

# 明代洪武永乐御窑瓷器

景德镇御窑遗址出土与故宫博物院藏传世瓷器对比

故宫博物院 景德镇市陶瓷考古研究所 编  
故宫出版社

## Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty

A Comparison of Porcelains from the Imperial Kiln Site at Jingdezhen and  
the Imperial Collection of the Palace Museum

Compiled by the Palace Museum and the Archaeological Research Institute of Ceramic in Jingdezhen  
The Forbidden City Publishing House



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## 序一

无论是明代的御器厂，还是清代的御窑厂，都是皇家在景德镇的派出机构，专门负责烧造御用瓷器。作为内务府的生产作坊和生产管理机构之一，御器（窑）厂不仅和宫廷有着特殊的关系，在大范畴内甚至可以说是宫廷的有机组成部门。正是出于这一历史原因，故宫博物院与景德镇市政府签订了战略合作协议，致力于从景德镇历代瓷业遗存的考古发掘、遗址的规划与保护、瓷器修复与研究，到优秀文化遗产展示与传承等多方面进行合作。力争在提升文物保护和研究水平的同时，也借助故宫博物院的展场优势与信息平台把景德镇御窑代表的中国古代优秀文化遗产更多地展示给世人。故宫博物院已经参加的景德镇御窑遗址的考古发掘工作和此次联合举办的“明代御窑瓷器：景德镇御窑遗址出土与故宫博物院藏传世洪武永乐宣德瓷器对比展”，正是我们双方合作与努力的开始。

在明清时期宫廷是御用瓷器唯一合法的使用地，当时御器（窑）厂烧造的所有御用瓷器的合格品都被源源不断地送进皇宫。至今故宫博物院仍然是明代御用瓷器最主要的收藏机构。御器（窑）厂作为御用瓷器的生产基地，一直由内务府直接管理，明清两代的帝王也经常直接过问御用瓷器的生产与管理事务，从瓷器的类别、造型、纹样到生产数量都由内府决定，御器（窑）厂只是照样生产而已。但是，从图样到产品，从想法到实施，直至精美的瓷器被进贡到宫廷内，无一不是通过宫廷与景德镇窑厂、皇帝（决策者）与督陶官和匠人的多次互动实现。御器（窑）厂在接受生产命令的同时，还承担着研发、创新的使命。为保证送进宫廷的产品能得到认可并顺利完成任务，御器（窑）厂也肩负对产品挑选验收的职责。洪熙元年，宣德皇帝建御器厂于饶州府城月波门内，派出太监专管御器厂，职掌验收御器厂烧造的瓷器并进贡。出于对御用瓷器的垄断，在明代大量挑选后的落选品和残次品都被集中处理，并被成坑或成片掩埋在窑厂内。20世纪80年代以来，配合景德镇市政工程建设，经多次考古发掘获得了数以亿计的御用瓷器碎片。这些瓷片多成坑、成片出土，既佐证明代宫廷对御用瓷器的垄断，提供了文献阙载的对落选品处理制度的新资料，也为拼对、复原提供了极大的便利，从而得到了大量从洪武至万历时期的御用瓷器。

通过对比传世明代御用瓷器和景德镇御窑遗址出土标本，研究者发现既有传世品与窑址出土标本完全相同者，也有仅见于传世品或窑址出土标本者，更有造型相同而釉色和纹样不同者，或是同样的纹样见于不同釉色、不同器类上者，甚至是同样的造型、纹样同见于饶州景德镇、处州龙泉、磁州彭城镇等不同窑场的产品。这些发掘与研究成果不仅全面地展示了御窑生产的面貌，也使得学术界对明代御窑的认识越来越接近历史真实，同时从深层的技术意义方面揭示了御器厂的设立与御用瓷器的生产为整个景德镇地区乃至全国瓷器生产带来的引领与促进作用，以及景德镇能够成为瓷都的历史原因。此次双方联合举办“明代御窑瓷器：景德镇御窑遗址出土与故宫博物院藏传世洪武永乐宣德瓷器对比展”，目的就是向社会展示御窑瓷器的总体面貌，介绍以御窑瓷器生产为代表的祖国优秀文化遗产。

