

叶佩兰 著

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上海古籍出版社

## 图书在版编目 (CIP) 数据

中国彩瓷/叶佩兰著. —上海: 上海古籍出版社, 2005.7  
ISBN 7-5325-4024-3

I. 中... II. 叶... III. 彩绘—瓷器 (考古)—鉴赏—中国 IV. K876.3  
中国版本图书馆CIP数据核字 (2005) 第018450号

责任编辑 谷 玉  
装帧设计 严克勤  
技术编辑 陈文彪

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世纪出版集团 出版 发行  
上海古籍出版社  
(上海瑞金二路272号 邮政编码 200020)  
(1) 网址: [www.guji.com.cn](http://www.guji.com.cn)  
(2) E-mail: [gujil@guji.com.cn](mailto:gujil@guji.com.cn)  
(3) 易文网网址: [www.ewen.cc](http://www.ewen.cc)

发行经销 新华书店上海发行所  
制版印刷 上海精英彩色印务有限公司  
开本 889×1194 1/16  
印张 22 字数 220,000  
版次 2005年7月第1版  
2005年7月第1次印刷  
印数 1-3250  
I S B N 7-5325-4024-3 / K·700  
定 价 298.00 元

如有质量问题, 请与承印公司联系 021-56941616



我于1956年9月供职于北京故宫博物院，1998年退休。北京故宫博物院藏历代陶瓷器三十余万件，极具研究价值。我在这块得天独厚的文物宝库里工作了四十余年，在工作和学习中，有幸得到我院多位世界著名陶瓷专家的指导，可谓是我一生中难得的机遇。在他们的指导下，我曾进行故宫收藏文物的整理，南迁文物的开箱整理，收藏品的划级定档工作，还跟随他们考察过古窑址，协助兄弟博物馆鉴定瓷器，并协助陈万里、冯先铭二位先生编了故宫博物院的第一本《陶瓷选集》。这些工作都使我受益匪浅。今虽退休，但几十年的陶瓷事业令我难以割舍。2000年，经首都博物馆馆长马希桂先生的推荐，上海古籍出版社约我写一本关于“中国彩瓷”的著作。1998年我的《元代瓷器》一书出版后，也曾有过整理一下彩瓷的念头，这正巧与上海古籍出版社的想法吻合，因此我也就欣然接受了。但随着社会经济的发展，文物市场繁荣兴旺，要求我参加的社会活动日益增多，加之中国的彩瓷品种繁复，需要搜集大量的资料，所以此书一直拖延到今天。对此我深感歉疚。

瓷器是中国的伟大发明。中国的瓷器主要有两大类：一类为单色釉瓷器，一类为彩瓷。彩瓷的出现标志着我国制瓷技术在青瓷的基础上又有了一个新的突破。从整个彩瓷的发展状况来看，各个不同的历史时期都取得了辉煌成就。这些成就既包括继承、发展和创新，也包括不同时代特有的风格和特点，而最突出的成就之一就是装饰技法的创新和发展。中国彩瓷的装饰技法之多，在世界陶瓷文化发展史上也是少见的。这些瓷器有的是在瓷坯上雕刻划印，有的则在釉上或釉下绘画，还有的利用五颜六色的釉彩加以美化。彩瓷的装饰纹样也极为丰富，中国古代文化中的绘画、音乐、舞蹈、戏曲、杂技等方面的内容，都可在彩瓷的画面中找到。在今天“盛世藏宝”的时代里，精美的彩瓷正成为价值连城的瑰宝。但对广大收藏爱好者来说，何谓彩瓷，彩瓷中不同的品种如何区别，它们有什么时代特色等，仍然存在着一些问题。作为长期从事古陶瓷的专业工作者，我觉得有责任向社会传播专业知识，让知识回报社会，因为只有这样，才能更好地促进民族文化的发展。笔者撰写此书的目的，在于向青年朋友及收藏爱好者普及我国彩瓷的基本知识，力求客观、详实、准确地将中国彩瓷在各个不同历史时期的品种、特点尽可能全面系统地介绍给读者，并为今后陶瓷史的研究作些绵薄的贡献。

