

北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

明清 颜色釉瓷

COLOR GLAZED PORCELAINS
OF THE MING AND QING
DYNASTIES



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目录

CONTENTS

纯美的明清颜色釉瓷 · 8

**Purely Beautiful Color Glazed
Porcelains of the Ming and Qing
Dynasties · 11**

白釉瓷

White Glaze Porcelain · 16

1. 甜白釉暗花云龙纹梨式壶

White Glazed Pear Shaped Ewer with
Fine Incised Design of Cloud and
Dragon · 17

2. 甜白釉暗花缠枝莲纹盖罐 White

Glazed Jar with Fine Incised Lotus
Scroll · 18

3. 白釉青花“内府”铭梅瓶 White
Glazed Meiping Vase with “Neifu”

Mark Written in Underglaze Blue · 19

4. 白釉暗花梅瓶 White Glazed

Meiping Vase with Fine Incised Floral
Design · 20

5. 德化窑祥云观音像 Avalokitesvara
Status with Design of Favonian Cloud
of Dehua Kiln · 21

6. 德化窑白釉竹节杯 White Glazed
Cup in the Shape of Bamboo, Dehua

kiln · 22

7. 德化窑白釉兽耳炉 White Glazed
Burner with Animal Mask Handles,
Dehua kiln · 22

8. 白釉菊瓣盘 White Glazed Plate in
Chrysanthemum Shape · 23

9. 白釉塑龙蝠纹荷包形水丞 White
Glazed Water-pot with Design of
Carved Dragon and Bat in Pouch
Shape · 24

红釉瓷

Red Glazed Porcelain · 25

10. 红釉印花云龙纹盘 Red Glazed
Plate Impressed with Cloud and
Dragon · 26

11. 郎窑红釉观音瓶 Lang kiln-red
Glazed Bottle with Slender Neck · 28

12. 豇豆红釉洗 Peachbloom Red
Glazed Washer · 29

13. 珊瑚红釉瓶 Coral Red Glazed
Vase with Garlic Mouth · 30

14. 霁红釉玉壶春瓶 Sacrificial Red Glazed yuhuchun Vase · 31

15. 胭脂水釉碗(一对) Rouge-red Glazed Bowls · 32

16. 年窑红釉花盆 Red Glazed Flower Pot Made Under Superintendence of Nian xi Yao · 34

蓝釉瓷

Blue Glaze Porcelain · 35

17. 洒蓝釉钵 Blue Glazed Bo-bowl with Snow-like Effect · 36

18. 洒蓝釉钵(局部) Detail · 37

19. 回青釉盘 Plate with Mohammedan Blue glazed · 38

20. 蓝釉鱼纹带盖碗 Blue Glazed Covered Bowl with Fish Design · 40

21. 蓝釉白花小口瓶 Blue Glazed Vase with White Flower Design · 41

22. 蓝釉大碗 Big Bowl in Blue Glazed · 42

23. 洒蓝釉描金山水图高足盘 High Legged Plate in Liquid Gold and Snow-flake Glazed with Design of Landscape · 43

24. 霁蓝釉小茶壶 Sacrificial Blue Glazed Teapot · 44

25. 天蓝釉钵缸 Sky Blue Glazed Jar · 45

26. 蓝釉印盒 Blue Glazed Seal Box · 46

27. 蓝釉瓶 Blue Glazed Vase · 47

青釉瓷

Celadon Porcelain · 48

28. 龙泉窑青釉绳耳三足炉 Celadon Tripod Burner with Rope Shaped Handles, Longquan kiln · 49

29. 冬青釉菱花式小碟 Pale Green Glazed Small Dish with Lobed Rim · 50

30. 冬青釉菱花式小碟(碟心) Detail · 51

31. 龙泉窑青釉龙凤纹双耳瓶(一对) Two Handled Celadon Vases with Dragon and Phoenix Design, Longquan kiln · 52