这次展览虽然只是故宫博物院与景德镇市政府合作系列展览与展示宣传的开始，但却是从生产地到使用地、从御器厂到紫禁城、从试烧品与落选品到合格品的历史再聚首。据我了解，意图通过馆藏明代御用瓷器与景德镇御窑遗址出土标本举办系列对比展，连续不断地介绍从洪武到万历时期御窑瓷器与御窑历史的，只有故宫博物院与景德镇市陶瓷考古研究所两家联合才能胜任。在预祝展览成功的同时，更期待双方合作能取得更大的成果，从而完成历史与时代赋予故宫博物院与景德镇市政府、赋予故宫人与景德镇人的弘扬和宣传优秀瓷业文化遗产的责任！

故宫博物院院长



## Preface I

Both of the imperial kilns of the Ming and Qing dynasties were institutes authorized by the imperial court at Jingdezhen, in charge of the production of porcelain for imperial use. As a manufacturing and administrating institute attached to the Imperial Household Department, the imperial kiln did not only have special ties with the imperial court, but also existed as an integral part of the Forbidden City. Given such a historical setting, the Palace Museum signed the strategic cooperation contract with the Jingdezhen government, aiming to work together on various aspects, ranging from the archaeological excavation of the kiln sites of the past dynasties at Jingdezhen, the plan and conservation of the heritage sites, the restoration and study of the porcelain, to the exhibition and continuous study of cultural heritage. The cooperation attempts not only to improve the conservation and study of the cultural relics, but also to exhibit the imperial kiln sites of Jingdezhen as a representative of the excellent cultural heritage of China through the well equipped exhibition hall and information platform of the Palace Museum. The cooperation has started with the excavation at the imperial kiln sites at Jingdezhen, and the exhibition with the theme of the juxtaposition of excavated porcelains from the imperial kiln sites at Jingdezhen and the transmitted imperial porcelains dated to the Hongwu, Yongle and Xuande period.

The Ming and Qing imperial court was the only legitimate place for the use of imperial porcelains. Therefore, the qualified imperial porcelains produced from the imperial kiln were continuously transported to the imperial court during these periods. Until today, the Palace Museum is still the institute that possesses the major collection of Ming imperial porcelains. As the main production site of the imperial porcelains, the imperial kiln had been always under the supervision of the Imperial Household Department. It was also very often that the Ming and Qing emperors intervened in imperial porcelain production and kiln management in person. From the type, the shape and the pattern of the porcelain, the Imperial Household made decisions directly. The imperial kiln followed these instructions strictly. However, from the design of pattern to the completion of the fine porcelains which were finally provided to the imperial court, a lot of negotiation among the imperial court, the imperial kiln, the emperor as the decision maker, the supervisor of porcelain production and the craftsmen was involved. The imperial kiln also carried the responsibility to conduct research and innovate while taking orders from the imperial court. To guarantee the quality of the porcelains supplied to the imperial court, the imperial kiln was also responsible for selecting and inspecting the products. In the first year of the Hongxi reign, the Xuande emperor established the imperial kiln inside the Yuebo Gate of the Raozhou County, appointing eunuchs as special inspectors for the imperial kiln, who were in charge of the quality control of the porcelains for imperial use. In the Ming dynasty, flawed and unsatisfying porcelains were disposed and buried together at the imperial kiln site after strict selecting process, ensuring the monopoly of imperial porcelain production and usage. Since the 1980s, several hundreds of millions imperial porcelain pieces had been found during the archaeological excavations in cooperation with the urban developing construction at Jingdezhen. Such porcelain pieces were usually unearthed clustering in pits or fields, proving the monopoly of imperial porcelains by the Ming court and providing further information on the disposal of flawed products as recorded in the literature. Such a discovery also facilitates the restoration of porcelains, contributing to the collection of large number of imperial porcelains from the Hongwu to the Wanli reign.

