

浙 江 民 间 收 藏 精 品 走 进 博 物 馆 系 列 特 展

瓷典

A Collection
of Porcelain

徐龙珍藏历代名瓷

浙江省博物馆 编



荣宝斋出版社

浙江民间收藏精品走进博物馆系列

A Collection
of Porcelain

瓷典

徐龙珍藏历代名瓷

浙江省博物馆 编

荣宝斋出版社

图书在版编目(CIP)数据

瓷典·徐龙珍藏历代名瓷/浙江省博物馆编,北京:荣宝斋出版社,2006.5

(浙江民间收藏精品走进博物馆系列特展)

ISBN 7-5003-0879-5

I.瓷… II.浙… III.瓷器(考古)—中国—图录
IV.K876.32

中国版本图书馆CIP数据核字(2006)第041842号

瓷典·徐龙珍藏历代名瓷

浙江民间收藏精品走进博物馆系列特展

编辑出版发行 荣宝斋出版社

(北京北总布胡同32号 100735)

责任编辑 李宏禹 张建平

装帧设计 王宁 李宏禹

制版印刷 北京燕泰美术制版印刷有限责任公司

经销 新华书店总店北京发行所

开本:635毫米×965毫米 1/8 印张:21

版次:2006年5月第1版 印次:2006年5月第1次印刷

定价:248.00元

浙江民间收藏精品走进博物馆系列特展（特集）编审委员会

主 任 陈 浩
副 主 任 李 刚 赵雁君
编 委 王小红 王 炬 陈 浩 李 刚 沈琼华
范佩玲 赵雁君 赵幼强 蔡小辉 黎航馨
策 划 赵雁君
执行策划 王 炬 赵幼强

浙江民间收藏精品走进博物馆系列特展之一

瓷典·徐龙珍藏历代名瓷展

主办单位 浙江省博物馆
展览时间 2006年5月18日—12月30日
展览地点 浙江省博物馆
展览策划 赵雁君 徐其明
展品选审 沈琼华 韩经世 楼伟慧
内容设计 沈琼华 韩经世 楼伟慧 陈 芳
形式设计 王 炬 李卫平
特集编审 沈琼华
特集设计 曾 莹
英文翻译 徐雪英 王宣艳
特集摄影 高 玲

前言

收藏作为一种文化活动和现象，其历史之悠久，早在我国商周时代就已出现。之后收藏之风历代相传，上自帝王将相，下至普通百姓，虽然他们收藏的目的和收藏手段各不相同，但客观上对传承和保护中华民族的历史文化起到了重要的作用。从历史上看，浙江是民间收藏文化较为发达的地区之一，收藏之风极盛，收藏大家辈出。尤其在我国进入改革开放以来，随着浙江民营经济的迅猛发展，收藏文化也受到了一部分企业家和民众的青睐，使浙江传统民间收藏文化得到了空前的发展。至20世纪末，收藏大家的不断涌现和各类民办博物馆的崛起，成为浙江文化事业发展的最大特色。

2003年和2005年，为了引导浙江民间收藏朝着科学、健康、合理的方向发展，浙江省博物馆先后推出了“家有宝藏——2003年浙江民间收藏鉴赏活动”和“盛世藏宝——2005年浙江民间收藏精品义务巡回鉴赏活动”，成功举办了首届“家有宝藏——2004年浙江民间收藏珍品大展”并出版了大展特集。此举在社会上引起强烈的反响，既增进了浙江省博物馆与社会民间收藏之间的联系，又通过博物馆的宣传展示平台，使民间收藏资源得到了交流和让社会大众分享，实现了民间收藏与国有博物馆优势互补、资源共享，对弘扬民族优秀文化、推动文物保护、开展学术研究、促进民间收藏的健康发展，起到了积极作用。

目前，浙江民间收藏者队伍不断扩充，特别是涌现了一批有见识、有眼光、有实力的收藏大家，他们作为浙江民间收藏的“龙头”，无论收藏的珍品数量之多，还是收藏文物的级别之高，都令世人刮目相看。浙江慈溪中国徐龙食品集团董事长徐其明先生，就是其中的典型代表之一。他的收藏兴趣始于1994年，之后开始涉足海外顶级拍卖会，尤偏爱于收藏古代瓷器珍品。在十余年收藏生涯中，他以勤奋刻苦和孜孜不倦的钻研精神，不惜资金的收藏投入，成为国内外颇有影响的民间收藏家之一。经过两个多月的精心策划，由徐其明先生提供68件瓷器珍品所组成的“瓷典——徐龙集团（华广置业）珍藏历代名瓷展”，在浙江省博物馆精品馆与世人见面了。浙江省博物馆推出的“浙江民间收藏精品走进博物馆系列特展”也由此拉开序幕。展出的这些瓷器汇聚了海内外早有定评的众多名品，始晋唐宋之际各大名窑之器，元明清青花、清代彩瓷等，可谓色色俱精，件件皆珍。风云沧桑，这些传承有绪，曾流经海内外众多收藏大家之手的珍贵瓷器得以汇聚和同堂展出，实属难得。徐龙集团那种文物收藏的精品意识和 service 社会的可贵精神，给人启发，让人敬重。为此，在展出的同时，我们将将本展全部展品和其中部分收藏精品编集了这本图录，以供广大观众及收藏爱好者品赏。

浙江省博物馆常务副馆长

陈浩

2006.4.25

Preface

Antique collection as a cultural activity and phenomenon can trace its long history back to Shang and Zhou Dynasty. From then on, though with different purposes and in different ways, noble class and common people passed the collection tradition from one generation to another, and objectively played an important role in inheriting and protecting Chinese historic culture. Over the history, Zhejiang was one of the developed folk collection areas with rich collecting custom and abundant big collectors. Especially since China opened its door to the world in 1978, along with the swift boost of Zhejiang folk business, antique collection has been favored by entrepreneurs and folks who were rich earlier and has taken an unprecedented progress. By the end of the 20th century, emergence of big collectors and establishment of various folk museums has become a feature of Zhejiang cultural development.

In order to guide Zhejiang folk collection towards scientific, healthy and rational ways, Zhejiang Provincial Museum held "Home Treasures—2003 Appraisal of Zhejiang Folk Collections", "Collection in the Flourishing Age—2005 Voluntary Appraisal Tour of Zhejiang Folk Collections" and the first "Home Treasures—2004 Zhejiang Folk Collections Exhibition" including a special catalogue. Those activities aroused strong echoes, promoted connection between Zhejiang Provincial Museum and social folk collection, offered a stage for communicating and sharing folk collection resources via museum's exhibition, realized resources share between folk collection and national museums, which played a positive role in carrying forward excellent national culture, promoting cultural relics preservation, developing academic studies and guiding rational growth of folk collection.

