

晚清民国瓷器

江西瓷业公司

秋宝昌题



◎赖大益、著

青花瓷

粉彩人物纹

粉彩三图演武人物纹

粉彩人物纹

粉彩开光字纹

粉彩开光纹

粉彩开光纹



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图版



导语


清王朝是中国历史上最后一个封建王朝，在长达近三百年的统治后，进入清末时，国内政治局势动荡，经济萧条，社会也处于混乱之中。社会政治、经济的不稳定给陶瓷产业带来严重的影响，此时的御窑厂几乎处于停滞的状态。

国内瓷业的举步不前，导致洋瓷大量涌入，严重威胁着昔日产瓷大国的地位。为阻止外瓷的渗透，很多有识之士纷纷倡议联合起来，成立官商合作、共同开发的瓷业公司，以恢复中国陶瓷的国际地位和振兴中国瓷业。在这种历史背景下，在强烈的呼声中，江西瓷业公司以官商合办的形式应运而生了。此后在全国先后成立了萍乡瓷业公司、湖南瓷业公司、川瓷公司和福建宝华制瓷公司等，从而迎来了我国陶瓷产业化时代的到来，开辟了最初的企业化生产模式。瓷业公司的兴起，为推动国内陶瓷业的蓬勃发展、培养技术型人才和提高产品质量等发挥了积极的作用。

江西瓷业公司在初创阶段，由于御窑厂窑工、画师及文人的加入，其工艺技术水平远胜于其他合办公司，先进的制瓷技术、高超的绘瓷技巧及优良的瓷质，使该公司的产品在质量上首屈一指，令其他公司望尘莫及。雄厚的物质基础和专业人才队伍，将江西瓷业公司打造成国内官办瓷业的领头羊，因此它又被称为“中国近代官窑”。

江西瓷业公司成立于何时一直是众说纷纭，有光绪二十九年（1903年）说、宣统二年（1910年）说等，而最具权威性的说法，是在由国家文物局主编的《2003年中国重要考古发现》中，该书明确指出：“景德镇珠山北麓明清官窑遗址的发现，出土遗址有晚清江西瓷业公司发行所一处，明初官窑窑炉遗址四处。”显然江西瓷业公司的发行所依地层关系处于明官窑遗址之上，根据对御窑厂考古发掘，出土了带有“戊申江西瓷业公司试造”铭文标本，资料分析并结合清宫档案证实，遗址出现的江西瓷业公司发行所，建造于光绪三十四年（1908年），这是首次以科学发掘所获得的原始物证，它以无可争辩的事实证明，江西瓷业公司是一处官商合办的新兴企业，亦是业界出现的新事物。

历史上的江西瓷业公司曾有过两个不同的发展阶段。最初它是由江西巡抚柯逢



时向清政府提出建议，以官方为主、官商合股的形式，由湖北候补道孙廷林委办瓷厂事务，设窑于御窑厂内，并于光绪戊申年（1908年）正式投产。（注：这就是御窑厂遗址发掘证实的江西瓷业公司发行所。）此时的江西瓷业公司已成为取代清王朝御窑厂而设立的具有官方性质的窑场，由于它的特殊属性，公司的生产、销售、运营等都被记录于清廷档案中，成了名副其实的“官窑”。

其次，成立后的江西瓷业公司，在当时国内政局剧烈动荡、军阀割据、内忧外患的环境中惨淡经营，举步维艰，生产时断时续而勉强维持生计，企业也处于随时倒闭的风险之中。宣统二年（1910年）由张季直、袁秋舫和瑞君华三人发起，官方由冀、鄂、苏、皖、赣五省协办，筹银40万（实筹20万），聘祁门贡生康达主持公司业务，将原瓷业公司接管并维持运营。此时江西瓷业公司的属性也发生了微妙的变化，它由早期的官办逐步向官商合股过渡，形成了真正意义上的“公私合营”。这种合作经营模式一直维持到1949年8月才正式结束。新中国成立后，于同年将江西瓷业公司接管并正式更名为“江西景德镇建国瓷厂”。

江西瓷业公司自1902年组建至1949年结束，历时40余年，是晚清民国时期最大且最具影响力的公司。公司成立之初，原清代御窑厂的窑工及画师云集于此，加之一些文人的介入，使江西瓷业公司生产的精美产品，实际上代表了中国瓷业的最高制作水平。

