

01 青花牡丹唐草文梅瓶

元時代(1271-1368)／景德鎮窯
上海博物館

白磁の釉下にコバルト顔料で絵付けをした青花磁器は、元代の景德鎮で誕生し、その後の磁器の主流となった。イスラム圏からもたらされた良質のコバルト顔料による濃厚な藍色で規則的に配された文様が鮮やかな白磁に映えている。

MEIPING VASE

Blue-and-white porcelain with peony scroll design

Yuan dynasty (1271-1368) / Jingdezhen ware
Shanghai Museum

Underglaze blue decoration is a technique in which designs are painted in cobalt blue pigment on a white porcelain surface before being covered with a transparent glaze. This technique developed in Jingdezhen during the Yuan dynasty and later became the dominant decorative technique for porcelain. The high-quality cobalt blue pigment imported from the Islamic world displays a dark blue tone on this *meiping* vase. The neatly arranged motifs stand out against the clear white background.

H: 42.1cm, MD: 5.5cm, BD: 14.0cm Accession No. 27233



First Grade Cultural Relic 一級文物

ゆう り こう し き か き もん うり がた つぼ
釉裏紅四季花卉文瓜形壺

明時代・洪武(1368-1398)／景德鎮窯

上海博物館

明を建国した太祖・^{しゅ げん しょう}朱元璋、すなわち洪武帝は、赤色を好んだ。酸化銅による朱紅色の発色を見せる釉裏紅磁器は、景德鎮では元代にすでに見られるが、明の洪武年間に御用磁器として優品が多く見られる。

MELON-SHAPED JAR

Porcelain with design of flowering plants of the four seasons in underglaze copper red

Ming dynasty, Hongwu period (1368-1398) / Jingdezhen ware

Shanghai Museum

Emperor Hongwu, the founder of the Ming dynasty, had a preference for the color red. Underglaze copper red porcelain, in which the crimson red decoration was made using copper oxide pigment, was already fired in the Yuan dynasty. However, more remarkable works were produced exclusively for the court during the Hongwu reign of the Ming dynasty.

H: 48.8cm, MD: 25.6cm, BoD: 41.8cm, BD: 22.1cm Accession No. 24503

03

せい か うん りゅう もん つぼ
青花雲龍文壺

明時代・正統(1436-1449)／景德鎮窯

上海博物館

胴部に五爪の龍二体と火焰宝珠が描かれた大壺。類似の陶片が景德鎮珠山の御窯遺址から大量に出土している。正統年間に青花の「龍缸」(龍文の大壺)が焼成されたが、きわめて大型のためうまくいかなかったとの記録がある。本作は正統官窯を代表する現存最大の完形作例。

JAR

Blue-and-white porcelain with design of dragon among clouds

Ming dynasty, Zhengtong period (1436-1449) / Jingdezhen ware

Shanghai Museum

This large jar bears two five-clawed dragons chasing a flaming pearl. Sherds of similar wares were excavated in large numbers from the Ming dynasty imperial kiln site in Zhushan, Jingdezhen. A record mentions that production of a large blue-and-white porcelain jar with a dragon design was attempted in the Zhengtong period but was unsuccessful due to its oversize. This jar is one of the largest intact examples representing the works from the Zhengtong imperial kiln.

H: 65.5cm, MD: 56.5cm, BD: 51.0cm Accession No. 考1386

ご さい ぎよ そう もん つぼ
五彩魚藻文壺

明時代・嘉靖(1522-1566)／景德鎮窯
上海博物館

胴部には水藻のゆらめく蓮池の中を生き生きと泳ぐ鯉こいが描かれている。鯉文は黄彩の上に朱彩を施すことで独特のオレンジ色を呈しており、嘉靖官窯の特色の一つである。文献には嘉靖年間に「青花白地満池嬌鯖鮓鯉鰕水藻魚罐二百」を焼造したとある。



JAR

Porcelain with fish and water plant design in underglaze blue and overglaze enamels (*wucan*)

Ming dynasty, Jiajing period (1522-1566) / Jingdezhen ware
Shanghai Museum

The body of this jar is adorned with lively carp swimming among the lotus and water plants. The distinctive orange tone of the carp, a characteristic of the Jiajing imperial kiln, was achieved by applying a layer of red paint over the yellow paint. According to written records, 200 blue-and-white porcelain jars with a design of fish and waterplants were produced during the Jiajing period.

H: 33.9cm, MD: 19.6cm, BoD: 40.4cm, BD: 25.3cm Accession No. 32443

05

ご さい ひやく ちょう ちょう ほう す ばん
五彩百鳥朝鳳図盤

清時代・康熙(1662-1722)／景德鎮窯

上海博物館

梧桐(アオギリ)、牡丹、太湖石、蓮池のある風景の中央に一對の向かい合った鳳凰が描かれている。空には祥雲がたなびき、孔雀、鶴、燕、鷺等の鳥が鳳凰を祝福している。名君の遺徳を称える「百鳥朝鳳図」は康熙年間に流行し、なかでも本作は景德鎮民窯の代表作と言える。



DISH

Porcelain with design of “A Hundred Birds Paying Homage to the Phoenix” in underglaze blue and overglaze enamels (*wucui*)

Qing dynasty, Kangxi period (1662-1722) / Jingdezhen ware

Shanghai Museum

The dish depicts a pair of phoenixes facing each other in the center, surrounded by the *wutong* (Chinese parasol tree), peony blossoms, a *taihu* stone, and a lotus pond. The sky bears auspicious clouds, with flying peacocks, cranes, swallows, and herons celebrating the phoenixes. The scene, known as “A Hundred Birds Paying Homage to the Phoenix,” was a popular theme in artworks during the Kangxi period. This particular piece is a leading example produced at a private kiln in Jingdezhen.

H: 9.6cm, MD: 55.4cm Accession No. 7450

First Grade Cultural Relic 一級文物

こう とう こう ゆう いん こう
缸豆紅釉印盒

清時代・康熙(1662-1722)／景德鎮窯
上海博物館

康熙年間、景德鎮官窯では酸化銅を主成分とした多彩な紅釉磁器がつくられた。なかでも鮮麗な紅色を特色とする「缸豆紅釉」(欧米では“peach bloom”(桃花紅)とも呼ばれる)は、焼成の難易度が高く、希少である。

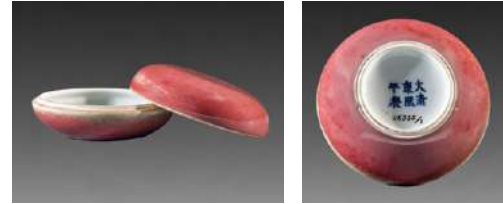
COVERED SEAL PASTE BOX

Porcelain with “peach bloom” copper-red glaze

Qing dynasty, Kangxi period (1662-1722) / Jingdezhen ware
Shanghai Museum

During the Kangxi period, colorful red-glazed porcelain was produced at the Jingdezhen imperial kilns. The glaze, known as *jiangdouhong* or “peach bloom” in the West, is characterized by the vivid and elegant red color. This type of glaze is extremely difficult to achieve, making this work a rare example.

