

The Art of Chinese Porcelain
of the Ming and Qing Dynasties

明清瓷器

艺术 鉴赏

海外
个人

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黄汝修 译

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南京师范大学出版社
NANJING NORMAL UNIVERSITY PRESS

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图书在版编目 (C I P) 数据

明清瓷器艺术鉴赏 / 王育林著; 黄汝修译. — 南京: 南京师范大学出版社, 2013.7

ISBN 978-7-5651-1432-8

I. ①明… II. ①王… ②黄… III. ①瓷器 (考古) — 鉴赏 — 中国 — 明清时代 — 图录 IV. ① K876.32

中国版本图书馆 CIP 数据核字 (2013) 第 138730 号

书 名	明清瓷器艺术鉴赏
作 者	王育林
译 者	黄汝修
责任编辑	郑海燕 王雅琼
出版发行	南京师范大学出版社
地 址	江苏省南京市宁海路 122 号 (邮编: 210097)
电 话	(025)83598919 (传真) 83598412 (营销部) 83598297 (邮购部)
网 址	http://www.njnup.com
电子信箱	nspzbb@163.com
印 刷	南京爱德印刷有限公司
开 本	787 毫米 × 1092 毫米 1/16
印 张	13
字 数	248 千
版 次	2013 年 7 月第 1 版 2013 年 7 月第 1 次印刷
印 数	1~2000 册
书 号	ISBN 978-7-5651-1432-8
定 价	148.00 元

出 版 人 彭志斌

南京师大版图书若有印装问题请与销售商调换
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序

作者根据海外（北美）个人所收藏的中国明清瓷器，翻拍、整理、编写、设计了这本精美的画册，在编写和设计的过程中得到了美国德州大学教授 Albert Y. Wong、Pamela Herron 及南京师范大学出版社丁亚芳编审的帮助和建言，在此深表谢意！

流传至海外的中国古典瓷器艺术品是中国瓷器艺术的重要一部分。瓷器收藏不应仅仅是个人的专有行为，而应将凝聚在瓷器艺术品中的历史、文化和艺术价值进行传承和发扬，这才是收藏活动本身的深层文化意涵。收藏中，由于缺乏有系统瓷器收藏的艺术家的参与，加之一些既成的对古典瓷器艺术品的断裂式借用或功利性误导，对瓷器艺术本身所附有的艺术审美和设计理念往往被束之高阁，而得不到真正意义上的学术探讨，收藏也就成了封闭式自娱。挑战对古典瓷器艺术既成的传统判断和习惯审视，艺术家作为个体一般也是有心无力。从纯造型艺术和绘画艺术的角度对古典瓷器艺术品进行学术再探讨也成了一种奢望，从而长期形成了艺术家对瓷器艺术品的观点得不到应有尊重的现象。瓷器艺术是造型艺术、绘画及工艺艺术的综合统一。我们不可想象，缺少艺术家参与的瓷器收藏是怎样的一种收藏。

作为长期从事艺术和设计教育，身居海外的华人艺术家，育林对明清古典瓷器艺术的见解和剖析有着独到的视角。作者敏锐的对瓷器造型艺术的分析和对瓷器绘画的深度解析是一种思路上的逆向思考，是对古典瓷器艺术本质上的传承和发展，也是对瓷器艺术收藏中被忽视部分的重要补充。

王育林

Preface

The author, Yulin Wang, wrote, photographed and designed this book, based on his personal collection of Chinese porcelain of the Ming and Qing dynasties. He wants to express his gratitude to Professors Albert Wong and Pamela Herron of the University of Texas at El Paso, for their assistance in completing this book. He would also like to express his thanks for the advice of Professor Yafang Ding of Nanjing Normal University Press.