At present, the number of folk collectors in Zhejiang is increasing continuously, and especially a large amount of big collectors with courage, insight and wealth has emerged. As the leaders of Zhejiang folk collection, the quantity and quality of their collections have enough power to shock the world. Mr. Xu Qiming, board director of Xulong Food Company, Cixi, Zhejiang, can be a best example. He began collecting in 1994, and after then he set foot in top auctions home and abroad, with focus on rare ancient porcelain. In his collection over ten years, owing to hard work and big money, he has become a famous folk collector in and out of China. After two-month elaborate preparation, the "A Collection of Porcelain—Exhibition on Famous Porcelains Collected by Xulong Company (Huaguang)", with 68 pieces of rare porcelains from Mr. Xu Qiming, has finally met the world in Zhejiang Provincial Museum, which also acts as the prelude of serial exhibitions called "Folk Collections Into Museum", directed by Zhejiang Provincial Museum. From famous kiln wares of the Tang and Song Dynasties, to the blue and white porcelain of the Yuan and Ming Dynasties, and decorative porcelain of the Qing Dynasty, each work of this exhibition owns high evaluation of connoisseurs home and abroad. It has been a god-given opportunity to put all these rare classics together in one hall for showing. With consciousness of cultural relics collecting and spirit to serve the society, Xulong Company gives inspiration to people, and in turn gains great respect. Therefore, we edit this catalogue for visitors and enthusiasts, containing all works of this exhibition and some other splendid collections.

CHEN HAO
Vice President of Zhejiang Museum
April 25, 2006

瓷典

——漫谈徐龙藏瓷

沈晓年

徐其明先生雅好古玩时间不长，但收藏颇丰，瓷器、杂件、漆木器多有涉猎，尤以瓷器为最。不仅唐宋之际各大名窑之器搜罗其中，更有历来为世所珍的元、明青花和清三代各式彩瓷。色色俱精，件件皆珍，诚属难得，足见徐其明先生不俗的收藏品位与精到的鉴赏水准。现择其中之要者，分门别类，聊饗数语。

对于元青花瓷的认识，是最近几十年才开始的。1929年，美国人在大雅得基金会发现从北京购得的一对书“至正十一年”铭青花云龙纹象耳盘口瓶，成为重要的元青花断代标准器，之后关于元青花瓷的所知所闻仍限于国外。近年来，随着国内窖藏、墓葬中元青花瓷的出土，特别是景德镇珠山元官窑遗址的发掘，才真正揭开了元青花瓷研究的序幕。

元青花瓷的诞生经历了一个漫长的过程。见于江苏扬州唐城遗址的青花瓷枕残片，经测定是河南巩县窑产品，是学界普遍认同的最早青花瓷。之后，在浙江的两处宋代塔基与江西吉安宋代窑址分别出土过少量青花瓷，但质量低劣、发色灰暗，说明尚处于原始的初创阶段。

成熟青花瓷的出现当在元代中期。由于元代国祚不长，元青花瓷存世数量甚少。当时它首先是作为外销贸易用瓷盛行于国外，所以在已知的400余件存世的元青花中，有半数以上藏于国外。

抑或是元青花瓷脱胎于明白釉瓷之故，元青花瓷之透明釉微微含青，青花色彩浓重艳丽，并带有银黑色结晶斑。纹饰布满器物全身，横带式的层次多达十层以上，留地釉不多。固然显得有些繁复，但结构紧凑，主次分明，全无拥挤之虞。纹饰题材喜用龙、凤、鱼、牡丹、荷莲纹。青花云龙纹罐（第20页），龙作小头、双角、细颈、长身，龙身跨度甚大，形态矫健威猛，自由奔放，尾尖呈火焰形。青花缠枝牡丹纹罐（第22页），牡丹硕大，冠绝群芳之势，寓其“国色天香”、“富贵荣华”之美意。朵花以若干花瓣组成，边缘呈或留白的锯齿状，花叶肥大规整，俗称“葫芦叶”。两罐的造型浑厚庄重，纹饰气势流动洒脱，气象非凡，都是元青花瓷特有的时代特征。元青花缠枝花卉凤纹梅瓶（第24页），以缠枝花卉与凤纹两相结合，构思奇巧，笔墨纵横，诚属罕见的元青花瓷中珍品。



1964年和1983年，南京明代洪武朝故宫遗址和北京明西十属燕王府遗址中分别出土的一批既有元瓷遗风，又有所创新的带有过渡时期鲜明印记的青花，釉里红瓷片，使以往不甚了了的洪武瓷端倪可察。1994年景德镇珠山关于洪武官窑窑确切文字资料的出土，使洪武瓷的轮廓逐渐清晰。

洪武官窑承袭元代遗制，烧制青花和釉里红两种产品。综观出土与传世的洪武瓷实况，釉里红瓷的数量远远超过青花瓷，可能是明初朝廷制定“服色所尚，以赤为宜”的时尚所使，使喜气融融的釉里红瓷盛极一时。

洪武窑胎的陶洗较元代纯净得多，但青花发色淡雅平和，不如元青花艳丽浓烈。釉里红虽然在元代已烧制成功，但由于高温

红釉烧成条件十分严格，容易产生飞红现象，成品少有鲜红者，以呈色浅淡或红色晕散模糊者居多。青花与釉里红器装饰题材相同，器型相若，纹饰构图趋于疏朗简洁，向文人画文雅韵致的风格发展。缠枝以花卉为主，牡丹花小叶瘦，菊花呈椭圆形，俗称“扁菊花”，瓣心留白，青花缠枝菊纹玉壶春瓶（第26页）便是一例。此瓶刻划部轮廓线条与元代瘦长型的玉壶春瓶比照，变得颈短腹圆，形体匀称，比例协调，端庄典雅。洪武瓷存世稀少，上承元风，下启永宣，在中国制瓷史上地位十分特殊。

自1368年朱元璋开国至宣德十年（1435年），史界称作“朱明盛世”。景德镇官窑经历了洪武朝的过渡，至永宣两朝也进入了黄金时代。多年来，颇有“永宣瓷器一统说”，或者简单地认为“有款永乐，无款宣德”。诚然，永宣瓷器在造型、纹饰等诸多方面确有极其相同之元素，但随着考古资料的出土和研究的深入，两者的异同已被逐渐揭示出来。“宣德大王”孙瀛洲先生经过细致科学的研究，概括之，永乐胎薄体轻，造型清秀，青花色泽艳丽清新，纹饰线条纤细劲挺，青白釉偏白。宣德胎厚重，造型丰满，青花浓艳暴散，纹饰豪放粗犷，青白釉偏青，并有窑裂皮纹。