H: 3.7cm, MD: 7.2cm, BD: 3.9cm Accession No. 26366



07

ひん か りよく ゆう いん ごう
蘋果緑釉印盒

清時代・康熙(1662-1722)／景德鎮窯

上海博物館(胡惠春・王華雲夫妻御遺族寄贈、暫得樓旧蔵瓷器)

本作は「^{こうとうこう}缸豆紅釉」が窯の中での^{ようへん}窯変により「^{ひんかりよく}蘋果緑(青りんごの緑)」と呼ばれる淡い緑色に変じた奇跡の一点である。清末の^{ちんりゅう}陳瀏は『陶雅』で、蘋果緑の印盒一つが「値千金」と記している。海外初出品。



COVERED SEAL PASTE BOX

Porcelain with apple-green glaze

Qing dynasty, Kangxi period (1662-1722) / Jingdezhen ware

Shanghai Museum (Gift of the family of Hu Huichun and Wang Huayun, formerly in the Zan De Lou Collection)

The peach bloom glaze on this work has transformed into a pale apple-green color inside the kiln during firing. A Qing dynasty text *Taoya* by Chen Liu mentions that an apple-green-glazed covered box is considered *qianjin* or “priceless.” This work is being displayed overseas for the first time.

H: 3.1cm, MD: 7.1cm, BD: 3.8cm Accession No. 87372

First Grade Cultural Relic 一級文物

08

ほう ろう さい ぼ たん から くさ もん わん
琺瑯彩牡丹唐草文碗

清時代・康熙(1662-1722)／景德鎮窯

上海博物館

「琺瑯彩」は、ヨーロッパの宣教師によりもたらされた琺瑯(七宝)の技術や顔料に注目した康熙帝が主導して生み出した。景德鎮官窯でつくられた磁器に施された絵付けは、紫禁城内の専用工房で行われ、藍地に鮮やかなオレンジやピンクの牡丹文が映える。

BOWL

Porcelain with peony scroll design in overglaze enamels (*falangcai*)

Qing dynasty, Kangxi period (1662-1722) / Jingdezhen ware

Shanghai Museum

The production of *falangcai* began under the initiative of Emperor Kangxi, who was inspired by the techniques and pigments of cloisonné introduced by European missionaries. The overglaze decoration was executed at the workshop in the Forbidden City. The orange and pink peony blossoms stand out vividly against the blue ground.

H: 7.5cm, MD: 14.7cm, BD: 6.7cm Accession No. 40105



09

ほう ろう さい ぼく ちく す わん
琺瑯彩墨竹図碗

清時代・雍正(1723-1735)／景德鎮窯

上海博物館



琺瑯彩磁器の中でも黒の濃淡のみで絵付けしたものは「墨彩」と呼ばれる。やや赤みを帯びた墨彩の濃淡により、竹と太湖石が繊細な筆致で描かれ、幽幻なる水墨画のような趣を見せている。

BOWL

Porcelain with ink-painting-style bamboo design in overglaze enamels (*falangcai*)

Qing dynasty, Yongzheng period (1723-1735) / Jingdezhen ware

Shanghai Museum

Some *falangcai* porcelain wares have monochrome decoration using only various tones of black. The black decoration on this work, depicting bamboo trees and a *taihu* stone, has a slightly reddish tone. The delicate brushwork produces a profound atmosphere as if one is viewing an ink painting.

H: 7.6cm, MD: 16.1cm, BD: 4.0cm Accession No. 38000

First Grade Cultural Relic 一級文物

ほう ろう さい たけ きく うすら す へい
琺瑯彩竹菊鶉図瓶

清時代・乾隆(1736-1795)／景德鎮窯
上海博物館

雪のように白い白磁胎は、つややかな釉色を見せる。胴部には琺瑯彩で太湖石、竹、菊、鶉、花卉などが緻密で瀟洒な絵付けで表されている。鶉と菊は「安居楽業」、すなわち人々が平穩に暮らし、楽しく仕事に励む善政の象徴とされる。

BOTTLE

Porcelain with bamboo, chrysanthemum, and quail design in overglaze enamels (*falangcai*)

Qing dynasty, Qianlong period (1736-1795) / Jingdezhen ware
Shanghai Museum

The glaze on this snow-white porcelain exhibits an elegant glow. The body is decorated with a *taihu* stone, bamboo, chrysanthemums, quails, and flowering plants, delicately and gracefully in the *falangcai* technique. The motif combines the quail and chrysanthemums, symbolizing good government under which people work hard and have a peaceful life.

H: 19.2cm, MD: 5.6cm, BD: 6.2cm Accession No. 22912



しょう せき りよく ゆう てき こく ぼん れん から くさ もん へい
松石緑釉剔刻蕃蓮唐草文瓶

清時代・乾隆(1736-1795)／景德鎮窯

上海博物館

松石緑釉は、酸化銅を着色剤として低火度で白磁に二次焼成する色釉で、雍正年間に誕生し、乾隆年間に流行した。青緑色の釉色がトルコ石(緑松石)に似ることから名づけられた。石の質感や模様を磁器で再現しようとした乾隆官窯の技術の高さをうかがわせる。

BOTTLE

Porcelain with carved passion-flower scroll design covered with turquoise glaze

Qing dynasty, Qianlong period (1736-1795) / Jingdezhen ware

Shanghai Museum

The turquoise blue glaze of this piece, using copper as the colorant, was applied on a white porcelain body and fired for the second time at a low temperature. This glaze first developed during the Yongzheng period and became popular in the Qianlong period. The glaze was named after the blue-green glaze color that resembles the turquoise stone. This work testifies to the high craftsmanship of the Qianlong imperial kiln, as it aimed to replicate the texture and decoration of turquoise stone in porcelain.

H: 21.9cm, MD: 6.7cm, BD: 9.1cm Accession No. 85888



りょく じ ふん さい はち きつ しょう もん へい
緑地粉彩八吉祥文瓶

清時代・乾隆(1736-1795)／景德鎮窯

上海博物館

パステルカラーの緑地に、粉彩によるカラフルな色合いで「八吉祥」と呼ばれるチベット仏教の八宝文や花文などが描かれている。この独特な瓶は清朝の宮廷で崇拝されたチベット仏教の儀礼用とされている。

BOTTLE

Porcelain with design of eight auspicious symbols in overglaze enamels on a green ground (*fengcai*)

Qing dynasty, Qianlong period (1736-1795) / Jingdezhen ware

Shanghai Museum

The bottle is decorated with colorful motifs featuring eight auspicious symbols from Tibetan Buddhism, along with flowers set against a pastel green background. It is believed that this bottle with a unique form was used in rituals of Tibetan Buddhism worshipped in the Qing dynasty court.

