

明代成化御窑瓷器 上

景德镇御窑遗址出土与故宫博物院藏传世瓷器对比

故宫博物院 景德镇市陶瓷考古研究所 编
故宫出版社

Imperial Porcelains from the Reign of
Chenghua in the Ming Dynasty I

A Comparison of Porcelains from the Imperial Kiln Site at Jingdezhen and
Imperial Collection of the Palace Museum

Compiled by the Palace Museum and the Archaeological Research Institute of Ceramic in Jingdezhen
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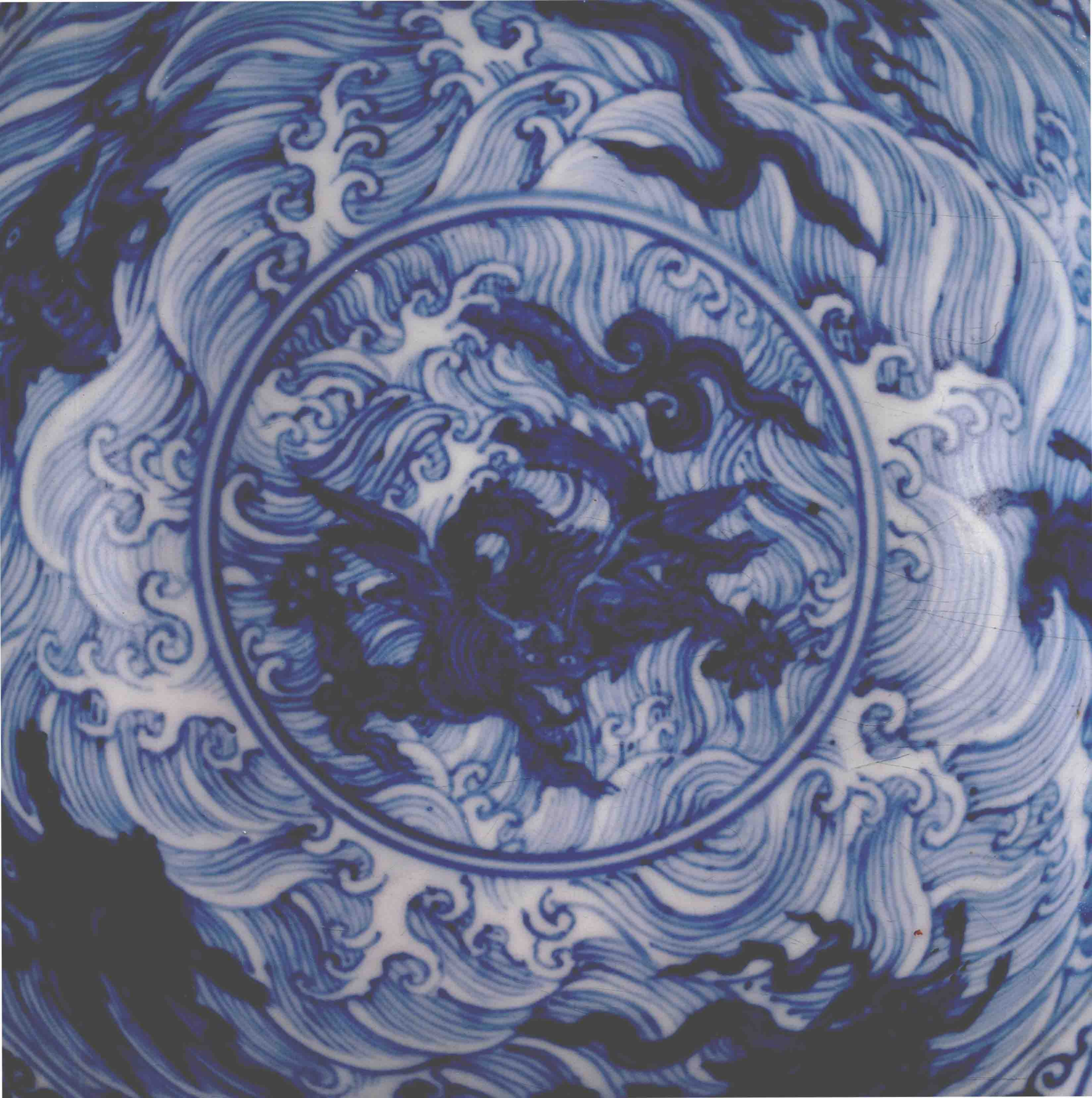
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序一

