

北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

明清 彩瓷

COLOR PORCELAINS OF THE
MING AND QING DYNASTIES

《北京文物鉴赏》编委会 编



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明清彩瓷

裴亚静

自商代出现原始青瓷以来，中国制瓷工艺的发展便一发而不可收。南京雨花台地区三国时期墓葬出土的青釉釉下彩绘羽人图案盘口壶，是中国最早的釉下彩瓷。彩瓷的发展自此而发端。金代中后期红绿彩瓷的出现，在中国彩瓷发展史上起到承前启后的作用，为五彩瓷和斗彩瓷的产生奠定了基础。

元代，景德镇烧制出五彩瓷。它是用红、紫、蓝、绿、孔雀绿彩加金色绘在青白釉或白釉瓷器上烧制而成，彩色浓艳，纹饰繁密，器型有玉壶春瓶、高足杯等，但烧造量很小。宣德时期景德镇御窑厂烧造出精美的五彩莲池鸳鸯纹碗，以釉下青花绘龙纹和水纹，以釉上红、黄、绿、赭诸彩绘画莲花、鸳鸯。宣德时期明御窑厂烧制的青花红彩、青花黄彩、孔雀绿青花等青花釉上彩瓷推动了明代五彩瓷的发展。嘉靖、万历时期的青花五彩，红绿浓艳，绚丽无比，烧制工艺达到了一个高峰。康熙五彩在明代青花五彩的基础上，发明了蓝彩和黑彩，从而以釉上蓝彩取代了青花，增强了五彩的表现力。另外，米地五彩、墨地五彩、红地五彩、蓝地五彩、雪花蓝地五彩、豆青地五彩、哥釉地五彩等色地五彩，也是康熙时期的发明。雍正以后，由于粉彩瓷的流行，五彩瓷的烧造就较少了。

明成化时期创烧了一种新的装饰工艺——斗彩瓷。它是用釉下青花勾画轮廓线，高温烧造，再于釉上添彩低温二次烧造的工艺。成化斗彩瓷器釉质如玉，彩绘细腻，达到了登峰造极的地步，明朝各代均有烧造，但都无法与成化斗彩比肩。到了清代，康熙、雍正、乾隆三朝皆有仿制。康熙斗彩的烧制有两类：一类为仿成化器型与花纹的制品，如仿成化斗彩鸡缸杯，“天”字罐等；另一类为本朝流行器型的斗彩瓷器，如竹节式盖罐、贯巴壶、人物纹花盆、

雄鸡牡丹纹碗等，并且新烧制了黄地、洒蓝地斗彩器。雍正朝斗彩器仍有两类，仿成化斗彩的鸡缸杯、“天”字罐等几可乱真，另一类为雍正本朝创新器型，或落成化款或落雍正楷书款。与成化斗彩器相比，胎质细腻，釉面也不及成化肥腴如玉。与成化斗彩不同的是雍正斗彩引进了粉彩的渲染技法，而出现了层次及浓淡变化，绘画规整，彩均不出青花轮廓线。乾隆斗彩也有少量仿成化名品的器型，如鸡缸杯等，更多是创新的当时流行的器型，多为大器，如梅瓶、盖罐、报月瓶、僧帽壶、玉壶春瓶等，很多瓶类带有双耳，具有当时瓷器装饰繁花似锦的特征，有的甚至整器从上到下满饰花纹，看起来繁缛华丽。

成化时期景德镇始烧素三彩，素三彩以黄、绿、紫、黑、白诸色绘于瓷器上烧成，因为诸彩中没有红彩，所以称为素三彩。近几年珠山御窑厂的发掘中出土了成化素三彩鸭形香薰，正德时期素三彩有了新的发展，增加了孔雀绿彩。嘉靖、万历时期，素三彩的彩更加丰富，富于变化，多见色地素三彩。到清康熙时期，素三彩的发展从器型、装饰技法、花纹图案几个方面来看，都达到了高峰，烧造品种有白地三彩、黄地三彩、紫地三彩、虎皮三彩，并且发明了名贵品种黑地素三彩。

珐琅彩瓷器于康熙时期烧制成功。珐琅彩瓷器仿自于同时期的铜胎画珐琅工艺，是不同工艺间的模仿。铜胎画珐琅是欧洲传教士从法国的里摩巨介绍到清宫廷的，由于康熙皇帝的喜爱，专门在宫中造办处进行制作。造办处所用珐琅料全都从国外进口，在制作铜胎画珐琅的同时，还在瓷器上进行实验，终于烧制出瓷胎画珐琅。雍正时期继续烧造珐琅彩，在养心殿造办处设有珐琅作，炼国产珐

琅料，并炼出九种原来没有的珐琅料，可以说雍正时期完成了珐琅彩的本土化，使其工艺达到极致。乾隆时期，珐琅彩器流行色地开光装饰，以后各朝粉彩瓷器渐为主流，珐琅彩的烧造逐渐减少。