H: 25.9cm, MD: 2.8cm, BD: 10.1cm Accession No. 7113



13

せい か こう さい すい じゅう は とう もん こう そく わん
青花紅彩瑞獸波濤文高足碗

明時代・宣徳(1426-1435)／景德鎮窯

上海博物館

青花磁器に、釉上彩として紅彩を加える青花紅彩の技術は、明代宣徳年間の景德鎮官窯で生まれたとされる。高足碗の外側は青花で波濤文がびっしりと描かれた上に、鮮やかな明るい色調の紅彩により各種の海の瑞獸(「海獣」)が表されている。



STEM BOWL

Porcelain with design of mythical beasts among waves in underglaze blue and overglaze red enamel

Ming dynasty, Xuande period (1426-1435) / Jingdezhen ware

Shanghai Museum

The technique of adding overglaze red decoration over an underglaze blue design is believed to have originated at the Jingdezhen kiln during the Xuande period of the Ming dynasty. The exterior of this stem bowl is intricately adorned with wave pattern in underglaze blue, on which various auspicious marine animals are vividly depicted using red paint.

H: 9.0cm, MD: 9.9cm, BD: 4.5cm Accession No. 26268

せい か こう さい すい じゅう は とう もん わん
青花紅彩瑞獸波濤文碗

明時代・正統～天順(1436-1464)／景德鎮窯

上海博物館

碗の外面には青花で描かれた波濤文内に、鮮やかな紅彩による九種の瑞獸文が見られる。宣徳官窯の青花紅彩のスタイルを継承している。2014年に発見された景德鎮珠山明代御窯遺址の正統から天順(1436-1464)にかけての地層から類似の陶片が出土している。



BOWL

Porcelain with design of mythical beasts among waves in underglaze blue and overglaze iron red enamel

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware

Shanghai Museum

The exterior wall of this bowl is decorated with nine different types of mythical marine animal motifs in vivid red paint, standing out against a wave-patterned ground painted in underglaze blue. A similar sherd was excavated from a stratum of the imperial kiln site from the Zhengtong-Tianshun period (1436-1464) in the Ming dynasty, located in Zhushan, Jingdezhen. The stratum was discovered in 2014.

H: 9.6cm, MD: 16.4cm, BD: 5.5cm Accession No. 25249

First Grade Cultural Relic 一級文物

15

せい じ あん か はす から くさ もん わん
青磁暗花蓮唐草文碗

明時代・正統～天順(1436-1464)／景德鎮窯

上海博物館

全体に淡い青磁釉が施され、釉下の浅い陰刻(「暗花」)による文様は釉がたまり濃く発色している。永楽・宣徳期の景德鎮官窯ではすでに龍泉窯風の青磁も生産しており、正統から天順期にも引き続きつくられていたことが2014年の景德鎮珠山明代御窯遺址の発掘で明らかになった。

BOWL

Celadon with incised lotus scroll design

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware

Shanghai Museum

The body of this bowl is covered with a pale celadon glaze and the motifs are emphasized by the glaze pooled in the faintly incised outline. The 2014 excavation of the imperial kiln site in Zhushan, Jingdezhen revealed that the production technique of Longquan-style celadon, previously produced during the Yongle and Xuande periods of the Ming dynasty, continued from the Zhengtong period through the Tianshun period.

H: 9.4cm, MD: 16.4cm, BD: 5.1cm Accession No. 43790



16

せい はく じ あん か はす から くさ もん わん
青白磁暗花蓮唐草文碗

明時代・正統～天順(1436-1464)／景德鎮窯

上海博物館

No.15の青磁の碗とほぼ同形で同じ文様構成の青白磁の碗である。景德鎮の北宋の青白磁に比べると、緑味を帯び、浅い陰刻(「暗花」)の線にたまった釉色が濃くなり、文様を引き立てている。2014年発見の景德鎮珠山明代御窯遺址の正統から天順期の地層から類似の陶片が出土している。

BOWL

Porcelain with incised lotus scroll design covered with *qingbai* glaze

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware

Shanghai Museum

This *qingbai* bowl has almost the same form and decorative pattern as the No.15 celadon bowl. In comparison to Northern Song *qingbai* ware, this bowl has a rather greenish tone. The glaze pooled in the faintly incised *anhua* outlines display a dark tone, emphasizing the motif. A sherd similar to this bowl has been unearthed from the stratum of the imperial kiln site from the Zhengtong-Tianshun period, discovered in 2014 in Zhushan, Jingdezhen.

H: 9.0cm, MD: 16.5cm, BD: 5.0cm Accession No. 34792



せい か えい ぎ す わん
青花嬰戲図碗

明時代・正統～天順(1436-1464)／景德鎮窯

上海博物館

碗の外面には合計二十人の童子が四組に分けられ、「斗草」(草を使った端午の節句の遊び)や「伝臚加冠」(科挙合格者に吉報を伝える儀仗行列をまねる遊び)などの遊びの様子が描かれている。こうした嬰戲図は、子孫繁栄、子どもの成長や立身出世など親の願いが込められている。



BOWL

Blue-and-white porcelain with design of children at play in the garden

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware

Shanghai Museum

The exterior of the bowl is decorated with 20 children divided into 4 groups, each playing a Chinese traditional game. These scenes of children at play symbolize the parents' wishes for prosperity of descendants, the children's good health, and career advancement.

H: 12.1cm, MD: 22.4cm, BD: 7.8cm Accession No. 24530

せい か えい ぎ す わん
青花嬰戲図碗

明時代・正統～天順(1436-1464)／景德鎮窯
上海博物館

童子が遊戯に興じる様子を描く嬰戲図は、中国の伝統的な子孫繁栄を象徴する吉祥文様である。ここでは合計十六人の童子が楽しそうに四種の遊びをしている様子が生き生きと描かれている。2014年発見の景德鎮珠山御窯遺址の正統から天順期の地層から類似の作例が出土している。



BOWL

Blue-and-white porcelain with design of children at play in the garden

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware
Shanghai Museum

A scene of children at play is an auspicious motif, representing the Chinese traditional concept of the prosperity of descendants. The decoration on this particular bowl depicts 16 vibrant children playing four kinds of games. A sherd similar to this bowl has been unearthed from the stratum of the imperial kiln site from the Zhengtong-Tianshun period, discovered in 2014 in Zhushan, Jingdezhen.

H: 10.5cm, MD: 21.5cm, BD: 7.7cm Accession No. 27707

せい か はす から くさ もん つぼ
青花蓮唐草文壺

明時代・正統～天順(1436-1464)／景德鎮窯
上海博物館



玉縁状の口のある頸部はやや内傾し、肩が豊かに張り、底に向かってすぼまる堂々たる造形を見せる。胴部には流れるような筆致で描かれた蓮唐草文がめぐる。同種の蓮唐草文のある梅瓶が、正統6年(1441)に埋葬された湖北省鍾祥にある皇族の梁庄王の墓から出土している。

JAR

Blue-and-white porcelain with lotus scroll design

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware
Shanghai Museum

The neck of this jar has a rolled lip and is slightly slanting inward. The jar swells broadly at the shoulder and tapers down toward the base. The body is encircled by a lotus scroll pattern, drawn in smooth, fluid brushwork. A *meiping* vase with a similar lotus scroll motif was discovered in the tomb of Prince Liangzhuang, buried in 1441, in Zhongxiang, Hubei Province.

