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西藏博物馆编 EDITED BY TIBET MUSEUM

西藏博物馆藏明清瓷器精品

MING AND QING DYNASTIES CERAMICS PRESERVED IN TIBET MUSEUM



中国大百科全书出版社

ENCYCLOPEDIA OF CHINA PUBLISHING HOUSE

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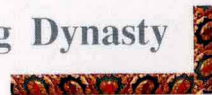
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前言

耿东升

西藏博物馆是西藏第一座具有现代化功能的大型综合性博物馆，是一座民族文化和艺术的殿堂。西藏博物馆馆藏文物丰富，其中的明清瓷器有鲜明的特色，笔者曾三度进藏，对其留下了极其深刻的印象。所收藏瓷器有2个显著特点。

一、瓷器珍藏量多质精

西藏博物馆馆藏明清瓷器数千件，品种全、质量高，在国内省级博物馆中很少见，堪称“雪域珍宝”。这些瓷器应是明清时期朝廷赏赐给西藏上层人士的。明清时期，汉藏关系密切，西藏的朝贡和朝廷的赏赐频繁。赏赐品除有符合藏传佛教教义的佛像、法器外，还有景德镇官窑瓷器等，在明清时期汉藏文献中屡有记载。

中国陶瓷工艺绵延不断数千年。悠久的烧制历史，使得历代窑工们积累了丰富的经验，创造出精美绝伦的陶瓷器。明清两代是中国陶瓷生产的巅峰时期，以景德镇为全国制瓷中心，并设御窑厂专烧宫廷御用瓷器。景德镇窑以制瓷工艺精湛，品种繁多，釉彩艳丽而闻名于世。釉下彩、釉上彩和颜色釉瓷是明清时期景德镇制瓷业的三大主流产品。

青花瓷是釉下彩瓷，是中国最具民族特色的瓷器。唐代为其初创期，元代为成熟期，以景德镇窑青花瓷质量最好，深受人们喜爱。明代永乐、宣德时期是青花瓷生产的黄金时期。所产青花瓷造型丰富，装饰多样，青花选用进口的“苏麻离青”料，色泽艳丽。永乐青花莲花纹执壶（第24页）、宣德青花海水龙纹高足碗（第32页）为永宣青花瓷的上乘佳作。

成化时期青花多选用平等青料，色泽淡雅，纹饰布局疏朗明快，有独特的艺术风格。明成化青花缠枝花纹碗（第42页），造型庄重秀丽，纹饰精美，为成化青花瓷的典型器，十分珍贵。

嘉靖、万历时期改用回青料，青花发色浓艳泛紫，装饰纹样多与道教材材有关，时代特征鲜明。万历青花云鹤纹盖盒（第54页），造型规整，纹饰吉祥，为万历青花瓷的代表作。

康熙、雍正、乾隆三朝是清代青花瓷烧制的鼎盛时期。乾隆青花缠枝莲纹花觚（第106页）为清代督窑官唐英监烧敬献的五供之一，造型别致，绘制精工，纹饰繁缛，但层次分明，青花色泽明艳，为“唐窑”中的精品。传世铭记唐英款的青花五供器有花觚、烛台、炉，均不成套。此花觚成对保存，完整无损，更加弥足珍贵。

釉里红瓷是以氧化铜为呈色剂的釉下彩瓷，元代景德镇始烧。烧造难度大，成品率低。明代洪武时期由于烧制技艺提高，釉里红瓷一改元代灰暗的色调，变为鲜艳纯正的色泽。洪武釉里红缠枝牡丹纹执壶（第22页），造型端庄，釉里红发色纯正，为明初釉里红瓷的佳作。洪武釉里红瓷以碗、盘、盏托等圆器多见，执壶少见。此器保存完好，属稀世珍宝。

青花釉里红是青花与釉里红相结合的釉下彩瓷。雍正青花釉里红三果纹高足碗（第98页）、乾隆青花釉里红缠枝莲纹赏瓶（第104页），青花和釉里红发色均纯正鲜丽，反映了清代高超的制瓷水平。

明清时期的釉上彩瓷制作也达到了历史的巅峰。有五彩、斗彩、粉彩等品种。五彩是明清时期著名的彩瓷品种，到康熙时五彩瓷制作达到了登峰造极的地步，色彩绚丽多姿，独具魅力。清康熙五彩凤凰牡丹纹花觚（第79页），器形端庄，绘画精致，施彩艳丽，为康熙民窑五彩瓷的典型器。

斗彩瓷器始烧于明代成化时期，大多是小件器物，有碗、盘、杯等。清代的斗彩大件器物增多。雍正斗彩缠枝莲纹瓶（第102页），造型隽秀，绘制技法有明成化纤柔细腻的艺术风格，展现出清雍正时期高超的制瓷水平。乾隆斗彩缠枝莲纹赏瓶，纹饰布局严谨，施彩精美。赏瓶多为青花品种，斗彩少见。

粉彩瓷始创于清代康熙朝，到雍正乾隆时期，器物造型、胎釉、彩绘都更加精致。乾隆粉彩百鹿纹方瓶（第128页），图案生动形象、纹饰祥瑞，施彩艳丽，在乾隆粉彩器中堪称上品。

颜色釉是中国传统的陶瓷釉装饰之一，虽无雕饰之美，但以纯净典雅的釉色取胜。明清时期的颜色釉种类繁多，丰富多彩，为中国颜色釉瓷发展的最高阶段。

明代永乐宣德时期除青花瓷外，单色釉瓷的烧制也质量高超，备受世人珍爱。品种有红釉、白釉、蓝釉、仿宋代名窑色釉等。红釉是颜色釉的名贵品种，是以氧化铜为呈色剂，高温还原气氛下烧制的。永宣时期，红釉色泽鲜艳，自称为“鲜红”或“宝石红”。永乐红釉高足碗（第25页），胎质精细，釉质鲜亮，为红釉瓷中的上品。

