



貴似晨星

清宮傳世 12 至 14 世紀
青瓷特展

Precious as the Morning Star:
12th-14th Century Celadons in the
Qing Court Collection

貴似晨星

清宮傳世 12 至 14 世紀
青瓷特展

Precious as the Morning Star:

*12th-14th Century Celadons in the
Qing Court Collection*



國立故宮博物院
NATIONAL PALACE MUSEUM

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清宮傳世 12 至 14 世紀青瓷特展

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12th-14th Century Celadons in the Qing Court Collection

國家圖書館出版品預行編目 (CIP) 資料

貴似晨星：清宮傳世 12 至 14 世紀青瓷特展 / 余佩瑾
主編，-- 初版，-- 臺北市：故宮，民 105.05
面：公分
ISBN 978-957-562-766-9 (平裝)

1. 古陶瓷 2. 瓷器 3. 圖錄 4. 清代

796.6025

105007245

發行人 馮明珠

封面題字 何傳馨

主編 余佩瑾

展覽助理
及編輯 梁晏齊、許哲瑛、易穎梅

文字撰述 余佩瑾

英文審稿 蒲思榮、繆思庄

日文翻譯 嚴雅美

攝影 林恬伶、莊育霖

出版者 國立故宮博物院
11143 臺北市士林區至善路二段 221 號
電話 [02]2881-2021~4
傳真 [02]2882-1440
網址 <http://www.npm.gov.tw>

設計印刷 四海電子彩色製版股份有限公司
10563 臺北市光復南路 35 號 5 樓之 1
電話 [02]2761-8117
傳真 [02]2761-9034

總代理 國立故宮博物院故宮文物藝術發展基金
11143 臺北市士林區至善路二段 221 號
電話 [02]2881-2021 轉 68977
專線 [02]2883-6887
傳真 [02]2883-8929
郵政劃撥 19606198
電子信箱 service@npmeshop.com

定價 新臺幣 1100 元
國際書號 978-957-562-766-9
統一編號 1010500640
出版日期 中華民國 105 年 5 月 初版一刷

Issuer

Fung Ming-chu

Cover-page
Inscription

Ho Chuan-hsing

Editor

Yu Pei-chin

Exhibition Assistant

Liang Yen-chi, Hsu Che-ying, Yi Ying-mei

Essays & Entries
Contributor

Yu Pei-chin

English Editor

Donald E. Brix, Sizhuang Miao

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Publisher

National Palace Museum
No.221, Sec. 2, Zhishan Rd., Shilin Dist.,
Taipei City 11143, Taiwan
Tel: +886-2-2881-2021~4
Fax: +886-2-2882-1441
Website: <http://www.npm.gov.tw>

Designed &
Printed by

Suahi Design and Production
5F.-1, No.35, Guangfu S. Rd., Songshan Dist.,
Taipei City 105, Taiwan
Tel: +886-2-2761-8117
Fax: +886-2-2761-9034

Distributed by

National Palace Museum Staff Cooperative
No.221, Sec. 2, Zhishan Rd., Shilin Dist.,
Taipei City 11143, Taiwan
Tel: +886-2-2882-2021 ext. 68977
Tel: +886-2-2883-6887
E-mail: service@npmeshop.com

Price

NT\$ 1100

ISBN

978-957-562-766-9

GPN

1010500640

Publication Date

May / 2016 First Edition

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故瓷 016930

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故瓷 017414

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故瓷 017792

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故瓷 014123

青瓷碎器

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故瓷 017143
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Washer with hibiscus-shaped rim in celadon glaze
故瓷 014603
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故瓷 013967
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Washer with hibiscus-shaped rim in celadon glaze
故瓷 013969
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故瓷 008673
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故瓷 017456
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Flower-shaped washer with celadon glaze
故瓷 017457
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中瓷 003191
- IV-9 南宋 - 元 官窯 青瓷鉢式碗
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IV-10 南宋 - 元 官窯 青瓷鉢式碗
Bowl with celadon glaze

中瓷 002649

IV-11 南宋 - 元 官窯 青瓷海棠式盆
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故瓷 006073

IV-12 元 青瓷海棠式盆
Basin with foliated rim in celadon glaze

故瓷 017188

IV-13 南宋 - 元 官窯 青瓷三足爐
Tripod with celadon glaze

故瓷 017712

IV-14 元 青瓷膽瓶
Gall-bladder-shaped vase with celadon glaze

故瓷 009429

IV-15 元 青瓷貫耳瓶
Vase with tubular lug handles in celadon glaze

故瓷 018170

IV-16 元 青瓷魚耳爐
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故瓷 017447

IV-17 元 青瓷魚耳爐
Censers with fish-shaped handles in celadon glaze

故瓷 017448

IV-18 元 青瓷魚耳爐
Censer with fish-shaped handles in celadon glaze

故瓷 013976

IV-19 元 青瓷魚耳爐
Censer with fish-shaped handles in celadon glaze

故瓷 017710

IV-20 元 月白青瓷魚耳爐
Censer with fish-shaped handles in light celadon glaze

故瓷 013952

IV-21 元 青瓷雙耳三足爐
Tripod with celadon glaze

故瓷 017711

IV-22 元 青瓷雙耳三足爐
Tripod with celadon glaze

故瓷 012321

IV-23 元 青瓷高足碗（兩件）
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故瓷 017464 / 故瓷 017708

