

# 海帆留踪

荷兰倪汉克捐赠明清贸易瓷

## Traces of the Trade

Chinese Export Porcelain Donated by Henk B. Nieuwenhuys



上海博物馆  
Shanghai Museum

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**图书在版编目 (CIP) 数据**

海帆留踪: 荷兰倪汉克捐赠明清贸易瓷/上海博物馆编.

—上海: 上海书画出版社, 2009.10

ISBN 978-7-80725-790-5

I. 海… II. 上… III. 古代陶瓷—外销—研究—中国—  
明清时代 IV. F724.787

中国版本图书馆CIP数据核字 (2009) 第173405号

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**海帆留踪**

荷兰倪汉克捐赠明清贸易瓷

上海博物馆 编

上海书画出版社出版发行

(上海市延安西路593号 邮政编码: 200050)

上海贝贝埃艺术设计有限公司设计制作

上海中华商务联合印刷有限公司 印制

2009年10月第1版 2009年10月第1次印刷

开本: 635×940 毫米 1/8 印张: 26

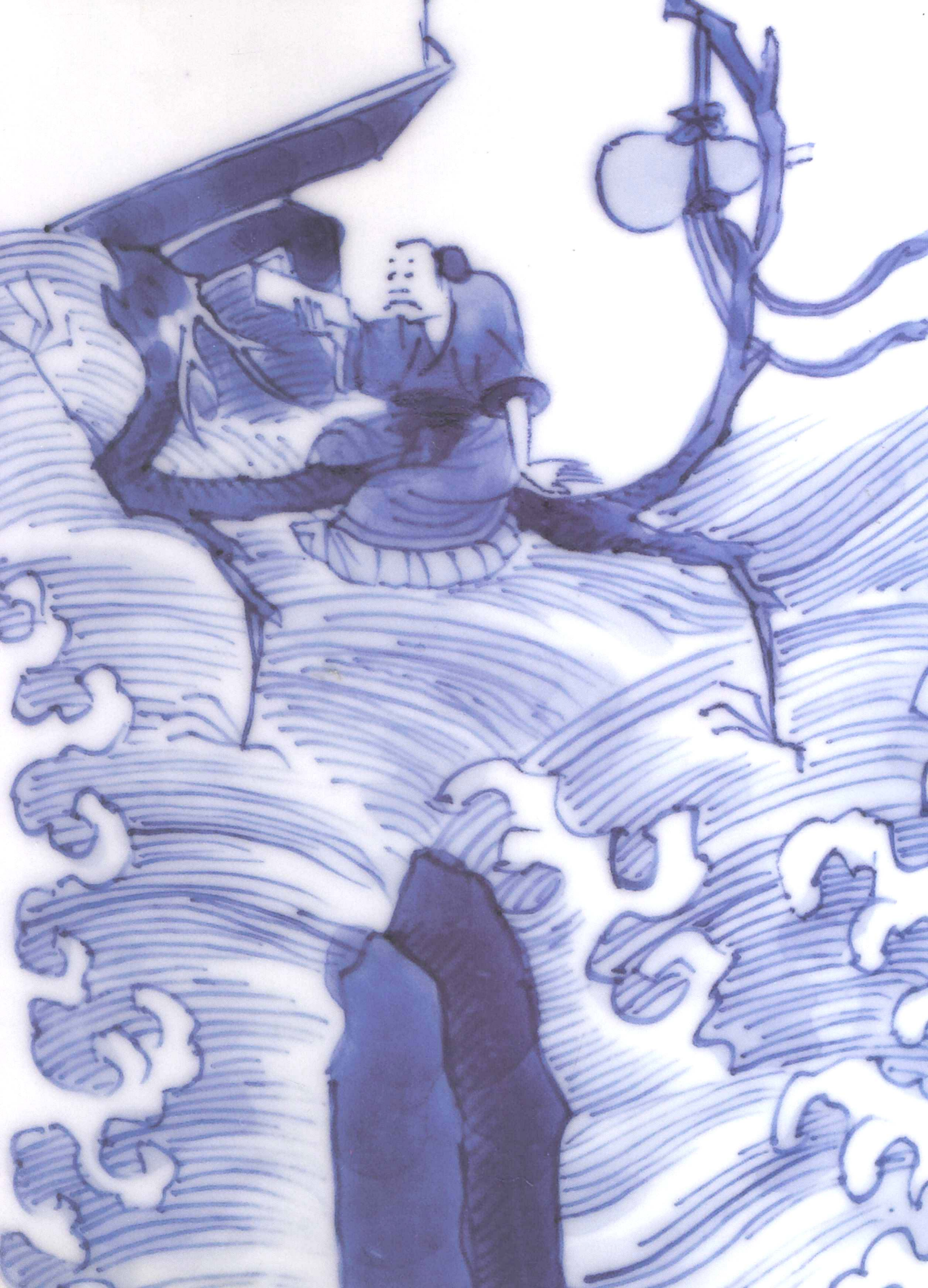
印数: 1-1,500

ISBN 978-7-80725-790-5

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定价: 180.00元







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# 序

2008年，荷兰收藏家倪汉克先生将自己珍藏的97件瓷器捐赠给了上海博物馆。据介绍，这批藏品是他的外祖父、父亲及其本人历年来共同努力而形成的。他们都十分喜爱中国瓷器，尤其是17世纪中国销往欧洲的产品。综观这一批瓷器，均为贸易瓷，其中有一部分是中国国内不常见的瓷器。除了一件是日本彩瓷，其余96件均为景德镇窑青花产品，烧造时间主要为明万历至清康熙时代。倪汉克先生选择上海博物馆作为这批瓷器的最后归宿，主要有两个因素：一是他有着深厚的中国情结，二是得力于在荷兰博物馆界的朋友的推荐。现在，这批瓷器均已入藏上海博物馆。

许多年来，国内的贸易陶瓷研究进展缓慢，主要原因是缺乏研究资料。随着近二三十年来处于古代航线上的国内外许多海域沉船的发现、大量中国瓷器的打捞出水，使得国内外的中国外销瓷研究也进入了纵深阶段，同时使世人对历代运销国外的中国瓷器历史有了更多的认识。这一批瓷器的捐赠并回归原产国，对我们进一步深入研究明末清初景德镇的制瓷历史和同时期中欧经济文化方面的交流，具有重要的促进作用。我们在此举办这一展览，一是为弘扬倪汉克先生的这种可贵精神，二是希望加深广大观众对明清时期中国瓷器输入欧洲的进一步了解。

陈燮君

上海博物馆馆长





## Preface

In the year 2008, Mr. Henk B. Nieuwenhuys, a renowned collector from the Netherlands, kindly donated his porcelain collection to the Shanghai Museum, which amounts to ninety-seven pieces. This collection has been formed through the efforts of Mr. Nieuwenhuys' grandfather and father