永宣两朝的青花器在徐龙藏瓷中，所占比重较大，甚是难得。青花“一束莲”纹盘（第36页），青花葡萄纹盘（第38页），青花缠枝花卉纹梅瓶（第46页）及带有明显伊斯兰异域风格的青花缠枝花卉纹折沿盆（第34页），青花莲瓣纹鸡心碗（第44页），均是永乐朝最具特色的器物。纹饰题材多选自自然素材，缠枝莲、折枝牡丹最为常见，布局简阔得当，纹饰流畅自然。青花料与宣德前期相同，均采用进口“苏麻离青”料。纹饰因用小笔渲染填色，笔触浓淡深浅不一，浅者清新明快，浓者呈现银黑色结晶斑，自然天成，别具一格。

宣德青花一直是后人推崇追慕的目标，自成化至民国伪品汗牛充栋，尤以康熙两朝最为成功，极易混淆。《景德镇陶录》评价宣瓷“诸料悉精，青花最贵”，“雅而诘诃”，“精工绘事”的皇帝宋徽宗功不可没。白中泛青的“亮青釉”与浓艳的青花互为映衬，相得益彰。大器粗犷雄浑，小件精巧别致。纹饰除花卉外以龙、凤最为常见，安排布局，兼顺器型特点，讲究变化，青花龙纹十棱瓶（第58页）作团龙，青花赶珠云龙纹枕（第68页）作行龙。龙纹气势奔放，新趣凶猛，凸显了官窑器特有的王者之气。

宣德瓷的又一成就就是完善了永乐朝书写年款的制度。印正文戳记款和笔墨研究，宣德年款的粉本出自明代大书家沈度手笔，为宣德瓷增添了更多的艺术元素。

许之衡《饮流斋说瓷》中有“官窑之美，为有明一代冠，不但宣红、宣黄、彪炳奕叶已也，即青花三彩各器，亦发明极多，成为后来所祖”。徐龙藏瓷中还有存世甚少的宣德单色釉器，黄釉盘（第70页），红釉印云龙纹盘（第72页），祭蓝釉印云龙纹盘（第74页）等。宣德时，单色釉瓷尚处在初创阶段，如此发色纯正，又兼印暗云龙纹的精雅之作，弥足珍贵。

《明太祖实录》记载，永乐四年（1406年）回回结牙思进贡玉碗，“朕朝夕用中国瓷器，洁素盎然，甚适于心，不必此也”。这里永乐帝所指“洁素盎然”就是后世称为“甜白”的永平白釉瓷。

永乐白釉瓷胎薄釉莹，多达到半透明程度，造型清秀，细察徐龙藏瓷中的碗、盘等白釉瓷，均印有龙、凤、花卉图案，迎光下纹饰若隐若现，



精妙绝伦。中科院上海硅酸盐研究所的专家对永乐甜白瓷作过科学测试后认为,是因为“釉中含有大量的微细残留石英颗粒和一定量的云母残骸”,造就了真正的“一代绝品”瓷,奠定了有明一代彩瓷繁荣发展的基础。

“甜白”瓷之器型种类甚多,除了祭器、陈设器、日用器之外,与青花瓷一样,还有相当数量的仿伊斯兰金属器造型的白瓷,这正反映了永乐大帝对情异域文化兼收并容的豁达态度。

声名显赫的龙泉窑,在长达千余年的制瓷史上成就卓著,影响深远,被人们誉为“民窑巨擘”。南宋龙泉窑黑胎瓷的发现,曾经引起龙泉仿古抑或官仿龙泉的学术之争,但龙泉窑终究被列为民窑瓷系,似乎与官窑无缘。

据《大明会典》载:“洪武二十六年(1393年)定:凡烧造供用器皿等物,须要定夺制样,计算人工物料。如果数多,起取工匠赴京、置官兴工,或数少,行移饶、处等府饶造。”《明宪宗实录》也有“江西饶州府,浙江处州府,见差内官在设烧造瓷器……”的记载。一直以来,由于相关出土资料的缺乏,对明初龙泉窑瓷的认识尚不甚明了。

2005年,杭州等地收藏品市场出现一批龙泉窑青瓷片,胎质细腻洁白,釉子青釉肥润晶莹,器型庄重敦厚,有梅瓶、玉壶春瓶、执壶、碗类,分素面与刻花装饰两种,引起了文物爱好者与当地文物部门的重视。经过调查,在龙泉大窑群东头附近找到了窑址。瓷片废品均被堆积集中填埋,搜集整理到的瓷片大多可以拼合成器,器式、器型、纹饰题材、制作工艺以及瓷片处理方式与景德镇明初官窑如出一辙,不同之处在于纹饰一系青花绘就,一系刀刻。这一发现,不仅给散落在世、为数甚少的明初龙泉窑青瓷窑器正了名,身价陡增,也证实了文献中关于明初龙泉官窑的记载。龙泉窑青瓷梅瓶(第56页),就是一件十分典型的明初龙泉窑青器。

后世将明朝康熙、雍正、乾隆三朝合称为“清三代”。这三代皇帝,不仅在政治上励精图强,政绩卓著,而且在制瓷业上也达到了登峰造极的境地。三代瓷不仅种类丰富,而且质量精美,后世虽仿摹不息,但仍难望其项背。

青花瓷是贯穿三代的大宗品种,康熙青花清丽如宝石之色,俗称“翠毛蓝”,深浅浓淡,层次分明,位居清代青花瓷之冠。胎质细腻,素有“糯米汁”之称。绘画题材以人物故事、通景山水最具特色。山水画多吸收西洋画技巧,有光线强弱、明暗之分,远山近水,层层渲染,犹如中国水墨画一般,被称为“青花五彩”。而风深受明末董其昌、陈若虚等人影响,用破笔破点画山石、树木。器型多仿自上古青铜器之造型,如尊、觚等器,大件器制作相当成功。青花人物纹大尊(第90页),高达93厘米,制作极为规整,其大气磅礴的造型、层次丰富的发色,是康熙青花瓷中的上乘之作。

雍正朝仿时最盛,由于雍正帝对瓷器有着特殊的癖好,亲自垂询御批审定窑器的品种、器型、图案等,使雍正朝瓷的情致规整,超越前而后朝,位居清代之冠,早有“明看成化,清看雍正”的称颂。

雍正朝大件器少,小件器多,胎薄体轻,玲珑精巧,造型清秀俊雅,神妙入微。青花以明永宣“苏麻离青”为蓝本,追求结晶晕散的艺术效果,在装饰线条之中刻意点染。青花缠枝莲纹长颈瓶(第102页),花瓣与花叶之间均有人为点染痕迹,与永宣青花渗入胎骨、自然晕散的风格比较,青花有浮染之感,这是鉴别永宣青花与雍正仿永宣青花的重要依据。雍正青花瓷常见仿永宣器型有梅瓶、双耳扁壶、鸡心碗、天球瓶等,纹饰题材多花果植物。青花缠枝莲托八宝纹大尊(第100页)的纹饰,亦为当时所常见,与雍正皇帝好佛有一定的关系。