值此金风送爽的美好时节，由故宫博物院和景德镇市人民政府联合主办的“明代御窑瓷器：景德镇御窑遗址出土与故宫博物院藏传世成化瓷器对比展”在故宫博物院延禧宫隆重开幕。我谨代表故宫博物院向展览的顺利举办表示热烈祝贺！向为本次活动付出心血的双方工作人员致以最诚挚的谢意！

本展览系在2015年双方合作成功举办“明代御窑瓷器：景德镇御窑遗址出土与故宫博物院藏传世洪武、永乐、宣德瓷器对比展”后，举办的又一个大型专题瓷器展。

2014年故宫博物院与景德镇市人民政府签署了合作框架协议，其中一项重要内容就是合作举办“明代御窑瓷器”展。展览旨在通过将明代景德镇陶厂或御器厂遗址出土的落选品与故宫博物院藏正品以对比的方式进行展示，为观众朋友提供一个全面了解明代景德镇御窑烧造瓷器品种和欣赏标准器的机会。

20世纪70年代，位于今景德镇市珠山的明代御窑遗址已零星出土过一些瓷器残片。80年代以来，景德镇市陶瓷考古研究所配合基本建设工程对明代御窑遗址进行过多次局部考古发掘，取得丰硕成果，出土的数以吨计的御窑瓷片标本成为研究明代御窑生产制度的珍贵实物资料。

随着对出土瓷片标本的不断修复、展示和出版，人们发现其中有大量瓷器能与传世品相互印证，而且寄希望于能看到传世品与出土物的对比展示。故宫博物院收藏明代御窑瓷器数量多、质量精，与景德镇市人民政府联合举办传世与出土御窑瓷器对比展，可谓珠联璧合。举办这样的展览，也是让分离数百年的瓷器能够再一次聚首。

“明代御窑瓷器”展属于系列展，鉴于成化御窑瓷器的重要性，今年特单独举办该朝瓷器展。展览共分五个单元，分别为：清新优雅——青花、釉里红瓷器；轻盈秀丽——五彩、斗彩瓷器；色彩缤纷——杂釉彩、素三彩瓷器；均匀纯正——颜色釉瓷器；影响深远——后仿成化御窑瓷器。共展出文物183件（套）。

成化御窑瓷器素以胎质洁白细腻、釉质平整油光、装饰题材丰富、构图疏密有致、设色清丽典雅、绘画技艺精湛而闻名于世。早在明代晚期，一些文人笔记，如王士性撰《广志绎》、沈德符撰《万历野获编》等，即对成化御窑瓷器给予很高评价，认为明代御窑瓷器以宣（德）、成（化）两朝取得的成就最大，青花瓷器以宣德御窑产品最好，斗彩瓷器则首推成化御窑产品。明代万历前期，精于鉴赏瓷器的文人认为“宣（德）窑”为明代御窑之冠；而万历后期以后，则认为“成（化）窑”在“宣（德）窑”之上。

时光荏苒，虽然成化御窑瓷器自问世以来已经过500多年风雨的洗礼，但相信这些造型俊秀、胎釉精细、装饰文雅的瓷中佳品，仍然会给您带来美的享受。

以后双方还将合作陆续举办弘治、正德和嘉靖、隆庆、万历朝御窑瓷器对比展，望观众朋友持续予以关注。祝展览取得圆满成功！

故宫博物院院长

Preface I

In this pleasant season of autumn, the *Comparative Exhibition about Chenghua Porcelain of the Ming dynasty between Jingdezhen Imperial Kiln and the Palace Museum* solemnly opened under the cooperation of the Palace Museum and people's government of Jingdezhen city at the Palace of Prolonged Happiness (Yanxigong) in the Palace Museum. I would like to express the warm congratulations on this exhibition and sincerely appreciation for the hard work of all the staff on behalf of the Palace Museum.

This exhibition is another large special exhibition after the *Comparative Exhibition of Ming dynasty Hongwu, Yongle and Xuande Porcelain between Jingdezhen Imperial Kiln and the Palace Museum* in 2015.

