

YUANZHENPIN



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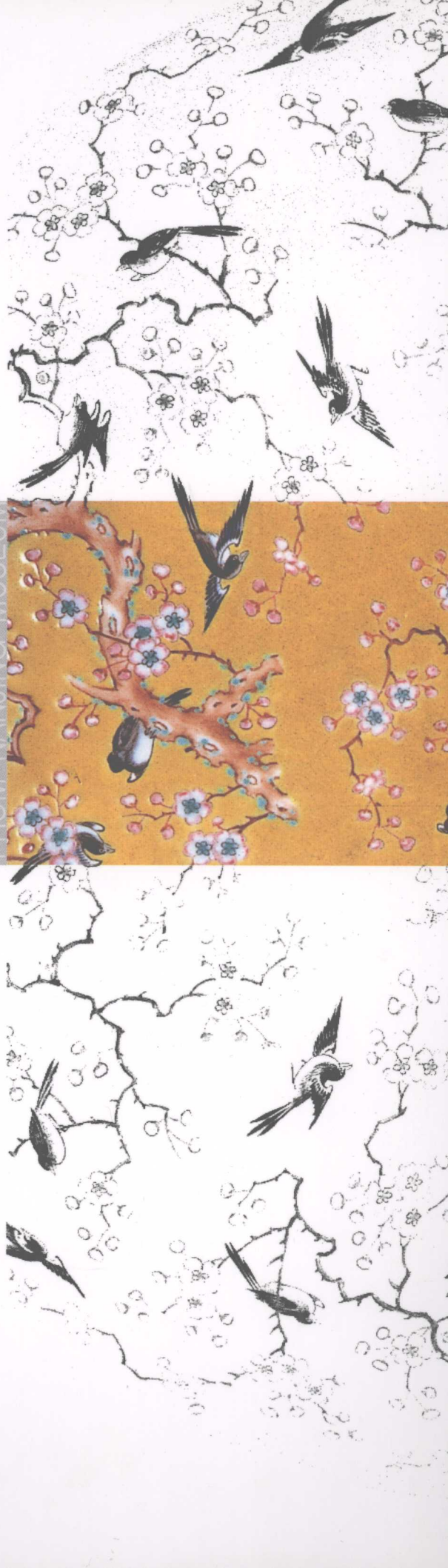
# 瓷苑珍品

## 南京博物院藏

清代皇家御用瓷器展览图录

广东省博物馆 南京博物院编 岭南美术出版社

THE IMPERIAL PORCELAIN  
OF THE QING DYNASTY  
FROM NANJING MUSEUM



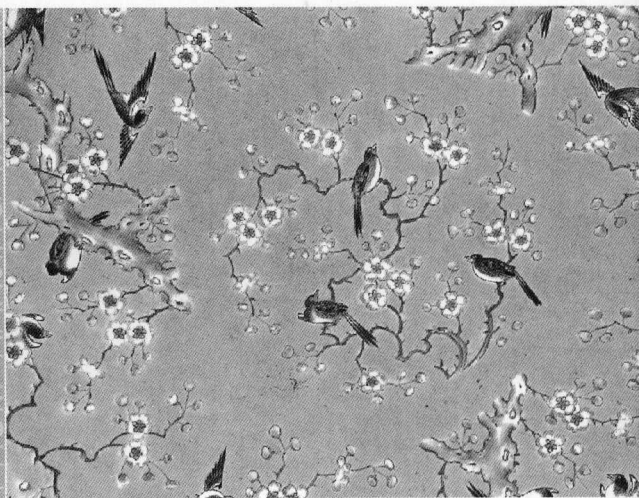
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# 序言

FORWARD



# 清瓷臻品

——南京博物院藏清代官窑瓷器

在中国古代文明发展史上，瓷器乃重要的实物证言。珍贵的陶瓷文化遗产不但承载着各时期科学技术的莫大成就，更隐含着华夏传统文化的丰富内涵。它们在方便人们日常生活的同时，给人以无限的审美享受与文化熏陶。