32. 粉青釉鼓式花插 Bluish Green Glazed Flower Receptacle in the Form of Drum · 54

33. 粉青釉梅瓶 Bluish Green Glazed meiping Vase · 55

34. 豆青釉宝月瓶 Pea-green Glazed Vase · 56

35. 豆青釉宝月瓶(局部) Detail · 57

36. 青釉六方瓶 Celadon Hexagonal Vase · 58

37. 豆青釉葫芦瓶 Pea-green Glazed Bottle with Gourd Shape · 59

38. 青釉玲珑透花碗 Celadon Bowl with Open Works Filled with Glaze · 60

黄釉瓷

Yellow Glazed Porcelain · 62

39. 黄釉盘 Yellow Glazed Plate · 63

40. 黄釉盘 Yellow Glazed Plate · 64

41. 黄釉盘(局部) Detail · 65

42. 柠檬黄釉杯、碟 Lemon Yellow Glazed Cup and Saucer · 66

43. 黄釉盖罐 Yellow Glazed Covered Jar · 67

44. 黄釉雕瓷山水人物图笔筒 Yellow Glazed Brush Holder with Carved Landscape and Figure Design · 68

绿釉瓷

Green Glaze Porcelain · 69

45. 孔雀绿釉荷叶式洗 Peacock Green Glazed Washer in the Form of Lotus Leaf · 70

46. 孔雀绿釉坐狮 Peacock Green Glazed Lion · 71

47. 孔雀绿釉缠枝番莲纹尊 Peacock Green Glazed Zun with Design of Lotus Scroll · 72

48. 孔雀绿釉瓶 Vase in Peacock Green Glaze · 73

49. 秋葵绿釉印花盘 Green Glazed Plate with Impressed Floral Design · 74

50. 松石绿釉夔龙纹洗 Turquoise Glazed Washer with Kui-dragon Design · 75

仿古釉瓷

Imitation Antique Glazed Porcelain · 76

51. 仿哥釉卧足碗 Bowl in Imitation of Ge Glaze · 77

52. 仿哥釉玲珑石形镇纸 Paperweight in Shape of Linglong Stone in Imitation Ge Glaze · 78

53. 仿哥釉布袋僧 Statue of Maitreya in Imitation of Ge glaze · 79

54. 仿钧窑玫瑰紫釉葵式花盆 Rose-purple Glazed Flower Pot in Imitation of Jun Ware · 80

55. 仿钧釉花盆 Flowerpot in Imitation Jun Glaze · 81

56. 窑变釉石榴尊 Flambé Glazed Zun with Pomegranate Shape · 82



57. 窑变釉双耳瓶 Double-eared Vase in Flamble Glaze · 83

58. 仿汝釉题诗笔筒 Brush Holder in Imitation of Ru Glaze With Poem Design · 84

炉钧釉瓷

Oven Jun Glazed Porcelain · 85

59. 炉钧釉三足洗 Tri-legged Brush Washer in Oven Jun Glaze · 86

60. 炉钧釉象耳瓶 Vase with Design of Elephant Ear in Oven Jun Glaze · 87

61. 炉钧釉方尊 Square Zun with Oven Jun Glaze · 88

62. 炉钧釉贴耳瓶 Paste Eared Vase in Oven Jun Glaze · 89

63. 炉钧釉水盂 Water Vessel in Oven Jun Glaze · 90

杂色釉瓷

Varicolored Glazed Porcelain · 91

64. 酱釉梨式壶 Soy Brown Glazed Pot in Pear Shape · 92

65. 茄皮紫釉碗 Bowl in Eggplant Skin Purple · 93

66. 茄皮紫釉刻花小盘(一对)
Eggplant Glazed Small Plates with Incised Decoration · 94

67. 仿石釉双联笔筒 Double-bodied Brush Holder in Imitation of Stone Object · 95

68. 仿木釉碗 Imitation Wood Glaze Bowl · 96

69. 紫金釉描金缠枝花卉纹鹭衔环耳瓶 Reddish Purple Glazed Vase with Ring Handles Decorated with Liquid Gold Floral Scrolls · 96

