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美哉陶瓷
BEAUTY OF CERAMICS

BLUE & WHITE
Porcelain

青花 名瓷



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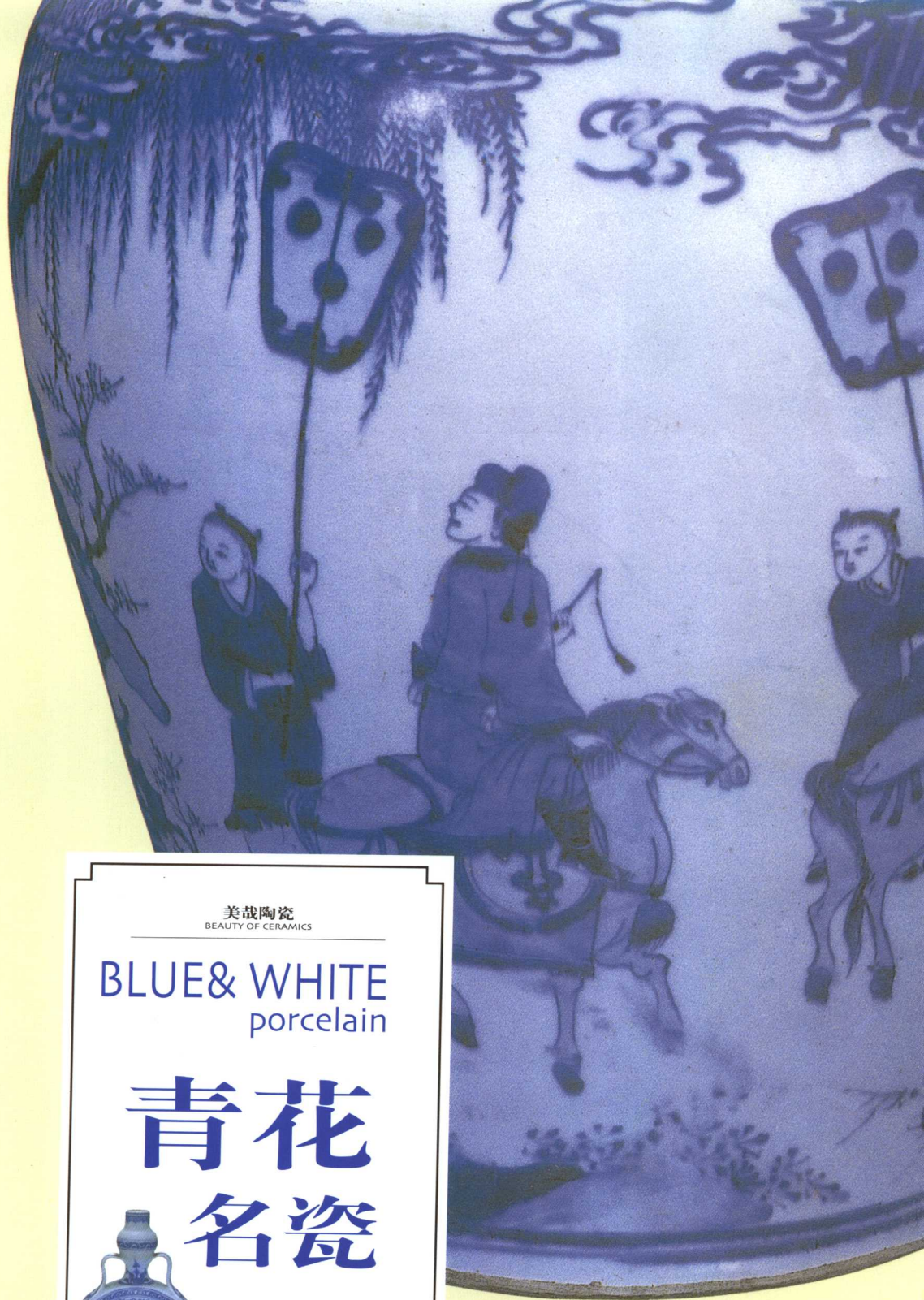
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Zhao Guanglin

Translated by Cao Jianxin

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壹

艳丽多姿的
——
中国青花瓷
CHINESE Blue-White

12 —— 1 釉下彩绘瓷器的一种
(A kind of porcelain with underglaze painting)