as well as himself. They all love Chinese porcelain very much, especially the products exported to Europe in the 17<sup>th</sup> century. The donated pieces are all export wares, some of which are rarely seen in Chinese domestic market. Apart from one piece of Japanese Imari ware, the other ninety-six pieces are all blue and white porcelain fired in Jingdezhen mainly from the Wanli reign of the Ming dynasty to the Kangxi reign of the Qing dynasty. There are two reasons why Mr. Nieuwenhuys has chosen the Shanghai Museum as the eternal shelter for his cherished collection: he loves China deeply, and the recommendation by a museum friend in Holland. As a result, the donated pieces are now registered in the collection of the Shanghai Museum.

For many years the study of Chinese export porcelain has witnessed few fruits and a slow progress, due to the lack of relevant materials. With the continuous discoveries of ancient Chinese export porcelain on shipwrecks alongside sea-trade routes within the past few decades, however, the study has been furthered greatly and the knowledge in this field were greatly enriched. Mr. Nieuwenhuys' kind return of these wares to its origin will surely help promote the study of the Jingdezhen porcelain history of the late-Ming and early-Qing periods and the then Sino-Europe exchanges in the fields of both economy and culture. Through this exhibition, the Shanghai Museum hopes to not only let known Mr. Henk Nieuwenhuys's kindest generosity, but also enrich visitors' knowledge of Chinese porcelain being introduced to Europe during the Ming and Qing dynasties.

