

北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

# 清代青花瓷

## BLUE AND WHITE PORCELAINS OF THE QING DYNASTY



《北京文物鉴赏》编委会 编



北京出版社 出版集团

BEIJING PUBLISHING HOUSE (GROUP)

北京美术摄影出版社

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责任编辑: 董维东

整体设计: 刘金川

责任印制: 赵 恒

图书在版编目(CIP)数据

清代青花瓷 / 《北京文物鉴赏》编委会编. —北京: 北京美术摄影出版社, 2005  
(北京文物鉴赏)

ISBN 7-80501-303-9

I. 清… II. 北… III. 青花瓷(考古)—中国—  
清代—图集 IV. K876.32

中国版本图书馆CIP数据核字(2005)第016165号

北京文物鉴赏

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出版 北京出版社出版集团

北京美术摄影出版社

地址 北京·北三环中路6号

邮编 100011

网址 [www.bph.com.cn](http://www.bph.com.cn)

发行 北京出版社出版集团

经销 新华书店

印装 北京顺诚彩色印刷有限公司

版次 2005年6月第1版第1次印刷

开本 900×1270 1/36

印张 3

印数 1-6000册

书号 ISBN 7-80501-303-9/K·29

定价 25.00元

质量投诉电话 010-58572393

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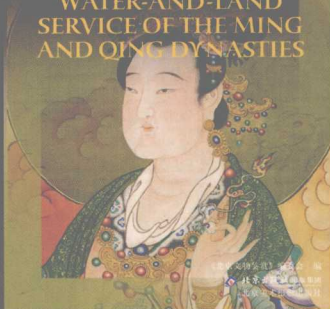
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9 787805 013039 >

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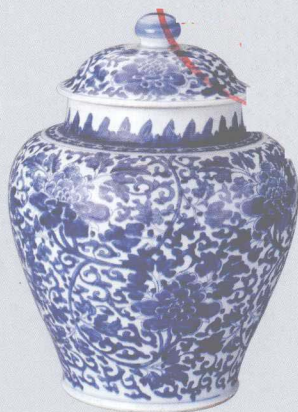
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# 目 录

## CONTENTS

### 清代青花瓷器的发展历程 · 10

#### The Phylogeny of Blue and White Porcelains in the Qing Dynasty · 13

#### 顺治青花(1644-1661)

##### Blue and White Porcelains in Shunzhi Period · 15

1. 青花缠枝牡丹纹盖罐 Blue and white covered jar with peony scroll design · 16
2. 青花缠枝牡丹纹盖罐(局部)Detail · 17
3. 青花人物故事图笔筒 Blue and white brush pot with figures design · 18
4. 青花五谷盖罐(五件)之一(麒麟芭蕉) Blue and white covered jar for the Five Cereals, Five pieces, the first jar with design of unicorn and plantain tree · 19
5. 青花五谷盖罐之二(马放南山) Blue and white covered jar for the Five Cereals, Five pieces, the second jar with design of herding horses on south mountain · 20

6. 青花五谷盖罐之三(春江垂钓) Blue and white covered jar for the Five Cereals, Five pieces, the third jar with design of fishing in spring river · 21

7. 青花五谷盖罐之四(春江泛舟) Blue and white covered jar for the Five Cereals, Five pieces, the forth jar with design of boating in spring river · 22

8. 青花五谷盖罐之五(春光长寿) Blue and white covered jar for the Five Cereals, Five pieces, the fifth jar with design of longevity and spring sun · 23

#### 康熙青花(1662-1722)

##### Blue and White Porcelains in Kangxi Period · 24

9. 青花雉鸡牡丹纹盖罐 Blue and white covered jar with design of peony vine and pheasants · 25
10. 青花瑞兽纹瓶(画面一) Blue and white vase with auspicious animal de-



sign (View I) · 26

11. 青花瑞兽纹瓶(画面二) Blue and white vase with auspicious animal design (View II) · 27

12. 青花昭君出塞图盖罐(画面一) Blue and white covered jar with picture of Zhao Jun Chu Sai (View I) · 28

