saggars began in Sui. Among the Jin accumulations are huge quantity of bowls and *bo* (shallow-sided bowl) with underglazed colour mottling along the mouth rim and on the base. They are probably the precursor of the underglazed painted wares from Changsha. Of the





thousands of celadons excavated, 600 - 700 pieces are basically in good condition. The glaze with a colour ranging from pea-green to shrimp-green and greenish-brown is lustrous, rich, smooth and mostly free from flaking, evidencing technological advancement. Over forty forms are identified, the most notable being *bo*, bowl, goblet, stem cup, ink-slab with legs, cup-stand, spittoon, urinal, lotus-petal *zun* vase, ewer with dragon handle, ewer with chicken-head spout, ewer with plate-shaped mouth, four-looped jar and *kou* bowl. The finds furnish abundant new data for the study of Yuezhou kilns as well as the evolution and transformation of the celadons. They also help confirm the origin of a large quantity of fine quality celadons unearthed from Western Jin to early Tang tombs and wells at Changde, Xiangyin, Changsha, Yueyang, Liuyang and Yiyang, including the Sui tomb dated to the 6<sup>th</sup> year of the Daye era (610) at the county seat of Xiangyin and the early Tang brick tomb chamber at Lake Xianjia in Changsha.

The declination of the Yuezhou kilns began in early Tang. Although Tang celadon kilns are uncovered from Tieguanzhui in Xiangyin, the finds are much inferior than earlier examples in quality, shape and glaze colour. The sudden emergence of the underglazed wares of Changsha is a possible explanation. Traditional celadons gradually lost their competitiveness. Though celadons were also made in Changsha kilns throughout the Tang and into the Five Dynasties, they remained a side-line far behind the underglazed wares in significance and few fine examples are known. The only notable celadon kilns in Hunan in subsequent periods are Hengyang and Yiyang.

The Hengyang kilns, with Jiangjia Kiln being the representative, refer to a number of kiln sites in Jiangjiaci in the southern suburb of Hengyang City, Chejiang in Hengnanxian and Hejia in Hengshanxian. Most dragon kilns in Jiangjia are built of old saggars. One relatively well preserved example measuring 33 metres long and 2.9 metres wide comprises six stepped sections running up a hillside 10° in gradient. The floors are laid with yellow earth and the walls with double layers of saggars. Seven neatly arrayed saggars are found at the far end. The wares are fired on nipples bedders and spurs with three or four pins inside the saggars. The most popular items are bowl, cup, cup-stand, basin, *bo*-bowl, vat, ewer, bottle, *zun*, lamp-stand and ink-slab. Few have slip coating over their grayish-white body. The glaze is smooth and lustrous, some with small crackles and others large ones. While most glazes are bright green in colour, yellowish and grayish ones also exist. Low relief floral motifs, mostly lotus, constitute



the majority of the decorations. Moulded motifs featuring chrysanthemum roundels or lotus rank second in popularity. Black and brown mottling appear on a minute number of celadons. Also unearthed are grinders inscribed with reign marks denoting “the 3<sup>rd</sup> year of the Taiping (Taiping Xingguo period)” , “the Taizhong period” (Tang, 847-859) and “the 2<sup>nd</sup> year of the Zhihe period” (Northern Song, 1055). It is then suggested that the Hengyang kilns were active from around late Tang to mid Northern Song.

The Yiyang kilns are located at Wulingxiang in the southern suburb of Yiyang City. The sites scatter along the shores of the old river course by the side of the Dongting Lake. Firing were conducted in dragon kilns, the longest one measuring 70 metres. Among the kiln furniture are funnel-shaped and tripod-shaped saggars and spurs. Bowl, cup, stem-cup, dish, tray and ewer account for the bulk of the production. Vessels were fired on their foot. Glaze colour ranges from bright green and jade-green to jade-gray, tea-dust and amber. Thickly potted bowls, dishes and basins have lotus petals incised on their exterior and an unglazed roundel reserved in the centre well. Sometimes floral motifs are painted in white around the well under a layer of transparent green glaze. Though similar in appearance to Longquan celadons and Guan style Song wares, they are distinct from these two by having a white instead of incense-gray biscuit. Those with thin walls are impressed with stylised lotus or chrysanthemum under a milky-green glaze. Since most of the thinly potted vessels were fired upside down on rest rings, their mouth rims are often bare of glaze. Individual shapes bear close resemblance to the raw-mouth white wares. Yiyang wares were made from Southern Song to Yuan.

## **2. Kilns making painted porcelain**

### **A. Underglazed *sancai* (three-colour) wares from the Changsha kilns**

The Changsha kilns, also known as Tongguan kilns, scatter over an area of some 10 square kilometres in the vicinity of Shizhu Lake at Shutangxiang in Wangchengxian. The sites, including Lan’anzhui, Wazhaping, Liaojiapo, Dusipo, Tanjiapo and Jianzeshan, are about 30 kilometres from Changsha by way of the Xiangjiang River and within a few kilometres reach from the town of Tongguan, important ceramic centre in modern and contemporary China. The thriving days of these kilns are vividly illustrated in the poem *Shizhu* by the Tang poet Li Qunyu. It reads:



Clay is dug up from the ancient river banks to be made into vessels  
And Tall trees from the woods are cut down to be used as fuel.  
Red flames light up the entire Xiangpu area and  
Smoke rises up to the clouds above the Dongting Lake.  
Coal dusts fly around in the countryside and  
Crackling sound is heard from afar.  
Kilns making wise use of the topography  
Stretch nearly as far as the tomb of Zhurong, the God of Fire.

Xiangpu is where a small stream now known as Xinhe in Shizhu joins the Xiangjiang River. Lan'anzhui, one of the kiln sites, is located here. A number of excavations have been carried out in the region.

The Changsha kilns owe their significance in Chinese ceramic history to the invention of underglazed painting. Two rather extensive excavations took place from 1978 - 1983. Nearly 10,000 pieces of porcelains with relatively little damage and a well preserved dragon kiln measuring 41 metres in length have been unearthed. The foremost section of the kiln comprises stokehole, fire box, fire-bearing passage, rain-proof shed and retaining wall. The kiln bed runs as long as 30 metres. The wall of green bricks to its west is well preserved. It bears three doors whereas the eastern wall has only one. The kiln ends at the hilltop. From the 4-metre long rearmost section rises a squarish chimney built of green bricks. Between the chimney and the kiln bed is a level ground 3 metres in length, probably designed to keep the remaining flames to make full use of the lingering heat (Fig. 4)

Changsha wares owe their origin to Yuezhou wares, and the influence of Tang *sancai* wares is crucial. Underglazed colour mottling already appears on Yuezhou celadons of the Western and Eastern Jin periods but the designs are rather primitive and monotonous. It is not until under the Changsha kilns that it becomes a unique art comparable to the monochrome (including soy and black glaze) celadons. The painted porcelains display a rich gamut of coloured glazes including copper green, copper red, the variegated *flambé* colours and tones of green, brown, black and white. Polychrome paintings outnumber monochrome ones. Line drawings, mostly using wire lines, cotton-



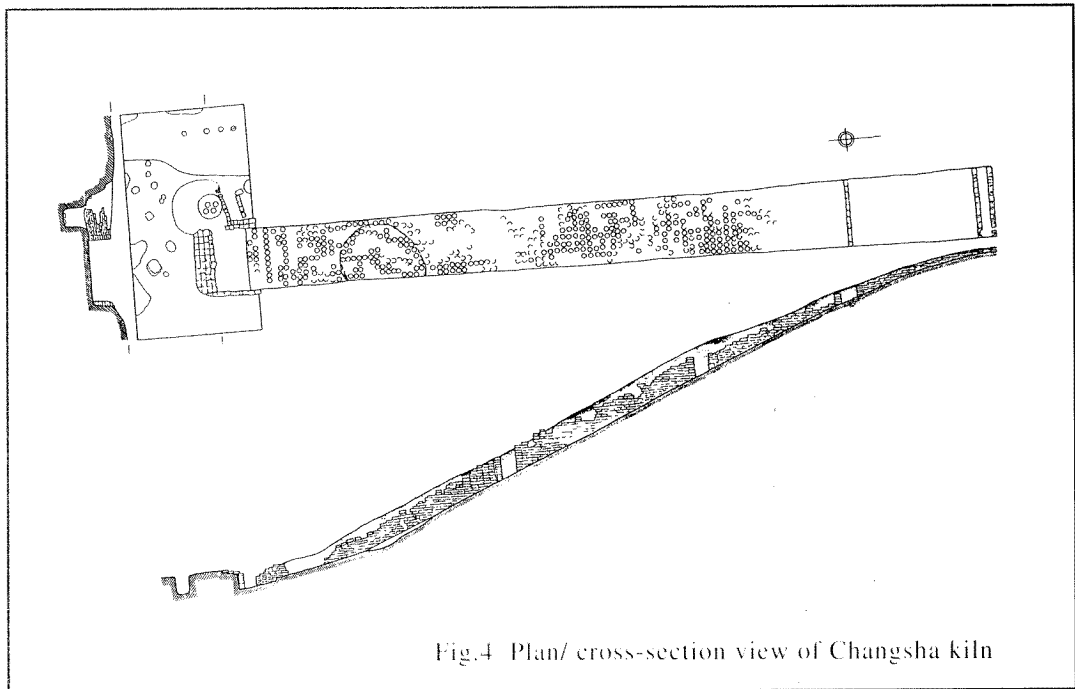


Fig.4 Plan/ cross-section view of Changsha kiln

yarn lines or complex lines, constitute the framework of the painting. The colours either come in solid dots or different patches of colour are made to run into each other. Motifs are created by a combination of colour dots, lines and blocks. Occasionally ink-splashing and ink-washing are employed to obtain the effect of ink painting on rice paper. The potters and pottery painters have not only drawn inspirations from traditional Chinese ink painting to create a unique form of painted porcelain, but also made full use of the kiln fire to effect chemical changes in the glaze so as to obtain different colours. Very often monotonous colours were made to fuse into each other to give dramatic hues. The underglazed motifs come in a rich repertoire of themes and designs. Figures, animals, birds, floras, landscapes, geometric patterns and inscriptions of proverbs and poetic lines are popular themes. To be more detailed, there are legendary figures known as The Seven Sages in the Bamboo Groves, foreign ladies, foreign couples, lotus and boys; lions, leopards, tigers, river deer and goats; cranes, long-tailed birds, phoenixes, wild geese, egrets and little birds; lotus, Buddhist *baoxiang* flower, corydalis, chrysanthemum, pomegranate, pineapple, Chinese orchids, ferns and tendrils; trees, huts, cloud-shrouded mountains, pagodas and sailing boats; geometric patterns created by continuous beads; arbitrary images resembling moving clouds and running water.



An innovation of the Changsha potters is the writing of poetic lines and proverbs under the glaze, which greatly raises the literary significance of the wares. During an excavation in 1983, 248 items were found to bear poems and other inscriptions. The lines usually appear on the part of the ewer under the spout. The majority of them are four-line Tang poems with five characters to a line. Of the sixty poems with varied themes identified, only ten contain identical or similar expressions in *Quan Tangshi* (Complete record of Tang poems). Obviously these eight poems are works of scholars while the rest are folk creations. The latter speak of a rich variety of subjects including melancholy partings, inconstant human relationship, ethics and morality, philosophy of conducting oneself in society, love affairs, commercial activities, frontier expeditions, landscape scenery, social intercourse and fun with words. They have greatly enriched the repertoire of Chinese literature. *Appliqué* decoration is another unique feature of Changsha wares. Moulded flowers are pasted onto the ewers under the loop-ear or spout. Patches of soy colour are then painted onto and around the *appliqué* before a layer of transparent green or yellow glaze is added to enhance the visual effect. *Sala* tree and its stylised representations, birds and figures are among the popular motifs.

Changsha wares are remarkably rich in form and style. Over 70 shapes are noted, of which the most popular being ewer, bowl, jar, washer, box, vase, dish, water dropper, lamp, candle-stand, water pot, cup, headrest and various forms of sculptured birds, animals and figurines. Each shape is highly diverse in style. For instance, ewer is available in more than 20 designs. In addition to circular vessels, there are also floral-shape, melon-shape and animal-shape items as well as imitations of metal wares, all attesting to the distinct period style, folk flavour and regional characteristics of Changsha wares.

The best Changsha products found in China were unearthed in Ningbo and Yangzhou, both being important ports from the Tang to the Five Dynasties. Since the beginning of this century, large number of Yuezhou celadons, white wares from Xing and Ding kilns and underglazed painted wares from Changsha dating from the Tang and Five Dynasties were continuously unearthed from ancient sites in Northeast Asia, Southeast Asia, South Asia, Middle East and East Africa. This proves that Changsha products were important export wares. Korea, Japan, Indonesia and Iran have yielded the largest quantity of Changsha wares outside China while Thailand, Philippines, Sri



Lanka, Pakistan, Oman, Saudi Arabia, Iraq, Kenya and Tanzania also witnessed the excavation of these items. Changsha wares are similar to the brilliant Tang culture in that they pick up elements from foreign cultures to enrich themselves as they spread outside China. In order to enhance the decorative and colour effect so as to suit foreign taste, motifs are boldly executed in brown and green. Popular motifs such as *Hu* dancers and musicians, lions, coconut groves, patterns in shape of date palm or made up of continuous beads are obviously inspired by west Asian and Persian art. A water bottle with cloud-shaped loop-ears and Arabian scripts denoting “Great is the True Lord” unearthed from a Tang tomb at Xiaojiashan in Yangzhou in 1980 must have been specially made for the Arabian market.

Features characteristic of early Tang ceramics are absent on Changsha wares. The discovery of underglazed *sancai* wares in tombs datable to the heydays of Tang indicate that the Changsha kilns began operation no later than mid Tang. A number of Changsha products including water pot with brown underglazed painting, water dropper with flat or fluted body and chicken-tail thumb-rest over the handle, double-ear jar with soy colour underglazed painting and celadon box were found in Five Dynasties tombs in the region but the body is more coarse-grained. The absence of Changsha wares as mortuary objects in Northern Song tombs confirms that production declined since the Five Dynasties. Reign marks are commonly found on Changsha wares and moulds. Examples include “*Yuanhe sannian*” (3<sup>rd</sup> year of the Yuanhe era, 808), “*Yuanhe wunian*” (5<sup>th</sup> year of the Yuanhe era, 810), “*Taihe wunian*” (5<sup>th</sup> year of the Taihe era, 831), “*Kaicheng sannian*” (3<sup>rd</sup> year of the Kaicheng era, 838), “*Dazhong ernian, Dazhong wunian, Dazhong banian, Dazhong jiunian, Dazhong shinian*” (2<sup>nd</sup>, 5<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup> year of the Dazhong era, 848, 851, 854, 855, 856), “*Qianning wunian*” (5<sup>th</sup> year of the Qianning era, 898), “*Kaiping wunian*” (5<sup>th</sup> year of the Kai Ping era, 909), “*Zhenming liunian*” (6<sup>th</sup> year of the Zhenming era, 920) and “*Tiancheng sinian*” (4<sup>th</sup> year of the Tiancheng era, 929), verifying the following conclusion: “Changsha kilns emerged in mid Tang, enjoyed great prosperity in late Tang and declined in the Five Dynasties”.

#### **B. Painted porcelain with white-powdered ground from Hengshan kilns**

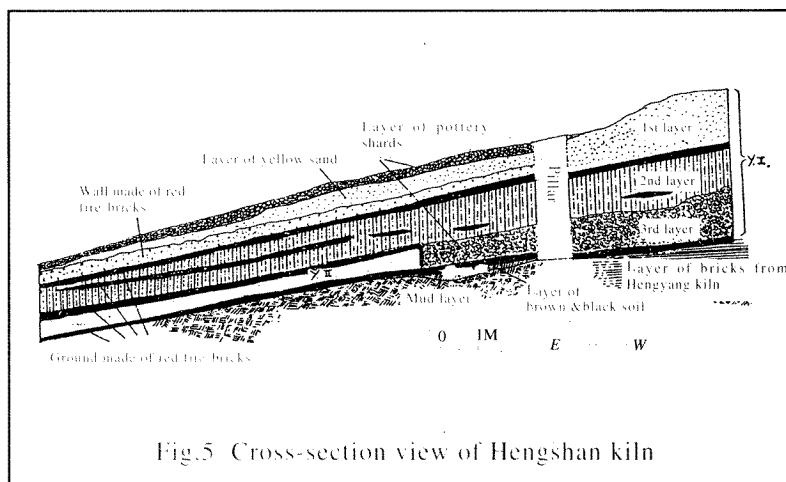
The Hengshan kilns are situated at Xiangjiangcun in Hejiaxiang, by the side of



the pier and at Zhaojiadui on the northern bank of the Xiangjiang River. Dragon kilns were used and production continued from Song to Yuan. The No.1 kiln at Zhaojiadui has an overall length of 32 metres and a width of 2.8 metres. Down the ground are four accumulation layers of kiln remnants separated by floors of red firebricks belonging to various periods spanning centuries. The wares are well preserved between the firebricks (Fig. 5). Finds include bowls, dishes, *bo*-

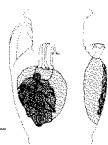
bowls, cups, ewers and vases. Bowls and dishes account for nearly half of the finds while ewer ranks next in quantity. The vessels are gracefully and elegantly shaped. Apart from the yellowish-green transparent glaze, there are also green, blue and brown glazes of various tones to be used for underglazed painting. The green ranges from grass-green and pea-green to winter-melon-green and peacock-green; the blue varies from sapphire-blue to grayish-blue; the brown varies from a lighter oil-yellow and light brown to the

darker shades of chestnut brown and soy black. Since the paste is relatively dark in colour, the exterior of the vessel is often coated with white slip before painting is executed. No more glaze is applied over the painted decoration. Hengshan wares are unique in the way that the painted motifs are neither overglazed nor underglazed. They are referred to as "polychrome painted porcelain on white-powdered ground". Only one firing of high temperature is necessary. In order to attract attention, decorative motifs are often painted on conspicuous areas such as the middle section of the ewers, bottles and jars, and the centre well of bowls and dishes. Some patterns are shaped like a panel with a colour frame. Very often bands of motifs run around the ewers, vases, censers and urns. Among the most commonly seen Hengshan wares are vase with peony in brown and green colour, ewer with peony motif, ewer with chrysanthemum scrolls and tripod censer with peony design. The part of the body above the decorative band is often coated with green glaze while the part beneath it is dressed in soy-brown glaze. Bowls and dishes have decorations painted to the centre of the well and under the mouth rim on the exterior. Brown or green glaze is used to frame the motifs.



### C. Underglazed *wucai* (five-colour) wares from the Liling kilns

The Liling kilns began operation in the Yongzheng era of the Qing dynasty. From the Jiajing era onward, kilns mushroomed around Weishan and across a region hundreds of square miles in area. They enjoyed great prosperity from around the 17<sup>th</sup> and 18<sup>th</sup> years to the 29<sup>th</sup> year of the Guangxu period (1891/2 - 1903). Over 480 ceramic factories and more than 2000 dragon kilns producing mainly blue-and-white bowls and dishes were in operation in the Liling county. After the 1898 political transformation, folk industry in Hunan began to receive attention. The Public Ceramic School with Japanese teachers was established in Jiangwan by Xiong Xiling from Fenghuang county and Wen Jufeng from Liling county in the 30<sup>th</sup> year of the Guangxu period (1904). Two years later, the Hunan Ceramic Company was formed and famous potters from Jingdezhen were invited to impart their skills. It is from this point that the ceramic industry in Liling found its way into cities, shedding its rustic flavour as it did so to become more elegant and refined. Five tones of high-fired underglazed pigments were invented. These pigments were filled in between double outlines on wares simultaneously decorated with blue-and white motifs. Three firings (two biscuit firings and one glaze firing) had to be done. The finished products are known as “underglazed *wucai* wares”. These absolute novelties proved to be of great popularity. They are loved for their hard and fine-grained body, rich and lustrous glaze, unique decorative style and in particular the exquisite painting with variegated colours. From 1909 to 1915, Liling wares won a number of awards in local and overseas ceramic competitions, namely the First Class Award granted by the Wuhan Trade Promotion Association and Nanyang Trade Promotion Association (held in Nanjing), the Best Award presented by an exposition in Italy and a Gold Medal presented by the International Exposition of Panama (held in San Francisco). Since then, Liling wares earn global acclamation and become increasingly famous. Liling wares often bear lengthy inscriptions accompanied by names of the cyclic year or reign year, company names or school names, auspicious wordings and signatures. Examples are “*wushen*”(34<sup>th</sup> year of the Guangxu period, 1908), “*Wushen Hunan gongsi*” (34<sup>th</sup> year of the Guangxu era, Hunan Company), “*Da Qing Xuantong ernian Hunan ciye gongsi*” (Qing Dynasty, 2<sup>nd</sup> year of the Xuantong era, Hunan Ceramic Company), “*Da Qing Xuantong sannian Hunan ciye gongsi*” (Qing Dynasty, 3<sup>rd</sup> year of the Xuantong era, Hunan Ceramics Company), “*Xuantong ernian Hunan ciye xuetaang xuesheng Zhou Zhichui chengjipin*” (2<sup>nd</sup> year of the Xuantong era,





work of Zhou Zhichui, student of the Hunan Ceramics School), “*Hongxian yuannian yiyue Yuanjingcheng Shaofuzi daren xunzheng*”(1<sup>st</sup> month of the 1<sup>st</sup> year of the Hongxian period, to be presented to the Honourable Shaofuzi for comment), “*Minguo jiuinian zhongdongyue Hunan mofan yaoye gongchang zao*”(made by the Hunan Exemplary Ceramic Workshop in mid winter in the 9<sup>th</sup> year of the Minguo era, 1920) and “*Fugui yannian*”(wealth, nobility and longevity). A brush holder with underglazed black and green painting in the collection of the Liling Municipal Museum has in the centre front four bold characters “*Shixue Guochi*”(swear to drive away national shame) arranged in two rows. The sides are inscribed with lines denoting “award for student winning the National Shame Speech Competition held in Liling” and “donated by the Liling Society of Promoting the Using of National Products”. “National shame” refers to the 21-clause convention that the Beiyang Government signed with the Japanese on May 9, 1915. The bamboo and stylised Taihu rocks painted to the other side of the brush holder is a symbol of the Chinese people’s unyieldingness and that they would remember the shame. The commemorative significance of this brush holder makes it particularly precious.

The underglazed *wucai* wares from Liling are mainly decorated with floral sprays. Also depicted are figures, landscapes, birds and animals. Western techniques such as sketching and watercolouring add varieties to traditional expressions. Abundant Liling underglazed *wucai* wares belonging to late Qing and early Republican period are available in the market. Displayed in the present exhibition are a number of rare examples including the cylindrical vat with butterfly and flower motif, vase with mynah and oriental cherry, vase with small neck and landscape painting, vase with floral sprays, phoenix-tail vase with hundred-flower motif, *guanyin*-vase with landscape scenery and figures, vase with zoomorphic-mask ring-handle and vine motif, teacup with floral sprays, large basin with old pines, flowers and birds, and vase with fox and geese.

### 3. Kilns producing *qingbai* wares and blue-and-white wares

Except for a small quantity of milky-white items produced as side-line in the Changsha kilns, no white wares were made in Hunan until the Song and Yuan periods.

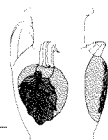


It is during these two dynasties that white wares and *qingbai* wares began to appear in a number of kilns in the counties of Hengdong, Laiyang and Yiyang.

A number of kilns in Hengdong were devoted to the production of white wares. Mayuanling and Tanjialing in Xiaochuxiang are 25 kilometres to the north of the county seat while Jifucun in Youmaxiang is twice as far. China clay comes in abundance in Mayuanling. Nowadays the place still supplies large quantity of china clay to the porcelain factories in Shiwan. White porcelain shards are found everywhere across the hills and fields in Tanjialing. The pure white body of Hengdong productions are either coated with *qingbai* glaze or a white glaze with greenish or yellowish tint. Shapes include bowl, dish, cup, vase, ewer and vat. Some bowls have lotuses moulded to their sides. Firing was done in dragon kilns. Accompanying the white wares from Mayuanling is a pounding-bowl bearing the characters “*Yanyou sinian*” (4<sup>th</sup> year of the Yanyou era, 1317). Late Song and Yuan characteristics are vestigial on the white wares.

*Qingbai* wares were made in some ten kilns in Moxingxiang and Taipingxiang southwest of the county seat of Leiyang. These kilns are generally referred to as Moxing kilns. The *qingbai* wares produced here are of relatively high standard among kilns producing the same kind of wares in the Hunan province. They have a thin and translucent body. A rich variety of shapes including bowl, dish, saucer, cup, lamp, censer, ewer and vase are available. Since the vessels were fired upside down, most mouth rims are bare of glaze. The body and the centre often bear impressed motifs such as the character “*hui*” resembling a key fret, peony, chrysanthemum, fish, continuous beads, wave crests, interlocking thunder motif and bamboo leaves. Some examples have upfacing lotus carved to the walls.