本书写作历时四年有余。全书约二十万字（明代部分由胡智勇先生协助，本书作者修改补充），收集参考图片八百余幅。中国彩瓷较复杂，各种彩釉互相交错运用，又有釉上彩和釉下彩的绘画，因此对如何分类和本书的结构等问题经过了多次斟酌。在分类上，笔者归纳为四大类，即釉下彩、釉上彩、青

花加彩、素三彩和色地彩。这种分类是否合适，有待学者商讨。本书分为十章。第二章至第七章为中国彩瓷发展的概况，笔者按时代顺序编写，对每个时期的创新品种都详加介绍，并配有相应的图片。在选图过程中，本书经过多次取舍，凡应掌握的重要传世品，有研究价值的各个时期的代表作，都尽量收进书里；在描述中，本书注意普及知识，兼顾学术性及鉴赏性。前人的研究成果及考古发掘资料，当然是撰写过程中无法离开的。尤其是景德镇御窑厂遗址出土的大量资料，使本书明代彩瓷部分的内容更显充实。作为一部较全面的彩瓷专题著作，本书同时也展示了我国彩瓷具有的多种不同美的神韵。

《中国彩瓷》一书涵盖了历代彩瓷的品种，包括它的制作工艺、绘画风格等，并兼顾其鉴赏知识。自唐宋以来，著名瓷窑各有千秋，它们又互相借鉴，品种繁杂，仅明清景德镇一地就数不胜数。因此本书很难全面介绍，加之本人水平所限，疏漏乃至错误恐在所难免。但随着古陶瓷科学研究的不断深入，相信今后会得到修正和补充。笔者衷心欢迎同道及广大读者对不当之处批评指正。

为了给读者提供准确的参考图片，我精选了数十件过去未曾披露过的北京故宫藏品，查阅了大量的图书资料，综合两者加以精心编排。本书的图书资料大部分选自北京故宫、台北故宫博物院，部分选自国内外博物馆，在此谨向国内外有关博物馆致以诚挚的谢意。本书部分章节的内容是在拙作《古瓷辨识》、《五彩名瓷》、《斗彩名瓷》等书的基础上，加以修改和补充的。在此向曾为以上三部书做过文字润色和加工修改的编辑们表示诚挚的谢意。另外，我还必须向未联系上的有关单位或个人，表示我的歉意。

本书曾得到多方面的帮助和支持。首先，北京故宫博物院的领导给予热情的支持；其次，我院信息中心、器物部陶瓷组的同志协助查找资料、拍照等，做了许多工作。中国文物学会培训部、收藏家网站、太平洋国际拍卖公司，以及苏莉小姐、常白雪女士、北京古陶瓷学习班学员等多位朋友，都热情帮助，打印书稿、提供资料照片等。王蓬振先生将本书的序言、目录翻译成英文。在此，一并向他们表示衷心的感谢。最后，我还要感谢本书的责任编辑谷玉女士，为本书的出版做了大量的工作。

今年适逢北京故宫博物院建院80周年，谨以此书作为纪念。

叶佩兰

2005年5月

# Preface

Ye Peilan

I began to work in the Beijing Palace Museum in September 1956 and retired in 1998. The Palace Museum has a collection of more than 300,000 porcelain wares through ages, which are full of research value. I have worked for more than 40 years in this treasure house of cultural relics, enjoying exceptional advantages. It is fortunate that I got supervision from many well-known porcelain experts and scholars during my early years of work and study, which is certainly a rare opportunity in my life. Under their guidance, I took part in the assortment of cultural relics of the Palace Museum, in the rearrangement of the historic relics that were once moved to the South during the War of Resistance against Japan, and in the classification of the collections; and I also investigated ancient kilns with these experts. Moreover, I helped other museums in appraising porcelain wares, and assisted Chen Wanli and Feng Xianming in compiling the book of *An Anthology of Pottery and Porcelain*, the first one of the Palace Museum. All of these has benefited me a great deal. Although I am retired now, it is hard for me to part with my affection for porcelain for tens of years. In 2000, under the recommendation of Ma Xigui, Director of the Capitl Museum, Shanghai Classics Publishing House asked me to write a book on Chinese Decorative Porcelain. After my book *Porcelain of Yuan Dynasty* was published in 1998, I had a thought of compiling a book on Chinese decorative porcelain, which coincided with what Shanghai Classics Publishing House considered, and therefore I accepted their invitation pleasantly. However, with the development of economy and the market of cultural relics growing prosperous, I am involved more and more in public activities and thus have to prolong the time of completing the book in order to collect necessary materials from a variety of Chinese decorative porcelain. Even so, I would apologize to Shanghai Classics Publishing House for the delay.

