

# 浮梁翠色

江西景德镇元明青花瓷

## SPLENDOR OF PORCELAIN

EXHIBITION OF YUAN AND MING BLUE AND WHITE  
PORCELAINS IN JINGDEZHEN OF JIANGXI PROVINCE

湖北省博物馆 编

Edited by Hubei Provincial Museum



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湖北省博物館  
HUBEI PROVINCIAL MUSEUM







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# 祝 辞

COMMENDATORY  
MESSAGE





青花瓷是釉下彩瓷的一种，它用钴料在瓷胎上绘画，再施以透明釉，然后高温烧制而成。釉下钴料在高温烧成后呈现出蓝色，故称“青花”。它具有着色力强、发色鲜艳、呈色稳定、烧成率高和钴料来源广泛的优点。

原始青花瓷发端于唐代河南巩县窑。成熟的青花瓷见于元代景德镇的湖田窑。之后，青花瓷成为景德镇瓷器生产的主流之一，历明清至今不衰。

元青花瓷多数器物胎体厚重，造型饱满。使用国产高锰低铁青料者，呈色青蓝偏灰黑；使用进口料低锰高铁型青料者，呈色青翠浓艳，有铁锈斑痕。元青花瓷纹饰构图丰满，层次繁多。纹饰母题材有人物、动物、植物等。

明代青花瓷以景德镇为代表。青花瓷的生产分为官窑（或御窑）、民窑两种。因官方或皇家的主导，生产不计成本，官（御）窑产品无论质地还是器型花色都高出民窑产品。明前期的青花瓷以永宣时期为代表，多采用进口苏麻离青，釉色晶莹，色泽浓艳；明中期青花瓷胎体轻薄，多用国产青料而色调淡雅，又烧成“斗彩”，风貌一新；明后期青花瓷使用多种国产青料，青花色泽不一，且造型繁多，技术也稍逊。

青花瓷也是中外文化交流的重要见证。元明时期，海外贸易发达，青花瓷也是中国对外贸易的主要商品，销路西至埃及、土耳其、伊朗、阿拉伯，东到菲律宾、印度尼西亚，几乎遍及亚非。同时，海外贸易也使伊斯兰文化对青花瓷的烧制发生了重要影响。青花瓷烧造技术也于明代传播到日本、朝鲜、越南，后又传至欧洲。因此，青花瓷对于中国瓷器在世界范围内的影响，发挥了举足轻重的作用。

为促进中部地区的文化交流活动，湘、鄂、赣、皖等省签署了《文化交流合作框架协议》。本馆为落实协议精神，从今年开始引进他省文物展览。江西省博物馆、江西省景德镇市陶瓷考古研究所暨御窑博物馆是国内收藏出土元明青花瓷的重要博物馆。此次本馆联合两馆精选一百余件有代表性的元明青花瓷器，举办《浮梁翠色——江西省元明青花瓷展》，展品既有传世藏品，也有历年考古发掘的标本，较为全面地展示元明两代青花瓷的发展历程。该展览既是本馆首次举办的专题瓷器展览，也是中部文化交流的首展。展览筹备期间，江西省博物馆、江西景德镇考古陶瓷研究所、台湾鸿禧美术馆给予本馆大量的支持和帮助，在此谨致谢忱。

祝展览取得圆满成功！

湖北省博物馆馆长  
湖北省文物考古研究所所长

Blue and white porcelain, an underglaze coloured porcelain, is made by firing at a high temperature a clay body that is painted with the cobalt blue pigment before a transparent glaze is applied on the top. The name reflects the fact that the underglazed cobalt pigment turns blue after firing at a high temperature. Blue and white porcelain is characterized with the high tinting strength, the brightness and stability in color, and the abundance of the cobalt.

The proto-blue and white porcelains were found in Gongxian Kiln of Henan Province in Tang Dynasty. Mature pieces appeared in Hutian Kiln at Jingdezhen in Yuan Dynasty. Throughout the entire Ming and Qing dynasties and up to now, blue and white porcelains have been dominating Jingdezhen's porcelain production.

Most of the blue and white porcelains in Yuan Dynasty had thick clay bodies and looked adorable. They displayed the grey and dark blue color when domestic cobalt with high manganese and low iron content was used. In contrast, the color turned rich green and gaudy with rusty stains when the imported pigment with low manganese and high iron content was used. The blue and white porcelains in Yuan Dynasty were famous for the complicated and multi-layered patterns, often depicting the theme of human figures, animals, and plants, etc.

