

中國古代貿易瓷  
國際邀請展圖錄——綜合篇  
ANCIENT CHINESE TRADE CERAMICS



國立歷史博物館  
NATIONAL MUSEUM OF HISTORY

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From the British Museum  
Musées Royaux d'Art et d'Histoire  
Staatliche Kunstsammlungen Kassel  
Musée National des Arts Asiatiques Guimet  
Boston Museum of Fine Arts  
South Africa Cultural History Museum  
the National Museum of Korea  
National Museum (Manila)



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Ancient Chinese Trade Ceramics

from the British Museum, Musées Royaux  
d'Art et d'Histoire, Staatliche Kunstsammlungen  
Kassel, Musée National des Arts Asiatiques-  
Guimet, Boston Museum of Fine Arts, South Africa  
Cultural History Museum, the National Museum  
of Korea and National Museum (Manila)

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# 館序

中國是發明製造陶瓷的母邦，約自唐代，陶瓷器已成我國對外貿易輸出產品之大宗。宋、元、明、清陶瓷產品精美，窯廠遍及南北各地，不但銷售國內，同時更大量行銷海外，像東北亞的韓國、日本以及琉球，東南亞的菲律賓、印尼、中東以及更遠的西歐與非洲東岸等地，都有中國陶瓷器的蹤跡，使中國瓷器對外行銷能獨步全球，一方面也顯現了古代中國在藝術與科技上輝煌的成就。直至今日，西方人仍以中國(China)作為陶瓷(china)的代名詞。

早期中國貿易瓷的對外運輸以越過敦煌的陸上絲路為主，到了中唐以後，因航海技術之發達，商隊懂得利用季節風等因素，出海從事貿易的船隻急增，相對之下「陸上絲路」逐漸衰退。

十二、三世紀之後，高麗瓷器在中國唐宋良好製瓷技術與刺激之下，技法突飛猛進。約至十三、四世紀時中國陶瓷器輸入日本的數量盛極一時。同時，東南亞之菲律賓、印尼以及土耳其等，熱愛中國瓷器之風潮也毫不遜色。

十七世紀在歐洲興起之「中國風」，引起了經由水、陸兩路而傳入的中國陶瓷器及工藝品的搶購風潮。歐洲皇室、貴族豪門之城廓和府邸的裝潢佈置，亦充分顯示中國的時尚。他們為了掌握貨源，乃籌組貿易公司前來中國進行交易，或設計圖樣向中國訂製瓷器等器物，或建造窯廠，就地生產中國趣味之仿製品。歐洲人對中國藝術品的鍾情與喜愛，更帶動了中國瓷器的蓬勃發展。

本館此次舉辦的「中國古代貿易瓷國際邀請展」，展品來自歐、亞、非、美四大洲，包括英國、比利時、法國、德國、美國、南非、韓國、菲律賓等八個國家，參展作品多達三百餘件，時間上橫跨宋、元、明、清。彩色型制上有：青瓷、白瓷、琺瑯瓷、粉彩、青花等各種精品，種類繁多，器型更是應有盡有。這些作品對於研究東西文化交流，提供了極其寶貴的史實與資料。

此一規模空前盛大的「中國古代貿易瓷國際邀請展」，不但能讓國內觀衆了解中國不僅一直是文化大國，同時也早就經濟大國。千百年來，一隊隊的沙漠駝鈴，一棧輓的遠海揚帆，載負了多少古代中國陶瓷器外銷世界，回溯以往的勝跡，使我們不難重新找回民族的榮譽與信心，也可說是展覽以外的另一項重大收穫。

在結束這篇序文之前，只讓我衷心的為來自海外的世界各大館，包括大英博物館、波士頓美術館、奇美美術館、南非文化歷史博物館、比利時皇家藝術歷史博物館、德國赫森藝術館、韓國國立中央博物館、菲律賓國立博物館等表示感激和敬意。沒有他們的盛情參與，本館此項貿易瓷展覽，將無從舉辦，更不會舉辦得如此成功。而且能與這些世界馳名的博物館首度交往，更給我們帶來最大的友誼和鼓勵。譬如大英博物館文物能借給中國博物館，乃是中英建交二百年來的第一匹，實在是難能可貴！今天，世界上各地域間仍然充斥著隔閡與誤解，我們深信，今後惟有藉助擴大文化交流活動，才會增進各民族間彼此的互信與諒解。而為了要使此次「中國古代貿易瓷展覽」永遠留下美好的紀錄與回憶，本館特別徵得各館的同意和支持，決定彙編「中國古代貿易瓷國際邀請展圖錄」上下兩冊，以資讀者。付梓之前，特撰數語，用以為序。