H: 28.7cm, MD: 17.7cm, BD: 17.5cm Accession No. 19040

20

せい か きん き しよ が し じよ す つぼ
青花琴棋書画仕女図壺

明時代・正統～天順(1436-1464)／景德鎮窯
上海博物館(胡惠春・王華雲氏寄贈)

胴部には優雅な衣装を身に着けた高貴な仕女たちが、囲碁や将棋に興じたり、絵画を鑑賞したり、読書をしたり、琴を弾いたりと優雅な生活の様子が描かれている。その情景は仙境のごとき趣を見せている。

JAR

Blue-and-white porcelain with design of court ladies enjoying the four arts

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware
Shanghai Museum (Gift of the family of Hu Huichun and Wang Huayun)

The design on this jar portrays noble court ladies in elegant costumes, engaging in artistic activities such as playing Chinese chess, appreciating paintings, reading, and playing the *qin* (zither). The overall atmosphere evokes an enchanted land.

H: 34.4cm, MD: 22.1cm, BD: 21.8cm Accession No. 71877



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せい か じん ぶつ す つぼ
青花人物図壺

明時代・正統～天順(1436-1464)／景德鎮窯

上海博物館

二層の亭台の二階に、欄干にもたれかかり遠くを眺める文人が描かれる。その視線の先には三人の騎馬の文人が亭台の方に向かって進んでおり、後方には琴、食事、酒瓶を持った従者がつづいている。いわゆる「訪友図」の画題で、独特な雲気文が各場面を区切っている。



JAR

Blue-and-white porcelain with human figure design

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware

Shanghai Museum

The decoration of this jar depicts a literati leaning on the railing of a two-story pavilion, looking into the distance. His gaze is directed toward the three literay men on horseback approaching the pavilion, followed by servants carrying a *qin* (zither), food, and wine bottles. This scene, known as “Visiting a Friend,” was a popular subject in Chinese paintings. The decoration also shows distinctive cloud motifs separating each scene.

H: 37.5cm, MD: 20.3cm, BD: 18.8cm Accession No. 10695

せい か く じゃく ぼ たん もん めい びん
青花孔雀牡丹文梅瓶

明時代・正統～天順(1436-1464)／景德鎮窯

上海博物館

胴部両面には雌雄の孔雀、その間には牡丹と太湖石が描かれる。「百鳥の王」とも称される孔雀は吉祥の鳥で、「百花の王」と呼ばれる富貴の象徴である牡丹との組み合わせは、景德鎮窯の作例では元代から見られるようになり、とくに正統から天順期に好んで用いられた。

MEIPING VASE

Blue-and-white porcelain with peacock and peony design

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware

Shanghai Museum

The front and back of this *meiping* vase bear a male and female peacock, with peony blossoms and a *taihu* stone between them. The peacock, known as the “king of birds,” is a symbol of good luck, and the peony, the “king of flowers” symbolizes wealth and nobility. At the Jingdezhen kilns, a combination of these two motifs was commonly used from the Yuan dynasty, and they were particularly favored during the Zhengtong-Tianshun period.

H: 35.5cm, MD: 6.1cm, BD: 12.1cm Accession No. 24304



こう りょく さい はす から くさ もん めい びん
紅 緑 彩 蓮 唐 草 文 梅 瓶

明時代・正統～天順(1436-1464)／景德鎮窯
上海博物館

釉薬の上に、紅彩と緑彩を低火度で上絵付けする紅緑彩は、宋・金代に見られる。景德鎮窯では元代以降、磁器の装飾技法として取り入れられ、本作は空白期の典型的な紅緑彩磁器である。白地に生えた紅と緑のコントラストは新鮮である。

MEIPING VASE

Porcelain with lotus scroll design in red and green enamels

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware
Shanghai Museum

Porcelain with overglaze decoration of red and green enamels can be found from the Song and Yuan dynasties. At the Jingdezhen kilns, this decorative technique was adopted in porcelain from the Yuan dynasty onward. This particular piece is the epitome of such wares, displaying an impressive contrast of red and green against the white background.

H: 28.3cm, MD: 4.9cm, BD: 11.0cm Accession No. 11055



はく じ めい びん
白磁梅瓶

明時代・正統～天順(1436-1464)／景德鎮窯
上海博物館

潤いのある柔らかな色合いの白磁の釉色と、丈がやや低く、重厚感のある造形は、永楽官窯の白磁を彷彿とさせる。以前は永楽のものと考えられていたが、2014年の景德鎮珠山明代御窯遺址の正統から天順期の地層から類品が出土したことで、空白期のものであることが明らかになった。



MEIPING VASE

White porcelain

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware
Shanghai Museum

The characteristics of this *meiping* vase are reminiscent of the white porcelain of the Yongle official kiln. It has a smooth and creamy glaze with a soft tone and a rather short and stately appearance. Initially, it was believed to be from the Yongle period. However, the discovery of a similar sherd from the stratum of the Zhengtong-Tianshun period at the Ming dynasty imperial kiln site in Zhushan, Jingdezhen in 2014 revealed that this work is from the blank period.

H: 40.3cm, MD: 8.1cm, BD: 22.9cm Accession No. 27232

せい か たま とり し し もん ばん
青花玉取獅子文盤

明時代・正統～天順(1436-1464)／景德鎮窯

上海博物館

盤の内面にはリボンで飾られた王(毬^{まり})と戯れる一対の獅子が描かれている。こうしたいわゆる「玉取獅子」の文様は、宋代以降、吉祥文として陶磁器でもしばしば見られるようになる。2014年の景德鎮珠山明代御窯遺址の正統から天順期の地層から、青花や緑彩、紅彩の類例が出土している。



DISH

Blue-and-white porcelain with design of lions chasing embroidered balls

Ming dynasty, Zhengtong-Tianshun period (1436-1464) / Jingdezhen ware

Shanghai Museum

The interior of this dish bears a pair of lions chasing a ball decorated with a ribbon. Since the Song dynasty, this motif was often adopted in ceramics as an auspicious design. Examples with similar motifs in underglaze blue or green and red enamels were found from the stratum of the Zhengtong-Tianshun period at the Ming dynasty imperial kiln site in Zhushan, Jingdezhen in 2014.