IV-24 元 青瓷單把杯
Single-handled cup with celadon glaze

故瓷 004077

IV-25 元 青瓷葵口盞
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IV-27 元 青瓷碟
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故瓷 017150

IV-28 元 青瓷碟
Dish with celadon glaze

故瓷 017392

IV-29 元 青瓷八方貫耳壺
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故瓷 013981

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Octagonal vase with tubular lug handles in celadon glaze
故瓷 016932

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故瓷 014026

IV-32 元 青瓷葵口碗
Bowl with hibiscus-shaped rim in celadon glaze
故瓷 017834

IV-33 元 青瓷雙耳碗
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故瓷 017833

IV-34 元 青瓷洗
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故瓷 018181

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故瓷 008668

IV-36 元 青瓷碟
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故瓷 014597

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Baoyong dish with floral-shaped rim in celadon glaze
故瓷 008672

IV-38 元 青瓷花口盤（「寶用」銘）
Baoyong dish with floral-shaped rim in celadon glaze
故瓷 008675

IV-39 元 青瓷葵口盤（「文」字銘）
Wen dish with hibiscus-shaped rim in celadon glaze
故瓷 017452

IV-40 元 青瓷葵口盤
Dish with hibiscus-shaped rim in celadon glaze
中瓷 004757

IV-41 元 青瓷葵口碟
Dish with hibiscus-shaped rim in celadon glaze
故瓷 008722

IV-42 元 青瓷葵口碟
Dish with hibiscus-shaped rim in celadon glaze
故瓷 017137

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序

「貴似晨星—清宮傳世 12 至 14 世紀青瓷特展」，是策展人余佩瑾處長繼「得佳趣—乾隆皇帝的陶瓷品味」後再度推出的學術性展覽。策展人曾於 2011 至 2012 年，分別以「南宋官窯研究」及「探索哥窯」為題，獲得科技部補助進行研究，她爬梳相關文獻，深入窯址，檢視考古出土，在深化研究基礎後進行策展，除了為一般觀眾呈現宋代青瓷釉色、紋飾與造型之美外，也針對自 1930 年代以降青瓷研究所形成的問題提出自己的看法，就教於陶瓷研究者。

「貴似晨星」源自清高宗乾隆皇帝對清宮舊藏宋朝青瓷的鑑識。在高宗的眼中，趙宋官窯青瓷包含：汝窯、北宋官窯、南宋官窯、龍泉窯及哥窯，雖然他沒有提出判斷的依據，但從傳統文獻記載到近代考古出土，都逐步驗證了這位日理萬機的十八世紀君王擁有絕佳的鑑識眼力。策展人以他的御製詩「趙宋官窯晨星看」為題，依循著他的鑑賞與收藏策劃展覽，並以南宋官窯作基準，同時選展汝窯、南宋官窯、龍泉窯和哥窯，從中觀察各窯作品在器形與釉色上的相關性。展覽分：汝窯與北宋官窯、南宋官窯、青瓷碎器、鑑賞與發現等四單元，除展出國立故宮博物院流傳有緒的宋代青瓷精品外，也通過排比手法，帶領觀眾欣賞各窯青瓷釉色異同，典雅方正的造型與時代風格，以及獨特的青瓷冰裂紋之美；配以精簡的說明文字與圖片，對照青瓷產地考古出土及窖藏，提供觀眾參考。

特展自去年（2015）12 月 25 日推出以來，佳評如潮，讚嘆故宮宋瓷典藏舉世無雙與豐美，許多陶瓷的愛好者與藏家頻頻詢問希望購得圖錄。依照本院慣例，展覽推出同時《圖錄》應已出版，惟策展人除要求印刷廠準確刷出青瓷釉色外，也希望完善所撰〈清宮傳世宋元青瓷及相關問題〉一文，針對學界對宋代青瓷存在的許多問題，例如：北宋官窯是否存在？它的樣貌究竟如何？南宋官窯與汝窯的相似性是否可視為傳承「故京遺製」的作品？答案若屬肯定，是否可反推汝窯即是北宋官窯？同樣與南宋官窯有關連性的龍泉窯，是否也可視為沿襲官窯的製作？再者，哥窯究竟是不是與老虎洞窯元代堆積層出土物相同？與龍泉窯的關係？這些錯綜複雜的青瓷發展問題，正挑戰著陶瓷史研究者，吸引著策展人希望覓得答案或提出看法，就教於方家。本人肯定余處長的治學態度與企圖，且展期至 2017 年 4 月 18 日，遂同意延後出版。日前翻閱圖錄樣書，編輯美觀，明亮典雅，論述完整，是佩瑾繼《金成旭映—清雍正珐瑯彩瓷》與《得佳趣—乾隆皇帝的陶瓷品味》又一本結合展覽與研究的力作，相信必能獲得陶瓷研究界肯定。