乾隆帝秉承先帝之遗风,雅好艺术,对陶瓷更是情有独钟,宋、明名瓷精品的前所未有,有的还搬到内府所藏的器物上,朝夕把玩。器型一改雍正朝之端巧清丽,





趋于庄重稳健。成型工艺日臻精湛，往往集雕、镌、镂、削等各种工艺于一体，别出心裁地制作出前所未有的新颖器型。青花仍仿永宣之皴皴风格，纹饰繁缛满密，趋于图案化。如青花云龙纹双耳扁瓶（第130页）中龙的形象特别规矩，与永宣龙纹相比，缺少威武凶猛的虎虎生气。肩部的蟠螭龙双耳亦是乾隆以耳作饰，美化器物的重要时代特征。纹饰题材以龙、凤、缠枝莲为主，并流行吉祥寓意的图案，如青花缠枝花纹三羊尊（第128页），取“羊”、“样”之谐音，以祈吉祥如意。

在徐龙藏瓷中，清三代青花釉里红瓷精品甚多。康熙青花釉里红双龙戏珠纹缸（第92页）与青花釉里红鱼藻纹缸（第94页），两器形制饱满古朴，分别以釉里红画龙、鱼、波涛纹主色，画意豪放沉稳，以青花点染龙、鱼之睛，使形象顿现生气，真正成了画龙点睛的神来之笔。两器的釉里红呈色稳定，浓淡分明，条条或纹笔条清晰深沉。雍正青花釉里红海水龙纹梅瓶（第112页），用釉里红绘成《苍龙叫子图》，矫健的大龙正在召唤着海水波涛中昂首应声的小龙，暗寓“叫子升天”之意。青花云雾缭绕在二龙之间，更衬得双龙翻浪奔腾之势。因为青花和釉里红在烧制时需不同的温度，两者都要达到完美效果颇为难得。清三代中，青花釉里红瓷以雍正最为成功，此器便是明证。



粉彩之名，最早见于民国初年，它源于五彩，又借鉴了珐琅彩的制作工艺。因为加入了“玻璃白”料，彩料有种乳浊的不透明粉质感，故而得名。粉彩初创于康熙朝，但存世甚少。《陶雅》称：“粉彩以雍正朝最美，前无古人，后无来者，鲜艳夺目。”粉彩过枝桃纹碗（第98页），桃实嫣红，桃叶青翠，树枝苍茂，浓淡得宜，再配以精巧细致的造型，把雍正粉彩安排得淋漓尽致。这种由器内延伸至器外的画面，俗称“过枝花”，还有“过墙龙”、“过墙凤”。这种装饰风格兴起于雍正朝，并一直延续道光朝。

乾隆粉彩比前朝色阶更加丰富，多达十余种。粉彩灵仙祝寿纹灯笼瓶（第136页）是乾隆朝新颖器种，以多种彩色绘成灵芝，寓“众仙”之意，竹子谐音“祝”，松石借意“寿”，寓意“群仙祝寿”，口沿采用金边作饰，更添乾隆彩瓷的富丽之气，与外底部的松石绿地釉一样，是乾隆粉彩的典型特征。

斗彩器最早见于明代宣德时期，但仅仅是浅尝辄止。成化时，斗彩器发展到了前所未有的高峰，被后世奉为斗彩极品。康熙朝的斗彩以五彩和蓝料相拼，雍正时引入了粉彩蓝色，斗彩群仙祝寿纹碗（第104页），斗彩富贵长寿纹盘（第106页），斗彩三友纹玉壶春瓶（第108页）等，均以青花勾勒底纹，以粉彩绘主题纹饰，青花雅致，粉彩娇艳，使斗彩瓷清丽纯正，自成一格，形成了自成化以来斗彩工艺史上的第二个高峰。

综观徐龙藏瓷，汇聚了海内外早有定评的众多名品，传承有绪，是我们研究、鉴赏中国古代瓷器不可多得的实物依据。



A Collection of Porcelain

On the Porcelain Collection of Xulong

Shen Qionghua

Though Mr. Xu Qiming's preference for antiques started only a short period ago, he has already had a large collection of miscellaneous articles, lacquer and wooden wares, porcelain articles in particular. They include not only those made in the famous kilns of the Tang and Song Dynasties (618–1279), but much-treasured blue and white porcelain of the Yuan and Ming Dynasties (1279–1644) as well as various color porcelain wares made during the Reign of Kang Xi, Yong Zheng and Qian Long in the Qing Dynasty (1662–1795), all of superior quality and superb craftsmanship, reflecting high taste and excellent sense of appreciation of Mr. Xu Qiming towards antiques. Now, some gems are classified for further discussion.

Understanding of blue and white porcelain of the Yuan Dynasty (1279–1368) started several decades ago. In 1929, Americans knew from a book bought by the David Foundation in Beijing that blue and white elephant-ear porcelain vase with a dish-shaped mouth and designs of cloud and dragon, with the inscription of 11th during the Reign of Zhi Zheng, has become the standard article for determining the blue and white porcelain of the Yuan Dynasty; however, after that, knowledge about this porcelain was still confined to foreign countries. Actually research on the blue and white porcelain of the Yuan Dynasty began recently after the excavation of many cellars and tombs in China, especially, after the excavation of Zhushan Official Kiln of the Yuan Dynasty in Jingdezhen, Jiangxi Province.

It took a long period for the Yuan blue and white porcelain to come into being. The earliest blue and white porcelain recognized by the academic circle was the remnants of the blue and white porcelain pillow in the remains of Tangcheng, Yangzhou in Jiangsu Province, judged to be the product of Gongxian Kiln of Henan Province. Subsequently, some blue and white porcelain pieces were unearthed in two tower bases of the Song Dynasty (960–1279) in Zhejiang Province and a kiln site of the Song Dynasty in J'ian, Jiangxi Province, but only of low quality and grey color, which clearly indicates they were at the primitive initial stage.

The late Yuan Dynasty saw the emergence of mature blue and white porcelain, however, because the Yuan Dynasty didn't last long, there remain only a few articles at present.

Besides, at that time, they were mostly sold abroad, so among 400-odd known existing blue and white porcelain articles, more than half are stored abroad.