康熙末年，宫廷在烧制珐琅彩的过程中创烧了粉彩瓷器，到了雍正时期，粉彩瓷器已经烧造得很完美。雍正粉彩是在彩绘之前先涂一层含砷的“玻璃白”打底，彩色颜料与“玻璃白”融合，使同一种色彩呈现出一系列深浅浓淡不同的色调。雍正粉彩一般在白地上彩绘，图案有花卉、人物、山水。粉彩对于景物的表现力非常接近于自然，其画仕女，眉清目秀，细致入微。乾隆粉彩在雍正粉彩的基础上呈现出一种全新的风格，由雍正时期的简约清秀转变为繁缛华丽。乾隆时期常见色地粉彩器，更多见的是几种装饰工艺集于一身的色地粉彩开光图案。用色地粉彩开光来衬托白地粉彩主体图案，使开光内的山水、人物、翎毛、花卉等绘画更显得细致入微，景物深远，清新妩媚。乾隆粉彩器在造型上创烧出转心瓶、交泰瓶等，并且烧制出瓜果、鱼虾等像生瓷器。此后，粉彩瓷和青花瓷一样成为清代瓷器的主流。

Color Porcelains in the Ming and Qing Dynasties

Pei Yajing

Pea-green Porcelains first appeared in the Shang dynasty, the green underglazed figure with feather design was the latest underglazed color Porcelain. In the late period of the Jin dynasty, red-green Porcelains appeared, its development made a foundation for wucai and doucai Porcelains.

In the Yuan dynasty, kiln in Jingdezhen, painted with red, purple, blue, green materials mixed with gold color on white Porcelains, produced wucai Porcelains. The output was small. In Kangxi period, blue and black materials appeared, blue overglazed replaced blue-and-white underglazed, besides, wucai on off-white, black, blue and pea-green ground was also a innovation in Kangxi period. After Yongzheng reign, the famille rose porcelain getting popular, the output of wucai porcelain came down.

Doucai means the design under and on the glaze contending in bizarrerie and beauty, initiated in Chenghua period, Ming dynasty. The produce procedure is: draw the outline on a blue-and-white porcelain, first burned with high temperature, after colored in, with low temperature. Doucai in Chenghua period is a summit, the mimic in Kangxi, Yongzheng and Qianlong periods looked genuine. The Qing dynasty also has its own doucai porcelain, applied doucai technique to the popular shape, or use the emperor's poem on design. In Yongzheng period, use some famille rose technique in making doucai porcelains, this made the pattern more changable.

Paint on the pure white porcelain with yellow, green, purple and white colors, burned for the second time, the production was called Susansai, because it has not red color. Began in Chenghua period, Ming dynasty,

with the development in Zhengde, Jiajing, Wanli periods, in the period of Kangxi, Qing dynasty, Susancai reached its peak, judged either from the artistic conception and shape, or from the pattern.

Enamel began in Kangxi period, Qing dynasty. Showing great interests in the French enamel, Kangxi was so fascinated by European enamel drawings that he introduced the art into imperial kiln. Emperor Kangxi also had the missionaries found workers from Paris specialized in painting enamel, combining the western drawing technique with the Chinese tradition, the enamel was painted on the base of the porcelain, representing the merge of Chinese and Western arts. In the 6th year of Yongzheng reign, the craftsmen extracted 9 types of homemade enamel materials based on which other 9 types of new materials were produced. so it is said that it's Emperor made the localization of enamel.

In the end of Kangxi reign, the craftsmen innovated famille rose technique in making enamel porcelain. Making famille rose, use both traditional craft and enamel technique, paint design with colors on the white ground. The famille rose often has gentle luster with delicate changes. In Yongzheng period, the famille rose porcelain has the most beautiful color, in Qianlong reign, the color met the best shape, then it became the mainstream of color porcelain in the Qing dynasty.

五彩

Wucai

五彩分为两类：一为青花五彩；二为釉上五彩。

青花五彩最早见于明宣德时期。先于釉下绘青花图案，高温烧造，再于釉上以红、黄、绿、赭诸色彩绘花纹，低温二次烧成，釉上诸彩与釉下青花构成完整图案。嘉靖、万历时期的青花五彩烧制得最美。

釉上五彩则不同，直接在烧好的白瓷胎上用红、黄、绿、蓝、黑诸彩绘画。清代康熙时期发明了蓝彩和黑彩，使五彩器的烧造达到另一个高峰。

Wucai can be differentiated into blue-and-white underglazed and overglazed by produce procedure.

Blue-and-white underglazed initiated in Xuande period, Ming dynasty. Draw blue-and-white underglaze, burned with high temperature, then painting with colors on the glaze before burning again. The pattern under and on the glaze made a entire pattern. The best blue-and-white underglazed porcelains were produced in Jiajing and Wanli periods.

Overglazed *wucai* means painting with red, yellow, green, blue and black on the pure porcelain. The success in extracting blue and black materials was a great progress for overglazed *wucai*.



1. 五彩人物图盖罐 · 明嘉靖 (1522-1566) Wucai (Lit. five colours) covered jar with figure design, Jiaping period, Ming Dynasty (1522-1566) 通高43.5厘米, 口径17.6厘米, 腹径34厘米, 底径20厘米, 北京艺术博物馆藏。



2. 五彩人物图盖罐 (另一面)

Wucai covered jar with figure design (the other side).





4. 五彩龙纹盘(盘底)Exterior bottom

3. 五彩龙纹盘·明嘉靖(1522-1566)Wucan plate with dragon design, Jiajing period, Ming Dynasty (1522-1566)高3.8厘米, 口径19.6厘米, 底径10.8厘米, 首都博物馆藏。