

陶瓷迹型学概论

周勇 周强 / 著

SURVEY OF CERAMICS TRACE MODEL STUDY



 南方日报出版社
NANFANG DAILY PRESS

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中国·广州



北航

C1678374

TQ174.1

12

图书在版编目 (CIP) 数据

陶瓷迹型学概论 / 周勇, 周强著. — 广州 : 南方日报出版社, 2013. 5
ISBN 978-7-5491-0829-9

I. ①陶… II. ①周… ②周… III. ①陶瓷—工艺学—研究 IV. ①TQ174.1

中国版本图书馆 CIP 数据核字 (2013) 第 085726 号

TAOCI JIXINGXUE GAILUN
陶瓷迹型学概论

周勇 周强 著

出版发行: 南方日报出版社

地 址: 广州市广州大道中 289 号

电 话: (020) 83000502

经 销: 全国新华书店

印 刷: 广东信源彩色印务有限公司

开 本: 889mm×1194mm 1/16

印 张: 17.5

字 数: 650 千字

版 次: 2013 年 5 月第 1 版

印 次: 2013 年 5 月第 1 次印刷

定 价: 200.00 元

投稿热线: (020) 83000503 读者热线: (020) 83000502

网址: <http://www.nfdailypress.com/>

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计划2018年出版

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Planned Date of Publishing: 2013

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Planned Date of Publishing: 2014

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Guangzhou Oriental Museum
Guangdong Collectors Association
The Oriental Material Evidence Research Center on Yuan Dynasty
Underglaze Blue Porcelain

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番禺博物馆简介

Guangzhou Panyu Museum



番禺博物馆坐落于广州市番禺区银平路龟岗东麓，于1997年11月落成开放，是国家二级博物馆，番禺八大美景之一。馆区所占面积240亩，分为多功能陈列大楼、番禺文博园、东汉古墓群景区等三部分。博物馆展览面积8000平方米，内容丰富，形式多样，表现出鲜明的地方特色；番禺文博园占地面积约30亩，古民居、石桥、牌坊、里弄、古炮、传统作坊等遗迹与田园水乡融于一体，景观宜人。墓葬景区规模宏大，并进行原貌展示，独具特色。

番禺博物馆是国家文物局首批展示与服务提升项目的试点单位之一。一楼设“冼星海纪念馆”；二楼设有“番禺古代文明”的3个展厅和多功能临展展厅；三楼设有“馆藏文物”、“名家书画”、“尹积昌雕塑艺术”等多个展厅，陈列独具匠心，融思想性、知识性、艺术性为一体，充分地展示了番禺灿烂的古代文明和今天的辉煌成就。

Panyu Museum is located in Guangzhou City, Panyu District along the Eastern edge of the Turtle Hill Reserve. Established in November 1997, it is a National Level 2 Museum and one of the '8 Scenic Locales of Panyu'. Sitting on 40 acres, the complex is divided into 3 main sections: The Main Multi-Purpose Building, Cultural Garden, and Han Dynasty Burial Grounds. The Main Building consists of 8000 square meters of Display Area with a multifaceted and abundant array of cultural relics from the local area. The Cultural Garden consists of 4 acres and includes: Ancient Peasant Buildings, Stone Bridge, Relic Cannons, and traditional Chinese garden fixtures.

Panyu Museum is one of the first National Cultural Bureau's experimental projects for an elevated level of Display and Service. The First floor is dedicated for the Memorial Hall for Musical Composer Xian Xinghai, a Chinese hero and musical legend. The second floor is divided into three 'Panyu Ancient Culture' exhibitions as well as one multi-purpose hall. The third floor is allocated to housing Museum Relics, Special Exhibitions, and Yi Zhichang Sculpture Hall. This Museum is dedicated to showing the wonderful ancient culture of Panyu as well as the modern accomplishments that this fine area boasts.

广州东方博物馆简介

Guangzhou Oriental Museum



广州东方博物馆，占地30亩，总建筑面积约8000平方米，由中国建筑设计研究院设计，建筑群体简而不陋、素而不苍，姿横捭阖、藏风纳气。

博物馆按主题展览、专题展览和临时展览之形式分设七个展厅：钟表铜器厅、百砚厅、艺术品交流厅、两个书画厅、两个陶瓷展厅以及四个展廊。

本馆未来的发展方向：科学研究、去伪存真，联合国内权威瓷器研究机构和大专院校，深入展开对陶瓷的量化研究，有效保护、传播、传承中华民族的文化薪火！

Guangzhou Oriental Museum, sitting on nearly 5 acres of land, includes a usable construction area of 8000 m². Designed by China Architecture Design and Research Group (CAG), the entire construction is simple but not meek; plain but not dull; and appears open and expansive but still catches the wind.

The museum is comprised of main exhibitions, themed exhibitions, and special exhibitions spread across seven halls: Bronze Ware Hall, Hundred Ink Stone Hall, Collectors Exchange, two Calligraphy and Painting Halls, and two Ceramics Halls; these halls are linked by four Special Exhibition Corridors.