Porcelain is a great Chinese invention. Generally it is divided into two categories: one-color glaze wares and multi-color decorative wares. The emergence of decorative porcelain marks a break through of manufacturing technique on the basis of celadon. In the course of development, decorative porcelain had made glorious achievements in different periods, which include inheritance and invention of forms and styles, particularly in the skills of decorating. Indeed, the sophisticated decorations of Chinese porcelain are rare in the history of pottery and porcelain development. Some wares are sculptured and carved on the clay base, some painted on or under the glaze, and some are even decorated with multicolored glazes. The designs and patterns of decorative porcelain are also very rich. We can find representations of all traditional Chinese culture, such as painting, music, dance, opera and acrobatics on decorative porcelain. The elegant decorative porcelain is becoming priceless in the present heyday when people are enthusiastic in collecting treasures. However, most amateurs lack the knowledge of decorative porcelain: What is decorative porcelain? How to distinguish them? What are the characteristics of different periods? As professionals in porcelain, we should not indulge in self-admiration but share our knowledge with the broad masses, so as to promote the development of Chinese culture. My intention of writing this book is to spread and popularize the basic knowledge of decorative porcelain to the young people and amateurs, to provide an overall and systematic briefing of the assortments and characteristics of decorative porcelain in different historical stages, and to make a contribution to the study of porcelain history.

It took me more than four years to write the book. There are about 200,000 Chinese characters and more than 800 reference pictures (The section of Ming Dynasty was put up together by Mr. Hu Zhiyong, revised and completed by the author). In view of the complexity of Chinese decorative porcelain—its cross use of multi-color glazes, its

underglaze decorations and top-glaze decorations—the author had spent a lot of efforts on the assortment of the wares as well as the structure of the book. Eventually, the author divided the decorative porcelain into four categories: underglaze decoration, top-glaze decoration, blue-and-white with colors, plain tricolors and decorations on clay base. Whether this classification is correct perhaps still needs discussions among experts. The book has ten chapters. From chapter 2 to chapter 7, it provides an overall understanding of the development of Chinese decorative porcelain in chronological sequence, with detailed introduction of the new items of each period and illustrations of relevant pictures. The pictures are carefully selected, covering all the porcelain wares from ancient times, which are important and worthy of studies. Special attention is given to popularizing the knowledge of porcelain while bearing in mind the value of scholarship and appreciation. The book draws on the research achievements of ancestors and the archaeological discoveries, particularly those unearthed at the site of the imperial kilns in Jingdezhen, which enriches the section of the decorative porcelain of the Ming Dynasty. Therefore, it is a relatively comprehensive book, specifically on decorative porcelain, which may also reveal the graceful charm of its various wares.

Chinese Decorative Porcelain tries to cover all kilns of decorative porcelain in all dynasties, including their workmanship, style of painting, and knowledge of appreciation. It is written in a transitional moment of the society. I hope that this book will be beneficial to the young professionals and amateur collectors, and make some contribution to the research on the history of pottery and porcelain in future. However, it is hard to include all the types in this book and to meet the academic requirement. For since Tang and Song Dynasties, there are too many types produced in various kilns, with each having its specificities while learning from each others. And even Jingdezhen itself produced abundant types. Therefore, there may be some unavoidable omissions and even faults. With the continuous deep research on ancient porcelain, there will surely be some revisions and replenishments. Besides, due to the limit of my level, the language is not precise. I sincerely wish the audience would give me their valuable criticism and corrections.