*Chen Xiejun*  
Director, Shanghai Museum



# 捐赠人的话

我的家族收藏有许多中国外销瓷，我的父亲和外祖父对外销瓷都非常着迷。家族中，我的外祖父本·范·希斯（Ben van Hees）自20世纪20年代晚期开始了这一收藏。当时，人们对于中国瓷器的了解和认识几乎为零，没有人能够肯定地说出某件瓷器的年代是15世纪还是19世纪。那些和我外祖父一样购买中国瓷器的人，纯粹是因为喜欢，而非出于经济原因。小时候，我就已经对瓷器上的某些设计和纹饰十分着迷，我很想知道为什么瓷器上画的男人都穿着裙子，还留着长发、扎着马尾，这些激发了我的好奇心。那时虽然我是在一个艺术的氛围中成长的，却对此一无所知，尤其是中国外销瓷。我们家族的收藏不仅有青花瓷，还包括五彩和粉彩瓷器。

1991年，我父亲去世，我很幸运地从他那里继承了青花瓷。当时，五彩瓷器相对而言更加流行和高级，因此也更贵重一些。我非常幸运地从父亲的收藏品中继承了青花。我刚从北美回来，此前的十六年间，我一直在那里工作和生活。以前人们常说，在美国“什么东西都又大又好”。就新事物而言，可能确实如此，但是就古董，比如中国瓷器而言，在美国就很少见。人们总是只对新生事物更有兴趣。在我搬去美国之时，父亲让我随身带去两件孔雀（peacock）纹盘。我非常珍视这两只盘子，学着去欣赏它们并且乐在其中。我对它们的由来做了调查，从而了解到这两只瓷盘出自一套250头的中国外销瓷餐具，由一位皮科尔（Peacock）先生在1725年左右所订制。于是我对青花瓷的兴趣更加浓厚了，也正是从这件事之后我开始扩大自己的收藏。非常幸运的是，之后我又得到了第三件孔雀纹盘，同之前那两件的设计和图案完全一致，只是尺寸稍小了一些。

1990年我搬回荷兰生活，我不想再住在过于现代的房子了，美国都是那样的房屋，我想要一个有古老传统的家。我买了一幢建于1885年的房子，天花板距离地面足足有四米，非常适合摆放一个传统法式风格的胡桃木柜子，里面放满了中国外销青花瓷。

总的来说，我坚信，一段时期人只能集中精力在某一样事物上。就我而言，我的精力都放在中国外销青花瓷上。因为一心想要延续外祖父和父亲所建立起来的收藏传统，所以我得以将藏品的数量增加了40%。最后我所从事的收藏真正是独一无二的，这也是我为什么决定将其捐赠给博物馆的重要原因。

为了扩充自己的藏品，我参加过各种各样的拍卖会。通常在一些综合性拍卖会上能够买到那些最有意思的器物，但在这些拍卖会上中国外销瓷的数量总是很少的。在专门的瓷器拍卖会现场，通常会有很多商人，所以价格往往会被抬得比较高。我是一名机会主义者，当我看到一件自己所中意的瓷器，认为它可以为我的藏品锦上添花，我就会毫不犹豫地将它收入囊中。我也是一名商人，因此我总是会考虑每次拍卖所得之物的价值是多少。从商业角度而言，一些稀有的器物总是比那些普通的更加保值。多年来，我在欧洲认识了许多极为重要的中国外销瓷商人，我常常就自己买到的瓷器向他们讨教，有时也直接从他们那里购买瓷器。

在荷兰，我在房地产领域有自己的一份事业。到了周末以及平时的夜晚，有时候我会在柜子前面，坐上一两个小时，静静地欣赏自己收藏的瓷器，放松自己紧张的神经，有时我也会静静地考虑一些工作或者其他的杂事。正因为我为瓷器的迷人魅力所陶醉，所以这通常会让我的头脑得到片刻的宁静和休息，也为我解决一些难题而提

供灵感和启发。我不时地把瓷器从柜中取出，拿在手里，仔细地端详和研究它们。你对着器物看得时间越久，能够看到的东西就越多。你会发现器物表面纹饰中的精巧细节。瓷器上的绘画所透露出来的娴熟技艺以及图像中的大量细节总是让我惊叹不已。儿时的我所不能理解的为什么瓷器上画的男人都穿着裙子，还留着长发、扎着马尾，现在都已有所了解。