H: 6.8cm, MD: 38.6cm, BD: 28.2cm Accession No. 26778

せい か か き もん ばん
青花花卉文盤

明時代・天順～成化(1457-1487)／景德鎮窯
上海博物館(陳萍氏寄贈)

端正な造形の盤で、見込みには宝相華を中心に、二種の十字状の花卉文が配されている。明の歴代皇帝は仏教も信仰しており、この文様も仏教的なものと思われる。景德鎮珠山明代御窯遺址の“空白期”の地層からは、類似の盤が出土しており、天順から成化期のものと推測される。



DISH

Blue-and-white porcelain with flowering plants design

Ming dynasty, Tianshun-Chenghua period (1457-1487) / Jingdezhen ware
Shanghai Museum (Gift of Ms. Chen Ping)

This dish has a handsome and elegant form. The center of the interior features a *baoxianghua* in the center, surrounded by two types of flowering plants arranged in a cruciform. The successive emperors of the Ming dynasty followed Buddhism, and the motif on this dish may be associated with Buddhism. A dish with a similar form was found from the stratum of the “blank period” at the Ming dynasty imperial kiln site in zhushan, Jingdezhen, suggesting this work to be from the Tianshun-Chenghua period.

H: 4.6cm, MD: 23.7cm, BD: 16.0cm Accession No. 18020

さん さい じょ し い ぎ よう
三彩女子倚坐俑

唐時代(618-907)

上海博物館

「鼓凳」と呼ばれる椅子に腰掛けた女性の俑。右手には花を持ち、左手には花の蕾を握る。高い双髻を結び上げ、肩には披肩(ショール)をはおる。細身のスタイルだが頬はややふっくらとし、わずかに笑みをたたえ正面を見据えている。

YONG FIGURINE OF A SEATED LADY

Earthenware with three-color glaze (*sancai*)

Tang dynasty (618-907)

Shanghai Museum

This is a *yong* figurine of a lady sitting on a drum-shaped stool called a *gu deng*. She holds a flower in her right hand and grasps a bud of the flower in her left hand. Her hair is tied high in a double topknot, and she covers her shoulder with a shawl. While she has a slim body, her cheeks are slightly plump. She gazes straight forward with a gentle smile.

H: 36.7cm Accession No. 37438



せい じ かつ りよく さい はん せん す すい ちゅう
青磁褐緑彩帆船図水注

唐時代(618-907)／長沙窯

上海博物館(李雪萊氏・林嗣淇氏寄贈)

湖南省にある長沙窯は唐代の海外輸出向け製品の一大産地であった。黄味がかった青磁に褐彩や緑彩による簡略だが流麗な筆致の釉下彩文様が特徴である。アフリカや西アジア、東南アジア、日本にもその製品はもたらされた。この珍しい帆船図はイスラム船とも言われ、輸出陶磁にふさわしい図柄である。

EWER

Celadon with sailing ship design in overglaze brown and green paint

Tang dynasty (618-907) / Changsha ware

Shanghai Museum (Gift of Ms. Li Xuelai and Mr. Lin Siqi)

The Changsha kiln in Hunan Province was a major production center of export wares of the Tang dynasty. The products are characterized by the yellowish celadon body with underglaze brown and green decoration, painted in a simple yet elegant brushwork. They were exported to Africa, West Asia, Southeast Asia, and Japan. This particular piece having a unique ship motif painted on this work, also called an Islamic ship, is a product suitable for export.

H: 23.0cm, MD: 10.7cm, BD: 12.5cm Accession No. 87376



せい じ すい ちゆう
青磁水注

唐時代(618-907)／越窯

上海博物館

シンプルだが機能的かつ美しい造形と潤いのあるマットな質感と酸化気味の茶褐色の釉色を見せる。9世紀後半に宮廷用の最高級のいわゆる「秘色」^{ひしよく}青磁を生み出す青磁の一大名窯・越窯では、8世紀末から9世紀の晩唐期に海外にも輸出され、日本を含む世界各地にもたらされた。



EWER Celadon

Tang dynasty (618-907) / Yue ware

Shanghai Museum

This ewer has a simple yet beautiful and practical form. Its unctuous glaze has a matte texture, and its brownish tone is a result of slight oxidation during firing. The Yue kiln, a major production center for celadon, exported its products overseas during the late Tang dynasty, including Japan, from the end of the 8th century through the 9th century. By the second half of the 9th century, they began producing distinctive “secret color” celadon for court use, which was regarded as the finest among all celadon ware.

H: 21.5cm, BD: 9.0cm Accession No. 27133

せい じ こっ か ご かん へい
青磁刻花五管瓶

北宋時代(960-1127)／龍泉窯

上海博物館

五つの管が付くこうした瓶は「五管瓶」または「多嘴壺」と呼ばれ、副葬明器である。蓋のつまみは小さな瓶状で、胴部は五段に分かれている。「五穀倉、上応天宮、下応地中、蔭子益孫、長命富貴」の墨書銘のある作例などから、五管瓶に込められた願いがうかがえる。



FIVE-SPOUTED JAR

Celadon with carved decoration

Northern Song dynasty (960-1127) / Longquan ware

Shanghai Museum

The five-spouted jars were used as funerary objects. The lid has a knob shaped like a small bottle, and the body decoration consists of five horizontal layers. There is a similar example with auspicious inscriptions describing good harvests, prosperity of descendants, longevity, and wealth, indicating the wishes associated with the jar.

H: 29.7cm, BoD: 13.8cm, BD: 9.1cm Accession No. 21333

はく じ せん たい へい
白磁穿帯瓶

五代(907-960)／邢窯
上海博物館

瓶の両側上下に耳が付いたこうした器形は「穿帯瓶」と呼ばれ、北方遊牧民族の携行用の水や酒の貯蔵容器を祖型とする。隋代に完成度の高い白磁をつくりだした邢窯^{けいよう}は、隋から五代における白磁の主要産地で、唐代にはその白磁は「類銀」、「類雪」と評された。



BOTTLE

White porcelain with four lug handles

Five Dynasties (907-960) / Xing ware
Shanghai Museum

This type of jar is characterized by the four ears applied on the upper and lower sections of the body. This form can be traced back to the portable vessels used by the nomadic people of the northern region for storing water or wine. The Xing kiln produced white porcelain that reached a high degree of perfection in the Sui dynasty and became a major white porcelain production center until the Five Dynasties period. During the Tang dynasty, these white porcelain wares were highly prized, with their colors being compared to snow and silver.

H: 29.5cm, MD: 7.3cm, BD: 13.5cm Accession No. 65518

はく じ いん か うん りゅう もん ばん
白磁印花雲龍文盤

北宋時代(960-1127)／定窯

上海博物館

定窯は後に宋代五大名窯の一つとされた白磁の一大産地である。とくに北宋から金代にかけては宮廷向けの最高級の白磁が生産された。本作は精巧細緻な印花により、雲龍文が表され、定窯特有の牙白色の温潤な白磁の肌合いを見せている。無釉の口縁部には銀の覆輪ふくりんがはめられている。



DISH

White porcelain with impressed design of dragon among clouds

Northern Song dynasty (960-1127) / Ding ware

Shanghai Museum

The Ding kiln was a major production center for white porcelain, later being counted as one of the five classical kilns of the Song dynasty. The most exquisite white porcelain for court use was produced particularly in the Northern Song through the Jin dynasty. This work is decorated with an elaborately impressed design of dragon among clouds. The surface displays a warm, ivory color, a characteristic of Ding white porcelain. The unglazed mouth rim is bounded with a silver band.