Jingdezhen remained the principal center for the manufacture of blue and white porcelain throughout the Ming dynasty. There were either official kilns (imperial kilns) or folk kilns and the products made by the official kilns outperformed those by folk kilns in both design and color due to the absence of cost control in the official kilns. In the early Ming dynasty, the production of blue and white porcelain reached its peak in the Yongle and Xuande periods when the imported smalt glaze was often used to create a bright and vivid color. The middle Ming period favored the wares made out of thinner bodies with domestic cobalt that created the quietly elegant color. The contrasting-color porcelain introduced in this period was uniquely distinguished from the others. However, in the late Ming dynasty, the use of various kinds of domestic cobalt resulted in different colors. Despite the numerous designs, the techniques lagged behind.

Blue and white porcelain has witnessed the cultural

exchanges between China and other countries. In the Ming and Yuan dynasties, trade between China and foreign countries developed, blue and white porcelains were highly demanded and were exported west to Egypt, Turkey, Iran and the Arab world, and east to the Philippines and Indonesia, covering nearly the whole Asia and Africa. The trade also brought the Muslim culture into China that influenced the evolution of blue and white porcelain production. In the Ming dynasty, the technology was brought to Japan, Korea, Vietnam and eventually to Europe. The importance of blue and white porcelain in the promotion of China's porcelain around the world can never be overestimated.

To execute the Framework Agreement on Cultural Exchanges concluded among Hunan, Hubei, Jiangxi and Anhui provinces for the purpose of promoting cultural exchange activities in central China, we will host exhibitions of historic relics from other provinces. In association with the Jiangxi Provincial Museum, Jingdezhen Research Institute of Ceramic Archaeology & Imperial Kiln Museum in Jiangxi Province, the museums that have the vast collection of unearthed Yuan and Ming blue and white porcelains in China, Hubei Provincial Museum will host Splendor of Porcelain – Exhibition of Yuan and Ming Blue and White Porcelains in Jingdezhen of Jiangxi Province. More than one hundred pieces of blue and white porcelains including some rare collections and samples from the archaeological excavations in recent years are carefully chosen and displayed to demonstrate a complete history of the development of blue and white porcelains in the Yuan and Ming dynasties. As the first theme exhibition of porcelain hosted by the Hubei Provincial Museum, the exhibition symbolizes the beginning of the cultural exchanges in central China. We would like to take this opportunity to extend our sincere thanks to the Jiangxi Provincial Museum, Jingdezhen Research Institute of Ceramic Archaeology of Jiangxi Province and the Chang Foundation for their generous support and help during the preparatory period.

Wish this exhibition a huge success!

**Director, Hubei Provincial Museum  
Director, Hubei Provincial Institute of Cultural  
Relics and Archaeology Fang Qin**





江西“物华天宝，人杰地灵”，文物资源特色鲜明，革命文物、陶瓷文物、青铜文物、宗教文物、客家文物、书院文物和历史名人文物均是赣鄱文明的精髓。古代江西的丰城洪州窑、吉安吉州窑、南丰白舍窑、景德镇湖田窑、珠山明清御窑等都是全国著名的窑场，遗留下来如繁星般的陶瓷文物是江西历史文物的一大特色，也是江西省博物馆馆藏文物的一大优势。

保护文物、传承文明、加大文化交流的力度，是文物工作者承担的时代责任和使命。“十一五”期间，我馆为了实现文物资源共享、丰富展览内容、增强展览的吸引力、扩大博物馆的社会影响力，推进博物馆馆际交流与合作，实施“展览活馆”战略，请进来，走出去，着力办好馆内基本陈列、专题展览和出国、出省巡回展览三个层次的展览，以馆藏文物为载体，突出地方特色，集中优势文化资源，精心组织，精心设计，推出精品展览，进一步加强与国外和兄弟省、市的文化交流。免费开放5年来，每年引进10个临时展览，输出10个专题展览，将展览影响面拓展到省外、国外，将江西省的文博事业推向一个新的发展阶段。

江西的陶瓷史，如从万年仙人洞出土的世界上最早的陶器算起，有20000多年的历史，景德镇建镇1000年，尤其是元代开始在此设立浮梁瓷局后，逐步成为古代中国的制瓷中心，明清御窑将陶瓷艺术推向一个不可逾越的高峰，因而，可以用“万年窑火，世界瓷都”来概括。景德镇自北宋真宗景德年间因瓷建镇，千年以来，书写了中国陶瓷史上最为辉煌最为瑰奇的篇章，宋代光致茂美的青白瓷，元代凝重浑厚的青花瓷、厚重失透的卵白釉瓷，明

