

北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

明代 青花瓷

BLUE AND WHITE PORCELAINS
OF THE MING DYNASTY

北京市文物局 编
《北京文物鉴赏》编委会



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明代青花瓷器

武俊玲

青花瓷器是中国陶瓷的珍艺，它起源于唐代，成熟于元代，明代发展到了鼎盛时期。明洪武二年(1369)始，在江西景德镇珠山设御窑厂(又称官窑)，专为宫廷烧造日常生活器皿和赏赐品，并派督窑官指挥、监烧。一改元代青花瓷器一窑同烧几个品种的生产模式，也改变了明以前官窑“有命则供，无命则止”的生产状态，江西景德镇成了明、清两代御窑厂的所在地。景德镇官窑瓷器以其工艺精湛、瓷土精良、色润纯正、纹饰规范享誉世界，成为中国的制瓷中心。明代景德镇除官窑烧制御用器外，民窑瓷器也有很大发展，出现了“官民竞市”欣欣向荣的局面。

明代青花瓷器所采用的青花色料，有进口料也有国产料，青料多样化是明代青花瓷器的一个重要特点。各时期特征鲜明。明代青料色阶主要有3种，呈青、蓝、紫色。由于色料来源和精炼程度不同，呈色各异。如洪武、永乐、宣德朝官窑产品以苏泥勃青料为主，化学组成特点是低锰高铁，发色浓艳泛光，有黑色铁锈斑；也有少数产品采用国产青料，化学组成特点是高锰低铁，发色青蓝温和。成化朝青花瓷器清秀淡雅，所用青料多为苏泥勃青和平等青(陂塘青)的混合料，化学组成特点是中锰中铁，钴含量低。成化朝也有高锰型的国产料。嘉靖、万历年间青料基本上用精炼过的回青加石子青的混合料，有高锰和中锰两种，铁含量有中、低两种。回青发色浓郁华丽，蓝中泛紫。明朝不仅把青花瓷的生产推向一个高峰，更使青花瓷的烧制工艺达到最高水平。而且配合其他釉料创烧出外酱釉内青花、黄地青花、青花加彩等十几个新品种。明代青花瓷器的造型在继承元代古朴拙实、大气磅礴的基础上，形成了丰

满、浑厚、古朴、典雅的“大明器”风格。同时，受外来文化和宗教思想的影响，出现了许多新器型。青花纹饰既有继承元代磁州窑、吉州窑、长沙窑等窑花卉纹、鱼藻纹等传统图案，又有借鉴铜器纹饰中夔龙纹、回纹等其他古器物中的图案；同时还有受外来文化和宗教思想影响的图案。永乐年间开启了明、清两代官窑器物书写朝代年款的先河，帝王款识在明代开始盛行。

明代青花瓷器，从胎釉、造型风格、绘画、青料和款式等方面考察，大致可分为早、中、晚三期，根据彼此间的相近关系和不同风貌，又可将这三期划分为六个单元：

早期：（一）洪武、建文

（二）永乐、宣德

中期：（三）正统、景泰、天顺

（四）成化、弘治、正德

晚期：（五）嘉靖、隆庆、万历

（六）泰昌、天启、崇祯

总之，明代青花瓷器，无论在烧制工艺方面，还是在纹饰艺术方面，在承继元代青花瓷器优良传统基础上，融入自身时代变化发展的特点，发扬光大，从而使中国青花瓷器在明代达到其发展的顶峰，对后世青花瓷器的烧制有着深远的影响。

Blue and White Porcelains of the Ming Dynasty

Wu Junling

The blue and white porcelain is rare artwork among Chinese ceramics. It originated in the Tang dynasty, matured in the Yuan dynasty, and reached its heyday in the Ming dynasty. In the 2nd year of the Houngwu reign of Ming, factories of imperial kilns (or official kilns), producing vessels for daily life and wares for grant used by the court, were first built at Zhushan of Jingdezhen, Jiangxi province. Their production were directed and supervised by special officials. Thereafter, Jingdezhen developed into a place where imperial factories were established in Ming and Qing, and eventually became a centre of Chinese porcelain manufacture. The official kilns apart, private kilns of Jingdezhen developed such greatly in Ming that their products could compete with those from the official kilns.