Guangzhou Oriental Museum's main developmental direction is anchored on: Scientific study, the elimination of bogus pieces and holding on to true relics, partnering with international ceramics studies organizations and major universities, thoroughly developing the quantification research of ceramics, and creating a ceramics research group to take in hand, protect, and pass on the torch of Chinese cultural study!

前言

世界上任何一个民族，都有自己的独特文化。这种独特的文化现象，就是这个民族的灵魂。如果一个民族失去了自己的文化，那么，这个民族就不复存在了。

人类许多文化现象，就是多个民族文化在继承、融合、发展中所表现出的现象。一个民族只有不断地摒弃民族文化中的糟粕，传承民族优秀文化，吸收外来优秀文化，才能在世界民族之林中，彰显民族的生存价值和意义，并赢得世界的尊重。

民族的文化，同时也是世界文化的一部分，它当属人类共同文化、共同遗产。各民族文化异而不同，和谐共生。人类只有在彼此认同，彼此尊重不同民族的文化时，世界才会和谐发展，人类才能和平共处。

瓷器是中华民族的发明与创造，研究瓷器文化是为了更好地传承瓷器文化，弘扬瓷器文化。瓷器文化，是中华民族文明进程中重要的文化现象，它已经是世界文化的一部分，属于人类的共同文化遗产。这一点，我们在元青花研究的过程中感受尤深。

伊朗国家博物馆是全世界元青花收藏最多的博物馆，当受邀到伊朗国家博物馆研究元青花时，广州东方博物馆美籍研究人员Mr. Bunney怕遇到签证麻烦，伊朗国家博物馆馆长Asadollah Mohammadpour说：“没问题，我来帮你办签证。”可见瓷器文化研究已超越了信仰、国界、政治、种族，因为它属于全人类。

而美国波士顿美术博物馆的人员对我们十分友好，他们尽心为我们的科研需要服务，尽量去满足我们的科研需要。他们对瓷器文化研究，不分彼此，无论国界，境界之高，让人感慨。

在泰国东南亚陶瓷博物馆做研究时，馆长Pariwat Thammapreechakorn 亲自下厨款待我们，令人倍感宾至如归。

文物收藏、文物研究本来的要义是解读器物所承载的历史文化信息，享受文化遗存的物件所带来的审美愉悦。如今，因为瓷器收藏已经普及到大众，只有鉴别出它们的真假，才能有效解读历史文化信息，真正享受到文物所带来的

审美愉悦。如果收藏不分真假，如果只关注文物的经济效益，而不注重提高真假识别能力和文化研究水平，除了经济损失，最终更将挫伤收藏者的文化自信、文化爱心。

如何让更多的人识真断假，将文物真品、文物精品保护传承下去，就是陶瓷迹型科研项目要解决的主要问题。

陶瓷迹型研究属于物证研究。在陶瓷迹型研究的过程中，从来就不缺乏陶瓷迹型的客观物证，缺的是发现迹型物证的眼光。作为一门新学科，创建的过程，艰难而枯燥，但执着的追求和坚定的付出，让我们终有成效。

在科学研究过程中，我们得到了国内外众多博物馆、研究机构的支持与合作，获得了众多专家、学者、友人的帮助和参与，在本书出版之际，一并衷心感谢。

广州番禺博物馆馆长 曾昭明
广州东方博物馆馆长 周 勇
广东省收藏家协会主席 陈少湘

Foreword

Regardless of which nation on earth, all have their own distinct culture; it is the soul of the nation. If this culture is somehow lost, this nation ceases to exist.

All of humankind's various cultures have come about through a phenomenon of inheritance, merging, and development of each nation's culture. It is only through the continual cultural distillation (passing on the nation's beneficial culture, and absorbing benefits from foreign cultures) that a nation can stand out among the forest of other world cultures. Only then can they show the world the value and meaning of their existence, and earn the respect of other nations.

National culture, at the same time, is also just a part of a conglomerated World culture, which is the harmonization of every nation's different cultures. Only as we recognize differences and esteem other national cultures, can we, as humankind, converge towards harmony and peaceful coexistence.

Porcelain was the invention of the Chinese people, and through this research we hope to better pass down and even enhance porcelain culture. Even though porcelain culture is an integral facet in the progression of Chinese civilization, it is already considered more than that; a jointly shared product of mankind, a part of World culture. It was through our research of Yuan Dynasty Underglaze Blue (Blue and White) Porcelain that this fact resonated deeply.

The National Museum of Iran houses arguably one of the most important collections of Yuan Underglaze Blue Porcelain. When Matthew Bunney, a member of our research team from the United States, received an invitation from the National Museum of Iran to go and conduct research, he was apprehensive about the trouble in acquiring a visa for the visit. However, Mr. Asadollah Mohammadpour, the museum's director, assured him: "It's no problem, I will help you get the visa." Through this experience, we could see that porcelain cultural research belongs to all mankind, and is already going beyond religion and borders, extending outside politics and nationality.

