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Cloisonné

景泰蓝

「紫铜铸胎，金生婉转」

茅翊◎编著



全国百佳图书出版单位
时代出版传媒股份有限公司
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图书在版编目(CIP)数据

景泰蓝 / 茅翊编著. -- 合肥 : 黄山书社, 2015.11

(印象中国·纸上博物馆)

ISBN 978-7-5461-4216-6

I. ①景… II. ①茅… III. ①景泰蓝—介绍—中国

IV. ①J526.2

中国版本图书馆CIP数据核字(2015)第275820号

景泰蓝
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图文编辑 王 屏

装帧设计 李 晶

出版发行 时代出版传媒股份有限公司 (<http://www.press-mart.com>)
黄山书社 (<http://www.hspress.cn>)

地址邮编 安徽省合肥市蜀山区翡翠路1118号出版传媒广场7层 230071

印 刷 安徽新华印刷股份有限公司

版 次 2016年8月第1版

印 次 2016年8月第1次印刷

开 本 720mm×1000mm 1/16

字 数 131千

印 张 10.25

书 号 ISBN 978-7-5461-4216-6

定 价 39.00 元

服务热线 0551-63533706

销售热线 0551-63533761

官方直营书店 (<http://hssbook.taobao.com>)

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景泰蓝，这种在金属表面用玻璃质釉料进行装饰的高级工艺品，是中国人在传统金属工艺中的镶嵌、铸鍐、彩釉等工艺的基础上，又吸收了外来的珐琅工艺而产生的。因其在明朝景泰年间（1450—1457）达到了极高的工艺和艺术水平，且以蓝釉最为出色，故而被称为“景泰蓝”。



Cloisonné, a superb variety of arts and crafts involving a vitreous glaze coating on metal surface, has been developed by the Chinese people by incorporating the traditional Chinese crafts of metal inlay, chisel-carving, and color glazing with the alien enamel craft. Cloisonné products have been commonly known as “Jingtai Blue” because the production process and artistic achievements reached its peak during the reign of Emperor Jingtai (1450-1457) of the Ming Dynasty, and the blue glaze was the best of all glaze materials at that time.

Although the history of cloisonné in China is much shorter than many other crafts such as pottery, bronze, lacquer, jade, weaving and dyeing, these traditional crafts have in turn contributed to the growth of the cloisonné craft. Cloisonné has inherited production techniques from bronze ware

虽然景泰蓝的历史在中国要比陶瓷、青铜器、漆器、玉器、染织等工艺晚很多，但这些历史悠久的传统工艺反而促进了景泰蓝特色的形成。景泰蓝工艺继承了中国的青铜器制作工艺、错金银镶嵌工艺，以及饰釉和镀金工艺，纹样也与漆器、玉器、染织中的传统图案表现形式一脉相承。因此，景泰蓝无论在形制、纹饰还是制作工艺上，都有着鲜明的民族特色和传统风格，成为中国工艺美术中的宝贵财富。

manufacturing, gold and silver inlay, glazing and gilding; the patterns on cloisonné ware are also in the same tradition as in lacquer ware, jade ware, weaving and dyeing. As a result, cloisonné carries strong national characteristics and traditional style in terms of shape, decorative pattern and production process and has become a cherished member of the Chinese arts and crafts family.



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景泰蓝溯源

History of Cloisonné

景泰蓝，是对中国的金属胎珐琅工艺制品的约定俗成的称呼，为世界驰名的中国传统工艺品。以其别致典雅的造型、精美绚烂的纹饰、灿烂夺目的色彩而著称。但是，从有关历史记载来看，景泰蓝的起源则是从国外传来的珐琅工艺。

Cloisonné is the conventional generic name for Chinese enamel metalwork-based products. As a world famous traditional Chinese craft variety, Chinese cloisonné ware is known for its elegant shapes, exquisite patterns and dazzling colors. However, historical records have shown that the cloisonné craft had originated in the enamel craft imported from alien countries.