Production of blue-and-white wares was either a major business or a side-line of the Yiyang kilns, the early Liling kilns and the Longjing kilns at Huaihua. The Yiyang kilns were scattered around Wanpen Mountain in Hanhecun in Yangwuling. Nearly all the porcelain remnants found here are bowls, urns and ewers with blue-and-white decorations, of which bowls outnumber the others. The white glaze is tinted with water-green or jade-green. The cobalt ranges from greenish-grey and light black to light blue and russet. The biscuit is either pure white or slightly tinted with gray. Bowls are thickly potted, large in size and bold in form. The exterior is often decorated with moulded



chrysanthemums set against freely painted leaves. Some are inscribed with “*Furu donghai*”(fortune as vast as the East Sea). The urns with a straight collar, loops on the round shoulder, a slightly domed and rabbeted cover with a conical knob and chrysanthemum motif on the body are similar to the small jars with blue-and-white floral scrolls of the Wanli era of the Ming dynasty. It is believed that the urns were made in late Ming between the Wanli and the Chongzhen periods.

Before the emergence of the underglazed *wucai* wares, the major output of the Liling kilns was blue-and-white. During the Yongzheng period, ceramic industry flourished in Weishan. A large quantity of blue-and-white shards, over 90% coming from bowls, still scatter on the hillside and along the riversides of this region. “Weishan bowl” was once a highly cherished item. Moulded and painted flora motifs enjoy equal popularity and sometimes they appear simultaneously on the wares. Most commonly seen are moulded medallion flowers, moulded deer motif and “*shou*” (longevity) character. Blue-and-white bowls with thin wall and painted with figures were made in Liling by the Hunan Ceramic Company during late Qing.

The dragon kiln of the Longjing Kiln runs from the valley up the slope on the west bank of the Wushui River in Longjingxiang in Huaihuaxian. It measures 33.7 kilometres in length and 1.57 - 2.4 kilometre in width. The fore section of the kiln ascends the hillside in steps while the rear part slants up in 22° gradient. The roof has already collapsed. The fire box in the front is succeeded by six chambers parted by red brick walls with vents at the base. The number of vents varies with walls. Kiln doors and stokeholes are found alongside the chambers. The vitrified surface of the ditch along which fire burns is clearly visible (Fig. 6). Major products include bowl, cup, dish, basin, vat, jar with thumb-rest over the handle, lamp and lamp-stand. The body is either pure white or faintly tinted with pale gray or yellow. The cobalt blue ranges from a light blue to dark gray and russet. Decorative patterns and paintings appear simultaneously on the wares. Butterflies and flowers, tendrils, *lingzhi* fungus and the character “*fu*” (fortune) are themes of great popularity. Production lasted from late Ming to Qing.

The Yuezhou celadons, the Changsha underglazed *sancai* wares and Liling underglazed *wucai* wares have the highest artistic and research value among all Hunan



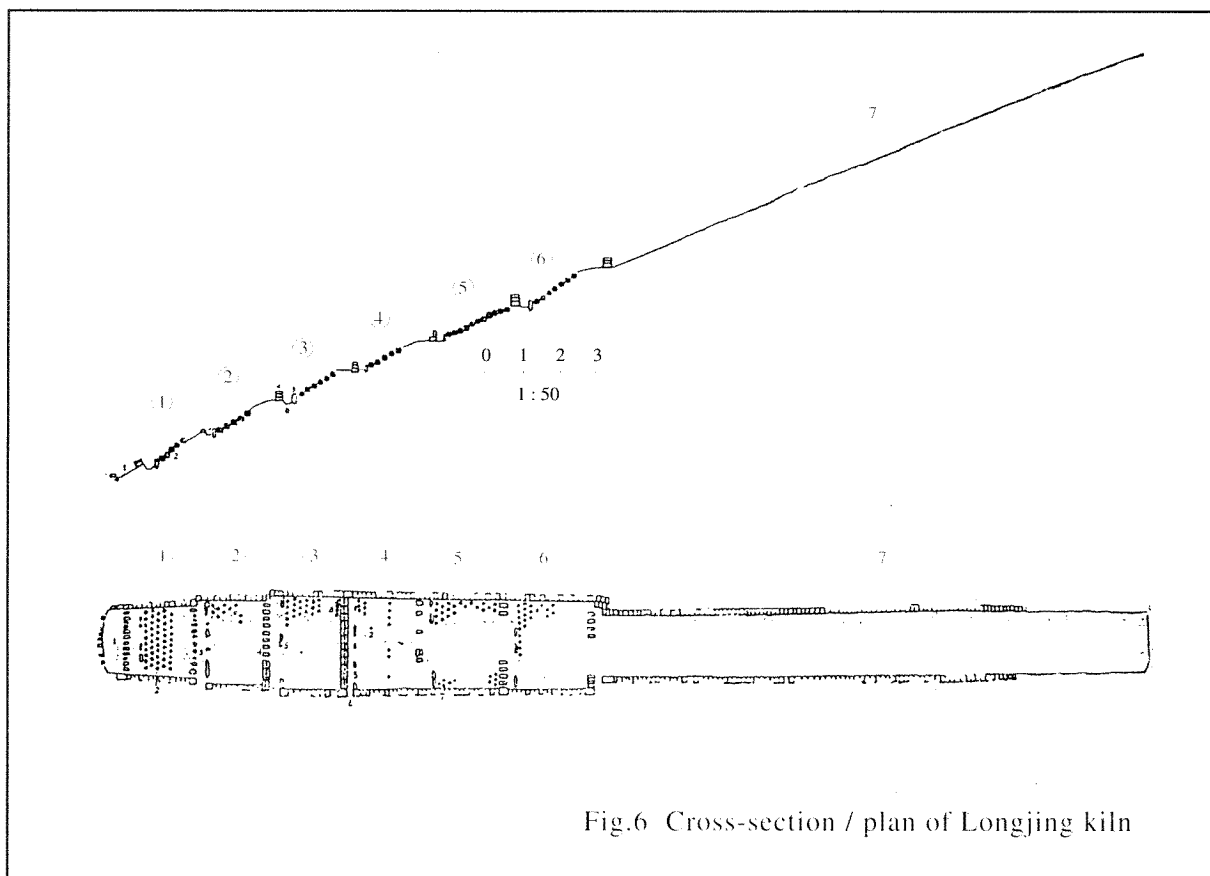
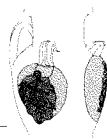


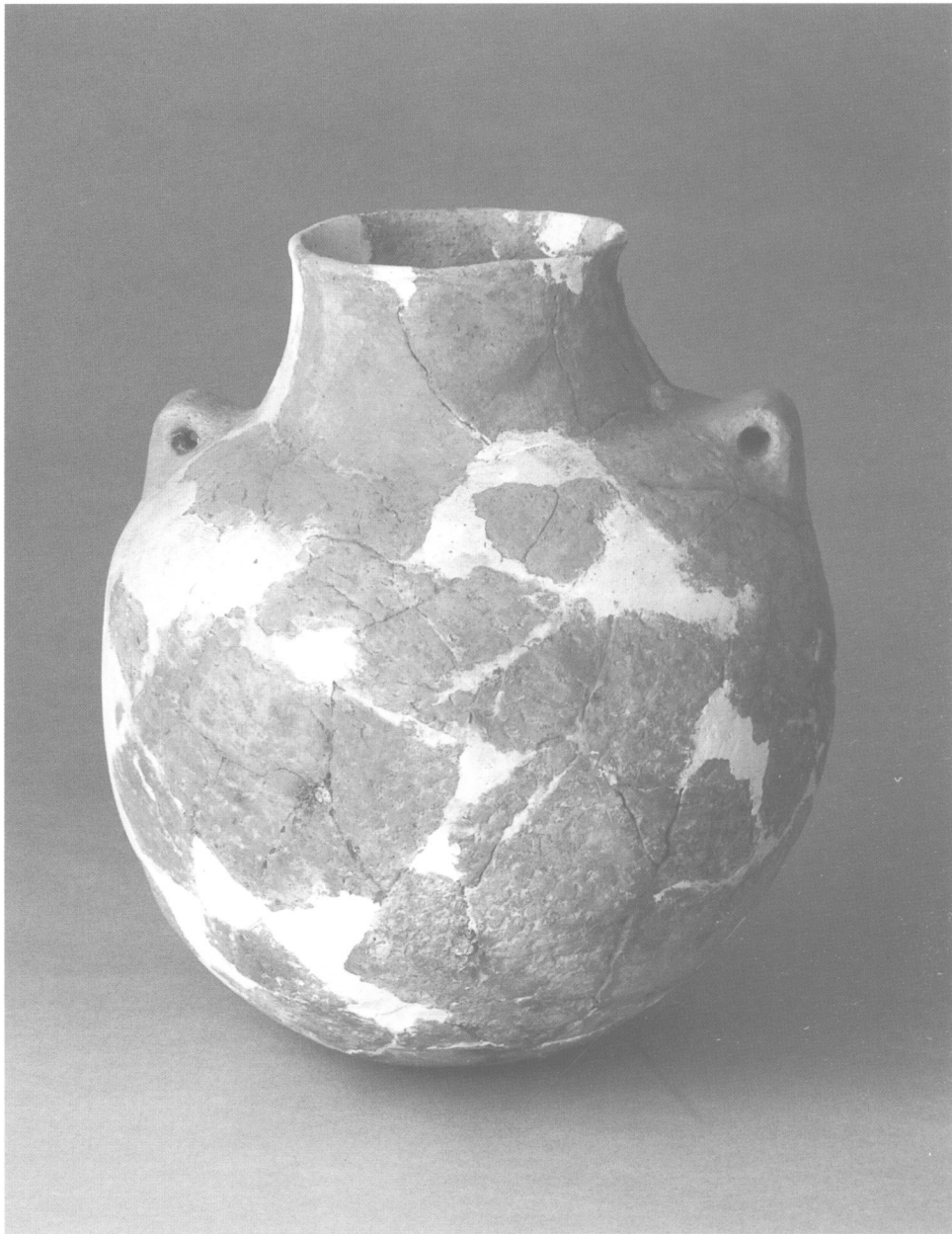
Fig.6 Cross-section / plan of Longjing kiln

porcelains. They occupy a significant chapter in the history of Chinese ceramics and are the pride of Hunan's ceramic industry.

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1

1. 新石器時代 紅陶小口雙耳罐

高 30 厘米

1988 年澧縣彭頭山遺址 (距今 9000-8000 千年) 出土

夾碳紅陶，有紅色陶衣。直口，球形

鼓腹，肩部有鼻形雙耳。圓底。

壓印粗亂繩紋。

屬彭頭山文化遺物。

**Jar with two lugs**

Neolithic period (9000 - 8000 B.P.)

Height 30 cm

Excavated at Pengtoushan in Lixian, 1988

The red pottery jar is impregnated with carbon particles, covered with red slip and decorated with disarrayed rope pattern. It has an upright mouth, two lugs on the shoulder and a globular body ending onto a round bottom.





2

## 2. 新石器時代 紅陶七芒太陽紋器蓋

高 12 厘米

1991 年錢糧湖農場墳山堡遺址 (距今 8000-7000 千年) 出土泥質紅陶，有紅色陶衣。上部為圓餅形蓋紐，正中一圓孔。圍繞圓孔為長條形和三角形鏤孔組成的七芒太陽紋。蓋盤用同樣的方式組成七芒太陽紋。屬皂市下層文化遺物。

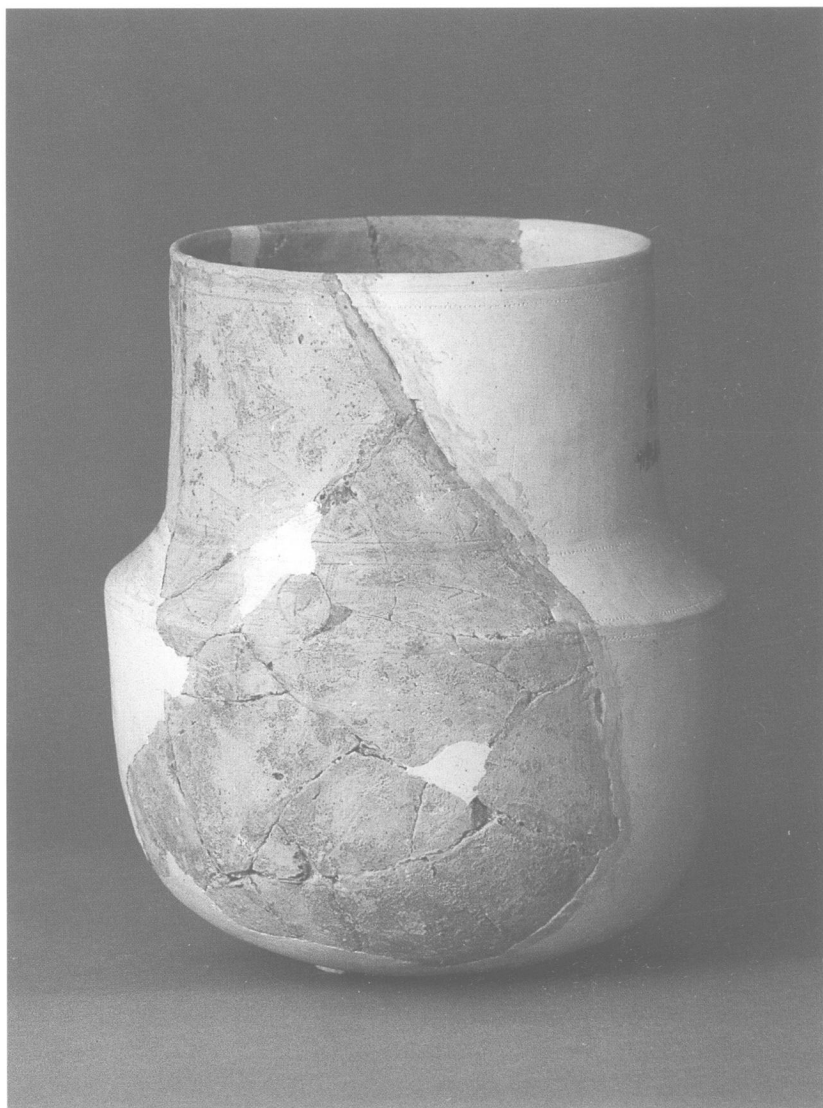
## Seven-ray sun cover

Neolithic period (8000-7000 B.P.).

Height 12 cm

Excavated from the farm site at Qianlianghu, 1991 The red pottery cover is painted with red slip. The upper part is disc-shape with a circular hole in the middle, surrounded by seven radiating triangular openwork design. The lower part is decorated with the same design.





3



### 3. 新石器時代 獸面紋折肩罐

高 22 厘米

1992 年黔陽高廟遺址 (距今 7000 千餘年) 出土  
泥質橙黃陶。直高領，折肩，長弧腹近直。

圓底。領部有對稱的兩組大獸面紋，  
其兩旁各有一個不知名稱的圖形，均用細篋點構成，用  
極其誇張的手法表現出獸面的尖角和獠牙，  
具有強烈的神秘色彩，而圖形又  
特別規整、精確、對稱。高廟文化的遺物。

### Jar with animal mask design

Neolithic period (7000 B.P.)

Height 22 cm

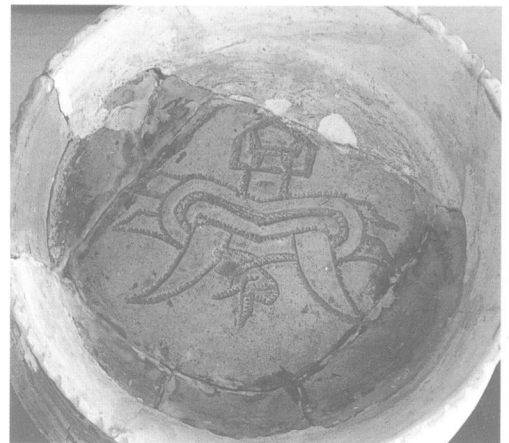
Excavated at Gaomiao site in Qinyang, 1992.

It has an upright high neck and angled shoulder joining  
onto a rather straight body that terminates onto the  
round base. On either side of the neck are animal masks  
with pointed horn and sharp fangs, bearing a mystical air.





4



4. 新石器時代 獸面紋圈足盤  
 徑 18.5 厘米  
 1992 年黔陽縣高廟遺址出土  
 泥質橙黃陶，盤口，圈足高大外撇。  
 圈足底有鋸齒狀花邊。腹部印  
 圖案化的鳥紋，器底刻劃粗線條  
 獸面紋。高廟文化遺物。

**Dish with ringfoot and decoration of animal masks**

Neolithic period

Diameter 18.5 cm

Excavated at Gaomiao site in Qinyang, 1992

The dish-shape mouth is connected onto a big splay foot with zigzag pattern at the base. The body is decorated with impressed design of birds; the base with incised pattern of animal masks.







5

5. 新石器時代 鳥紋圈足盤  
徑 19.3 厘米  
1992 年黔陽高廟遺址出土  
泥質紅陶，紅色陶衣大部脫落。  
小盤口，圈足外撇。腹部用篦點  
組成鳥頭紋。高廟文化遺物。

#### Ringfoot dish with bird pattern

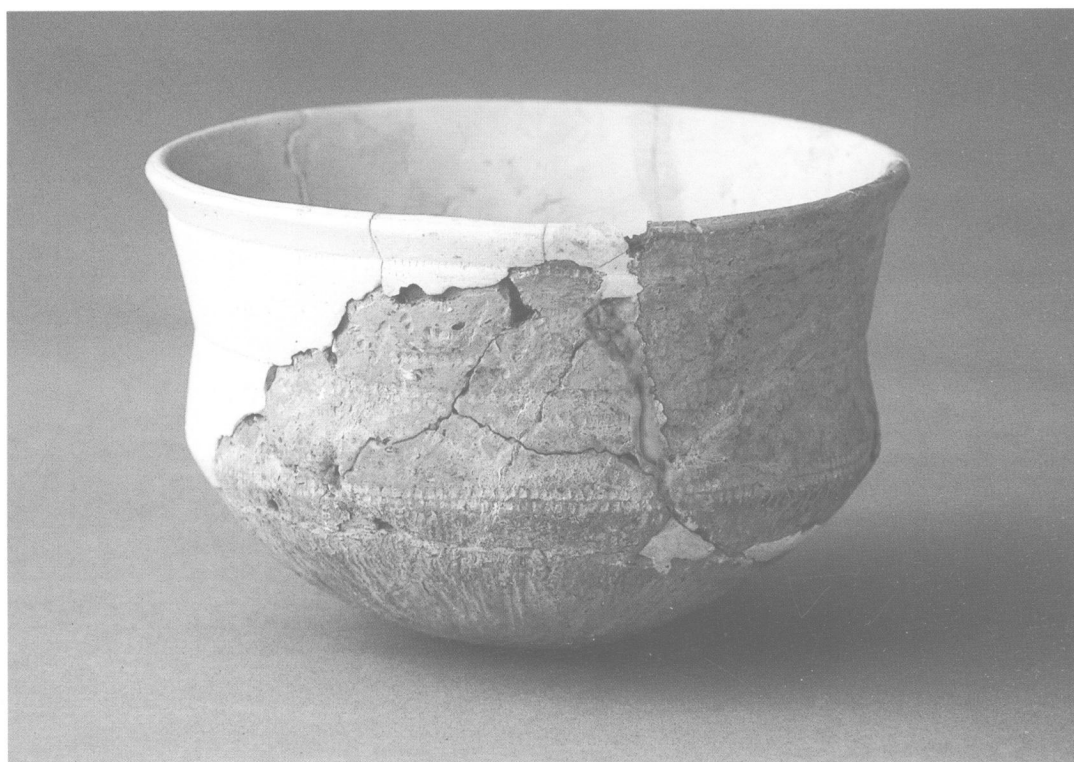
Neolithic period

Diameter 19.3 cm

Excavated at Gaomiao site in Qinyang, 1992

Most of the red slip has flaked off. It has a small dish-shape mouth and a splay ringfoot. The body is decorated with bird's head design composed by dots.





6

6. 新石器時代 紅陶深腹鉢  
徑 14.3 厘米

1992 年黔陽高廟遺址出土  
泥質紅陶，紅色陶衣脫落。口微侈，  
腹內弧，圜底，底部繩紋，腹部  
用淺篋點組成圖案。高廟文化遺物。

**Deep dish**

Neolithic period  
Diameter 14.3 cm

Excavated at Gaomiao site in Qinyang, 1992  
The red slip of the red pottery dish has flaked off.  
It has a slightly flared mouth, an incurved body  
and a round bottom with rope pattern.





7

7. 新石器時代 白陶圈足盤  
徑 20 厘米

1990 年安鄉縣湯家崗遺址出土  
湯家崗文化 (距今 6500 年) 墓葬  
隨葬品。泥質白陶，斂口。沿部一圈凸棱  
似子口。沿外印水波紋，圈足上三組  
簡化獸面紋，下部兩周水波紋。

**Dish with ringfoot**

Neolithic period (6500 B.P.)

Diameter 20 cm

Excavated at Tangjiagang site in Anxiangxian, 1990

The white pottery dish has an incurved mouth and a round lip which is formed by a relief border. Under the border is a band of wave pattern. On the ringfoot are three groups of animal mask designs bordered by two band of wave patterns at the bottom.





8

8. 新石器時代 白陶圈足盤

徑 24 厘米

1990 年安鄉縣湯家崗遺址出土  
湯家崗文化墓葬隨葬品。泥質白陶，夾細砂。  
斂口，圈足外撇。口沿處印 X 紋，腹部印  
瓣紋，圈足上變形魚頭紋，均似模印。

**Dish with ringfoot**

Neolithic period

Diameter 24 cm

Excavated at Tangjiagang site in Anxiangxian, 1990

The white pottery dish is impregnated with fine grit. It has an incurved mouth and splay ringfoot. The mouth rim is decorated with X-patterns while the body, plaited designs. All appears to have been impressed by moulds.





9

9. 新石器時代 白陶豆  
高 15.2 厘米  
1990 年安鄉縣湯家崗遺址出土  
湯家崗文化墓葬隨葬品。泥質白陶。  
豆盤直口。盤上浮雕  
花瓣突起，喇叭狀豆柄。

**White pottery dou**

Neolithic period

Height 15.2 cm

Excavated at Tangjiagang site in Anxiangxian, 1990

The white pottery *dou*-bowl has an upright mouth.

The exterior of the bowl is decorated with petal design in relief. It is joined onto an inverted trumpet-shape stem.





10

**10. 新石器時代 黑陶折腹壺**

高 16.3 厘米

1994 年濰縣城頭山古城址出土  
屈家嶺文化（距今約 5000 千年）墓葬隨葬  
品。泥質黑陶，小口，高領，  
折腹，高圈足，圈足上 18 個小鏤孔。

**Black pottery jar**

Neolithic period (c.5000 B.P.)

Height 16.3 cm

Excavated at Pengtoushan Gucheng site in Lixian, 1994  
The black pottery jar has a small mouth and a tall neck.  
The body bends at an angle in the middle and is supported  
on a tall ringfoot decorated with 18 perforations.





11

11. 新石器時代 黑陶壺

高 20.2 厘米

1994 年澧縣城頭山古城址出土  
屈家嶺文化墓葬隨葬品。泥質黑陶。  
直口，高領斜直。球形腹，高  
圈足，圈足上 19 個鏤孔。

**Black pottery jar**

Neolithic period

Height 20.2 cm

Excavated at Pengtoushan Gucheng site in Lixian, 1994

The black pottery jar has an upright mouth tapering down to form a long neck which joins onto a globular body supported on a splay ringfoot decorated with 19 perforations.





12

12. 新石器時代 黑陶帶蓋豆

高 22.6 厘米

1994 年濰縣城頭山古城址出土  
屈家嶺文化墓葬隨葬品。泥質黑陶。斗笠  
形蓋。蓋與豆成子母口扣合。豆盤壁內弧，  
平底，細喇叭狀豆柄，柄上三直排極小圓孔，  
穿透，分別為 19、20、24 個。全器  
各部位轉折處稜角特別分明。

*Dou with cover*

Neolithic period

Height 22.6 cm

Overall height 22.6 cm

Excavated at Pengtoushan Gucheng in Lixian, 1994

The black pottery vessel has a bamboo hat-shape cover. The *dou* has an incurved wall and is supported by a trumpet-shape stem with a flat base. The stem is decorated with 19, 20 and 24 perforations respectively in three vertical arrays.







13

**13. 新石器時代 人面雕塑**

高 4.6 厘米

1986 年澧縣宋家台遺址出土

石家河文化（距今 4500-4000 千年）遺物。

泥質灰陶。扁平，豎目，高鼻、吡口，露牙，額兩

側髮呈稜角狀，腦後髮斷折，形式不清。

**Sculpture of human head**

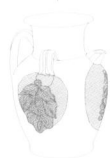
Neolithic period (4500 - 4000 B.P.)