江西瓷业公司不仅生产优质的高档日用瓷，据考证，它曾为社会名流如徐世昌、段祺瑞、冯玉祥、孙中山等私家订烧，还为蒋介石与宋美龄的结婚大典生产过“百花不落地”的婚庆用瓷。凡此种种，都足以表明江西瓷业公司在民国陶瓷史上留下了不可磨灭的功绩，也为续写中国陶瓷史提供了丰富翔实的资料。

本图录中的藏品，是藏家数十年来收藏整理出的部分江西瓷业公司生产的产品。为了弘扬悠久的中国陶瓷文化，还原江西瓷业公司的历史风貌和拂去历史的积尘，在古陶瓷前辈叶文程教授的指导下，作者有意将江西瓷业公司的精华部分公示于众，以飨读者，为专家、学者乃至普通收藏者提供一个研究平台或一次深入学习的机会。编写中如有不当之处，恳请各位读者批评指正。

张勇

2012年4月写于安徽芜湖

Preface

The Qing dynasty was the last feudal dynasty in Chinese history. After ruling for nearly three hundred years, namely, in the end of the Qing dynasty, because of the unstable domestic political situation and economic depression, the society was also in chaos. The political and economic instability of the society brought serious influence on ceramics industry, and at this time the Royal Kiln Plant was almost in stagnation.

The domestic ceramics industry remained stagnant, leading to the inflow of foreign ceramics, which seriously threatened the status of the past porcelain superpower. To prevent the penetration of the foreign ceramics, many sensible people advocated cooperation, establishing a porcelain industry company based on the cooperation and joint development between government and businessmen to restore China ceramics international status and rejuvenate Chinese ceramics. In this historical background and strong calls, Jiangxi ceramics company emerged with the identity of cooperation between government and businessmen. Then in the whole nation, some other porcelain companies were established one after another, including Pingxiang porcelain industry company, Hunan porcelain industry company, Sichuan porcelain company and Fujian Baohua porcelain-making company, beginning the new era of ceramic industrialization in China and opening up the first enterprise production mode. The rise of porcelain industry companies played a positive role in promoting the booming development of domestic ceramics, fostering technical talents and improving quality of the products.

In the initial stage, many workers from the Royal Kiln Plant, painters and writers joined Jiangxi ceramics company, which made its technological level much higher than other joint companies. Advanced porcelain-making technology, superb porcelain-painting skills and the high quality of the porcelain made the Company's product quality second to none, leaving other companies in the dust. Solid foundation and professional talent team enabled Jiangxi ceramics company to be the leader of domestic official porcelain industry, so it has been called the "modern Chinese official kiln" .

Opinions on when Jiangxi ceramics company was founded varies. Some think it was in 1903, others prefer 1910, and the most authoritative *2003 China important archaeological discovery* edited by National bureau of cultural relic explicitly points out that, "On the north foot of Zhushan Mountain, Jingdezhen, the Ming and Qing official kiln sites had

been found, including a distribution agency of Jiangxi ceramics company in late Qing dynasty and four official kiln sites in the early Ming dynasty.” Obviously, the distribution agency of Jiangxi ceramics company lies above the Ming official kiln sites, and according to archaeological excavations of the the Royal Kiln Plant, the analysis of the unearthed specimen with inscription “Made by Jiangxi ceramics company in the year Wushen”, together with the archives of Qing dynasty, confirmed that the distribution agency of Jiangxi ceramics company was built in 1908. This is the first original material evidence obtained in scientific excavations. The indisputable evidence proves that Jiangxi ceramics company was a new government–private joint company, and also a new thing in the industry.

The historical Jiangxi ceramics company had two different stages of development. Originally, it was proposed by the governor of Jiangxi Province, Ke Fengshi, to the Qing government, mainly based on the authority and coupled with the form of government–private joint stock. Candidate for vice governor of Hubei Province, Sun Tinglin, was appointed to take charge of the company affairs. The kiln was set in the Royal Kiln Plant and formally put into production in 1908. (Note: this is the distribution agency of Jiangxi ceramics company confirmed in the excavations of the sites of the Royal Kiln Plant.) At this time, Jiangxi ceramics company had become an official kiln to replace the Royal Kiln Plant of Qing dynasty. Because of its special properties, the Company’s production, sales, operation and so on were recorded in the archives of Qing dynasty, which became worthy of the name “official kiln” .