> 景泰蓝的源头

成书于明代洪武二十一年（1388）的曹昭所著的《格古要论·古窑器论·大食窑》记载：

“大食窑出大食国。以铜作身，用药烧成五色花者，与佛郎嵌相似。”清代梁同书的《古铜瓷器考》载：“佛郎今发蓝也，其鲜艳不及窑器（指中国瓷器），又谓之鬼国窑……”按照中国人喜用产地名来称呼产物的习惯，有关专家学者对珐琅的谐音作过不少研究。“大食”是中国史籍在唐代以后对阿拉伯国家的称谓。“佛郎”也称“发蓝”，实为“佛林”，在《汉书》和《旧唐书》中，“佛林国”是对拜占庭帝国（东罗马帝国）的称谓。

珐琅是覆盖于瓷胎或金属表面的一种类似玻璃质的釉料，珐琅工

> Origin of Cloisonné

It is described in the Dashi Kiln section, Ancient Kiln Ware chapter of the book *Essentials of the Study on Antiquities (Ge Gu Yao Lun)* by Cao Zhao in the 21st year during the reign of Emperor Hongwu, Ming Dynasty (1388), “Dashi ware came from the Dashi Kingdom. Such a piece has a copper body with color patterns on it as a result of chemicals after a firing process and looks like enamel ware.” Liang Tongshu of the Qing Dynasty wrote in his book *A Study on Ancient Bronze Ware and Chinaware (Gu Tong Ci Qi Kao)* that, “Fulang is Falan and has less bright shades of color if compared with kiln ware (chinaware). It is also referred to as devil state kiln...” Based on the popular Chinese practice of place-of-origin-based designation, there are also studies on the homonyms of enamel: Dashi used to refer to ancient



• 嵌珐琅祥禽报瑞钟

An Inlaid Enamel Clock with Chiming
Auspicious Birds



• 画珐琅西洋人物钟

A Painted Enamel Clock with the Image
of Western Figures

艺在西方有着悠久的历史 and 杰出的成就。有关珐琅工艺的起源尚无确证，但一般认为是起源于公元前11世纪，并由希腊人继承和传播到欧洲。在罗马帝国时期已经出现了烧在青铜器上的掐丝珐琅和无丝珐琅，开始只是用珐琅装饰金属制品表面，以替代价值昂贵的宝石，后来成为独具风格的一种装饰材料。在6—12世纪时，拜占庭王朝盛行金属珐琅工艺制品，这对于珐琅工

Arab kingdoms in ancient Chinese historical records after the Tang Dynasty. And the terms *Fulang*, *Falan* or *Fulin* all referred to the Byzantine Empire (Eastern Roman Empire in the *History of the Han Dynasty* and *History of the Tang Dynasty*).

Enamel is a vitreous glaze used for coating porcelain base or metal surface. Western craftsmen have long ago acquired and employed adeptly the enamel techniques and achieved great



艺的发展有着重要的贡献。12世纪以后，意大利、英国和法国等西欧国家开始流行珐琅工艺，并且摒弃了掐丝珐琅工艺，热衷于以紫铜为胎的无丝珐琅工艺。13世纪后又流行浮雕珐琅工艺。14世纪末至15世



• 画珐琅壁瓶表

A Hanging Vase-shaped Painted Enamel Clock

accomplishments. Although there is no conclusive evidence about the origin of the enamel craft, it is generally believed that it originated in the 11th century B.C. and it was the ancient Greek craftsmen who acquired, improved and spread the enamel craft to other parts of Europe. As early as in the Roman times, ancient craftsmen learnt to decorate bronze ware, using filigree enamel or wireless enamel techniques. Enamel was first used simply as a replacement for gemstones to decorate metalwork. Later it developed into a unique decoration style. Between the 6th and 12th centuries, enameled metal products were very popular in the Byzantine Empire, which was instrumental in the development of the enamel craft. After the 12th century, this fashionable craft began to spread in western European countries such as Italy, Britain and France. Local craftsmen rejected the filigree enamel technique and took a keen interest in the wireless enamel technique to decorate red copper ware. In the 13th century, the relief carving enamel technique was in the vogue. Between the late 14th century and the 15th century, French craftsmen also used the inlaid enamel technique to decorate ceilings and walls of the royal