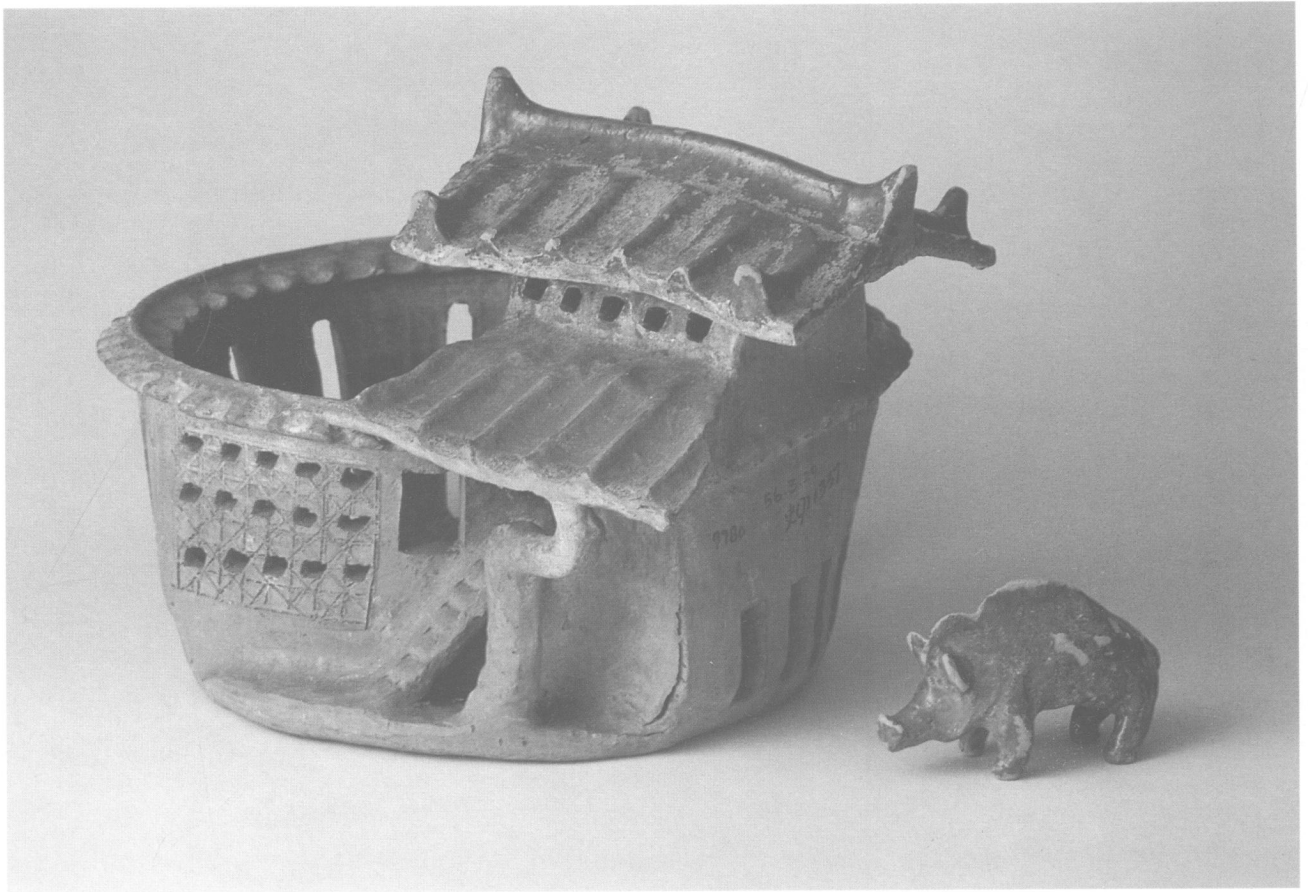
Height 4.6 cm

Excavated at Songjiatai site in Lixian, 1986

The gray pottery face is in low relief with a high nose and an open mouth exposing the teeth within.

On either side of the forehead are hair in lumps while the style of hair worn at the back cannot be identified due to damage.





14

**14. 東漢 綠釉陶豬圈**

高 19.8 厘米

1956 年長沙電影學校出土

紅胎，施低溫綠釉，豬圈作鏤空牆體

狀，其上一側為廁所，有樓梯相通。

小豬為短耳，長嘴，高脊，隨手搓而成。

**Pigsty in green glaze**

Eastern Han dynasty (25 - 220)

Height 19.8 cm

Excavated at Changsha Movie School site, 1956

The red pottery model is covered with green lead glaze.

The pigsty has openwork design on the walls

above which is a lavatory accessible by stairs. The

piglet has short ears, long snout, high back and was

fashioned into shape freely by hands.





15

15. 東漢 綠釉陶倉

高 26.5 厘米

1956 年長沙電影學校出土

紅胎，施低溫淺綠色釉。倉頂立一小鳥。

倉口兩側設有圓形通風口和倉門，

平底，下承三矮獸蹄形足。

**Granary in green glaze**

Eastern Han dynasty (25 - 220)

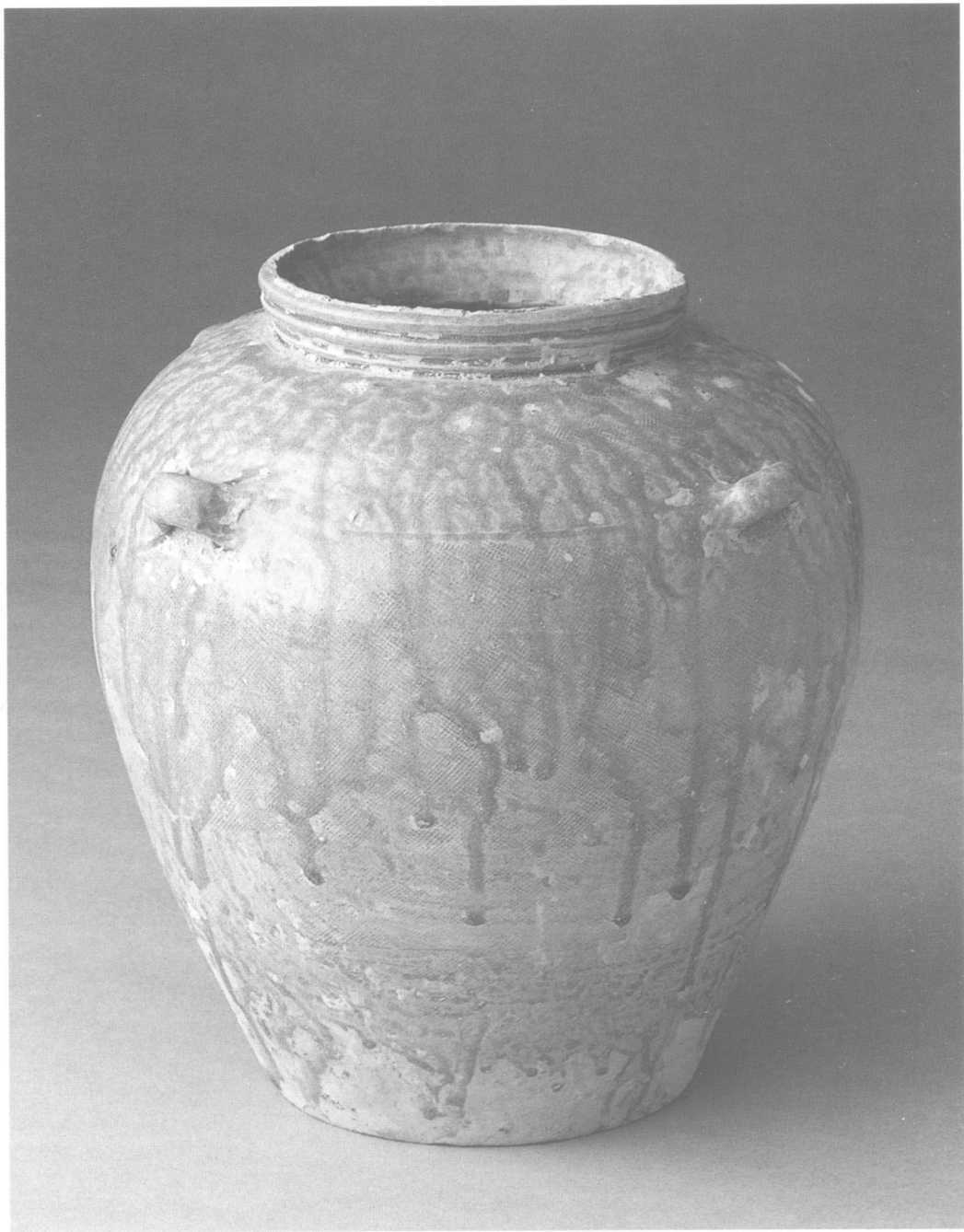
Height 26.5 cm

Excavated at Changsha Movie School site, 1956

The red pottery vessel is covered with green lead glaze.

It is topped with a small bird. On either side of the model are round vent holes and an entrance. The flat base is supported by three hoof-shape feet.





16

**16. 東漢 青瓷四系罐**

高 28 厘米

1996 年常德東江漢墓出土

直口，矮頸，豐肩，平底，肩部附直穿式四系。灰白胎，外壁印小方格紋。施青黃色半釉，釉汁作臘液狀下流。

**Jar with four lugs in green glaze**

Eastern Han dynasty (25 - 220)

Height 28 cm

Excavated from a Han tomb in Dongjiang, Chengde, 1996

The vessel has an upright mouth, a short neck, broad shoulder with four strap ears and a flat base. The exterior is decorated with impressed design of small squares and covered with greenish yellow glaze.





17

17. 東漢 青瓷扁腹雙系罐  
高 12 厘米  
1996 年常德東江漢墓出土  
直口，矮領，扁腹，肩部附直穿式雙系。  
胎色灰白，外壁印小方格紋。  
施青黃色開片半釉。

**Jar with two lugs in green glaze**

Eastern Han dynasty (25 - 220)

Height 12 cm

Excavated from the Han tomb at Dongjiang site in Chengde, 1996

The jar has an upright mouth, a short neck, an ovoid body and two strap ears on the shoulder. The exterior is decorated with impressed square pattern and covered with crackled greenish yellow glaze stopping short near the base.





18

18. 東漢 青瓷盤口雙系大平底壺

高 15.5 厘米

1988 年湘陰青竹寺窯出土

盤口，喇叭形短頸。形似常見的罐從肩以下截除，大平底。胎色灰白，外壁印細方格紋，肩部飾雙線凹弦紋，施青色半釉。

**Jar with dish-shape mouth in green glaze**

Eastern Han dynasty (25 - 220)

Height 15.5 cm

Excavated from Qingzhu Temple kiln site in Xiangyin, 1988

The vessel has a dish-shape mouth, a trumpet-shape short neck and a flat base. The paste is grayish white.

The exterior is decorated with small square patterns and the shoulder with double recessed lines. The whole vessel is covered with green glaze stopping short of the base.





19

19. 隋 青瓷醬彩扁盒

徑 13 厘米

1981 年長沙城南隋墓出土  
帶蓋，大口，扁圓腹，小平底，兩側附  
直穿式系鈕。器蓋刻劃蓮花紋，  
施青黃色半釉，釉汁開片。  
蓮瓣處施釉下醬色點彩裝飾。

Shallow box with brown decoration under green glaze

Sui dynasty (581 - 618)

Diameter 13 cm

Excavated from the Sui tomb at Chengnan site in Changsha, 1981

It has a wide mouth, a cover, a shallow round body and  
a flat base. On either side of the body are two ears.

The lid is incised with lotus design and covered with cracked  
yellowish green glaze stopping short of the base.





20

20. 隋 青瓷褐釉印花盒  
徑 5.5 厘米  
湘陰窯製品  
帶蓋。蓋面微隆，底平，壁近直，  
蓋面印變形蓮花，腹壁印  
團花。施醬褐色半釉。

**Covered box with brown impressed floral design  
under green glaze**

Sui dynasty (581 - 618)

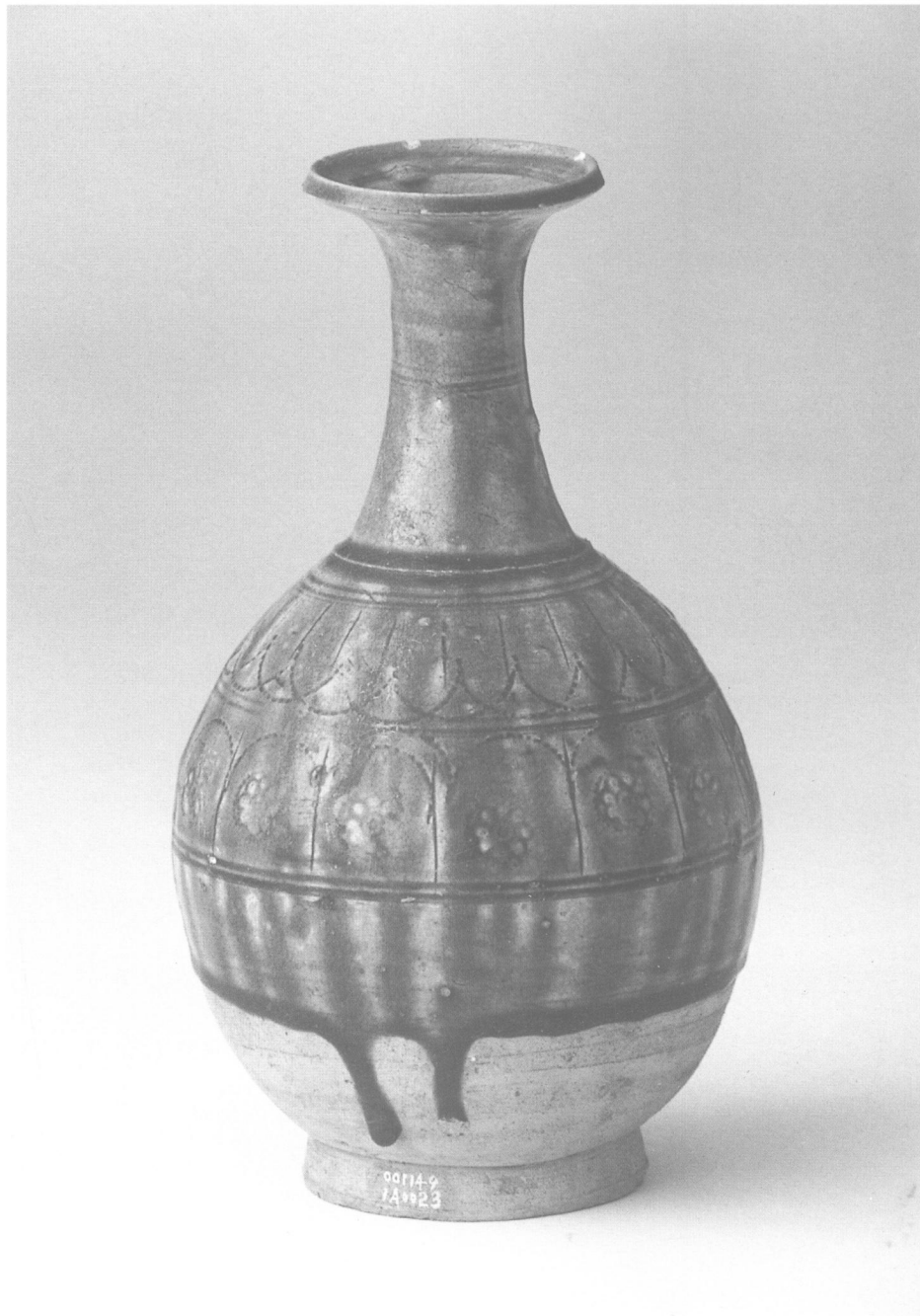
Diameter 5.5 cm

Product of Xiangyin kiln

It has straight walls and a domed cover. The cover is decorated with stylized lotus and the wall with floral roundels. The vessel is covered with brown glaze stopping short near the flat base.







21

21. 隋 青瓷醬褐釉蓮花紋瓶  
 高 25.7 厘米  
 1981 年長沙城南隋墓出土  
 喇叭形口，頸細長，橢圓形腹，圓餅  
 底，底部有凹弦紋一圈。肩部飾  
 變形蓮花瓣，印小團花。  
 施醬褐色半釉。

**Vase with brown lotus design**

Sui dynasty (581 - 618)

Height 25.7 cm

Excavated from the Sui tomb at Chengnan site in Changsha, 1981

It has a trumpet mouth, a slender neck and an ovoid body flaring outwards before joining onto a flat circular base.

The shoulder is decorated with incised lotus petals and small impressed flowerheads. The brown glaze covers most of the vase except the part near the base.





22

22. 隋 素胎雙髻長服侍女俑

高 20 厘米

湘陰縣城隋墓出土

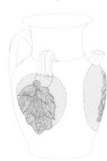
素胎。頭上雙髻，臉型方圓，  
蛾眉細眼，小口含笑。神態嫵雅端莊，  
身著寬袖曳地百褶裙，衣紋刀法  
明快有力。背部挖空。

**Female attendant with hair in double topknots**

Sui dynasty (581 - 618)

Height 20 cm

Excavated from the Sui tomb at Xiancheng in Xiangyin  
The unglazed figurine is wearing double topknots on the  
head. She has an oval face, crescent thin eyebrows  
and elegant eyes. Her delicate mouth shows a subtle smile.  
She is wearing a long skirt. The engraving of  
the drapery is clear and precise.





23

23. 隋 青瓷印花唾壺

高 12.1 厘米

1981 年長沙解放四村隋墓出土  
盤口，矮領，扁腹，圈足，大平底。施  
淺黃色釉，釉色光潔瑩潤。腹部印團花，  
此為青瓷唾壺中的精品。

**Spittoon with impressed floral design**

Sui dynasty (581 - 618)

Height 12.1 cm

Excavated from the Sui tomb in Changsha, 1981

The vessel has a dish-shape mouth, a short neck and an ovoid body supported by a ringfoot with a wide base.

The body is decorated with floral roundels under pale yellow glaze.





24

24. 隋 青瓷騎馬武士俑

高 22.8 厘米

1983 年長沙爛泥沖唐墓出土  
武士身披甲冑，雙手握韉繩狀，戰馬  
戎裝待發。灰胎，施青黃色  
半釉。馬肚處挖一圓孔。

**Figure of horse and warrior rider**

Sui dynasty (581 - 618)

Height 22.8 cm

Excavated from the Tang tomb at Lannichong in Changsha, 1983

The warrior is wearing an armour. With both hands he

holds the reins. The paste is grayish. The equestrian

is covered with greenish yellow glaze.





25

25. 唐 素胎騎馬胡人俑

高 35 厘米

1988 年長沙縣第二機磚廠唐墓出土  
胡人頭戴襍頭，深目高鼻，圓領短服，  
著靴。一手挽韁，一手下垂。駿馬束尾，  
低頭作漫步狀。馬腹處挖一圓孔。

**Figure of an equestrian**

Tang dynasty (618 - 907)

Height 35 cm

Excavated from the Tang tomb in Changsha, 1988

The foreigner with a high nose and deep-set eyes, is wearing a hood-cap, short tunic and boots. He acts as if he is holding the rein in one hand, while the horse, with its hand lowered, is trotting leisurely.





26

26. 唐 青瓷拱手男侍俑

高 27 厘米

1976 年長沙咸家湖唐墓出土  
縮髮，頭戴小冠。愁眉不展，閉嘴，留八  
字鬚。身著短褲，長裙及地，拱手作  
肅立狀。施青黃釉。

**Male attendant**

Tang dynasty (618 - 907)

Height 27 cm

Excavated from the Tang tomb at Xianjiahu in Changsha, 1976  
He has a moustache, and is wearing a short tunic and a long  
robe. With mouth closed, he looks serious. His hands  
join within long sleeves. The figure is covered  
with greenish yellow glaze.





27

27. 唐 青瓷持刀俑

高 27.4 厘米

1976 年長沙咸家湖唐墓出土  
縮髮，頭戴小冠。圓臉，含笑。身穿  
短褲，長裙及地。雙手握環首刀，  
作守衛狀。施青黃色釉。

**Figure holding a sword**

Tang dynasty (618 - 907)

Height 27.4 cm

Excavated from the Tang tomb at Xianjiahu in Changsha, 1976  
He has a round smiling face and is dressed in a short  
tunic and a long robe. He is holding a sword with both hands  
as if on guard. The figure is covered with yellowish  
green glaze.





28

**28. 唐 青瓷持棒俑**

高 26.4 厘米

1976 年長沙咸家湖唐墓出土  
頭戴襍頭。圓臉，雙目怒視。穿圓領  
束腰服，著靴。雙手持棒，作守  
衛狀。施青黃色釉。

**Figure holding a club**

Tang dynasty (618 - 907)

Height 26.4 cm

Excavated from the Tang tomb at Xianjiahu in Changsha, 1976  
He wears a hood cap, a belted tunic and boots. He is  
staring with angry eyes and is holding a club in both hands  
as if on guard. The figure is covered with  
yellowish green glaze.







29

29. 唐 青瓷提壺袋男俑

高 26.1 厘米

1976 年長沙咸家湖唐墓出土  
頭戴幞頭。圓臉，含笑。身著圓領束腰  
短服，著靴。一手提扁壺，一手持小袋，  
作怡然自得狀。灰白胎，施青黃色  
半釉。釉汁開片，略有剝落。

**Male figure holding jar and bag**

Tang dynasty (618-907)

Height 26.1 cm

Excavated from the Tang tomb at Xianjiahu in Changsha, 1976  
He has a round and smiling face and wears a hood-cap, a  
belted short tunic and boots. He holds a *bianhu* in one hand  
and a small bag in the other. The paste is grayish white. The  
yellowish green crackled glaze stops short of the base.





30

**30. 唐 青瓷駱駝**

高 17.3 厘米

1976 年長沙咸家湖唐墓出土  
駱駝背負囊袋，昂首作漫步狀。實心  
無孔，施青黃色半釉。

**Camel**

Tang dynasty (618 - 907)

Height 17.3 cm

Excavated from the Tang tomb at Xianjiahu in Changsha, 1976  
With head raised, the loaded camel is walking in a  
leisurely manner. The figure is made of solid clay and  
covered with yellowish green glaze  
stopping short half way.





31

31. 唐 青瓷牛  
長 17 厘米

1976 年長沙咸家湖唐墓出土  
牛角前伸，小眼圓睜，作拖物狀。胎色淺白，  
施青黃色半釉。腹部開一圓孔。

**Ox in green glaze**

Tang dynasty (618 - 907)

Length 17 cm

Excavated from the Tang tomb at Xianjiahu in Changsha, 1976  
With horns pushed forward and wide open eyes, the  
ox is in the act of pulling a load. The paste is pale white.  
The animal is covered with yellowish green  
glaze stopping short half-way.





32

**32. 唐 青瓷馬**

長 19.5 厘米

1976 年長沙咸家湖唐墓出土  
駿馬軀粗壯，馬鞍、韁繩齊備，作待  
命出發狀。施青黃色釉。

**Horse in green glaze**

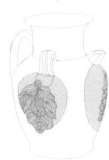
Tang dynasty (618 - 907)

Length 19.5 cm

Excavated from the Tang tomb at Xianjiahu in Changsha, 1976

The steed has a strong body and is equipped with saddle and harnessing reins, ready for a mission.

The animal is covered with yellowish green glaze.





33

33. 唐 青瓷出筋壺  
高 18.5 厘米  
湖南省博物館收藏品  
長沙窯製品。喇叭口，長頸，長弧腹，腹部  
起四道縱向凸起的筋。八稜形短流，  
平底，施黃釉，有少部分剝落。

**Jar with raised rib design**

Tang dynasty (618 - 907)

Height 18.5 cm

From the collection of the Hunan Provincial Museum

The jar has a trumpet-shape mouth, a long neck, and a gently curved body with four longitudinal raised ribs, an octagonal short spout and a flat base. The vessel is covered with yellowish green glaze part of which has flaked off.





34

34. 唐 白釉紅綠彩壺  
高 22 厘米  
1964 年長沙窯址出土  
喇叭口，長頸，八棱形短流。腹部用銅  
紅綠繪寫意式彩，罩黃白色釉。

**Jar with red and green decorations**

Tang dynasty (618 - 907)

Height 22 cm

Excavated at Changsha kiln site, 1964

The jar has a trumpet-shape mouth, a long neck and an octagonal short spout. The body is decorated with *xieyi* design in copper red and green under a yellowish white glaze.





35

35. 唐 青瓷醬彩鎮墓獸

高 34.8 厘米

1976 年長沙咸家湖唐墓出土  
人首獸身。昂首，髻髮、雙眼圓睜，  
似笑非笑。前肢伸直，後腳屈  
坐，背有鬃毛。通體施青黃  
色釉，並飾醬褐色斑點。

**Tomb guardian**

Tang dynasty (618 - 907)

Height 34.8 cm

Excavated from the Tang tomb at Xianjiahu in Changsha, 1976

It has a human face and an animal body. Its head is raised and with hair tied as a top knot. Its eyes are wide open. It sits with its fore-limbs stretched forward and hind-limbs bent.

The figure is covered with yellowish green glaze decorated with brown spots.