H: 4.8cm, MD: 23.2cm, BD: 10.7cm Accession No. 11502

First Grade Cultural Relic 一級文物

33 黒釉木葉文茶碗(木葉天目)

南宋時代(1127-1279)／吉州窯
上海博物館

南宋時代の吉州窯では鼈甲^{べっこう}を彷彿とさせる玳皮天目^{たいひ}をはじめとした建窯産天目とは異なる茶碗が生産された。吉州には禅宗寺院が数多くあり、禅に通じるとされた桑の葉を用いたこうした木葉天目は、禅僧の需要と美意識を反映したものである。

TEA BOWL (*Konoha Tenmoku*)

Stoneware with black glaze and leaf pattern

Southern Song dynasty (1127-1279) / Jizhou ware
Shanghai Museum

During the Southern Song dynasty, the Jizhou kiln produced *tenmoku* tea bowls with distinctive surface decorations, such as those resembling a tortoise shell, which set them apart from the products of the Jian kiln. Tea bowls adorned with mulberry leaves, associated with Zen, reflected the demand and aesthetic preferences of the Zen temples, many of which were situated in Jizhou.

H: 4.6cm, MD: 10.7cm, BD: 3.0cm Accession No. 7274



しろ じ くる かき おとし そく れん もん まくら
白地黒掻落束蓮文枕

北宋時代(960-1127)晩期～金時代(1115-1234)／磁州窯
上海博物館



陶磁器製の枕は唐代に誕生し、宋代には磁州窯を中心に展開した。如意形で内側がくぼんだ枕面には磁州窯ならではの白地黒掻落し技法で束蓮文が表されている。実用品であるとともに、形状や文様には吉祥の願いが込められ、唐代の有名な故事「邯鄲の夢」を彷彿とさせる。

PILLOW

Stoneware with white slip ground and *sgraffito* design of a lotus flower bundle carved through black slip

Late Northern Song dynasty (960-1127)-Jin dynasty (1115-1234) / Cizhou ware
Shanghai Museum

Ceramic pillows began to appear in the Tang dynasty and were produced extensively in the Song dynasty, mainly at the Cizhou kiln. This particular pillow has a *ruyi*-shaped headrest that is slightly recessed in the center, and is decorated with a lotus bundle using the typical Cizhou-style white-and-black *sgraffito* technique. While this pillow was made for practical use, the motif carries a wish for good fortune, reminding one of the famous traditional tales of the Tang dynasty, *Handan Meng* (The Dream of Handan).

H: 11.0cm, W: 29.3×30.5cm Accession No. 12603

くろ じ はっ か りゅう もん せい はち めい めい びん
黒地白花龍文“正八”銘梅瓶

金時代(1115-1234)／扒村窯
上海博物館

肩がわずかに張ったすらりと細長い黒釉の梅瓶で、正面には天に向かって^か翔ける龍文とその下に「正八」の二文字が白抜きと褐彩で表されている。「正八」は仏教の「八正道」^{はっしょうどう}と関連するとの説もある。類品が河南省禹州市の扒村窯^{はっそん}で出土したことから、扒村窯の製品とされている。

MEIPING VASE

Stoneware with white dragon design in reserve against a brown-glazed ground and inscription *zheng ba*

Jin dynasty (1115-1234) / Bacun ware
Shanghai Museum

This black-glazed *meiping* vase has a slender body with a slightly swollen shoulder. The front side bears a dragon flying up to the sky, below which two Chinese characters *zheng ba* are depicted in reserve against the brown-painted background. There are opinions that the characters “*zheng ba*” are associated with the Buddhist teaching *ba zhengdao* or The Noble Eightfold Path. This vase is believed to be a product of the Bacun kiln in Yuzhou City, Henan Province, as a similar example has been excavated from the kiln site of Bacun.

H: 46.4cm, MD: 3.8cm, BD: 10.6cm Accession No. 32696



せい じ りん か ばん
青磁輪花盤

南宋時代(1127-1279)～元時代(1271-1368)／哥窯
上海博物館(王潔之氏寄贈)

葵の花形の盤の内外には、灰青色の釉にびっしりと細かな貫入が生じている。貫入はややギザギザ状を呈し、灰黒色と浅黄色に分かれる。哥窯の実態にはなお不明な点が多いが、こうした細かな貫入の製品が南宋修内司官窯に比定された杭州老虎洞窯址の元代層から出土している。



LOBED DISH
Celadon

Southern Song dynasty (1127-1279)-Yuan dynasty (1271-1368) / Ge ware
Shanghai Museum (Gift of Wang Jie zhi)

The entire body of the hollyhock-shaped dish is covered with a grayish-blue glaze displaying fine crackles. These crackles form a sawtooth-like pattern in two different colors: grayish-white and light yellow. Ge ware with such elaborate crackles was discovered at the Yuan dynasty stratum of the Laohudong kiln site in Hangzhou, which is believed to be the Xiuneisi imperial kiln site. However, many mysteries surrounding Ge ware remain unsolved.

H: 2.6cm, MD: 15.7cm, BD: 5.5cm Accession No. 44385

せい じ ばん
青磁盤

北宋時代(960-1127)／汝窯
上海博物館

北宋の宮廷用青磁を生産した汝窯の伝世品は世界で九十件余り。そのうち上海博物館は九件を所蔵しており、今回二件が出品されている。本作は口が大きく開いた見込みの浅い盤で、「天青」色の釉には細かな貫入が生じている。

DISH
Celadon

Northern Song dynasty (960-1127) / Ru ware
Shanghai Museum

The Ru kilns produced celadon wares exclusively for the Northern Song imperial court. Approximately 90 Ru ware pieces have been preserved and handed down through generations. Two of the nine works in the Shanghai Museum are on display in this exhibition. This shallow dish has a wide mouth and its “sky blue” glaze displays fine crackles.

H: 2.9cm, MD: 17.1cm, BD: 9.1cm Accession No. 27188



First Grade Cultural Relic 一級文物

せい じ せん
青磁洗

北宋時代(960-1127)／汝窯
上海博物館

見込みのやや深い洗で、天青色の釉には細かな貫入が生じ、使用などによるためか貫入の色合いに変化が見られる。底部には汝窯特有のゴマ粒状の目跡が三つ見られる。宮廷用器としての規格化のため器体は型(模具)による成形で、実際に汝窯窯址からは各種の精緻な型が出土している。



BASIN
Celadon

Northern Song dynasty (960-1127) / Ru ware
Shanghai Museum

This relatively deep basin is covered with a sky-blue glaze filled with fine crackles, which displays some changes in color due to long-term use. The base bears three sesame seed-shaped spur marks unique to Ru ware. Ru wares were formed using molds, as there were strict criteria for the dimensions of the vessels used at the court. This is evident from the fine molds of various sizes and shapes excavated from the Ru kiln site.