瓷器广为民间日用，并深得皇室贵族的青睐。唐代越窑的“秘色瓷”与宋代官、哥、汝、定、钧五大名窑生产的诸器，上品为宫廷独享，或日用、或陈设、或赏赐。自明朝洪武初年，朝廷于景德镇设立御窑厂，云集能工巧匠，烧造的青花、釉里红、斗彩、五彩、颜色釉等瓷艺臻品竞相纷呈。到了清代，政府加大了监管力度，投入人力物力，形成“窑户数千家，匠人十多万”的庞大规模，官窑瓷器因此得以蓬勃发展，胎釉、造型、纹饰无不新颖别致、精益求精。特别是康熙、雍正、乾隆三朝，瓷器的烧造登峰造极，堪称瓷业生产的黄金时代。康熙时期，在将前朝官窑瓷器品类发扬光大的同时，创珐琅彩、粉彩等新品；雍正的官窑瓷器创轻巧俊秀、工丽妩媚之新风；乾隆官窑瓷器的烧造走向了极致，既模前朝佳器，又仿全国名窑作品，同时烧出诸多色釉，无所不为、无所不能。清代嘉庆、道光时期，社会的动荡导致官窑瓷器的生产在规模、产量、品质诸方面都因循守旧并趋于萎缩。直到同治、光绪时期，官窑瓷器的生产有所复苏，以署“体和殿”、“大雅斋”款的最为精致。

南京博物院作为民国时期国立中央博物院的传承者，收藏了较多的宫廷旧藏，其中20余万件瓷器中的绝大多数是清代官窑瓷器。此次遴选的80件

（组）清代官窑瓷器，大部分原置于清宫和奉天、热河两个行宫，曾因九·一八事件和抗日战争而辗转滇、川，饱受搬迁之苦。他们的种类琳琅满目，造型千姿百态，据其用途，可分为日用器、文房用具、陈设器、赏赐用器、祭器、供器、法器；据彩釉装饰，可分为青花、釉里红、五彩、粉彩、斗彩、釉里三色等彩绘瓷器以及白釉、黄釉、洒蓝釉、酱釉、瓜皮绿釉、茄皮紫釉、仿汝釉、仿哥釉、仿钧釉、仿金釉、仿木釉、炉钧釉、天蓝釉、祭蓝釉、祭红釉、豆青釉、冬青釉等，足以反映清代景德镇御窑厂官窑瓷器的辉煌成就，展示了巅峰时期中国瓷器艺术的辉煌成就。

清代官窑瓷器不仅展示了清朝各代帝王对瓷器艺术品的偏爱和审美取向，以及宫廷生活的奢华，更是作为人类文化的艺术宝库，展现着制陶艺人的聪明才智和创造能力。希望这次南京博物院和广东省博物馆联合举办的“南京博物院藏清代官窑瓷器展”，能得到社会的热情关注和公众的满意好评。

预祝展览取得圆满成功！

南京博物院院长

2007年7月17日

## *Porcelain Treasure of the Qing Dynasty*

Porcelain of the Imperial Kilns from the Nanjing Museum

In the history of the ancient Chinese civilization, porcelain is the important material evidence. Precious porcelain cultural heritage does not only take the great achievement of the science and technology of the various periods, but also bears rich intension of the traditional Chinese culture.

Porcelain was the popular product for civil use, loved by the imperial family and aristocrats. The Yue kiln of the Tang dynasty and the Ge, Ru, Ding, Zun and Imperial kilns of the Song dynasty are the famous kilns of porcelain making. The best products made in them were special for the Imperial family. Since the first years of Hongwu period of the Ming dynasty, the government set the Imperial kilns in Jingdezhen. In the Qing dynasty, especially in the Kangxi, Yongzheng and Qianlong periods, porcelain making reached the peak of perfection. In the Jiaqing and Daoguang periods, the porcelain making withered and followed the beaten track because of the social turbulence. Until the Tongzhi and Guangxu periods, the Imperial porcelain making began to recover.

As the successor of the Central Museum of the Republic of China, there are many collections of the Imperial family. Most of the more 20,000 pieces of porcelain are made in the Imperial kilns of the Qing dynasty. 80 pieces selected for the exhibition are the porcelain made in the Imperial kilns of the Qing dynasty. According to the usage, they are divided into daily use,

writing materials, display, gift, sacrificial offerings and ritual implement, etc. According to glaze decoration, they are divided into blue-and-white, undeglaze red, five colors, strongly contrasting colors etc.