白釉瓷始烧于北朝。至明永乐宣德时期，由于淘洗精细，使胎釉中铁的含量下降，釉面洁白光润，称为“甜白釉”。永乐白釉印花龙纹高足碗（第28页）、宣



德白釉高足碗（第38页），制作精湛，器壁薄如卵幕，为甜白瓷中的精品。

永乐冬青釉高足碗（第26页）、宣德仿哥釉高足碗（第36页），为仿宋代著名龙泉窑青瓷、哥窑的代表作，追求古朴素雅的宋瓷艺术风格，传世品少见。

明清时期，除景德镇窑外，浙江龙泉、福建德化、江苏宜兴等窑也烧制有地方特色的陶瓷器。龙泉窑是我国古代著名的青瓷窑场，烧造翠绿莹润的青釉瓷。明代龙泉窑青釉刻缠枝莲纹碗（第68页），形制与明初洪武官窑的大碗相似，造型端庄，青釉润泽，纹饰精细，为明初龙泉窑的杰作。

二、藏瓷具有浓郁的西藏文化特色，展现出汉藏民族文化艺术的融合

我国是一个多民族统一国家。藏族是中华民族大家庭中的一员，具有悠久的历史 and 灿烂的文化。远在石器时代，藏族的先民已经在风光绮丽的青藏高原上繁衍生息。他们以自己的勤劳、勇敢和智慧开发着这一辽阔而又丰饶的土地，创造了博大精深、具有独特民族传统的文化体系。而藏民族文化与宗教文化的相互融合与渗透，又成为藏文化的重要特征。

西藏地处西南边陲，自古以来就是伟大祖国不可分割的一部分。自7世纪初吐蕃王朝建立以来，西藏地方与中央政府的关系十分密切。唐代松赞干布与文成公主、赤德祖赞与金城公主的先后两次联姻，标志着汉藏民族间一步一步建立起紧密的政治、经济、文化关系。公元13世纪，西藏正式纳入中国版图。元朝元世祖忽必烈赋予西藏萨迦政权在元朝的管辖下统治西藏地方的权力，并开始建立了对西藏地方的许多施政制度。明王朝承袭元代管理西藏的制度。清代驻藏大臣和金瓶掣签制度的设立，加强了西藏与中央政府的隶属关系。



瓷器是我国以汉族为主体的古代劳动人民的伟大发明之一，以其精湛的制作技艺和悠久的历史而闻名于世，其产生和发展对人类文化做出了卓越贡献。在汉藏民族的友好交往中，双方在文化上互相交融与影响，瓷器成为汉藏文化交流的重要载体之一。瓷器具有清洁美观、卫生实用等优点，是深受藏族人民喜爱的内地工艺品，对改善藏族人民的物质文化生活也起到了积极作用。而瓷器易碎。古代内地与西藏交通不便，能够安全运到西藏的瓷器就显得非常珍贵。这些瓷器中，有的配以金属、木质、皮囊、麻编外套保存，显示出对其珍爱之至。还有些在内地未见的珍贵瓷器品种，在西藏至今得以流传下来。如元代国师八思巴的圣地萨迦寺珍藏的明代宣德青花五彩莲池鸳鸯纹碗，世界上仅存2件，印证了古陶瓷文献《博物要览》记载的“宣德五彩深厚堆垛”，为稀世珍宝。

明清御窑厂受命生产藏文化特色的瓷器主要有两个用途：一为皇家使用，二为朝廷赏赐西藏上层人士。这些瓷器在造型和纹饰方面有浓郁的藏文化艺术风格。

1、仿制藏文化传统器物造型。烧制藏传佛教用器及藏族日常生活用具等。

北京故宫博物院藏有明宣德青花梵文出戟盖罐，为宣德五年（公元1430年）为来京的西藏大宝法王乌斯尚师哈里麻举行法会而烧制的。造型与西藏称为“曼陀罗”的供器相似。通体书梵文、八宝、莲瓣纹，器书有“大德吉祥场”。造型、纹饰具有鲜明的藏传佛教艺术特点。僧帽壶为藏传佛教使用的宗教器皿，质地多为铜质。受藏传佛教的影响，元代景德镇窑始烧瓷质僧帽壶，有青白瓷制品。明代永乐、宣德时期较为流行。永乐白釉锥刻缠枝花纹僧帽壶（第27页）、宣德青花藏文僧帽壶（第30页），造型别致，为永宣时期的瓷器精品。

多穆壶是藏族地区的生活用具，用于盛水、酒等。瓷制多穆壶元代始烧，到康熙朝又再流行。康熙虎皮三彩多穆壶（第92页），形体高大，制作精致。除虎皮三彩器外，还有蓝釉、黄釉、五彩等品种的多穆壶。

清朝时期仿烧宗教用品以乾隆朝最盛，有瓷塑释迦牟尼、无量长寿佛像，贲巴壶、贲巴瓶、甘露瓶、法轮、五供、七珍、八宝等法器。贲巴壶为藏族宗教活动中为神像和信徒本人沐浴时所用的净水瓶，多为金、银、铜等质地，瓷质少见。粉地粉彩八宝纹贲巴壶（第130页）为乾隆时期的代表作。清朝大力扶植佛教，景德镇的御窑厂大量生产藏传佛教用瓷，藏族传统艺术造型与内地悠久的制瓷工艺高度完美结合，是藏汉文化交流融合的又一历史见证。西藏博物馆收藏有瓷制木纹釉碗，为仿制西藏地区日常用的木碗，乾隆御题诗中称为“扎古扎雅木”，仿制之精，真假难辨，令人赞叹。青花缠枝莲托梵文供灯，造型仿自西藏寺庙中供器酥油灯的形制，制作精巧。