馮明珠

國立故宮博物院 院長
民國 106 年 4 月 30 日

Preface

"Precious as the Morning Star: 12th-14th Century Celadons in the Qing Court Collection" is a special exhibition at the National Palace Museum organized by Dr. Yu Pei-chin, Chief Curator of the Department of Antiquities, that follows her presentation of "Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics" (2011-2012) as a more research-oriented exhibit. It was also back in 2011 and 2012 that Dr. Yu received two research grants from the Republic of China's Ministry of Science and Technology to pursue the topics of "The Southern Song Guan (Official) Kilns" and "Exploring the Ge Kiln," respectively. In these two studies, she combed through textual records, investigated kiln sites, and examined excavated objects, her solid research forming a firm foundation for this special exhibition. Not only does this exhibit present general audiences with the beauty of Song dynasty celadon glazes, decoration, and forms, it also allows her to offer views on questions that have emerged among scholars since the 1930s, helping to provide answers.

The exhibit title, "Precious as the Morning Star," comes from a line of appreciation written by the Qing dynasty emperor Qianlong to express his admiration for Song dynasty celadons in the court collection of ceramics. As far as Qianlong was concerned, Guan (Official) celadons of the Song dynasty included Ru, Northern Song Guan, Southern Song Guan, Longquan, and Ge wares. Despite not offering reasons to support his judgment, the evidence

from traditional textual accounts and even modern archaeological excavations all testifies to the fact that this eighteenth-century Chinese ruler had an exceptional eye when it came to connoisseurship. For this reason, Dr. Yu as curator of the exhibit used this line of poetry by the Qianlong emperor, "So are viewed as a morning star the official wares the Zhao Song dynasty," to organize an exhibition following the connoisseurship and collection of this ruler. With Southern Song official ceramics as her foundation, Dr. Yu selected Ru, Southern Song Guan, Longquan, and Ge wares to examine the relationship between them in terms of glaze and form. The exhibit is divided into four sections on "Ru Wares and the Northern Song Official Kilns," "Southern Song Official Kilns," "The Crackle of Celadon," and "Connoisseurship and Discovery." Examples of Song dynasty celadons in the National Palace Museum passed down from the Qing court on display and also juxtaposed with each other to allow audiences to compare and contrast their glazes, classical and upright forms and period styles, and unique beauty of celadon crackle. Complemented by concise explanations and illustrations, and including excavated celadon shards and hoard discoveries for comparison, audiences can gain a fuller understanding of celadons from this period.

Since the special exhibit opened on December 25 of 2015, it has received both popular and critical acclaim from both visitors and scholars, who praise Song dynasty porcelains

in the National Palace Museum collection as unparalleled in the world both in quantity and beauty. Many collectors and enthusiasts of ceramics have expressed a desire to purchase a catalogue for the exhibit. And, according to Museum custom, a catalogue is usually published to accompany the opening of a special exhibition. However, Dr. Yu wanted to make sure that the printer reproduced as exactly as possible the subtle shades of celadon colors and to complete in detail her study on "Song and Yuan Dynasty Celadons from the Qing Court Collection and Related Issues" in order to answer many of the questions that have been raised concerning Song dynasty celadons. They include, for example, the uncertainty whether Northern Song official wares actually existed. What exactly were their defining features? Does the similarity between Southern Song Guan and Ru wares suffice to see them as "remnants of production from the old capital?" If so, is it possible to deduce that Ru porcelains were indeed Northern Song official wares? The same question of relationship also arises with Southern Song Guan and Longquan wares: did Longquan wares follow after Guan wares? Furthermore, is Ge ware actually the same as the remains excavated from the Yuan dynasty stratum at the Laohudong kiln site? And what is their relationship with Longquan wares? These complicated questions related to the development of celadons have challenged scholars of Chinese ceramics and long attracted the interest of Dr. Yu in the hope of trying to resolve them with her

own views to help find the answers. I greatly admire the diligent scholarship of Chief Curator Yu and her ambition, and since the exhibition runs until April 18, 2017, so I, as director of the Museum, consented to her request to delay publication of the accompanying catalogue. When I recently had the opportunity to examine a galley proof of the catalogue, I was not disappointed. I found the editing and layout quite appealing and refined with a classical yet buoyant quality. The descriptions are also quite complete, marking another fine achievement by Dr. Yu Pei-chin combining research and display in the footsteps of her *"Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics"* (2011-2012) and *"A Special Exhibition of Porcelain with Painted Enamels of the Yongzheng Period in the Qing Dynasty"* (2012-2013), making it all but certain to be acclaimed by specialists in the field of Chinese ceramics.

