

清宫瓷器

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Shanghai Chinese Classics Publishing House



Imperial Kiln Porcelain of Qing Dynasty

南京博物院珍藏系列

Gems of Collections in Nanjing Museum

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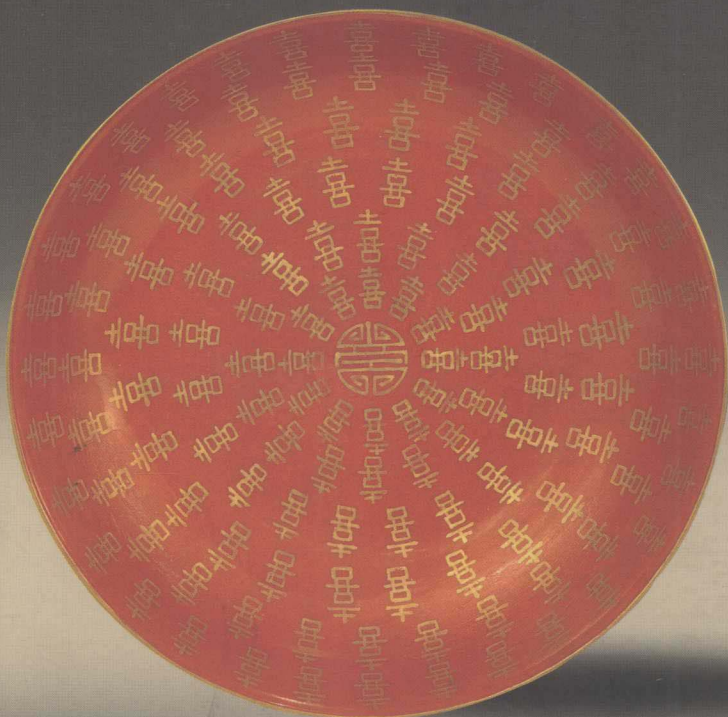
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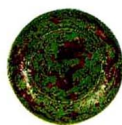
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序

徐湖平

南京博物院典藏文物40多万件，数量仅次于北京故宫和台北故宫而位列全国第三。这些文物的来源可分为两大部分：其一是热河、奉天两座行宫20余万件清朝宫廷文物；其二是从二十年代到现在，考古发掘和民族、民俗调查征集的20余万件历代文物。种类有石器、陶器、玉器、青铜器、瓷器、漆器、金银器、书法、绘画、印玺、织绣、竹木牙雕等等。这些价值连城的文物，不仅凝结着中华民族千百年的智慧和创造，也反映了中华民族从诞生到发展的过程，历史和艺术价值不可估量！

长期以来，这些文物中的极少部分，作为学术研究的第一手资料，或作为中国历史文化的展品，在海内外学术研究和陈列展览中发挥了巨大的作用，为宣传和弘扬民族优秀传统文化，为中外文化交流，为我们进一步认识和研究自己的历史，了解民族文化的发展，发挥了应有的作用。由于文物典藏量巨大和我们文博研究人力的限制等有关原因，绝大部分文物尚深藏于库房，没有进行过必要的研究、发表和展览，作为博物馆三大功能之一的收藏保管功能，虽已基本实现，但另两大功能，即宣传教育功能和学术研究功能，发挥还远远不够，可以说，还要进行长期的，甚至是多少代人的不懈努力。

为了推进这种收藏、宣传教育和研究事业向更高更深的层次发展，让沉睡在深宫的国宝发挥更为巨大的作用，让它们走近人民、走向学者、走向世界，供人民欣赏，供学者研究，让世界了解中华文化，同时也了解南京博物院，我们特撷取其中的彩陶、玉器、青铜器、金银器、紫砂、清宫瓷器、青瓷、书法、绘画、织绣十类文物之精华，编成《南京博物院珍藏系列》。虽然这套丛书所收文物对于南博全部藏品来说，仍只是沧海之一粟，但这些都是南博和海内外专家多年研究、已成定论的精品，是南博的代表性文物。“窥一斑而知全豹”，这些文物，已大致反映了南京博物院的典藏水准。

虽然我们的研究、整理和出版工作已进行了几十年，但目前仍然仅仅属于初步阶段，今后的路程更长，工作量更为巨大。我们这一代欣逢经济腾飞、社会安定的盛世，欣逢中国文化走向世界、走向未来的世纪，理应做出更多的成就，为人类、为后人留下更多的精神财富。