Second, the established Jiangxi ceramics company performed dismally and struggled in business, because the internal political turmoil was severe, worldism appeared here and there, and China faced internal revolt and foreign invasion. The production was on and off and barely made a living, and the company was also at the risk of collapse at any time. In 1910, launched by Zhang Jizhi, Yuan Qiufang and Rui Junhua, co-sponsored by Hebei, Hubei, Jiangsu, Anhui and Jiangxi, 40 million taels of silver (actually only 20 million) was raised, a recommended student from Qimen was hired to take charge of the business, and the original ceramics company was took over to maintain operations. At

that time, the attributes of Jiangxi ceramics company experienced a subtle change from the early government–run pattern gradually to government–private joint stock, forming a real sense of “public private partnership” . This kind of cooperation business model has remained to August, 1949 and then officially ended. After the People's Republic of China(PRC) was founded, the Jiangxi ceramics company was took over by the government and officially changed its name to Jiangxi Jingdezhen Jianguo ceramics factory.

Founded in 1902 and ended in 1949, Jiangxi ceramics company lasted more than 40 years, and it was the largest and most influential company in the late Qing dynasty. In its early days, kiln men and painters from the Royal Kiln Plant gathered here, together with some literati, Jiangxi ceramics company could produce exquisite products, which in fact represents the highest level of production of ceramics industry in China.

Jiangxi ceramics company not only produced high quality high–grade daily–use porcelain, and according to research, it also sintered ceramic products for some social celebrities like Xu Shichang, Duan Qirui, Feng Yuxiang, Sun Zhongshan, etc, and also produced the wedding porcelain “Flowers don’t fall to the ground” for the wedding ceremony of Jiang Jieshi and Song Meiling, all of which was enough to show that Jiangxi ceramics company had left an indelible mark in the ceramic history of the Republic of China and provided a rich detailed information for the Chinese ceramics history.

The collection in this catalogue includes some products produced by Jiangxi ceramics company which was sorted out by collectors for decades. In order to carry forward the long history of China’s ceramic culture, restore the historic features of Jiangxi ceramics company, and brush off the ashes of history, under the guidance of an ancient ceramics predecessor Professor Ye Wencheng, the essence of Jiangxi ceramics company will be displayed to satisfy readers and provide a study platform or a further the opportunity to learn for experts, scholars and ordinary collectors. If there are any mistakes here, welcome the readers’ criticism and corrections.

Zhang Yong
Wuhu, Anhui, April, 2012



序

即将出版的《晚清民国瓷器——江西瓷业公司》（以下简称《晚清民国瓷器》）一书，是江西省乐安县民间收藏爱好者赖大益先生著的图文并茂的图集。该书收入的所有瓷器，是自江西瓷业公司成立后40余年间所烧制的各类瓷器，其时空跨度经历了光绪、宣统至民国三个历史时期。其中重点是反映江西瓷业公司在晚清至民国时期生产的一批产品，也是这一时期江西瓷业公司历史的见证。

赖大益先生十几年潜心收藏积累了一批江西瓷业公司生产的各类瓷器，其数量达数百件之多。作为一个民间收藏爱好者，认真执著地收藏这一特定历史时期一个瓷业公司生产的瓷器，实属难能可贵，着实不可多得。这批珍贵瓷器的收藏、研究，既反映了上述三个时期该公司的生产状况，也填补了这三个历史时期瓷器生产的空白，为研究三个时期瓷器发展的历史情况提供了第一手宝贵资料。其意义和价值不可低估，我们应给予充分肯定和高度评价。

经过认真仔细挑选，收入该书的100件（套）瓷器，有的器物是成双成对；有的是一套多件，最多一套达10件之多。入选该图集的产品造型有大有小，釉彩种类不一，纹样各不相同，但可以说都是精细之作。纵观这批瓷器，造型之端庄，釉色之精美，纹饰之丰富，工艺之精湛，也都令人叹为观止。

《晚清民国瓷器》一书，造型品种非常丰富，其器物种类包括瓶、杯（含马蹄杯、把杯和盖杯等）、盘（含盖盘、菱花口盘、折腰盘、大盘和高足盘）、碗（含大碗、折腰碗和深腹式碗）、帽筒、碟、盏（含斗笠盏）、罐（含盖罐、菱形罐、方罐和双系罐、四系罐）、执壶、笔筒、印泥盒、笔洗、瓷板（含扇形板）、温酒器（含温酒壶）和火锅器