代浓艳鲜亮的红釉瓷、清晰淡雅的斗彩瓷，清代粉润秀逸的粉彩瓷、古朴典雅的五彩瓷、五光十色的颜色釉瓷、丰富多变的窑变结晶釉瓷，民国文人瓷画……都是景德镇对中国乃至世界的巨大贡献。

我馆收藏的青花瓷，尤其是明代景德镇青花瓷特色鲜明，绝大部分是考古出土品，其中相当一部分出自埋藏年代明确的纪年墓或自身标明绝对纪年年款，成为我们断定同一时期同类产品的标准器，具有重大科学研究价值，受到学术界和收藏界广泛关注。近年来，我馆收藏的历代景德镇瓷器中的部分精品应邀到美国、俄罗斯、哈萨克斯坦、南非等国家和浙江省博物馆、山西博物院、广东省博物馆等国内知名博物馆展出，饮誉海内外，受到了广泛的欢迎。此次展览是湘、鄂、赣、皖等省签署《文化交流合作框架协议》后鄂赣两省博物馆联合举办的首个展览，对我们来说是一次难得的学习机会。我相信，这次活动一定能为推进中部地区博物馆之间的展览交流积累经验，为深化区域博物馆之间合作打下牢固基础。此次展览，得到了湖北省文化厅和湖北省博物馆领导的高度重视与大力支持，大家为此付出了极大的努力和艰辛的劳动，借此机会，我代表江西省博物馆全体同仁，向为此次展览给予关心和支持的湖北省文化厅和湖北省博物馆致以谢忱！

预祝本次展览圆满成功！

江西省博物馆馆长

彭明瀚

Brilliant people and resourceful nature make Jiangxi a marvelous place. Its distinguished cultural relics range from revolution, porcelain, bronze, religion, Hakka, to academy of classical learning and historical figures, which are the essence of the civilization in the region of Jiangxi and Poyang Lake. What distinguishes Jiangxi historical relics from the others is the numerous ceramic artifacts scattering in this region like stars in the sky, among them are Hongzhou Kiln in Fengcheng, Jizhou Kiln in Ji'an, Baishe Kiln in Nanfeng, Hutian Kiln in Jingdezhen, and Ming & Qing Imperial Kiln in Zhushan. They represent a significant part of the collection and a highlight in Jiangxi Provincial Museum.

It is the responsibility and mission of those who work in heritage field to protect, inherit, and glorify our culture and intensify efforts in cultural exchanges. In the 11th Five-Year-Plan period, for the purpose of sharing cultural resources, enriching the content and enhancing the attraction of exhibitions, expanding the influence of the museum, and promoting exchanges and cooperation among museums, we have implemented the strategy of invigorating the museum through exhibitions, according to which we introduce exhibitions from other museums and hold exhibitions in other regions. By putting our efforts in three levels of exhibitions, namely, regular exhibitions, theme exhibitions and exhibition tours outside the province or the country, and by amassing our local cultural resources, we have successfully organized high-quality exhibitions and intensified cultural exchanges with our counterparts in other cities, provinces and countries. During the five years since the museum was open free to the public, we introduced ten temporary exhibitions from other places and delivered ten theme exhibitions to other places each year, effectively expanding our influence outside Jiangxi or China and brining the preservation of cultural heritage to a higher level.

The ceramic history in Jiangxi dates back to 20,000 years ago, as evidenced by the excavation of the earliest pottery in the world from the ten-thousand-year-old Xianren Cave. Since the establishment of Jingdezhen 1,000 years ago, especially since the set-up of Fuliang Porcelain Bureau in the Yuan Dynasty, Jingdezhen has evolved into the center of ceramic production in ancient China. The imperial kilns in the Ming and Qing dynasties have turned Jingdezhen into a summit that may never be mounted. Jingdezhen is therefore recognized as the capital of world porcelain production with the kiln fires burning for over 10,000 years. In the past 1,000 years since Jingdezhen became a town of porcelain production in Jingde period during Emperor

Zhenzong's reign in the North Song Dynasty, it has created the most magnificent chapter in the ceramic history of China. Among the most valuable types it has produced are the lustrous porcelain with a bluish white glaze of the Song Dynasty, the dignified and stately blue-and-white porcelain and the thick and non-transparent porcelain with egg-white glaze of the Yuan Dynasty, the bright and gaudy porcelain with red glaze and the freshly elegant porcelain in contrasting colors of the Ming Dynasty, the fine and graceful famille-rose porcelain, the simplistic and elegant polychrome porcelain, the dazzling colored glazed porcelain, and the changing flambé porcelain of the Qing Dynasty, and the porcelain paintings by scholars in the Republic of China, etc., symbolizing the great contribution Jingdezhen has made to the world.