Porcelain made in the Imperial kilns of the Qing dynasty show not only the aesthetic conceptions of the emperors through periods of the Qing dynasty, but also the intelligence and creativity of the porcelain makers. I hope that Porcelain Treasure Exhibition of the Imperial Porcelain of the Qing dynasty from the Nanjing Museum held by the Nanjing Museum in collaboration with the Guangdong Museum will attract social interest and satisfy the public.

Wish the exhibition success!

Gongliang  
Director of the Nanjing Museum  
July 17, 2007



# 珍瓷魅力

——《南京博物院藏清代皇家御用瓷器展览》序

瓷器是中华民族对世界文明的一项重要贡献。

明、清时期，中国古陶瓷发展到了鼎盛阶段。景德镇以其得天独厚的自然条件、地理环境和人文资源，生产出大量胎质坚致、釉色莹润、造型丰富、纹饰精美的瓷器，并远销世界各地，成为蜚声中外的“瓷都”。明清两代，朝廷均在景德镇设置了御窑厂（明代称御器厂），依据宫廷的需要，生产御用瓷器。这就是明清景德镇官窑。

明、清景德镇官窑延续了500余年，有着严格的管理制度。由于它是由官府营建的，所以能够垄断最优质的制瓷原料和最优秀的能工巧匠，并控制釉料配方和制作工艺，在生产中分工细致、不计成本。因此，官窑产品往往代表了当时制瓷业的最高水平。

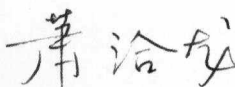
清代前期的官窑产品更是达到了我国制瓷工艺史上的巅峰。其胎质洁白致密，釉彩齐全，造型繁多而精致，纹饰题材广泛，工艺精湛，力求创新。清代中、晚期官窑虽日渐衰落，但仍偶有佳作。许多流传下来的精美器物，至今仍备受世人的喜爱和追捧。

这次我馆与南京博物院合作，成功举办了《瓷苑珍品——南京博物院藏清代皇家御用瓷器展

览》。其中所展示的百余件清代官窑瓷器，均是从南京博物院藏品中精心挑选出来的精品。它们充分而全面地反映了清代官窑瓷器的工艺水平和艺术成就。我们希望，这些精美的器物，能给观众朋友带来美的熏陶，并能加深大家对源远流长的中国陶瓷文化的认识和理解。

《瓷苑珍品——南京博物院藏清代皇家御用瓷器展览》是我馆与南京博物院文物展览交流的良好开端，我们期望今后有更多合作项目的开展。感谢为这次展览的成功举办和本图录的出版付出辛勤劳动的两馆(院)的专家、领导和有关工作人员。

广东省博物馆馆长



2007年7月17日

## *Porcelain Charm*

Exhibition of the Imperial Porcelain from the Nanjing Museum

Porcelain is an important contribution of the Chinese nature to the world civilization.

In the Ming and Qing dynasties, Chinese ancient porcelain developed to the peak. Depending on its natural and geological environment as well as human resources, Jingdezhen was named "the capital of china" and well known at home and abroad. Much porcelain with good quality was produced in Jingdezhen and sold all over the world. In the Ming and Qing dynasties, official kilns were set up in Jingdezhen.

Porcelain had been produced in the official kilns in Jingdezhen for more than 500 years. Because of being set up by the government, they monopolized the best resources and skillful craftsmen, and controlled glaze formula and manufacture craftsmanship. The products of the official kilns reflect the highest level of porcelain manufacture at that time.

The products of the official kilns of the early Qing dynasty reached the peak in the porcelain-making history of China and declined in the middle and late Qing dynasty. However, some fine pieces handed down were made in the official kilns of in the late Qing dynasty.

Porcelain Treasure Exhibition of the Imperial Porcelain of the Qing Dynasty from Nanjing Museum is held by the Guangdong Museum in collaboration with the

Nanjing Museum, showing more than one hundred fine pieces of the official kilns of the Qing dynasty. We hope that these fines pieces will bring an artistic treat to the visitors.