It is probably because the blue and white porcelain was born out of porcelain with egg-white glaze that its transparent glaze shows a bluish color and the color of glaze is bright and thick, with some silver-black crystallized spots. The ware is full of patterns and over 10 horizontal layers, leaving few spots of glaze. Though it is a bit redundant, the article is of compact structure and clear-cut layers. Besides, the designs of dragons, phoenixes, fishes, peonies and lotuses were very common then. In the blue and white porcelain jar with patterns of cloud and dragon (Page 20), the dragon, with a small head, two horns, a thin neck and a long and spacious body, shows robust physique, free and casual bearing and flame-like tail tip. In addition, in the blue and white porcelain jar with interlocking branches of peony design (Page 22), the peonies are large, topping over the other flowers, symbolizing "national beauty and heavenly fragrance", "wealth and worldly glory". The flowers are made up of several big and regular petals with saw-like edges, commonly known as "gourd leaves". Actually the blue and white porcelain of the Yuan Dynasty is characterized by bold and vigorous shape, free and casual patterns and magnificent air.

And the blue and white porcelain plum blossom vase with interlocking branches and phoenix designs, indeed a rare treasure, combines unique interlocking branches and phoenix patterns, showing a free and informal style.



In 1964 and 1983, some blue and white, underglaze red porcelain pieces with the remaining custom of the Yuan porcelain and some typical pioneering marks of the transitional period were unearthed in the remains of the Imperial Palace of Hong Wu Reign, the Ming Dynasty in Nanjing and the remains of the official residence of King Yan, Xishiku, the Ming Dynasty in Beijing, which outlined briefly porcelain during the Reign of Hong Wu. In addition, in 1994, the excavation of the precise literature about Hong Wu Official Kiln porcelain in Zhushan, Jingdezhen outlined Hong Wu Porcelain clearly.

Hong Wu Official Kiln, inheriting the custom of the Yuan Dynasty, turned out blue and white porcelain and underglaze red porcelain. And practically, the underglaze red porcelain outnumbered blue and white porcelain, which, might be influenced by the fashion "For the color of clothes, red is the best" promoted by the Court at the beginning of the Ming Dynasty, therefore, the auspicious underglaze red porcelain was prevalent for a period of time.

Elutriation of Hong Wu Porcelain matrix was purer than that in the Yuan Dynasty, however, the color of blue and white glaze was simple and elegant, not as bright and thick as that of the Yuan Dynasty. Although the underglaze red porcelain was successfully baked in the Yuan Dynasty, due to strict high-temperature condition for the baking of red glaze, bright red was difficult to find in the products, mostly of light red or blurred red. Actually, the blue and white porcelain and underglaze red porcelain adopt the same decorative subjects, similar shapes, simple and sparse patterns, tending to be as charming and graceful as the painting of man-of-letters. The subjects are mainly flowers, i.e. small and thin branches of peony, oval chrysanthemum with white core, popularly known as "flat chrysanthemum". The blue and white pear-shaped porcelain vase with interlocking branches of chrysanthemum (Page 26) is one example. Compared with slim and thin pear-shaped vases in the Yuan Dynasty, the vase at that period had a thick neck, round belly, evenly-distributed shape, coordinated structure and dignified bearing.

Besides, only a few Hong Wu porcelain articles are kept now, and they are the connection between the customs of the Yuan Dynasty and Reigns of Yong Le and Xuan De in the Ming Dynasty, enjoying a unique position in the porcelain-making industry of China.

The period from 1368, when Emperor Zhu Yuanzhang founded the Ming Dynasty, to 1455, 10th year during the Reign of Xuan De was commonly acknowledged among historians as "The prosperous period of The Ming Dynasty". Jingdezhen Official Kiln, after the transition during the Reign of Hong Wu, entered a golden stage during the Reign of Yong Le and Xuan De. For many years, it was generally believed that "The porcelain of Yong Le and Xuan De is identical", or simply believed that "Porcelain of Yong Le has inscriptions, while the other not". It is true to say that porcelain articles of Yong Le and Xuan De are similar in shapes and patterns, etc. however, with further archaeological discoveries and research, the similarities and differences between them are discovered gradually. Mr. Sun Yingzhou, master of Xuan De Porcelain, after careful scientific study, claimed that the Yong Le porcelain has thin and light matrix, graceful shape, bright and clear blue and white glaze, thin and straight decorative lines and the glaze tends to be whitish. While the Xuan De porcelain has thick and heavy matrix, well-rounded shape, thick, bright and blurred blue and white glaze, free and unrestrained patterns, and the glaze tends to be bluish, with slight patterns of orange peels.



Among all the collections of Xulong, a majority are the blue and white porcelain articles made during the Reign of Yong Le and Xuan De, which is quite rare.

Blue and white porcelain plate with lotus patterns (Page 36), blue and white porcelain plate with grapefruit patterns (Page 38), blue and white plum blossom porcelain vase with interlocking branches of flowers (Page 46) and blue and white porcelain washer with interlocking branches of flowers and a bent edge (Page 34), blue and white porcelain bowl with lotus petal patterns (Page 44) with distinct Islamic flavor are the most representative articles during the Reign of Yong Le. The patterns adopt natural objects, usually interlocking branches of lotus and peony, with the layout combining simplicity and great detail properly, and compact and natural designs. Compared with the early period of the Xuan De Reign, the blue and white porcelain then adopted “Sunaliqing” material. The color was filled into the patterns with thin and thick, light and heavy brushes, and the light brushes were fresh and brisk, the heavy were natural and unique with silver-black crystallized spots.

Xuan De blue and white glaze has long been adored by the later generations, and there are an immense number of imitations from the Reign of Cheng Hua (1465–1487) to the Republic of China (1912–1949), especially during the Reign of Kang Xi and Yong Zheng (1662–1735). Records of Pottery in Jingdezhen evaluated Xuan De blue and

white porcelain as the top one among all the porcelain, actually, its popularity

was greatly due to Emperor Zhu Zhanji, who was good at appreciating Chinese characters, calligraphy and paintings. In addition, “bright bluish white glaze” and gaudy-colored blue and white glaze set off each other beautifully. Big wares are unsophisticated and vigorous, while the small ones delicate and uniquely-shaped. Furthermore, the patterns, apart from common designs of dragon and phoenix, pay great attention to general layout and varieties based on the shapes of the articles. There is a curling dragon in the decagonal blue and white porcelain washer (Page 58) and a flying dragon in the blue and white porcelain jar with patterns of dragon playing with pearls (Page 68), and the dragons displayed are of unrestricted bearing, bold and vigorous manners, reflecting the noble atmosphere of the articles made in the Official Kiln.