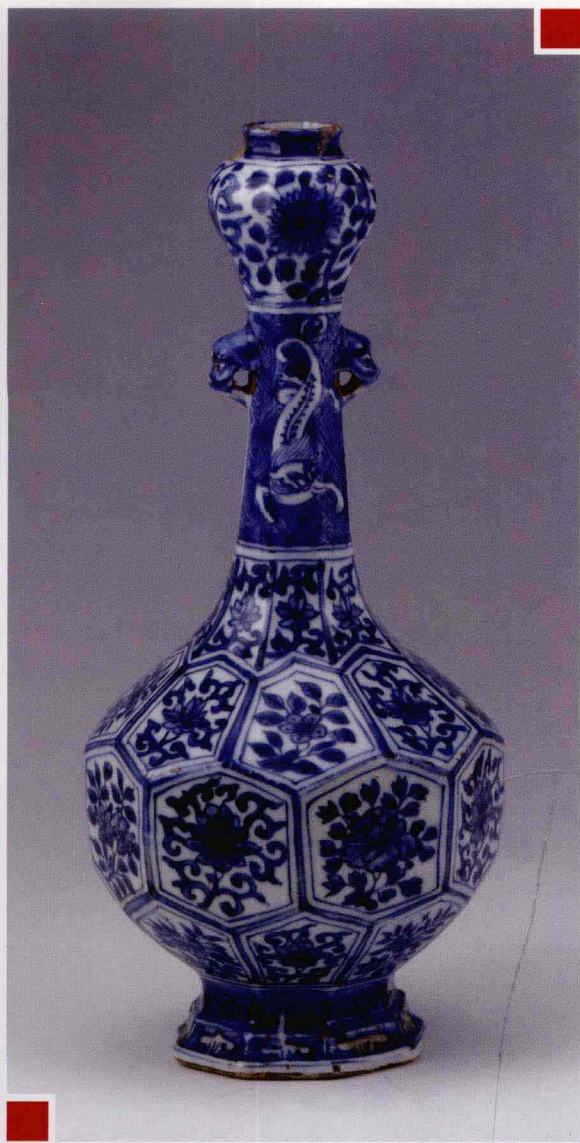
2、采用藏文化传统图案装饰瓷器。

明清时期，瓷器纹饰中采用藏传佛教图案和西藏流行的吉祥图案作装饰的有八吉祥、缠枝莲、缨络、宝杵、梵文、藏文、佛家吉语纹等。宣德青花缠枝莲托八宝纹高足碗（第34页），外壁绘缠枝莲托八宝纹，内壁书藏文，译为“白日平安，夜晚平安，中日平安，日夜平安”。宣德青花藏文僧帽壶（第30页），颈部饰有缠枝莲托八宝纹，腹部藏文书吉祥经，译为“昼吉祥，夜吉祥，正午吉祥，昼夜吉祥，三宝吉祥”。乾隆青花缠枝莲托梵文供灯，外壁绘缠枝莲托梵文，足绘缨络纹。乾隆粉地粉彩八宝纹贲巴壶（第130页），以粉彩装饰绘有八宝纹、莲花纹。道光黄地粉彩“佛日常明”纹碗（第162页），以佛家吉语为装饰图案，艺术风格独特。萨迦寺珍藏的宣德青花五彩莲池鸳鸯纹碗，内口沿所书的藏文吉祥经与《西藏史集》所记的朝廷赐明代大乘法王的青花碗文字内容一致。

总之，藏族地区传统器物造型、纹饰与内地悠久的制瓷工艺完美结合在一起，珠联璧合，是中华多民族文化交流的历史见证，展示出汉藏文化的水乳交融。西藏博物馆珍藏的明清瓷器，对研究汉藏文化艺术的相互交流、相互影响以及西藏与内地的关系，有极为重要的作用。

本书所选录的80余件组瓷器，仅是馆藏瓷器极小的一部分。为确保本书的科学性和准确性，特请故宫博物院陶瓷鉴定专家耿宝昌先生对入选作品一一作了鉴定，谨此深致谢意！





Foreword

BY GENG DONGSHENG

Tibet Museum is the first big comprehensive repository with modern facilities in Tibet Autonomous Region. It is a hall that houses Tibetan national culture and art, preserving rich cultural relics of the region. The features of porcelain of Ming/Qing Dynasties in the museum are striking. The author went to Tibet three times and has kept a deep impression of its treasures. There are two distinct features about porcelain in the museum.

I. Porcelain preserved in the museum is large in quantity and high in quality.

Ming/Qing Dynasties pottery preserved in Tibet Museum number over 2,000 articles, with complete assortment, high in quality, rare among provincial grade museums. It is a treasure in this snow bound region. They were gifts bestowed to upper class Tibetan aristocrats by Ming/Qing Court. Relation between Han and Tibet nationalities were intimate during the period. Tributes from Tibet to the Han Chinese Court and imperial gifts to Tibet were often exchanged. The gifts received are Tibetan Buddhist images and temple ceremonial instruments used in Tibetan Buddhist mass. In addition there are porcelain from the Jingdezhen Official Kilns. This is often recorded in Han and Tibetan literature of Ming/Qing period.

Chinese pottery industry has thrived without interruption for several thousand years. The long history of manufacture in firing porcelain has enabled handicraftsmen to accumulate a rich experience from generation to generation. They have produced splendid and unique porcelain ware. Chinese pottery manufacture reached its peak in Ming/Qing Dynasties, with Jingdezhen as its center, where imperial kilns were set up, which exclusively made pottery ware for use by the Imperial Court and the emperor. Jingdezhen became known for its exquisite pottery industry with many glazes and multiplicity of colours. Three main Jingdezhen produce in this period were: under-glazed, over-glazed and colour-glazed porcelain.

Blue-white is an under-glazed porcelain, being China's pottery ware that has most national characteristics. Production first began in Tang Dynasty (618-907) and reached maturity in Yuan Dynasty (1271-1368). Blue-white made by Jingdezhen Kiln was most exquisite in quality, deeply loved by the people. Blue-white reached its golden age in Yong Le and Xuan De reigns, Ming Dynasty (1368-1644). The shapes were varied, with many decorative features. Dyestuff used in blue-white was imported from abroad; known as *sumaliqing*. The colour is excellent and beautiful. Blue-white glazed and lotus designed ewer during Yong Le reign(p24), Ming Dynasty and blue-white glazed high-foot bowl with dragon and sea waves design during Xuan De reign(p32), Ming Dynasty are best specimens of the two periods.

Blue-white pottery of the Cheng Hua (1465-1487) reign used mostly the dyestuff called *pingdeng* blue, light in colour and elegant in taste. The overall arrangement in design is clear and bright, with unique artistic style. Blue-white glazed bowl with floral and interlocked sprays design of Cheng Hua period (p42) is solemn and elegant in shape, with excellent designs. It is a typical pottery ware of the period and highly valued specimen.

During Jia Jing reign (1522-1566) and Wan Li reign (1573-1619), Ming Dynasty pottery used Muslim blue so that blue-white became deep blue and somewhat purplish. Decorative designs were usually related to Daoist themes. It was a distinct feature of the age. Covered casket with blue-white glaze and cloud-crane design of the Wan Li reign (p54) was shaped in a strict and neatly arranged manner, with good luck designs. It is a representative work of blue-white pottery of the period.