Porcelain Treasure Exhibition of the Imperial Porcelain of the Qing Dynasty from Nanjing Museum is the good beginning of the exhibition exchange between the Guangdong Museum and the Nanjing Museum. We expect more cooperation in the future. I would like to thank the experts, leaders and associated staffs of the two museums.

Xiao Qialong

Director of the Guangdong Museum

July 17, 2007

## 清代各朝年表

### *Chronological table of the Qing dynasty*

清( 1644--1911)	Qing dynasty
顺治 (1644--1661)	Shunzhi period
康熙 (1662--1722)	Kangxi period
雍正 (1723--1735)	Yongzheng period
乾隆 (1736--1795)	Qianlong period
嘉庆 (1796--1820)	Jiaqing period
道光 (1821--1850)	Daoguang period
咸丰 (1851--1861)	Xianfeng period
同治 (1862--1874)	Tongzhi period
光绪 (1875--1908)	Guangxu period
宣统 (1909--1911)	Xuantong period

圖  
版

PHOTO CAPTION







1. 白釉暗花缠枝莲纹盘 康熙 (1662-1722)

高8.8 口径47.3 足径29.5厘米

White glazed plate with design of incised lotus winding branches

Kangxi period

H.8.8, D.47.3, Base D.29.5cm

此盘的白釉微微泛青，满刻清官窑器上常见的缠枝莲纹。此类大盘的底部通常为圈足或隔漏底，此乃隔漏底。隔漏底即双重圈足，唯康熙朝瓷器独有。两道圈足的中间有U形凹槽，内重圈足比外重圈足矮、薄。

Double round base was only produced in the Kangxi period.



## 2. 黄釉暗花西番莲纹盘 康熙 (1662-1722)

高4 口径17.8 足径10.9厘米

Yellow glazed plate with incised Indian lotus flower design Kangxi period

H.4, D.17.8, Base D. 10.9cm

颜色釉瓷是历代官窑瓷器的重要品种，黄釉瓷器在其中占首要地位。此盘的黄釉色泽较深，暗花清晰，内外满刻缠枝西番莲纹。缠枝西番莲纹的特征是中间没有莲蓬，螺丝状叶。明、清青花官窑瓷，尤其是清代官窑瓷器上常见。

Colored glaze is an import trait of the official kilns through dynasties. Yellow glaze takes the first place, Indian lotus flower is the common design of the products of official kilns of the Ming and Qing dynasties.





3. 青花莲池花鸟纹花盆 康熙 (1662-1722)