The Palace Museum and Jingdezhen people's government signed the cooperation framework agreement in 2014. The exhibition of imperial porcelain in the Ming dynasty is just one of the important content in the agreement. Through the comparative exhibition between porcelain excavated by Jingdezhen kiln and the quality porcelain collected in the Palace Museum, The exhibition aims to provide an opportunity for audience to fully understand standard porcelain and porcelain type fired by Jingdezhen imperial kiln in the Ming dynasty.

The kiln site in Zhushan, Jingdezhen city of Ming dynasty has excavated some porcelain shards from 1970s. The Archaeological Research Institute of Ceramic in Jingdezhen has hold archaeological excavation on part of kiln site of Ming dynasty many times from 1980s and gained plentiful achievements. The large numbers of porcelain shards become the precious materials for research on the production system of imperial kiln in the Ming dynasty.

According to the repairing, exhibition and publishing of excavated porcelain shards, it was found that plenty of porcelain can be mutual provided with the porcelain handed down. There are many excellent imperial porcelain of Ming dynasty collected in the Palace Museum. Therefore, this is the best exhibition held by both Jingdezhen people's government and the Palace Museum. This exhibition also can be considered as a reunion of the porcelain separated for hundreds of years.

The exhibitions of imperial porcelain in the Ming dynasty belong to series exhibitions. Because of the importance of Chenghua imperial porcelain, we specially hold this exhibition of Chenghua period in this year. The exhibition will display 183 cultural relic which can be divided into five parts: Freshness and Elegance: Blue-and-White Porcelain and Underglaze Red Porcelain; Lightness and Beauty: Polychrome Porcelain and *Doucai* Porcelain; Colorful Porcelain: Multi-Colored Glaze Porcelain and Plain Tricolor Porcelain; Uniformity and Pureness: Single Colored Glaze Porcelain; Profoundly Influence: Chenghua Imperial Porcelain Imitated by Later Ages.

The Chenghua imperial porcelain is famous for white glaze body, smooth glaze, plentiful decoration, excellent composition of a picture, elegant color and exquisite craftsmanship. Some literature books has highly praised the Chenghua imperial porcelain in the later Ming dynasty. The Xuande and Chenghua periods achieved greatest success. The best representative porcelain is blue-and-white porcelain of Xuande imperial kiln and *Doucai* porcelain of Chenghua imperial kiln. The porcelain connoisseur considered that the best kiln in the early Wanli period of Ming dynasty was Xuan(de) kiln and the Cheng(hua) kiln after Wanli period.

Although the Chenghua royal porcelain has a 500 years history, the pretty modeling, exquisite body glaze and elegant decoration can still give the beautiful enjoyment for you.

The two parties will hold series exhibitions on imperial porcelain of Hongzhi, Zhengde and Jiajing, Longqing, Wanli periods in the future. Hope all the friends continually pay attention to those exhibitions.

Wish this exhibition will be a great success!

Director of the Palace Museum
Shan Jixiang

序二

自明洪武二年(1369年),朱元璋在景德镇珠山设御窑厂开始烧造御窑瓷器以来,至1911年清朝覆亡御窑厂停烧,五百多年间,数以万计的御窑瓷器从景德镇御窑厂源源不断地运往北京进贡给朝廷,而一些残次品和贡余品则被抛弃掩埋在御窑厂内,不为人所知。20世纪80年代以来,为配合御窑厂内的市政建设,景德镇市陶瓷考古研究所在御窑厂内陆续发现了多处成化官窑堆积,尤其是1987年初到1988年冬,考古工作者在御窑厂东北侧开展了近两年的考古工作,发现了三处成化时期的瓷片堆积,出土了数以千计的瓷片标本,为后来的成化官窑及其产品的深入研究,提供了极其宝贵的实物资料。近年来,景德镇考古工作者与故宫博物院、北京大学等文博单位合作,对御窑厂遗址进行了更为深入的考古研究和保护,在成化官窑考古研究方面又取得了重大成就。

有明一代,成化官窑影响巨大。明代沈德符《敝帚轩剩语》记载:“本朝窑器,用白地青花,间装五色,为古今之冠。如宣窑品最贵,近日又重成窑,出宣窑之上。”明宪宗成化帝在位23年期间,烧造了大量享誉海外、震烁古今的御用精美瓷器,成窑瓷器在当时就已闻名遐迩,其成就不在永、宣之下。成化官器,胎质较前代更为洁白细腻,使用了国产平等青,釉色开始变得清新淡雅,纹饰、造型不仅沿袭和模仿宋元至明宣德,并且有所创新和发展,其中尤以成化斗彩最为精美。据文献记载:“神宗尚食,御前有成杯一双,值钱十万。”可见成化斗彩在当朝已贵重如此,闻名遐迩。

