

幽藍神采

Splendors in Smalt

元代青花瓷器特集

*Art of Yuan Blue-and-white
Porcelain*



上海博物館
Shanghai Museum

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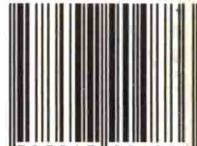
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元代青花瓷器特集



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PREFACE

Mature blue-and-white porcelain made its debut at Jingdezhen during the Yuan dynasty in the 14th century. As a distinct form of high-melting glazed porcelain with underglaze blue decoration against a white background, its elegance and beauty is favored by both refined and popular tastes. Blue-and-white porcelain becomes universally admired in the wake of its birth and is hence exported in large quantities. For this reason, blue-and-white wares of the Yuan dynasty have so far been collected or excavated widely in the Euro-American and Asian regions. And many regions of China have also seen Yuan blue-and-white wares widely scattered through archaeological excavations and collections in the recent decades.

Over the past 60 years, the populace is getting better acquainted with the Yuan blue-and-white porcelain. With the ever-increasing archaeological discoveries, growing collectibles and progressive academic studies both at home and abroad, Yuan blue-and-white ware becomes a focus of attention in Chinese ceramics. It is not exaggerating to say that the blue-and-white porcelain of the Yuan dynasty, a universally accepted brand and major collectible, belongs both to China and the world.

The Shanghai Museum was thinking of organizing an exhibition on Yuan blue-and-white porcelain as early as ten years ago. The envisioned exhibition, after all, is to be presented as expected at the Shanghai Museum on the occasion of its 60th anniversary. This remarkable exhibition comprehensively encompasses more than 90 masterpieces of the Yuan blue-and-white wares from over 30 museums and archaeological institutes in Turkey, Iran, U.K., U.S.A., Japan, Russia and China, etc. Among the exhibits, the overseas loans basically take their first trip to China and some local pieces are displayed to the public for the first time as well.

Particular gratitude should be extended to the involved museums, art galleries, archaeological institutes and friends both at home and abroad. The exhibition would not have been possible without their generous support and help. We believe this exhibition will help to advance the academic studies and collecting of Yuan blue-and-white porcelain and popularize the knowledge of Chinese cultural relics.

Chen Xiejun
Director
Shanghai Museum



前 言

成熟的青花瓷器始烧于公元 14 世纪的元代景德镇，这是一种白地蓝花的高温釉下彩瓷器，古雅幽蓝，雅俗共赏。这种瓷器在诞生后不久就受到了广泛的欢迎，不少产品源源不断地输出国外。现在，无论是欧美还是亚洲地区，都有元代青花瓷器的收藏或出土。在中国国内，几十年来的考古发现和收藏，元青花瓷器得以广布于许多地区。

六十多年来，世人对元青花瓷器的认识在不断提高，随着国内外考古发现的增多、收藏的扩大和学术研究的深入，元青花瓷器已成为一个受到格外关注的中国瓷器品种。可以说，元青花瓷器属于中国，也属于世界，是国际性的品牌和重要收藏品种之一。

上海博物馆在十年前就有举办元青花瓷器大展的意愿。今年，在庆祝建馆 60 周年之际举办这样的展览，宛如瓜熟蒂落、水到渠成。这是一个集国内外众多机构元青花瓷器收藏之大成的综合展览，展品包括来自伊朗、英国、美国、日本、俄罗斯等国以及国内文博、考古机构和本馆的收藏，参展机构 30 余家，总数 90 余件。国外展品基本上是首次来到中国，有的国内展品也属首次公开露面。

在此要特别感谢参展的国内外博物馆、美术馆、考古机构及相关友人，由于他们的支持和帮助，展览得以顺利开幕。相信举办这样的展览，对推动元代青花瓷器的学术研究、收藏和普及文物知识具有重要的意义。

上海博物馆馆长 陈燮君

A SIXTY YEARS' STUDY OF YUAN- DYNASTY BLUE-AND- WHITE

(Abstract)

Chen Kelun

Yuan blue-and-white porcelain produced by Jingdezhen is dated more than 650 years old. However, a systematic knowledge and study of Yuan blue-and-white has been established only for 60 years. The first knowledge of Yuan blue-and-white was derived from a pair of vases collected by Sir Percival David. The vases feature elephant ears, underglaze blue designs of a dragon amongst clouds, and an inscribed date "the 11th year of Zhizheng Reign". Dr. John Alexander Pope was known for his pioneering work in identifying scores of "Zhizheng-type" blue-and-white wares found in Iran and Turkey. After a silent period in the fifties and sixties, Yuan blue-and-white rose to become the focus of study in the seventies and afterwards, since a number of these wares were revealed in Chinese archaeological finds to the public in succession. These studies covered a variety of topics, including the birth, motifs, forms, crafting techniques, cultural origin, spread, properties, of Yuan blue-and-white. In the 21st century, the study focus has been shifted to its authentication and appreciation.

In Jingdezhen, a series of Yuan kiln sites which once produced blue-and-white wares for both home and abroad have been found; they were mainly located in Hutian area and the old town. The latest archaeological report has verified that Jingdezhen produced blue-and-white no later than 1330s. Innovations in crafting techniques pushed the birth of large-size blue-and-white wares in good quality. Various motifs painted on such wares indicate their diversified cultural origins, among which the Islamic influence played a significant role. The Yuan court encouraged overseas trades and therefore seaport duties accounted for the most revenue of the court. Blue-and-white wares became the most important export goods in the Yuan dynasty; most of them were shipped to the Islamic region and Southeast Asia. The production of blue-and-white wares was managed by *FuLiang ciju* (FuLiang Porcelain Bureau), a government administration established specially for commissions from the court, officials and common people.