13. 青花昭君出塞图盖罐(画面二) Blue and white covered jar with picture of Zhao Jun Chu Sai (View II) · 29

14. 青花云肩花卉纹盖罐 Blue and white covered jar with floral design · 30

15. 青花云肩花卉纹盖罐(局部) Detail · 31

16. 青花麒麟纹盘 Blue and white plate with unicorn design · 32

17. 青花缠枝莲纹碗 Blue and white bowl with design of lotus scroll · 34

18. 青花人物故事图净水碗 Blue and white bowl with figure design · 35

19. 青花人物故事图净水碗(局部) Detail · 36

20. 青花人物故事图大笔筒 Blue and white brush pot with figures design · 38

21. 青花人物故事图大笔筒(局部) Detail · 38

22. 青花人物故事图笔筒 Blue and white

brush pot with figures design · 40

23. 釉里三彩鹤鹿同春图瓶 Vase with underglaze sancai design of Crane and Deer in Spring · 42

雍正青花(1723-1735)

**Blue and White Porcelains in Yongzheng Period · 43**

24. 青花云龙纹尊 Blue and white *zun*-vase with design of cloud and dragons · 44

25. 青花云龙纹尊(局部)Detail · 45

26. 青花云龙纹大盘 Blue and white plate with design of cloud and dragons · 46

27. 青花云龙纹大盘(背面) Blue and white plate with design of cloud and dragons (reverse side) · 47

28. 青花云龙纹大盘(局部)Detail · 48

29. 青花缠枝葫芦飞蝠纹瓶 Blue and white vase with design of gourds and bats · 50

30. 青花缠枝葫芦飞蝠纹瓶(局部) Detail · 51

31. 青花灵芝纹鼻烟壶 Blue and white snuff bottle with design of *lingzhi* immortal fungus · 52

32. 青花缠枝莲纹钵 Blue and white *bo*-bowl with design of lotus scroll · 53

33. 青花云蝠纹笔筒 Blue and white brush pot with design of cloud and bats · 54

34. 青花折枝花卉纹盘 Blue and white plate with design of flowers · 55

35. 青花瓜纹瓜棱式瓶 Blue and white lobed vase with melon sprays design · 56

36. 青花瓜纹瓜棱式瓶(局部)Detail · 56

### 乾隆青花(1736-1795)

#### Blue and White Porcelains in Qianlong Period · 58

37. 青花折枝花卉纹六方贯耳瓶 Blue and white hexagonal vase with lugs on shoulder and floral spray design · 59

38. 青花折枝花卉纹六方贯耳瓶(局部)Detail · 60

39. 青花折枝花果纹梅瓶 Blue and white *meiping* vase with design of flowers and fruits · 62

40. 青花福寿图贯耳瓶 Blue and white bottle with lugs on the shoulder and picture of blessing · 63

41. 青花福寿图贯耳瓶(局部)Detail · 64

42. 青花缠枝花卉纹蒜头口绶带扁壶 Blue and white garlic-mouth flask with ribbons attached to the body and design of floral scroll · 65

43. 青花缠枝花卉纹蒜头口绶带扁壶(局部)Detail · 66

44. 青花八吉祥纹宝月瓶 Blue and white moonflask with design of the Eight Buddhist Emblems · 68

45. 青花折枝花果纹蒜头瓶 Blue and white garlic-mouth vase with design of fruit and floral sprays · 69

46. 青花经文盖钵 Blue and white covered *bo*-bowl with Buddhist sutra design · 70

47. 青花经文盖钵(俯视图) over view · 72

### 嘉、道、咸青花(1796-1861)

#### Blue and White porcelains in Jiaqing, Daoguang and Xianfeng Period · 74

48. 青花缠枝莲托八吉祥纹执壶 Blue and white ewer with design of lotus scroll and the Eight Buddhist Emblems · 75