是为序。

1997年7月28日
于金陵后半山园



Preface

Xu Huping

With a collection of over 400,000, Nanjing Museum is the third largest museum in China, following the Forbidden Palace in Beijing and the National Palace Museum in Taiwan. This large number of collections can be divided into two parts according to its origins: (1) More than 200,000 antiques in the two imperial temporary dwelling palaces in Rehe and Fengtian of Qing Dynasty; (2) More than 200,000 antiques of different dynasties, excavated and collected in the course of folk custom and Nationality investigations since 1920s. These valuable cultural relics, with various categories, namely, stone implements, pottery, jade, bronze, porcelain, lacquer, gold and silver, calligraphy, painting, seal, embroidery, bamboo, wood, ivory and other materials, are not only an embodiment of the superb wisdom and creativity of the Chinese nation of the thousands years, but also a vivid description of the Chinese nation's development, which are of great value both in history and in art.

However, in the past years, only a smallest part of the relics, as the first-hand materials for academic research, or exhibits of Chinese culture, gave play to the academic study and exhibition domestic and overseas, which help us to publicize and carry forward the excellent national tradition, to promote cultural communication, and to study or have a better understanding of our history and the development of the nation's culture. Due to the large number of collection and work force limit in the museum, most of the antiques are still kept in the storerooms, which are not used in research, publication, and exhibition. We have generally achieved the preservation function of the museum, but the other two functions-education and research, have not been brought into full play, which will require the long-term effort of generations.

In order to push the preservation, education, and research functions of the museum onto a high level, to awake the sleeping collections in the storerooms and let them go nearer to the people, scholars and the world, and to let more people know Nanjing Museum, we collected the best parts of the ten categories, such as painted pottery, jade, bronze, gold and silver, red clay teapot, imperial kiln porcelain of Qing Dynasty, celadon, calligraphy, painting, and embroidery, and compile a series of *Gems of the Collections in Nanjing Museum*. Though the collections in this series, as compared with the whole collections of our museum, are just a drop in the ocean, they are the representative gems with final conclusion by the experts domestic and overseas after long period of study. You could get a hint of the quality of the various collections in Nanjing museum from this series.

We have carried on the study, arrangement, and publication of the collections for dozens of years, but it has just started; there is still a long way before us and a large amount of work to do. We are lucky in a flourishing age with economic prosperity and social stability, in an age for Chinese culture to step into the world and the splendid future, it is our responsibility to do our best at our own job and leave behind us more spiritual wealth for the sake of future generations.

Jul 28, 1997

Hou ban shan yuan in Nanjing

富丽堂皇的清代官窑瓷器

程晓中

清宫瓷器，就是清代御窑厂专为宫廷需要烧造的各类官窑瓷器。瓷器是中国的一项伟大发明，国人喜爱瓷器之风由来已久。不仅平民百姓普遍使用，就连至高无上的皇帝也十分青睐瓷器。所以自唐代以来就有专门为宫廷烧制的官窑瓷器。唐代的邢窑白瓷和越窑青瓷是目前发现最早的贡品瓷器。唐人李肇的《国史补》就称：“内丘（邢窑所在地）白瓷甌，端溪紫石砚，天下无贵贱通用之。”著名诗人皮日休也赞道：“邢人与越人，皆能造瓷器。圆似月魂坠，轻如云魄起。”宋代为宫廷烧造瓷器的窑场增加到五座，有汝窑、官窑、哥窑、定窑、钧窑等合称为“五大名窑”。特别是北宋末年，在都城汴京（今河南开封）设置的专为宫廷烧造御用品的官窑，改变了以往选用民窑上品进贡的惯例，开创了“官窑”的先河。自此瓷器生产出现了“官窑”与“民窑”之分野。

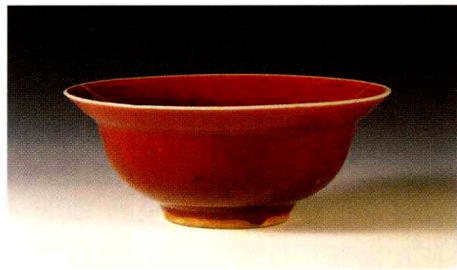
元代的江西景德镇成为全国的制瓷中心，著名的枢府白瓷就是元朝枢密院为宫廷定烧的官窑瓷器。明代自洪武二年起亦设御器厂于景德镇珠山，为皇室烧造官窑名品。清代沿袭明制，于顺治十一年（1654）改御器厂为御窑厂，并委派地方官吏“督造”，开始了清代官窑瓷的生产。