此次展览,是继2015年“明代御窑瓷器:景德镇御窑遗址出土与故宫博物院藏传世明代洪武、永乐、宣德瓷器对比展”之后的又一大型展览,此次展出的景德镇御窑遗址出土的官窑瓷器,主要是明成化时期的遗物。其中有久负盛名的成化斗彩瓷、清新淡雅的成化青花瓷以及品类多样、独具特色的仿官、仿哥、仿龙泉等品类的瓷器,其中尤其以成化斗彩最为丰富。

故宫博物院与景德镇御窑厂渊源深远,本为一家。近年来,故宫博物院与景德镇市战略合作更加紧密,成果丰硕!这次展览既是我们弘扬传统文化、讲述中国故事的一次重要展示,也对我们加强文化交流、增强文化自信,把景德镇打造成一座与世界对话的城市具有重要意义。在此,我谨代表中共景德镇市委、景德镇市人民政府向故宫博物院对景德镇长期以来的关心和支持表示衷心的感谢!

预祝展览圆满成功!

中共景德镇市委书记



Preface II

The imperial kiln of Zhushan kiln in Jingdezhen started firing porcelain from the second year of Hongwu period (1369) by emperor Zhu Yuanzhang and stopped in the end of the Qing dynasty (1911). During the 500 years of Zhushan imperial kiln firing history, tens of thousands of porcelain were continually produced for the royal court in Beijing and some defective goods was abandoned and buried inside the kiln. Since the 1980s, the Archaeological Research Institute of Ceramic in Jingdezhen discovered many sites of Chenghua imperial kiln in the kiln factory in order to coordinate the municipal construction. Especially the period from early 1987 to winter in 1988, archaeological workers discovered three tiles accumulation of Chenghua period and thousands of tiles specimen in the northeast of the imperial kiln. The results prompted the further research on Chenghua kiln and provided precious material information. In recent years, Jingdezhen archaeological workers cooperated with the Palace Museum and Peking University, and the further research work received significant achievement on Chenghua imperial kiln study field.

According to the historical documents of Ming dynasty, the Chenghua imperial kiln had significant impact during the whole dynasty. In the 23 years history of Chenghua emperor, the kiln produced much famous and delicate porcelain which gained the same achievement as in Yongle and Xuande period. The porcelain body has the whiter color than previous generation and the Pingdengqing makes the glaze color became clear and elegant. Besides the imitated the style of Song, Yuan and Xuande of Ming dynasty, the decoration and modeling even made innovation and development. The documentary records mentioned the famous Chenghua clashingcolor porcelain which can be considered as the best work of Chenghua porcelain.

This exhibition is another large exhibition after the *Comparative Exhibition of Ming dynasty Hongwu, Yongle, Xuande porcelain between Jingdezhen imperial kiln and the Palace Museum* in 2015. The Jingdezhen imperial kiln porcelain displayed in this exhibition mainly belongs to the remains of Chenghua period in Ming dynasty. The exhibits contain famous Chenghua Doucai porcelain, elegant blue-and-white porcelain and porcelain imitating Guan, Ge and Longquan kiln. The Chenghua Doucai porcelain has the most plentiful types among the exhibits.

The Palace Museum and Jingdezhen imperial kiln has a profound and lasting relationship in the history. In recent years, the strategic cooperation between the Palace Museum and Jingdezhen city became more and more close. This exhibition presents the spirits of Chinese traditional culture and plentiful achievement. It has significant meaning that makes Jingdezhen city become an international city and communicate with different culture in the world. I am on behalf of Jingdezhen Municipal Party Committee and Jingdezhen city People's Government to express the heartfelt appreciation for the concern and support of the Palace Museum.

Wish this exhibition will be a great success!