• 画珐琅嵌珠怀表
A Pearl-inlaid Painted
Enamel Pocket Watch



• 画珐琅锁式怀表
A Lockable Painted Enamel
Pocket Watch

纪，法国工匠还运用了镶嵌珐琅工艺，宫廷内的天花板和墙壁都用珐琅板来装饰。16世纪文艺复兴时期，画珐琅工艺达到了辉煌的顶峰。在一段时间内，无论是宗教用品，如圣餐杯、圣物箱，还是家用器物，如酒杯、钟表、首饰盒、烛台等，甚至连兵器，几乎都饰以精美多彩的珐琅。西亚地区的阿拉伯国家在中世纪也开始流行珐琅工艺，并且通过商队贸易，将这些具有浓厚阿拉伯风格的珐琅制品输送到东亚各地。

court. During the Renaissance in the 16th century, the painted enamel technique reached its peak. During a certain period of time, almost all the metal products, such as church supplies (e.g. chalices and reliquaries), household utensils (e.g. glasses, clocks and watches, jewelry boxes, and candlesticks) and even weapons were beautifully decorated with colored enamel glazes. In the Middle Ages, the enamel craft also became popular in Arab countries in West Asia and Arab caravans brought enamel products bearing distinct native styles to East Asia.





> 景泰蓝的诞生

中国有悠久的铜器制作和烧釉的历史。春秋战国时期，越王勾践的青铜剑的剑柄上就有类似珐琅质的釉料装饰。河北满城汉墓出土的铜壶，壶身满饰如珐琅质的方块。日本的正仓院藏有中国唐代的银胎金掐丝珐琅镜，日本学者据此提出中国的掐丝珐琅起源于唐代。但目

> Birth of Cloisonné

China has a long history in the traditional crafts of copper ware making and glaze firing. Back in the Spring and Autumn Period and the Warring States Period, enamel-like glazes were already used to decorate the hilt of the bronze sword owned by Gou Jian, King of the State Yue. A bronze pot unearthed from a tomb of the Han Dynasty in Mancheng,



• 越王勾践铜剑（春秋）

此剑长55.6厘米，宽4.6厘米。1965年在湖北江陵望山1号墓出土。剑身近格处有错金鸟篆铭文“越王鸠浅自作用剑”。“鸠浅”即越王勾践，此剑为春秋时期越国君主勾践所佩之剑。此剑历经二千四百多年，刃部仍锋利无比。

The Bronze Sword Owned by Gou Jian, King of the State Yue (Spring and Autumn Period, 770B.C.-476B.C.)

This sword is 55.6 cm in length, 4.6 cm in width, unearthed in 1965 from Tomb 1 at Mount Wangshan, Jiangling, Hubei Province. Close to the cross guard, there is a gold-inlaid inscription consisting of eight bird-shaped Chinese seal characters in two lines, claiming that this sword is the property of Gou Jian, King of the State Yue in the Spring and Autumn Period. After more than 2,400 years, the blade remains sharp.



• 景泰蓝镶玉葫芦（清）
Cloisonné Gourd with
Jade Inlays (Qing Dynasty,
1644-1911)

前尚未有唐代以后三四百年间的珐琅器出土，故这一论点还有待证实。可能是由于唐代的开放，与外国的经济贸易交往频繁，珐琅工艺从那时便由外国商人传入了中国。

南宋顾文荐的《负暄杂录》中有一段文字，这是较早的有关珐琅器传入中国的记载：“予得一瓶，以铜

Hebei Province is covered all over with enamel-like mosaics. The collection of the Shoso-in Treasure House, Japan, includes a silver-base, gold-band, filigree enamel mirror made in China during the Tang Dynasty. Some Japanese scholars hence argued that the Chinese filigree enamel technique originated in the Tang Dynasty. However, this argument is yet to be verified for there is no discovery of any other enamel products made three or four centuries after the Tang Dynasty. It is possible that foreign merchants introduced the enamel craft to China in the Tang Dynasty when the then central government adopted an open door policy and promoted free economic and trade exchanges between China and other countries.