The three reigns of Kang Xi (1662-1722), Yong Zheng (1723-1735) and Qian Long (1736-1795) reached peak in blue-white manufacture in Qing Dynasty. Beaker-shaped vases in blue-white lotus and interlocked sprays design was one of five offerings made under the supervision of Tang Ying (1682-1756)(p106), superintendent of the Official Kiln during Qian Long reign. Its shape is unique, drawing exquisite and design rather complicated. They are graded clearly and with prominence. Blue-white is bright and clear, being a fine specimen of the so-called "Tang Kiln ware". The five offerings with inscriptions by Tang Ying include beaker-shaped vase, candlestick and incense burner, etc. None of these forms a complete set. This beaker-shaped vase is preserved in fine condition without blemish and in pair, which is very precious.

In making under-glaze red porcelain oxidized copper is used to form under-glazed. Production of under-glaze red porcelain first began in Jingdezhen Kiln during Yuan Dynasty. It was very difficult to make the porcelain. Finished products were few and far between. By Hong Wu reign (1368-1398), Ming Dynasty, under-glaze red went through a change from grayish and dark tone of the Yuan Dynasty to bright and pure colour glaze due to improved craftsmanship in firing and baking. Under-glaze red ewer with peony and interlocked sprays design of Hong Wu reign (p22) has a dignified shape. Being pure and bright red, it is a precious item of the early Ming Dynasty. Under-glaze red of Hong Wu reign largely consists of bowl, plate and small wine cup (with a support). They were mostly round vessels. Ewer, preserved in good condition, is a rare and highly valued specimen.

Blue-white under-glaze red is a kind of under-glaze coloured porcelain mixing blue-white with under-glaze red. Blue-white and under-glazed red bowl on high foot with design of three fruits of the Yong Zheng reign (p98) as well as bottle vase in blue-white glaze with lotus plus interlocked sprays design of the Qian Long period (p104) reveal pure and bright colours in both blue-white and under-glaze red. They reflect the high standard in porcelain manufacture of the Qing Dynasty.

Manufacture of over-glaze coloured porcelain reached a historical peak during the Ming/Qing period. Porcelain comes in many ranges: five colours, contrasted colours and famille-rose. Five-colour porcelain was a famous coloured specimen of the Ming/Qing era. By the time of Kang Xi reign, Qing Dynasty manufacturing of five-coloured porcelain reached its peak. Colours are elegant and beautiful, possessing great charms. Five-colour glazed beaker-shaped vase with phoenix-peony design of Kang Xi period (p79) has a dignified appearance and solemn looking. Drawing is excellent and colour beautiful. It is a typical item of five-colour porcelain made by civilian kiln in this period.

Contrasted colours porcelain was first made in Cheng Hua reign (1465-1487), Ming





Dynasty. It largely consists of wares in small size, such as bowl, plate and cup. In Qing Dynasty large sized wares increased in quantity. Vase with lotus plus interlocked sprays design in contending-colour glaze of the Yong Zheng reign (1723-1735)(p102) is elegant in shape. The method of drawing has the artistic style of Cheng Hua reign, Ming Dynasty, with fine delineation. It reveals the high standard of pottery making of the period. Bottle vase with contrasted colours and lotus and interlocked sprays design has a strict overall arrangement. The colours are beautiful and exquisite. Bottle vase is usually made with blue-white glaze. It is rare to see vase in contrasted colours. This vase is a precious item.

Manufacture of famille-rose first began in Kang Xi reign, Qing Dynasty. By the time of Yong Zheng reign and Qian Long reign, the shape, application of glaze on paste of pottery as well as colour painting became more elegant and refined. Square vase with hundred deer in famille rose of the Qian Long reign(p128) is vivid, accompanied by good luck designs. The colours are wonderful. This square vase is a highly valued specimen of the era.

Coloured glaze is a traditional pottery glaze decoration in China. It lacks beauty of carving. Yet its purity and classic elegance of glaze colour make up for deficiency and surpass other pottery ware. Coloured glaze in Ming/Qing era is varied in kind and rich in colouring, which marks the highest stage in the development of coloured glaze in China.

Monochrome glaze reached a high stage of development in quality in Yong Le reign and Xuan De reign, Ming Dynasty, in addition to blue-white pottery manufacture. Monochrome was deeply loved by the people. It consists of red, white, blue as well as imitation of coloured glaze of Song Dynasty famous kilns. Red glaze is a famous and highly valued coloured glaze, using oxidized copper as material. It was made in high temperature after a return to its original state. During Yong Le and Xuan De reigns, red glaze became a very bright colour. It was called fresh red or ruby red. Under-glazed red high foot bowl of the Yong Le reign(p25) has fine paste of pottery and the quality of glaze is fresh and bright. It is a fine item of red glaze pottery.

White glaze was first manufactured in Northern Dynasties (386-581). By the time of Yong Le reign and Xuan De reign, Ming Dynasty the content of iron in the paste of pottery decreased due to improved washing and cleaning methods. The surface of glaze was clean, white and smooth. It became known as sweet white glaze. White glaze with impressed dragon-design bowl with high foot of Yong Le reign(p28) and white glazed bowl on high foot of Xuan De reign (p38) are both exquisitely made. The wall of the bowl is as thin as eggshell. They are first class specimen of sweet white glaze.

Chinese ilex glazed bowl with high foot of Yong Le reign(p26) and high foot bowl of Xuan De reign(p36), an imitation of Ge Kiln, famous kiln of Song Dynasty, in Longquan county, Zhejiang Province are representative imitation works of Longquan Kiln and Ge Kiln. The green pottery pursues classic and refined taste of ancient Song Dynasty pottery in artistic style with success. The pottery handed down from generation to generation is rare and precious.

During Ming/Qing period in addition to Jingdezhen Kiln, Longquan Kiln (Zhejiang Province), Dehua Kiln (Fujian Province) and Yixing Kiln (Zhejiang Province) made pottery ware with local flavours. Longquan Kiln is a famous blue glaze kiln in ancient China that

made blue-green or kingfisher blue, which was very smooth blue glaze pottery. In Ming Dynasty Longquan Kiln made blue glaze bowl impressed with lotus design and interlocked sprays, which looks like big bowl made in Hong Wu Official Kiln. It has a dignified appearance and its blue glaze is moistened and smooth. The design is neat and exquisite. It is an outstanding work of blue glaze of Longquan Kiln in early Ming Dynasty(p68).