12 —— 2 青花瓷器的起源
(Origin of blue-white porcelain)

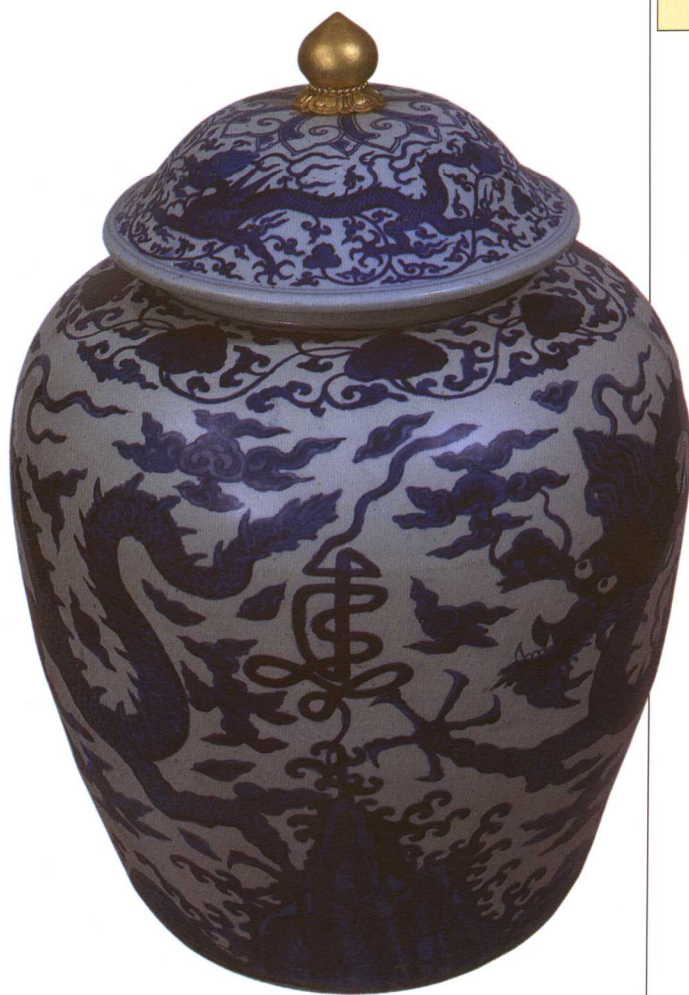




貳

精美优雅的
元代青花瓷

THE YUAN DYNASTY
Blue-White



- 18 ——— 1 元瓷两朵奇葩——青花、釉里红
(Blue-white porcelain and underglaze red porcelain, two marvels of porcelain of the Yuan Dynasty)
◇粗细共存、大小并扬的造型
- 18 ——— 2 元代青花器型
(Blue-white porcelain wares of the Yuan Dynasty.)
◇繁文缛节、层次分明的花纹
- 18 ——— 3 元代青花的美丽纹饰
(Beautiful blue-white designs of the Yuan Dynasty.)
◇艳丽黑斑、清新淡雅的釉料
- 25 ——— 4 元代青花瓷器与苏泥勃青料
(Blue-white porcelain of the Yuan Dynasty and blue dyes known as "Sonib")

叁

多彩多姿的——

明代青花瓷 THE MING DYNASTY
Blue-White

32 ——— 1 具有元代遗风的洪武青花瓷器

(The Yuan styled blue-white porcelain under the Hongwu reign of the Ming Dynasty.)

34 ——— 2 瑰丽奇妙的永乐、宣德青花瓷器

(Gorgeous and unusual blue-white porcelain under the Yongle and Xuande reigns.)

- ◇ 永乐、宣德青花瓷器的造型
- ◇ 永乐、宣德青花瓷器的纹饰
- ◇ 永乐、宣德青花瓷器的着色原料
- ◇ 永乐、宣德青花瓷器的款识

41 ——— 3 清新淡雅的成化青花瓷器

(Clear and quietly elegant blue-white porcelain wares under the Chenhua reign.)

- ◇ 成化青花与景德镇瓷器
- ◇ 成化青花瓷器纹饰特色

51 ——— 4 敦厚秀美的正德青花瓷器

(Stocky and charming blue-white porcelain wares under the Zhengde reign.)