高 37.5 口径53 足径24.3厘米

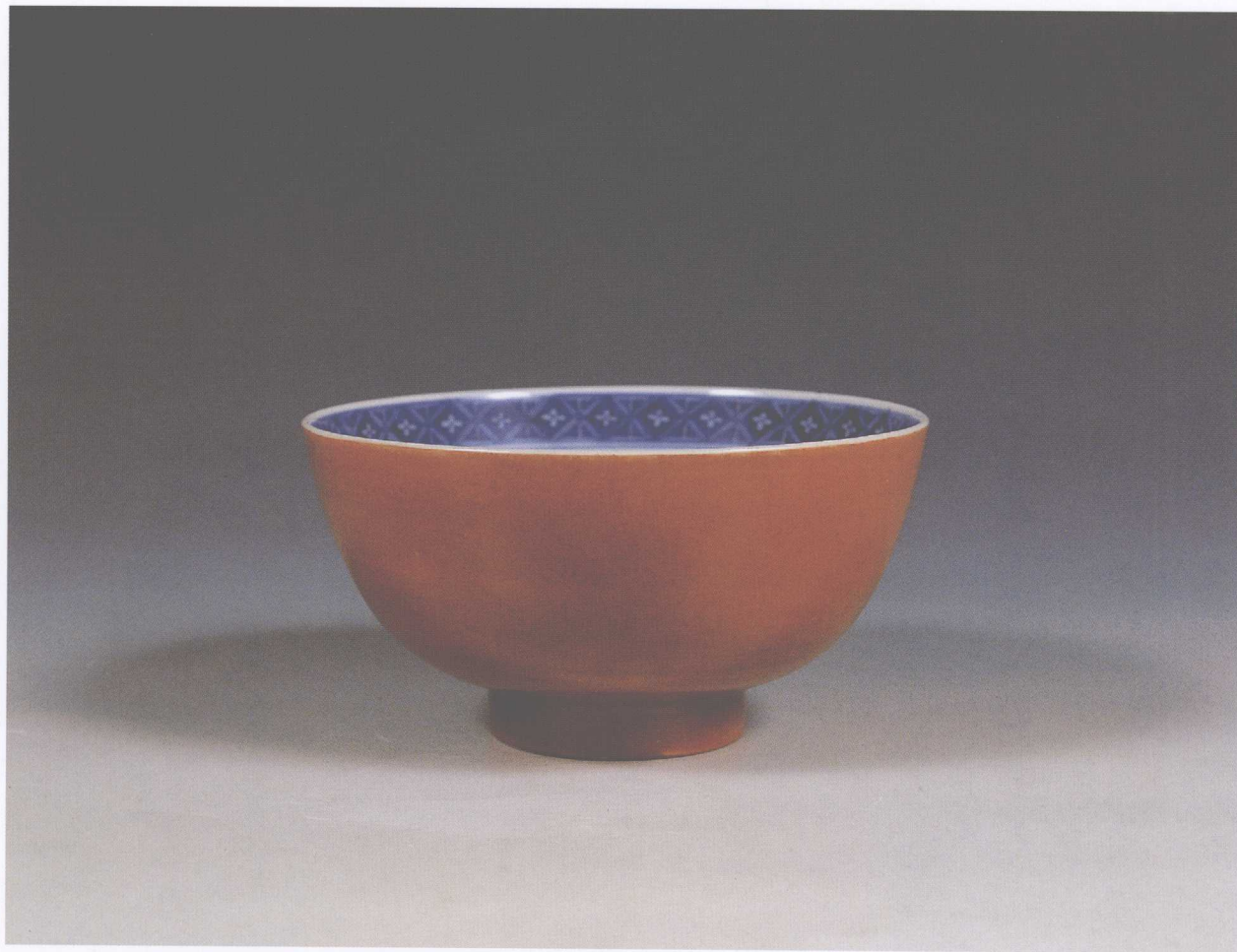
Blue-and-white glazed basin with flower and bird design

Kangxi period

H.37.5, D.53, Base D. 24.3cm

胎体厚重，浅圈足，足端宽平，内足墙为斜坡状，砂底，有直径不到2厘米的小洞。其白釉白净，不很均匀。外壁纹样为通景式构图，水波、鹭鸶系用线条勾勒为特征的淡描青花笔法为之，荷花、莲叶、翠鸟则以青花分水笔法（又称“混水”）绘成，两种瓷画笔法并用于一器十分少见。“混水”乃清初特有的青花绘画技法，即以浓淡不同的青花渲染图案，画面上不见笔触，却有水墨丹青的韵味。此器无款。

No inscription. The painting technique is only seen on the products of the Qing dynasty.



4. 外珊瑚红釉内青花荷鹭纹碗 康熙 (1662-1722)