物等。其中以杯类最多，多达19件，盘类次之，有15件，再次为碗类，有12件，再次为碟类，有11件，执壶7件，罐有6件。其他品类较少，但也有其一定的代表性。总之，器型种类达15种之多，可以说造型丰富，应有尽有。

该书釉彩种类繁多，初步划分有粉彩（含新粉彩）、青花、青花釉里红、蓝彩、墨彩、红彩、斗彩、冬青釉、天青釉、矾红和描金等。釉彩种类达17种之多，相当可观。其中以粉彩和青花数量最多，有其时代特征，值得关注。其他釉彩也时有出现，如红彩、蓝彩、墨彩和釉下彩等。

《晚清民国瓷器》一书中，器物的装饰纹样丰富多彩，应有尽有，蔚为大观。其中如花鸟纹和人物纹饰所占比重大，数量也多。人物纹有八仙人物、名仕风流、仕女人物、和合二仙、庭院人物和三国人物故事等。花鸟纹中有花蝶纹、折枝牡丹纹、莲荷纹、鱼藻纹、锦鸡牡丹纹、蕉叶花鸟纹等。其次是青花花卉纹和粉彩山水纹类纹饰。青花花卉纹有青花寿桃纹、青花牡丹纹、青花蚕桑纹、青花折枝花纹和青花菊花纹，也有青花动物纹，如青花双凤纹、青花虎纹、青花云龙纹和青花双龙戏珠纹。山水纹饰为粉彩（含新粉彩）山水纹饰较多，内容为秀色、渔舟以及山川、洞石、芦苇景色居多。此外，还有红彩山水纹、斗彩忍冬纹、蓝彩花卉纹和描金花卉纹等。另外，在器物的装饰花纹外，还配有吉祥文字，如“安居乐业”、“松鹤延年”、“松鹤富贵”、“富贵延年”、“子孙永用”和“永寿康宁”等字样。总之，该书器物的装饰花纹，从画面的内容、风格和技法等层面，都采用大写意技术手法，在画面内容和技术方法中均饱含生活的激情和丰富内涵，反映和代表了时代的主题。这是这批瓷器时代风格的体现和反映。这批器物除装饰纹样外，还常配有诗文和题字，如杯上配有“清泉”、“可以清心”、“香清味永”、“美

人如玉”、“品茗”、“清心”、“花有清香”、“松风水月”、“仙露明珠”、“香浮碧乳”、“半榻茶香”，酒器有“酒有余香”，笔筒有“伴我寂寥”，执壶有“瑞草生香”，帽筒有“香芹碧润”，碗有“山川吐秀”、“荷净纳凉时”和“漱玉”，洗有“海井”，盘有“有君子风”、“两腋生风”和“菊有清香”，罐有“延年益寿”，盖盘有“食德饮和”和瓶有“如仁者寿”以及“湖山烟雨”等字样。上述器物落款处，有的留有制作者的姓名，如“粉彩人物纹碗”落款为“吴少峰写”等字样。

该书选用器物的底足及有关部位，都书写或印有款识，绝大部分为手书青花款，也有蓝料款和红料款，少数为印款，也有少量双圈和方形红款。更为可贵的是，有相当的一部分书写有干支款绝对年代，纪年器物有民国八年己未秋月（1919年）制粉彩人物纹菱形罐、民国二十四年乙亥（1935年）制粉彩八仙人物纹碗、宣统二年庚戌（1910年）制印花莲荷纹碗、民国二年癸丑季秋月（1913年）粉彩松鹤富贵纹盘、民国五年丙辰秋月（1916年）粉彩山水马蹄杯、民国六年丁巳（1917年）蓝彩山水纹执壶、民国七年戊午仲春（1918年）粉彩印花花卉纹执壶、民国七年戊午（1918年）“季湘”铭款冬青釉壶、民国八年己未秋月（1919年）粉彩富贵延年火锅、民国八年己未夏月（1919年）墨彩竹纹马蹄杯、民国十年辛酉秋月（1921年）粉彩花卉纹帽筒、民国十一年壬戌冬月（1922年）粉彩莲池鸳鸯纹扇形瓷板、民国十一年壬戌冬月（1922年）粉彩松鹤延年纹瓶（300件）、民国十二年癸亥之秋（1923年）粉彩人物故事纹盖杯、民国十二年癸亥（1923年）粉彩三国人物故事纹温酒壶、民国十二年癸亥（1923年）墨彩鱼藻纹杯、民国十三年甲子之冬（1924年）粉彩名仕风流纹盘、民国十四年乙丑（1925年）印花花卉纹敞口杯、民国十五年丙寅春（1926年）粉彩山水纹碗、民国十五年丙寅夏月（1926年）粉彩山水人物纹盖杯、民国十五年丙寅