Most of the blue-and-white porcelains in our collection, especially those made in Jingdezhen in the Ming Dynasty, are obtained through archaeological excavations. The majority of them are unearthed from tombs with clear chronicles or marked with clear reign titles, setting a standard for us to determine the origin and date of similar wares. They have been highly valued in scientific research and attract great attention from both the academia and collectors. In recent years, Jiangxi Provincial Museum has been invited to exhibit selected Jingdezhen porcelains from our collection in countries and regions such as the United States, Russia, Kazakhstan, and South Africa as well as in the well-known domestic museums such as Zhejiang Provincial Museum, Shanxi Provincial Museum, and Guangdong Provincial Museum, winning wide acclaim at home and abroad. As the first exhibition sponsored jointly by the two provincial museums in Hubei and Jiangxi after the Framework Agreement on Cultural Exchanges and Cooperation was concluded among Hunan, Hubei, Jiangxi and Anhui provinces, it provides a precious learning opportunity for us. I believe this event will accumulate experiences for promoting communication on exhibitions and lay a solid foundation for deepening the cooperation among museums in the central region. This exhibition has won great supports and tremendous efforts from leaders of Hubei Provincial Department of Culture and Hubei Provincial Museum. I would like to take this opportunity, on behalf of all my colleagues in Jiangxi Provincial Museum, to extend our sincere appreciation to all of you!

Wish this exhibition a great success!

**Director, Jiangxi Provincial Museum**  
**Peng Minghan**





景德镇是蜚声中外的瓷都，元、明、清三代曾在景德镇市中心珠山一带设置官窑。20世纪80年代初以来，景德镇市陶瓷考古研究所考古人员，为配合市政建设对景德镇珠山御窑厂遗址进行了十多次的考古清理发掘，先后发现元官窑、明代洪武、永乐、宣德、正统、成化、弘治、正德、嘉靖、万历时代官窑遗存多处，清理出大量官窑瓷片。2002—2004年，经国家文物局批准，景德镇市陶瓷考古研究所联合北京大学考古文博学院、江西省文物考古研究所对明清御窑厂遗址北麓一带进行考古发掘，出土了大量官窑遗迹和遗物。这些珍贵资料，对研究元明清官窑有划时代意义，其研究成果引起国内外学术界瞩目。此次展出的元明青花瓷器，便是从历年来御窑厂遗址出土的上万件遗物中遴选出来的，涵盖了目前传世元至明正德官窑青花瓷器中的重要品类，是人们研究元明官窑的标准器和最科学的资料，同时也是研究陶瓷科技、经济、文化和宫廷史的珍贵资料。

本次展出的94件出土元明青花瓷器，均为我所考古人员从成千上万的碎瓷片中精心整理修复而成，这些精美的修复品既展示了古代工匠们的智慧，也凝集着考古人员的汗水。从修复品中我们可以看到，有的瓷器是微有瑕疵便被淘汰，有的却是完美无缺便被摧毁，足见当时官窑产品拣选之严和管理之严。展品中有极为罕见的元代淡描青花龙纹盘，有元青花风格的洪武青花大碗盘，有郑和下番带往中东地区的充满伊斯兰风情的永宣青花器，有专供宣德帝嬉戏的青花蟋蟀罐，有被称之为有明一代绝品的成化斗彩瓷等，这些极其珍贵的瓷器汇集一堂，供人们近距离的鉴赏，可谓是一次极其难得

的视觉盛宴。

此次应湖北省博物馆邀请举办展览，这为古陶瓷学术界提供了一次很好的研究交流机会，也为广大观众提供了一次难得的观摩和鉴赏机会。通过此次展览，将会引起学术界广泛关注，增进人们对优秀文化的了解和热爱。

在此次展览开幕之际，我代表景德镇市陶瓷考古研究所向湖北省文化厅、湖北省博物馆以及为展览付出心血的同仁表示深切的谢意！

最后，祝展览圆满成功！

景德镇市陶瓷考古研究所所长

江建新