高5.9 口径11.3 足径4.5厘米

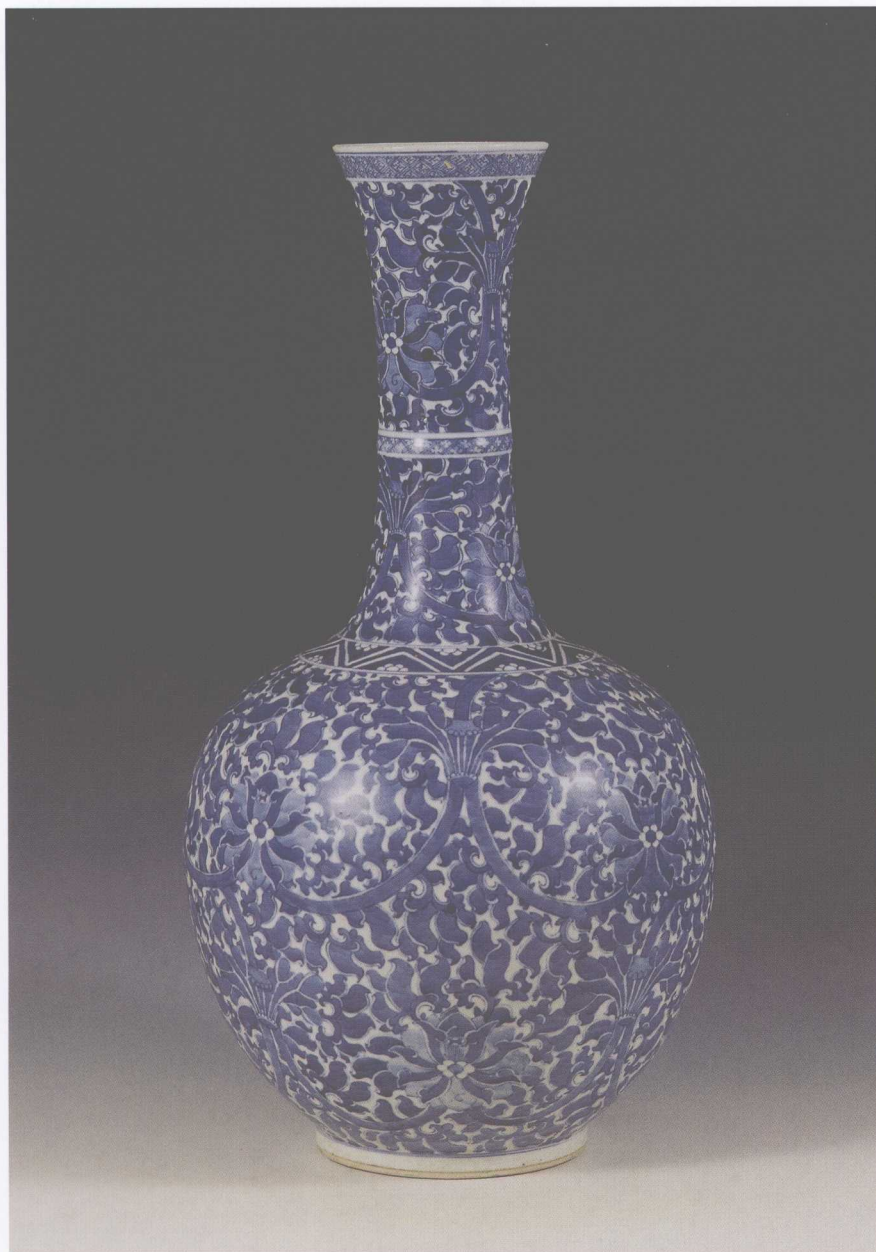
Red glazed bowl with blue-and-white lotus and egret design Kangxi period

H.5.9, D.11.3, Base D. 4.5cm

此碗内心的青花荷花鹭纹是晚明至清代瓷画的传统纹样，寓“一路连科”、“一路清廉”之意，一只翠鸟立于荷杆，与其下的鹭鹭和鸣，给程式化的吉祥纹样平添了些许情趣。

Lotus and egret is the traditional design of the Qing dynasty, indicating high rank.





# 5. 青花莲纹长颈瓶 康熙 (1662-1722)

高52 口径10.6 足径14厘米

Blue-and-white glazed vase with lotus design Kangxi period

H.52, D.10.6, Base D.14 cm

足端较圆浑，白釉清亮，青花发色稍泛青灰色。周身饰繁缛的缠枝莲纹，肩部插以三角纹装饰带。明显具有康熙官窑器的特征：纹样繁密且留白边；口部釉下显露旋坯痕，有棕眼；从足端的胎、釉结合处可见釉有一定厚度，外壁及圈足底的釉都施及足墙的一半，无流淌痕迹，犹如刀削般干净利落。

器底青花双圈，无款。应是康熙早期的作品。

No inscription. The base with double blue-and-white design shows that it should be the early piece of the official kilns of the early Kangxi period.