Another achievement of Xuan De porcelain was the perfection of the writing system of inscriptions during the Reign of Yong Le. According to literary records and calligraphic research, the inscriptions on Xuan De porcelain articles were originally written by Shen Du, a famous calligrapher in the Ming Dynasty, which added great artistic element to Xuan De porcelain. Talks on Porcelain from Yinliu Residence written by Xu Zhizheng wrote that “The beauty of Xuan De porcelain, with three contending colors, is the top one among all the porcelain in the Ming Dynasty, and has been the pioneer for the later productions”. In addition, among all the collections of Xulong, we can find some rare porcelain articles with monochromatic glaze, such as yellow glaze plate (Page 70), red glaze plate (Page 72) and blue glaze plate (Page 74). What made them so unique and rare was because during the Reign of Xuan De, porcelain with monochromatic glaze was in its initial stage and these articles were of pure color and delicate veiled cloud and dragon patterns.

As written in The Records of Emperor Taizai, the Ming Dynasty, in 1406, Huihuijiyazi tributed Emperor Yong Le jade bowls, and Emperor Yong Le replied, “I use Chinese porcelain every day and it satisfies my need for its plainness, purity and transparency, so there is no need for you to tribute me jade bowls.” Here, “plain, pure and transparent porcelain” described by Emperor Yong Le was actually the “Sweet and white” porcelain during the Reign of Yong Le popular with the later generations.

Yong Le white glaze porcelain has thin matrix, glossy and semi-transparent glaze and slim shapes. Viewing the white porcelain bowls and plates in Xulong collection, we can find superb



and delicate veiled patterns of dragons, phoenixes and flowers in the sunshine. Besides, after scientifically tested by the experts in Shanghai Silicate Research Institute, Chinese Academy of Science, Yong Le white porcelain proved to "include large amounts of fine remnant quartz particles and certain amounts of remnant mica", which made "truly unique porcelain of a generation" and laid a solid foundation for the prosperous development of color porcelain in the Ming Dynasty.

"Sweet and white" porcelain came in such great varieties as sacrificial objects, display objects and daily articles, and on the other hand, similar to the blue and white porcelain, there were a great number of white porcelain made after Islamic metal articles, which showed the tolerance and open-mindedness of Emperor Yong Le towards exotic cultures.

Prestigious Longquan Kiln, having scored great achievements and exerted great influence in Chinese porcelain-making industry of 1000 years, was renowned as "the giant among

the civilian kilns". Furthermore, the emergence of black-matrix porcelain of Longquan Kiln in the Southern Song Dynasty (1127-1279) once gave rise to the debate in academic circles as to whether the Longquan Kiln copied the official kiln or vice versa. Nevertheless, Longquan Kiln was then still identified as a civilian kiln rather than an official one.

As recorded in *Complete Records of the Ming Dynasty*, "In 1393, it was decided that if sacrificial or ceremonial objects were to be baked, shapes should be determined and people employed and materials used should be calculated. If a lot were to be made, craftsmen should be dispatched to the capital city, and the kilns had to be set up. And if a small number was to be made, objects could be baked in Raozhou Prefecture, Jiangxi and Chuzhou Prefecture, Zhejiang." Besides, *Records of Emperor Xianzong, the Ming Dynasty* also wrote that "In Raozhou Prefecture, Jiangxi and Chuzhou Prefecture, Zhejiang, officials were seen baking porcelain..." However, it was sad to know that for a long period of time, due to the shortage of materials unearthed, Longquan Official Kiln in the early Ming Dynasty was still unknown to the public.

However, a large number of celadon pieces of Longquan Kiln, appearing in the collection markers of Hangzhou and other areas in 2005, drew great attention from lovers of cultural relics and local departments of cultural relics, because they have fine, delicate and white matrixes, moist crystal-clear plum glaze, solid and vigorous shapes, and they come in different styles as plum blossom vases, pear-shaped vases, handle wares and bowls with plain surface or incised decorations. After investigation, the kiln site was eventually found in Yang'aotou, Dayao, Longquan. And lots of waste porcelain pieces were

stuffed into a pit and the pieces collected could be assembled into some wares, whose styles, shapes, designs on them, craftsmanship and porcelain treatment methods coincided with Jingdezhen Official Kiln in the early Ming Period. What differentiated them actually was the designs on the former one were decorated with blue and white glaze and on the latter the designs were knife-carved. This great discovery not only established Longquan Celadon Kiln as an official one and added great value to Longquan celadon articles, but proved the records about Longquan Official Kiln in the early Ming Dynasty. Celadon plum blossom vase of Longquan Kiln (Page 56) is a typical product of Longquan Official Kiln.

The period during the Reign of Kang Xi, Yong Zheng and Qian Long was named by later as "Three Generations of the Qing Dynasty". During this brilliant period, not only three great emperors scored great achievements in politics by fully exerting themselves to the nation, but the porcelain-making industry reached its summit as well, abundant in variety and superior in quality. Though the later generations copied them a lot, the height then could never be attained.

Blue and white porcelain was popular in that prosperous period. As to those made during the Reign of Kang Xi, the blue and white glaze was as clear as that of the diamond, generally called "Cui Mao Lan (Clear Blue)", with clear-cut thick, thin and dark, light layers, topping





over all the blue and white porcelain in the Qing Dynasty. Besides, the fine, smooth and exquisite matrixes of these articles were called "glutinous fruit juice". Stories about figures, landscape were the most characteristic designs on the articles, and techniques of Western paintings were greatly adopted in mountains-and-waters paintings, with distinct strong and weak light. Mountains in the distant and water nearby were washed with watercolors, just like Chinese ink and wash painting, so the designs were called "Polychromatic colors of blue and white". Moreover, the painting style was greatly influenced by Dong Qichang and Chen Laolian, two famous Chinese painters at the end of Ming Dynasty, and the mountains, rocks and trees had the effect of glaciated or maturely eroded slopes with spread-out hemp fibers, long and slightly wavy strokes. In addition, a great majority of wares took after the shapes of bronze ware in ancient times, such as Zun, cup for holding wine and Gu, goblet with broad lip, long narrow stem and flat base, and big wares were made successfully. Blue and white porcelain Zun with figure designs (Page 90), as high as 93 cm was really a work of high order among all the blue and white porcelain wares in the Reign of Kang Xi, due to regular and orderly making, grand and magnificent shapes, distinct layers of colors.