49. 青花御制诗海棠式洗 Blue and white crabapple shaped washer with imperial poem design · 76

50. 青花御制诗海棠式洗 (侧面)  
Flank · 78

51. 青花莲托八吉祥纹盃壶 Blue and white he pot with design of lotus and the Eight Buddhist Emblems · 79

52. 青花御窑厂图桌面 Blue and white table-board with a picture of imperial porcelain factory · 80

53. 青花御窑厂图桌面(局部) Detail · 82

54. 青花御窑厂图桌面(局部) Detail · 84

55. 青花缠枝莲纹赏瓶 Blue and white bottle with lotus design · 85

同、光、宣青花(1862-1911)  
Blue and White Porcelains in Tongzhi, Guangxu and Xuanton period · 86

56. 青花花卉纹渣斗 Blue and white zhadou with design of flowers · 87

57. 青花花卉纹渣斗(局部)Detail · 89

58. 青花百蝶纹瓶 Blue and white bottle with design of butterflies · 90

59. 青花松竹梅纹碗 Blue and white bowl with design of plum, bamboo and pine · 91

### 小辞典

Small Thesaurus · 92

2003-2004年清代青花瓷器拍卖价格表  
Auction Price of Blue and White Porcelains in the Qing Dynasty 2003-2004 · 99



# 清代青花瓷器的发展历程

杨俊艳

青花瓷器是最富有东方民族风情的瓷器品种，它起源于唐代，元代发展成熟后主要为外销瓷，从明代起成为中国瓷器生产的主流。到清代，青花瓷器仍占主导地位，上服务于皇室，下普及于民间，外远播于世界，无论是在工艺技术、绘画水平还是产量方面都达到了历史上的又一高峰。北京作为清王朝十世君王长达267年的都城，皇宫内、外流传至今的清代青花瓷器，数量之多，品种之繁，是非常惊人的，它们都是来自瓷都景德镇的产品，不仅时代特征鲜明，而且烧造脉络清晰，为世人再现了清代青花瓷器的发展历程。

## 一、清代青花的缓慢恢复

顺治至康熙十九年(1644—1680)，共计36年。时值清政权初立之际，各地战争尚未平息，社会经济遭到严重的破坏，官窑青花的生产承明末停烧之后，处于缓慢恢复时期。据文献记载，顺治时期曾两次下诏要求景德镇御窑厂恢复烧造青花瓷器。康熙十年景德镇官窑又担负起“奉造祭器”的任务。康熙十三年吴三桂之乱，战火延及景德镇，官窑青花的生产一度停止。直到康熙十九年，清政府指派广储司郎中徐廷弼、主事李廷禧到景德镇驻厂督造，景德镇的官窑青花生产才开始走向正轨。由此可见，康熙十九年以前官窑青花的产量十分有限，故传世数量不多。

倒是民窑青花，这一时期虽也受到了兵荒马乱的影响，但由于国内日用瓷需求源源不断，故基本上没有停烧过，其风格基本上是明末天启、崇祯青花的继续，因此被学术界称为“转变期青花”。

本书收录的几件均为民窑作品，应是有助于此期青花瓷器研究的重要实物资料。

## 二、清代青花的繁荣昌盛

康熙十九年至乾隆时期(1680—1795),共计115年。经过顺治及康熙前期的过渡,清王朝步入了“康乾盛世”的封建社会黄金时代,社会稳定,经济繁荣,景德镇青花瓷器生产也进入了繁荣昌盛时期。

