

宋元紀年青白瓷

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妹

于二〇〇三年
辛酉年八月

宋元紀年青白瓷
DATED QINGBAI WARES
OF
THE SONG AND YUAN DYNASTIES

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序

瓷器是中華民族的偉大發明。江西是著名的瓷省，明清時期，景德鎮譽為中國的“瓷都”。景德鎮燒瓷歷史悠久。它原名新平，過去有所謂“新平冶陶，始於漢世”之說，但從近幾年來景德鎮市所屬的浮梁、樂平等縣市考古調查發現的商周遺址來看，遠從三千多年前的商代就已開始燒造原始青瓷器，所以我們認為：“新平冶瓷，始於商代”。此後，歷經兩晉、南朝、隋、唐已燒造出了成熟的青瓷器，及至唐末五代，不僅燒製青瓷，而且因有得天獨厚的潔白度高的瓷土而燒製出一種滋潤的白瓷，也就是在這種白瓷的基礎上，景德鎮的窯工們為使其製品的外觀色澤真正達到青白玉的效果，經過不斷的探索和改進，到北宋初期，終於創燒出了一種獨特的新瓷品種即青白瓷，其釉色青中閃白，白中泛青，青白淡雅，色質如玉，因而廣受人們的喜愛，社會的歡迎，並博得了“饒玉”的美稱。正由於瓷名天下，至北宋真宗景德年間，始改名為景德鎮，並一躍成為宋代四大名鎮之一，說明景德鎮名稱的出現和開始聞名海內是和青白瓷的創燒有着極為密切的關係。

景德鎮創燒的青白瓷，不僅暢銷大江南北，甚或漠北草原，而且遠銷亞、非許多國家和地區。至元代，這種傳統名瓷持續燒造，其產品同樣遠銷國內外市場。隨着國內外市場需求量的日趨擴大，景德鎮首創的青白瓷燒造技術也很快傳播到贛省境內的十餘個縣市。不僅如此，從目前已有的窯址考古調查發掘資料看，至少有福建、廣東、廣西、浙江、湖北、湖南、安徽、河南等省區的一些窯址也相繼仿燒，形成了一個以景德鎮為代表的青白瓷燒造體系。

宋、元時期青白瓷器類廣泛，產品多樣，且以日用器皿為主，在各地宋、元墓中時有出土，尤其是南方一些省區更為常見。至於贛省境內的宋、元墓葬，無有一座不出土青白瓷的，所不同的僅是數量的多寡和瓷質的優劣而已。正因為多是墓葬出土，所以不少是有確切紀年的，如能將這些有絕對紀年的青白瓷加以排比，並匯編成冊出版，無疑對探討青白瓷的起源、器類演變、發展和斷代及其所屬的窯口乃至真偽鑒別等都有十分重要意義。

一九九三年，菲律賓古陶瓷研究學者莊良有小姐，於出任菲律賓東方陶瓷學會主席期間，致力於青白瓷器的研究，她曾廣為搜集菲律賓等地出土的青白古瓷，組織展覽並出版《菲律賓出土中國及東南亞白瓷》一書。一九九四年六月二日，我有幸陪莊良有小姐參觀考察景德鎮湖田古窯，面對俯拾皆是和堆積如山的瑩潤如玉的青白瓷片，她是那樣的讚不絕口，情有獨鍾，至今尚令人難以忘懷。一九九五年十一月在安徽繁昌召開的中國古陶瓷學會年會上，她主動向我館楊後禮先生和范鳳妹女士創議，希望他們能以贛省材料為主，編輯出版一本《宋、元紀年青白瓷》圖冊，並承蒙對已的信賴，提出由我擔任主編，還表示願意贊助一筆經費，供作搜集資料和拍攝照片之用。有了莊小姐的熱情鼓勵和慷慨資助，楊、范兩位即著手搜集和匯編工作，因多是利用工作之餘和節假日期間進行，故前後歷時兩個寒暑，至一九九八年春總算拍照編輯就緒，但當圖冊編就後，又遇到出版經費問題，最後仍是莊良有小姐多方聯系，

自己再次慷慨解囊耗巨資在港出版。所以，藉此《宋、元紀年青白瓷》圖冊得以在本世紀末付梓出版之際，我們深為莊良有小姐這種熱心中華文化學術事業的崇高精神所感動，並謹向莊良有小姐致以最最衷心的感謝和崇高的敬意！