- ◇ 正德青花瓷器纹饰特色



51 ——— 5 繁美艳丽的嘉靖、万历青花瓷器

(Various and gorgeous blue-white porcelain wares under the Jiajing and Wanli reigns.)

- ◇嘉靖、万历青花瓷器的造型
- ◇嘉靖、万历青花瓷器的纹饰
- ◇嘉靖、万历青花瓷器的着色原料
- ◇嘉靖、万历青花瓷器的款识

75 ——— 6 明代晚期的青花瓷器

(Blue-white porcelain wares in the late Ming Dynasty.)

- ◇天启、崇祯青花瓷器

肆

丰富多样的
清代青花瓷
THE QING DYNASTY
Blue-White

130 ——— 1 瓷器最高峰——

康、雍、乾

(The Kangxi, Yongzheng and Qianlong reigns, the most prosperous period of porcelain production.)

- ◇康、雍、乾青花瓷器的造型特色

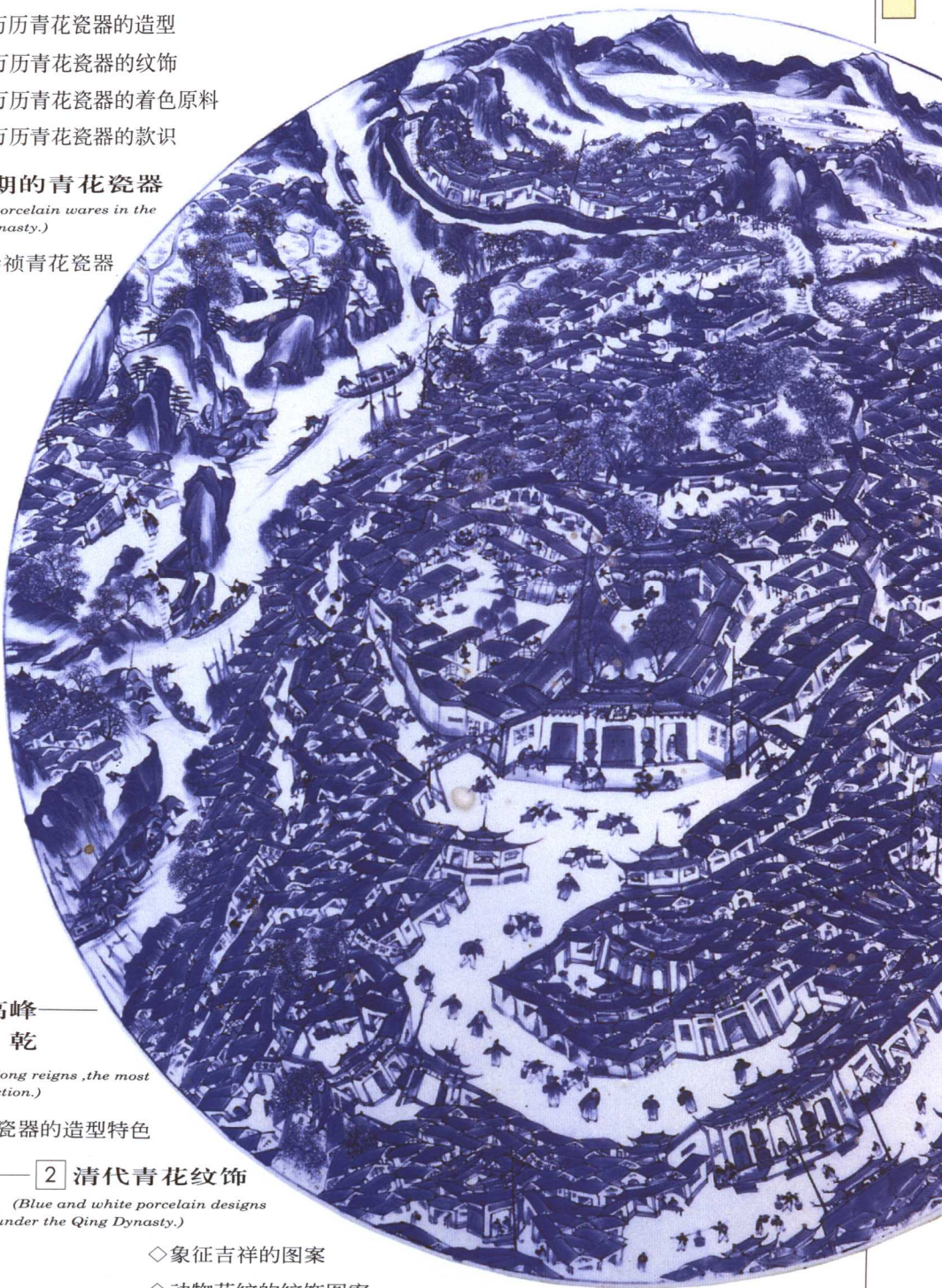
130 ——— 2 清代青花纹饰

(Blue and white porcelain designs under the Qing Dynasty.)

- ◇象征吉祥的图案
- ◇动物花纹的纹饰图案
- ◇花鸟纹饰图案
- ◇人物题材的纹饰

140 ——— 3 清代官窑与民窑青花

(Official and folk kilns for blue-white porcelain production in the Qing Dynasty.)







青花名瓷

Blue- White Porcelain

美哉陶瓷
BEAUTY OF CERAMICS

壹

艳丽多姿的

中国青花瓷

CHINESE
Blue-White



青花瓷器是中国陶瓷发展史上,继青瓷、白瓷、青白瓷(影青瓷)和彩绘瓷器之后,又一朵盛开的奇葩,是中国瓷器发展史上最辉煌的一页。青花瓷器一出现,就以色调清新、纹饰素雅、釉色莹润、色彩艳丽而博得人们的喜爱,使它在中国陶瓷史、文化史和艺术史上拥有一定的地位和影响。