36

36. 五代 匣鉢中裝燒的青瓷壺

高 25 厘米

1983 年衡山湘江窯出土  
筒形匣體內裝有殘壺 1 件。壺口已殘，  
胎呈青灰色，釉色榨菜青。

**Jar in a sagger box**

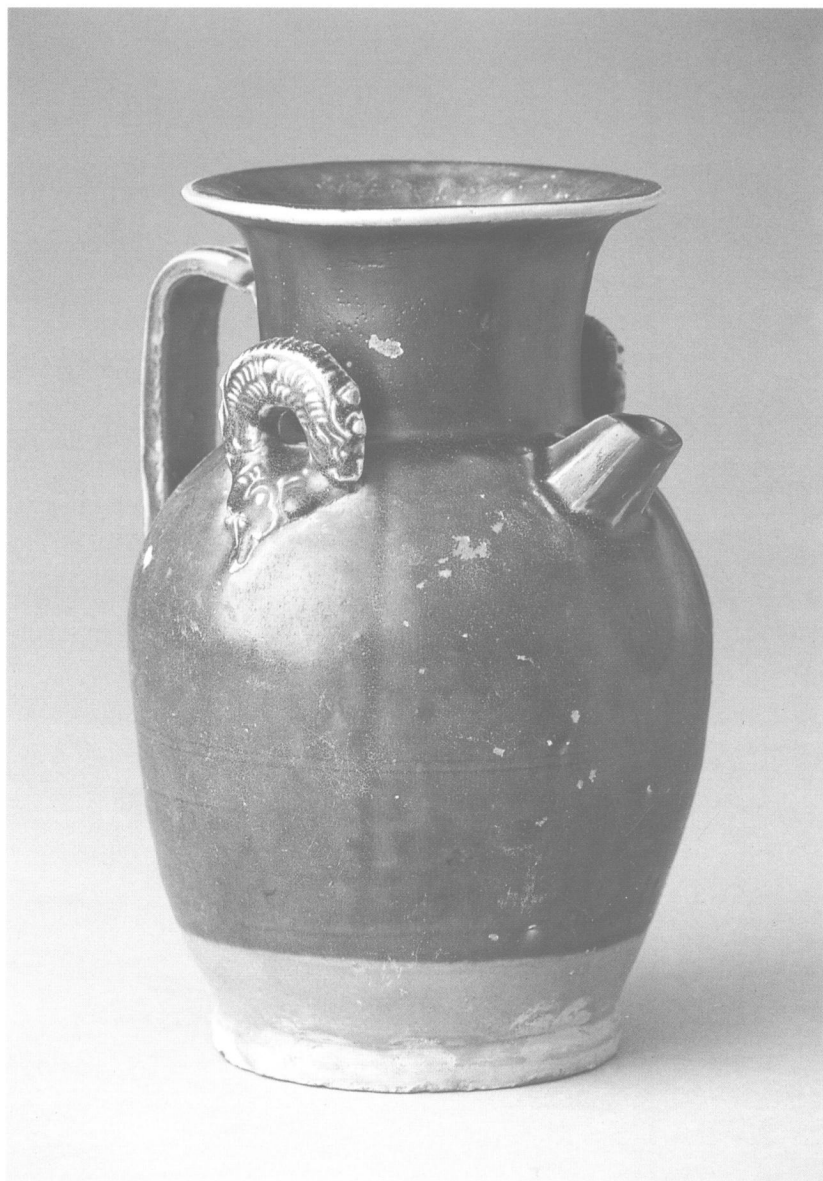
Five dynasties (907 - 960)

Height 25 cm

Excavated from Xiangjiang kiln in Hangshan, 1983  
The cylindrical sagger box contains a broken jar  
the mouth of which is broken, exposing the greenish  
gray paste. The glaze is green.







37

37. 唐 醬釉繫紐壺

高 22.5 厘米

長沙窯製品

喇叭形口，八棱形短流，模印半環形雙繫。執手扁平，模印鳳鳥，通體施醬色半釉，外罩透明青黃釉，器底露胎。

**Jar with moulded ring ears**

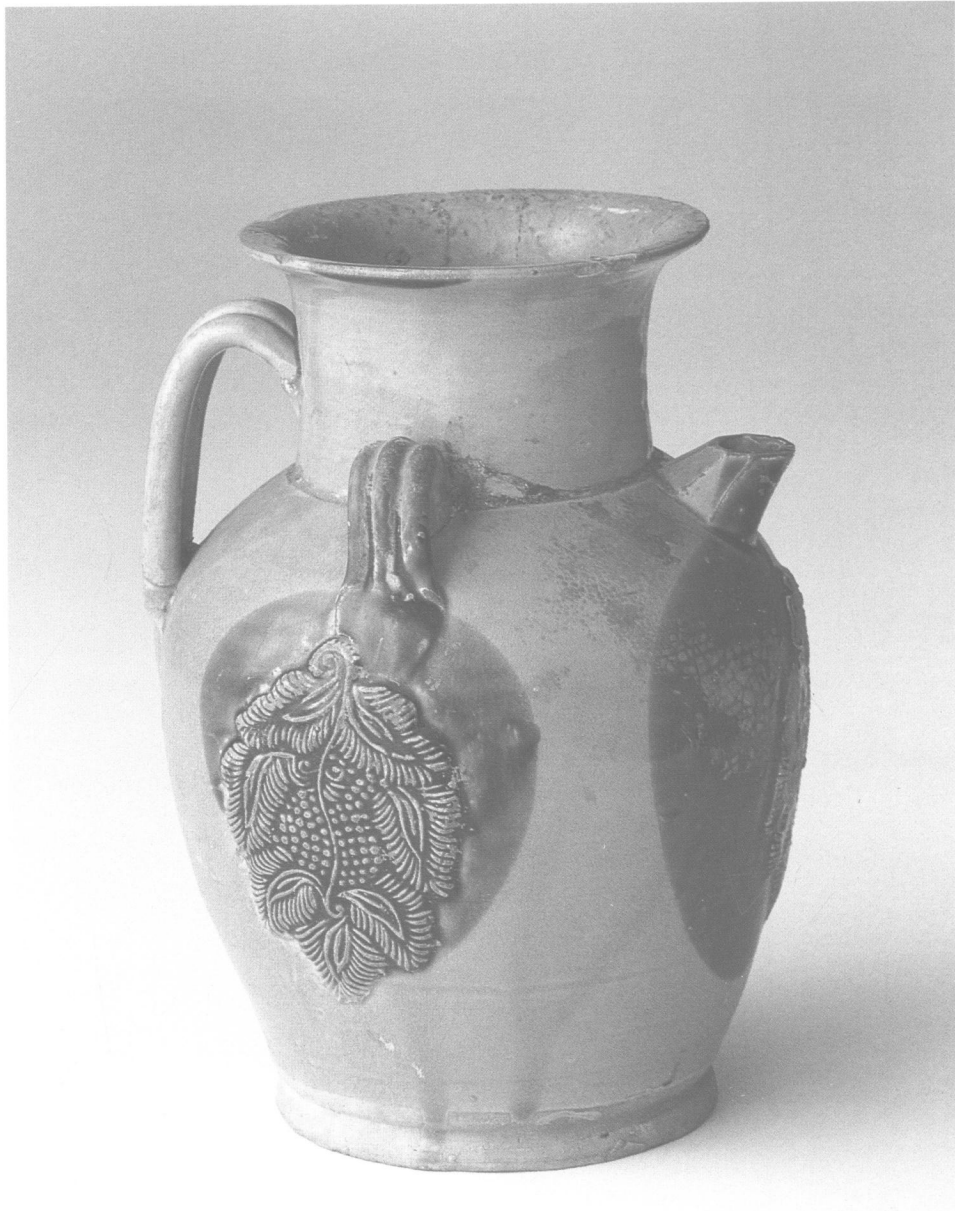
Tang dynasty (618 - 907)

Height 22.5 cm

Product of Changsha kiln

It has a trumpet-shape mouth, an octagonal short spout and two moulded ring ears. The flat handle has an impressed design of phoenixes and birds. The vessel is in brown glaze stopping short of the base and covered with a transparent yellowish green glaze. The unglazed base exposes the body.





38

38. 唐 釉下醬褐斑模印椰棗紋壺

高 23.5 厘米

長沙窯製品

喇叭形口，八棱形短流，三輪形半環狀系鈕。流與系下模印椰棗紋，圖形處飾醬褐色斑塊釉，外罩青黃透明釉。

**Jar with moulded floral medallions**

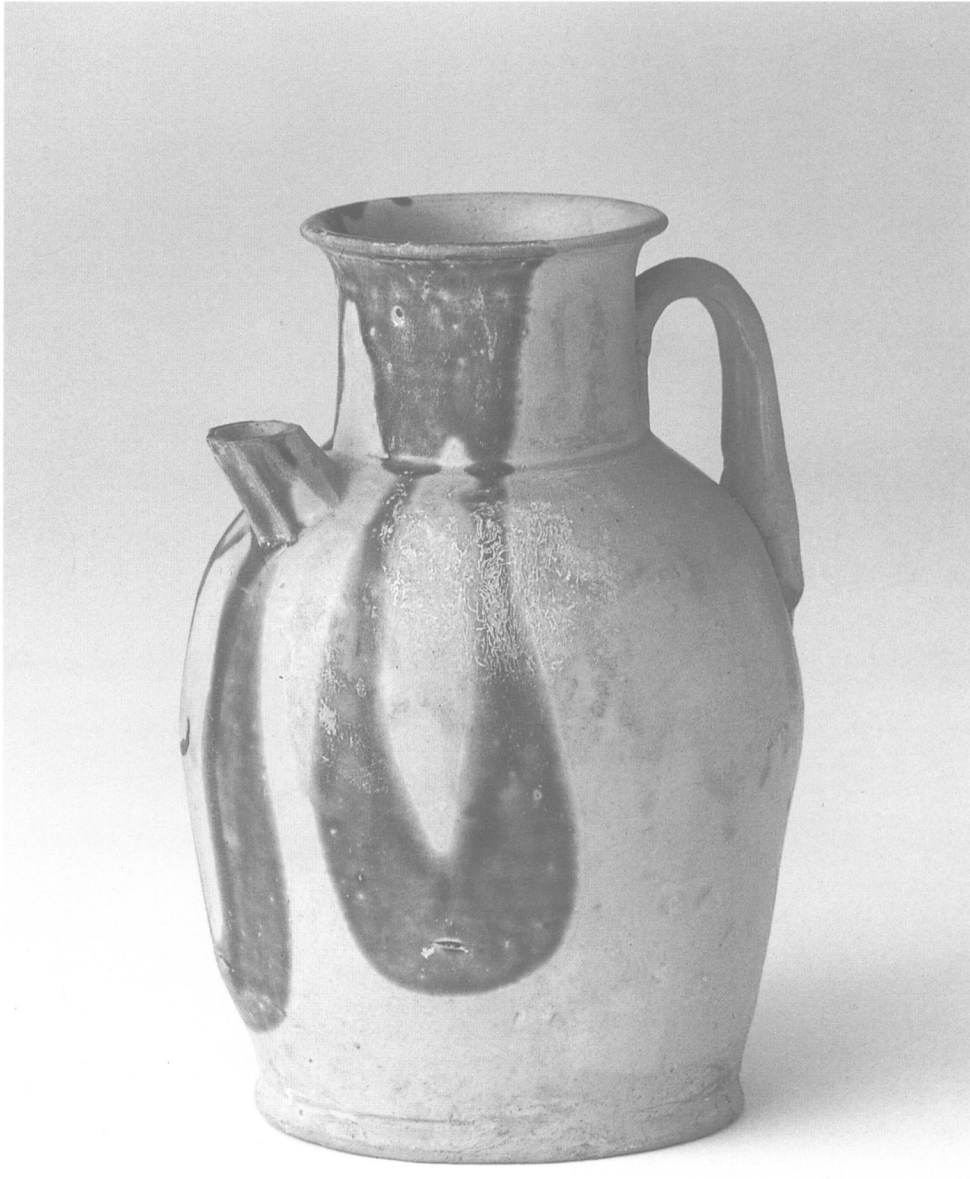
Tang dynasty (618 - 907)

Height 23.5 cm

Product of Changsha kiln

It has a trumpet-shape mouth, an octagonal short spout, and three semi-circular ears. Underneath the spout and ears are moulded floral medallions under brown glaze while the whole jar is covered with yellowish green transparent glaze.





39

39. 唐 釉下醬褐彩壺  
高 22 厘米  
1987 年長沙窯址出土  
喇叭形口，八棱形短流。飾醬褐色  
圈套狀圖形，外罩青黃色薄釉。

**Jar with brown decoration**

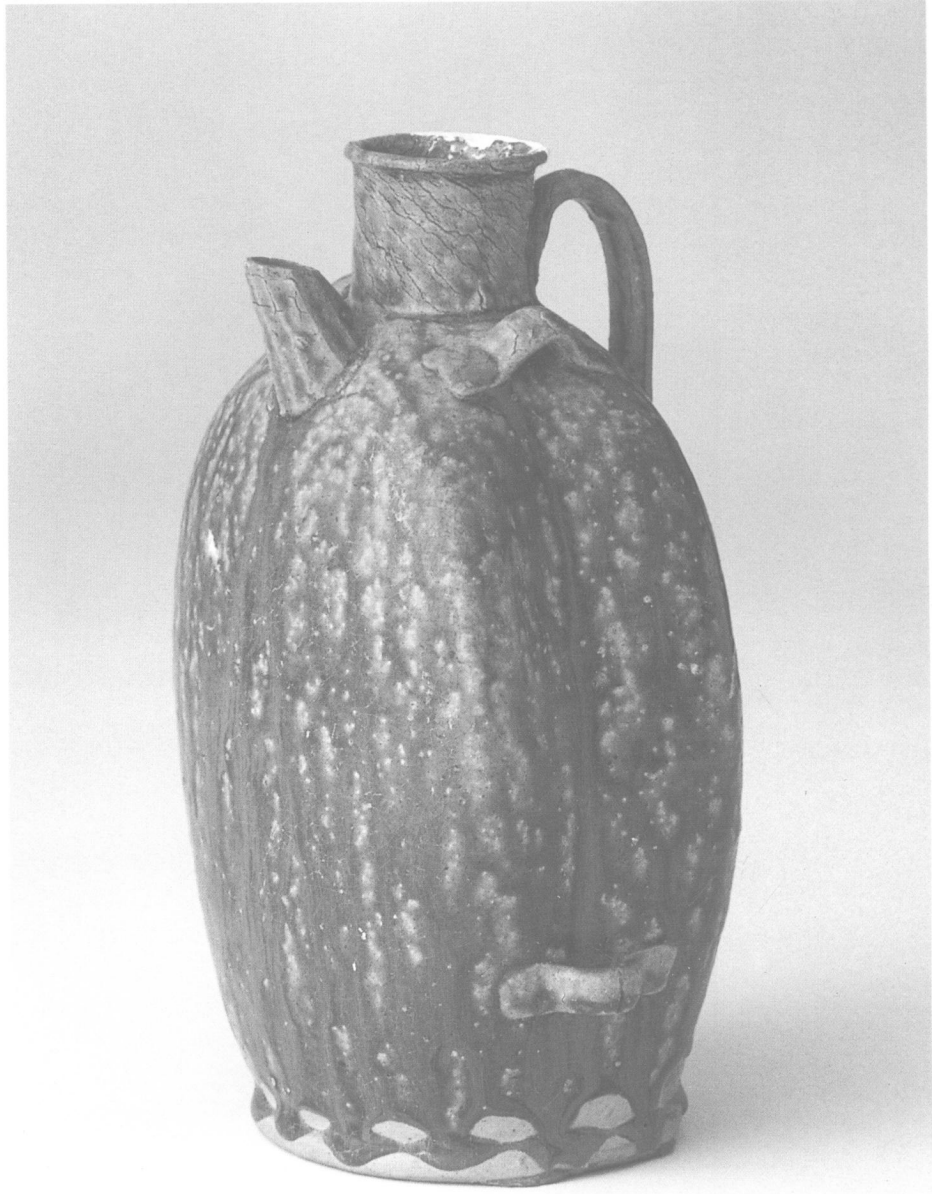
Tang dynasty (618 - 907)

Height 22 cm

Excavated from Changsha kiln site, 1987

It has a trumpet-shape mouth and an octagonal short spout. Decorated with brown loops, the vessel is covered with yellowish green glaze.





40

40. 唐 藍綠色釉系鈕背壺

高 23.6 厘米

1978 年長沙窯窰址出土  
 凸唇，筒形短頸，扁體深腹，八棱形  
 短流，肩與下腹部處兩側附有  
 直穿式系鈕。施藍綠色釉，  
 釉汁作臘液狀下流。

Jar with ear-lugs

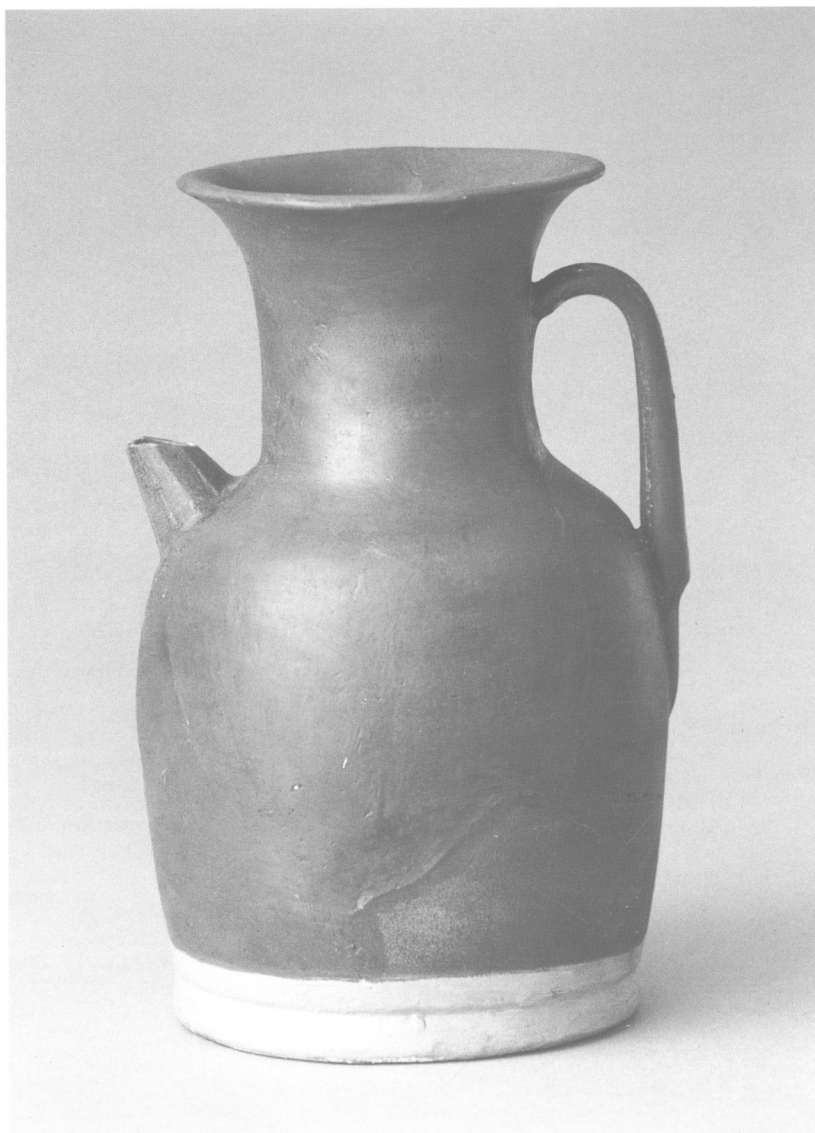
Tang dynasty (618 - 907)

Height 23.6 cm

Excavated from Changsha kiln site, 1978

It has an everted mouth with a round lip, a short cylindrical neck, and an octagonal short spout. Ear-lugs are found on the shoulder and the lower part of the body. The glaze is of green and blue and has tear marks.





41

**41. 唐 銅紅釉壺**

高 18.5 厘米

1983 年長沙窯址出土  
喇叭形口，八棱形短流，通體施銅紅  
色半釉，器底露胎。通體銅紅釉  
產品的出現，改變了唐以前單  
一的青瓷窯體系，並促使瓷器向  
多彩的裝飾工藝發展。

**Jar in copper red glaze**

**Tang dynasty (618 - 907)**

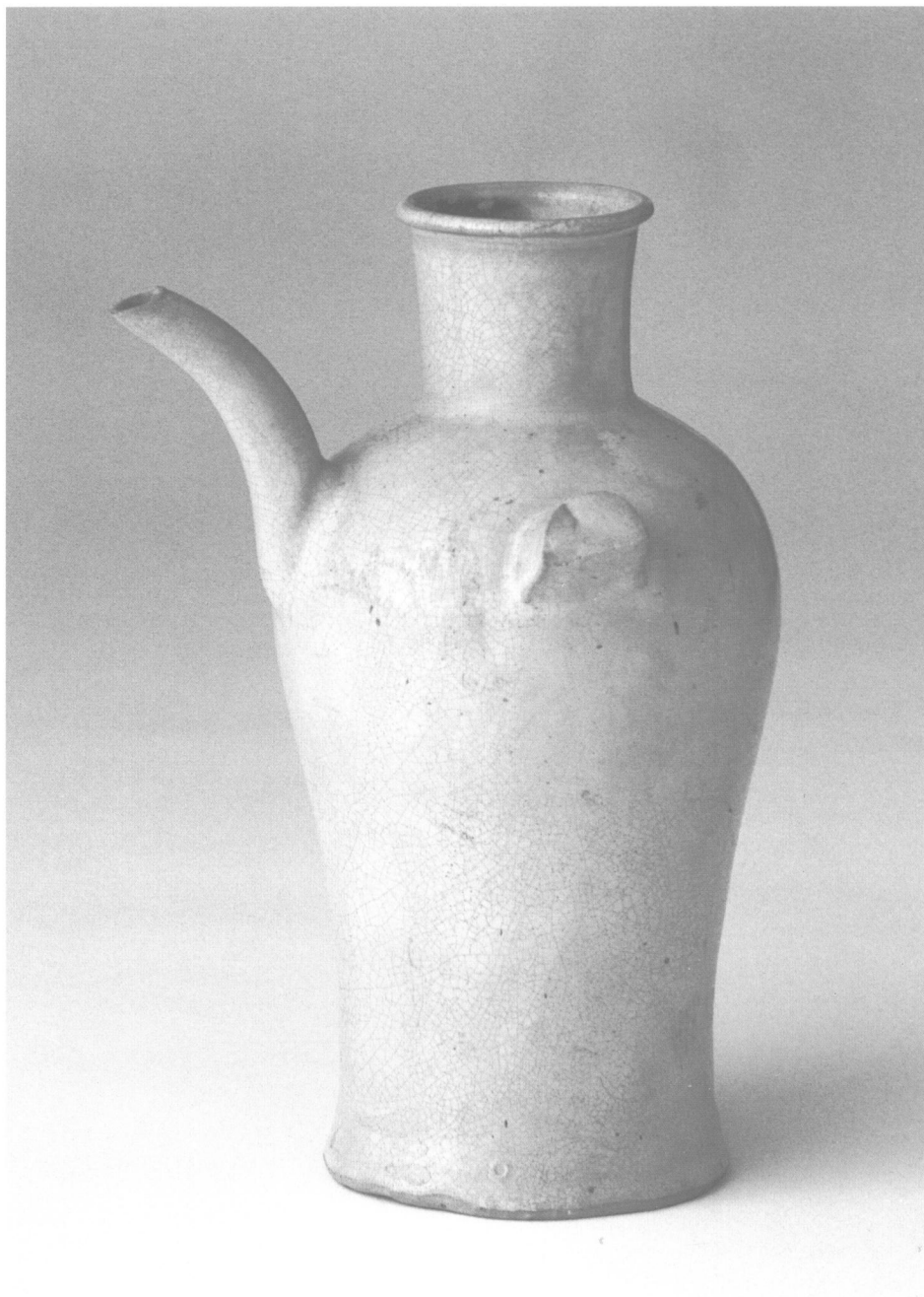
Height 18.5 cm

Excavated from Changsha kiln site, 1983

It has a trumpet-shape mouth and an octagonal short spout.

The vessel is glazed in copper red stopping short of the unglazed base. The appearance of copper red glaze has altered the monopoly of the pre-Tang green glaze system and facilitated the development of polychrome decorations on porcelain.





42

42. 唐 乳白釉橫柄壺  
 高 23 厘米  
 1978 年長沙窯窰址出土  
 凸唇，筒形小頸，管狀長流，橫  
 柄。圓肩，深腹往下微束，凹  
 底。外壁施乳白色滿釉。  
 橫柄上模印“注子”二字。

**Jar with handle**

Tang dynasty (618 - 907)

Height 23 cm

Excavated from Changsha kiln site, 1978

It has an everted mouth with a round lip, a short cylindrical neck, a pipe-shape long spout and a handle. The shoulder is round and tapers downwards towards the base. The exterior is covered with milky white glaze. The handle is inscribed with two characters *zhuzi*.