在搜集和編匯圖冊過程中，還得到了景德鎮市陶瓷考古研究所、景德鎮市陶瓷館、樟樹市博物館、婺源縣博物館、德興市博物館、德安縣博物館、餘干縣博物館、上饒市博物館、上饒縣博物館、樂安縣博物館和九江縣文管所等文博單位的支持和幫助。此外，樟樹市博物館黃冬梅、婺源縣博物館詹祥生、德安縣博物館于少先、德興市博物館孫以剛、餘干縣博物館周祥輝、上饒市博物館周恆斌以及我館的趙明璟等參與了部分紀年青白瓷圖解的撰寫，王寧為此書拍攝照片，劉品三為此書繪製了有關墨線圖，對上列有關文博單位的領導和先生在此一并致以衷心的感謝。

在圖冊編就後，我國著名陶瓷學家、上海博物館副館長汪慶正教授在百忙之中欣然費神為本書撰寫前言，他從中國古代陶瓷發展史的高度，對景德鎮宋、元青白瓷的起源、特點、地位、外銷以及技藝的傳播和影響諸問題都作了高度的概述和精闢的分析，給本書增光添彩。在此，謹致以誠摯的謝忱。

最後，需要說明的是，有關宋、元紀年墓出土的青白瓷，除本館和全省各地市文博單位收藏有大部分外，尚有一些分別珍藏於外省市文博單位，對省內各地出土的，我們基本搜集齊全，而對於外省市出土的，由於涉及面廣，難度較大，搜集甚少，這是件很引以為憾的事。所幸我省宋、元特別是兩宋紀年青白瓷基本能成一系列，今能搜集製版成冊，期望能給廣大古陶瓷愛好者提供查閱和對比研究的方便，如能給大家對青白瓷的斷代、真偽的鑒定以及窯口的判別等方面起到一些幫助，我們就感到無限欣慰了。只是限於我們的學識水平，圖冊中難免有不少謬誤之處，誠請海內外同仁和朋友們不吝賜教為感。

江西省博物館館長

彭適凡

一九九八年五月十六日於南昌

FOREWORD

One of the greatest inventions of the Chinese people, porcelain occupies a distinguished place in the history of China. Kilns in the city of Jingdezhen—the birthplace of true porcelain—were so renowned for the excellence of their wares that, during the Ming (1368–1644) and Qing (1644–1911) dynasties, the city came to be known as China’s “porcelain capital.” Even today, Jingdezhen remains the major center of porcelain production in China.

The manufacture of high-fired ceramics at Jingdezhen—called Xiping until the Northern Song period (960–1127)—has traditionally been traced to the Han dynasty (206 BC–AD 220). However, recent archaeological discoveries in such nearby counties as Fuliang and Leping (which, like Jingdezhen, are in Jiangxi province) reveal that celadon ware—high-fired stonewares with transparent, pale, bluish green glazes—were already being produced in the Jingdezhen area as long as three thousand years ago, during the Shang dynasty (c. 16th–c. 11th century BC). Thus, the old saying “the making of ceramics at Xiping began in the Han dynasty” must now be restated as “the making of ceramics at Xiping began in the Shang dynasty.”

Throughout the Jin (220–265), Northern and Southern Dynasties (420–589), Sui (581–618), and Tang (618–907) periods, the kilns at Xiping produced fine celadon wares. In addition to the celadon wares, those same kilns began to produce a type of white ware made of porcelain clay in the late Tang period. In the Song dynasty (960–1279), potters at Xiping—by then renamed Jingdezhen—came to produce porcelains with the color and luster of bluish white jade, taking the flawless, late Tang white wares as their foundation.

Developed at the Xiping kilns early in the Northern Song period, that new type of white ceramic ware was called *qingbai* ware; it sported a glaze whose color was a mixture of pale, bluish green (*qing*) and white (*bai*) and whose luster and texture were reminiscent of jade. Given the Chinese affinity for jade, *qingbai* ware naturally soared in popularity. As the Xiping kilns lay within the Raozhou administrative region, in Jiangxi province, *qingbai* ware was frequently referred to as *Rao yu*, or “*Rao jade*.” During the Jingde reign (1004–1007) of the Northern Song Emperor Zhenzong (Zhao Heng; 968–1022; r. 997–1022), Xiping was renamed Jingdezhen, or “the town of Jingde.” As the birthplace of *qingbai* ware and as one of the four major centers of porcelain manufacture in the Song, Jingdezhen became inextricably linked to the manufacture of *qingbai* ware.