H: 3.4cm, MD: 13.5cm, BD: 9.0cm Accession No. 15240

39

せい じ かん じ へい
青磁管耳瓶

南宋時代(1127-1279)／官窯
上海博物館

長頸瓶の口部両側に短い管耳が付いたこの器型は、古代青銅器の投壺とうこを模したものである。厚くかけられた釉薬は粉青色を呈し、全面に細かな貫入が生じている。露胎の底部は赤褐色の鉄分の多い胎土を見せる。



VASE WITH TUBULAR HANDLES
Celadon

Southern Song dynasty (1127-1279) / Guan ware
Shanghai Museum

This bottle, with two short tubular ears on the sides of the mouth, was modeled after the *touhu* or pitch-pot, a type of ancient bronze vessel. The thickly coated glaze has a “powder-blue” color, displaying fine crackles. The unglazed base shows the iron-rich, reddish-brown clay body.

H: 12.8cm, MD: 3.2cm, BD: 8.1cm Accession No. 27808

せい はく じ うん りゅう もん そう じ こ
青白磁雲龍文双耳壺

元時代(1271-1368)／景德鎮窯
上海博物館

白い磁土に青みを帯びた玉のような透明釉が施された青白磁は宋代の景德鎮窯で誕生し、一躍流行した。元代の景德鎮では磁石に高嶺土(カオリン)を加え、製品の強度を高める改良を図った。本作は青銅器を祖型とし、大阪市立東洋陶磁美術館の青花磁器の類品と好対照をなす。

JAR WITH TWO HANDLES

Qingbai porcelain with design of dragon among clouds

Yuan dynasty (1271-1368) / Jingdezhen ware
Shanghai Museum

Qingbai ware is characterized by a white clay body covered with a jade-like, blue-tinged transparent glaze. It was first produced at the Jingdezhen kiln during the Song dynasty and soon quickly gained popularity. In the Yuan dynasty, *kaolin* was added to the porcelain stone at the Jingdezhen kiln to strengthen the clay body and reduce the risk of warping. This particular jar can find its prototype in ancient bronze vessels and creates a pleasant contrast with a similar blue-and-white porcelain piece in The Museum of Oriental Ceramics, Osaka.

H: 33.8cm, MD: 16.3cm, BD: 18.6cm Accession No. 32445



せい か うん りゅう もん めい びん しゅん じゅ
青花雲龍文梅瓶（「春壽」銘）

明時代・洪武（1368-1398）／景德鎮窯

上海博物館

胴には五爪の龍と靈芝雲が良質のコバルト顔料で描かれ、龍の上方には、篆書体の「春壽（寿）」銘が見られる。五爪の龍は元代以降、皇帝の象徴となり、本作は洪武朝の宮廷用磁器である。宮廷用の特別な献上の酒を貯蔵したものだろう。



MEIPING VASE

Blue-and-white porcelain with design of dragon among clouds and inscription *Chunshou*

Ming dynasty, Hongwu period (1368-1398) / Jingdezhen ware

Shanghai Museum

The body of this vase bears a five-clawed dragon and *lingzhi* clouds painted in fine-quality cobalt blue pigment. Above the dragon is an inscription *Chunshou*, meaning “spring and longevity,” in seal script. The five-clawed dragon became a symbol of the emperor in the Yuan dynasty. This porcelain work, made for court use in the Hongwu period, was likely used to preserve special wine presented to the court.

H: 37.0cm, MD: 6.2cm, BoD: 20.4cm, BD: 16.1cm Accession No. 7483

ゆう り こう うん りゅう もん かん じ へい
釉裏紅雲龍文環耳瓶

明時代・洪武 (1368-1398) / 景德鎮窯

上海博物館

長頸の左右には環のある獣耳が付いた銅製の環耳瓶を祖型とする。大きな胴部には釉裏紅で雲龍文を中心に蓮唐草文や靈芝唐草文などが描かれている。銅器同様、香炉や燭台とともに祭祀用の花瓶として用いられたものだろう。

BOTTLE WITH RING HANDLES

Porcelain with design of dragon among clouds in underglaze copper red

Ming dynasty, Hongwu period (1368-1398) / Jingdezhen ware

Shanghai Museum

This large piece, having two animal-shaped ears with rings on the sides of the neck, can find its prototype in copper bottles with similar ear designs. The body is decorated with a dragon-and-cloud motif in the center, accompanied by lotus scrolls and *lingzhi* scrolls on the upper and lower sections. Like the copper vessels, this piece was likely used as a flower vase in rituals, along with an incense burner and a candlestick.

H: 45.5cm, MD: 10.9cm, BD: 14.3cm Accession No. 7284

せい か はす から くさ もん めい びん
青花蓮唐草文梅瓶

明時代・永楽(1403-1425)／景德鎮窯

上海博物館

小さな口に肩がやや張り、胴裾にかけゆるやかにすぼまる優美な造形を見せている。白磁の肌はやや青みを帯びた永楽期ならではの温潤な質感で、濃厚な「蘇麻離青(スマリチン)」と呼ばれる西アジア産の輸入コバルト顔料により、胴部には器面いっぱい蓮唐草文が描かれている。

MEIPING VASE

Blue-and-white porcelain with lotus scroll design

Ming dynasty, Yongle period (1403-1425) / Jingdezhen ware

Shanghai Museum

This *meiping* vase has an elegant form with a small mouth and a slightly swollen shoulder that gradually tapers down toward the bottom. The porcelain body has a slightly bluish tinge and a warm, smooth texture, displaying the characteristics of white porcelain of the Yongle period. The body is covered with an intricately drawn lotus scroll motif using cobalt blue pigment imported from West Asia, known as *sumali qing* or Samarra Blue.

H: 34.7cm, MD: 4.4cm, BD: 10.0cm Accession No. 32368



はく じ かつ さい ぼ たん もん ばん
白磁褐彩牡丹文盤

明時代・宣徳(1426-1435)／景德鎮窯

上海博物館



盤の中央には折枝牡丹文、周囲には石榴、桃、荔枝などの瑞果文、そして外側面には菊唐草文が細い線刻で表され、その上に褐釉が施されている。外側面には「大明宣徳年製」の青花銘が見られ、こうした官窯製品の年款銘は宣徳年間から見られるようになった。

DISH

White porcelain with peony design in underglaze iron brown

Ming dynasty, Xuande period (1426-1435) / Jingdezhen ware

Shanghai Museum

The center of the dish is decorated with a branch with a peony flower, surrounded by auspicious fruits such as pomegranates, peaches, and *lizhi*. The exterior wall is embellished with finely incised chrysanthemum scroll and coated with a brown glaze. The exterior wall also bears a reign mark that can be translated as “Made in the Xuande year of the great Ming.” Reign marks began to appear on imperial kiln products in the Xuande period.