43

43. 唐 綠釉橫柄壺  
高 16.5 厘米  
1978 年長沙窯窯址出土  
帶蓋，小口，圓肩收腹，八棱形  
短流，圓錐形橫柄。通體施  
乳濁狀銅綠釉。

**Jar with handle**

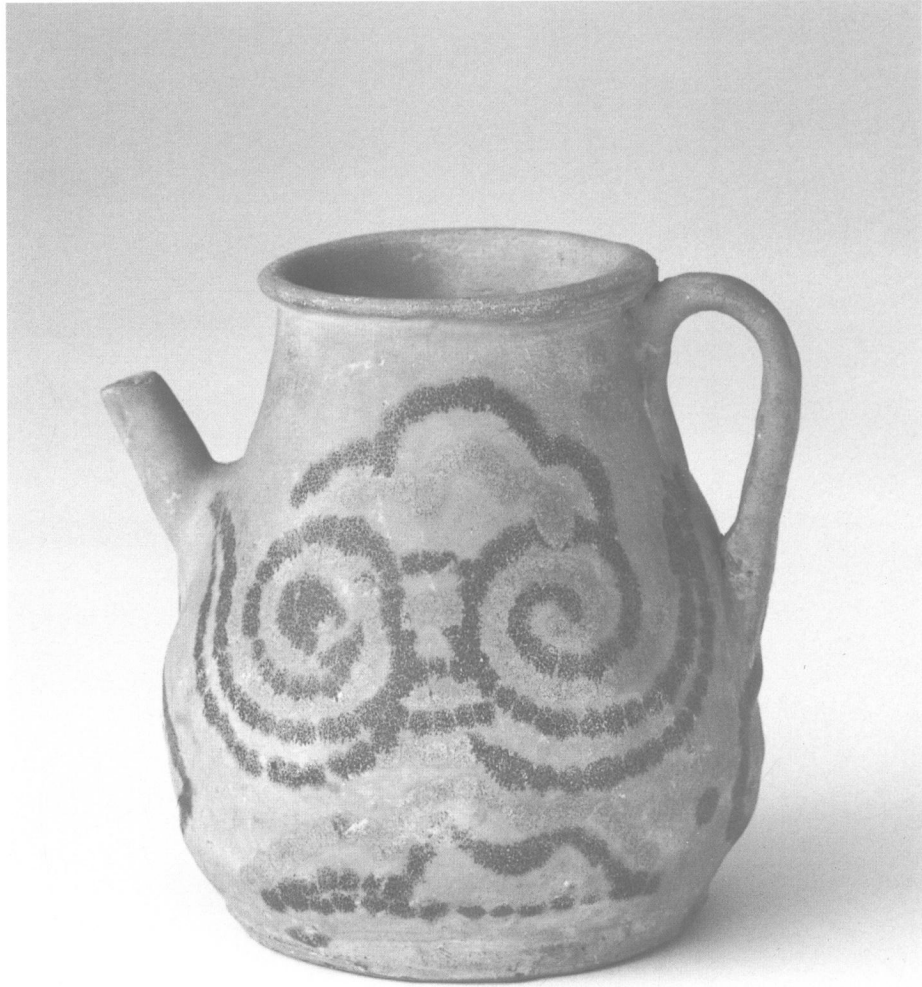
Tang dynasty (618 - 907)

Height 16.5 cm

Excavated from Changsha kiln site, 1978

The covered jar has a small mouth, a round shoulder and a tapering body, an octagonal short spout and a traverse cylindrical handle. The vessel is covered with opaque copper green glaze.





44

**44. 唐 醬藍彩雲紋壺**

高 14 厘米

1978 年長沙窯窰址出土

凸唇，斂口，溜肩，梨形腹，凹底，管狀短流。外壁飾醬黑與灰藍色點彩狀雲山紋圖形。外壁罩淺黃色滿釉，內壁露胎。

**Jar with blue cloud patterns**

Tang dynasty (618 - 907)

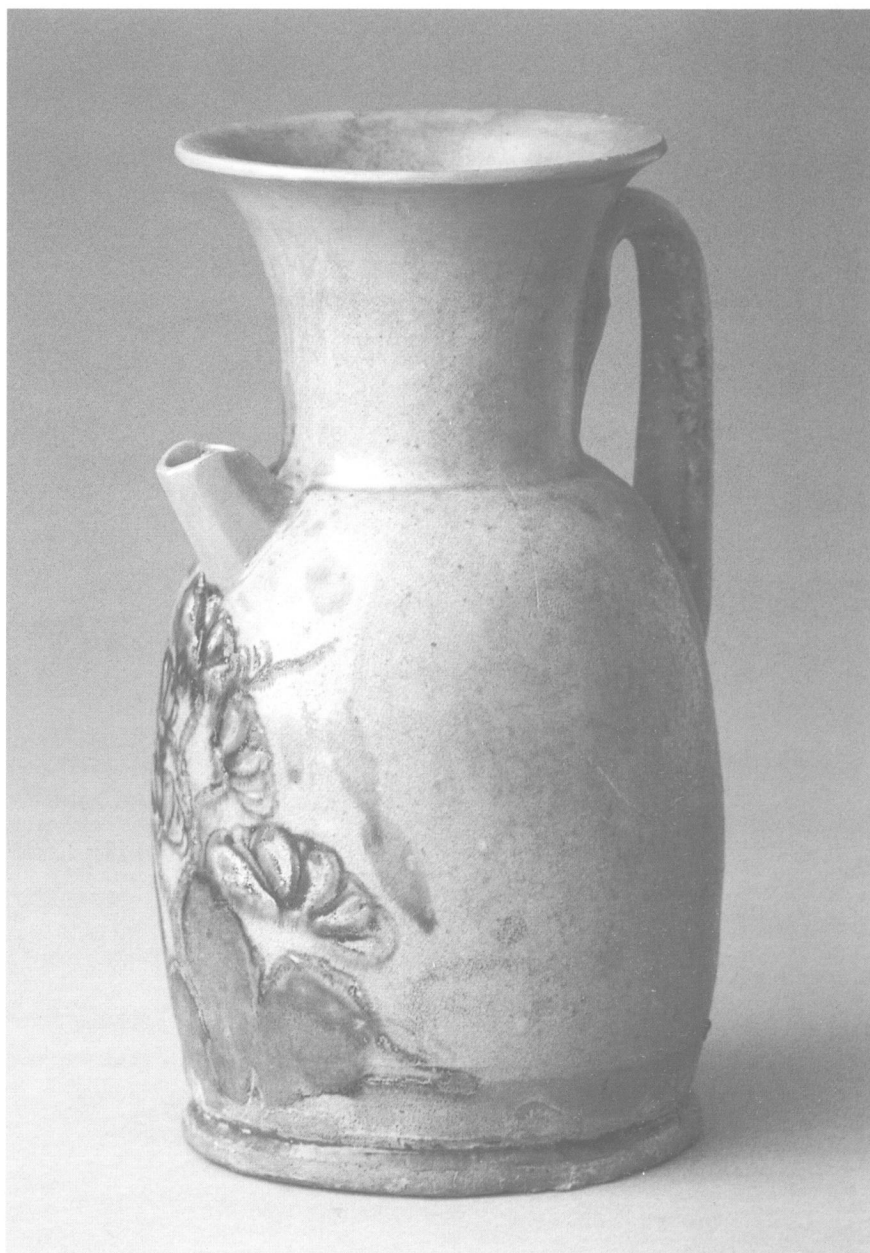
Height 14 cm

Excavated from Changsha kiln site, 1978

It has a raised lip, an incurved mouth, a pear-shape body ending at a countersunk base and a pipe-shape short spout. The exterior is decorated with black and grayish blue dots forming cloud and mountain patterns and covered with pale yellow glaze. The interior is unglazed.







45

45. 唐 釉下醬褐藍色菊花紋壺  
高 21.7 厘米

1983 年長沙窯址出土  
喇叭形口，八棱形短流，棒捶狀器身，流  
下繪醬褐、湖藍色菊花紋，用筆  
粗癩，具有水墨畫的風韻。  
外罩青黃色薄釉。

**Jar with decoration of chrysanthemums in brown  
and blue**

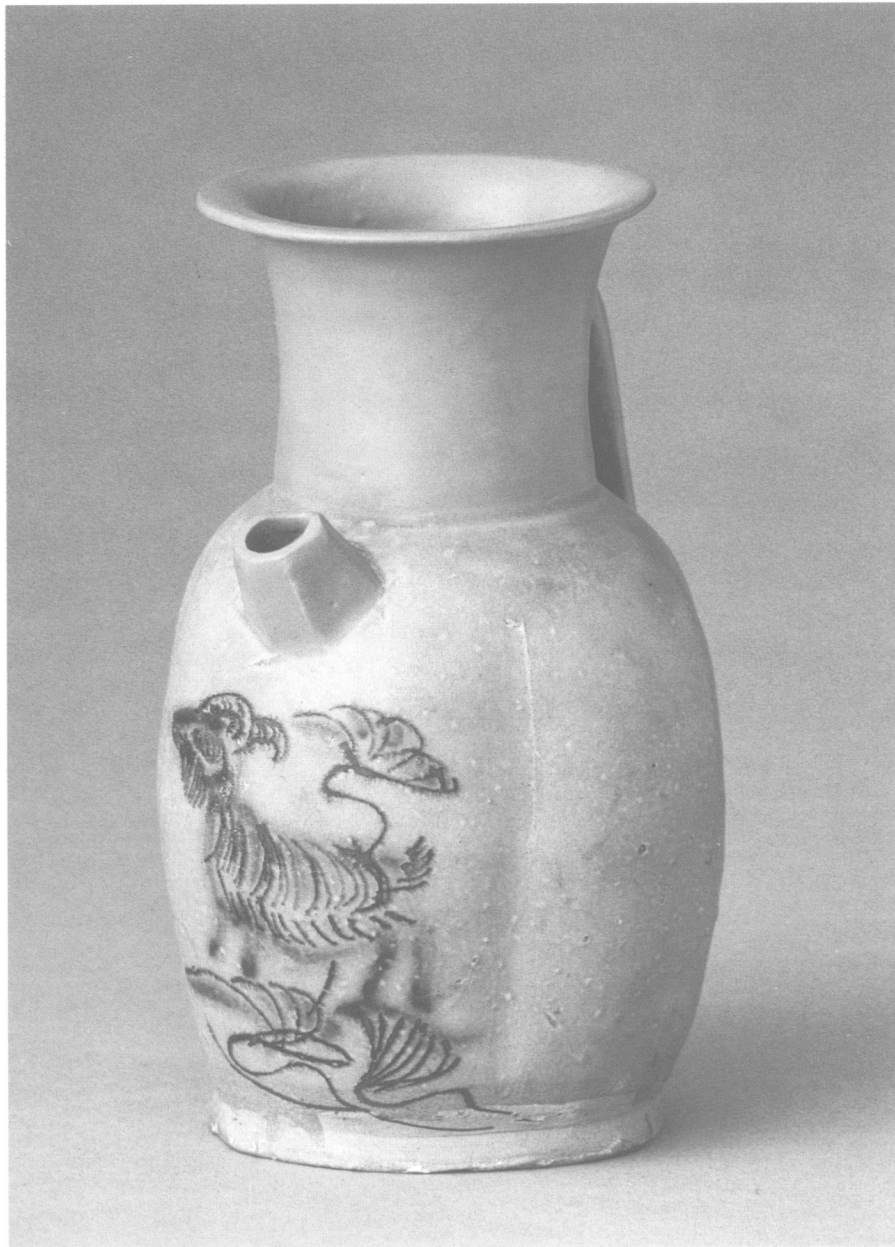
Tang dynasty (618 - 907)

Height 21.7 cm

Excavated from Changsha kiln site, 1983

It has a trumpet-shape mouth, an octagonal short spout, and mallet-shape body. Brown and turquoise chrysanthemums adorn the jar underneath the spout. The brush strokes are free, resembling ink paintings. The vessel is covered with yellowish green glaze.





46

46. 唐 釉下醬綠彩羊紋壺

高 19.5 厘米

1983 年長沙窯窰址出土  
喇叭形口，八棱形短流，瓜棱形腹，流  
下用醬黑、草綠色繪山羊、花草紋  
圖形，山羊仰頭作嘩叫狀。  
外罩青黃色薄釉。

**Jar with decoration of a goat in green**

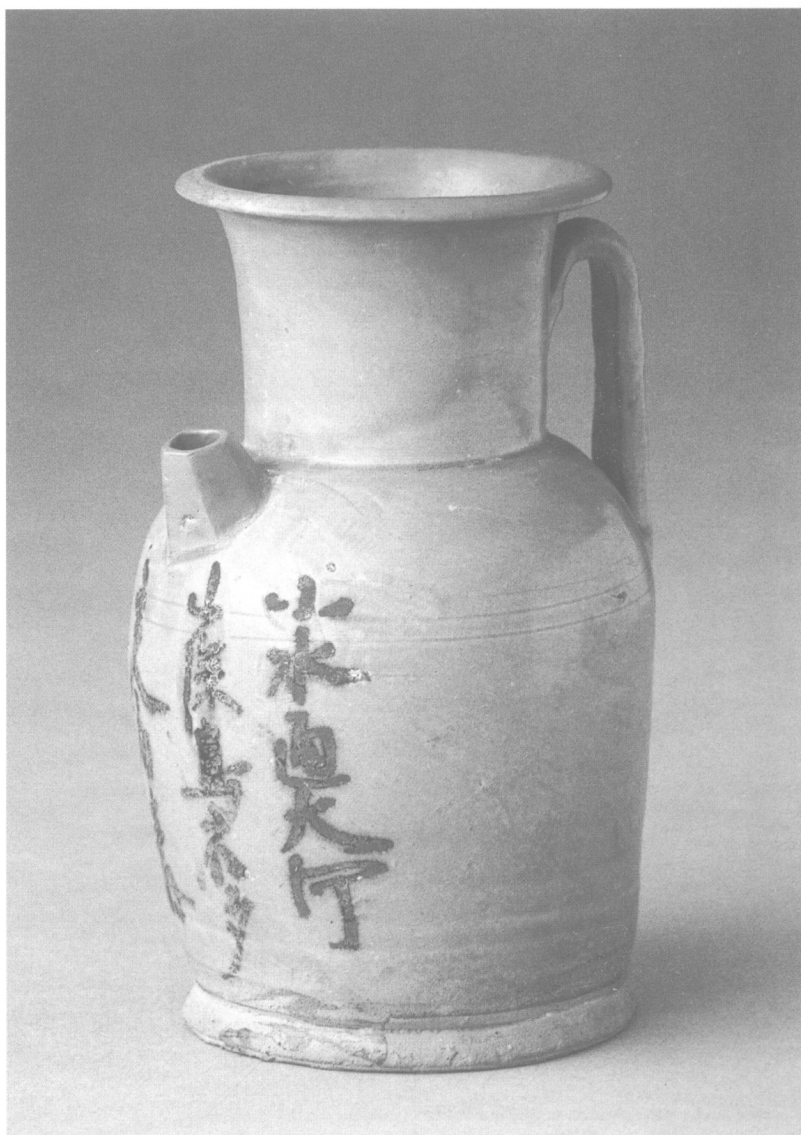
Tang dynasty (618 - 907)

Height 19.5 cm

Excavated from Changsha kiln site, 1983

It has a trumpet-shape mouth, an octagonal short spout, a ribbed melon-shape body. A goat, flowers and grass in green and black adorn the jar underneath the spout. The exterior is covered with yellowish green glaze.





47

47. 唐 釉下醬褐彩題詩壺

高 16.3 厘米

1983 年長沙窯窯址出土

喇叭形口，八棱形短流。流下用醬褐彩書

五言通俗詩一首：“小水通大河，山

深鳥宿多。主人看客好，曲路亦

相遇”。外罩青黃色薄釉。

**Jar with poetic inscription in brown**

Tang dynasty (618 - 907)

Height 16.3 cm

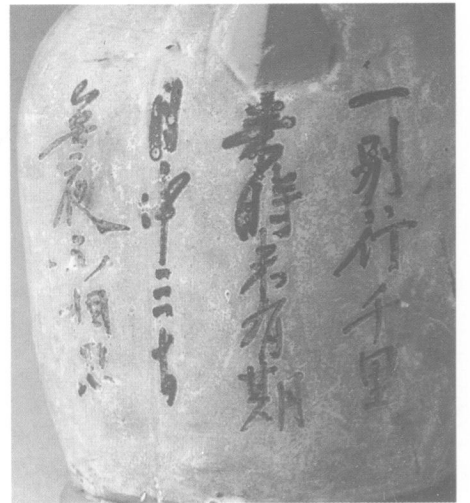
Excavated from Changsha kiln site, 1983

It has a trumpet-shape mouth and an octagonal short spout.

A poem is inscribed beneath the spout. The vessel is

covered with yellowish green glaze.





48

48. 唐 釉下醬黑彩題詩壺  
 高 16.8 厘米  
 1983 年長沙窯址出土  
 喇叭形口，八棱形短流。流下書醬黑色  
 五言通俗詩一首：“一別行千里，  
 來時未有期。月中三十  
 日，無夜不相思”。

**Jar with poetic inscription in black**

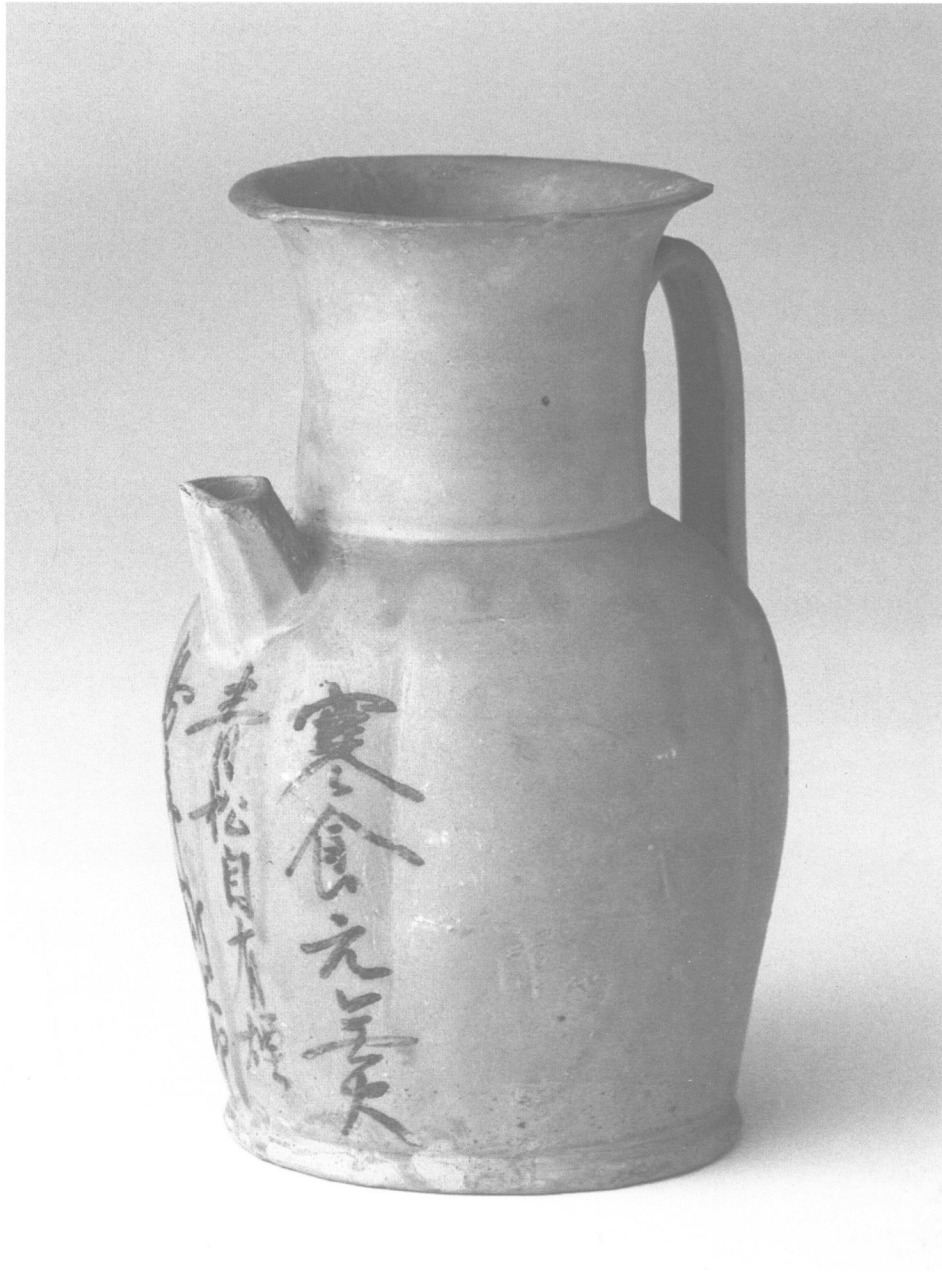
Tang dynasty (618 - 907)

Height 16.8 cm

Excavated from Changsha kiln site, 1983

It has a trumpet-shape mouth and an octagonal short spout. A poem is inscribed beneath the spout.





49

49. 唐 釉下醬褐彩題詩壺

高 24 厘米

1978 年長沙窯窰址出土

喇叭形口，八棱形短流。流下書醬褐彩

五言通俗詩一首：“寒食元（原）

無火，青松自有煙。鳥啼新柳

上，人拜古墳前”。外罩青

黃色透明薄釉。

**Jar with poetic inscription in brown**

Tang dynasty (618 - 907)

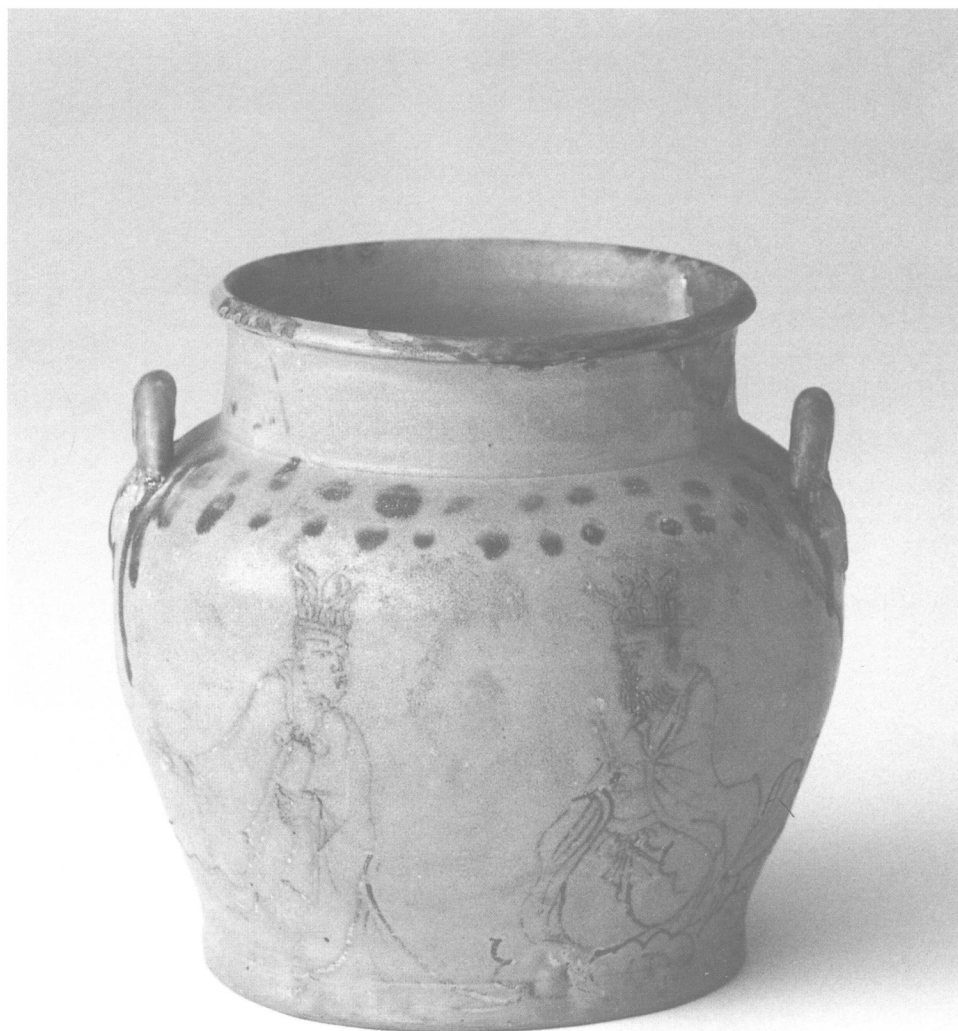
Height 24 cm

Excavated from Changsha kiln site, 1978

It has a trumpet-shape mouth and an octagonal short spout.

A poem is inscribed beneath the spout. The jar is covered with yellowish green glaze.





50

50. 唐 釉下褐綠彩人物題詩罐

高 17.5 厘米

1983 年長沙窯窯址出土

外卷唇，矮領，圓肩，收腹，肩部兩側有半環形鈕。口沿與肩部飾褐綠色點彩，腹部繪白描式人物畫，兩位長服戴冠者相對而坐。年青者作提問狀，一老者手執簡牘似有所思。另一面書《七賢第一祖》七言詩一首：“須飲三杯萬事（事）休，眼前花（？）四枝葉。不知酒是黃泉劍，吃入傷（腸）中別何愁”。外罩淺黃色透明薄釉。

**Jar with decoration of figures and verses in brown and green**

Tang dynasty (618 - 907)

Height 17.5 cm

Excavated from Changsha kiln site, 1983

The body is decorated with two seated figures on one side and a poem on the other. The jar is covered with a pale yellow glaze.