The distribution of *qingbai* ware from Jingdezhen was not limited to the regions immediately north and south of the Yangzi River; in fact, such wares were transported as far north as the Northern Plains, just as they were exported to locales in other parts of Asia

and in Africa. During the Mongol-ruled Yuan dynasty (1279–1368), traditional wares continued to be produced for both foreign and domestic markets. As those markets expanded in size and as the Jingdezhen region endeavored to meet the growing demand for *qingbai* porcelains, the techniques for manufacturing *qingbai* ware, which were pioneered at Jingdezhen, quickly spread to kilns in neighboring counties. Archaeological findings from kiln sites scientifically excavated thus far have revealed that kilns in other provinces—Fujian, Guangdong, Guangxi, Zhejiang, Hubei, Hunan, Anhui, and Henan—also manufactured white wares similar to Jingdezhen *qingbai* ware, thereby establishing a *qingbai* family of wares.

A wide variety of *qingbai* ware was produced in the Song and Yuan dynasties. Although many *qingbai* porcelains were of the very finest quality, most were made for daily use. Examples of *qingbai* ware are often unearthed in Song and Yuan tombs, as well, particularly tombs in the southern provinces. Such wares are routinely found in almost every Song and Yuan tomb in Jiangxi province, though the number of pieces and the quality of the wares interred vary considerably. Since tombs can be accurately dated, logic suggests that *qingbai* ware recovered from dated or datable tombs can be securely dated as well. Thus, a publication which brings together images of and information about datable pieces would not only allow direct, fruitful comparisons but would also contribute significantly to the study of the origin, typology, periodization, and authentication of *qingbai* ware.

In 1993, the Oriental Ceramic Society of the Philippines, with Rita Ching Tan as its president, mounted an exhibition on the Philippine finds of Chinese, Vietnamese, and Thai white wares and published an exhibition catalogue entitled *Chinese and Southeast Asian White Wares Found in the Philippines*. *Qingbai* ware constituted the bulk of the Chinese material in the exhibition. In June 1994, I had the honor of accompanying Mrs. Tan on a visit to the Hutian kiln site in Jingdezhen. I remember vividly her enthusiasm for the subject and her excitement at seeing mountains of jadelike *qingbai* sherds. In November 1995, during the annual meeting of the Chinese Society for the Study of Ancient Ceramics at Fanchang, Anhui province, Mrs. Tan suggested to Yang Houli and Fan Fengmei of the Jiangxi Provincial Museum that the museum publish a catalogue of datable *qingbai* ware found in Jiangxi province. She invited me to serve as editor and offered to provide funding for data collection and photography. With Mrs. Tan's patronage and encouragement, Mr. Yang and Mrs. Fan soon were able to launch the project. In the spring of 1998, after two years of data collection and preparation, the catalogue was complete and ready for publication. However, lack of funding once again delayed the project. Thanks to the renewed efforts of Mrs. Tan, not to mention her generous contributions, this volume is now to be published in Hong Kong. We hereby acknowledge our respect for Mrs. Tan's devotion to the study of Chinese art and culture and we express our sincerest thanks and gratitude to her.

The publication of this volume was made possible through the assistance of the following organizations and institutions: Jingdezhen Municipal Ceramic Archaeological Institute, Jingdezhen Municipal Ceramic Museum, Zhangshu Municipal Museum, Wuyuan County Museum, Dexing Municipal Museum, De'an County Museum, Yugan County Museum, Shangrao Municipal Museum, Shangrao County Museum, Le'an County Museum, and Jiujiang County Cultural Resource Management Office. In particular, we are grateful to Huang Dongmei of the Zhangshu Municipal Museum, Zhan Xiangsheng of the Wuyuan County Museum, Yu Shaoxian of the De'an County Museum, Sun Yigang of the Dexing County Museum, Zhou Xianghui of the Yugan County Museum, Zhou Hengbin of the Shangrao Municipal Museum, and Zhao Mingjing of the Jiangxi Provincial Museum for their learned contributions to this volume. In addition, we thank Wang Ning for the photography and Liu Pinsan for preparing the line drawings that illustrate this book.

We further express our gratitude to Wang Qingzheng, the renowned ceramic scholar and Vice Director of the Shanghai Museum, who was kind enough, despite his busy schedule, to write the preface for this volume. His discussion and analysis of Song and Yuan *qingbai* wares from Jingdezhen, of the international trade in *qingbai* ware, and of the spread and influence of Jingdezhen porcelain technology could not be more enlightening. His work is a wonderful addition to the present volume.

Finally, we would like to note that this catalogue is based primarily on pieces in the Jiangxi Provincial Museum and in other institutions in Jiangxi province. We regret that, due to difficulties in assembling the necessary data, we could include only a few pieces unearthed in areas outside Jiangxi province. Fortunately, the collection of *qingbai* ware in our museum—particularly the datable Song pieces—comprises a relatively consistent group. We very much hope that through the compilation and publication of this volume, our collection will provide a convenient reference both for authenticating and dating *qingbai* wares and for identifying their kilns of manufacture.