1 釉下彩绘瓷器的一种

青花瓷器属于釉下彩绘瓷器的一种。釉下彩最早发现于1983年江苏南京雨花台吴末晋初墓葬中出土的一件釉下彩绘“羽人鸟兽仙草云气纹青花盘口壶”,这是目前已知最早的釉下彩绘瓷器。

唐代长沙窑对釉下彩的烧制有了进一步的发展和提高,为瓷器的装饰艺术开拓了新的天地。继长沙窑之后发展起来的宋代磁州窑、吉州窑也是烧制釉下彩绘瓷器的著名窑厂,它充分发挥民间艺术特长,具有浓郁的生活气息和强烈的艺术感染力。青花瓷器可以说是在唐宋釉下彩绘瓷器的基础上发展起来的。

所谓釉下彩绘瓷器,是在做好成器的素坯上,用一种金属氧化物调水而成的画料,绘出各种装饰花纹,然后外施一层石英质的釉料,再放入高温窑中焙烧而成。青花瓷器是用氧化钴为着色剂,在瓷胎上直接描绘各种图案花纹后,再罩以明澈釉汁,经1200℃以上高温还原烧成的白地蓝色花纹的釉下彩绘瓷器。它的烧制成功,不仅体现了科技成果的成功应用,在装饰上又结合造型与绘画,既有实用功能,又有很高的艺术价值,因而在我国悠久璀璨的陶瓷史上,享有特殊地位和意义。

2 青花瓷器的起源

青花瓷器是中国瓷器的一颗璀璨明珠,在万紫千红的彩瓷中独树一帜,经元、明、清三代直至现在,繁荣了700多年,依然经久不衰,受到全世界人们的喜爱和赞誉。

对于早期青花瓷器的认识,上世纪20年

代以前不为人所知,1929年英国人霍布逊发现了英国达维特基金会收藏的一件元代至正十一年铭款的“青花云龙纹象耳瓶”后,才开始引起人们对元代青花瓷器的注意。

青花瓷器到底起源于何时的说法不一,学者有说源于元,也有主张源于唐或宋。目前所掌握的早期青花瓷器有:1956年湖南常德出土青花瓷器3件;1964年河北保定窖藏出土青花瓷器6件;1961年—1973年北京元大都遗址窖藏出土青花瓷器15件;1973年河北定兴窖藏出土青花瓷器2件;1975年江西鄱阳元墓出土青花瓷器2件;1978年浙江杭州郑氏墓出土青花瓷器3件;1979年江西丰城凌氏墓出土青花瓷器4件;1980年江西高安窖藏出土青花瓷器19件,以及四川雅安、江西九江、江苏金坛等地零星出土的青花瓷器,其中不少是有纪年可考的。综观国内外收藏的元代青花瓷器,无论烧制技术还是艺术水平,都已达到相当高的程度。