52

52. 唐 醬釉雙魚壺  
高 25.5 厘米  
1978 年長沙窯窯址出土  
仿金屬器製品。通體用兩條魚組合而成，  
側壁附直穿式系鈕，外表施醬釉。

**Jar in the shape of double fish**

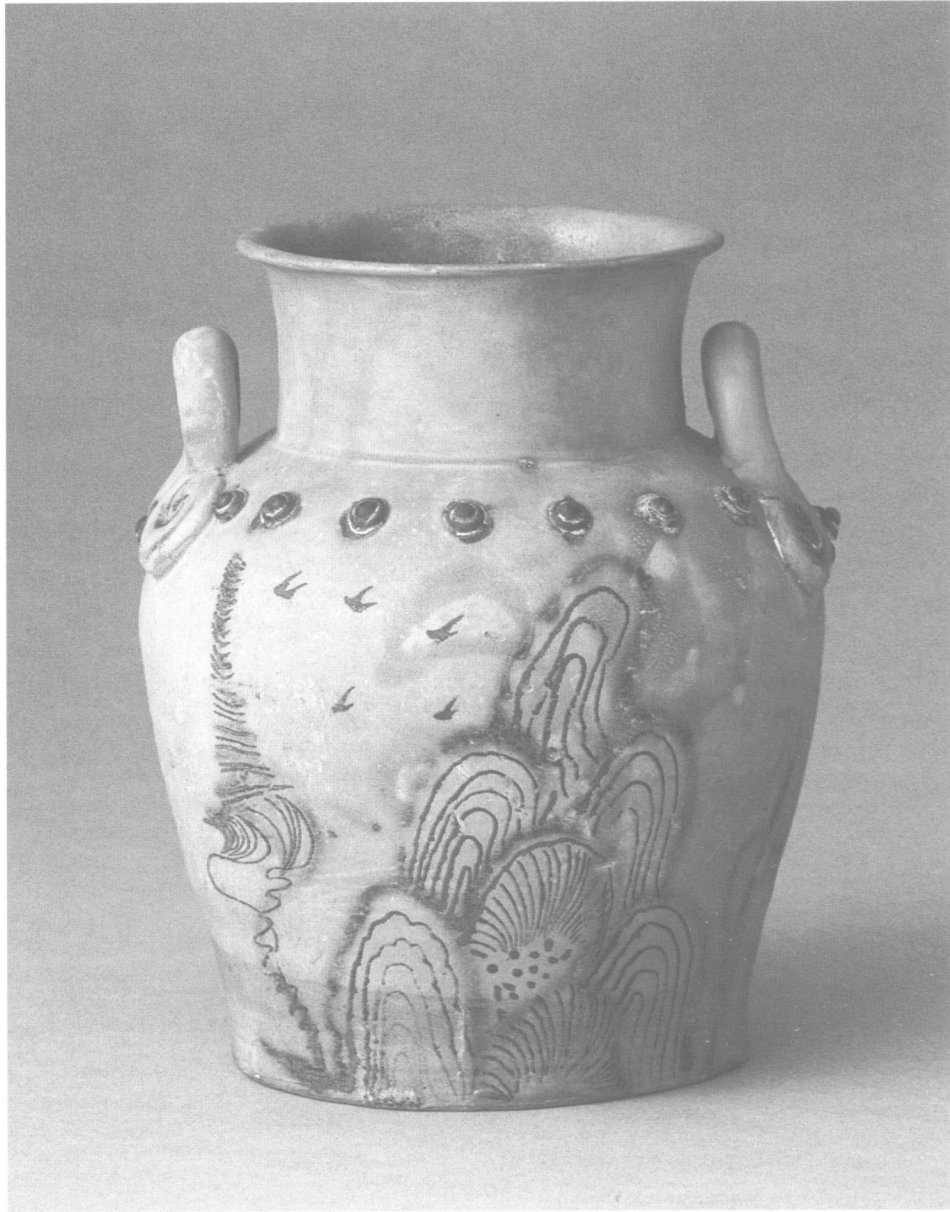
Tang dynasty (618 - 907)

Height 25.5 cm

Excavated from Changsha kiln site, 1978

Composed of two fishes joined together, it is an imitation of metal ware. Two lug ears are found to the sides. The exterior is covered with brown glaze.





51

51. 唐 釉下醬綠彩山水紋罐

高 20.8 厘米

1983 年長沙窯窰址出土

外卷沿，矮直頸，圓肩，收腹，肩部有半環形鈕，並飾螺狀附加堆紋。腹部用醬黑與淺綠色繪山巒奇樹和山林的群鳥。外罩淺黃色透明釉。

**Jar with landscape decoration in green**

Tang dynasty (618 - 907)

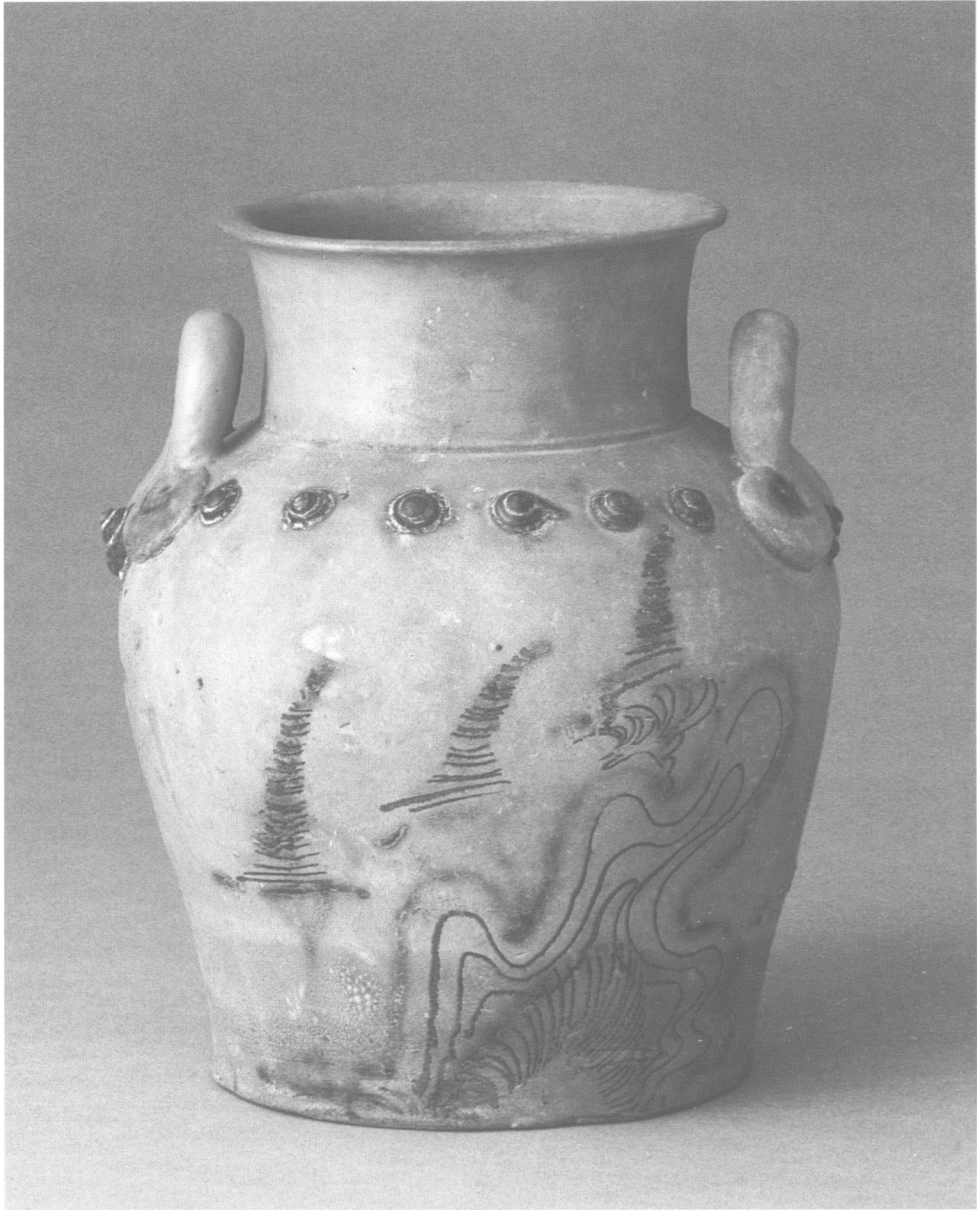
Height 20.8 cm

Excavated from Changsha kiln site, 1983

It has an everted lip, a short straight neck, a round shoulder and a tapering body. Semi-circular lug ears are found on the shoulder. The body is decorated with mountains, trees and birds painted in pale green and black. The exterior is covered with transparent pale yellow glaze.









53

53. 唐 釉下綠彩罐

高 22.8 厘米

1956 年長沙黃土嶺唐墓出土  
直口，圓唇，短領。肩下腹斜  
收，平底。肩部兩系殘。

**Jar with green decoration**

Tang dynasty (618 - 907)

Height 22.8 cm

Excavated from the Tang tomb at Huangtuling in Changsha, 1956  
It has an upright mouth, a round lip and a short neck. The  
vessel starts to taper from the shoulder before it reaches  
the flat base. The remains of two broken ears are  
found on the shoulder.





54

54. 唐 釉下褐綠彩燭台

高 22.2 厘米

1983 年長沙窯窰址出土

凸唇，筒形燭插。器身作葫蘆狀器，器座為折肩直腹、平底式，側壁作花瓣狀鏤空。外壁繪釉下褐綠彩飛鳥和祥雲圖形。

**Candle stand with brown and green decorations**

Tang dynasty (618 - 907)

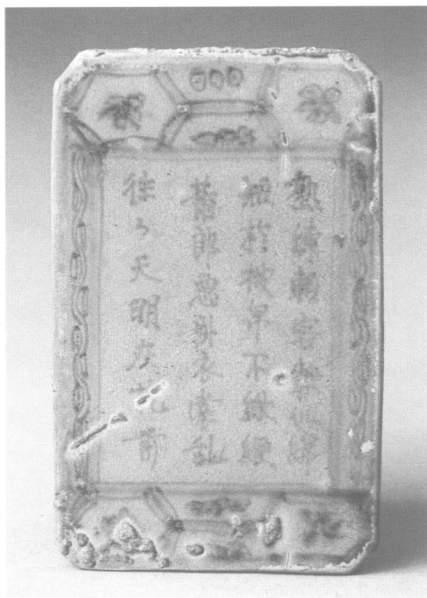
Height 22.2 cm

Excavated from Changsha kiln site, 1983

It has an everted lip and a tubular part for inserting candles.

The stand is of a double gourd shape and connects to a pedestal base with floral openwork. The exterior is decorated with birds in flight and clouds painted in brown and green under clear glaze.





55



55. 唐 釉下褐綠彩獅座題詩枕

高 13.4 厘米

1983 年長沙窯窰址出土

長方形板狀枕面，伏獅狀枕座，枕面飾  
釉下褐綠彩龜背紋圖形，正中青褐色七言詩  
一首：“熟練輕容軟似綿，短衫披帛不  
秋綆。蕭郎惡臥衣裳亂，往往天明  
在花前”。外罩青黃色透明薄  
釉。器座露胎，有圓孔。

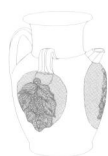
Headrest with poetic inscription supported by  
lion-shape stand

Tang dynasty (618 - 907)

Height 13.4 cm

Excavated from Changsha kiln site, 1983

The top of the headrest is a tabular slab which rests on a stand  
in a shape of a crouching lion. A poem is inscribed on the  
slab within a border design. The exterior is covered  
with pale yellow clear glaze.





56

56. 唐 白釉綠彩蕨草紋枕  
長 15.7 厘米  
1978 年長沙窯址出土  
枕面作方腰圓形，施乳白色釉，  
枕面繪蕨草紋，器底露胎。

**Headrest with fern pattern painted in green**

Tang dynasty (618 - 907)

Length 15.7 cm

Excavated from Changsha kiln site, 1978

The headrest is of rectangular shape with rounded corners. The surface is decorated with fern patterns painted in green. All is covered with milky white glaze except the base.





57

57. 唐 釉下褐綠彩蓮花紋碗  
徑 15.4 厘米  
1983 年長沙窯址出土  
敞口，腰圓收，窄沿圈足。碗心繪  
釉下褐綠彩蓮花，外罩青黃色  
透明薄釉。器底露胎。

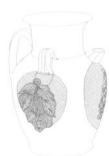
**Bowl with decoration of lotus painted in brown and green**

Tang dynasty (618 - 907)

Diameter 15.4 cm

Excavated from Changsha kiln site, 1983

It has a flaring mouth, a waisted body which rests on a ringfoot. The centre of the bowl is painted with a lotus in brown and green. All is covered with yellowish green clear glaze except the base.





58



58. 唐 釉下醬褐彩茶碗

徑 15.4 厘米

1983 年長沙窯窰址出土

敞口，弧壁，圈足。胎壁較厚，碗心書醬  
褐色 "茶碗" 二字。"茶" (tu) 即 "苦茶"，  
"碗" 字從 "土" 旁。容水 360 ml，唐代  
每升合今 594.4 ml。該碗所容  
茶水相當唐代半升有餘。

Tea bowl with brown decorations

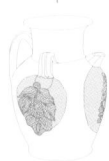
Tang dynasty (618 - 907)

Diameter 15.4 cm

Excavated from Changsha site, 1983

It has a splay mouth and an everted rim. The body  
gradually tapers onto a ringfoot. In the centre of the  
bowl are two painted characters *tuwan*.

It has a capacity of 360 ml.





59

59. 唐 釉下褐彩 "美酒" 盞  
徑 11.2 厘米  
1983 年長沙窯窰址出土  
敞口，外卷沿，收腹，圈足，  
碗心書褐彩 "美酒" 二字。  
外罩青黃色開片半釉。

**Saucer with inscriptions in brown**

Tang dynasty (618 - 907)

Diameter 11.2 cm

Excavated from Changsha kiln site, 1983

It has a splay mouth and an everted rim. The body contracts gradually onto a ringfoot. In the centre of the interior, two characters *meijiu* are painted in brown. All is covered with yellowish green crackled glaze which stops short of the bottom.







60

60. 唐 醬褐釉擊腰鼓俑

高 11.7 厘米

1964 年長沙窯窰址出土

圓臉，高鼻，頭戴瓜皮帽，盤坐在一覆盆狀的器座之上。胎色深灰，外施醬褐色釉，釉汁已大部分剝落。

**Figure with drum**

Tang dynasty (618 - 907)

Height 11.7 cm

Excavated from Changsha kiln site, 1964

The figure has a round face and a high nose. He wears a cap and sits on a dome-shape stand. The paste is dark gray. The exterior is covered with brown glaze most of which has flaked off.





61

**61. 唐 醬褐釉持物俑**

高 7.3 厘米

1964 年長沙窯窰址出土

深目高鼻，雙眼圓睜，頭戴笠帽，雙手執一板狀物，似作吹奏狀。雙腿盤坐在一蒲墊之上，類似胡人，外施醬褐色釉。

**Figure in brown glaze**

Tang dynasty (618 - 907)

Height 7.3 cm

Excavated from Changsha kiln site, 1964

The figurine has deep-set eyes and a high nose. Sitting on a matted cushion, he wears a bamboo hat and holds a flat object, ready to play some music. He seems to be a *Xiongnu*. The figure is covered with brown glaze.



62

**62. 唐 醬褐釉奏樂俑**

高 5.6 厘米

1964 年長沙窯窰址出土

頭上簪花，雙手抱一物，類似竽。盤膝坐在一圓墊之上，似低頭作演奏狀，捏塑手法粗放。

**Figure of musician**

Tang dynasty (618 - 907)

Height 5.6 cm

Excavated from Changsha kiln site, 1964

The figurine is holding a musical instrument with both hands. Sitting on a round cushion, he lowers his hand and plays music. The craftsmanship is quite crude.





63



64

**63. 唐 釉下醬綠彩騎獅武士俑**

高 8.5 厘米

1978 年長沙窯窯址出土

武士深目高鼻，頭戴瓜皮帽，類似胡人。他騎在張嘴吼叫的獅背之上，獅子馴服而不凶猛。其捏塑手法具有濃厚的民間裝飾趣味。通體施釉下醬綠彩。

**Figure of warrior riding on lion**

Tang dynasty (618 - 907)

Height 8.5 cm

Excavated from Changsha kiln site, 1978

The warrior has deep set eyes and a high nose. He wears a cap and resembles a *Xiongnu* in appearance. He is riding on a roaring lion. All is covered with green glaze.

He is riding on a roaring lion. All is covered with green glaze.

**64. 唐 釉下醬彩玩球小孩**

高 2.5 厘米

長沙窯製品

小孩作匍匐戲球狀，耳、鼻、手、腳均用簡單的泥片塑成，外施釉下醬彩。

**Figure of a child playing a ball**

Tang dynasty (618 - 907)

Height 2.5 cm

Product of Changsha kiln

The child is in a clambering position. Its facial features are simply fashioned from clay and covered with brown glaze.





65



66

**65. 唐 釉下醬彩抱鳥小孩**  
高 5.2 厘米

1964 年長沙窯窰址出土

小孩圓臉大眼，鼻樑凸起，頭戴絨帽，雙手抱一小鳥，盤腿坐在一圓墊上，手、帽略加刻劃，捏塑手法非常粗獷、外施釉下醬彩。

**Figure of a child holding a bird**

Tang dynasty (618 - 907)

Height 5.2 cm

Excavated from Changsha kiln site, 1964

The child has a round face and big eyes. He wears a cap and is holding a bird in his hands and sitting on round cushion. The figure is covered with brown glaze.

**66. 唐 釉下褐綠彩抱物小孩**  
高 10.8 厘米

1983 年長沙窯窰址出土

小孩圓臉大耳、細眼小口，身穿圓領緊身短衣，雙手抱一物，上刻方格。頭頂與腹部略施釉下醬綠彩。線條簡單而不失精細。

**Figure of a child holding an object**

Tang dynasty (618 - 907)

Height 10.8 cm

Excavated from Changsha kiln site, 1983

The child has a round face, big ears, small eyes and mouth. It wears a tight-fit tunic and is holding an object with both hands. The top of the head and the belly are painted in green. All is covered under clear glaze.





67

**67. 唐 素胎抱物胖娃娃**  
高 9.2 厘米

1964 年長沙窯窰址出土

娃娃光頭大臉，胸前掛有圍肚。盤腿而坐，雙手捧著個物體，似是食物，仰天作微笑狀。

**Figure of a baby**

Tang dynasty (618 - 907)

Height 9.2 cm

Excavated from Changsha kiln site, 1964

The hairless baby has a big face. It wears an apron and sits with legs crossed. What he holds is probably food. With an up-turned head, he is smiling.

**68. 唐 釉下褐彩怒獅**  
高 11 厘米

1964 年長沙窯窰址出土

怒獅雙眼圓鼓，咬牙切齒、昂首怒目。軀體與四肢粗壯，似作奮起狀。捏塑手法十分誇張、傳神。

**Figure of a lion**

Tang dynasty (618 - 907)

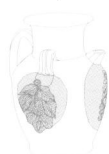
Height 11 cm

Excavated from Changsha kiln site, 1964

The furious lion has bulging eyes, biting teeth, and a raised head showing a fierce look. It is strongly built and ready to attack.



68





69

**69. 唐 大小獅**

高 8 厘米

1978 年長沙窯窯址出土  
大獅昂首挺坐，前肢抱住小獅，生  
燒。胎色淺褐，釉已剝落。

**Lion and cub**

Tang dynasty (618 - 907)

Height 8 cm

Excavated from Changsha kiln site, 1978  
The lion is sitting and holding its cub with its  
fore limbs. The figure is covered with light  
brown glaze part of which has flaked off.



70

**70. 唐 釉下褐綠彩怒獅**

高 8.5 厘米

1978 年長沙窯窯址出土

獅眼圓睜，怒髮，兩耳倒豎作怒吼狀。體渾圓，乳  
狀四足。施釉下褐綠彩，釉片略有剝落。

**Figure of a lion**

Tang dynasty (618 - 907)

Height 8.5 cm

Excavated from Changsha kiln site, 1978

With bulging eyes, the angry roaring lion is  
pricking up its ears. It is covered  
with underglaze green glaze.





72



71

**71. 唐 醬釉母子獅紙鎮**

長 8.2 厘米

1978 年長沙窯窰址出土

母獅側身伏臥、雙目注視前方，小獅在母獅身旁盡情地嬉戲。其下為一平板。外施醬釉。

**Paperweight in form of lion and cub**

Tang dynasty (618 - 907)

Length 8.2 cm

Excavated from Changsha kiln site, 1978

The lioness is reclining on one side and looking forward while the cub is playing beside it. They all rest on a flat base. The object is in brown glaze.

**72. 唐 釉下醬褐彩雙獅紙鎮**

高 6 厘米

1964 年長沙窯窰址出土

雙獅對戲，作環繞式旋轉，其下為一平板，施釉下醬褐彩。

**Paperweight in form of two lions**

Tang dynasty (618 - 907)

Height 6 cm

Excavated from Changsha kiln site, 1964

The two lions are playing with each other on a square base. The object is in brown glaze.





74



73

**73. 唐 青灰釉象形哨**

高 4.4 厘米

長沙窯製品

小象通體鼓圓，長鼻蜷卷。小耳作蒲扇狀，蚌形尾，乳狀四足，腹部設有三個小孔，可以吹響。施青灰色釉。

**Whistle in form of an elephant**

Tang dynasty (618 - 907)

Height 4.4 cm

Product of Changsha kiln

The little elephant has a round body and a long curling trunk. Its belly has three small holes, capable of emitting sound when blown. It is covered with grayish green glaze.

**74. 唐 釉下褐彩小熊**

高 4 厘米

長沙窯製品

小熊側耳作探聽狀。乳狀小足，背上環鈕已殘。製作粗糙，卻很傳神。

**Little brown bear**

Tang dynasty (618 - 907)

Height 4 cm

Product of Changsha kiln

The little bear is turning its head to one side in the act of listening. It has short legs. The loop on its back is broken off.







75



76

**75. 唐 母子羊**

高 6.2 厘米

長沙窯製品

小羊偎在母羊身邊，相對鳴叫。

胎生燒，釉汁作粉塊狀剝落。

**Sheep and cub**

Tang dynasty (618 - 907)

Height 6.2 cm

Product of Changsha kiln

The cub and the sheep are cuddling and braying together. The glaze has deteriorated to become powdery.

**76. 唐 素胎毛猴**

高 6.5 厘米

1978 年長沙窯窯址出土

毛猴前肢拱於胸前，後肢屈坐，短尾，兩眼

平視，通體披長毛。

**Hairy monkey**

Tang dynasty (618 - 907)

Height 6.5 cm

Excavated from Changsha kiln, 1978

The hairy monkey is holding its fore limbs abreast. It has a short tail and is looking forward.





77



78

77. 唐 釉下醬彩小鴨

長 5 厘米

長沙窯製品

小鴨頭部微向左側，舒翅作浮游狀，背有環鈕，嘴、翅處施釉下醬彩。

**Brown duckling**

Tang dynasty (618 - 907)

Length 5 cm

Product of Changsha kiln

The duckling is turning its head to the left, flapping its wings while swimming. There is a loop on its back. The wings and the beak are painted brown and covered with clear glaze.

78. 唐 醬褐釉鳥形哨

高 5 厘米

1983 年長沙窯窯址出土

小鳥作反首回顧狀，舒翅展尾，在高溫下醬褐色釉往下流，凝聚呈醬黑色，瑩潤而略有開片。下半部露胎，腹部設有三孔，可以吹出簡單音響。

**Whistle in form of a bird**

Tang dynasty (618 - 907)

Height 5 cm

Excavated from Changsha kiln site, 1983

The little bird is turning its head backwards, flapping its wings and spreading its tail. There are three holes on the belly, capable of emitting sound when blown.





79

**79. 唐 褐釉摩羯**

長 10 厘米

長沙窯製品

龍頭，利齒，鼻上卷，魚身，歪形

尾。胎生燒，釉汁粉化剝落。類

似印度神話中的“摩羯”，它

傳為河水之精，生命之本。我國民間

則將這種龍頭魚稱之為“熬魚”。

**Brown Makara**

Tang dynasty (618 - 907)

Length 10 cm

Product of Changsha kiln

It has a dragon head with curled up snout, sharp teeth, the body of a fish and distorted caudal fin. It resembles the Makara in the Indian myth and is an auspicious water spirit in the form of a dragonized ichthyomorph.





80



81

**80. 唐 素胎蓮花紋印模**

長 7 厘米

1978 年長沙窯窯址出土

圓椎體，正面繪刻蓮花。該類印模一般直接在器物胎壁上壓印圖形，如海棠式蓮花印紋杯等。

**Mould with lotus design**

Tang dynasty (618 - 907)

Length 7 cm

Excavated from Changsha kiln site, 1978

It comes in a conical shape which tapers towards the top. The surface is carved with a lotus design. This type of moulds was used to produce impressed designs, such as begonia or lotus, directly onto objects.

**81. 唐 素胎陽紋人物母模**

長 10.5 厘米

1978 年長沙窯窯址出土

素胎，扁體橢圓形印模。正面為浮雕人物。圓臉，寬嘴，上身裸體披帛，右手屈指，左手執法器，足作交腿舞。該器似為製作陰紋印模的母模。

**Mould with figure in relief**

Tang dynasty (618 - 907)

Length 10.5 cm

Excavated from Changsha kiln site, 1978

The biscuit mould is oval in shape. On the surface is a figure in relief. The figure has a round face, big mouth and a naked upper body partially draped.