清人蓝浦的《景德镇陶录》记载：“国朝建厂造陶，始于顺治十一年，奉造龙缸，……经饶守道董显忠、王天眷、王瑛等督造未成。十六年奉造栏板，……经饶守道张思明、工部理事官噶巴、工部郎中王日藻等督造亦未成。十七年，巡抚张朝璘疏请停止。”虽然顺治官窑屡遭挫折，始终没有成品烧出，但是却改变了明代由中官督窑的传统，而是由地方官吏兼管，官窑烧造瓷器的各项费用也开始从地方（九江关）关税中开支。顺治

官窑的试烧为康熙、雍正、乾隆三朝御器的大量烧造创造了条件。

康熙帝即位初年，无暇顾及御窑厂的恢复烧造。直到康熙九年（1670）二月，为了祭祀祖陵和顺治帝陵，需用大量祭器，于是命景德镇烧造供器，“陶成分限解京”。但这批瓷器并非官窑所出，而是征用民窑最佳窑位搭烧而成，即所谓“官搭民烧”。不久，南方吴三桂等发动“三藩之乱”。造成“窑基尽圯”，“无从烧造”。御窑厂的复烧再度搁浅。清代御窑的正式烧造是在康熙十九年（1675），当年皇帝亲自下谕内府，派臧应选等人去景德镇御窑厂监督烧造御器，史称“臧窑”。《景德镇陶录》记述了臧窑成就：“土坯腻，质莹薄，诸色兼备；有蛇皮绿、鳝鱼黄、吉翠、黄斑点四种尤佳。其浇黄、浇紫、浇绿、吹红、吹青者亦美”。关于臧窑的器形和纹饰，《江西通志》有如下记载：“陶器则有缸、盆、盂、盘、尊、炉、瓶、罐、碟、碗、盅、盏之类，面饰以双龙、鸟兽、鱼水、花草，或描、或锥、或暗花、或玲珑，诸巧兼备。”臧窑从康熙十九年至二十七年共烧制了八年时间。其后在文献记载上出现一段时间的空白。至康熙四十四年（1705），才有江西巡抚郎

郎窑红折沿碗



廷极主持的“郎窑”。郎窑在臧窑的基础上又有所发展。当时的江西按察使刘廷琨在《在园杂志》中说郎窑是：“仿古暗合，与真无二。其摹成（化）宣（德），釉水颜色，桔皮棕眼，款字酷肖，极难辨伪。”时人许谨斋也有诗赞曰：“中丞（郎廷极）嗜古得遗志，政治余闲程艺事，地水风火凝四大，敏手居然称国器。”郎窑烧造最成功者，当属恢复了明代嘉靖就失传的高温铜红釉瓷器，其红色浓艳，有“郎窑红”之美称。康熙后期官窑还在五彩的基础上创制了珐琅彩和粉彩瓷器，为清代釉上彩绘瓷器的大发展奠定了基础。

雍正帝对官窑瓷器的生产非常重视，甚至对官窑瓷器的造型、图案都亲自过问。加之怡亲王、年希尧、唐英等人的勉力勤政，御窑厂逐步进入鼎盛阶段。雍正初年宫中珐琅彩的烧造尤其成功。雍正二年（1724）皇帝曾将数件珐琅彩瓷器赏赐给军功卓著的大臣年羹尧（年希尧之弟）。雍正四年，年希尧奉命就任淮安关税管理官兼管景德镇御窑厂，史称“年窑”。《景德镇陶录》对年窑有这样的评述：“年窑，厂器也。督理淮安板闸关年希尧兼管镇厂窑务，选料奉造，极其精雅。……琢器多卵色，圆器莹素如银，皆兼青彩，或描锥暗花。玲珑诸巧样，仿古创新，实基于此。”雍正年窑的成就还表现在各种单色釉的烧造上。据刊刻于雍正十三年（1735）的《陶成纪事碑》记载有五十七种釉色之多，除仿宋、明釉色外，亦有很多创新品种，如鳝鱼黄、炉均釉等。由于年希尧任职的淮安关与景德镇相距较远，鞭长莫及，于是雍正六年（1728）八月又派遣内务府郎中唐英前往景德镇御窑任驻厂协理。唐英自康熙三十六年便在内廷养心殿造办处任职，谙熟宫中造办处各