小辞典

Small Thesaurus · 98

颜色釉瓷器拍卖价格

Auction Price for Color Glazed Porcelains · 104

纯美的明清颜色釉瓷

杨俊艳

所谓颜色釉，是指利用无色透明釉中加入的不同金属氧化物作为着色剂，在一定的烧成温度和气氛中呈现色彩缤纷的釉色。颜色釉从商代原始瓷产生以来，经过3000多年的不断改进，到明清两代进入了生产的巅峰时期，它的成就主要反映在景德镇御窑厂的官窑瓷器上。清唐英《陶成纪事碑》记载御窑厂烧制的颜色釉就有35种之多。景德镇以外的主要颜色釉瓷生产基地还有龙泉窑和德化窑，二者分别以生产青釉瓷和白釉瓷而闻名遐迩。北京地区出土或传世的明清时期的颜色釉名目繁多，品种多变，充分反映了当时制瓷工艺的水平。

白釉瓷是明代的一个传统釉色品种。它是在洁白的瓷胎上施一层透明釉，在高温中一次烧成的瓷器。早在隋、唐、宋、元时期，中国的白釉瓷已很成熟，但都不是纯正的白色，只有到了明代永乐年间，景德镇窑才真正烧制出洁白如雪的一色白釉瓷。它胎薄莹润，釉色细腻，给人以“甜”的感觉，故称“甜白釉”。永乐甜白釉代表了白瓷史上的最高成就，其优秀品质一直保持到清代。1962年小西天清墓出土的明永乐白釉暗云龙纹梨式壶和北京五塔寺塔基出土的明永乐暗花缠枝莲纹盖罐，就是永乐甜白釉的优秀之作。总体来看，北京地区出土的明代白釉瓷以小件为主，器形主要有坛、梅瓶、碗、罐、执壶、葫芦壶、水盂、瓷塑等，一般没有纹饰，偶有暗花装饰。海淀区董四墓村明墓出土的6件白釉梅瓶，代表了明晚期白釉瓷的制作水平。清代由于彩瓷的生产占重要地位，故白釉瓷主要是作为彩瓷的半成品而生产。本书收录的清雍正白釉菊瓣盘，是一件传世作品，它正是为烧制低温釉二次挂釉用的半成品。

红釉可分为高温红釉和低温红釉两种。高温红釉以铜作呈色剂，它的出现可以追溯到北宋钧窑，但很少有通体一色的瓷器，元代末期景德镇窑方烧制成功，到明永乐、宣德时达到了历史最高水平。永、宣鲜红釉，康熙郎窑红、豇豆红等都是其中的名贵品种。而以铁为呈色剂的低温矾红釉则始见于明中期，由于其呈色稳定、

容易烧造而发展较快，清康熙时新创的珊瑚红釉便属此类。此外，康熙时还学习西方的配釉法，创烧了以金作呈色剂的低温胭脂红釉，这种胭脂红釉在雍正、乾隆两朝尤为盛行，民国时期亦大量仿烧。北京地区流传至今的红釉瓷基本上囊括了上述各类名品，它们都制作工艺精湛，华美异常。

元代景德镇窑创烧的蓝釉瓷，是以氧化钴为呈色剂的高温石灰碱釉。它的特点是釉面不流不裂，色调浓淡均匀一致，呈色比较稳定，因此受到明清两代朝廷的重视，几乎历朝都有生产，从未间断过，其器皿的数量不断增多，质感也越来越好。蓝釉因为色泽深沉，常被用来作为祭器的釉色，故又称“祭蓝”。宣德时期的祭蓝釉非常名贵，与祭红、甜白并列为上品。北京地区出土的蓝釉瓷多为明晚期的作品，如朝阳区三里屯明墓出土的蓝釉梅瓶、海淀区门头沟村出土的祭蓝釉执壶和八宝山出土的祭蓝釉鱼藻纹小盖罐等都属于这一时期。除祭蓝外，明宣德时的洒蓝釉亦独树一帜，非常稀少，其产品除景德镇御器厂遗址中有出土标本外，传世品不过一二，故首都博物馆收藏的这件洒蓝釉钵，弥足珍贵。