按现在已知元代青花最早确切纪年的是杭州至元十三年(1276年)郑氏墓中出土的3件青花观音塑像,至元十三年只是它的下线,至于究系至元十三年前哪一年烧制的尚难确切,但起码可以从3件青花瓷器上看出,青花瓷器的工艺烧制水平和彩绘技法,在元代早期已经达到一定水准。

一个新事物的产生,必然有一个从发生、发展、极盛到衰落的过程,元代青花瓷器不可能一开始就达到现在这个水准,在元代以前,也应有个发生和发展阶段。因此,青花瓷器绝不可能始烧于元代。在至正十三年以前,考古发掘工作提供了如下“青花瓷器”的新资料:

- 1975年,在扬州唐城遗址中,出土一块青花瓷枕残片;1983年,扬州唐城遗址再次出土多块青花瓷片。
- 1957年,在浙江龙泉金沙北宋太平兴国二年(977年)塔第五层夯土中,发现3块青花碗的碎片。
- 1970年秋,在浙江绍兴南宋咸淳元年(1265年)翠环塔基中,发现1块青花碗碎片等。

从这些唐宋青花瓷器碎片看,胎质粗松而带灰色,釉面呈青灰色,纹样草率,青

花色泽灰蓝偏暗黑呈青褐色，显示其着色剂仍属氧化铁，或者是仅含极微量的氧化钴之类的矿物质。与典型的元代青花瓷器相比，无论胎釉、造型和装饰风格都有较大差异。

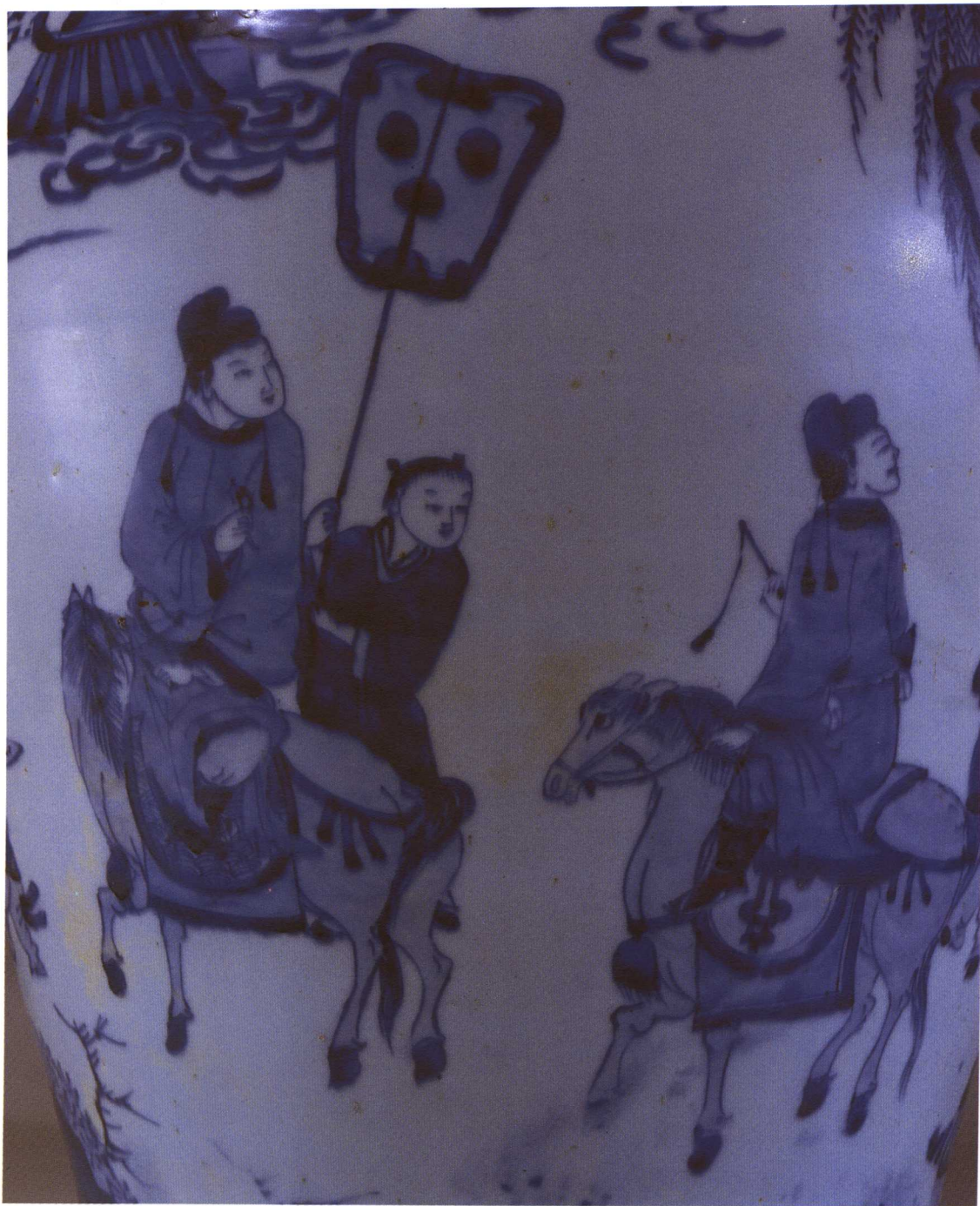
因而，目前对“唐宋青花”的认识并不完全一致，有一部分学者是持否定态度的，理由是：