國立歷史博物館 館長

陳康順

民國八十一年十一月於南海學園

# PREFACE

China is a motherland of the invention and manufacture of porcelain, which began to become a major commercial product around the time of the T'ang dynasty. The Sung, Yuan, Ming, and Ch'ing dynasties witnessed the production of exquisitely fine porcelain wares, with kiln centres becoming widespread throughout north and south China. Porcelain was not only marketed domestically within China but became popular in many countries overseas as well. Evidence of Chinese porcelain is to be found in Korea, Japan, the Ryukyu Islands in Northeast Asia, and in the Philippines and Indonesia in Southeast Asia, as well as in the Middle East and coastal areas of East Africa, and Europe. It may be thought of as representing China's achievements both in the artistic field and in science and technology. Even today, English-speaking westerners speak of porcelain as "china".

In the early period export porcelain was mostly transported abroad by land, but by the middle T'ang period, advances in navigational techniques and the utilisation of seasonal winds brought a rapid increase in the numbers of ocean-going junks being used for overseas trade, which led to the gradual decline of the overland "Silk Road".

After the twelfth century, Koryo (Korea) porcelain saw great advances in both technology and method thanks to the excellent firing techniques and refinement of Chinese porcelain of the T'ang and Sung periods. Chinese porcelain became widely admired in Japan from about the thirteenth century, and in the thirteenth and fourteenth centuries, it was shipped to Japan in unprecedented quantities. At around the same time, the Philippines and Indonesia in Southeast Asia, together with Turkey, were all swept by a similar wave of enthusiasm for Chinese porcelain.

From the seventeenth century, Europe was swept by a vogue for Chinoiserie. Chinese works of art shipped to Europe by sea and land found eager buyers, and Chinese-style designs and interior decoration were all the rage in the residences of European royalty and aristocracy. In order to control the source of supply, they either set up trading companies to engage in trade in china itself, or submitted designs to Chinese manufacturers who made porcelain to order, or else built factories locally to produce imitation Chinese-style articles in Europe. The fondness of Europeans for Chinese works of art also encouraged a serious interest in collecting which still holds strong.

This special exhibition sponsored by the National Museum of History includes exhibits from eight countries in Europe, Asia, Africa, and America. Exhibits have been loaned from the United Kingdom, Belgium, France, Germany, from Cape Town, South Africa, from the United States, from Korea and from the Philippines. These fine pieces from national museum collections, numbering over 300 in all, constitute a highly representative sample of Chinese export porcelain. We hope that the National Museum of History's "International Invitational Exhibition of Historic Chinese Export Porcelain" will enable the public to appreciate China not only as a great cultural nation, but as having long been a major trading nation too. We also hope that the glowing success of China's trade in export porcelain will again restore our due sense of accomplishment and confidence. These Chinese porcelains specifically made for export and their commissioning process, production arrangements and styles of painted decoration provide valuable concrete evidence for studying the history of cultural exchange between East and West.

Today, we naturally take a pride in the amazing fact that for several centuries, caravans of desert camels and convoys of ocean-going junks transported historic Chinese porcelains to overseas markets around the world, and this new-found self-confidence may justly be described as another important benefit of this exhibition.