Secretary of Jingdezhen Municipal Party Committee
Zhong Zhisheng

明代成化时期景德镇瓷器 概况和鉴定要点

一 明代成化时期景德镇窑瓷器概况

明代宣德以后，景德镇瓷器风格在正统、景泰、天顺三朝近30年中潜移默化，迨至成化年间景德镇御器厂又恢复烧造时，大多已改永乐、宣德以来雄健豪放之风貌。成化朝瓷器，造型玲珑秀奇、胎体细润晶莹、彩料精选纯正、色调柔和宁静、绘画淡雅柔婉，以轻盈秀雅之风格独步一时。总体风格与清代雍正朝瓷器相似，故素有“明看成化，清看雍正”之说。诚如孙瀛洲先生所称赞：“成化瓷器胎质细腻纯白，白釉莹润如脂，彩色柔和，笔法流畅。造型轻灵秀美，表里精致如一。”从传世品和景德镇市珠山明代御器厂遗址出土物可看出，成化瓷器极注重制作质量，不合格者均被毁弃，因而传世各品种器物均少见夹扁、缩釉等窑艺弊病。此时的民窑也深受御窑严谨作风的影响。做工精细，并且大多数模仿御窑制品，其纹饰、色彩、画意等均与御窑产品如出一辙。

成化朝御窑青花瓷器多改用“平等青”料描绘图案纹饰，青花发色灰蓝，轻淡柔和，色泽稳定，对后世青花瓷器的烧造产生深远影响。

闻名于世的成化斗彩瓷器烧造得更为成功。其特点为釉下青花和釉上诸彩协调融合，争奇斗艳，雅丽绝伦，堪称陶瓷艺术的瑰宝。彩色中的“姹紫”一色，更是独具特色，可谓成化御窑斗彩瓷器的标志。此时具有鲜嫩而淡雅风格的五彩瓷器与斗彩瓷器相映生辉，有异曲同工之妙。

成化御窑瓷器少见大器（民窑产品则大器较多），常见器物以高足杯、酒杯、盘、碗、罐等为主。由于此时饮酒品茗之风盛行，致使酒杯、茶杯类器较为多见。各种杯的造型均小巧俊美，为世人所珍视。罐类当中以“天”字罐尤为名贵。传世成化御窑瓷器较宣德御窑瓷器数量少，现大都收藏在台湾省的台北故宫。20世纪80年代台湾省台北故宫刊行的《明成化瓷器特展》图录，将真、伪器并列编排，宜于读者对比、甄别。

景德镇市珠山明代御器厂遗址曾于1975年和1987年两度被局部发掘，出土了大量成化御窑瓷器残片标本，不但品类繁多、色彩丰富，而且有许多品种不见于传世品中。如矾红地绿彩、素三彩、白釉黄彩、鲜红釉地白花、祭蓝釉地白花等。成化御窑瓷器烧造的盛况由此可见一斑。这些出土残片的胎体都较薄，釉色晶莹，彩色莹润，色彩艳丽，时代风格突出，是深入研究成化瓷器不可多得的新资料。

对于正统、景泰、天顺三朝景德镇瓷器的烧造情况，目前已基本搞清，而成化御窑瓷器中有些现象也发人深省。如成化鲜红釉盘、青花团花纹罐、青花松竹梅图盘、青花云龙纹盘、青花狮球纹盘、青花狮球纹碗和黄釉青花折枝瑞果纹盘等，无论造型、胎釉、纹饰还是款字的书写，都与宣德同类器极其相近。少数青花瓷器所呈现的发色浓黑的青花色调，也与宣德晚期青花瓷器的青花色调一致。尽管宣德与成化之间相隔了30年，但这些朝代虽不同而风格却相同的御窑瓷器，历经三朝，其间工艺技术的传承，居然能互相衔接，并未截然中断，真乃奇观。这对于彻底揭开正统、景泰、天顺三朝所谓“空白期”瓷器之谜也极有参考价值。

二 明代成化时期景德镇窑瓷器鉴定要领

成化瓷器的鉴定离不开造型、胎釉彩、纹饰、款识等。重点应掌握以下几点：

1. 成化瓷器造型唯重纤巧，如最享盛名的斗彩花鸟图高足杯、鸡缸杯、高士图杯、三秋杯、“天”字罐等，都是轻秀异常的代表作。若能谙熟成化时期瓷器中一些典型器物的造型，并悉心领会其风度神韵，对于鉴定工作无疑是最大的帮助。