几年前，我的生活发生了改变，我卖掉了房子。我必须考虑如何处理自己收藏的中国瓷器。将收藏卖掉是一种选择，但这与收藏家的意愿背道而驰。我完全可以像我的外祖父和父亲一样，把自己收藏的瓷器传给我的孩子们，但通常如今现代化的房屋和以前的相比要小了许多，往往没有足够大的空间摆放一个大柜子。把收藏分割成几份当然也是可行的，但内心深处我还是觉得应该把三代人的收藏完整地集中放置在某个地方。我的心中慢慢浮现出这样一个想法：将我的收藏捐赠给博物馆。但问题是捐赠给哪家博物馆呢？既然我当时居住在荷兰，所以如果我选择一家荷兰博物馆是合情合理的。决定捐赠的一个重要条件是，要让他们作为一个完全的整体，展示给公众。然而，荷兰的博物馆已经拥有了许多中国外销瓷的藏品，要让他们全体亮相是不太可能实现的。就在那段时期，因为我参与赞助了在上海展览中心举办的欧洲19世纪绘画艺术博览会，我来到了上海。之前我从来没有来过中国，我觉得这为我提供了一个非常好的机会，亲自去了解中国在改革开放以来的三十一年中是如何发展进步的。由于上海博物馆是中国最大的瓷器收藏机构之一，因此我参观了上海博物馆。馆中展出的官窑瓷器让我印象非常深刻，但同时，我也很惊讶地发现上博的中国外销瓷数量居然很少。2008年1月，我第二次来到上海，我与上博的陈克伦教授进行了多次会面，与之讨论是否有可能将我的收藏捐赠给上博。我们都清楚地知道，在欧洲，官窑器极为罕见，而在中国则相当常见；相反，中国外销瓷在欧洲相当常见，而在中国本土却十分罕见。经过双方多次的会谈和讨论，2008年6月我们终于签署了一份捐赠协议。协议中，双方还约定2010年间，上博将会在海牙市立博物馆举办一个主题为“中国官窑瓷器”的展览，而我的故乡正是海牙。而就在我们讨论捐赠事宜之时，我还在继续收藏瓷器，最后几件藏品是我在2008年4月购买的，也加入了捐赠之列。两个月后，我便将我的整个中国外销青花瓷器收藏品从荷兰运到了上海博物馆，今后上博就是它们的家。

现在，距离讨论捐赠之始已经差不多有十二个月了，我常常回想起捐赠的情形，而更重要的是能够细细回味捐赠时的那份激动。把整整三代人的收藏捐赠出来，这让人有一种非常非常特殊的感觉。我对自己把家族收藏捐赠给上海博物馆的这一决定感到非常满意和高兴。每次想起，我都十分肯定自己做了一个正确的选择，我选择了一家最适合的机构。我的藏品将会在上博展出，它们会让来博物馆的观众了解到过去欧洲人在家里是如何摆放中国外销瓷器的。

倪汉尧

2008年12月22日，上海

## Words from the Donator

I was born and brought up in a family that collected Chinese export porcelain. My father and grandfather were both fascinated by it. It was my grandfather, Ben van Hees, who started the collection in the late 1920s. At that time, the market's knowledge of Chinese porcelain was basically non-existent. Nobody knew whether an object dated from the 15<sup>th</sup> century or the 19<sup>th</sup>. People like my grandfather bought porcelain because they liked it, not for financial reasons. As a small boy, I was intrigued by some of the designs on the porcelain and wondered why they showed men wearing dresses and long hair in pony tails. This triggered my curiosity. At that time, I had no understanding of art, even though I was raised among it, especially Chinese export porcelain. My family's collection included not only blue-and-white but also *famille verte* and *famille rose* pieces.

I was fortunate enough to inherit the blue-and-white porcelain from my father when he passed away in 1991. At that time, *famille verte* porcelain was more fashionable and therefore more valuable. I was very lucky to acquire the blue-and-white porcelain from my father's collection. I had just got back from North America, where I had lived and worked for the previous 16 years. People used to say that 'everything is bigger and better' in America. That may be so where new things are concerned but antiques like Chinese porcelain are rare in America. People tend to focus only on new things. When I moved to the US, my father gave me two peacock dishes to take with me. I treasured those two dishes and learned to look at them and enjoy them. I researched their origin and found out that they came from a table service of some 250 pieces of Chinese export porcelain ordered from England by a Mr Peacock in around 1725. They spurred my existing interest in blue-and-white porcelain and it was from that point on that I began to expand the collection. I was fortunate enough to acquire a third peacock dish of exactly the same design, although smaller in diameter.