青釉是以铁为呈色剂，在还原气氛中烧成的高温釉，它是我国制瓷史上历时最久的颜色釉，最早可追溯到3000多年前商代的原始青瓷，后经过两晋青瓷，唐、五代越窑，宋、元龙泉窑，一直盛烧不衰。明清以来虽然彩瓷兴起，但这种传统的青釉品种仍日趋精进，独放异彩，以其含蓄、高雅的色泽赢得世人的青睐。1956年北京昌平区出土的明永乐龙泉窑青釉绳耳三足炉、刘通墓出土的一对明龙泉窑青釉龙凤纹双耳瓶，以及北京朝阳区出土的明龙泉窑青釉孔雀牡丹纹绣墩即为有力的证明。传世的青釉作品中则以景德镇窑烧制的宣德冬青釉小碟、康熙豆青釉葵式洗、雍正粉青釉鼓式花插等最具特色。

自元末明初以来，陶瓷生产上出现了一种有意摹仿前代瓷器的特殊品种，如景德镇官窑仿宋代汝、官、哥、定、钧釉，这就是人们习称的“仿古釉”。明清时期，景德镇官窑仿古釉在工艺上取得了很大成就，有的釉色与宋代十分接近，以致一些制品被后世误认为就是宋代器。仿哥釉最迟在明初已获得了成功，一直延续到清代晚期都有烧制，以明代成化、清代雍正、乾隆时水平最高。首都博物

馆收藏的一件明成化仿哥釉卧足碗极为逼真，碗的内外均施青灰色釉，釉面布满不规则的开片纹，并带有宋哥窑“紫口铁足”的特征，是仿哥釉瓷器的精品。此外，清雍正、乾隆时期的仿汝、官、钧釉瓷器不仅传世数量大，而且质量也达到了同类品种的最高水平。

黄釉可分为高温和低温两种。高温黄釉以唐代寿州窑瓷器最为著名。低温黄釉虽然早在汉代陶器上就已出现，以后唐三彩及宋三彩中也能见到，但单一纯正的黄色则创烧于明代初年，明弘治时达到了历史上的最高水平。北京东华门169中学出土的弘治黄釉盘是黄釉器物的代表，同时出土的共有5件，包括了成化、弘治、正德三个时期，尤以弘治器最有代表性。此盘胎质细腻，通体施黄釉，釉面润泽光滑，晶莹透澈，底书“大明弘治年制”青花款，为弘治黄釉的标准器。传世的黄釉瓷器则以北京艺术博物馆收藏的一套雍正淡黄釉杯碟最为精美，杯、碟外施淡黄釉，内为白釉，黄白分明，互相映衬，是宫内流行的饮茶用具。

除了上述颜色釉品种，北京地区出土或传世的其他颜色釉，如绿釉、酱釉、黑釉、炉钧釉、茄皮紫釉、茶叶末釉等，不但数量众多，而且制作精美。北京丰台区出土的明洪武酱釉梨式壶，釉面匀净，釉汁略薄，呈酱褐色，便是一件不可多得的珍品。以上这些出土的颜色釉瓷器，与传世作品互为补充，为我们全面展示了明清时期颜色釉瓷发展的辉煌历程。

Purely Beautiful Color Glazed Porcelains of the Ming and Qing Dynasties

Color glaze is produced by using different metal oxide added to the colorless and transparent glaze as a colorant, then baking in a certain temperature and atmosphere conditions, finally forming multicolored glaze. Since the appearance of color glaze from the primordial porcelain in the Shang dynasty and through 3,000-years' improvement, color glaze entered the boom period of production in the Ming and Qing dynasties, the achievements were primarily reflected by the official porcelains produced by the imperial Jingdezhen kiln. There were more than 35 types of color glaze made in the imperial kiln from the record of "stele for event of Taocheng" by Tangying in the Qing dynasty. Except Jingdezhen kiln, the production bases of color glazed porcelain were Longquan kiln and Dehua kiln, both kilns were famous for the production of celadon and white glazed porcelain. Numerous and varied types of color glaze handed down up to today in Beijing area were sufficiently reflected the level of porcelain manufacturing in that period.