Due to the limits of our knowledge, inaccuracies are inevitable in any publication. We encourage our colleagues and readers to rectify whatever errors they may find.

Peng Shifan
Director
Jiangxi Provincial Museum
May 16, 1998

前言

中國自距今三千年前商代，已出現了原始瓷器，在漫長的歲月中，青瓷始終是瓷器生產的主流。到了七世紀以後的唐代，由於白瓷的飛速發展，形成了南青北白的局面。在十到十三世紀上半期的五代、兩宋時期，瓷窯遍布東、西、南、北，呈現出一片百花爭艷的景象。但是，經過十三世紀後半至十四世紀前期的元代過渡，到了明清時期，景德鎮作為中國瓷業生產的中心，而被譽為中國的瓷都。景德鎮生產瓷器雖有較早的記載，但在五代時期，也只是粗糙的青瓷和稍為精細的白瓷，他真正的崛起是和青白瓷的創燒分不開的。

青白瓷是由於胎質潔淨而其釉呈青白色而得名。《漢書·司馬相如》傳，“錫碧金銀”，師古注：“碧謂玉之青白色者也”。這是說，青白是碧玉之色。饒瓷有假玉之稱，當然是指青白瓷與碧玉之相似。宋·洪邁《容齋隨筆》卷四“浮梁瓷器”條引“彭器資尚書文集·送許屯田詩”：“浮梁巧燒瓷，顏色比瓊玖……”，瓊、玖都是玉的名稱，宋·蘇軾《醉道士石詩》：“三年化為石，堅瘦敵瓊玖。”即是明証。“送許屯田詩”指的是景德鎮生產的瓷器，其顏色如玉一般。

青白瓷在北宋初出現以後，在瓷器市場上逐漸成為十分暢銷的商品，我們能在北方的遼代墓葬中發現青白瓷的陪葬品，就很能說明問題。宋·吳自牧《夢梁錄》卷十三，鋪席條有：“杭州大街……黃草鋪溫州漆器、青白磁器”的記載。事實上，南宋時期，青白瓷不僅在偏安的南方為各階層所使用，同時也通過榷場貿易而輸入廣大的北方地區。當時，青白瓷也是遠銷日本、高麗、東南亞各國和中東、非洲等國出口瓷的重要組成部分。埃及福斯塔特遺址，大量的宋代景德鎮湖田窯青白瓷碎片和宋龍泉瓷標本同出，說明了當時青白瓷和龍泉瓷已處於同等的地位。四川遂寧窖藏大批龍泉瓷和罕見的精美青白瓷共存¹，同樣說明了國內市場兩者的共同地位。

宋代，在國內、外市場的需求下，青白瓷的生產由江西景德鎮湖田窯為中心，不僅在江西境內擴展到南豐、吉州、贛州等近十個地區，而且安徽、福建、廣東、廣西、湖北、湖南、四川、浙江等省也紛紛仿燒。據河南省的有關報導，河南禹縣的鈞台窯，在北宋早、中期都燒造過影青瓷²，這一報導如屬確實，那麼，宋代青白瓷的生產已擴延到了黃河流域的中國北方地區。

對青白瓷的研究，在學術界，特別是馮先銘先生生前和江西省以及景德鎮市的陶瓷專家們都做過深入而大量的工作。宋代青白瓷的起源、它的覆燒工藝、造型和圖案裝飾，似乎都和定窯有一定的淵源。同樣，青白瓷和宋龍泉窯瓷之間的關係也是值得更深入地探討的。但必需注意的是，宋代青白瓷魂依瓶那種精緻的瓷器堆塑，應該說是居宋代各瓷窯之首。越州窯自三國吳至西晉時期，招魂瓶（又稱谷倉）以堆塑見長，但此後的長時期中，雖亦間有堆塑工藝的製作發現，但遠沒有宋代青白瓷堆塑藝術的多見而精美。這種工藝發展到元代，青白瓷的各類瓷塑以及各種戲曲瓷枕的鏤雕工藝，其反映的精湛水平，使人難以置信。它提示我們，必須對元代青白瓷的發展水平給予高度評價。