Both native and imported resources were adopted as pigments for the white and blue during the Ming dynasty. After being fired in the kilns, they generally showed indigo blue, blue and purple. In terms of the shapes, the white and blue of Ming formed into the style of the 'great Ming wares' which were plump, simple, vigorous and elegant on the basis of their counterparts of Yuan. There were also newly produced types of wares, owing influence to foreign culture and religious ideas. Their decorations comprised traditional subjects such flowers and fish with algae which derived from the wares of Cizhou, Jizhou and Shangsha kilns in the Yuan dynasty, patterns of *kui* dragons and loop-lines imitating those of the bronze objects or other ancient vessels, and designs signify-

ing foreign cultural features and religious thoughts. The reign mark first appeared on the porcelain from the official kilns in the Yongle reign, and the imperial mark began to prevail during Ming.

Based on the glaze applied to body, shape, decoration, pigment and mark, we divide the development of the blue and white of Ming into 6 phases of 3 periods (early, middle and late).

In a word, the blue and white of China reached its zenith during the Ming dynasty whose wares carried forward those of Yuan in firing technique and decorative art, and had far-reaching influence on the manufacture of the porcelain in the following periods.

洪武、建文青花

(1368-1402)

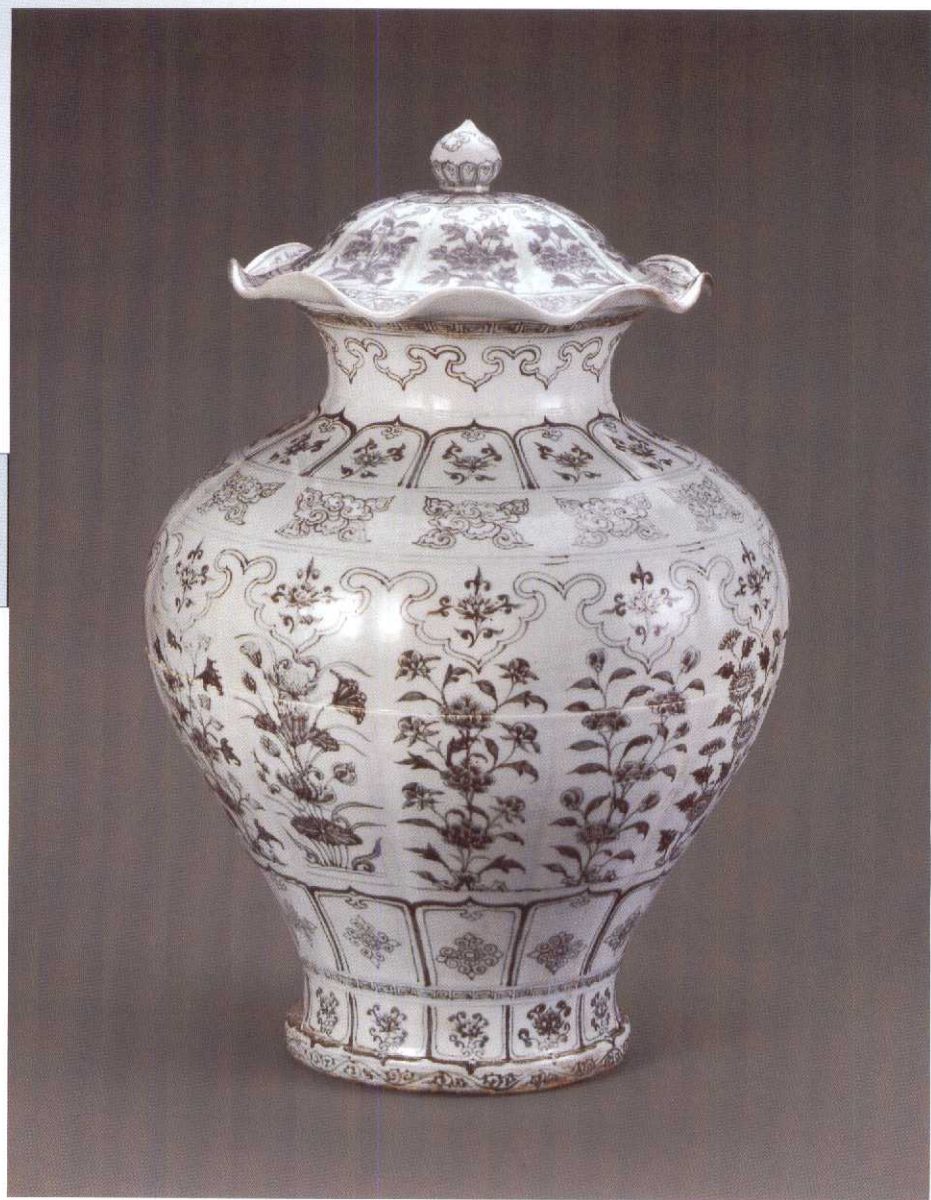
Blue and White in the Hongwu and Jianwen Reigns