White glazed porcelain was a traditional variety in the Ming dynasty. It was made by smearing a layer of transparent glaze on porcelain body, and were baked once with high temperature. White glazed porcelain production was mature in China in the period of the Tang, Song and Yuan dynasties. But they were not purely white, the true white glazed porcelain, being white as snow, was not really baked in Jingdezhen kiln until Yongle period of the Ming dynasty. Its body was fine and glossy, glaze tinge was delicate, with the feeling of sweet, so it was called "sweet white glaze". Sweet white glaze in the period of Yongle signed the top-most achievement in the history of white porcelain, and the excellent quality was remained until the Qing dynasty. White glaze flask with design of veiled cloud and dragon in period of Yongle of the Ming dynasty, unearthed from Qing tomb in Xiaoxitian and covered jar with

design of veiled flower and interlocking branches of lotus in period of Yongle of the Ming dynasty, unearthed from the tower base in five-tower temple in Beijing in 1962, were the masterpieces of sweet white porcelain in Yongle of the Ming dynasty. As a whole, White glaze of Ming unearthed from Beijing given priority to the small articles, the main porcelain were jar, plum vase, bowl, flask, gourd pot, water calyx, porcelain sculpture and so on, most of them did not have design, a few had veiled flower design. Six white glazed plum vases unearthed in the Ming tomb in the Dongsimu village in Haidian district represented the manufacturing level of white glaze of the latter period in the Ming dynasty. Because the production of colored porcelain was predominant in the Qing dynasty, white glazed porcelains were produced as semi-finished articles for colored porcelain. White glazed plate with design of chrysanthemum patch, embodied in this book, was a masterpiece handed down from ancient times, which was semi-manufactured goods used for glazing twice to bake the low-temperature glaze.

Red glaze are divided into high-melting glaze and low-temperature glaze. High-melting glaze took copper as colorant, whose appearance could traced back to Jun kiln in the Northern Song dynasty, but few were singular color as a whole, which was successfully baked in Jingdezhen kiln in the latter period of Yuan dynasty and reached the highest level in period of Yongle and Xuande of the Ming dynasty. Fresh red glaze in Yongxuan, Lang kiln red in Kangxi, cowpea red and so on were precious varieties. Low-melting alum red glaze using iron as colorant appeared initially in middle period of the Ming dynasty, it enjoyed the fast development for it's stability of color and being produced easily, coral red glaze which was created in the period of Kangxi of the Qing dynasty belonged to this catalogue. Besides, in Kangxi period of the Qing dynasty, they creatively baked low-melting glaze of rouge red using gold as colorant by learning the method of matching glaze from the west countries. Rouge red glaze was popular in Yongzheng and Qianlong period of the Qing dynasty, and there were many imitated wares

in period of Minguo. Red glazed porcelain come down to us in Beijing included almost all the mentioned kinds in the above, which were exquisite and exceedingly beautiful.

Blue glaze created by Jingdezhen kiln in the Yuan dynasty was a high-melting glaze of lime alkali using powder blue as colorant. It's characteristic was no flowing and cracking, the color was even and consistent in thickness and steady, so with the emphasis by the imperial courts of the Ming and Qing dynasties, almost each dynasty produced without any interrupt, so the quantity of the vessel increased, and the quality was better and better. For the color of blue glaze was dark, it was often used as glaze of sacrifice, so with the call of "sacrificial blue". In Xuande period, sacrificial blue was very precious and was ranked to the top grade with sacrificial red and sweet white. Blue glazed porcelains unearthed in Beijing were mostly wares in the late period of Ming dynasty, for example, blue glazed plum vase unearthed from Ming tomb in Sanlitun in Chaoyang district, sacrificial blue glazed flask unearthed from the Mentougou village in Haidian district and small covered jar with design of fish and alga in sacrificial blue glaze, which belonged this period. Except for sacrifice blue, snow-flake blue of Xuande period of the Ming dynasty also developed a school of one's own and very rare, except for the unearthed specimen from the site of Jingdezhen, the wares came down to us were not more than one or two, so this snow-flake blue glazed earthen bowl collected by the capital museum is very rare.

