

元青花

Blue and White
of the Yuan

北京艺术博物馆
北京市元青花文化交流中心
首都博物馆

主编



河北教育出版社

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前言

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青花，以其迷人的魅力与中国联系在了一起，它产生于东方的中国，被誉为中国的“国瓷”。关于青花瓷的起源虽然有多种说法，但凭烧造技术判断，青花瓷器成熟于中国的元代，并且成为当时出口中东、西亚等地区的重要商品。当时中西亚地区各国十分喜爱中国的青花瓷器，纷纷向中国求购，如土耳其的托普卡比宫和伊朗的阿迪比尔寺，均收藏有大量的元代青花瓷器。

蜚声世界的元青花，是以钴元素为呈色剂，画于素胎后施釉，经 1300℃ 的高温烧造出来的釉下彩绘瓷。釉下钴料在高温烧成后呈现出蓝色，白地蓝花，十分符合当时蒙古族人以及伊斯兰民族的审美习惯，因而成为影响深远而又广泛使用的瓷器新品种。元青花作为中国古代陶瓷艺术的瑰宝，绘画图案明快雅丽，器物种类丰富多样，气度神韵大气恢弘、制作工艺科学精细，具有极高的艺术价值和文物价值。

元青花在中外文化交流史中也占有重要地位，它穿越地域、国家与民族的界限，融汇中华传统文化、伊斯兰文化等多种文化元素，受到世界人民的喜爱和赞赏，影响之广泛、深远、持久，无一器物与之比肩。

据统计，目前元青花瓷器全球存世仅四百多件，国外的土耳其、伊朗、美国、英国、日本等国家博物馆收藏有二百余件，国内考古发现和博物馆收藏二百多件。此次《元青花瓷器汇展》征集展品数量达七十余件，分别来自中国大陆近三十家博物馆以及伊朗国家博物馆。展品数量之多、辐射地域之广、展览品质之高，堪称世界之最，也是元青花瓷器诞生七百年后第一次大聚首。

《元青花瓷器汇展》由北京市文物局、中国古陶瓷学会及相关省文物局主办，首展设在北京的首都博物馆，并由首都博物馆、北京艺术博物馆、北京市元青花文化交流中心及相关借展单位承办。展览还将赴国内多个省级博物馆进行巡展，这是国内博物馆行业第一次以专业展览为平台，打造文化创意产业的有益尝试。这次展览，对于学者而言，是观摩、研究实物的难得机会；对于普通百姓而言，也是认识和了解元青花，学习中华传统文化的宝贵机会。

本书收录了参加此次展览的元青花瓷器展品七十余件，展品品质高、器形种类多、纹饰图案全，伊朗展品的加入，使展览具有了跨越国界的文化意义。

本书的出版具有重大的学术意义和深远的文化意义。

Preface

Beijing Cultural Heritage Bureau

The attractive blue and white is generally associated with China, where it was first developed and finally well reputed as 'national porcelain' of that country. Different views have been put forward on its origination. But by inference of the firing technique shown by those extant, the blue and white reached its maturity in China's Yuan dynasty, when white porcelain wares with blue patterns were included in the commodities exported to the Middle East and Western Asia. They achieved much favor and became popular items there. This historical fact can be found in the Topkapi Palace Museum of Turkey and the Ardebil Shrine in Iran, both of which boast of various blue and white of the Yuan dynasty.

The world-famous blue and white was porcelain fired in a kiln with a temperature as high as 1,300 degrees centigrade after being decorated with designs on the biscuit in cobalt oxide before being coated with transparent glaze. The resulted style of blue patterns on white ground was up to the aesthetic taste of the Mongols and Islamic people. This contributed to the far-reaching influence and popular use of the blue and white after it was produced as a new sort of porcelain. As part of ancient ceramic treasures of China, the blue and white of the Yuan dynasty, in a majestic style filled with power, embodies great value as relics of history and as objects of art, for they boast of a great variety of shapes, painted designs in a lively and graceful style and excellent making techniques.