Chinese classical porcelains in overseas private collections are a very important part of the larger history of Chinese porcelain art. These porcelain art collections should not be viewed simply as a hobby of the individual collector, but should be considered as valuable resources and study tools in the understanding of porcelain art history and cultural heritage. In the process of amassing private classical porcelain collections in China, there is a general lack of expertise in cataloguing and archiving the collection in a meaningful way. Many collectors harbor the ulterior motive of profiting from acquiring works that may increase in monetary value. Oftentimes, art collecting becomes a chase-the-market investment endeavor, and the layman collector mindlessly follows the swings of the market. The real art value of the porcelain ware is then unfortunately set by an uninformed market. True appreciation of the object as art is often overlooked. So are meaningful dialogues in art research. Similar to the other plastic art forms of painting and sculpture, porcelain and ceramic art is a synthesis of creativity, art elements and design principles. The artist who creates the porcelain piece has to be part of the formula in any meaningful assessment and appreciation of the artwork.

As a practicing artist and an educator in graphic design, Yulin Wang's comments and analysis on the art of Chinese porcelain of the Ming and Qing dynasties are a bridge between the porcelain and the audience. His keen analysis on porcelain form and aesthetics connect porcelain art to the artist, which has been overlooked in the current collection practice.

Yulin Wang



元末磁州窑孔雀蓝釉缠枝菊花纹盘

1300—1368

盘口直径 23 厘米，底足直径 12.6 厘米，高 3 厘米

此盘的身世极其有趣。20 世纪 60 年代初，一位美国医生去土耳其旅行时，在一家古董店买下此盘并带回美国。80 年代初这位医生过世后，他的后人将他的所有收藏品转让给了当地一位古董收藏家。由于此盘的出处是土耳其，所以它一直被界定为土耳其古瓷盘。直到六年前它被一海外华裔中国古瓷收藏爱好者发现，它的真实身份才得以恢复。

毋庸置疑，孔雀蓝釉缠枝菊花纹盘是典

型的中国元代瓷品。事实上，在土耳其各大博物馆中都有大量的中国元代青花瓷藏品，如土耳其安卡拉博物馆、土耳其伊斯坦布尔考古博物馆及土耳其以弗所博物馆的元代青花瓷藏品数量都远远超过国内任何一家国家博物馆的。据此我们可以合理推断，既然在土耳其有大量的元代青花瓷藏品，为何却独缺元代的其他种类瓷品呢？此盘由土耳其流入美国，但其真实身世则源于中国。

孔雀蓝釉创烧于元代，但真正存世属于

元代的孔雀蓝釉瓷品却相当罕见。国内的学者一般将孔雀蓝釉瓷归类为明代瓷器。这里学者们有无先入为主的偏见呢？元人尚白、尚蓝和伊斯兰教文化有直接的渊源，所以孔雀蓝釉在元代被发明有其内在的文化、宗教和审美需求。

如果将此盘和明代瓷盘相比较，它的腹部浅下收呈弧形；而明代瓷盘一般呈直线形，盘腹偏深。从器形上看，它深具宋元时期的造型特点。

从纹饰特点观察，元代的纹饰较明代繁杂，叶繁枝多，而明宣德后的缠枝纹大多为折枝局部特写风格。此盘的菊花缠枝纹饰密不透风。元代的纹饰波浪弧度比明代大。元代的花草枝杈一般用单线绘，而明代的花草枝杈则用双线勾勒。元代的扁菊为文瓣层花瓣，而明代的菊花瓣则为武瓣。由此，我们不难发现此盘的绘画特点完全是元代的风格。

此孔雀蓝釉盘为釉下墨彩，花瓣和花叶用墨线勾勒后再用中锋填色，强调平面的装饰性。由底部延伸而出的一束缠枝菊花为非对称构图，却取得完美的视觉平衡和视觉美感。左右两侧，靠上左侧十点和右侧两点处有几乎九十度的折枝出现，这样的构图处理

是仅仅出于构图平衡需要，还是有其他更深的含意还有待进一步深入探讨。此折枝处理不光是其表面的构图现象，或许还有更深层次的文化隐寓。

盘的底足外圈有明晰自然的草灰边现象，而底足出现的滴釉现象和支钉痕也更说明其烧造工艺的古老。从底足特点判断它为元代而非明代，这样的判断是基于坚实的事实基础之上的。

最后，从釉面看，此盘施釉较薄，所以气泡稀而小；而明代初年施釉厚，气泡大而多。此盘在积釉厚处有苔绿及深入胎内的铁锈斑，釉表凹凸起伏不平。更要指出的是，此盘瓷质的瓷化度较低，这也是将此盘断代为元末磁州窑瓷器的重要根据之一。