在中國的陶瓷發展史中，人們往往對元代的重視是不夠的。元代青白瓷的成就，同樣容易為大家所忽視。事實上，元代青白瓷的成就不僅反映在上述精美的鏤雕工藝上，而普遍出現了大量不同造形的琢器和各種動物造形的瓷塑以及供養人和宗教造像，此外，加彩工藝和仿定印花工藝的廣泛使用，都促使青白瓷國內、外市場的進一步擴大。新安海底沉船大量青白瓷的發現，以及江西高安窖藏和北京元大都遺址發現的十分精美的青白瓷，都說明了元代青白瓷在國內、外市場上的重要地位。在新安海底沉船的青白瓷碗內，有“上色白甌”的字樣³。表示了當時還把青白瓷當作白瓷來看待。目前，東南亞有些陶瓷學家，仍把青白瓷歸屬於白瓷的範疇。景德鎮元代青白瓷的重大功勳，還在於它孕育著樞府瓷的誕生，同時又是元青花和釉里紅瓷得以產生的母體，而青花瓷的大發展，又正是為瓷都景德鎮的確立奠定了基礎。

隨着國內青白瓷窯址的不斷發現，窖藏和墓葬資料的大批出土和海內、外青白瓷傳世品的日益被重視，以及商品市場贗品的大量湧現，人們對於青白瓷窯口的歸屬、時代的斷定以及真偽鑒別知識的需求，就顯得十分迫切。

在菲律賓莊良有女士的創議下，由江西省博物館彭適凡館長主編，楊後禮、范鳳妹兩位專家撰稿的《宋、元紀年青白瓷》一書，提供了大量有確切年代可考的標本。它的出版，對廣大讀者在青白瓷斷代和真偽鑒定方面必將有重大的幫助。

上海博物館副館長
汪慶正
一九九八年三月

¹ 遂寧市博物館、遂寧市文物管理所：《四川遂寧金魚村南宋窖藏》，《文物》，1994年4期。

² 趙青雲、曹子元：《鈞台瓷窯遺址》、《河南古瓷窯址》第87頁。河南省文物研究所編，1995年。

³ 《新安海底遺物》（資料篇1）。韓國，文化公報部、文化財管理局，1981年，圖版179。

PREFACE

From the first appearance of proto-porcelains three thousand years ago, during the Shang dynasty (c. 16th–c. 11th century BC), celadon wares predominated in pre-Tang China. Early in the seventh century, however, potters in northern China began rapidly to develop techniques for producing white wares. Soon a white-ware tradition established in the north co-existed alongside the celadon tradition in the south. From the tenth century through the first half of the thirteenth, kilns were active all over China. During the second half of the thirteenth century, however, Jingdezhen emerged as the center for porcelain production. By the Ming (1368–1644) and Qing (1644–1911) dynasties, Jingdezhen had established itself as the porcelain capital of China, if not of the entire world.

Kilns in Jingdezhen began large-scale production at least as early as the Five Dynasties period (907–960), but the ceramics made there at that time were either coarse celadons or white wares of mediocre quality. In the final analysis, it must be granted that the rise to prominence of Jingdezhen was intimately linked not to those early wares but to the fine *qingbai* wares produced in the Song (960–1279) and Yuan (1279–1368) periods.

The name *qingbai* is used to designate ceramics with a pure white porcelain body and a transparent, pale blue glaze. The Tang-dynasty scholar Yan Shigu (581–645) explained in his commentary on the chapter in the *Han shu* [History of Han] about the literatus Sima Xiangru (180–117 BC) that “the term *bi* [blue] is used to refer to jades of a *qingbai* [bluish white] color.” The term *qingbai* thus refers to the color of white jades with delicate undercurrents of pale blue. The references to porcelains as *jia yu*, or “fake jade,” almost certainly allude to the visual similarities between *qingbai* ware and pale, bluish white jades. Other literary works from the Song period also use contemporaneous names for selected types of jades to characterize porcelains made at Jingdezhen.

Shortly after its initial appearance early in the Northern Song period (960–1127), *qingbai* ware became a popular item in the ceramics market. That examples of *qingbai* were interred as funerary goods in tombs in northern regions controlled by the Liao dynasty (916–1125) attests to the ware’s widespread popularity and desirability. A passage in *Mengliang lu* [Notes on Dreams about Liang], a work by the Song-dynasty scholar Wu Zimu, describes *qingbai* ware displayed for sale in local markets in Hangzhou. During the Southern Song period (1127–1279), these wares enjoyed widespread distribution throughout China; they were prevalent in the south, which was controlled by the Song court with its capital at Lin’an (present-day Hangzhou), just as they were popular in much of the north. At the same time, *qingbai* wares were also exported to Korea, Japan, Southeast Asia, Africa, and the Near East. Sherds of *qingbai* ware made at the Hutian kiln in Jingdezhen have been found in Egypt, together with specimens made at the Longquan kilns in Zhejiang province. This latter circumstance clearly suggests that *qingbai* and Longquan wares were equally coveted abroad. A similar case can be argued for the