The blue and white of the Yuan also played an important role in the history of cultural exchange between China and foreign countries. They went beyond the limits of territory and nationality, and displayed the combination of Chinese tradition and Islamic culture. No single

type has had a more widespread and far-reaching influence than that which is known as the blue and white of the Yuan, a kind of porcelain enjoyed by the world people.

According to statistics, the blue and white of the Yuan extant up to now totals more than 400 in the world, comprising 200-odd pieces collected in the museums of Turkey, Iran, US, UK and Japan, and over 200 discovered at archeological sites or housed in the museums of China. The 70-odd exhibits for the Exhibition of World-wide Treasures of Blue and White of Yuan Dynasty come from almost 30 museums on the mainland of China and the National Museum of Iran. Their high quality, varied source and great quantity would contribute to the exhibition that can be called top one of its kind in the world. No such an exhibition has ever been held since the blue and white of the Yuan was first produced 700 years ago.

This exhibition, sponsored by the Beijing Cultural Heritage Bureau, China Ancient Ceramics Society and some cultural heritage bureaus at a provincial-level, is presented to the public by the Capital Museum, Beijing Art Museum, Cultural Exchange Centre of Blue and White of Yuan Dynasty in Beijing and some loan parties. After being shown in the Capital Museum in Beijing, the exhibits will be on a tour in some domestic museums at a provincial-level. It is a helpful attempt, on the platform of a special exhibition of historical relics, made by the workers of our museums in the field of creative industry of culture. Scholars can take this great opportunity to study these treasures in a short distance; ordinary people can gain an understanding of Yuan's blue and white, a part of traditional Chinese culture.

This book includes over 80 items of Yuan's blue and white on exhibition, all of which are of historic importance and fine aesthetic quality. The participation in this exhibition of those from Iran would bring it beyond the cultural significance at a national-level. This book will show us its great academic and far-reaching cultural significance.

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元代是由蒙古族统治中国的时期。当时国内市场的统一和海外贸易的不断扩大，为江西景德镇窑的发展与繁荣创造了有利条件。尤其是精美艳丽的元青花的出现，逐渐使景德镇成为了中国瓷业的中心，并享有“瓷都”的美称。

元代景德镇窑生产的青花瓷器，造型丰富，品类繁多。由于不同地域有不同生活习惯的需要，故元青花瓷器中既有为外销中东、西亚伊斯兰地区和国家而生产的大瓶、大罐、大盘、大碗等硕大饱满的大件器物，也有为出口印尼、菲律宾等东南亚地区而生产的水注、水滴、小罐、小瓶等小件器物，还有为适应中国本土生活的需要而生产的高足杯、盏托、觚、炉、连座瓶、观音和文具等等。

Blue and White of the Yuan

The Yuan dynasty is a period when the Mongols established their rule in China. Unity of domestic market and expansion of foreign trade at that time encouraged the development and then prosperity of the kilns around Jingdezhen in Jiangxi province. Its final growth to become the most important centre of porcelain manufacture in China was especially due to the elegant and brightly colored blue and white which appeared in the Yuan dynasty. Thus the 'porcelain capital' came into being.

The blue and white produced there in Yuan enjoy a great variety of forms. Some are vessels in a large size, such as vases, plates, jars and bowls, specially for export to the countries in the Middle East and Western Asia; some are small ones, including water droppers, little pots and vases, etc., as export commodities to the Southeast Asian countries Indonesia and the Philippines; the others intended for the domestic needs are daily-used articles, comprising stem cup, *zhan* with a stand, *gu*, vases with a stand, figure of Guanyin or Goddess of Mercy, writing materials and so on.