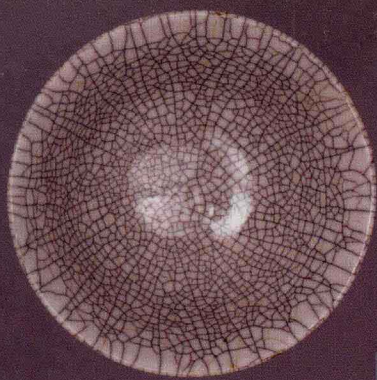
II. Tibetan pottery possesses rich and strong Tibetan cultural characteristics, which reveal a mingling or blending of culture and art of both Han and Tibetan nationals.

China is a multi-national and unified country. Tibetan national is a member of this big family of ethnic groups, with long history and splendid culture. As early as the Stone Age forefathers of Tibetan people inhabited and multiplied in the beautiful Qinghai-Tibet High Plateau. They developed the vast and rich region by means of industry, bravery and wisdom, and created extensive knowledge and profound scholarship, which embodies a unique cultural system and national tradition. Tibetan national culture and religious culture mingled and permeated with each other. This constitutes an important feature of Tibetan national culture.

Tibet is located in China's southwest border region. Since ancient times it forms an inseparable part of Chinese territory. From early 7th century with the establishment of Tubo Kingdom the relation between Tibetan local regime and central government of China became very intimate. During the Tang Dynasty King Songtang Kampo married Chinese Princess Wen Cheng. Later King Chi De Zu Zan married Chinese Princess Jin Cheng. This marked closer relationship between Han and Tibetan nationals in politics, economy and culture. In 13th century Tibet formally became part of China, incorporating into its territory. The founding father of Yuan Dynasty Kublai Khan gave Sa Jia Tibetan regime autonomous power to rule over Tibet under the jurisdiction of Yuan Dynasty. Kublai Khan established numerous administrative systems in Tibet locality. Ming Dynasty continued the Yuan Dynasty system of administering Tibet. Qing Dynasty appointed a Grand Minister who was stationed in Tibet and set up Jin Ping Che Qian or a system whereby names of local rulers and powers were clearly written down by the central authorities. This further cemented or strengthened the subordinate relationship of Tibet with the central government of China.

Pottery is a great invention of Chinese labouring people. Han national is the chief contributor in making the invention. Pottery is known throughout the world for its fine technique and long manufacturing history and culture. Its birth and development is a great contribution to culture of humanity. In the friendly exchanges between Han and Tibetan nationals both sides mingled, mixed and influenced each other's culture. In the exchange pottery acted as an important carrier. Pottery is clean and beautiful looking. It is hygienic and answers people's practical needs. As a handicraft produced in interior China it is deeply loved by Tibetan people. It has played a positive role in improving material and cultural life of the Tibetan people. However pottery can be easily crushed or broken. Due to difficulties of transport between China's interior region and Tibet in ancient times, pottery that reached its destination was regarded as precious and valuable object. Pottery was encased in metal, wooden or hemp protective coverings during transport. This shows how valuable is pottery. There are porcelains rarely seen in interior China, which, have been preserved and handed down to our generation in Tibet. A case in point is the blue-white five-colour bowl with mandarin ducks in lotus pond design of Xuan De reign, Ming Dynasty, preserved in Sa Jia Temple, sacred shrine dedicating to Ba Si Ba, Tibetan Bud-





dhist Grand Master in Sa Jia Kingdom during Yuan Dynasty. There are only 2 such specimens in the world. It provides textual criticism of *Bo Wu Yao Lan (A Summary of Wide Range of Objects)*, which says Xuan De five-colour glaze is deep, profound and multi-layered. The book calls it a precious and highly valuable treasure.

Porcelain with Tibetan cultural characteristics made by royal kilns in Ming/Qing Dynasties serve two purposes: for use by the royal family and to be given to upper class Tibetan aristocrats as gifts of Chinese emperor. In shape and design porcelain shows strong and rich Tibetan style in culture and art.

1. Shapes of imitation of traditional Tibetan cultural objects and manufacturing Tibetan Buddhist wares and vessels used in the daily life of the people of Tibet.

Beijing Palace Museum has preserved a blue-white jug with a covered lid inscribed in Sanskrit. The jug was made in honor of Wusishangshihailima, the Great Treasure Buddhist Master from Tibet who came to Beijing to hold a religious ceremony. The shape of jug is somewhat similar to Mandra. Sanskrit is written all over the body. There are Eight-Buddhist-emblem and lotus designs on the jug. The inscription reads: Da De Ji Xiang Chang or Great Virtue Good Luck Site. Both shape and design possess striking Tibetan Buddhist art characteristics. Monk's cap jug is a religious vessel used in Tibetan Buddhism. It is mostly made of copper. Under the influence of Tibetan Buddhism Jingdezhen Kiln began to make pottery monk's cap jug in Yuan Dynasty, which includes blue glaze and white glaze. They were rather popular in Yong Le and Xuan De reigns, Ming Dynasty. White glaze awl carved monk's cap jug with floral design plus interlocked sprays (Yong Le reign, Ming Dynasty)(p21) and blue-white glazed monk's cap jug with Tibetan inscription of Xuan De reign(p30), Ming Dynasty have unique shapes, being fine specimens of the period.

Duomu pot is a ware used in the daily life of people of Tibet. It is a water or wine container. Pottery *duomu* pot was first made in Yuan Dynasty. It became popular in Kang Xi reign, Qing Dynasty. Three-colour tiger skin *duomu* pot of Kang Xi period(p92) is huge in size and exquisitely made. In addition to three-colour tiger skin glazed *duomu* pot, blue glaze, yellow glaze and five-colour *duomu* pots are found.