Chinese domestic market, as examples of high-quality *qingbai* ware were found together with a large number of Longquan-ware pieces in a storage pit at Suining, Sichuan province.¹

The huge demand for *qingbai* ware in both domestic and foreign markets during the Song dynasty led to the expansion of *qingbai* production from the Hutian kiln to other kilns in such nearby regions as Nanfeng, Jizhou, and Ganzhou (all, like Jingdezhen itself, in Jiangxi province). Kilns imitating *qingbai* ware also arose in the present-day provinces of Anhui, Fujian, Guangdong, Guangxi, Hubei, Hunan, Sichuan and Zhejiang. According to ceramic specialists in Henan province, the Juntai kiln in Yu county, Henan, also produced pale-blue-glazed porcelains in the early and middle periods of the Northern Song.² This would indicate that the production of *qingbai* ware extended into the Yellow River Valley of northern China.

A number of scholars—notably Feng Xianming, the late curator of ceramics at the Palace Museum, Beijing, and ceramic specialists from Jingdezhen and Jiangxi province—have conducted extensive research on *qingbai* ware. Their studies reveal that *qingbai* ware is closely linked to Song-dynasty Ding ware, which was made at present-day Quyang, in Hebei province; in particular, the similarity of vessel shapes and decorative designs and the practice of firing vessels upside-down relate the Ding and *qingbai* traditions. At the same time, connections between *qingbai* and Longquan wares also warrant investigation.

Of all Song-period kilns, those making *qingbai* ware employed the appliqué technique to best advantage in decorating their wares. The *zhaohun ping*, or spirit jars—sometimes termed *gucang*, or granaries—made at the Yue kilns, in northeastern Zhejiang province, during the Three Kingdoms (220–265) and Western Jin (265–316) periods, are widely recognized for their skillfully executed appliqué decoration. However, it was not until the appearance of the *qingbai* tradition in the Song that the appliqué technique was fully explored. *Qingbai* vessels and pillows made during the Yuan dynasty reflect an astonishing level of technical sophistication in the creation of appliqué and openwork decoration; indeed, the high level of technical achievement suggests that Yuan-period *qingbai* ware should be viewed as another peak in the history of Chinese ceramics.

The role of Yuan-period porcelains, including *qingbai* ware, in the overall development of Chinese ceramics is often overlooked. The technical merits of Yuan-dynasty *qingbai* ware are reflected not only in the intricacy of the openwork designs but also in the elaborate, complicated, and highly sculptural forms—sculptural forms that came to include representations of animals, humans, and Buddhist deities. The innovative and diverse designs, the application of a limited palette of colors, and the molded decoration reminiscent of Ding ware combined to expand the appeal of *qingbai* ware in domestic and international markets. An abundance of high-quality *qingbai* pieces recovered from the Gaoan storage pit in Jiangxi province, from the Yuan-dynasty capital of Dadu (located in

present-day Beijing), and from the remains of the merchant ship that sank in 1323 near Sinan, off Korea's southwestern coast, also attest to the importance of *qingbai* ware in both domestic and foreign markets during the Yuan dynasty. A *qingbai* bowl found amongst the remains of the Sinan shipwreck bears a four-character inscription reading *shang se bai ou*,³ or "white bowl with applied color"; this inscription suggests that at the time *qingbai* ware was termed "white ware," a practice still observed in Southeast Asia today.

Qindbai ware was the foundation for Yuan-dynasty *Shufu* ware. The subsequent development of porcelains with decoration painted in underglaze cobalt blue (blue-and-white ware) and of porcelains with decoration painted in underglaze copper red (red-and-white ware) was also based on the technological achievement of *qingbai* ware. Thus, the invention and production of *qingbai* ware paved the way for the small, southern Chinese town of Jingdezhen to become the porcelain capital of the world.

In recent years, archaeologists have discovered many previously unknown kilns that produced *qingbai* ware; in addition, large numbers of *qingbai* pieces have been unearthed from storage pits, caches, burials, and other archaeological contexts. At the same time, *qingbai* ware is commanding greater attention than ever before from museum curators and private collectors both in China and abroad, while the quantity of fakes on the antiques market has grown to unprecedented levels. All of this has led to an increasing need for information on the various kiln sites and on the methods and techniques for dating and authenticating *qingbai* ware.