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www.songyafeng.net

北京市朝阳区北苑路172号3号楼2层

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瓶

元青花瓶的种类非常新颖多样，通常为小口，深腹，形体较高。根据口、颈、腹部的不同，分别作各种名称，主要有梅瓶、玉壶春瓶、蒜头瓶、净瓶、双耳瓶、塔式盖瓶、广口瓶、葫芦瓶、盘口瓶、四系扁瓶、六角瓶、镂孔瓶等。其中以梅瓶和玉壶春瓶的数量最多，流行时间最长，使用范围也最广。

塔式盖瓶，由瓶身和盖呈多级塔式而得名。它是延续唐代流行的塔式瓶发展而来的一种瓶式，明显带有佛教特征。目前存世仅两件，分别收藏于江西九江市博物馆和湖北省博物馆。这两件塔式盖瓶原本为一对，一起于1975年出土于湖北省黄梅县元延祐六年（1319年）墓中。从同时出土的买地券资料分析，这对塔式盖瓶是墓主在停葬一年七个月的时间内，由其家属根据墓主所崇尚的佛教思想而专门定烧的，因此是陪葬的明器。

梅瓶的造型虽然出现于唐代，但名称却最早见于清代，是因口之小仅容梅枝而得名。梅瓶在宋代已经很流行，时称“经瓶”。元代以后，这种造型随着青花瓷器的成熟而日趋风行，并历经明、清两代数百年长盛不衰。元青花梅瓶不仅绘画精工，装饰题材丰富，而且造型优美。除了体圆修长之外，还有带座及烧造难度较大的八棱形。有的配覆杯形盖，内心置圆管形榫，以防盖体滑落。从传世或窖藏和墓葬出土的资料分析，元青花梅瓶虽然主要用作盛酒器，但同时也兼具陈设装饰和陪葬明器等多重用途。

玉壶春瓶由宋人诗句“玉壶先春”得名。其造型源于唐代寺院里的净水瓶，成熟于北宋时期。基本形制为撇口、细颈、垂腹、圈足。它是一种以变化柔和的弧线为轮廓线的瓶类。北宋时期，玉壶春瓶是一种装酒的实用器具，后来逐渐演变为观赏性的陈设瓷，是中国瓷器造型中的一种典型器形。元青花玉壶春瓶数量较多，流行也较广。一般高30厘米左右，形体挺拔秀美。除圆形外，也有八棱形。这种八棱形器明显带有中亚、西亚金属器的特点，应是异域文化因素与中国传统

相结合的产物。

连座瓶，是因瓶体与瓶座插连为一体而得名，流行于元代。自上世纪70年代以来，元青花连座瓶陆续出土于江西和安徽两省，主要有连座梅瓶、连座净瓶和连座蒜头瓶三种。三种瓶的下部均可插入镂孔式瓷质底座中，不仅质朴古雅，而且还显得十分稳定。底座都为六棱形镂孔花窗式，据北宋《侯鲭录》记载，这种底座在当时称为“酒置”，是放置酒瓶用的木制器座。由此可见，元青花连座瓶的底座应是从宋代的木制“酒置”发展、演变而来。

蒜头瓶，基本形状是蒜头形口，长颈，圆腹，圈足，为模仿秦汉时期的陶器或铜器造型的一种瓶式。除连座式外，也有单体的，并以绘月影梅纹的最为著名，目前仅存三件，分别收藏于广东省博物馆和江苏扬州唐城遗址文物保管所。

另外，元青花双耳瓶也极具特色，主要有象耳、环耳、戟耳和S形耳等。其中以收藏于伦敦大维德中国艺术基金会的一对大象耳瓶最为著名，它因颈部书有“至正十一年”纪年铭文而成为典型元青花的标准器。

Blue and White Vases of the Yuan

The blue and white vases of the Yuan dynasty generally have a small mouth and a deep belly. They fall into various types for different features of mouth, neck and belly, namely *meiping* or prunus vase, pear-shaped vase, garlic-shaped vase, holy water vase, double-handled vase, vase with a tower-like lid, vase with wide mouth, gourd-shaped vase, vase with dish-shaped mouth, four-handled vase, octagonal vase, openwork vase and so on, among which the first two were the major ones for they were more widely and popularly used than other vases.

The vase with a lid shaped of a stepped tower was evolved from the similar form popularly made in the Tang dynasty, with a strong Buddhist flavor. But only