Celadon was a high-melting glaze produced under the reductive condition using iron as colorant, it was a color glaze with the longest duration in China porcelain history, the earliest period could be traced down to the primordial celadon in the Shang dynasty 3,000 years ago, afterward it was still greatly popular in the Liang Jin dynasties, Yue kiln in the Wudai dynasty and Longquan kiln in the Song and Yuan dynasties. Though decorative porcelain rose, the celadon was gradually perfected, showed it's exclusive charming, and were favored by the people for its connotation and elegant color. In 1956, celadon tri-legged burner with

design of rope and ear made by Longquan kiln in Yongle period of the Ming dynasty unearthed from Changping district in Beijing, celadon vase in a pair of ears with design of dragon and phoenix made in Longquan kiln in the Ming dynasty unearthed from Liutong tomb, and celadon seat with design of phoenix and peony made in Longquan kiln in the Ming dynasty unearthed from Chaoyang district in Beijing were convincing proof. Small pale-green glazed dish made in Jingdezhen kiln in Xuande period, pea green glazed washer with design of sunflower in Kangxi period, and powder-green glazed flower holder with drum style in Yongzheng period etc, had the greatest characteristic among the works handed down to us.

Since late Yuan dynasty and early Ming dynasty, some special porcelain varieties appeared which consciously imitated that of the former period, such as Ru, Guan, Ge, Ding and Jun glaze, they all imitated Song dynasty porcelain products by Jingdezhen kiln, which was called “imitating antique glaze”. In the Ming and Qing dynasties, there was great improvement on technique of imitating antique glaze, some of them were so similar in glaze color and even were mistakenly treated as that of the Song dynasty by people. Imitating Ge glaze got the success at latest in early Ming dynasty, it was produced until the late period of Qing dynasty, the technique level reached the top in Chenghua of the Ming dynasty, Yongzheng and Qianlong period of the Qing dynasty. A prone leg bowl in imitating Ge glaze of Chenghua in the Ming dynasty, collected in the Capital Museum, is very lifelike, blue glaze was smeared inside and outside, glaze surface bestrewed with irregular crack, and with the character of “purple mouth and iron leg” of Song Ge kiln, and was a superior work in imitating Ge glaze. Besides, the porcelains imitating Ru, Guan and Jun glaze handed down to us from Yongzheng and Qianlong period in the Qing dynasty were not only large in quantity, but the quality also reached the highest level among the same varieties.

Yellow glaze was divided into both high-melting and low-melting glazes. High-melting glaze was the most famous for the porcelains of

Shouzhou kiln in the Tang dynasty. Low-temperature appeared in the Han dynasty, which could be seen in tri-color glazed pottery of the Tang and Song dynasties in the sequel, but singular and pure color glaze were initially baked in early Ming dynasty which reached the top on the technique in Hongzhi of the Ming dynasty. The representative yellow glazed wares in Hongzhi period were unearthed from No. 169 middle school in Donghuamen in Beijing, the discovered were five articles in all, including Chenghua, Hongzhi and Zhengde periods among which Hongzhi porcelains enjoyed the greatest representative. The body texture of this porcelains was exquisite, yellow glaze was decorated wholly, the glaze was slippery, glittering and translucent, there was white-and-blue style of “made in Hongzhi in the Ming dynasty” on the bottom, it was the standard ware of yellow glaze of Hongzhi. The most delicate yellow glazed porcelain ware was a suit of cup and dish in light yellow glaze, collected by Beijing Artistic Museum, it was a set of tea drinking wares in imperial court, the cup and dish were decorated with light yellow glaze outside and white glaze inside, yellow and white were clearly demarcated and set off each other.

Expect for the above color glazes, there were other color glazes unearthed or handed down to us, such as green glaze, brown glaze, blue glaze, oven Jun glaze, eggplant purple glaze, tea-flake glaze and so on, not only the quantity was large, but also were delicately made. The pear flask in brown glaze, unearthed from Fengtai district in Beijing, was a treasure hard to find, the glaze was evenly clean, glaze film was slightly thin with brown color. These unearthed porcelain wares and the wares handed down to us were supplemented each other which comprehensively showed us the brilliant development course of color glaze porcelain in the Ming and Qing dynasties.