项事务。驻厂后又刻苦钻研，事必躬亲。所以，年窑能取得巨大成就，唐英功不可没。

雍正十三年年希尧被革职，唐英升任淮安关税管理兼管御窑厂。内府又派催总默尔森额到厂监造，史称“唐窑”。

乾隆时期由于皇帝的喜好和宫廷的大量需求，官窑瓷器有了更大发展，新品种、新工艺层出不穷。除了彩绘瓷和各种单色釉瓷器在康熙、雍正二朝的基础上继续大量烧制外，还不惜工本追求各种新奇品种，如像生瓷、仿漆器、仿铜器、仿金器、各式鼻烟壶、带钩、翎管、象驮宝瓶、佛像、七珍、八宝、转心瓶、转颈瓶、玲珑瓷等等，

反映出巅峰时期官窑制瓷工艺的高度成就。乾隆年间朱琰的《陶说》就称：“戗金、镂银、琢石、髹漆、螺甸、竹木、匏蠹诸作，无不以陶为之，仿效而肖。”《景德镇陶录》所记唐英仿古创新品种更为详尽：“公深谙土脉、火性，慎选诸料，所造俱精莹纯全。又仿肖名窑诸器，无不媲美；仿各种名釉，无不巧合；萃工呈能，无不盛备；又制洋紫、法青、抹银、彩水墨、洋乌金。珐琅画法、洋彩乌金、黑地白花、黑地描金、天蓝、窑变等釉色器皿。土则白壤，而坯体厚薄惟臆。厂窑至此，集大成矣！”



粉彩象驮宝瓶瓷塑

乾隆四年（1739）唐英调任九江关税管理，由于九江关邻近景德镇，管理较为方便，御窑厂烧造费用也改由九江关税银支出。乾隆六年宫廷又派内务府七品掌库老格任驻厂协理，取代了默尔森额的职务。乾隆二十一年（1756），唐英调离九江关。此后督窑官又经数次调换，由于后任督窑官的贪污、腐败、不擅管理，终于在乾隆五十一年（1786）废止了由内府派员监管的制度，改由景德镇御窑所在地的浮梁知县



兼管。于是本来直属内务府的官窑一下连降数级，而成为地方上一个县令管辖的单位，御窑厂遂呈衰落之势。

乾隆帝虽于1795年让位于其子，改年号为嘉庆，但仍被尊为太上皇。紫禁城内仍然奉行乾隆年号，国家大事也要遵从太上皇的旨意。官窑瓷器生产当然还以乾隆的喜好行事。每年太上皇的“万寿盛典”，照例要大量烧造宫廷用瓷。这些瓷器除底款落嘉庆年号外，造型、装饰都与乾隆官窑器相类。所以习惯上常将乾隆晚期和嘉庆早期的官窑瓷器称“乾嘉器”。

嘉庆四年（1799），乾隆弘历去世，嘉庆帝利用国丧之机，励精图治，企图一扫乾隆晚年享乐腐败的社会风气。于是一方面惩治贪官污吏，另一方面减缩政府开支。御窑厂造瓷经费也随之有较大幅度的缩减。到嘉庆十五年（1810）更下令停止官窑的烧造，“俟将来需用盘、碗、钟（盅）、碟时，再行照例烧造”。自此御窑厂的烧瓷进入“有命则贡，无命则止”时断时续的状况。

道光前期官窑瓷器的造型、釉色、纹饰等多仿照嘉庆后期的模式，因此有“嘉道器”之称。道光二十年（1840）鸦片战争爆发，清政府更无暇顾及官窑瓷器的生产。直到道光二十七年五月才由内务府奏准：“嗣后，每年九江关烧造大运瓷器，除琢器：尊、瓶、壶、罐照旧烧造，其圆器：盘、碗、盅、碟减成烧造。所需工价银两，不得