康熙、雍正、乾隆三朝皇帝都非常喜爱青花瓷器,据清史档案记载,不少官窑瓷器的造型和纹饰都是经皇帝亲自审定的。从康熙十九年开始,皇帝还委派有这方面兴趣和才能的官员到景德镇督理制瓷,开创了以督窑官姓氏称呼此期官窑的先例。如康熙朝有“臧窑”和“郎窑”,雍正朝有“年窑”,乾隆朝有“唐窑”。诸任督窑官的贡献各有侧重,创新品种各不相同,表现在青花瓷器上则是博采众长,精益求精,每个时期均烧造了一大批质高貌美的青花瓷器。在北京地区,带有此期帝王年号款的官窑青花瓷器传世数量很大,本书收录的雍正青花云龙纹大盘,即是官窑青花瓷器之中最典型的代表作品。

由于御窑厂实行“官搭民烧”制度,官窑与民窑之间的交流更加密切,因此官窑青花的发展,同时也带动了民窑青花技术水平的提高。特别是康熙时期,工匠们在承袭前朝技艺的基础上,一方面不断提高国产青花料的加工提纯技术,使青花的呈色艳丽青翠;另一方面在绘画技巧上进行突破和发展,不仅从中国传统的水墨画中寻找新的表现语言,还吸收了西洋画中的明暗法,采用新的分水工艺,使青花呈色浓淡相宜,层次丰富,变化多样,具有强烈的立体感。至此,民窑青花瓷的艺术水平已达到了历史上的最高峰。本书收录的康熙青花人物故事图净水碗,即是利用同一种青料的浓淡不同,有意识地渲染出深浅层次变化各异的色调,堪称康熙青花色分五彩之代表作品。

## 三、清代青花的逐渐衰落

嘉庆至咸丰(1796—1861),共计66年。在这半个多世纪里,社会动荡不安,经济每况愈下,内忧外患不断。受其影响,景德镇的青花瓷器生产也从繁盛的高峰走向衰落的低谷。

从嘉庆开始，景德镇御窑厂便不再有宫廷派来的专人前来督造，而只是由地方官兼理，官窑青花的制作因循守旧，缺乏创新意识，但总体上尚能保持乾隆时期的烧造水平。

道光以后，中国沦为了半殖民地半封建社会，随着自给自足经济的解体和门户的对外开放，景德镇青花的烧造规模骤缩，质量下降，逐渐趋于粗糙草率。但也不乏佳品，尤其是署“慎德堂制”款的道光御用青花格外精致。

咸丰年间，景德镇曾数度被太平军所攻破，青花瓷器生产几乎完全瘫痪，官窑青花的烧造数量极其有限，故本书选录的这件咸丰官窑青花缠枝莲纹赏瓶尤显珍贵。

#### 四、清代青花的回光返照

同治元年到宣统三年(1862—1911)，共计50年。在这半个世纪当中，有47年是由慈禧掌握实权的。慈禧一方面全力扑灭了太平天国运动；另一方面努力修复与列强的关系，使得不景气的景德镇官窑青花生产稍有复苏，呈现“回光返照”之势。

这一时期景德镇官窑所生产的青花瓷器主要有五类：一是为同治帝和光绪帝大婚时烧制的宫廷婚宴用瓷；二是为慈禧五十岁、六十岁、七十岁寿辰烧制的寿庆用瓷；三是为东陵和西陵烧制的祭祀用瓷；四是为“体和殿”烧制的慈禧专用瓷；五为应酬赏赐用瓷。这些都是清末青花中所少见的精品。如本书选录的青花花卉纹渣斗，器型小巧玲珑，青花淡雅宜人，纹饰也不同于晚清常见的格式化图案，而是绘牡丹、翠竹、灵芝等图案，翠竹呈翻墙过枝之势，新颖别致。由底书“体和殿制”篆书款可知，这是同治年间专为慈禧烧制的御用瓷器。“体和殿”是慈禧居住储秀宫时的用膳之处，所烧制的瓷器都很精致。

晚清时期，朝野的文人雅士们特别推崇前朝的瓷器，论瓷之风颇盛，因而景德镇还掀起了仿古之风，并以仿康熙青花为最盛。民窑青花的生产也异常活跃，许多作品的质量并不逊于官窑。



# The Phylogeny of Blue and White Porcelains in the Qing Dynasty

Yang Junyan

Blue and white porcelain is a kind of porcelain with the east character, it originated in the Tang dynasty. in the Yuan dynasty, it was produced only for exportation. Till the Ming and Qing dynasty, it bacame the mainstream of Porcelains, Could be found either in the noble, or in the folk. During the period, both the thechnic and the painting made a great progress.