秋月（1926年）粉彩花鸟纹盖罐、民国十五年丙寅冬月（1926年）粉彩花鸟纹盖罐、1929年圣诞节蓝彩山水纹碗等。还有“中华民国江西瓷业公司”时代和公司款。

该书器物还出现有：如“季湘”铭款，此器物是一件冬青釉壶，是民国戊午年（1918年）烧制的。据查许宝衡（1875-1961）字季湘，民国时，历任总统府秘书、国务院秘书、北京故宫博物院文献馆专员、图书馆副馆长等职。此件器物应是“季湘”即许宝衡烧制专用的。其器物中还出现有“高善守”铭款，应为高善守订烧；“江西碧玉轩”铭款，应为江西碧玉轩堂号订烧专用；“恒益钱庄”铭款，应为恒益钱庄这一商家订烧专用；“阮氏宗祠”铭款，应是阮氏宗祠订烧专用。所以，当时江西瓷业公司，除生产各类产品对外销售外，还接受有关个人、名人、堂号主人乃至祠堂、宗祠等个人和单位订烧，这也是该公司的正常业务范围。

《晚清民国瓷器》一书所收入的瓷器，有不少器物的档次和水平相当高，值得我们用心加以鉴赏，以提高我们的收藏水平和质量。下面仅就书中的部分瓷器开列出来，以供大家共同鉴赏和品评。这些瓷器有：粉彩三国人物故事纹温酒壶、粉彩松鹤富贵纹盘、红彩山水纹盖罐、青花蚕桑纹碗、斗彩忍冬纹盘、青花花鸟纹盘（小盘）、粉彩三顾茅庐纹瓷板、青花蚕桑纹碟、青花花鸟纹大盘、青花釉里红葡萄纹把杯、粉彩莲池鸳鸯纹扇形瓷板、青花釉里红葡萄纹把杯、粉彩松鹤延年纹瓶、冬青釉壶、青花花卉纹折腰杯、青花矾红云蝠纹碟、粉彩描金花篮纹盘、青花釉里红枇杷纹盘、粉彩蕉叶花鸟纹小杯、墨彩鱼藻纹杯、粉彩富贵延年纹火锅、青花龙纹执壶、斗彩忍冬纹大碗、粉彩花鸟纹盖罐、粉彩人物纹瓶、蓝彩山水纹碗和粉彩三国演义人物纹瓶等。

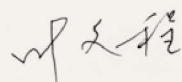
这里我们还应着重提到的是，江西省乐安县收藏爱好者赖大益先生，能收藏到江西瓷业公司烧制的这批好藏品，这与他潜心钻研收藏，虚心学习求

教，专心调查考察，并用心整理研究的执著精神是分不开的。他的上述“四心”的收藏理念和精神，是值得我们学习和借鉴的。

赖大益先生著的《晚清民国瓷器》这本专题性很强的图集即将出版，这不仅是他的收藏研究硕果，也是江西省乃至我国陶瓷界的一件幸事，是一件好事。该书的出版值得关注和重视。它为我国瓷业从晚清向民国的过渡填补了一项空白，也为研究这一过渡时期的瓷业情况提供了一批珍贵的资料，有其特定的重要意义。

值此《晚清民国瓷器》一书即将出版之际，我们相信：该书的出版问世，对于弘扬和继承我国优秀陶瓷文化遗产，对于促进和推动我国陶瓷史的研究，特别是晚清民国时期瓷业生产情况的研究，对当前我国文化事业的大发展、大繁荣，对建设社会主义物质文明和精神文明，都将起到积极的、重要的作用。

在该书即将付梓之际，承蒙赖大益先生的盛情邀请，我们非常荣幸地鉴赏了他收藏的这批珍贵瓷器藏品，并与张勇同志一起挑选出版这本图集的瓷器，为我们提供了一次很好的学习机会，使我们收获很大，获益良多，终身难忘。承赖大益先生的爱护、关怀和支持，要求我为该图集作序，盛情难却，只好从命，草就数言，不当和错误之处，在所难免，敬请诸位专家学者及藏家指正。是为之序。