过二千两。”官窑瓷器从雍正、乾隆时期的不惜工本，刻意求精，到道光朝的限额烧制，产品质量必然大为逊色。道光官窑瓷器除署帝王年号款外，还大量出现斋堂名款。如著名的“慎德堂制”瓷器，便是以道光皇帝在圆明园内的行宫命名。

咸丰初年御窑厂曾有两次的烧造。一次是咸丰元年为皇帝登基祭天地之用所烧制的尊、簋、簠、豆、灯等天青釉和黄釉祭器。另一次是咸丰二年至四年（1852-1854）陆续烧制的各种单色釉瓷，如仿钧、仿官、仿哥、祭红、茶叶末等和青花、釉上彩瓷器共二千一百多件。咸丰四年以后，由于景德镇被太平军占领，御窑厂陷于瘫痪。

同治皇帝也是幼年即位，由其母慈禧皇太后



“体和殿制”青花荷莲纹方花盆

垂帘听政。同治七年（1868）皇帝行大婚之礼，御窑为此烧制了大批餐具和日用套具。餐具有海碗、大碗、中碗、汤碗、杯碗、黄酒碗、酒杯、羹匙、大盘、中盘、小盘、碟等。日用套具有盖碗、茶缸、渣斗、粉盒、胭脂盒、刷头缸、花盆、水仙盆等。其装饰均为黄地或红地的粉彩或描金万寿无疆、喜字、寿字、万寿万福、百蝶纹、喜鹊登梅纹等。“体和殿制”款瓷器亦是同治官窑作品。体和殿为慈禧太后的用膳处。

光绪元年（1875）到二年，御窑厂曾为宫中各殿及东、西两陵配烧了大量青花、粉彩和各色釉瓷器。另外，在慈禧太后五十、六十、七十岁大寿时，均大举烧造署“大雅斋”铭款的各种色

“慎德堂制”绿彩盆托



地的粉彩瓷器。

宣统官窑时间虽短，但产品质量却毫不逊色



“大雅斋”款粉彩秋葵纹荷花缸

于光绪朝，并且因其数量稀少而更加显得名贵，其造型、纹饰都与光绪官窑近似。

纵观清代官窑瓷器生产，经历了三个阶段：第一段由顺治十一年（1654）到康熙十九年（1680）是官窑的恢复期；第二段由康熙十九年到乾隆六十年（1795）是官窑的鼎盛期；第三段由乾隆六十年到宣统三年（1911）是官窑的衰落期。

清代官窑瓷器的造型极为丰富，超过了历史上任何时代的官窑瓷器。按不同的用途，清官窑瓷器可以分为礼仪祭祀器、陈设器、日用生活器和文房用具四大类。

礼仪祭祀器主要用于宫廷中祀典、大婚、祝寿、宗教等活动。从明代起宫廷就对四郊各陵祭器有严格的规定：圜丘青色、方丘黄色、日坛赤色、月坛白色。清代除有一部分黄釉器定为皇帝、太后、皇后的专用瓷外，其余祭祀用瓷基本沿袭明代旧制不变。主要器形有：豆、簋、簠、爵、炉、壺、五供、七珍、八宝、观音、达摩等。

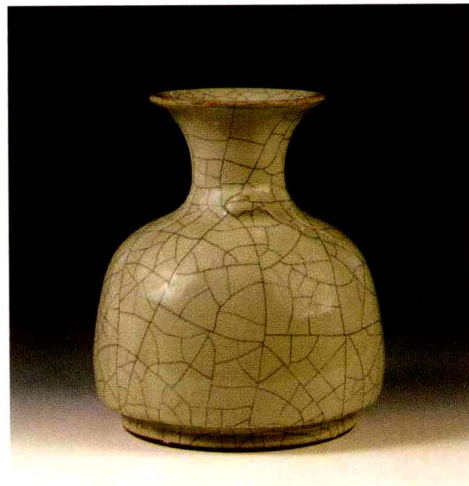
陈设器是供奉于皇宫各大殿、寝宫、书斋和起居室内的装饰用具。主要有各式瓶、尊、花囊、花盆、水仙盆、花觚、花插、屏风、壁瓶、挂瓶、绣墩等。其中以瓶的式样最多，仅乾隆四年