洪武时期的青花瓷是近年来陶瓷界研究的热点。过去人们对它的认识不是很清楚，经常以制作工艺粗细来断代。1994年景德镇珠山东门洪武官窑地层出土的洪武青花瓷器，使人们对洪武青花瓷有了较为准确的认识。就全国而言，洪武青花瓷器无论传世还是出土的都不多。洪武青花瓷以气势雄浑、简洁秀雅为主导风格，有很强的元明交替，承上启下的时代特征。1961年北京德胜门外出土的青花折枝花卉纹荷叶形盖罐是洪武官窑青花瓷的标准器，表现出洪武官窑瓷烧制的水平。

The Hongwu wares are characterized by a vigorous, simple and elegant style, obviously displaying features of the transitional period from Yuan to Ming.



1. 青花缠枝菊纹盏托·明洪武 Blue and white cup-stand with design of chrysanthemum scrolls, Hongwu period, Ming Dynasty 高2.5厘米，外口径19.5厘米，底径11厘米，首都博物馆藏。



2. 青花折枝花卉纹盖罐·明洪武 Blue and white covered jar with design of floral sprays, Hongwu period, Ming Dynasty 通高65.5厘米，口径25.3厘米，底径24厘米，1961年北京海淀区邮电学院出土，首都博物馆藏。