2012年4月25日于厦门大学东区14-201读书室

（作者：原为中国古陶瓷研究会会长、中国古陶瓷学会名誉会长，福建省考古博物馆学会副理事长，厦门大学教授。）

Porcelain in the late Qing dynasty
—*Jiangxi ceramics company*
Foreword

Porcelain in the late Qing dynasty—Jiangxi ceramics company (hereinafter referred to as *Porcelain in the late Qing dynasty*) which will be published soon, is a very good collection of pictures compiled by Mr. Lai Dayi, a folk collect lover in Le'an, Jiangxi. All the porcelain included in this book were the ceramic works fired in more than 40 years after the establishment of Jiangxi ceramics company, experiencing three historical periods—Guangxu, Xuantong and the Republic of China. Most of them mainly reflect a batch of products produced by Jiangxi ceramics company from late Qing dynasty to the Republic of China, and are also the witness to the history of Jiangxi ceramics company in this period.

For more than ten years, Mr. Lai Dayi has accumulated a batch of various porcelain produced by Jiangxi ceramics company, which amount to hundreds of items. As a private collection lover, to earnestly and consistently collect porcelain produced in this particular historical period by a certain ceramics company is commendable and really rare. The collection and research of this batch of precious porcelain not only reflect the production condition in the above-mentioned three periods but also fill the blank of porcelain production in these historical periods, and provide valuable first hand information to study the development history of porcelain in the three periods. Its significance and value cannot be underestimated, and we should give full affirmation and highly appraisal.

After carefully selection, 100 pieces (sets) of porcelain are included in this book. Some artifacts pair off, some have several pieces in a set, the most of which is up to 10 items. The product models in this book have different sizes, glazes, colors and patterns, but all of them are fine works. Through observing this batch of porcelain, the dignified modelling, elegant glaze color, rich pattern and exquisite technology are breathtaking.

In *Porcelain in the late Qing dynasty*, modelling is very rich in variety, and its implement categories include bottle, cup (including horse-hoof cup, mug, covered cup etc.), plate (covered dish, diamond-mouth plate, bowing plate, platter and high-footed plate), bowl (large bowl, bowing bowl and deep bowl), cap cylinder, saucer, flat cup (including bamboo-hat flat cup), jar (including covered jar, diamond jar, rectangular jar and jar with double or four loop handles), ewer, penholder, inkpad box, vitrolite (including fanshaped vitrolite), wine-warming ware (including wine-warming kettle), and hot pot, etc. Among them, the cups are the most, as many as 19 pieces, plates are the second, with 15 pieces, then 12 pieces of bowls, 11 pieces of saucers, 7 pieces of ewers, and 6 pieces of jars. Other categories are less in number, but has its certain representativeness. In short, there are 15

types of ceramics with rich modelling.

The glaze in this book is various, preliminarily divided into famille-rose (including the new famille-rose), blue-and-white, underglaze red, blue color, ink color, red color, clashing color, holly glaze, celeste blue glaze, iron red glaze and gilt, etc. there are substantial 17 kinds of glaze, among which famille-rose and blue-and-white are the most. They have the features of the time and worth concern. Other glaze also appeared, such as red color, blue color, ink color and underglaze color, etc.

In *Porcelain in the late Qing dynasty*, the decoration patterns are rich and colorful, very spectacular. Flowers and birds patterns and figure patterns account for a significant share. Figure patterns include eight immortals figure, romantic celebrities, traditional Chinese lady figure, two reunion immortals, figures in the courtyard and figures from Romance of the Three Kingdoms, etc. Flowers and birds patterns include flower saucer, folding branches peony, lotus, Anabaena, golden pheasant and peony, banana leaf and birds, etc. Next is blue-and-white flower patterns and famille-rose landscape decoration. Blue-and-white flower patterns include blue-and-white longevity peaches, blue-and-white peony, blue-and-white silkworm, blue-and-white folding branch of flowers, and blue-and-white chrysanthemum. There are also blue-and-white animal patterns, including blue-and-white double phoenixes, blue-and-white tiger, blue-and-white cloud-dragon and blue-and-white "two dragons playing a ball". Most of the landscape patterns are famille-rose (including the new famille-rose) patterns, mainly about beautiful mountains and rivers, fishing boats, caves, stones and scenery reed. In addition, there are red color landscape pattern, clashing color honeysuckle pattern, blue color flower pattern and gilt flower pattern. Besides the decorative patterns, there are also some lucky words, such as "live and work in peace and contentment", "pine and crane representing longevity", "pine and crane representing wealth", "long-time wealth", "forever used by the descendant" and "everlasting longevity, health and peace", etc. All in all, the decorative patterns in this book, regardless of content, styles and picture techniques, are using the way of free sketch, have full passion for life and rich connotation in the content and technical methods, reflect and represent the themes and style of the time. Besides the decoration pattern, this batch of artifacts are still