Through comparing transmitted Ming imperial porcelains and samples from the imperial kiln sites at Jingdezhen, scholars found that some transmitted porcelains are exactly the same as those excavated samples, while some transmitted ones and excavated samples are unique. There are also cases that they overlap in the shapes, but are different in glaze and patterns. In addition, same patterns are found on porcelains with different glaze and shapes. Moreover, same shapes and patterns are seen on products such as different kilns from Jingdezhen at Raozhou, Longquan at Chuzhou and Pengcheng at Cizhou. Such excavation and study not only provide a full view of the production at the imperial kiln, but also bring the scholars closer to the reality of the history. At the same time, the significance of the establishment of the imperial kiln and the production of the imperial porcelain is revealed insightfully from the technological perspective, prospering the production of porcelain in the area of Jingdezhen and the whole country. Consequently, the historical reason of Jingdezhen serving as the capital of porcelain is revealed. The cooperated exhibition on the juxtaposition of excavated porcelains from the imperial kiln sites at Jingdezhen and the transmitted imperial porcelains dated to the Hongwu, Yongle and Xuande period aims to exhibit porcelains from the imperial kiln to the public comprehensively and to introduce the production of imperial porcelains as a representative of the excellent cultural heritage of China.

Though this exhibition is only the beginning of a series of exhibition organized by the Palace Museum and the Government of Jingdezhen, it reunites the different stages involved in the production and use of the imperial porcelains, from the imperial kiln—the place of production to the Forbidden City—the place of usage, from the products at the experimental stage and the unsatisfying products to the qualified products. As far as I know, only the cooperation between the Palace Museum and the Archaeological Research Institute of Ceramic in Jingdezhen can lead to the success of the exhibition to juxtapose the Ming imperial porcelains in museum collection and the excavated porcelains from the imperial kiln at Jingdezhen and to introduce the history of the imperial kiln consecutively from the Hongwu to the Wanli period. I hope the exhibition be a great success. In addition, I hope the cooperation between the two institutes will obtain great achievement to fulfil the historical responsibility of the Palace Museum and the Government of Jingdezhen in developing and transmitting the excellent cultural heritage of porcelain production.

Shan Jixiang

Director of the Palace Museum



## 序二

从宋代我国官窑制度建立以来，瓷器便作为御用贡品成了皇帝的清玩和专用器具大量进入宫廷。这些瓷器现在已被人们视为拱璧，收藏在世界各大博物馆和收藏家的手中，故宫博物院的收藏堪称世界之最，而这些收藏品中又以景德镇明清官窑瓷器量最多而优。这些精美的瓷器不仅具有巨大的经济价值，而且是研究中国陶瓷史、工艺美术史、文化艺术史、科技史以及宫廷文化史的重要实物资料，是名副其实的人间瑰宝！众所周知，这些人间瑰宝却是出自距京城数千里之外的一个偏僻小镇——景德镇的明清御窑厂。

明洪武二年（1369年）朱元璋在元代浮梁磁局的基础上设置官窑开始烧造瓷器，至1911年清政权覆亡，御窑厂停烧，五百多年间御窑厂烧造了数以万件的官窑瓷器。这些精美瓷器当时大多已上贡给朝廷，而一些残次品和多余品则被抛弃掩埋在御窑厂内，不为世人所知。20世纪80年代以来，景德镇考古工作者为配合城市建设，在御窑厂遗址进行了十余次的抢救性考古清理发掘，之后又经国家文物局批准，联合北京大学、江西省文物考古研究所等单位进行发掘，出土明清官窑瓷片数以吨计，经考古人员精心修复，复原了数千件明官窑珍品，这些深埋地下数百年的珍宝终于重现天日。此次应故宫博物院之邀所展出的161件套明初官窑瓷器，便是从中遴选出的部分精品。

本次展出的景德镇明御窑厂遗址出土的官窑瓷器，主要是明洪武、永乐、宣德三朝遗物。其中有备受世人推崇的永宣青花瓷、精美绝伦的中国最早的宣德斗彩瓷，尤以永宣外销瓷最富而精，这是郑和下西洋带往中东的瓷器，这些瓷器大多花纹精美、器形特异，充满了异域风情。郑和的舰队早已湮没在历史的长河之中，但这批销往中东地区的瓷器却留存至今，散发出那个时代特有的气息，标志景德镇瓷器作为东西方文化传播与扩散的载体，已然成为全球化的商品。通过本次展览，人们既可欣赏明初官窑的辉煌成就，又可从中获取当时社会政治、经济、人文艺术等方面的信息，让人们在欣赏官窑艺术的同时，获得一些有益的启示。而故宫博物院将其所藏三朝瓷器与御窑厂遗址出土瓷器进行对比展，从某种意义上说，是分别五百多年相隔几千里的瓷器亲姊妹的一次华丽聚首，这无论在学术上，还是在展览内容上都是十分有意义的。