Making imitation religious wares became most thriving business in Qian Long reign, Qing Dynasty. The items made in this period include: pottery image of Sakyamuni, image of Buddha of Infinite Life, *penba* ewer, *penba* vase, dharma wheel, dew bottle, five offerings, seven precious and Eight-Buddhist-emblem. *Penba* vase is used for the Buddha or believers who bathe deity statues and themselves with pure water. The ewer is mostly made of gold, silver or copper. It is rare to see pottery *penba* vase. Eight-Buddhist-emblem designed *penba* ewer in famille rose on pink ground is a representative work of Qian Long reign(p130). Qing Dynasty went a long way to foster Buddhism. Jingdezhen Royal Kiln made Tibetan Buddhism wares on large scale. Pottery shaped in traditional Tibetan art together with pottery manufacture in the interior region of China (which has a long history) testifies to the historical exchange and mingling of cultures of Tibetan and Han nationals. In the repository of Tibet Museum are preserved glazed pottery bowl with pattern of wood vein. It is an imitation of wooden bowl used by Tibetan people in their daily life. An inscription written by the emperor refers to it as Zha Gu Zha Ya Mu (meaning: wood vein so very ancient and so very elegant). The imitation is so good that it is hard to tell which is wooden

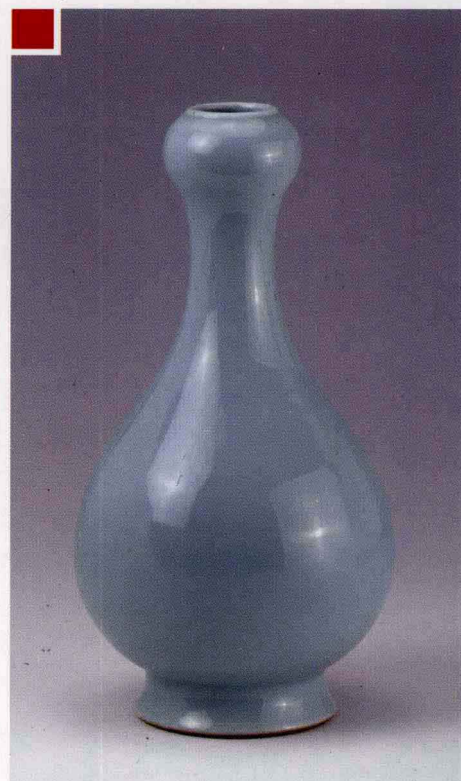
bowl and which is imitation bowl. It has a strong appeal to all onlookers. Blue-white lotus designed high lamp bowl with interlocked sprays plus inscriptions in Sanskrit is an imitation of butter lamp, an offering on the altar of Tibetan temple. It is exquisitely made and very elegant.

2. Pottery uses Tibetan traditional cultural designs for decoration.

During the Ming/Qing period pottery designs contain Tibetan-Buddhism designs and good luck designs popular in Tibet. They were eight good lucks design, lotus design with interlocked sprays, strings of ornaments, pestle, designs containing Sanskrit or Tibetan language inscriptions as well as Buddhist designs with auspicious words. Blue-white glazed high-foot bowl with lotus and interlocked sprays design on Eight-Buddhist-emblem pattern of the Xuan De reign, Ming Dynasty (p34) contains Tibetan language inscriptions in inner wall while the outer wall is depicted with lotus design plus interlocked sprays. Translation of Tibetan inscriptions says: peace in day, peace in evening and night, peace at noon, peace in day and night as well as four-peace auspices. The blue-white glazed monk's cap jug with Tibetan inscriptions of Qian Long reign (p30) contains lotus design and interlocked sprays with Eight-Buddhist-emblem on its neck and Sanskrit inscription on its belly. Translation reads as follows: good luck at day, night, noon, good luck day and night, good luck with three Buddhist treasures. Blue-white high-foot altar lamp with lotus and interlocked sprays design and Sanskrit inscription of Qian Long reign, Qing Dynasty has design on its outer wall. There is design on foot using strings of ornaments. Eight-Buddhist-emblem designed *penba* ewer in famille rose on pink ground (p130) is a vessel made in Qian Long period. Bowl with famille rose glazed design on yellow ground plus four-character-inscription: Fo Ri Chang Ming of Dao Guang reign, Qing Dynasty (p162) uses Buddhist auspicious words as decorative design, which produced a unique art style. Blue-white pottery in five-colour mandarin ducks in lotus pond preserved in Sa Jia Temple contains Tibetan Sutra of Auspices or Mangala Sutra along the rim of mouth within. The sutra is similar in content to the words contained in blue-white bowl, given to Mahayana Buddhist Grand Master by Ming Dynasty emperor, mentioned by *Xi Zang Shi Ji* (A Collection of Writings on Tibetan History).

All in all, shape and design of traditional wares of Tibetan region and pottery manufacture technique in China's interior region (which has a long history) are indeed happy combination like strings of pearls and girdles of jade. A perfect pair! It is a historical record that testifies to multi-national exchanges in culture, revealing the intimate relation between Han and Tibetan nationals. Ming/Qing Dynasties pottery preserved in Tibet Museum plays an important role in studying mutual exchange and influence of Han and Tibetan national culture and art as well as relation between Tibet and China's interior region.

The 80 pottery items/sets chosen by this book are only a fraction of Tibetan pottery ware in the repository of Tibet Museum. To ensure genuineness and accuracy we have asked Mr. Geng Baochang, expert on pottery in Palace Museum, Beijing to examine and testify each article, for which we express our profound gratitude.



明清时期景德镇官窑瓷器流传西藏考略

陈克伦

公元7世纪,松赞干布迎娶文成公主、吐蕃王朝与唐王朝进行“和亲”,此后西藏高原与中原地区之间的经济、文化联系就没有间断。公元13世纪,西藏正式归入中国元朝版图,从此以后,中国历代中央王朝对西藏地方一直有效地行使着主权。与此同时,随着汉藏交往的频繁,双方在文化方面的影响和交融也愈加显著。在西藏,至今仍收藏着一些与历代中央王朝有关的文物,这些文物一方面以实物证明了西藏自元朝以来,就始终置于中国中央政府治理之下的历史事实;另一方面,文物本身也反映了西藏文化和中原文化的相互交融。本文仅就西藏博物馆收藏的明清时期景德镇官窑瓷器的来源试加考证和分析。

由于交通的阻隔,流传在西藏的明清官窑瓷器长期为人们所忽视。自从《萨迦寺》¹一书披露萨迦寺收藏有2件全世界仅存的明宣德青花五彩莲池鸳鸯纹瓷器后,西藏的官窑瓷器收藏才引起大家的重视。笔者曾四度进藏,对于明清官窑瓷器在西藏的流传留下了极其深刻的印象。西藏博物馆所收藏的明清官窑瓷器是其中的精品。