When I moved back to Holland in 1990, I didn't want to live in a modern house like the ones in America. I wanted a traditional old home. The one I acquired was built in 1885 and had lofty four-metre-high ceilings, perfect to accommodate a traditional French-style walnut cabinet filled with Chinese blue-and-white export porcelain.

In general, I am a strong believer in concentrating on one thing at the time. That applies for collecting and everything else. In my case, the focus was blue-and-white Chinese export porcelain. Continuing the tradition established by my father and grandfather, I was able to expand the collection by more than 40%. The resulting collection is truly unique, and can never be replicated. This was a strong consideration when I decided to donate it to a museum.

To expand the collection, I attended many auctions of all kinds. The most interesting objects were often purchased at general auctions, where only a limited number of Chinese export porcelain objects were on offer. At specialist porcelain auctions, there are always traders around and prices tend to be higher. I am an opportunist and never have to think long if I see a piece of porcelain I like and think would be a nice addition to the collection. I'm a businessman and have always considered the value of each acquisition. From a business point of view, rare items maintain their value better than objects that are more readily available. Over the years, I have met many of the most important Chinese porcelain traders in Europe. I have often consulted them on items I purchased and also purchased from them directly.

I have had my own business in the property field in the Netherlands. At weekends and in the evening, I would sometimes sit for an hour or two in front of the cabinet and enjoy looking at my porcelain, relaxing and reflecting on business affairs or other matters. Enjoying and appreciating the beauty of the porcelain, this often gave me peace of



mind and inspired solutions to the problems I was facing. I frequently took objects out to hold them and study them in detail. The more you look at pieces, the more you see. You discover the fine detail in the decoration. I have always been surprised by the skilfulness of the painting and the amount of detail in the images on the porcelain. I now understand why the men are shown, as I thought when I was a small boy, wearing dresses and with their hair in pony tails.

Some years ago, my life changed and I sold my house. I had to think what to do with the Chinese export porcelain. Selling is always an option but that goes against the grain of any collector. Like my father and grandfather, I could have passed on the porcelain to my children but modern houses are smaller and there isn't always room for such a large cabinet. There was no question of splitting up the collection. I felt strongly that the result of three generations of collecting should remain in one place. Donating the collection slowly began to emerge as a viable option. The question was: which museum? A Dutch museum would have been a logical choice, since I was living in Holland at the time. An important condition for the donation had to be that the collection should be kept together and exhibited to the general public. Since Dutch museums already have Chinese export porcelain, I felt that a donation to a Dutch museum would not yield the maximum exposure that I was looking for. Around that time, I came to visit Shanghai because I was sponsoring a European 19<sup>th</sup>-century painting art fair at the Shanghai Exhibition Centre. I had not been to China before and thought this was a good opportunity to come and experience at first hand how China has evolved over the last 31 years. The Shanghai Museum has one of the largest collections of porcelain in China so of course I visited it. I was very impressed by the imperial porcelain on display but, at the same time, astonished to see that the collection of export porcelain was relatively small. On my next visit to Shanghai, in January 2008, I met Professor Chen Kelun of the Shanghai Museum on several occasions and discussed with him the possibility of donating the collection to the museum. We came to realize that imperial porcelain is extremely rare in Europe but more common in China, whereas Chinese export porcelain is very rare in China and fairly common in Europe. As a result of our meetings and discussions, a donation agreement was signed in June 2008. At the same time, we agreed that an exhibition of Chinese imperial porcelain from the Shanghai Museum would be held at the Gemeentemuseum in The Hague, my home town in Holland, in the course of 2010. Even while we were discussing the arrangements for the donation, I continued collecting and the last objects were purchased and added to the collection in April 2008. Just two months later, I shipped my whole Chinese blue-and-white export porcelain from Holland to its future home at the Shanghai Museum.

Now, some 12 months after the fact, I have had time to reflect on my donation to the Shanghai Museum and more importantly to savour the sensation of making such a significant gift. It is – to say the least – a very, very special feeling to donate something that is dear to you and which goes back three generations. I can say that I am delighted and extremely pleased with my decision to donate my porcelain to the Shanghai Museum. Each time I think about it, I come to the conclusion that I made the correct decision and the right choice of institution. My collection will be on display and will show visitors to the museum how Europeans used to display Chinese export porcelain in their homes.