often equipped with poetry and inscription. On cups, there are "spring", "can be pure in heart", "forever sweet taste", "beauty like jade", "drinking tea", "pure in heart", "delicate fragrance", "pine, wind, water and moon", "fairy dew and pearl", "floating sweet and green milk", "sweet tea and half a couch"; on winewares, there is "lingering fragrance of wine"; on penholders, there is "with me lonely"; on ewers, there is "fragrance from the lucky grass"; on cap cylinders, there is "green celery"; on bowls, there are "beautiful mountains and rivers", "lotus in the shade" and "jade"; on writing-brush washers, there is "sea well"; on plates, there are "gentleman's demeanor", "wind from two armpits" and "faint scent of chrysanthemum"; on jars, there is "longevity"; on covered plate, there is "virtue of eating and drinking", and on bottles, there are "good men live longer" and "mist and rain on lake and mountains", etc. In the inscriptions on the above implements, the names of some makers were left there. For example, "famille-rose figure pattern bowl" was inscribed with "written by Wu Shaofeng".

The chosen implements in this book have written or printed with inscriptions at the bottom and the related parts. Most of them were handwriting blue-and-white inscriptions, some were written by blue or red material, and the minority were printed. There are also some double-loop and square red inscriptions. The more valuable is that there is a significant part of the writing with the absolute year of Heavenly Stems and Earthly Branches, including the Republic of China 8 years JiWei (1919) famille-rose figure diamond-shape jar, the Republic of China 24 years YiHai (1935) famille-rose eight immortals characters pattern bowl, Xuantong 2 years GengXu (1910) printed lotus pattern bowl, the Republic of China 2 years KuiChou (1931) famille-rose "pine and crane representing wealth" pattern plate, the Republic of China 5 years BingChen (1916) famille-rose landscape horse-hoof cup, the Republic of China 6 years Dingsi (1917) blue color landscape pattern ewer, the Republic of China 7 years WuWu (1918) famille-rose printed floral ewer, the Republic of China 7 years WuWu (1918) holly glaze kettle with "JiXiang" inscription, the Republic of China 8 years JiWei (1919) famille-rose long-time wealth pattern hot pot, the Republic of China 8 years JiWei (1919) ink color bamboo pattern horse-

hoof cup, the Republic of China 10 years XinYou (1921) famille-rose flower pattern cap cylinder, the Republic of China 11 years RenXu (1922) famille-rose mandarin ducks in lotus pond pattern fanshaped vitrolite, the Republic of China 11 years RenXu (1922) famille-rose "pine and crane representing longevity" bottle (300 pieces), the Republic of China 12 years KuiHai (1923) famille-rose figure and story pattern covered cup, the Republic of China 12 years KuiHai (1923) famille-rose figures and stories form the Romance of the Three Kingdoms pattern wine-warming kettle, the Republic of China 12 years KuiHai (1923) ink color Anabaena pattern cup, the Republic of China 13 years JiaZi (1924) famille-rose romantic celebrities pattern plate, the Republic of China 14 years YiChou (1925) printed flowers pattern open cup, the Republic of China 15 years BingYin (1926) famille-rose landscape pattern bowl, the Republic of China 15 years BingYin (1926) famille-rose landscape and figure pattern covered cup, the Republic of China 15 years BingYin (1926) famille-rose flower and bird pattern covered jar, in 1929 Christmas blue color landscape pattern bowl, etc. There are also the inscriptions of the era and company, like "Jiangxi ceramics company, the Republic of China" .