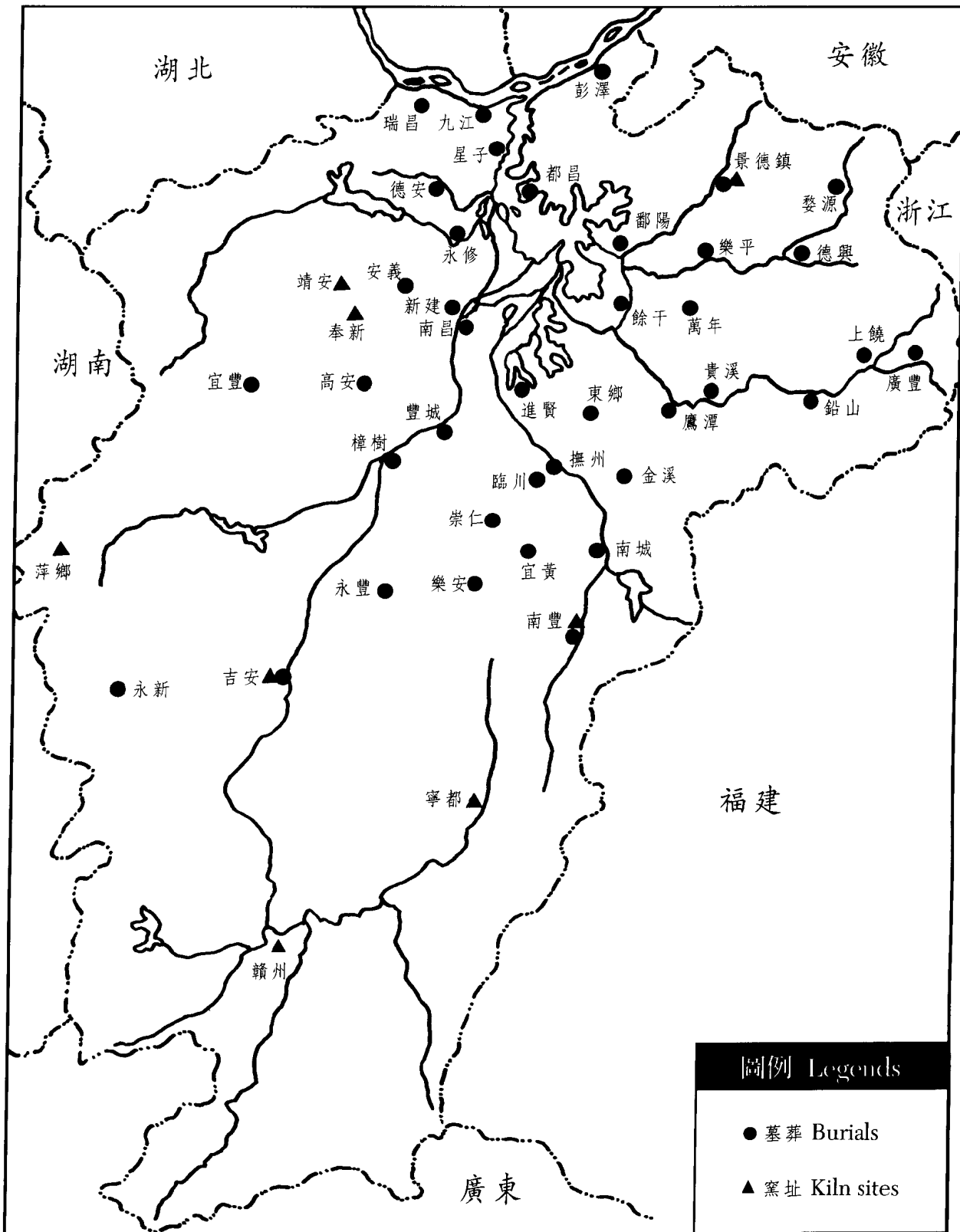
Mrs. Rita Ching Tan, of the Philippines, first proposed the publication of the present volume, *Dated Qingbai Wares of the Song and Yuan Dynasties*. Written by Yang Houli and Fan Fengmei and edited by Peng Shifan, Director of the Jiangxi Provincial Museum, this book incorporates numerous examples of datable *qingbai* pieces. Lay readers and specialists alike will find it an important contribution to the dating and authentication of *qingbai* ware.

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Vice Director
Shanghai Museum
March 1998

¹ Suining Municipal Museum and the Cultural Properties Management Office of Suining City, "Sichuan Suining Jinyucun Nan Song jiaocang" [Porcelain from a Southern Song Storage Pit at Jinyu Village in Suining, Sichuan], *Wenwu* 1994, no. 4, pp. 4–31.