82

82. 宋 綠釉雙龍人物穀倉  
 高 23 厘米  
 衡山窯製品  
 鈴形器蓋，斂口，橢圓形深腹。通體  
 飾附加堆紋三層，上層塑雙龍抱珠。中  
 層塑雙手合十者 9 人，下層為哭喪者  
 和樂隊，其中吹笛、板、敲鼓  
 者各 1 人，鉞者 2 人，  
 哭喪者 5 人。外施綠釉。

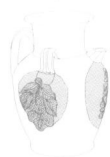
**Model of granary with *appliqué* figures**

Song dynasty (960 - 1279)

Height 23 cm

Product of Hengshan kiln

It has a bell-shape cover, an inturned mouth  
 and an ovoid body which is divided  
 into three sections.





83

83. 宋 綠釉鳥獸紋穀倉  
高 25 厘米  
衡山窯製品

鈴形器蓋，斂口，肩部出檐邊，圓筒形器腹，其上捏塑雞、鳥、狗、貓、蟾蜍和蛇各 1，外施乳濁式綠釉，器底露胎。

**Model of granary with *appliqué* design**

Song dynasty (960 - 1279)

Height 25 cm

Product of Hengshan kiln

It has a bell-shape cover, an inturned mouth, a cylindrical body decorated with *appliqué* designs of animals including a chicken, a bird, a dog, a cat, a lizard and a snake. It is covered with opaque green glaze.

The base is unglazed.





84

84.

宋 粉地褐綠彩牡丹紋瓶

高 21 厘米

1983 年衡山窯窯址出土

小口，外折唇，細長頸，溜肩，梨形腹，平底。通體施白色底粉，中腰在粉地上用褐綠彩繪牡丹紋。肩部以上飾綠彩，腹部以下施褐彩。

**Vase with decoration of peonies**

Song dynasty (960 - 1279)

Height 21 cm

Excavated from Hengshan kiln site, 1983

It has a small mouth with an everted lip and a slender neck which joins to a pear-shape body. The middle portion of the body is painted with peonies in brown and green on white slip. From the shoulder upwards, the vase is painted in green, that below the belly in brown.





85

85. 宋 黃綠釉蓮花紋碗

徑 12.6 厘米

敞口，外卷沿，深腹圓收，矮圈足。  
內壁施淺黃釉，外壁刻仰蓮紋，施  
綠釉。器底露香灰色胎。

**Bowl with decoration of lotus**

Song dynasty (960 - 1279)

Diameter 12.6 cm

Excavated from Hengshan kiln site, 1983

It has a flared mouth with an everted lip. The round body tapers onto a short ringfoot. The interior is covered with pale yellow glaze, while the exterior is decorated with incised upright lotus petals and covered with green glaze.







86



88

**86. 宋 粉地褐綠彩盤**  
徑 19.7 厘米

1983 年衡山窯窯址出土  
敞口，坦腹，矮圈足，內壁施白色底粉。碟心繪褐  
綠彩折枝牡丹，邊沿飾褐釉一圈。器底露胎。

**Dish with green and brown decorations on white  
powdered ground**

Song dynasty (960 - 1279)

Diameter 19.7 cm

Excavated from Hengshan kiln site, 1983

It has a flared mouth, shallow body and short ringfoot. The interior is covered with white slip. The centre of the dish is painted with green and brown peony sprays.

The base is unglazed.

**88. 宋 黑釉茶盞與青釉碗疊燒情況**

高 11 厘米 1983 年衡山窯產品

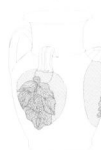
衡山窯產品採用支珠疊燒法。圖為兩支黑釉茶盞放置在口徑較大的青瓷碗內，器底殘留墊燒的支珠數枚。在高溫下，產品容易傾斜而粘連在一起，因而廢品率較高。

**Black glazed saucer and green glazed bowl by  
stack-firing process**

Song dynasty (960 - 1279) Height 11 cm

Product of Hengshan kiln 1983

The Hengshan kiln produced wares by the stack-firing method. In the picture, the black glazed tea bowls are supported on spurs and placed inside a bigger green glazed bowl. Several spurs still remain inside the bowl. Under high temperature, the wares easily collapse and stick together. Wastage is therefore relatively high.





87

87. 宋 青黃釉 "金玉滿堂" 印紋碟  
 徑 14 厘米  
 衡山窯製品  
 敞口，淺腹圓收，矮圈足。碟心印變形  
 菊花、水波紋，四周花瓣內印  
 吉祥語 "金玉滿堂" 四字。外施青黃  
 色半釉。碟心殘留支釘痕四顆。

**Dish with inscription**

Song dynasty (960 - 1279)

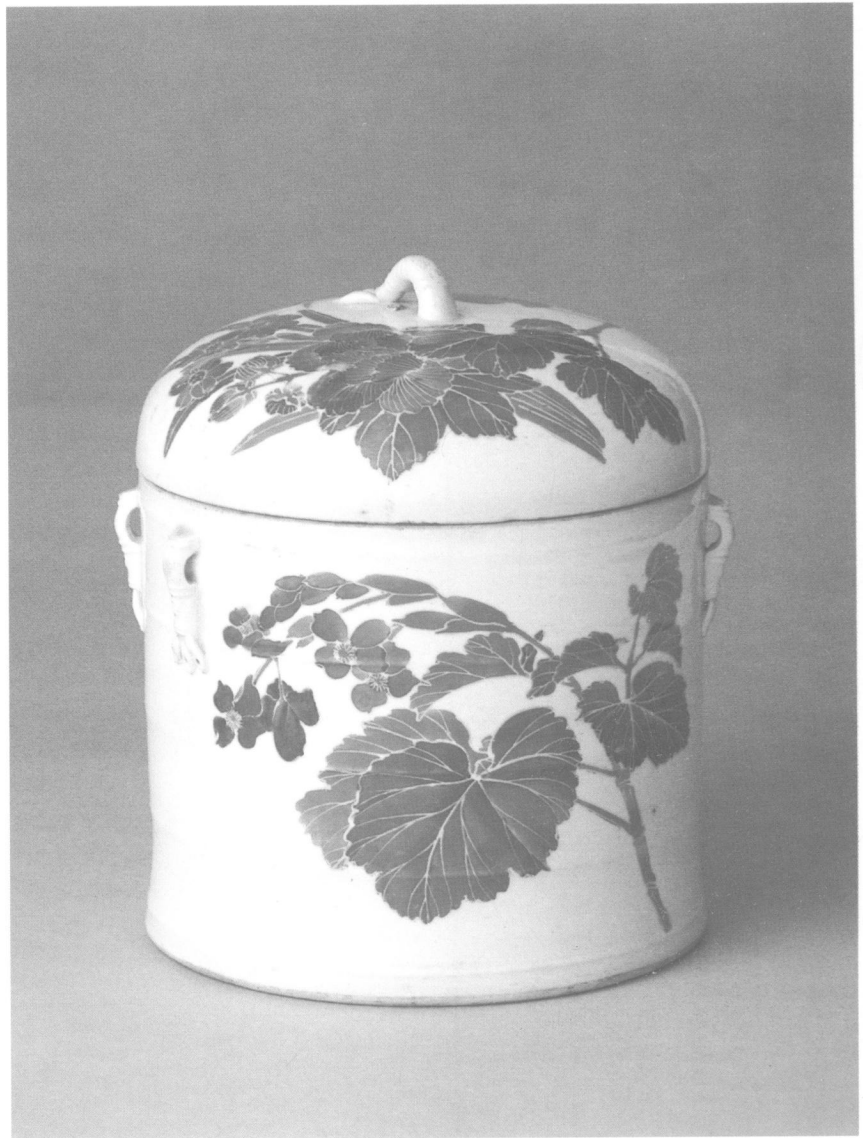
Diameter 14 cm

Product of Hengshan kiln.

It has a flared mouth, shallow body and short ringfoot.

The centre of the interior is decorated with an impressed design of a stylized chrysanthemum, encircled by wave patterns and four panels enclosing the four characters: *Jinyumantang*. The exterior is covered with yellowish green glaze stopping halfway. Four spur marks are visible on the interior.





89

89. 清 釉下五彩蝶戀花筒形缸

高 20.5 厘米

醴陵窯製品

帶蓋，筒形腹，圈足。器蓋與腹部繪釉下

五彩芙蓉、水仙等花草。器底兩行

直書 "戊申湖南公司" 6 字款，"戊申"

為光緒 34 年，即 1908 年。

**Cylindrical jar with underglaze *wucai* decoration of butterflies and flowers**

Qing dynasty, dated 1908

Height 20.5 cm

Product of Liling kiln

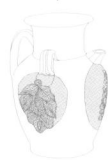
The domed cover has a loop in the middle. The

body is cylindrical and ends on a ringfoot. The cover

and body are decorated with underglaze *wucai*

designs of hibiscus and narcissus. On the

base is a six-character mark.





90

90. 清 釉下彩狐狸鵝群紋瓶

高 52.2 厘米

醴陵窯製品

該式瓶又叫膽瓶。直口微侈，溜肩，圈足。外壁用灰黑色彩釉描繪貪饞的狐狸企圖偷擊鵝群的圖景。圖形以素描手法繪狐狸，用烘雲托月的形式繪群鵝，其技法精細入微。

底部油綠色雙圈內書藍色楷體“大清宣統元年湖南瓷業公司”12字款。

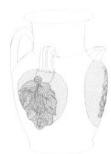
Vase with underglaze decorations

Qing dynasty, dated 1909

Height 52.2 cm

Product of Liling kiln

The gall-shape vase has an upright neck with a slightly flaring mouth and a ringfoot. The exterior is painted in *grisaille* style depicting the gluttonous fox ambushing the flock of geese. The base has a twelve-character mark in blue within double circles in green.







91

91. 清 釉下五彩八哥櫻花紋瓶

高 39.5 厘米

醴陵窯製品

該式瓶又稱膽瓶。侈口，束頸，橢圓形腹，

矮圈足。頸部繪釉下五彩折枝菊花。腹部

繪八哥櫻花。色彩多變，具有

水彩面的效果。器底用藍色楷書

"大清宣統元年湖南瓷業公司" 12 字款。

Vase with underglaze *wucai* decoration of flowers and birds

Qing dynasty, dated 1909

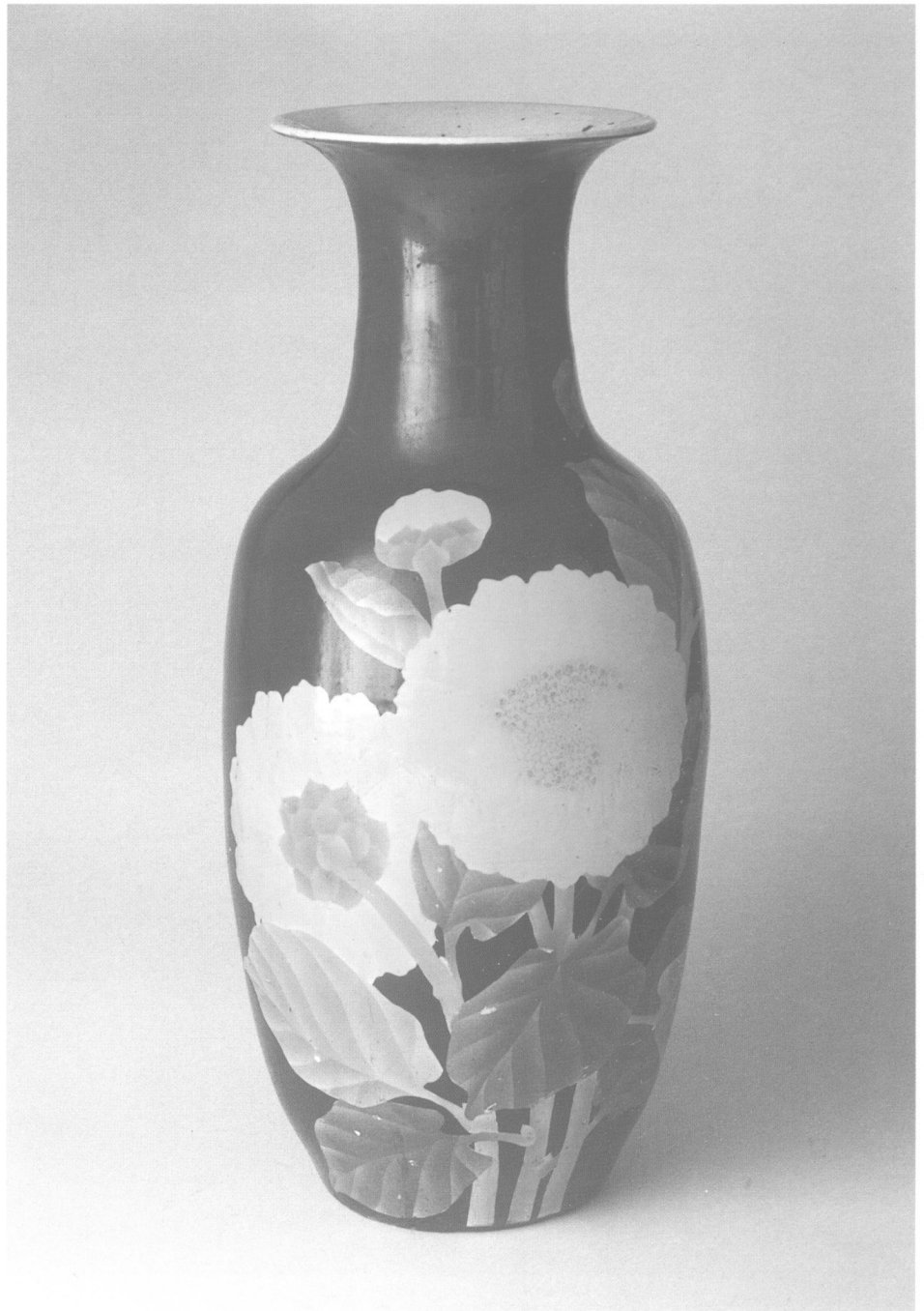
Height 39.5 cm

Product of Liling kiln

The gall-shape vase has a flaring mouth, a waisted neck, an ovoid body supported on a short ringfoot. The neck is painted with sprays of chrysanthemums; the body with birds and flowers, resembling watercolour. The base bears a twelve-character mark.



宣統二年湖南  
 瓷業學堂學生  
 周治鍾成績品



92

92. 清 棗紅地向日葵瓶  
 高 68.1 厘米  
 醴陵窯製品

該式瓶又稱棒捶瓶，喇叭型口，筒形頸，橢圓形深腹，圈足。內壁與器底白留閃青，外壁飾棗紅地，繪圖案化向日葵。器底用紅彩楷書“宣統二年湖南瓷業學堂學生周治鍾成績品”18字款。

**Vase with decoration of sunflowers on burgundy ground.**

Qing dynasty, dated 1910  
 Height 68.1 cm  
 Product of Liling kiln

The mallet vase has a trumpet-shape mouth, a cylindrical neck, an ovoid body supported on a ringfoot. The interior and the base are covered with white glaze while the exterior is decorated with sunflowers on a burgundy ground. The base bears an eighteen-character mark in red.





93

93. 清 釉下五彩花鳥紋小頸瓶

高 32.4 厘米

醴陵窯製品

喇叭口，束腰式短頸，折肩，筒形直腹，白

釉閃青，器身上下邊沿飾織錦式圖案，

腹部繪釉下青綠花鳥。器底用藍色楷

書"大清宣統二年湖南瓷業公司" 12 字款。

**Bottle vase with underglaze *wucai* decoration of flowers and birds**

Qing dynasty, dated 1910

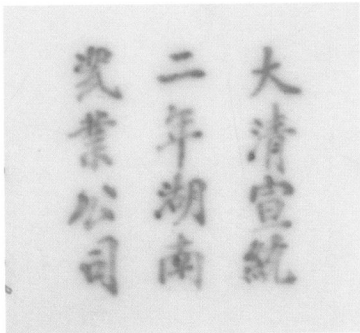
Height 32.4 cm

Product of Liling kiln

It has a trumpet-shape mouth and a short waisted neck. The shoulder turns at a right angle to join a cylindrical body that tapers slightly towards the base. The upper and lower parts of the body are decorated with embroidery patterns. The middle portion is painted with flowers and birds in green and blue under clear glaze. The base bears a twelve-character mark in blue.







94

94. 清 釉下五彩山水紋小頸瓶

高 33.5 厘米

醴陵窯製品

喇叭形口，束腰式短頸，折肩，筒形直腹，圈足平沿。白釉閃青。肩部繪圖案式蝙蝠，腹部繪舟上垂釣的老人和青綠山水。器底用油綠色書“齊”字，用黃色楷書“大清宣統二年湖南瓷業公司”12字款。

**Bottle vase with underglaze *wucai* decoration of landscape**

Qing dynasty, dated 1910

Height 33.5 cm

Product of Liling kiln

Similar in shape to Plate 93. The shoulder is decorated with geometric design of bats while the body shows a landscape painting with an old man fishing in a boat. The base bears marks.





95

95. 清 釉下五彩古松花鳥紋盆

徑 50.5 厘米

醴陵窯製品

敞口，作盤口狀，折唇，收腹，圈足。  
白釉閃青。內壁繪芙蓉與秋菊；外壁  
繪蒼松、奇石花草和鴨群。器底有  
窯裂和修補痕，三行直書 "大清宣統  
二年湖南瓷業公司" 12 字款。

**Dish with underglaze *wuca* decoration of pine,  
flowers and birds**

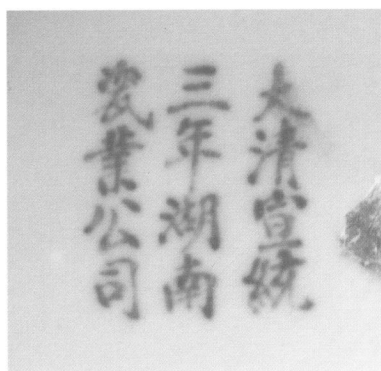
Qing dynasty (1644 - 1911)

Diameter 50.5 cm

Product of Liling kiln

It has a flaring mouth flanked by a horizontal flange and a ringfoot. The interior is painted with hibiscuses and chrysanthemums while the exterior with pines, grotesque rocks, flowers, grass and a flock of ducks. The base bears a twelve-character mark.





96

96. 清 釉下五彩折枝花朵瓶

高 31.5 厘米

醴陵窯製品

喇叭口，頸部中腰凸起，折肩，深腹下收，圈足，白釉閃青，口沿飾圖案化菊花，肩部飾錦緞式圖案，腹部繪釉下五彩折枝菊花、牽牛等花朵。器底三行直書藍色楷體“大清宣統三年湖南瓷業公司”12字款。

Vase with underglaze *wucai* decoration of floral sprays

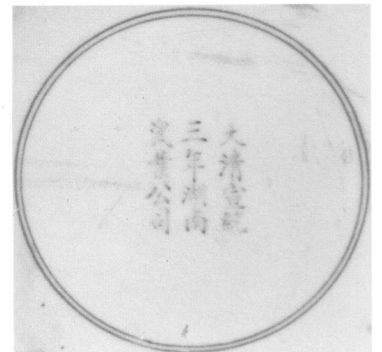
Qing dynasty, dated 1910

Height 31.5 cm

Product of Liling kiln

It has a trumpet-shape mouth. The neck bulges at mid section. The shoulder turns at an angle and the deep body tapers to a ringfoot. The mouth rim is painted with stylized chrysanthemums, the shoulder with embroidery pattern, the body with chrysanthemum sprays and morning glories. The base bears a twelve-character mark.





97

97. 清 釉下五彩百花鳳尾瓶

高 55.8 厘米

醴陵瓷製品

外卷沿，鳳尾形長頸，腹扁圓，外壁口沿繪釉下五彩雙龍搶珠，頸腹部繪釉下彩，局部繪釉上彩多種花草如芙蓉、牡丹、菊花、牽牛、萱草等圖形和群蜂齊舞。右上方陰刻“三更陽尚書鈞鑒”等題記。底部油綠色雙圈內書藍色“大清宣統三年湖南瓷業公司”12字款。胎質輕薄。

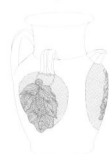
Vase with underglaze decoration of myriad flowers

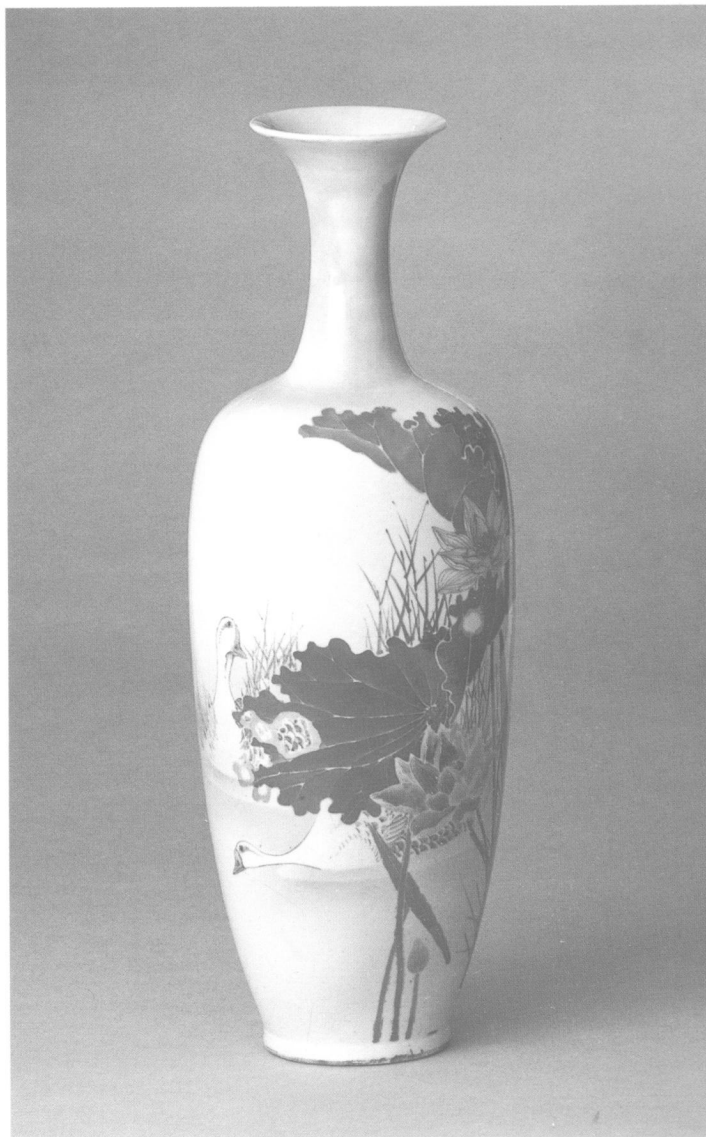
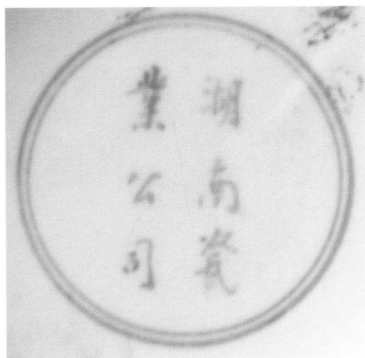
Qing dynasty, dated 1911

Height 55.8 cm

Product of Liling kiln

The vase has an everted rim, a long neck and a compressed round body. The exterior of the rim is painted with two dragons chasing a pearl in *wuca* underglaze. The overglaze decoration on the neck and the body is comprised of peonies, hibiscuses, chrysanthemums, morning glories and bees. The base bears a twelve-character mark





98

98. 清 釉下五彩荷花紋細頸瓶

高 36.8 厘米

醴陵窯製品

該式瓶又稱蘿蔔瓶或菜菔瓶。喇叭口，

細頸，圓肩，收腹，圈足。腹部繪釉

下五彩水草荷花和白鵝等圖形。器底雙

圈內為“湖南瓷業公司”6字款。

胎質輕薄，白釉微青。

**Bottle vase with *wuca* underglaze decoration of lotus**

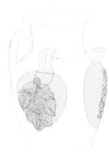
Qing dynasty (1644 - 1911)

Height 36.8 cm

Product of Liling kiln

The ovoid body rises to an elegant waisted neck with a flaring mouth. Painted in underglaze *wuca* on the body are lotuses, reeds and white geese. The base bears a

six-character mark.





99

99. 清 釉下山雉花草紋瓶  
高 40 厘米  
醴陵窯製品

該式瓶又稱觀音尊。外卷沿，矮束頸，  
豐肩，腹下微束，圈足外撇。白釉閃  
青，外壁繪釉下五彩山雉和花草。底部用  
藍彩兩行直書 "湖南瓷業公司" 6 字款。

Vase with underglaze decoration of pheasants and  
floral design

Qing dynasty (1644 - 1911)

Height 40 cm

Product of Liling kiln

The vase has an everted rim, a short waisted neck and a broad shoulder. The body tapers onto a splay ringfoot. The exterior is painted with *wucai* pheasants and floral patterns. The base bears a six-character mark.