Some other implements also appear in this book, like a holly glaze kettle with "Jixiang" inscription, fired in the Republic of China WuWu (1918). It was found out that Xu Baoheng (1875-1961), alias as Jixiang, in the Republic of China, had successively held the posts of the Secretary of the presidency, the Secretary of the State Council, a commissioner in Literature Library of the Palace Museum in Beijing, deputy director of a library, and so on. This should be a implements fired for and exclusively used by "Jixiang" . The ware with "Gao Shan shou" inscription was made for Gao Shan shou; with "Jiangxi jasper porch" , it was only for this clan; with "Hengyi private bank" , it was only for the bank; with "ancestral hall of Ruan family" , it was only for the ancestral hall. Therefore, Jiangxi ceramics company at that time, except for the production of various products and foreign sales, also accepted the order from individuals and units, such as ordinary people, celebrities, bosses and even the ancestral temples, which was also the company' s normal business scope.

In Porcelain in the late Qing dynasty, many of the collected wares are upscale and high in level, worthy of

appreciating with heart to improve the level and quality of our collection. Some of the porcelain are listed in the following part, for everyone to appreciate and taste. They are: famille-rose figures and stories form the Romance of the Three Kingdoms pattern wine-warming kettle, famille-rose "pine and crane representing wealth" pattern plate, famille-rose peony pattern square bottle, red color landscape pattern covered jar, blue-and-white silkworm bowl, clashing color honeysuckle pattern plate, blue-and-white flower and bird pattern plate, famille-rose "visiting the cottage thrice in succession" pattern vitrolite, blue-and-white silkworm saucer, blue-and-white flower and bird pattern platter, blue-and-white underglaze red grape pattern covered cup, famille-rose mandarin ducks in lotus pond pattern fanshaped vitrolite, blue-and-white underglaze red grape pattern handled cup, famille-rose "pine and crane representing longevity" bottle, holly glaze kettle, blue-and-white flower pattern bowing cup, blue-and-white iron red glaze traditional bat roaming in the clouds pattern saucer, famille-rose gilt flower basket pattern plate, blue-and-white underglaze red loquat pattern plate, famille-rose banana leaf flower and bird pattern small cup, ink color Anabaena pattern cup, famille-rose long-time wealth pattern hot pot, blue-and-white dragon pattern ewer, clashing color honeysuckle pattern big bowl, famille-rose flower and bird covered jar, famille-rose figure pattern bottle, blue color landscape pattern bowl and famille-rose Romance of the Three Kingdoms figure pattern vase, etc.

Here, we should emphasize that Mr. Lai Dayi, a collect lover from Le' an, Jiangxi, can get this batch of good collection from Jiangxi ceramics company, not only because of his collection with great concentration, willingness to learn and take advice, and concentration on survey and investigation, but also his dedication to sorting and study. His collection idea and spirit is worth learning and using for reference.

Porcelain in the late Qing dynasty company compiled by Mr. Lai Dayi, which is a professional and unique atlas, will be published soon. This is his esearch achievement, and also a blessing and a good thing for Jiangxi and even China ceramics area. The publication of the book is worthy of attention. It fills a void in the transition of porcelain industry from late Qing dynasty to the Republic of China, and offers a batch of precious

materials for the transition in this period, which has its particular significance.

As the book Porcelain in the late Qing dynasty is going to be published, we believe that the publication of the book will play a very important role in carrying forward and inheriting the excellent ceramic cultural heritage, in promoting the study of ceramic history of our country, especially the production situation in the late Qing dynasty porcelain industry, in the current great development and prosperity of our country's cultural cause and in building the socialist material civilization and spiritual civilization.

Now, thanks to the invitation of Mr. Lai Dayi, a collect lover from Le'an, Jiangxi, we are very honored to appreciate his collection of this batch of precious porcelain, and choose this atlas of collection together

with comrade Zhang Yong. Mr. Lai provides us with a very good learning opportunity and we really benefit a lot. Bearing the love, care and support from Mr. Lai, I was asked to write the foreword for this atlas, which was difficult to refuse, and I could only accept and write a few words. Improper errors are unavoidable, and I am looking forward to the correction from the experts, scholars and collectors. This is the foreword.

Ye Wencheng

April 25, 2012, 14-201 reading room, in Xiamen University East campus

(the author: the former chairman of Chinese ancient ceramics research association, honorary president of Chinese ancient ceramics society, deputy chairman of Archaeological museum society of Fujian province, the professor of Xiamen University.)

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