一、明代中央政府对西藏地方的赏赐

1. 洪武时期

景德镇自元代起逐步成为中国瓷业最重要的产地。但是元末明初的战争,使得景德镇所在的江西鄱阳湖地区倍受兵燹之害,景德镇的制瓷业基本上被破坏殆尽。因此,洪武年间景德镇制瓷业尚处在恢复之中,生产的瓷器数量有限²,能传世至今者就更为罕见了。

明朝建立伊始,中央政府即继承元朝在西藏的统治。洪武二年(1369),朝廷首次派遣官吏赴藏“持诏谕吐蕃”³,告知中央政府的更迭,藏区先后归附。至洪武六年(1373)二月,明朝政府建立朵甘(今甘、青、川三省藏族地区)、乌思藏卫指挥使司,完成了对西藏和其他藏族地区的政权设置。在这期间和以后,中央政府和西藏地方的往来一直没有间断。据不完全统计,洪武一朝35年中,中央王朝和西藏地方的官员、使者往来见于记载的就有46次⁴。据记载,在双方频繁的往来中,朝廷对西藏的赏赐除了与封任有关的官印、诏书、牌符之外,主要是钱物、钞锭、白金、白银、彩币以及各种纺织品、衣物、靴帽、茶叶等。

自唐代起,中国瓷器就举世瞩目,成为贸易的重要产品之一。虽然明洪武时期景德镇瓷器生产尚在恢复之中,但元代以来的制瓷传统和基础尚存,瓷器制作工艺在全国独树一帜。鉴于中国的制瓷传统,洪武九年起“自是赐予……多用瓷器铁釜”⁵,因此朝廷有向臣服于明王朝的邻国和属下赏赐瓷器的作法。如洪武十六年(1383)八月,朝廷“遣使赐占城(今越南中南部)、暹罗(今泰国)、真腊(今柬埔寨)国王织金文绮各三十二匹,瓷器一万九千事”⁶,数量不可谓不多。文献中虽然未见有关向西藏赏赐瓷器的记载,但通过双方的使者将瓷器带往西藏则是十分自然的。

西藏博物馆展出的一件景德镇窑釉里红缠枝牡丹纹执壶,是洪武釉里红瓷器的典型代表。该壶呈玉壶春样式,长流、曲柄,口上有宝珠钮盖,盖与柄以银链相连。整器满绘釉里红花纹,盖上饰以覆莲瓣和蔓草边饰,器物自口部至足部依次为蕉叶、蔓草、缠枝菊花、如意云肩、缠枝牡丹、仰莲瓣和蔓草边饰等花纹;长流与曲柄均饰以缠枝灵芝。洪武时期,虽然釉里红瓷器得到较大的发展⁷,但如这件执壶这般完好,且器盖、银链均完整保存的也是存世所仅见,因此十分珍贵。这件瓷器在西藏发现,反映了明初中央政府对西藏事务的重视。从这件执壶的保存情况来看,基本上可以排除后世传入西藏的可能性。

2. 永乐、宣德时期

明成祖即位以后,为强化对西藏的统治,十分重视加强与西藏上层僧俗的联系。永乐四年(1406)及以后6、7年间,明朝中央在西藏地区册封了4个地方政教首领为王,其中

阐化、阐教二王在前藏，辅教王在后藏，护教王在今昌都地区。与此同时，明成祖还先后分封藏传佛教噶玛噶举派活佛哈立麻（即却贝桑波）为“大宝法王”⁸，萨迦派活佛昆泽思巴为“大乘法王”⁹，并遣使召请格鲁派创始人宗喀巴大师进京（由释迦也失代表宗喀巴前往）¹⁰。通过这些提高政教首领和教派领袖权势和地位的措施，以加强中央王朝对西藏地方的统辖。

明成祖笃信佛法，十分崇敬藏传佛教。在即位之初，就遣使带着厚礼“往乌思藏征尚师哈立麻”，请他来为“……皇考太皇帝……皇妣高皇……修成解脱议轨……”¹¹。哈立麻抵京后，在其驻地灵谷寺内建普度大斋，大修佛事，为明太祖及皇后荐福。又受命去五台山建大斋，为成祖刚故去的皇后荐福¹²。

鉴于明成祖重视西藏地方事务并笃信藏传佛教，因此他历年对乌思藏的颁赠也十分慷慨、丰厚。查阅文献中有关永乐年间明成祖对乌思藏的颁赠礼单，其中有瓷器的主要有以下几次：

（1）永乐六年（1408）正月初一，成祖赏赐大宝法王的礼物中有“……白磁八吉祥茶瓶三个，银索全；白磁茶钟九个，红油斜皮骰手全，五龙五个，双龙四个……”¹³。

（2）永乐六年，明朝中央派遣使者赴藏延请格鲁派创始者宗喀巴大师进京时，曾携带许多礼物，其中有“磁杯一对”¹⁴。

（3）永乐十一年（1413），大乘法王为成祖“传授灌顶和经咒加持、教戒、随许等诸多佛法，……此后皇帝……还赐给了供器……茶器……等物品……不计其数”¹⁵。从上述“茶瓶”、“茶钟”的记载看，这里的所谓“茶器”很可能是瓷器。

记载中所提到的瓷器大都可以在西藏文物中得到印证。“白磁八吉祥茶瓶”有“银索”，说明有盖，有盖而用于盛茶的瓶，应该就是在西藏传世较多的白釉刻花僧帽壶。僧帽壶原是流行于藏区的一种盛放酥油茶或青稞酒的金属器具。景德镇窑自元代开始制作瓷质僧帽壶，这应是为赏赐而专门生产的。西藏博物馆收藏的永乐白釉刻花缠枝莲纹带盖僧帽壶应该就是当时永乐皇帝赏赐大宝法王的礼物。

“白磁茶钟”应是茶具，其外表饰有龙纹，与西藏博物馆收藏的“永乐白釉刻花龙纹高足碗”一致。一些器物还有原配的外套，这在西藏文物中并不是个别现象。

西藏博物馆收藏的永乐青花开光莲花纹执壶，器身的主题花纹是缠枝蕃莲，腹部有如意形开光，肩部为一周缠枝忍冬，口沿下饰有牡丹。缠枝蕃莲作为莲花的图案式花纹，在景德镇瓷器上进行装饰开始于元代青花。而在13世纪或以前的西藏唐卡上，缠枝蕃莲经常作为边饰出现。蕃莲在瓷器装饰上流行的原因除了它有较强的装饰效果之外，其宗教因素不可忽视。莲花在佛教中的特殊意味以及蕃莲图案在藏传佛教中的普遍使用，说明它在景德镇官窑瓷器上的出现乃至流行，是西藏文化对中原文化的影响和融合的结果。