*Henk B. Nieuwenhuys*  
Shanghai, 22 December 2008

# 荷兰倪汉克先生捐赠景德镇瓷器研究

——兼论17—18世纪早期的烧造与中西贸易

陆明华

昔年渡海西去，今日航空东归，九十余件中国瓷器在欧洲大陆二三百年后重新回到中国，这是荷兰收藏家倪汉克先生（Henk B. Nieuwenhuys）的一个壮举，他将自己家中珍藏许多年的一批明清景德镇瓷器捐赠给了上海博物馆，此举确实令人钦佩和赞叹。综观这一批瓷器，均是贸易瓷，绝大多数是青花器，其中有一部分是中国国内收藏中不常见的物品。本文的撰写，以这批瓷器为重点，希望通过较深入的研究和解读，能进一步加深对17世纪及18世纪早期中国瓷器输入欧洲特别是荷兰的认识。

## 一、倪汉克先生捐赠瓷器的研究

倪汉克先生捐赠的瓷器总数是97件，96件是江西景德镇的产品，均为青花瓷，只有1件是彩瓷，为日本伊万里烧产品。这批青花瓷中，烧造时代最早的为明万历时期（图版1），少量是明末清初和18世纪晚期至19世纪的产品，当然，以康熙时期产品占绝大多数。这些瓷器，在形制上可分成琢器和圆器两种，其中瓶、罐等琢器稍少于盘碗类制品，而瓷盘又远远多于碗。一般而言，收藏者通常是以自己的喜好和购买时的感觉为标准，因此，瓷器的收藏风格也可能带有一定的随意性。当然，由于17世纪运往欧洲的景德镇瓷器一般多为定向销售，产品通常均符合欧洲人的口味，因此具有常规性。这一点，在这批捐赠瓷器中也有明显体现。

在这批捐赠瓷器中，烧造年代最早的一件是明万历青花龙凤纹环耳瓶，这是明代景德镇瓷器中的传统形制，早在明初洪武官窑瓷中就有类似风格，仿自元代的青铜器。这类青铜器，经常作为祭器使用，但明代官窑中烧造并不多。明代晚期，销往欧洲的贸易瓷中出现这样的作品，显然是受人欢迎的，尤其是龙凤题材。龙凤在中国象征帝王和皇后，这种题材具有神秘的东方宫廷文化特色。另外民间也喜用这样的题材，诸如龙凤呈祥、游龙戏凤、双龙戏珠等等。这样的瓷器，也许是通过荷兰商船较早登陆欧洲的中国瓷器，也是中欧经济贸易的早期见证物之一。

17世纪正当中国的明末清初时期，大量中国瓷器通过海运途径，进入荷兰和欧洲大陆的不少国家。这一件青花水禽纹大盘（图版2），是明万历至天启时期的产物。通常多为花口，在盘内中心画有莲池水禽，内壁一周有开光，内绘各种花卉纹，外壁则常画有变形的莲瓣纹。烧造量很大，主要销往国外，以欧洲和日本为最多，在日本，人们把这种纹饰特点的产品谓之“芙蓉手”。此类瓷盘应是明末的典型品种之一。20世纪80年代，国内有人曾因为江西南部广昌县明万历及以后的墓葬中出土具有此类风格的大、小青花盘（其中有的已残破或窑裂），认为这些瓷器是当地烧造的，理由是当时的人不可能将窑场烧废品从景德镇带到广昌。1988年，笔者曾为此前往广昌窑场考察，青花窑场坐落在不能驱车前往的偏远山区，只能徒步跋涉，但那里的窑场中未发现这样的器物。后来，考古专家在景德镇发现了这样的瓷器标本，证明这种瓷器还是景德镇烧造的产品。这种瓷器在明末贸易瓷大规模外销的浪潮中输出海外后，仿制品很多，如日本江户时代的有田烧和伊万里烧，17、18世纪德国的哈瑙、荷兰的代尔夫特以及英国、伊朗等均有仿制。