（1739）十一月，内务府交给唐英的各式瓶画样就有：双耳瓶、长嘴瓶、双管瓶、葫芦瓶、蒜头瓶、观音瓶、长元瓶、三级瓶、胆瓶等。同年唐英档案中记载已烧成的瓶式则有：双管瓜棱瓶、纸锤瓶、双管六方瓶、三弦瓶、四喜瓶、观音瓶、双管花瓶、双圆瓶、小梅瓶、大梅瓶、天球瓶、贯耳瓶、甘露瓶、大轿瓶、小轿瓶、转心瓶。

日用生活用器范围较广，包括日用餐具、玩具、服饰用具等。如壶、罐、碗、盘、杯、碟、盏托、筷箸、饭勺、羹匙、醋滴、香盒、香熏、渣斗、花浇、烛台、冠架、如意、带钩、翎管、搬指、鼻烟壶等。根据《国朝宫史》记载，清代宫廷中对日用瓷的使用有比较严格的规定，如后宫所用盘、碗、碟的装饰各不相同：皇太后、皇后用内外全黄釉，皇贵妃用外黄内白釉，贵妃用黄地绿龙瓷，嫔用蓝地黄龙瓷，贵人绿地紫龙瓷，常在五彩红龙瓷。

文房用具是皇帝批文、书法、绘画的用具。包括水丞、水盂、笔洗、笔舔、笔架、笔杆、笔筒、砚台、墨床、镇纸、司直、印玺、印盒、臂搁、书灯、画轴。总之清代官窑瓷器已深入皇室日常生活的各个方面，广泛取代了金、银、铜、锡、玉、木、竹、漆等各种质地的器物，成为皇室生活中必不可少的器物之一。

清代官窑瓷器的装饰也十分丰富，有颜色釉装饰和彩绘装饰两大类型。釉装饰有各类单色釉



仿哥釉瓷瓶



和仿金器、仿铜器、仿漆器等工艺品；彩绘瓷包括釉下彩、釉上彩和斗彩。清代单色釉品种最多，和仿金器、仿铜器、仿漆器等工艺品；彩绘瓷包有黄釉、蓝釉、郎窑红、豇豆红、祭红、天蓝、洒蓝、孔雀蓝、绿釉、紫釉、酱釉、白釉、乌金釉、豆青釉、仿汝釉、仿官釉、仿哥釉、仿定釉、仿钧釉、仿龙泉釉、茶叶末、炉钧釉。据唐英撰写的《陶成纪事碑》记载，当时御窑厂所烧瓷器釉色达五十七种之多。

彩绘装饰早期仍以传统的青花瓷器为主，并且还推陈出新，发明了独特的“青花五彩”。所谓青花五彩是指康熙御窑发明的利用中国传统水墨画“墨分五色”原理，将青花分成浓淡不同的色阶，所绘青花山水画面出现近浓远淡的立体效果。雍正以后珐琅彩、粉彩为代表的釉上彩瓷器以其明艳华丽的色彩逐渐占据了彩绘瓷器的主流。

珐琅彩是清代康熙、雍正、乾隆三朝宫廷画师利用进口的名贵珐琅料，在景德镇官窑上等白瓷器上绘画后，再经低温烘烤而成。其色彩鲜艳柔美，纹饰富丽堂皇，雍容华贵，显示出非凡的皇家气派。

粉彩是康熙晚期在五彩的基础上发展起来，并流行于雍正、乾隆时期的釉上彩装饰。它借鉴了珐琅彩的技法，先用白色玻璃白打底，然后用含乳浊剂的各种彩料绘画。画面颇具立体感，色彩柔和自然。清代乾隆以后的官窑还流行各种色地的粉彩瓷器。

本书精选南京博物院珍藏的原清宫御用瓷器凡50例，均为清康熙至宣统二百五十年间御窑厂制品，具有一定的代表性，是鉴赏清代官窑瓷器的标准器物。

Imperial Kiln Porcelain of Qing Dynasty

Cheng Xiaozhong

The imperial porcelain is also named the Imperial Kiln porcelain of Qing Dynasty. It is the kind of porcelain with the maximum varieties, the most beautiful type forms, the richest decorative patterns and the most gorgeous colors. And Qianlong periods are in fact a comprehensive expression of the noted wares in the past ages.