Cizhou Kiln Turquoise Glazed Plate with Chrysanthemum Design, late Yuan Dynasty

1300–1368

Diameter: 23 cm, diameter at foot: 12.6 cm, height: 3 cm

This plate comes with an interesting history. In the early 1960s, an American physician bought the plate in a curio shop in Turkey and brought it back to the United States. After the physician's death in the early 1980s, this plate went on the auction block and became part of the collection of an avid antique collector. The plate had always been thought of as Turkish ceramic ware. Not until about 2007, an overseas Chinese who was an avid collector himself, was able to identify the plate as a Chinese ceramic piece.

This Cizhou Kiln Turquoise Glazed Plate with Chrysanthemum Design, without a doubt, was produced in the late Yuan Dynasty. The number of Yuan ceramic ware in the collections of the Anadolu Medeniyetleri Museum, the Istanbul Arkeoloji Museum and the Efes Museum is greater than the collections in any national museums in China. This plate came to the U.S. by way of Turkey, yet originated in China. It is interesting to note that while there is a large number of Yuan Dynasty green ware in Turkish collections, there is not a great deal of ceramic ware of other types of the Yuan period.

Turquoise glaze ware began in the Yuan period but not much actual turquoise glaze ware from the Yuan period survived. Chinese art historians generally identify turquoise glaze ware as products



of the Ming Dynasty. Yuan and Islamic cultures had long intertwining histories. The preference of the Yuan peoples for white and blue designs and the influence of the Islamic faith are evident in this piece. It is entirely natural for the turquoise glaze to be popularized based on cultural, religious and aesthetic affinity.

Compared with Ming ceramic plates, this item displays a pronounced curve in the bowl, more aligned with plates of Yuan and the preceding Song periods. Later Ming period plates tend to display a straighter curvature in the bowl area.

Floral patterns on Yuan ware tend to be more complicated than the later Ming ware. In the years after the Xuande period in the Ming Dynasty, floral design tends to be blown up and the edges of the design cropped off. The floral design in this plate is tight and impermeable. There was a prevailing preference for a complex design of fine leaves and vines. The leaves and vines on this plate intertwine densely with branches represented by single lines, typical of Yuan design. Whereas later Ming design tends to use double lines to bring out the shapes of vines and branches. Chrysanthemums on Yuan ware tend to be the single petal variety while those used in Ming ware are double petal chrysanthemums.

In the painting of this turquoise glaze plate, lines were drawn with black outlines, and filled in with a medium sized brush, emphasizing the flatness of its decorative pattern. A sense of visual balance was achieved by creating asymmetry in the arrangement of flower and leaf stems extending upward from the bottom. Flower stems are crushed at 90 degrees in two places, at the 10 o'clock and the 2 o'clock positions. It is intriguing to speculate if this was a decision based on design, balance or other considerations. It may even be some implied parody or obscure innuendo.

The dripped glaze on the foot on the bottom side of the plate shows a rather old and traditional craftsmanship. That further strengthens its assessed date.

Lastly, the few tiny blisters in the thin layer of glaze of this piece differ from the later Ming ware which characteristically has thicker glaze and larger air blisters. In crevices where the glaze gathers thickly, there are moss green iron oxide stains in the uneven glaze surface. These qualities support the assessment that this piece is from the late Yuan Cizhou Kiln.



元末磁州窑孔雀蓝釉缠枝菊花纹盘 (1300—1368)
Cizhou Kiln Turquoise Glazed Plate with Chrysanthemum Design, late Yuan Dynasty

盘口直径 23 厘米, 底足直径 12.6 厘米, 高 3 厘米
Diameter: 23 cm, diameter at foot: 12.6 cm, height: 3 cm