Besides, though the Reign of Yong Zheng lasted only a short period (1723-1735), the porcelain wares at that time were delicate, regular and orderly, surpassing those of the other two reigns, greatly due to the special preference of Emperor Yong Zheng towards porcelain, who often approved the varieties, shapes and patterns of porcelain wares personally. Therefore, porcelain at that time earned itself a great fame of "For porcelain of the Ming Dynasty, see those made during the Reign of Cheng Hua, for those of the Qing Dynasty, during the Reign of Yong Zheng". During the Reign of Yong Zheng, there were few big wares, but many small wares with thin light matrixes, delicate and exquisite shapes. The blue and white glaze, made upon "Sunaliang" material of Reign of Yong Le and Xuan De in the Ming Dynasty, aimed to realize blurred

crystallized artistic effects by scripping the decorative lines. From the blue and white long-neck porcelain vase with interlocking lotus patterns (Page 102), we can see deliberate scripping between petals and leaves, and the glaze gave the feeling of drifting. And as to those made during the Reign of Yong Le and Xuan De, their blue and white glaze permeated into matrix and had a natural blurred style, which is a key standard in judging blue and white porcelain articles during the Reign of Yong Le and Xuan De and those imitations during the Reign of Yong Zheng. Some commonly seen blue and white imitation porcelain wares were plump blossom vases, double-eared flasks, chicken-heart-shaped bowls and ball-like vases, and the decorations were mostly flowers and fruits. In addition, the decorative patterns on blue and white porcelain Zun with interlocking lotus and eight treasure patterns (Page 100) were quite popular at that time, which had something to do with Emperor Yong Zheng's worship of Buddha.

Emperor Qian Long, carrying forward the customs of ancestors, had a special liking for art, especially for porcelain. He himself composed a lot of poems glorifying the porcelain gems of the Song and Ming Dynasties and some poems were carved into the articles collected by the inner royal chamber and Emperor Qian Long played them every day. Besides, the shapes turned from delicate and exquisite to solemn and steady and the shaping craftsmanship then came to the summit, combining carving, engraving, hollowing-out, sharpening to make novel shapes. The blue and white glaze still imitated the blurred style during the Reign of Yong Le and Xuan De and the decorative designs were redundant and dense, tending to have certain rigid and fixed patterns. For example, in two-eared blue and white porcelain vase with patterns of dragon (Page 130), dragons are regular and orderly, but a bit sluggish, contrasted with ferocious and mighty dragons depicted during the Reign of Yong Le and Xuan De. Besides, another important characteristic of the times of Emperor Qianlong was two dragon-patterned ears, which were used to beautify objects. And most designs are dragons, phoenixes and interlocking branches of lotus, which embody auspiciousness, luck and fortune. Take blue and white porcelain Zun with interlocking branches of flowers and three goat designs as an example, "goat" is homophonic with "auspiciousness" in Chinese, so "goat" is a frequently-applied symbol on porcelain articles.

Blue and white porcelain articles in underglaze red during the Reign of Kang Xi, Yong Zheng and Qian Long are the majority in Xulong collection. In blue and white porcelain jar in underglaze red and designs of two dragons playing with pearls (Page 92) and blue and white porcelain jar in underglaze red and fish designs (Page 94) during the Reign of Kang Xi, underglaze red is used to paint the color of dragon, fish and waves, showing free and vigorous air. The blue and white glaze is used to polish the eyes of dragon and fish, making the image lively and vivid. In both wares, the underglaze red is stable, evenly distributed and the waves are very clear. Moreover, in blue and white plum porcelain vase in underglaze red and with patterns of sea waves and dragons during the Reign of Yong Zheng (Page 112), a clear "Dragon summoning the son" in underglaze red is painted, in which, a vigorous dragon is summoning his son, a little dragon in the torrents, symbolizing the significance of "summoning the son to the heaven". The blue and white cloud and

fog are circling around two dragons, showing the vigorous and powerful air of two dragons. Actually it is hard to attain perfect of two glazes because the baking temperatures for the blue and white glaze and the underglaze red are different, and the most successful articles during this period are the blue and white porcelain in underglaze red made during the Reign of Yong Zheng, and this article is a clear example.

The name of famille-rose first appeared in the early period of Republic of China (1912-1949), originating from polychromatic colors and drawing reference from the craftsmanship of enamel colors. It was so named because "glass white" material was added to make it blurred, opaque and powder-like. The famille-rose was initiated in the Reign of Kang Xi and few remain now. *Tanya* (Grace of Porcelain) wrote, "The famille-rose during the Reign of Yong Zheng is unprecedented in history, most beautiful, colorful and bright." Famille-rose bowl with designs of peach branches (Page 98) displays a beautiful picture: pink peaches, green and lustrous peach leaves, luxuriant branches and delicate and exquisite designs, showing the most vividness of famille-rose during the Reign of Yong Zheng. Furthermore, this penetrating decorative picture, commonly referred to as "Interlocking flowers" or "Dragons crossing the wall" or "phoenixes crossing the wall", started in the Reign of Yong Zheng and continued till the Reign of Dao Guang (1821-1850).

There were as many as 10 different shades of famille-rose during the Reign of Qian Long, more than any previous generations. Famille-rose lantern-shaped vase with designs of immortals celebrating longevity (Page 136) was a novel article in the Reign of Qian Long, since glossy ganoderma was painted in multi-colors, meaning various immortals, "bamboo" is homophonic with "celebration" in Chinese, and rocks stand for "longevity" in Chinese. Moreover, the mouth-edge is gilded with gold, adding more glory to the color porcelain

during the Reign of Qian Long, which, together with turquoise glaze in the outer foot, was typical of famille-rose in the Reign of Qian Long.

The period during the Reign of Nuan De, the Ming Dynasty first saw the emergence of contending color wares, however, only in initial stage. The period during the Reign of Cheng Hua witnessed the peak of contending color wares and wares then were acclaimed as the perfect ones. During the Reign of Kang Xi, polychromatic colors and blue materials were added into the contending color, and different famille colors were introduced during the Reign of Yong Zheng. Contending color bowl with designs of immortals celebrating longevity (Page 104), contending color plate with designs of precious longevity (Page 106), contending color pear-shaped vase with designs of three friends: pine, bamboo and plum (Page 108) were all applied blue and white glaze on base lines, famille-rose on main designs. With the elegant blue and white glaze, bright and shiny famille-rose, the porcelain of contending colors is of a unique style, clear and pure color. Thus the second peak in the development of contending colors since the Reign of Cheng Hua came into existence.

To sum up, Xulong collection has in store many widely recognized porcelain gems at home and abroad, and these collections are the unique materials for us to study and appreciate ancient Chinese porcelain.