3. 青花折枝花卉纹盖罐(罐盖) Lid

永乐、宣德青花

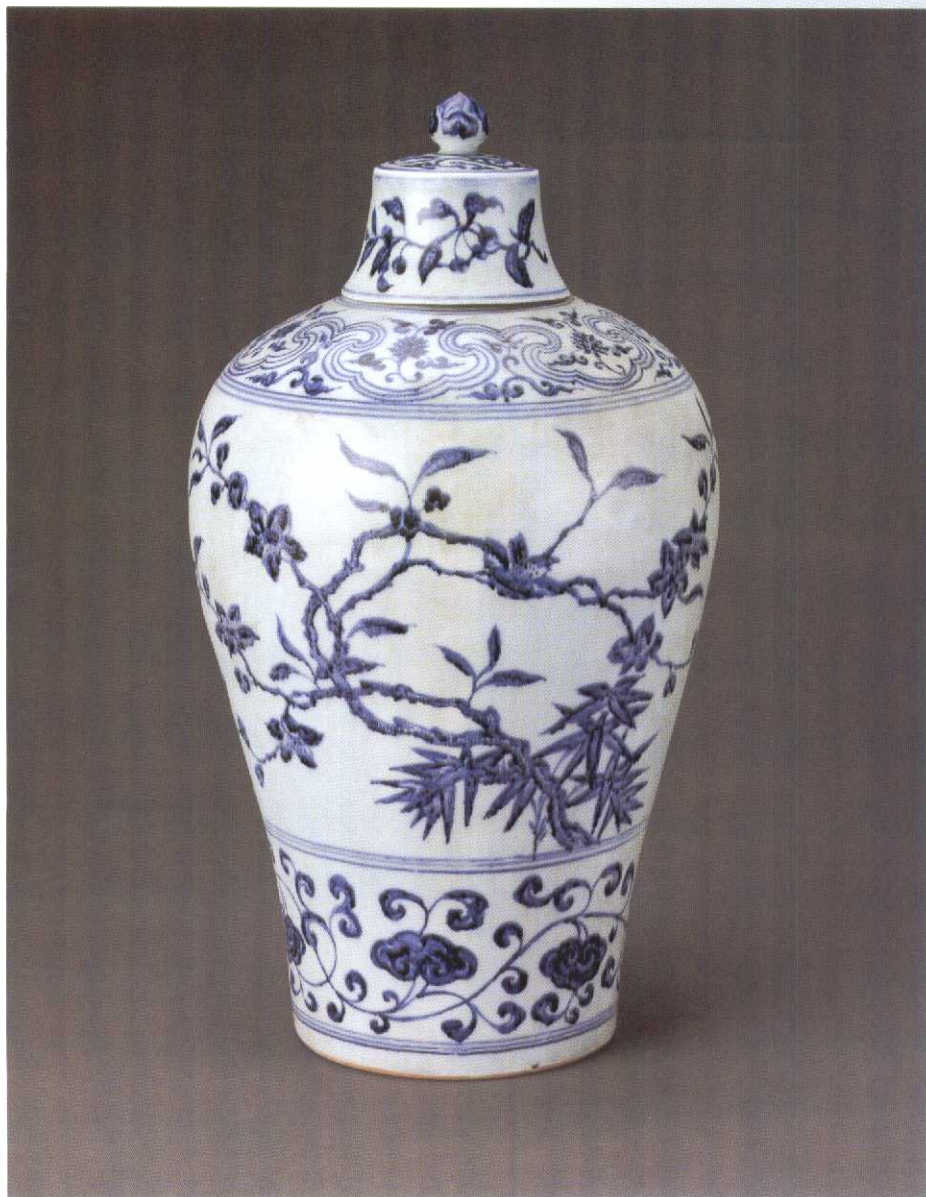
(1403-1435)

Blue and White in the Yongle and Xuande Reigns

永宣青花艺术境界达到了炉火纯青的地步，创烧了许多新品种，是中国青花瓷史上最辉煌的时期。

永乐时期的青花瓷器摆脱了洪武青花瓷器从元向明过渡时期的特点，形成了自身俊秀独特的艺术风格，成为明代瓷器开创和发展时期。永宣青花以胎质精细，色调浓艳，造型多样，纹饰精美而久负盛名。永宣青花以其独特的艺术魅力在中国陶瓷发展史上占有十分重要的地位，一直为后人所推崇。

The blue and white underwent the most splendid development in the the Yongle and Xuande reigns, with a good deal of new typed created. Yongle wares went out of the transitional features and presented a style of delicate beauty. Xuande wares were famed for their fine body, brilliant color and various shapes. Both of them played a significant place in the development of Chinese ceramics, and praised highly by the later generations.



4. 青花桃竹纹带盖梅瓶·明永乐 Blue and white covered *meiping* vase with design of peach and bamboo, Yongle period, Ming Dynasty 通高41.5厘米，口径6.5厘米，底径14.3厘米，北京石景山区雍王墓出土，首都博物馆藏。