（一）不具备青花条件。

（二）没有窑址根据。

当然，也有一部分学者认为，这些“唐宋青花”瓷器可以称之为“青花”，或者称之为“早期青花”或“草创阶段的青花”。

这样，目前对青花起源的看法还不完全一致。因此，只有等待日后新材料的不断被发现和再研究来加以解决。





CHINESE blue-white porcelain, gorgeous and colourful

In addition to blue porcelain, white porcelain, light blue porcelain and painted porcelain, blue and white porcelain, another marvel in its full glory, represents the most brilliant page in the development of Chinese ceramics. At the time of its first appearance, blue and white porcelain exhilarated people with its fresh tints, simple and elegant designs, shiny and delicate glaze as well as resplendent colour, which enjoy considerable position and influence in the history of Chinese ceramics, culture and arts.

1 A kind of porcelain with underglaze painting

Blue and white porcelain is a kind of porcelain with underglaze painting. A blue-white pot with feathered figure, bird, animal, immortal weed and cloud designs, excavated from an early Jin tomb at Yuhuatai in Nanjing, Jiangsu province, 1983, is so far the first porcelain ware with underglaze painting ever discovered.

Further development and improvement of underglaze painting fired in Changsha kilns in the Tang Dynasty blazed a new trail for the decorative art of porcelain. The up-and-coming Cizhou and Jizhou kilns in the Song Dynasty were also famous producers in this field in the wake of Changsha kilns. Underglaze painting gives free rein to the advantages of folk arts with rich flavour of life and a strong artistic appeal. Blue and white porcelain, it's not too much to say, came into being based on porcelain with underglaze painting in the Tang and Song Dynasties.

The biscuit, after having being painted with a mixture of oxidized metallic substance, is first drawn with a variety of decorative designs. Then, further applied with a layer of quartziferous glaze, it is sent to be fired in the high-temperature kiln, thus resulting in what is called porcelain with underglaze painting. Or rather, after having being directly painted with all kinds of designs and

patterns by means of oxidized cobalt as the colouring agent, the biscuit is covered with transparent liquid glaze. Then, the firing under high temperature of over 1200°C leads to the blue-white porcelain with underglaze painting. Its successful production, apart from an embodiment of scientific and technological achievements, represents an integration of modelling and painting in terms of decoration. It is marked by practicality and high artistic value. Blue and white porcelain, therefore, enjoys a special position and significance in the long and splendid history of Chinese ceramics.

2 Origin of blue-white porcelain

As a lustrous pearl of Chinese porcelain, blue and white porcelain is unique among a riot of painted porcelain wares. Since the Yuan, Ming and Qing Dynasties, it has all along been flourishing for over seven hundred years, winning popularity and eulogy among people all over the world.