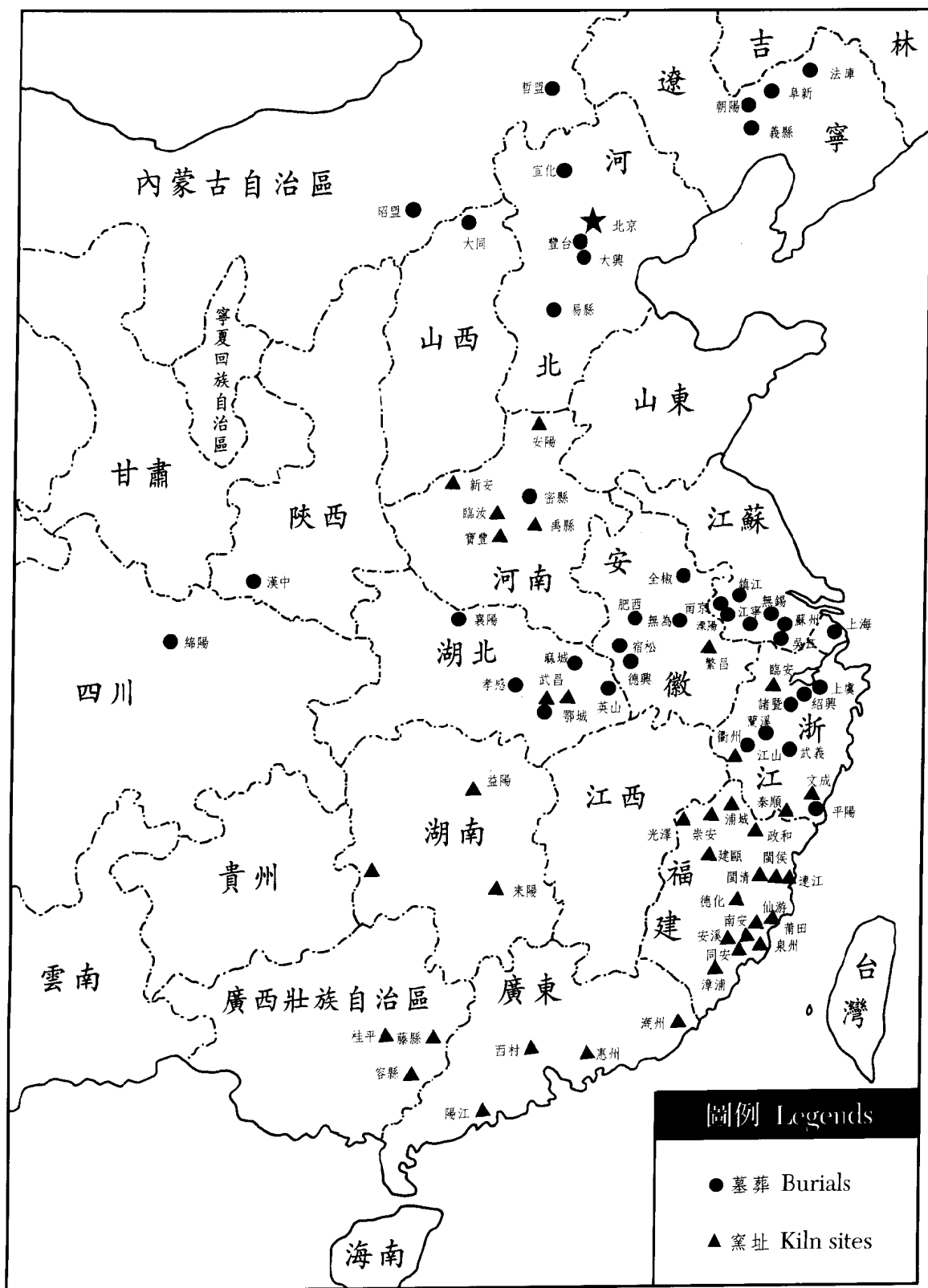
² Zhao Qingyun and Cao Ziyuan, "Juntai ciyao yizhi" [The Kiln Site at Juntai], in Henan *guci yao yizhi* [Ancient Kiln Sites in Henan], Henan Cultural Relics Institute, 1995, p. 87.

³ Munhwajaekwanliguk, Munhwakongbobu [Cultural Properties Bureau, Ministry of Culture and Information], *Sinan haejŏ yumul* [Relics found off the Sinan Coast], vol. 1, Seoul, 1981, pl. 179.



地圖一：江西青白瓷窯址和出土青白瓷紀年墓葬分佈示意圖

Map 1: Map of Jiangxi showing Burial and Kiln Sites Producing Qingbai Wares



地圖二：中國青白瓷窯址和出土青白瓷紀年墓葬分佈示意圖

Map 2: Map of China Showing Kiln and Burial Sites Producing Qingbai Wares