In order to give readers a comprehensive and systematic understanding, the writer selected some collections from the Beijing Palace Museum, which have not been shown to public, and consulted many books and reference materials, and then made the compilation carefully to provide proper illustrations. Most of the pictures are from the Beijing Palace Museum and the Taipei Palace Museum, and some are from other museums at home or abroad, or from private collections. Here I sincerely express my thanks to all of them. Some chapters of the book are based on my other books, such as *How to Identify Ancient Porcelain*, *Famous Porcelain of Polychrome* and *Famous Porcelain of Contending Colors*, with modifications and supplements. Therefore, I am also within thank of all the people who had helped me in the editing, modifying, polishing these three books. And I apologize to those that I cannot mention their names here because I could not get in touch with them.

This book would not be completed without the assistance and support from various people and institutions. First, leaders of the Palace Museum gave me fervent support. Second, personnel of the information center and the porcelain department of the Palace Museum assisted me to gather materials and take pictures. Moreover, the Chinese Cultural Relics Association, Chinese Collectors Website, students of Beijing Ancient Pottery and Porcelain Training school, and the Pacific International Auction Company—all gave me valuable helps. Ms. Suli and Ms. Chang Baixue helped me to type the manuscripts. Last but not least, editor of this book, Ms. Gu Yu worked a lot for the publication of it. Here I sincerely thank all of them.

Finally, I wish to dedicate this book to the Palace Museum to celebrate its 80th anniversary.

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中國彩瓷

# 引言

中国的彩瓷是中国古代陶瓷的重要组成部分，受到世界各国人民的喜爱。早在一千年前，唐代长沙窑的青釉釉下彩瓷器就已输出到海外，据考古学家调研，在国外大约有十三个国家出土了唐代长沙窑瓷器。最近又有报导，在印尼爪哇附近，由德国公司组织打捞的一只中国唐代沉船上的唐代文物约六万件，90%以上为瓷器，以唐代长沙窑瓷最多。可见其时中国瓷业发展的盛况。

中国彩瓷的发展，自从东汉青釉、褐釉瓷器烧制成功以后，各朝各代都有不同的成就。三国至南北朝时期，我国瓷业迅速发展，在青瓷的基础上出现了青釉黑褐色彩斑瓷器、黄釉绿彩瓷器，改变了早期瓷器单一色的状态。隋代又将白瓷烧制成功。到了唐代，南北方的瓷业发展空前繁荣，瓷窑广泛兴起。特别是巩县窑的唐三彩、长沙窑的釉下彩以及郟县窑的黑釉蓝斑等许多品种都闻名中外，在瓷器装饰方法上取得了长足的进展。宋、辽、金时代更是名窑辈出、名瓷荟萃，装饰上也更丰富多彩。金代的釉上彩绘尤为突出。这些都为元、明、清的景德镇瓷业发展打下了良好的基础。

元代景德镇形成全国制瓷中心，中国制瓷业进入了一个崭新的彩瓷阶段。最突出的就是青花瓷器的烧制技术完善成熟，并大量输出海外，同时还发明了釉里红、红釉、蓝釉、卵白釉等。明清两代是我国瓷业生产飞跃发展的重要时期。由于御窑厂的设置，制瓷技术的革新和进步，使官



图三 清康熙白釉刻花观音瓶





图一 明宣德青花缠枝花笔盒



图二 清雍正粉彩洞石牡丹花觚



图四 清雍正—乾隆粉彩花鸟瓷砖（泰国王宫外墙的装饰）



窑瓷器产品精细入微，其中著名的品种如永乐、宣德的青花，成化的斗彩，万历的五彩，雍正、乾隆的珐琅彩、粉彩等，驰名中外，经久不衰。十七、八世纪欧洲一些国家，对中国瓷器非常热爱，甚至作为一户人家富有的象征。他们常常用较珍贵的金属材料镶嵌在中国瓷器上（图一、图二），金属嵌件带有鬃花，有铰链连接，可以自如

地上下左右打开或装上，达到既保护瓷器又美观的目的（图三）。还有的博物馆将中国瓷器镶到建筑物上，作为很重要的装饰。如泰国王宫建筑的一些外墙用中国的粉彩花鸟瓷砖作墙面，非常高雅，那些粉彩花鸟瓷砖就是清代雍正、乾隆时期生产的（图四）。中国古代陶瓷久远的艺术魅力，在人类文化交流史上发挥着重大的作用。