The early-stage blue and white porcelain remained unknown prior to the 20's of this century. Blue and white porcelain of the Yuan Dynasty was only brought under limelight in 1929 when Hobson, a British, found out a blue-white vase with cloud-dragon designs and elephant-ear handles, inscribed in the 11th year under the reign of Zhizheng in the Yuan Dynasty. It was then collected by David Foundation.

When did blue and white porcelain first present itself? There are controversial definitions, since some scholars designate it as being in the Yuan Dynasty while still others trace it back to the Tang Dynasty or the Song Dynasty. The early-stage porcelain available at present is as follows: three blue and white porcelain wares unearthed in 1956 in Changde, Hunan province; sixteen blue and white porcelain wares excavated in 1964 from a cellar in Baoding, Hebei province; fifteen blue

and white porcelain wares unearthed in 1961 from a cellar at Dadu ruins of the Yuan Dynasty in Beijing, two blue and white porcelain wares excavated in 1973 from a cellar in Dingxing, Hebei province; two blue and white porcelain wares unearthed in 1975 from a tomb of the Yuan Dynasty in Poyang, Jiangxi province; three blue and white porcelain wares unearthed in 1978 from Zheng's tomb in Hangzhou, Zhejiang province; four blue and white porcelain wares excavated in 1979 from Ling's tomb in Fengcheng, Jiangxi province; nineteen blue and white porcelain wares unearthed in 1980 from a cellar in Gao'an, Jiangxi province as well as blue and white porcelain wares sporadically excavated in Ya'an, Sichuan province, Jiujiang, Jiangxi province, Jintan, Jiangsu province, etc. Many of them are identifiable in terms of the year of production. Blue and white porcelain wares of the Yuan Dynasty collected at home and abroad are, in general, pretty advanced both in firing techniques and artistic attainment.

Three blue-white Guanyin statues unearthed in 1276 in Hangzhou from Zheng's tomb were the earliest blue and white porcelain wares of the Yuan Dynasty ever known. The exact time of their production remains uncertain since the year 1276 was only the deadline of excavation. However, these three blue and white porcelain wares reveal, to say the least, considerable accomplishment of firing technology and painting techniques in blue-white porcelain production during the early Yuan Dynasty.

The emergence of everything must have undergone a process of beginning, development, prime and decline. It was impossible for the early stage blue and white porcelain of the Yuan Dynasty to be what it is at the present phase. Therefore, the production of blue and white porcelain must be well in advance of the Yuan Dynasty. Archaeological excavators have provided following new

data on blue and white porcelain turned out prior to the year 1276:

A broken piece of a blue and white porcelain pillow was unearthed from the Tangcheng ruins in Yangzhou in 1975, and more broken pieces of blue and white porcelain were excavated at the same place in 1983.

In Jinsha, Longquan, Zhejiang province in 1957, three broken pieces of a blue-white porcelain bowl were discovered in the fifth layer of rammed earth under a pagoda, which dates back to 977 under the reign of Xingguo in the Northern Song Dynasty.

In Shaoxing, Zhejiang province in the autumn of 1970, a broken piece of a blue-white porcelain bowl was found under the Cuihuan pagoda, which dates back to 1265 under the reign of Xianchun in the Southern Song Dynasty.

Broken pieces of blue-white porcelain in the Tang and Song Dynasties are marked by coarse quality in grey with greenish grey glaze, random designs, dark blue and white colour, revealing that the colouring agent is still of oxidized iron or a kind of mineral with only a little oxidized cobalt. Blue and white porcelain wares in the Tang and Song Dynasties are quite different from those in the Yuan Dynasty in terms of glaze, modelling and decorative style.

Therefore, there are now controversial views on blue and white porcelain of the Tang and Song Dynasties. Some disapprobative scholars maintain that they are not entitled to be blue and white, nor can they be identified by known kilns. Of course, some scholars hold that these blue-white porcelain wares in the Tang and Song Dynasties may be named blue-white, or early stage blue-white or initial-phase blue-white. Consequently, views on the origin of blue and white porcelain are not exactly identical at present. So, this has to be sorted out through constant discovery and research in the future.



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