

明清御窑瓷器

故宫博物院与景德镇陶瓷考古新成果

故宫博物院 景德镇市陶瓷考古研究所 编
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The Porcelain of Imperial Kiln in Ming and Qing Dynasties

The New Achievements on Ceramic Archaeology of the Palace
Museum and Jingdezhen

Compiled by the Palace Museum and the Archaeological Research Institute of Ceramic in Jingdezhen
The Forbidden City Publishing House



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明清御窑瓷器

故宫博物院与景德镇陶瓷考古新成果

故宫博物院、景德镇市陶瓷考古研究所 编
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The Porcelain of Imperial Kiln in Ming and Qing Dynasties

the New Achievements on Ceramic Archaeology of the Palace
Museum and Jingdezhen

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

景德镇御器（窑）厂是明清两代御用瓷器的生产基地，和皇宫有着特殊的关系。故宫博物院收藏的 36 万余件瓷器中，明清两代的御窑瓷器达 32 万多件。这些御窑瓷器，无疑是研究明清两代御窑制度、御用物资的征办方式乃至皇权专制的重要资料。

回顾学界对明清御窑瓷器的研究，大致经历了三个主要阶段。

第一阶段，自明清迄 20 世纪 50 年代以前。研究与著录以志书、档案记述和博物家、古董商人等的个人心得为主。长时期内，关注点集中在器物真伪的鉴别，及对品类、纹样等特征的总结等方面。故宫博物院成立后，公布了一批清宫收藏的御窑瓷器实物，启研究之新风。

第二阶段，20 世纪 50 年代至 80 年代。关于古代陶瓷研究在以下三个方面均取得了骄人的成就。第一，以故宫博物院为代表的瓷窑址调查工作。研究人员在全国各地对陶瓷窑址进行了大量的艰苦调查，取得了迄今仍极具学术价值的窑址标本资料，很多重要窑场的地点得以确认。第二，陶瓷考古研究也随着考古学的发展取得了长足的进步，龙泉窑、耀州窑、上林湖越窑址等一批古窑址的考古发掘与研究得以进行，对瓷窑址的研究进入了现代科学意义上的研究时代。第三，现代科学技术加入到古代陶瓷的研究中。学术界对古陶瓷的研究，由传统的关注点拓展到陶瓷原料、陶瓷烧制技术、陶瓷窑址定位等多方面。在此背景下，两岸故宫相继公布了大量的清宫旧藏明清御窑瓷器，极大推动了学界对明清御窑瓷器的认识。同时，与宫廷制瓷、用瓷制度相关的大量原始档案文献的整理与公布，使学术界对明清御窑制瓷手工业的研究进入了实物与文献资料并重的新阶段。

第三阶段，自 20 世纪 80 年代至今。以 20 世纪 80 年代对景德镇御窑遗址的第一次抢救性考古发掘为标志，对明清御窑遗址和御窑瓷器的研究进入了考古学研究阶段。自此以后，景德镇御窑遗址先后进行了多次较大规模的考古发掘，发现多组明、清两代作坊、窑炉等重要遗迹，揭露了大量年代序列完整的窑业堆积地层，获得了巨量的明清御窑窑业遗物标本。这一系列考古新发现，彻底打破了以往明清御窑研究的材料壁垒，将传统的器物、文献研究，推到了考古学与历史学的高度。年代明确的遗迹、遗物，为认识明清御窑厂的技术、原料来源，明代空白期御窑生产情况，不同类器物的烧造工序、烧制工艺，明、清两代御窑厂对瓷器产品的管理、输送制度等一系列重大学术问题，提供了极具价值的基础资料。在对旧藏明清御窑瓷器重新认识的基础上，推出了一系列学术研究和阐释传播并重的优秀展览。

2014 年在故宫南大库旧清宫库房区域发掘一处御窑瓷器残片集中埋藏坑，出土了大量御窑瓷器残片。这是在景德镇御窑遗址外第一次集中发现明清御窑瓷器的残器埋藏堆积。在御窑瓷器使用地的考古发现，和御窑遗址的发现对应，使学术界认识到明清时期御窑瓷器从生产始端到使用末端都处在严格的垄断与管控之下，具有重要的学术意义。

“明清御窑瓷器——故宫博物院与景德镇陶瓷考古新成果展”以御窑瓷器的最新考古发现为主，力图多角度展示明清御窑手工业的实际发展状况，强调其专供宫廷、由专职机构严格管理的特殊生产与运行模式。我们希望通过这次展览和这本图录，使观众与读者在感悟、欣赏御窑瓷器的同时，思考其背后的政治、经济、文化面貌。

是为序！

故宫博物院考古研究所