目录 CONTENTS

- 2 东晋·越窑青瓷羊尊
YUE-K'EN CELADON ZUN WITH PATTERNS OF RAM
EASTERN JIN Dynasty
- 4 唐·越窑青瓷钵
CELADON BOWL OF THE YUE-K'EN TANG Dynasty
- 6 唐·邢窑“盈”字款白釉罐
WHITE GLAZE JAR WITH INSCRIPTION OF "YING" THE XING-K'EN
TANG Dynasty
- 8 北宋·定窑白釉玉壶春瓶
WHITE GLAZE PEAR-SHAPED VASE, THE DING-K'EN
NORTHERN SONG Dynasty
- 10 金·耀州窑青瓷荷叶盖罐
CELADON COVERED JAR WITH DESIGNS OF LOTUS LEAVES
THE YAOZHOU-K'EN JIN Dynasty
- 12 宋·金·耀州窑青瓷铺首衔环三足炉
CELADON TRIPAL ACCESSORY WITH DESIGNS OF BAMBOO LEAF
HOLDING RINGS, THE YAOZHOU-K'EN SONG/JIN Dynasty
- 14 宋·磁州窑白地黑花玉壶春瓶
WHITE GLAZE PEAR-SHAPED VASE WITH BLACK FLORAL
DECORATION, THE CHOU-K'EN SONG Dynasty
- 16 宋·磁州窑花乌纹枕
PORCELAIN PILLOW WITH DESIGNS OF FLOWERS AND BIRDS
THE CHOU-K'EN SONG Dynasty
- 18 南宋·龙泉窑青瓷琺瑯瓶
CELADON BOWL-SHAPED VASE, THE LONGQUAN-K'EN
THE SOUTHERN SONG Dynasty
- 20 元·青花云龙纹罐
BLUE AND WHITE JAR WITH PATTERNS OF DRAGON AMONG
CLOUDS YUAN Dynasty
- 22 元·青花缠枝牡丹纹罐
BLUE AND WHITE PORCELAIN JAR WITH INTERLOCKING BRANCHES
OF PEONY YUAN Dynasty
- 24 元·青花缠枝花卉凤纹梅瓶
BLUE AND WHITE PORCELAIN PLUM-BLOSSOM VASE WITH
INTERLOCKING PATTERNS OF FLOWERS AND PHOENIX
YUAN Dynasty
- 26 明洪武·青花缠枝菊花纹玉壶春瓶
BLUE AND WHITE PEAR-SHAPED VASE WITH INTERLOCKING
PATTERNS OF CHRYSANTHEMUM Reign of HONG WU Ming Dynasty
- 28 明洪武·釉里红缠枝菊纹碗
UNDERGLAZE RED BOWL WITH INTERLOCKING PATTERNS OF
CHRYSANTHEMUM Reign of HONG WU Ming Dynasty
- 30 明永乐·青花缠枝牡丹纹执壶
BLUE AND WHITE PORCELAIN JUG WITH INTERLOCKING
PATTERNS OF PEONY Reign of YONG LE Ming Dynasty
- 32 明永乐·青花缠枝花卉纹罐
BLUE AND WHITE JAR WITH INTERLOCKING PATTERNS OF
FLOWERS Reign of YONG LE Ming Dynasty
- 34 明永乐·青花缠枝花卉纹折沿洗
BLUE AND WHITE WASHER WITH FOLIATED RIM DECORATED WITH
INTERLOCKING FLORAL PATTERNS Reign of YONG LE Ming Dynasty
- 36 明永乐·青花“一束莲”纹盘
BLUE AND WHITE PLATE DECORATED WITH A BUNCH OF LOTUS
DESIGN Reign of YONG LE Ming Dynasty
- 38 明永乐·青花葡萄纹盘
BLUE AND WHITE PLATE WITH (1) GRAPE PATTERNS Reign of YONG LE
Ming Dynasty
- 40 明永乐·青花缠枝花卉纹折沿盘
BLUE AND WHITE PLATE WITH FOLIATED RIM AND INTERLOCKING
FLORAL DESIGNS Reign of YONG LE Ming Dynasty
- 42 明永乐·青花缠枝花卉莲瓣纹碗
BLUE AND WHITE BOWL WITH INTERLOCKING PATTERNS OF
FLOWERS AND LOTUS PETALS Reign of YONG LE Ming Dynasty
- 44 明永乐·青花莲瓣纹鸡心碗
BLUE AND WHITE PEAR-SHAPED BOWL WITH PATTERNS
OF LOTUS PETALS Reign of YONG LE Ming Dynasty
- 46 明永乐·青花缠枝花卉纹梅瓶
BLUE AND WHITE PLUM-BLOSSOM VASE WITH INTERLOCKING
FLORAL PATTERNS Reign of YONG LE Ming Dynasty
- 48 明永乐·青花锦纹斗罐
BLUE AND WHITE JAR WITH BROCADE PATTERNS Reign of YONG LE
Ming Dynasty
- 50 明永乐·甜白釉暗花高足碗
HIGH FOOTED SWEET WHITE GLAZE BOWL WITH VAILED FLORAL
DESIGNS Reign of YONG LE Ming Dynasty
- 52 明永乐·白釉暗花缠枝花纹碗
SWEET WHITE CLAY BOWL WITH VAILED INTERLOCKING PATTERNS
OF FLOWERS Reign of YONG LE Ming Dynasty
- 54 明永乐·白釉暗印花凤纹盘
WHITE GLAZE PLATE WITH VAILED PATTERNS OF PHOENIX
REIGN OF YONG LE Ming Dynasty
- 56 明早期·龙泉窑青瓷梅瓶
CELADON PLUM-BLOSSOM VASE OF EARLY MING-K'EN
THE EARLY MING Dynasty
- 58 明宣德·青花龙纹十棱洗
BLUE AND WHITE DECAGONAL PEAR-SHAPED WASHER WITH
PATTERNS OF DRAGON Reign of XIAN DE Ming Dynasty
- 60 明宣德·青花缠枝菊纹暗龙纹碗
BLUE AND WHITE BOWL WITH INTERLOCKING PATTERNS OF
CHRYSANTHEMUM AND VAILED DESIGN OF DRAGON Reign of
XIAN DE Ming Dynasty
- 62 明宣德·青花双凤穿牡丹纹小罐
BLUE AND WHITE JARLET WITH PATTERNS OF TWO PHOENIXES AMONG
PEONY Reign of XIAN DE Ming Dynasty
- 64 明宣德·青花缠枝葡萄纹小罐
BLUE AND WHITE JARLET WITH INTERLOCKING BRANCHES OF
GRAPES Reign of XIAN DE Ming Dynasty
- 66 明宣德·青花折枝花果纹碗
BLUE AND WHITE BOWL WITH PATTERNS OF PEACH BLOSSOMS
AMONG FRUITS Reign of XIAN DE Ming Dynasty
- 68 明宣德·青花赶珠云纹钵
BLUE AND WHITE BOWL WITH PATTERNS OF FOLIATED PEACH
FRUITS Reign of XIAN DE Ming Dynasty
- 70 明宣德·黄釉盘
YELLOW GLAZED PLATE Reign of XIAN DE Ming Dynasty
- 72 明宣德·红釉印云龙纹盘
RED GLAZE PLATE WITH MODELLED DESIGN OF DRAGON AMONG
CLOUDS Reign of XIAN DE Ming Dynasty