Fung Ming-chu

Director, National Palace Museum
April 30, 2016

展覽總說

貴似晨星—清宮傳世 12 至 14
世紀青瓷特展

乾隆皇帝的御製詩中，常以「少貴似晨星」、「晨星真可貴」等，形容文物的珍貴稀有。尤其有「趙宋官窯晨星看」一句，可知乾隆皇帝珍視如寶貝的文物正是宋朝官窯瓷器。

所謂宋朝官窯，藉由文本的記載，可知是指北宋官窯，南宋修內司和郊壇下官窯。近人對於南宋官窯的探索與研究，可以溯至 1930 年代中、日學者的採集與調查。雖然當時還未能分辨南宋官窯的真正內涵，但是從中醞釀而出的青瓷鑑賞趣味，以及想要解開謎團的意圖，一直持續至今。尤其是浙江省杭州市老虎洞窯址發現之後，多數學者因此接受郊壇下和老虎洞正是文獻記載中的兩個南宋官窯。至於北宋官窯，除了根據文獻的記載之外，亦有學者參考了乾隆皇帝的御製詩和河南省寶豐縣清涼寺窯址的出土狀況，思考汝窯作為北宋官窯的可能性。

國立故宮博物院收藏的清宮傳世青瓷，數量甚夥，不僅件件可以追溯出原來存放的處所；而且透過鐫刻其上的御製詩，亦呈現乾隆皇帝爬梳文獻的心得，以及十八世紀的官窯概念與分類。以古鑑今，當下的我們究竟應該如何看待這批傳世珍藏呢？此一展覽一方面回溯清宮收藏的脈絡，另一方面也整合當今陶瓷史研究的觀點，重新檢視個別作品的產地、燒製時間與問題所在。展覽分成「汝窯與北宋官窯」、「南宋官窯」、「青瓷碎器」和「鑑賞與發現」四個單元，期望通過傳世實物、文獻記載與考古材料的連結，展現十二至十四世紀青瓷的燒製背景、鑑賞風情與作品特徵。

Introduction

Precious as the Morning Star: 12th-14th Century
Celadons in the Qing Court Collection

"Precious as the morning star" comes from poetry by the Qianlong Emperor in the 18th century. Both "Precious and few as morning stars" and "The morning star truly is precious" are lines that compare something rare and treasured to the fleeting and infrequent phenomenon of a morning star. Qianlong's line for "Viewing Guan (Official) wares of the Zhao-Song dynasty as morning stars" clearly indicates that he valued specifically Song Guan porcelains as precious treasures.

Judging from historical records, so-called "Official kilns" of the Song dynasty refer to sites producing porcelains for the court in the Northern Song and those in the Southern Song at Xiuneisi and Jiaotania. In more recent times, the exploration and study of Southern Song Official kilns trace back to the 1930s with evidence gathered and fieldwork by Chinese and Japanese scholars. Though Southern Song Official kilns could not be clearly distinguished at the time, the appreciation for celadons they produced and the issue of solving related questions continued until now. In particular with the discovery of the Laohudong kiln site in Hangzhou City, Zhejiang Province, many scholars have come to recognize that it and Jiaotania as indeed where official wares were fired in the Southern Song. In comparison, our understanding of Northern Song official kiln sites has not only progressed along lines revealed by textual analysis but also by researching imperial poetry from the Qianlong Emperor and excavations at the

Qingliang Temple site in Baofeng County, Henan Province. In doing so, the Ru kilns have become considered as possible sites for the Northern Song kilns.

The National Palace Museum has in its collection a large number of celadon porcelains from the former Qing court, and even the places where many of them were stored can be traced. Furthermore, based on the imperial poetry on some, we can learn more about the ideas that the Qianlong Emperor gained by sifting through texts and about the ideas and categorizing of Guan wares in the eighteenth century. Using the past to view the present, how do we ultimately view these precious works from the ages? This exhibition takes into consideration the question of how to use cultural artifacts to not only trace the history of the Qing court collection but also how to integrate modern viewpoints in art history as a way of reinvigorating our understanding of the places, periods, and related issues behind the production of individual wares. This exhibition is divided into four sections on "Ru Wares and the Northern Song Official Kilns," "Southern Song Official Kilns," "The Crackle of Celadon," and "Connoisseurship and Discovery." It is hoped that bringing together these historical objects, textual records, and archaeological materials will illuminate the background for celadon production in the twelfth to fourteenth centuries, the emotions engendered by their appreciation, and the features of specific works.