100

100. 清 釉下五彩人物山水瓶

高 47 厘米

醴陵窯製品

該式瓶又叫觀音尊。侈口，束頸肩，深腹，圈足。口沿與肩部繪圖案式青花。頸部繪釉下五彩折枝花朵，腹部繪人物山水圖形。釉色乳白，胎較厚重。

**Vase with underglaze *wucai* decoration of landscape with figures**

Qing dynasty (1644 - 1911)

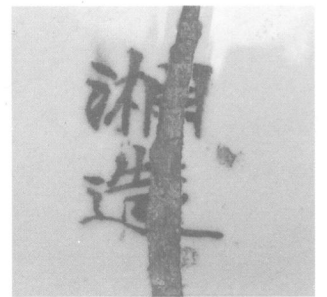
Height 47 cm

Product of Liling kiln

The vase has a flaring mouth, a waisted neck and an angled shoulder. The deep body rests on a ringfoot.

The rim and the shoulder are painted with underglaze blue decorations; the neck with underglaze *wucai* decoration of floral sprays; the body with figures in landscape.





101

101. 清 釉下五彩獸面芝草紋瓶

高 39.5 厘米

醴陵窯製品

該式瓶又叫琵琶尊，侈口，頸微束，溜

肩，矮圈足。肩部附有獸面銜環。

腹部繪釉下五彩萱草圖形。

Vase with underglaze *wuca* decoration of animal mask and *lingzhi*.

Qing dynasty (1644 - 1911)

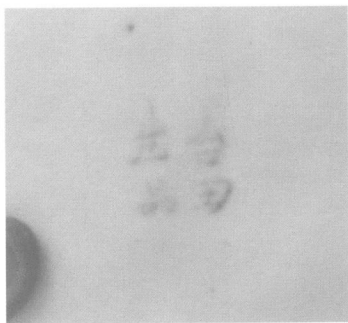
Height 39.5 cm

Product of Liling kiln

The vase has a flaring mouth, a slightly waisted neck and a short ringfoot. The shoulder is decorated with an animal mask holding a ring in its mouth; the body with grass design.







102

102. 近代 釉下五彩花鳥紋瓶

高 29.7 厘米

醴陵窯製品

該式瓶又叫觀音尊。外卷沿，束頸，圓肩，收腹，圈足，薄胎，白釉閃青。腹部繪釉下五彩萱草和對鳥圖形。器底兩行直書“台田出品”4字款。

Vase with underglaze *wucai* decoration of flowers and birds

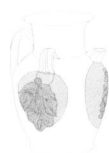
Modern

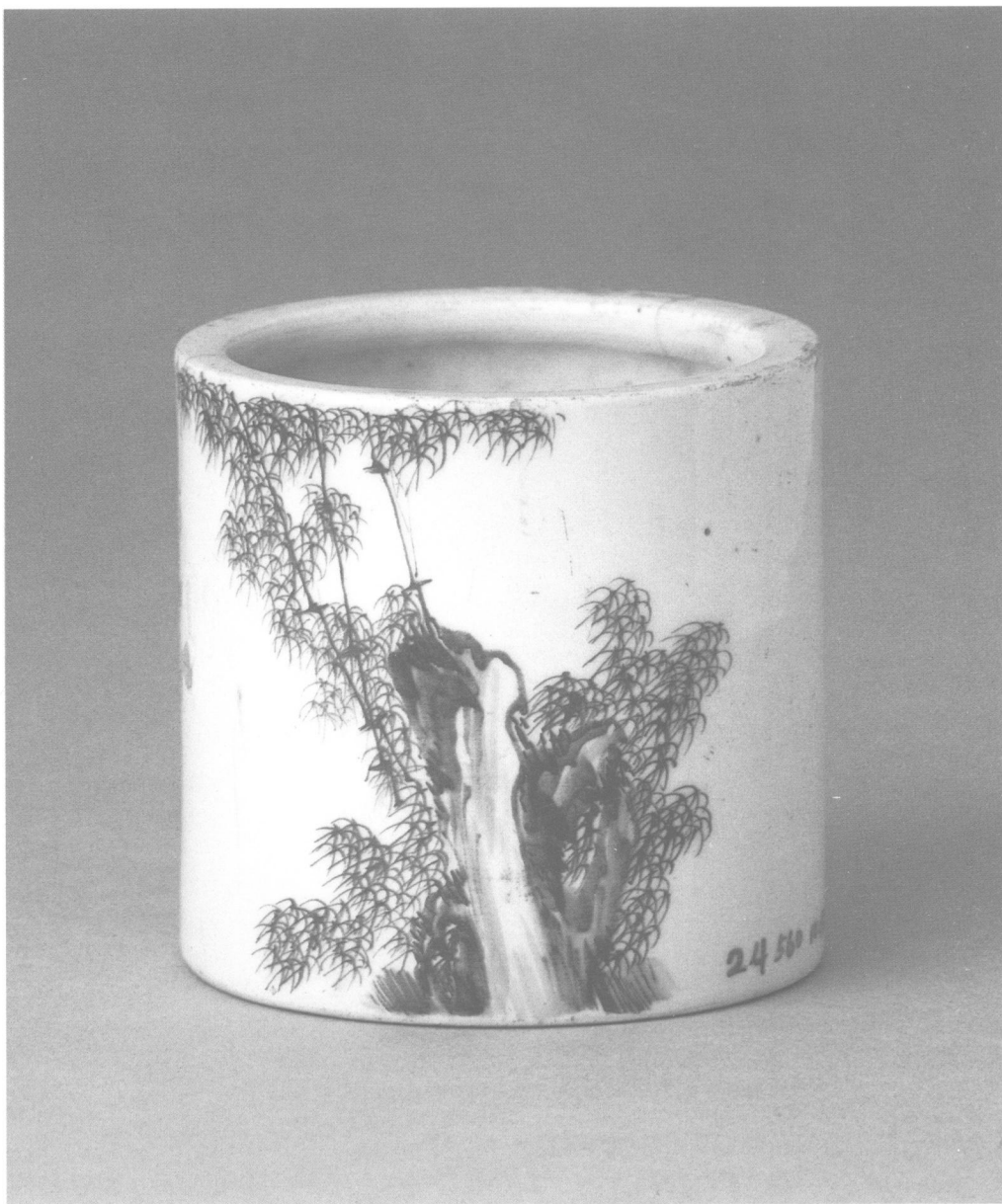
Height 29.7 cm

Product of Liling kiln

The thinly potted vase has an everted rim, a waisted neck, a round shoulder, a tapering body and a ringfoot.

The body is painted with underglaze decoration of flowers, grass and birds. The base has a four-character mark.





103

103. 近代 釉下油綠彩 "誓雪國恥" 筆筒  
 高 12 厘米  
 醴陵窯製品  
 平唇，內折，筒身，薄胎，白釉閃青。  
 器底作璧形狀露胎。腹部用油漆  
 書 "誓雪國恥" 4 字。另一面，繪迎風挺立  
 的松石圖形。它象徵中國人民的民族  
 氣節。1915 年日本帝國主義對  
 中國擴大侵略，提出 "二十一條" 不平等  
 條約，而激起全國人民的反抗，並決議  
 每年以 5 月 9 日為 "國恥紀念日"。

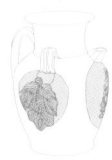
Brush pot with underglaze inscription in green  
 Modern

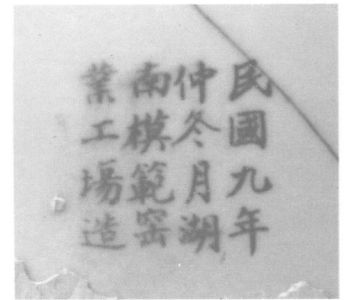
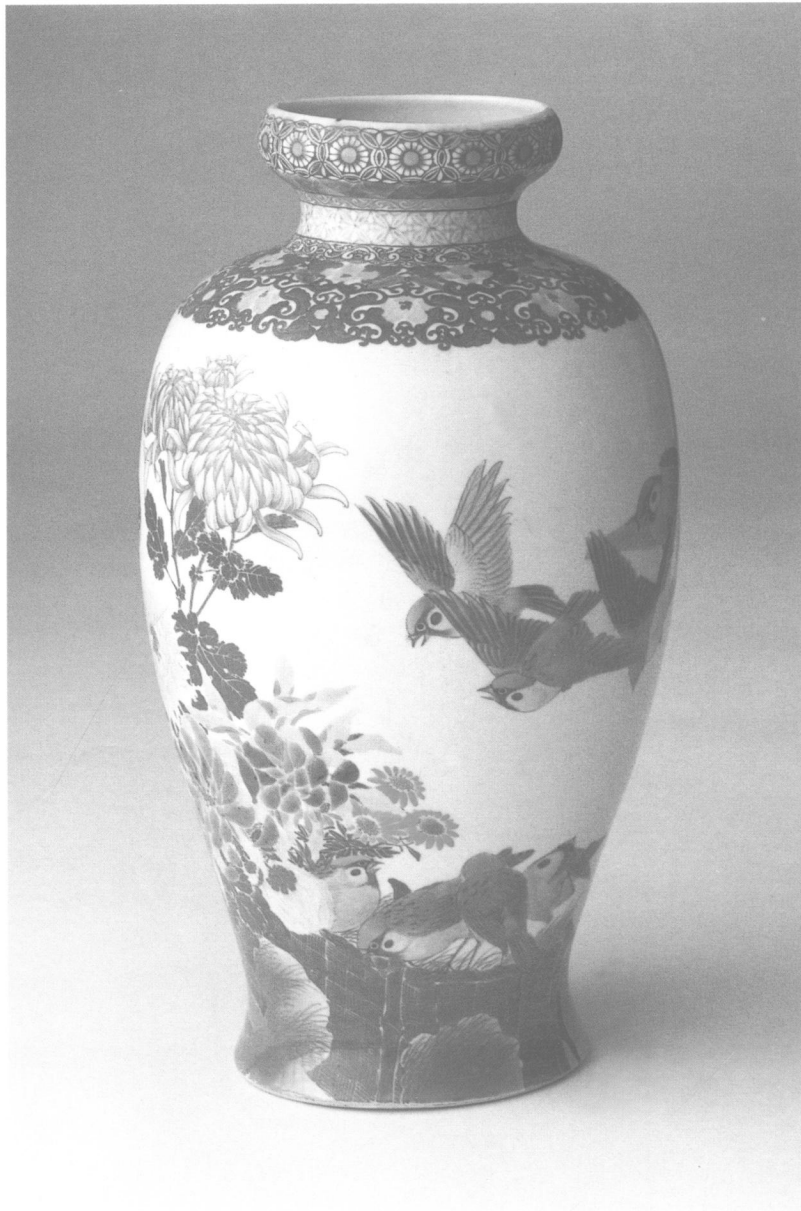
Height 12 cm

Product of Liling kiln

The thinly potted brush pot has a cylindrical body and a flat lip. Painted on the body are four-characters *Shixueguchi*. On the other side is a picture of pine trees and rocks standing against the wind, symbolizing the un-yielding spirit of the Chinese people.







104

104. 近代 釉下五彩盤口瓶

高 39 厘米

醴陵窯製品

該式瓶又叫觀音尊。盤口，束頸，圓肩，深腹，下腹部微束起，圈足。薄胎，白釉閃青。頸肩部飾錦緞紋，腹部繪釉下五彩菊花和群雀圖形。器底四行直書“民國九年仲冬月湖南模範窯業工場造”16字款。

Vase with underglaze *wucai* decorations Modern

Height 39 cm

Product of Liling kiln

The vase has a dish-shape mouth, a waisted neck, a round shoulder and a deep body which tapers slightly before joining the ringfoot. The neck and shoulder are painted with embroidery pattern, the body with chrysanthemums and birds. The base has a sixteen-character mark.





106

106. 清 釉下五彩折枝花朵茶盞  
 高 16.5 厘米  
 醴陵窯製品  
 敞口，帶蓋，下承圈足盞托。通  
 體飾釉下彩折枝花朵。器底用紅色  
 書“湖南瓷業公司”6字款。

**Teacup with underglaze *wucai* decoration of floral sprays**

Qing dynasty (1644 -1911)

Height 16.5 cm

Product of Liling kiln

The cup has a flaring mouth. It comes with a cover and is supported by a saucer. All is painted with underglaze decorating of floral sprays. The base has a six-character mark.





105

105. 近代 釉下五彩花卉紋茶壺  
 高 13 厘米  
 湖南省文物商店徵集  
 口下無領。深腹，腹壁較直。矮圈  
 足。白釉閃青，外壁一面繪菊花，一  
 面繪蘭草。底部藍彩書“湖  
 南瓷業公司”6 字款。

**Tea pot with underglaze *wuca* floral decorations Modern**

Height 13 cm

From cultural relics shop in Hunan

The teapot has a volumous body with straight sides ending on a short ringfoot. One side of the body is painted with chrysanthemums and the other side with orchids. The base is inscribed with "Hunan Porcelain Company" in blue.







107

**107. 元 青白瓷盤口瓶**  
 高 25.8 厘米  
 益陽窯製品  
 芒口作盤形狀，筒形直頸，  
 折肩，圈足露胎，胎較厚。腹  
 部刻劃菱形紋和仰蓮紋。  
 白釉，泛灰青色。

**Vase in *qingbai* glaze**

Yuan dynasty (1271 - 1368)

Height 25.8 cm

Product of Yiyang kiln

The dish-shape mouth is unglazed. It joins onto a cylindrical neck. The body is incised with rhombus patterns and upright lotus petals. It is covered with white glaze having a grayish green tone.







108

108. 元 青白瓷菊瓣紋碗  
徑 10.3 厘米  
益陽窯製品  
芒口，外侈，收腹，外壁刻菊瓣紋，  
薄胎，施白釉，呈青灰色。  
底心露胎。

**Bowl with incised decoration in *qingbai* glaze**

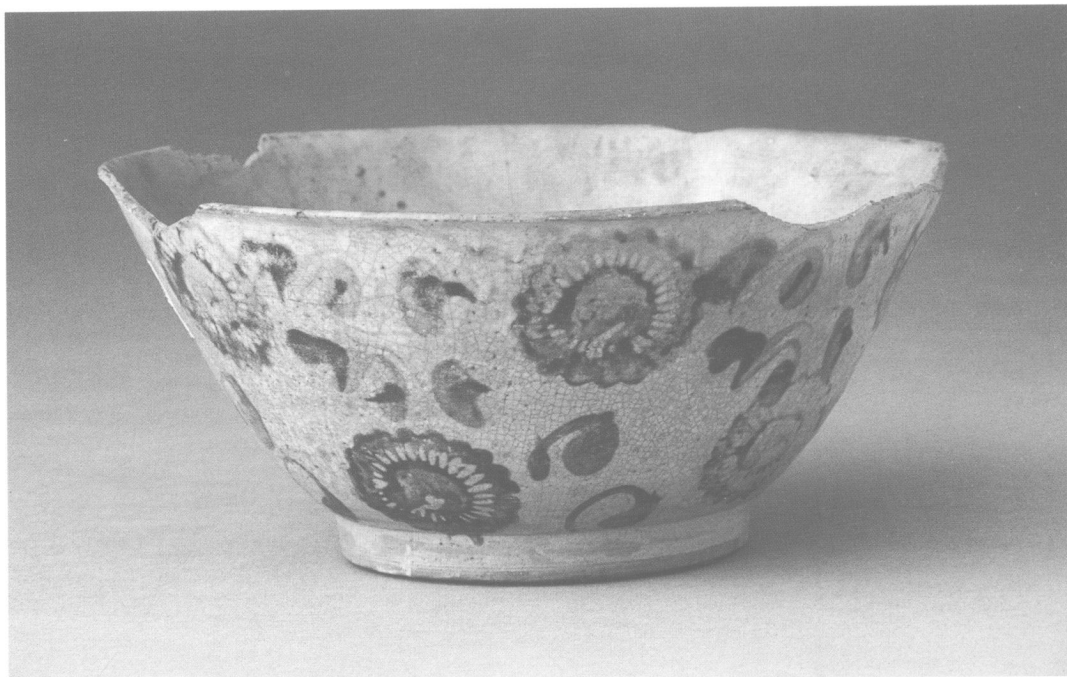
Yuan dynasty (1271 - 1368)

Diameter 10.3 cm

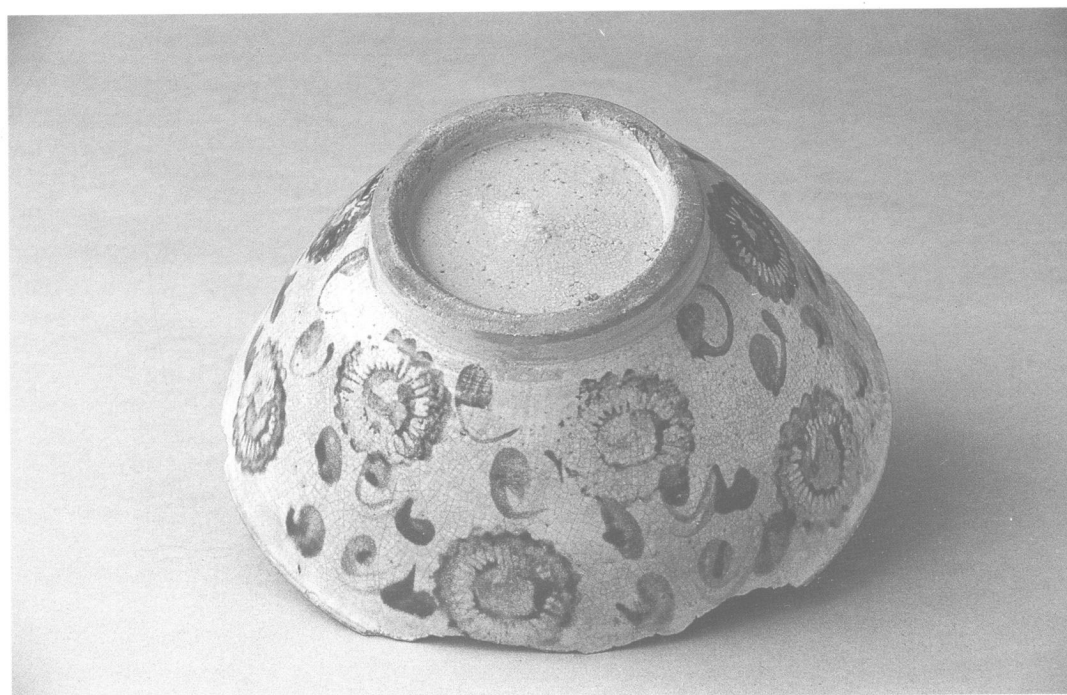
Product of Yiyang kiln

The bowl has an unglazed lip and flaring sides. The exterior is decorated with chrysanthemum petals outlined in relief and covered with greenish white glaze.





109



109. 明(萬曆—崇禎) 青花菊花紋碗  
 徑 23.6 厘米  
 益陽窯址出土  
 敞口，凸沿，深腹下收，圈足。  
 白釉微黃開片。外壁印灰黑色菊花，兼繪豆芽狀卷葉。碗作不規則，環形露胎，具有晚明風格。

**Bowl with underglaze blue decoration of chrysanthemums**

Excavated from Yiyang kiln site

Late Ming period (1573 - 1644)

Diameter 23.6 cm

The bowl has a flaring mouth and deep side that contracts and joins to a ringfoot. The exterior is painted with chrysanthemums in *grisaille*.





110

110. 清（雍、乾之際）青花花草紋碗  
徑17厘米  
1996年醴陵窯窰址出土  
敞口，收腹，圈足微收。白釉泛青。  
外壁繪灰藍色花草  
圖形。碗心有環形澀圈。

**Bowl with underglaze decoration of floral designs**

Qing dynasty, 18th century

Diameter 17 cm

Excavated from Liling kiln site, 1996

The bowl has a flaring mouth and side that taper onto a slightly incurved ringfoot. The exterior is painted with floral designs in grayish blue.





111

111. 清（雍、乾之際）青花纏枝花草紋碗  
徑 18.2 厘米  
1996 年醴陵窯窯址出土  
敞口，收腹，圈足微收。白釉泛青，外壁  
繪纏枝花草。碗心有澀圈。

**Bowl with underglaze blue decoration of floral scroll**

Qing dynasty, early 19th century

Diameter 18.2 cm

Excavated from Liling kiln site, 1996

The bowl has a flaring mouth and the flat tapers onto a slightly incurved ringfoot. The exterior is decorated with floral scroll.





112

112. 清（嘉、道之際）青花纏枝花草紋碗  
徑 16.5 厘米  
1996 年醴陵窯窯址出土  
矮圈足，施滿釉，外壁用細線  
條繪纏枝花草。青白瓷，  
碗心滿釉無澀圈。

**Bowl with underglaze blue decoration of  
floral scrolls**

Qing dynasty, early 19th century

Diameter 16.5 cm

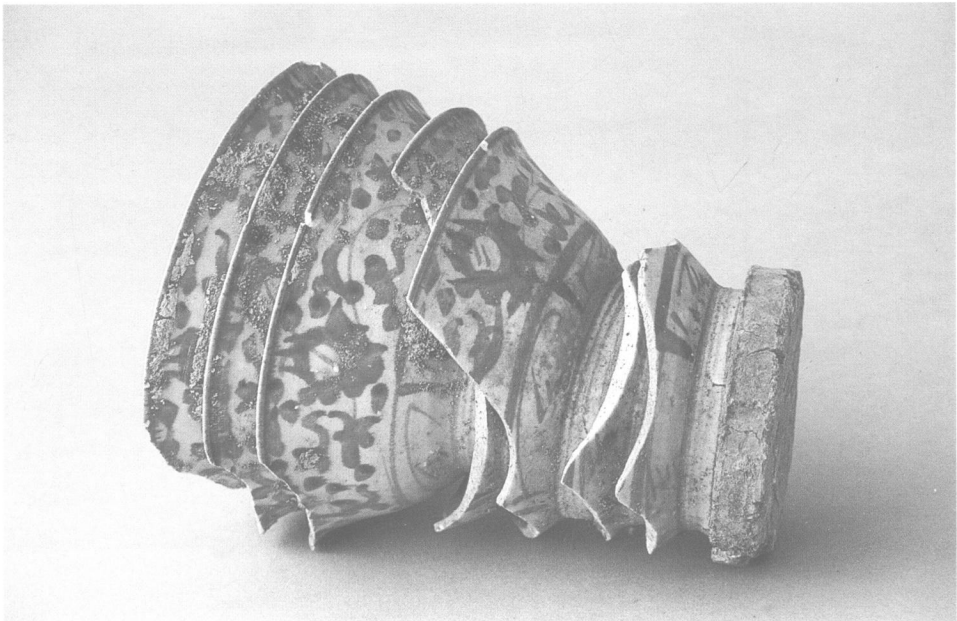
Excavated from Liling kiln site, 1996

The exterior is decorated with floral scrolls drawn in  
fine lines.





113



115

**113. 清 (雍、乾之際) 青花點彩印紋團花碗**  
徑 25 厘米

1996 年醴陵窯窯址出土

敞口，外卷唇，收腹，圈足微收。白釉泛青，外壁印團花，並繪葉狀點彩。碗心印團花一朵，有澀圈。

**Bowl with underglaze blue and impressed floral design**

Qing dynasty, 18th century

Diameter 25 cm

Excavated from Liling kiln site, 1996

It has a flaring mouth with rolled lip. The body tapers to a slightly incurved ringfoot. The exterior is stamped with floral roundels and leafy dots. The centre of the interior is impressed with a floral roundel.

**115. 清 青花菊花紋碗疊燒情況**  
高 16 厘米

1996 年醴陵窯窯址出土

青花碗已粘連在一起，最底層承托圓餅形墊具。碗，敞口，圈足，碗心有澀圈，白釉閃青，外壁繪菊花紋。

**Sample illustrating stack-firing of bowls**

Qing dynasty (1644 - 1911)

Height 16 cm

Excavated from Liling kiln site, 1996

The underglaze blue bowls are stuck together. The bottom slab is a sager. The bowls have a flaring mouth and a ringfoot. Their exterior is decorated with chrysanthemum designs.





114

114. 清 (宣統) 青花人物車馬紋碗  
 徑 18.3 厘米  
 醴陵窯製品  
 敞口，深腹圓收，圈足，胎質輕薄，  
 仿雍正青花製品，外壁繪人物、車、  
 馬圖形。碗心繪龍紋。口沿內  
 外飾錦帶紋。器底雙圈內兩行直書  
 " 瓷業公司 " 4 字款。

**Bowl with underglaze blue decorations**

Qing, Xuantong period (1909 - 1911)

Diameter 18.3 cm

Product of Liling kiln

The bowl is thinly potted with a flaring mouth, deep round side and supported on a ringfoot. The exterior is painted with figures, chariots and horses; the interior with a dragon design. The base has a four-character mark.





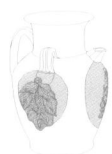
116



117

**116. 清 圓形墊餅**  
 徑 7 厘米  
 1996 年醴陵窯窯址出土  
 圓餅形夾砂白薄胎，有火石紅。  
**Circular sager slab**  
 Qing dynasty (1644 - 1911)  
 Diameter 7 cm  
 Excavated from Liling kiln site, 1996

**117. 宋 環形支釘**  
 徑 6.5 厘米  
 1996 年湘陰烏龍嘴窯出土  
 環形，底部有五顆乳狀支釘。夾砂粗胎。  
**Spurs on a circular slab**  
 Song dynasty (960 - 1127)  
 Diameter 6.5 cm  
 Excavated from Xiangyin Wulongzui kiln, 1996





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