In his book titled *Miscellany (Fu Xuan Za Lu)*, Gu Wenjian of the Southern Song Dynasty had a paragraph about the enamel object, which could be regarded as an early record of enamel ware in China. The paragraph reads as the follows: “I recently acquired a vase, which is copper-base and attached to a leather-band. It has edges and corners and color-painted exotic patterns. It seems like that it is coated with a colored glaze and requires extraordinary craftsmanship.



• 金錾胎画珐琅金执壶和
金錾胎画珐琅金杯盘

执壶和杯盘的材质均为黄金，器身上的纹饰以錾胎工艺制成，开光部分以画珐琅工艺绘有西洋人物画。器物的造型带有阿拉伯地区的风格。

A Chisel Carving Painted Enamel Gold Holding Ewer with a Cup and a Saucer

The holding ewer, cup and saucer are all made of gold. The craftsmen used the chisel-carving enamel technique to add patterns on the body and the painted enamel technique to depict a portrait of westerners on the pre-reserved open area. The objects are shaped in the Arab style.





为胎，傅之以革，外为觚棱，彩绘外国人之奇形诡状，却似琉璃，极其工巧，不知何物，闻是罽（jì）宾国物，更当质于博识者。”罽宾国是古西域的一个国家，文中所描述的当为西亚地区所产的珐琅器。

I do not know what it is but was told that it came from the Jibin Kingdom. I should find and consult a knowledgeable person on such things." Jibin Kingdom was a country located in the western regions in ancient times and the vase described must have been an enamel ware made in that region.

中国古代铜器的装饰工艺

Decoration Techniques on Copper Ware in Ancient China

中国的金属装饰工艺历史悠久，无论是夏商时代的青铜、战国时代的错金银，还是汉唐时代的铜镜、唐宋时代的金银器等，都运用了各种装饰手法，如铜镶嵌工艺、铜器的线刻工艺、错金银工艺、金银平脱工艺等。

China has a long history in metalwork decoration. Historically, a range of decorative techniques were used, for example, on bronze ware of the Xia and Shang periods, gold-and-silver-inlaid ware of the Warring States Period, bronze mirrors of the Han and Tang dynasties, and gold and silver ware of the Tang and Song dynasties. These decoration techniques include, among others, copper inlay and fine line engraving, gold/silver embedding and revealing.

线刻工艺 Fine Line Engraving

线刻工艺约起始于公元前4世纪的春秋晚期，盛行于战国时期。其方法是用锋利极其锐利的刀，在铸造好的青铜器上刻画出线条细如发丝的装饰纹样。纹饰内容主要是征战、狩猎、宴乐等。

This technique was first developed approximately during the late Spring and Autumn Period (the



4th century B.C.) and became popular during the Warring States Period. Craftsmen used a sharp-blade knife to engrave on finished bronze products decorative patterns in fine lines as thin as hair. Most of the patterns depicted scenes such as battling, hunting and feasting.

错金银工艺 Gold/Silver Inlay

错金银工艺是在铜器上用金丝、金片或银丝、银片镶嵌成纹饰或文字，然后用错石（磨石）在器表磨错光平。有两种方法，一种是在铸造铜器的模子上先预刻上纹饰的凹槽，待铜器铸成后在槽内嵌上金银；一种是在铜器铸成后，在上面按纹饰篆刻出浅槽，再嵌入金银。

Craftsmen first inlaid gold/silver thread or plates into copper ware, forming decorative patterns or Chinese characters. Then they used a kind of grindstone (*Cuo*) to polish the surface. This decorative technique may involve two ways: (a) craftsmen engrave grooves on the mold according to the desired patterns, then cast the bronzes and finally inlay gold/silver into the pre-carved grooves; (b) craftsmen chisel shallow grooves according to the desired patterns on the finished bronze products and then inlay gold/silver into these grooves.



• 宴乐渔猎攻战壶（战国）

A Pot with Fine Engraved Patterns Depicting Feasting, Fishing, Hunting and Battling Scenes (Warring States Period, 475B.C.-221B.C.)



• 错金银铜豹镇（战国）

A Bronze Leopard Paperweight Inlaid with Gold, Where the Gold/Silver Inlay Technique Was Employed (Warring States Period, 475B.C.-221B.C.)