2. 成化瓷器胎精釉亦精，高穆浑雅，同臻其妙。其胎质纯洁细润，胎体轻薄，迎光透视呈牙白色或肉红色；釉面肥腴，如脂似乳，光洁晶亮。

3. 成化朝青花瓷器独辟蹊径，以淡雅、沉静色调风靡天下。但往往因釉层肥厚、青花色淡，而产生云遮雾障、若隐若现的现象。器物外底青花款字色调表现得尤其突出。青花瓷器中色调浓重者近似于宣德晚期青花瓷器。

4. 成化朝瓷器纹饰线条纤细、圆润旖旎，尤以斗彩瓷器体现得最为显著。其淡雅之态，如轻歌曼舞，淡而隽永；而其“姹紫”之色，愈独具时代特征。对于成化斗彩瓷器的各种色彩，孙瀛洲先生曾有“鲜红淡抹绿闪黄，姹紫浓厚却无光”的鉴定要诀。

5. 根据笔者多年观察所得，成化瓷器圈足一般都较薄且深，凡饰有青花边线者，圈足高低虽不同，但却有同一种现象，即青花双边线都很规矩，紧靠圈足底部，且靠近足跟无釉处的那条弦线，颜色较深重，上边的一条弦线则显清淡。发现器物圈足上“双边线特征”虽属偶得，但在所见成化瓷器中，十之八九大抵如此。对于此时不署款识的器物，尤宜将这一特点用做鉴定时的参考依据。

6. 成化御窑瓷器所署款识字体均挺拔有力，似乎出自一人之手笔。我的老师孙瀛洲先生（1893～1966年）曾将成化御窑瓷器所署“大明成化年制”六字款和“天”字款均编成朗朗上口、便于记忆的歌诀，实为经得起历史检验的科学论断。“大明成化年制”六字款歌诀为：“大字尖圆头非高，成字撇硬直倒腰。化字人七平微头，製字衣横少越刀。明日窄平年肥胖，成字一点头肩腰。”“天”字款歌诀为：“天字无栏确为官，字沉云蒙在下边。康雍乾仿虽技巧，字浮云淡往上翻。”应当特别指出的是，成化御窑瓷器上的款识字体风格突出，而所有后仿者均未能得其神髓。因此，对于署有成化年款的瓷器，若能善于观察款字，即可定其大概矣。

耿宝昌

Overview and Identification Points of Jingdezhen Porcelain in Chenghua Period of Ming Dynasty

Distinguished from the strong and powerful tone of Yongle period, Jingdezhen porcelain in Chenghua period is well-known for its exquisite shape, fine body, pure color and elegant painting. As can be seen from archeological excavations from imperial kiln site in Zhushan Jingdezhen City, Chenghua porcelain takes great emphasis on production quality. Those unqualified objects will be scraped and destroyed. Thus, products are rare of flat body, shrinking-glaze or other ills. At this time, folk kilns are also deeply influenced by the imperial kiln, which aim to produce high quality porcelain and imitate the imperial kiln most of the time.

Chenghua blue and white porcelain uses "Pingdengqing" to pain instead. The color of "Cha Zi" on the famous *Doucai* is a unique feature of Chenghua imperial kiln production.

Different from folk kilns, Chenghua imperial kiln rarely produces objects of big shape. Common objects of Chenghua imperial kiln are high stem cups, plates, bowls, jars, cups and so on. Cups of various shapes tend to be pretty small and cute. Among all kinds of jars, those with "Tian" character are particularly valuable and precious.

Identification of Jingdezhen porcelain in Chenghua period of Ming dynasty can be concluded to points as shape, body, glaze, color, decoration, mark and etc. 1. Shapes of Chenghua porcelain are tender and exquisite. 2. Quality of body tends to be pure and thin. Glaze is thick and light. 3. Blue and white porcelain of Chenghua is distinguished for its soft and serene tone. 4. Lines painted on porcelain surface are slim and smooth. This point is reflected in *Doucai* particularly. 5. Chenghua porcelain usually has deep and thin foot. Bilateral lines on foot are neat and closely next to the bottom. 6. The mark on the porcelain are powerful, which seems to be written by the same person. Its style is obvious and prominent, those afterwards who wants to imitate mostly fail to try. Therefore, observing the mark is a key to identifying Chenghua porcelain.

Geng Baochang

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