The Museum of Fine Arts in Boston, offered us their entire collection for scientific research. When greeted by a staff that was accommodating and friendly, which went above and beyond simple hospitality to make us feel welcome, we deeply felt their heart for furthering the research of porcelain culture.

At Bangkok University's Southeast Asian Ceramics Museum in Thailand, the museum director, Mr. Pariwat Thammapreechakron, displayed amazing kindness by not only receiving us but also offering his own cooking services to give us a heartfelt welcome that we will hold with us.

Originally the priority of cultural relic collection and research was to explain and pass on the cultural information offered by a specific piece in order to enjoy the aesthetics of that culture that were carried through time by that ware. However now, as ceramic collection has already entered in to the realm of the general public, if priority is not shifted towards the authentication of such pieces, then the true beauty and information of past cultures will be lost. If collection is done without authentication, only focusing on economic gain rather than placing value on validation and cultural research; then not only will there be economic losses, but the collectors' trust and love of culture will be damaged.

How to allow more individuals to enter in to authentication and thus encourage the preservation of more genuine and fine wares is the one of the main problems that Ceramics Trace Model Study seeks to resolve.

As this is in fact a type of material evidence research, there has never been a lack of the objective material evidence that ceramic traces offer; only a lack of the collective insights to discover them.

The emergence of any new field of study, although a trailblazing scientific work, is arduous and at times tedious. After several years of perseverance, outcomes have finally come to fruition.

During the course of scientific research, we received the support and cooperation of museums and research institutions both domestically and abroad. Additionally, we received much participation and help from experts, academics, and friends. The research of porcelain culture truly belongs to everyone.

With the publication of this book, we would like to take time to thank all the organizations, colleagues and friends that have followed, supported and participated in this research.

Guangzhou Panyu Museum Director: Zeng Zhaoming

Guangzhou Oriental Museum Director: Zhou Yong

Guangdong Collectors Association Chairman: Chen Shaoxiang

Translation Note

Translation from any language into another is quite a formidable task, as nuances and expressions are often simply unable to be translated across languages. Translations done word for word often carry a certain rigidity that hinders the readability of the text, but a rough transliteration can lead to an understatement of the original meaning. Thus, very different translations of the same text can arise; for example: the Bible has roughly 900 different English translations and paraphrases alone.

As this is a very technical text, this is a relatively literal translation of the original Chinese; while still trying to retain a certain amount of interest and readability. There are certain expressions or idioms that were used that have been converted or paralleled into English in a way that should be more understandable for the reader, but still retain the general meaning of what is trying to be expressed. Throughout the text, conformity to international translating standards was adhered to as much as possible, but in some instances an internationally accepted or consistent version of a certain term or word has not yet been established, so translator discretion was used. As an example: The simplified term 青花 (yuan qing hua) is the Chinese term for Yuan Dynasty Underglaze Blue Porcelain, which has taken on several other names in the West including Yuan Blue and White, Under the Glaze Cobalt-blue, and so forth. This text utilizes the former and often simplifies this as Yuan Underglaze Blue, or just simply YUB.

Additionally, there were also terms or expressions used that have no specific English translation, or the English is simply the pinyin (or Romanized) version of the Chinese word or phrase. These include certain materials or colors used within the Chinese ceramics vocabulary. As an example: 青 qing, which is a color that can take on a whole variety of forms from green, to blue, to clear, and so forth has even offered confusion for Chinese writers throughout history (we will discuss this more within the text). Also, commonly interchangeable terms such as: Silica, Silica Glass, Silicate, Silicone Dioxide, and so forth can all refer to the material with the chemical representation SiO_2 , and are similarly used as such according to original context.

In the case of titles of books which do not have the title or text translated into English, the original pinyin is used for reference and ease of use in catalogue recall. Quotes from Chinese texts and sources have been independently translated for this publication, and any other translations

that currently do exist, if any, were not consulted. In the case that a quotation in the Chinese text was translated originally from an English source, then the original text was used in the English translation and cited as such. Chinese authors' names utilize Chinese pinyin citation; whereas non-Chinese names retain Western spelling.

Additionally, due to the relatively trail-blazing nature of this research, many new terms and vocabulary were literally invented for the purpose of this survey and further research. Specifically, the term 'Ceramics Trace Model Study' had to be invented in both Chinese and English in order to capture the essence of this groundbreaking research. Fortunately, many of the new terms are names and descriptions of appearances and characteristics encountered throughout the use of Ceramics Trace Model Study. As such, English translations have followed as closely to the original Chinese as possible, straying only in an attempt to more vividly represent said characteristics. In the case of newly introduced Chinese terms, all care was taken to retain consistency in translation. However, any discrepancy should be conceded to the original Chinese text.

Similar to the nature of Ceramics Trace Model Study, this translation is also open and ongoing. We welcome academics, researchers, and other readers to actively participate in the continual improvement of its content for the betterment of human knowledge! Thank you for your understanding and continued involvement in our research.

Guangzhou Oriental Museum Research Fellow: Zhou Xiaohui

Guangzhou Oriental Museum Deputy Director: Matthew M. Bunney

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