元青花研究六十年

陈克伦

景德镇生产的元青花至今已有超过 650 年的历史，而真正开始系统认识和研究这类珍贵文物的历史不过只有 60 年。其主要原因是元代青花瓷器从生产伊始就作为贸易商品远播海外，在国内留存的数量有限，因此一直没有进入人们认识中国古代瓷器的编年之中，偶尔发现的元青花甚至被认为是清代康熙时期的产品。再加上几乎所有的元青花瓷器都没有纪年文字，这为认识元青花增加了困难。

人们认识元代景德镇生产的青花瓷器是从珀希瓦尔·大维德爵士 (Sir Percival David) 收藏的一对有“至正十一年”(1351) 铭的青花云龙纹象耳瓶开始的。英国的霍布森 (Hobson, R. L.) 先生首先在 1929 年《老家具》杂志上发表的《明代以前的青花瓷器》¹ 一文中对它作了介绍; 1934 年又在《珀希瓦尔·大维德爵士收藏中国陶瓷目录》² 一书中收录了这对瓶，可惜没有引起人们的注意。日本学者 1948 年在《座右宝》第 15 卷发表《元の染付》一文，这是亚洲学者的第一篇关注元青花的文章。1949 年以后，人们开始对这对花瓶的花纹进行比较研究，试图从其他青花瓷器上找到类似的纹饰。美国华盛顿弗利尔美术馆的学者波普博士 (Dr. Pope, J.A.) 在 1950 年夏天分别对土耳其伊斯坦布尔的托普卡比宫博物馆 (The Topkapi Saray Museum, Istanbul) 收藏的中国瓷器和伊朗德黑兰国立考古博物馆 (Iran Bastan Museum, 现为伊朗国家博物馆 National Museum of Iran) 内原为阿德比尔寺收藏的中国瓷器³ 进行深入系统的调研，从中发现了一批与“至正十一年”铭青花云龙纹象耳瓶纹饰类似的青花瓷器。其成果分别在 1952 年出版的《14 世纪青花瓷器：伊斯坦布尔托

1 "Blue and White before the Ming Dynasty", *Old Furniture*, VI:20-1929.

2 "Catalogue of Chinese Pottery and Porcelain in the Collection of Sir Percival David", London 1934.

3 瓷器收藏在附属于 14 世纪中期萨尔德·阿尔-丁在阿德比尔为其父亲萨菲教派圣人萨菲·阿尔-丁所建造圣陵神寺的瓷器库中。据波普博士对伊斯坦布尔托普卡比宫王宫档案的研究，托普卡比宫收藏的中国瓷器的来源之一是 1514 年奥斯曼土耳其第九任苏丹塞利姆一世击败波斯王沙·伊斯迈尔 (Shah Isma'il) 后带回来的战利品。

普卡比宫博物馆所藏的一组中国瓷器》⁴和1956年出版的《阿德比尔寺收藏的中国瓷器》⁵中加以披露。

波普博士对两处收藏的中国瓷器分别从造型、纹饰等方面与大维德基金会的“至正十一年”铭青花云龙纹象耳瓶逐一比对，最终从托普卡比宫博物馆收藏的中国瓷器中挑选出40件瓷器，认为应是14世纪生产的，属于“至正型”青花；而阿德比尔寺收藏的中国瓷器中“至正型”青花瓷器有32件。波普博士认为“至正型”青花的生产时间应该在14世纪中期，即中国元代晚期。

波普博士认为，这些器物“大而厚重，造型丰满、制作工艺纯熟。底部无釉，釉浆洁白但颗粒较粗，比起那些15世纪早期的器物釉浆淘洗不够充分。胎泥揉练不够重视，使得胎体中存在细小气泡”；“大多数器物露胎处有火石红”；“碗盘的圈足边坚致整齐。大盘底部和圈足内壁之间有明显的切削的大小不一的斜度，偶尔会呈现弧度”；“圈足内心凹陷较浅，比起晚期器物，圈足边相对总直径显得较厚”。纹饰中“最令人惊叹的是青料的使用，单独器物上呈现从浅灰蓝到与海军服相近的深蓝条纹，经常产生铁锈斑，色泽通常浓艳、明快”；“不管哪种来源的钴料都很优质。尽管没有记录，我们推测早期的青料伴随着使用的技术来源于近东”；“随着当时新技术的完善，瓷器进入了新一轮的装饰，大面积、复杂的纹样的混合”；“所有的中国工艺装饰纹样都被运用，融合了新的元素，整合、改良为新的装饰纹样，在丰富性和多样性上达到前所未有的高度”；“14世纪瓷器装饰纹样似乎比15和16世纪要丰富得多，而且与明朝主要时期瓷器纹饰风格的程式化增强相比，我们更容易辨识出其纹饰”。波普博士对元青花纹饰图样特别是植物纹样所进行的详细分析，至今还有参考意义。

1986年，康蕊君（Krahl, Regina）女士对托普卡比宫博物馆收藏的中国瓷器进行了系统整理，出版了三卷本的图录⁶，为元青花研究提供了更为详尽的资料。

4 "Fourteenth Century Blue-And-White: A Group Of Chinese Porcelains In The Topkapu Sarayi Muzesi, Istanbul", Smithsonian Institution Freer Gallery of Art Occasional Papers<II:1>1952.

5 "Chinese Porcelains From The Ardebil Shrine", The Freer Gallery of Art, Smithsonian Institution, Washington 1956. 1981年出版修订本，由Sotheby Park Bernet出版、Philip Wilson发行。

6 Krahl, Regina, "Chinese Ceramics in the Topkapi Saray Museum", Istanbul, edited by John Ayers, Vol.II, London: Sotheby's Publications, 1986.