捐赠品中的两件青花直筒形瓶（图版3、4），也是代表这一个时期青花瓷器的重要品种。这种造型的作品，过去曾被认为是清代康熙或雍正时期烧造，理由是产品具有该时期青花瓷的特征；而且，国内外有许多相同的器物，有不少器身写有干支纪年，包括戊寅、己卯、庚辰、辛巳、壬午、癸未等年款作品，基本上都被看成是下一个干支六十年中康熙中期烧造。但现在可以明确，这些均为崇祯纪年：戊寅（1638）、己卯（1639）、庚辰（1640）、辛巳（1641）、壬午（1642）、癸未（1643）。因为国外沉船中发现的许多瓷器证明，这些写有干支纪年的器物，多为明末崇祯时期烧造。也有部分产品是稍晚的清初顺治年间（1644—1662）烧造的。

直筒形瓶，有青花、五彩、白釉等品种，但最多的是青花瓷，以崇祯时期居多，顺治时期稍少。两者风格相似，较难区别，通常都以瓶外口下和下部有一周暗刻纹者为崇祯烧造，无暗刻纹者多被看成顺治烧造，当然，这样的判断不是唯一的标准。这种器物，在国内外均有流传，欧洲最多，但国内也有相当数量。上海博物馆也有收藏。<sup>1</sup>

捐赠品中有大量青花器烧造于康熙时代。长达六十一年康熙盛世，经济贸易发达，从景德镇的瓷业方面也体现出了这一朝的繁荣景象。可以认为，这批瓷器见证了康熙朝景德镇和欧洲进行贸易的情况，因为它们似乎不是同一批产品，可能是不同时间烧造，不同时间远涉重洋被运到欧洲的。

这批瓷器有罐、瓶、熏炉、执壶和碗、盘等形制，在工艺上除了纯粹青花的制品外还有洒蓝青花、酱色釉青花。

倪汉克捐赠品中有四件青花罐，造型分长身和圆腹两种（图版40—43），器身的胖瘦和不同的纹样可反映出康熙朝不同的产品风格。在中国国内，过去这样的产品均被认为是康熙始烧，以后历朝均有制作，绝大多数被用作药罐。1980年，哈彻尔沉船在中国南海附近海域被发现，由于沉船上有二件椭圆形青花盖罐的盖上书有“癸未”（1643）纪年，因此估计是1643年以后沉没的，该船中发现了25000多件陶瓷器件，其中有不少就是如图版41—43的圆腹青花罐。粗看上去，长身青花罐似乎不是传统的风格，但仔细观察就可看出，其形制依然源自前代前朝，明崇祯朝贸易瓷中有许多小件青花橄榄形小罐，大量销往欧洲，欧洲人称之为“姜罐”，捐赠品中的长身罐（图版40），造型与之相似，只不过有的形体放大，有的加长了，加长的形式有的似乎不能再称为罐而是瓶了，不变的是盖的形式，为微圆的平顶盖。从纹饰看，麒麟图和开光花蝶纹是常见的传统纹样，其余两种如意花卉纹在国内康熙青花瓷中较为少见，但从纹样看并不具有异国情调。同时，更可联想为是尚未完成彩绘装饰的青花釉上绘彩作品，因为除了器身上下的开光如意纹，腹部留出了很大的空间，似乎是烧成青花瓷后，留出空间准备上彩，也或许是运往欧洲再加彩。

麒麟是中国古代瓷器上较为多见的吉祥图案，属于传统意义上的瑞兽。但麒与麟有区别，据文献记载，躯体较大、威武雄健、呈侧卧状、头部画成披头散发的龙头、身体布满鱼鳞片的为麒。而有双角的为麟。东汉许慎《说文》十：“麒，仁兽也，麋身牛尾一角。（麟）麒也。”在瓷器纹样中，麒麟时常与凤凰共同出现，据《礼记·礼运》记述：“山出器车，河出马图，凤凰麒麟皆在郊。”可见，此类画面不是景德镇制瓷工匠随心所欲画出来的，而是根据古代文献或相关的版画等资料予以创作的。此麒麟图罐有“牛尾一角”，应属“麒”类。

除了上面提到的开光花蝶纹瓶外，还有多件青花瓶：

博古图长颈瓶共六件（图版14—19），有两种造型，一种即后来称为赏瓶的那种形制，还有一种为悬胆状的