## 1. Renew Slowly

From 1644 to 1680, at the beginning of the Qing regime, the economic began to recover from the damage Caused by the war around the country, the official kilns which closed at the end of the Ming dynasty, began to renew slowly.

The folk kilns were also destroyed by the war, but because of the requirement, the folk kilns didn't closed. Porcelains of this period inherited the style in Tianqi and Chongzhen period, now they are called "blue and white procelain in transformation" by the academic world.

## 2. Thriving and Prosperous

From 1680 to 1795, with the coming of flourishing age in Kangxi and Qianlong periods, the output of blue and white procelains in Jingdezhen were became prosperous.

Emperors Kangxi, Yongzheng and Qianlong were all so interested in blue and white procelains that, recorded by the historical archives, some model and paiting of Imperial kilns were examined and approved by the emperor himself. From the 19th year of Kangxi reign, emperor began to sent officials who were interested in and capable of making wares, to manage the imperial kilns. Then the imperial kilns were named by the

officials' first name, such as Nian kiln in Yongzheng reign and Tang kiln in Qianlong reign, each supervisor has contribution of his own. During that period, a lot blue and white porcelains with high quality and beautiful paintings were produced.

Thanks for the commutation between the imperial kiln and the folk kiln, the technic in the folk kiln made a great progress with the influence of the imperial kiln. Higher purification technology made brighter color, painting with not only traditional chinese inkwash, but also chiaroscuro learned from the west.

### **3. Comedown**

From 1796 to 1861, the economic was getting worse and worse, the invasion of foreigner made the period turbulence and confusion. From Jiaqing reign, the central government stopped sending supervisor to Jingdezhen, only empowered local officials to manage it. Then the technic had little innovation, lockstepped at Qianlong's level.

After Daoguang reign, China became a society of semi-colony and semi-feudal, the output of blue and white porcelains declined sharply, the quality fell too. Only the porcelains labeled "shendetangzhi" were masterly.

In Xianfeng period, porcelain manufacture was at a paralytic state, the output was very small, so the blue and white bottle with design of lotus scroll in this book is very precious.

### **4. Recovery before Death**

From 1862 to 1911, it was Cixi who wielded the sceptre. She suppressed the revolution called "taipingtianguo", tried to build harmonious relationship with big powers, the imperial kiln in Jingdezhen looked like regain consciousness, just like a man recovery before death.

Porcelains in this period were produced for 5 purposes: used in wedding ceremonies of Emperor Tongzhi and Emperor Guangxu; used to celebrate Cixi's birthday of 50, 60 and 70; used in sacrifice; for Cixi specially; to award the officials.

# 顺治青花

(1644-1661)

## Blue and White Porcelains in Shunzhi Period

顺治青花在继承明末某些风格的基础上，又有新的突破和发展。胎体厚重，器型淳朴，釉面泛青，多施酱口。青花采用浙料，早期灰暗，晚期浓艳。纹饰布局疏朗，多加边饰。绘画采用勾、染、皴、擦等方法，能分出阴阳和浓淡的层次。绘画题材流行洞石花卉、麒麟芭蕉、雉鸡牡丹、人物故事、三现云龙和斑片云纹等，画面上常配有诗文。官窑款识极少，以六字楷书为主。

Bule and white porcelains in Shunzhi period inherited style from the Ming dynasty, Often use zheliiao materials,the shape was simple, margin was decorated.Most of the inscriptions were 6 characters in regular script.