Before completing this preface, I would sincerely like to express my gratitude and appreciation to those major world museums, including the British Museum, Musées Royaux d'Art et d'Histoire, Musée National des Arts Asiatiques Guimet, Staatliche Kunstsammlungen Kassel and the Boston Museum of Fine Arts, South Africa Cultural History Museum, the National Museum of Korea and National Museum of Manila, without whose participation, the National Museum of History's Exhibition of Ancient Chinese Trade Ceramics could never have been mounted, much less have been the success it proved to be. This initial contact with these world famous museums has brought us immense friendship and assistance. For example, it marked the first time, the British Museum had loaned part of its collection to a Chinese museum since diplomatic relations were set up between Great Britain and China two hundred years ago – truly an achievement to treasure! Today, at a time when barriers and misunderstandings abound throughout in the world, we profoundly believe that only through the widening of cultural exchange can mutual confidence and understanding be established between peoples.

In order to permanently preserve a fine record and memory of our Exhibition of Ancient Chinese Trade Ceramics, the National Museum of History, with the agreement and support of the other participating museums, had decided to compile this two-volume Illustrated Catalogue of the Invitational Exhibition of Ancient Chinese Trade Ceramics, which is now presented to the reader. It is my privilege to contribute these brief words in the form of a preface to the book on the eve of publication.



Chen, Kang-Shuen, Director  
National Museum of History  
Taipei, November 1992

## 輸往歐洲的中國貿易瓷

自十七世紀起，歐洲刮了一陣「中國風」。我國藝術品——如：瓷器、絲織品、漆器及手工藝品成了歐洲人搶購的對象。歐宮皇室、貴族以及繁門地主的莊園，無論起居室或建築外觀的裝飾，都透露了中國時尚。歐洲各國爲了掌握貨源，由皇家出面籌組貿易公司前來我國進行交易，或設計圖樣向我國訂製瓷器，或建造瓷廠就地仿製生產中國風味之瓷器，此種喜愛中國藝術品的風氣，帶動了歐洲人對我國瓷器的收藏，至今不衰。

此次來自歐美之展品以青花、五彩瓷爲大宗，也有少數青瓷器皿。歐洲參展作品中「普龍克瓷器」(Prunk Porcelain)爲數不少，此外，過渡期瓷器也頗多。過渡期瓷器英譯爲「Transitional ware」，其品質比一般內銷瓷器精緻又美觀，花色厚重，釉彩不易脫落。直到荷蘭人經營之東印度公司提供圖樣，向中國訂製瓷瓶，外銷瓷器的器型和裝飾才逐漸起了變化，與內銷瓷器有所區分。

當時景德鎮成爲瓷器生產中心，據記載，萬曆年間景德鎮境內約有九百座窯廠，從事生產。低廉廉價的工匠制度，於順治年間正式取消後，啓發了瓷器之創作並提高了水準。外觀典雅、品質精緻的青花瓷和五彩瓷器，因而受到歐美收藏家的喜愛與歡迎。

此次共襄盛舉，參與「中國古代貿易瓷國際邀請展」的歐、美地區參展作品，來自大英博物館(英)、奇美美術館(法)、皇家藝術歷史博物館(比)、赫森博物館(德)、波士頓美術館(美)、聖非文化歷史博物館(南非)等世界馳名博物館。









## 英國大英博物館展品

from London,  
The British Museum

由大英博物館提供二十件作品以彩瓷和青花瓷為主流；「仿印度煙盒」製作精緻，「廣窯系琺瑯瓷大碗」則最能反映十七、八世紀中歐貿易之繁榮情形。瓷器紋飾中有保留中國傳統畫法者，也有應對方之需求較西化者，其中不乏由中國送往歐洲的素身瓷器，並在當地施紋飾者。



### 廣窯系彩瓷大碗

敞口、束腹、圈足。器身描繪廣東港商館的熱鬧情形。畫面描述1699年開放廣東港以來，英國在當地最早建立商館，業務上，英國館與荷蘭東印度公司之間競爭極烈。

大碗右上角繪英國國旗，以裝飾紋帶飾圈足。彩瓷，十八~十九世紀製作。

### Punch bowl

Height 15cm Diam. 36.5cm  
Ch'ing dynasty



騎馬圖五彩大碗

敞口、束腹、圈足。器身畫滿騎馬圖，圈足與碗內近口沿處以邁斯森瓷器上常見裝飾紋帶裝飾。盛於十八世紀。

Punch bowl

Height 15cm Diameter 34.5cm  
Chi'ng dynasty (c 1720~50)