The production history of the imperial kiln may be roughly divided into three phases. The first phase, from the 11th year in Shunzhi period(1654) to the 19th year in Kangxi period(1680), is the recovering time of the imperial kiln; the second phase, from the 19th year in Kangxi period to the 60th year in Qianlong period(1795), is the time of great prosperity of the imperial kiln; and the third phase, from the 60th year in Qianlong period to the third year in Xuantong period(1911), is the decline time of imperial wares.

The imperial porcelain ware of Qing Dynasty is versatile in type form. According to the different uses, the wares may be categorized into four types: ritual and sacrificial vessels, ornamental wares, articles of everyday use and articles for the scholar table. Ritual and sacrificial vessels are mainly used for the imperial sacrificial rite, wedding ceremony, birthday celebration and some religious activities. Ornamental wares are furnishing articles for decorating various royal halls, sleeping halls studies and sitting-rooms. Articles of everyday use include tablewares, drinking vessels, ware suites and garment ornamental articles. The scholar table articles are used by the emperor in reading over official papers, writing and painting. In general, the imperial porcelain wares has replaced the gold, silver, bronze, tin, jade, wood, bamboo and lacquer wares on a large scale, and came into the everyday life in the royal palace.

The imperial porcelain ware is rich in decoration. Not only such precious glazes as sacrificial red, sacrificial blue and yellow color are employed in decorating the porcelain wares, but some new kinds of enamels are created like cloisonne enamel and famille rose enamel. The following carefully selected fifty examples of the imperial porcelain collection of Nanjing museum are the representative objects, and can be regarded as the criterion in the appreciation of the imperial porcelain ware of Qing Dynasty.

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1、青花携琴访友图花盆

清·康熙

高18厘米 长33厘米 宽22厘米

运用墨分五色的方法，将青花料分成浓淡不同的色阶，所绘山水画面近浓远淡，具有立体感，此法有“青花五彩”之誉。

Blue and white pot with design of calling on a friend with Qin(musical instrument)

Kangxi reign, Qing Dynasty

H:18cm, L:33cm, W:22cm

The landscape on the pot is painted with different shades of blue and thus makes the pot enjoy the reputation of "blue and white polychrome".



大清康熙年製

2、青花《圣主得贤臣颂》笔筒

清·康熙

高16厘米 直径19.3厘米

呈直筒形，施白釉。外壁用青料在釉下楷书《圣主得贤臣颂》全文。字体端正，排列整齐。以釉里红作“熙朝传古”方印。

Blue and white brush pot with the passage of *Eulogy on the Wise Emperor Obtaining Capable Subordinates*.

Kangxi reign, Qing Dynasty

H:16cm, D:19.3cm

Cylinder-shaped and white glazed. The exterior side of the pot has a passage entitled *Eulogy on the Wise Emperor Obtaining Capable Subordinates* in regular script in underglaze blue. The characters are neatly arranged. A square seal mark "Kangxi reign lasting forever" is in underglaze red.

3、青花万寿瓶

清·康熙

高77厘米 口径38厘米 底径35厘米

康熙五十二年（1713）为圣祖玄烨六十大寿而作，传世仅三件。胎厚体硕，造型端正。外壁用青花料书写有一万个不同字形的篆书“寿”字，喻意万寿无疆。

Blue and white vase with ten thousands of the Chinese character "shou"(longevity)

Kangxi reign, Qing Dynasty

H:77cm, MD:38cm, BD:35cm

The vase was made in the fifth-second year under the Kangxi reign(1713), for Xuanye, the emperor's sixth-year birthday anniversary. Only three pieces are handed down. With thick body and large elegant shape, the vase has ten thousands of the Chinese character "shou" for longevity in different forms in underglaze blue on the outside surface.





4、青花鱼龙变化纹盘

清·康熙

高7.6厘米 口径39厘米 底径29.5厘米

盘沿外折，釉面滋润匀净。盘心绘青花鱼龙变化纹，两条鲤鱼相互追逐嬉戏，一条出水蛟龙张牙舞爪，为中国传统吉祥图案。

Blue and white large circular dish with fish and dragon design

Kangxi reign, Qing Dynasty

H:7.6cm, MD:39cm, BD:29.5cm

Flared rim and smooth glazed surface. The center of the dish is decorated with fish and dragon design, with two fish playing and threatening dragon arising from water. It is a traditional Chinese auspicious design.