1426年宣宗即位以后，也推行积极的西藏政策。宣德九年（1434）六月册封释迦也失为“大慈法王”。与此同时，政府还大力推进西藏地方的朝贡。朝贡的物品主要是当地的土特产，而朝廷给予的赏赐则甚为丰厚，其价值往往是贡品的数倍乃至百倍。朝廷的赏赐以各种丝织品、衣物、茶叶以及黄金、白银、钞、币为主，也有瓷器。

宣德年间的文献中不见明确对西藏赏赐瓷器的记载，但是在流传于西藏地区的宣德官窑瓷中不难发现，一些器物是为赏赐给西藏地区而专门生产的。著名的如萨迦寺收藏的明宣德青花五彩莲池鸳鸯纹碗和高足碗，其口沿内侧均有一周藏文吉祥经。西藏博物馆收藏的宣德瓷器中也有以藏文为装饰的，如青花莲托八宝纹藏文僧帽壶、青花莲托八宝纹藏文高足碗、青花藏文高足碗等等。藏文的内容也以吉祥经为主，而且僧帽壶、高足碗都是西藏地区的传统造型，八宝也是藏传佛教的纹饰，因此它们应该都是朝廷命景德镇御器厂专门为赏赐西藏而生产的。

3. 正统——万历时期

明宣德之后，关于中央王朝和西藏地方交往的记录屡见于各类历史文献，据不完全统计，自正统朝到天顺朝29年（1436~1464）中，仅见于《明实录》记载的西藏遣使朝贡以及朝廷赏赐就有63次之多，人数从“正统间番僧入贡不过三四十人”发展到“天顺间遂至二三千人”。以至于成化元年，宪宗“敕谕阐化王曰：……今后仍照洪武旧例，三年一贡，自成化三年为始。所遣之人……不许过多”¹⁶。纵览正统以后的明代文献，基本不见中央王朝赏赐瓷器的明确记载。但是自永乐、宣德以后，中央对于西藏的赏赐的品种已经逐步形成惯例，文献上也是永乐、宣德记载较详，而正统以后记载比较简略，通常以“赐宴并钞币等物如例”加以省略。

西藏地区收藏的明代官窑瓷器中，不见正统、景泰、天顺朝的产品，这与当时由于政局动荡，景德镇御器厂的官窑瓷器生产基本处于停滞状态有关，内地也基本不见三朝的官窑瓷器。

成化、弘治年间，朝廷几番下令景德镇减烧或停烧御用瓷器，因此，这个时期的官窑瓷器流传至今者稀少，但质量很高。西藏博物馆收藏的成化青花缠枝花卉纹碗，不但胎、釉极为精美，而且器物里外都有花纹装饰，是成化官窑青花中的绝佳品。

正德、嘉靖、万历时期，是景德镇御器厂生产比较繁荣之时，因此流传至西藏地区的数量也比以前要多。西藏博物馆收藏的这一时期的官窑瓷器，基本上反映了当时的情况。

二、清代中央政府对西藏地方的赏赐

入清以后，清王朝与西藏地方的关系以及对西藏地方的治理达到了前所未有的水平。清政府通过支持黄教，对达赖、班禅等宗教上层人士的册封以及“金瓶掣签”制度的建立，将西藏的宗教事务牢牢掌握在自己手里；通过在西藏设立驻藏大臣衙门，使西藏政务由中央王朝派人直接管理。清代初年，为了西藏的安定，清王朝曾多次出兵西藏，清除了不安定因素，反对外来侵略。可以说，清王朝对西藏地区二百多年的统治是有史以来最有效、最彻底和最完全的。

自顺治朝以降，清王朝历代皇帝都十分重视西藏事务，而且均笃信黄教，中央王朝与西藏地方的交往十分频繁。有清一代近三百年，清王朝共册封了五世至十三世等9位达赖喇嘛和五世至九世等5位班禅。其中五世达赖、六世班禅和十三世达赖受中央王朝的邀请，先后于顺治九年（1652）、乾隆四十五年（1780）和光绪三十四年（1908）到达北京和承德。特别是乾隆四十五年为准备六世班禅的承德之行，朝廷在承德避暑山庄仿日喀则札什伦布寺的建筑形式建造了热河札什伦布寺（须弥福寿之庙），作为班禅大师的驻锡之地。同时在香山静宜园（皇家园林）建宗镜大昭寺，修整安定门外西黄寺（顺治时曾作为五世达赖喇嘛的驻地），以便六世班禅来京冬夏时节分住。对于西藏之重视由此可见一斑。

清王朝对于西藏的赏赐，在文献中多有记载，其中最常见的金银器、玛瑙、雕饬、各种兽皮、茶叶等等。乾隆四十五年（1780）六世班禅赴承德朝觐时，朝廷对班禅的赏赐中包括瓷器的部分罗列如下：

（1）乾隆四十五年（1780）正月初四，六世班禅赴京途中暂歇青海塔尔寺，乾隆遣使“赐尔……珐琅玻璃瓷器六对、瓷瓶一只……又施恩赏（随员商卓特巴）……珐琅玻璃瓷器二对……”。¹⁷

（2）乾隆四十五年（1780）七月二十一，乾隆皇帝在承德首次会见班禅时赏赐班禅“……金座磁把碗一件……磁碗十件、磁盘十件、磁瓶十件……（商卓特巴等人）每人……磁碗四件……磁盘四件。……”¹⁸

（3）乾隆四十五年（1780）七月二十四日，初次筵宴。给班禅额尔德尼之徒弟十五人的赏品中均有“磁器四件”。另外，“八月初七日，班禅额尔德尼之徒弟仲巴呼图克图第十五人进丹书克”，乾隆帝赏给他们礼品中也各有“磁器四件”。¹⁹

将官窑瓷器作为给西藏的最高赏赐之一，这是明代以来的传统。但是清代的情况与明代