在这一重要展览开幕和大型图录出版之际，我谨代表中共景德镇市委、景德镇市人民政府向故宫博物院单霁翔院长以及各方面的领导和专家表示感谢！感谢他们对景德镇文博事业长期以来的关心和支持，同时也感谢诸位先生、女士为展览和编纂图录所付出的辛劳。

最后，祝展览圆满成功！

中共景德镇市委书记

刘昌林

## Preface II

Since the establishment of the official kiln system in the Song dynasty, porcelains had become imperial tributes and were brought to the imperial court in large number as the emperor's exclusive belongings for appreciation and daily use. These porcelains have now been regarded as priceless treasures and collected by various museums and private collectors all over the world, among which, the Palace Museum in Beijing is especially renowned for its porcelain collection, in particular, the Ming and Qing porcelains from the imperial kilns at Jingdezhen. These exquisite porcelains are not only valuable on the economic aspect, but also instrumental to the study of Chinese porcelain history, craft history, cultural and art history, technology history, and the cultural history of the imperial court. As a matter of fact, these priceless treasures were made in the Ming and Qing imperial kilns at Jingdezhen, a small town thousands of miles away from the capital city.

In the second year of the Hongwu reign in the Ming dynasty (CE 1369), Zhu Yuanzhang established the imperial kiln at Zhushan for porcelain production, on the basis of the Fuliang kiln of the Yuan dynasty. Until 1911, when the Qing government was overthrown, tens of thousands of imperial porcelain had been produced from the imperial kiln for over 500 years. Most of the exquisite pieces had been offered to the imperial court at the time of production, deserting and burying the flawed and redundant pieces at the kiln site which remained unknown for years. Since the 1980s, archaeologists at Jingdezhen have conducted emergent excavation at the imperial kiln site for over ten times, in cooperation with the urban development construction. Later, after being approved by the State Administration of Cultural Heritage, the local archaeologists worked together with Peking University and the Administration of Cultural Heritage in Jiangxi to reveal several tons of Ming and Qing ceramics at the imperial kiln site. After careful restoration by the archaeologists, thousands of porcelain pieces from the Ming imperial kiln have been brought to light. Thus, the buried treasures are unveiled to the world after several hundred years. The 161 pieces of porcelain from the early Ming imperial kiln exhibited at the Palace Museum this time are selected from the best of the past excavations.

Porcelains at this exhibition are from the Ming imperial kiln at Jingdezhen, mainly dated to the reign of Hongwu, Yongle and Xuande. The blue-and-white porcelains of the Yongle and Xuande reign are especially highly rated. In addition, the exhibition has included the exquisite and the earliest porcelains with overglaze of the Xuande reign, in particular, the fine export porcelains of Xuande, which were taken to the Middle East by Zheng He with his fleet. These porcelains are decorated with delicate flora patterns and presented in exotic shapes. Though Zheng He and his fleet have been long gone as time goes by, the porcelains for Middle East export remain till today and manifest the unique spirit of their time. These porcelains symbolize that porcelains of Jingdezhen have been a global commodity and serve as media for the communication and dissemination of culture between the East and the West. Through this exhibition, the visitors can enjoy the glorious achievement of the early Ming imperial kiln and gain an understanding about the society, politics, economics, literature and art of the Ming dynasty. The exhibition juxtaposes the Palace Museum collection of porcelains of the Hongwu, Yongle and Xuande reign, and the porcelains excavated from the imperial kiln at Jingdezhen, which, to some extent, reunites porcelains stemming from the same root over 500 years ago. From both aspects of academic research and exhibition, this exhibition is unprecedented and inspirational.

At the time of the unveiling of this important exhibition and the publication of this catalogue, I sincerely thank Shan Jixiang, the director of the Palace Museum, and the leading cadres and scholars of various institutes on behalf of the Government of Jingdezhen. I thank the people who have been caring about and supporting the development of the heritage work in Jingdezhen over the years and I thank the scholars who devoted themselves to the exhibition and the editing of this catalogue.

Finally, I wish the exhibition achieve a great success.

Liu Changlin

Chinese Communist Party Secretary of Jingdezhen



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