H: 6.6cm, MD: 38.5cm, BD: 28.2cm Accession No. 40837

ほう か きん さい うん りゅう もん めい びん
法花金彩雲龍文梅瓶

明時代・正徳～嘉靖(1506-1566)／景德鎮窯

上海博物館

法花は、元代に山西地区で誕生し、明代には景德鎮でも生産された。本作は濃紺の地にようらく瓔珞文と龍波濤文などが表され、白釉上には金彩の痕跡が確認できる。最近、海南省の南海で東南アジアまたはヨーロッパ向けの明代の沈没船から多数の法花の製品が発見され、貼金のあるものも見られた。

MEIPING VASE

Porcelain with design of dragon among clouds in cloisonné style (*fahua* ware), gilt decoration

Ming dynasty, Zhengde-Jiajing (1506-1566) / Jingdezhen ware

Shanghai Museum

Fahua ware originated in the Shanxi region during the Yuan dynasty and later production expanded to Jingdezhen during the Ming dynasty. This piece bears designs of *yingluo* (Buddhist ornament) and waves on a dark cobalt blue background, with traces of gold paint on the white glaze. Recently, a shipwreck from the Ming dynasty was discovered in the southern sea of Hainan Province. It is believed that the ship was headed for Southeast Asia or Europe. Among the items recovered from this ship were a large amount of *fahua* ware pieces, some of which had gilt decoration.

H: 38.4cm, MD: 5.9cm, BD: 13.3cm Accession No. 11064



そ さん さい かも がた こう ろ
素 三 彩 鴨 形 香 炉

明時代・成化(1465-1487)／景德鎮窯
上海博物館

本作は景德鎮珠山御器廠遺址から出土した陶片を復元修理した香炉である。鴨の胴部が上下に分かれ、口から香が立ち昇る。褐釉、黄釉、孔雀緑釉などを用いた、いわゆる素三彩と呼ばれる技法で装飾される。

INCENSE BURNER IN THE SHAPE OF A WILD DUCK

Porcelain with biscuit-enameled *sancai* (three-color) decoration

Ming dynasty, Chenghua period (1465-1487) / Jingdezhen ware
Shanghai Museum

This incense burner was originally discovered in fragments from the kiln site of *yuqichang* (imperial kiln) in Zhushan, Jingdezhen, It has since been restored to its original form. The upper half of the wild duck-shaped body serves as the lid and the incense flows out from its mouth. The incense burner is decorated with brown, yellow, and peacock-green glazes, using the *su sancai* or biscuit enameling technique.

H: 25.3cm, L: 15.5cm Accession No. 81295



せい か りゅう はす から くさ もん ばん
青花龍蓮唐草文盤

明時代・成化(1465-1487)／景德鎮窯
上海博物館

「パレスボウル」や「チキンカップ」など成化官窯の製品は極めて評価が高い。本作は内面中央に蓮唐草に囲まれた五爪の団龍文、その周囲に団花状の花弁文、さらに外側面には蓮唐草の中をかける二頭の龍が、国産のコバルト顔料により精緻かつ上品に描かれている。

DISH

Blue-and-white porcelain with dragon and lotus scroll design

Ming dynasty, Chenghua period (1465-1487) / Jingdezhen ware
Shanghai Museum

Imperial porcelain ware from the Chenghua period, such as the “palace bowl” and the “chicken cup,” are highly valued for their outstanding qualities. This particular piece features a five-clawed dragon in the center of the interior, surrounded by a lotus scroll pattern, with flowering plants encircling the motif. On the exterior are two dragons running among the lotus scroll. The design is gracefully drawn with delicate brushstrokes using domestically produced cobalt blue pigment.

H: 4.8cm, MD: 26.4cm, BD: 16.9cm Accession No. 41002



First Grade Cultural Relic 一級文物

せい か すい じゅう もん めん ぼん
青花瑞獸文面盆

明時代・万曆(1573-1620)／景德鎮窯
上海博物館

万曆年間の景德鎮官窯で流行した口部が葵花形の面盆。面盆はいわゆる洗面器で、皇帝をはじめ、宮廷内で用いられたものだろう。盆内には麒麟をはじめとした瑞獸で埋め尽くされている。同じ器形の五彩の作例が大阪市立東洋陶磁美術館に所蔵されている。

BASIN

Blue-and-white porcelain with noble figure design

Ming dynasty, Wanli period (1573-1620) / Jingdezhen ware
Shanghai Museum

The basin has a lobed rim shaped like a hollyhock, a popular form of Jingdezhen imperial kiln products during the Wanli period. It was likely used in the imperial court, including the emperor. The interior of the bowl is intricately decorated with motifs of *qilin* and other mythical beasts. An example wash basin with a similar form in *wucai* (overglaze polychrome decoration) is housed in The Museum of Oriental Ceramics, Osaka.

H: 11.2cm, D: 38.3cm, BD: 24.6cm Accession No. 33138



ご さい どう じ ぞう
五彩童子像

明時代・万曆(1573-1620)／景德鎮窯
上海博物館

蓮の蕾と葉をつけた茎を両手で持ち、蓮台に立つ童子像である。白磁の光輝く肌に、青花と五彩で表情や髪、服装が表されている。蓮台後方には「大明萬曆年製」の青花銘が見られる。仏教の「れんげけしやう蓮華化生」や「れんしやうきし蓮生貴子」の吉祥的象徴である。



FIGURE OF A CHILD

Porcelain with decoration in underglaze blue and overglaze enamels (*wucai*)

Ming dynasty, Wanli period (1573-1620) / Jingdezhen ware
Shanghai Museum

This is a figure of a child standing on a lotus pedestal, holding a stem with lotus buds and leaves. The facial expression, hair, and costume are depicted in underglaze blue and overglaze polychrome enamels on a glossy white porcelain body. There is an inscription on the back of the lotus pedestal that can be translated as “Made in the Wanli year of the great Ming” in underglaze blue. This figure is a Buddhist auspicious symbol for rebirth from the lotus flower and the birth of many sons.

H: 25.4cm Accession No. 7514

50

はく じ かん のん ぞう か ちょう そう めい
白磁観音像(「何朝宗」銘)

明時代(1368-1644)／徳化窯

上海博物館

温潤な玉のような質感と象牙色の色合いは徳化窯の白磁の特徴である。明・清代には優れた彫刻作品も知られ、なかでも何朝宗(1522-1600)は最も名声の高い職人であった。徳化窯の白磁はヨーロッパや日本をはじめ広く海外にも輸出された。

FIGURE OF GUANYIN

White porcelain with inscription *He Chaozong*

Ming dynasty (1368-1644) / Dehua ware

Shanghai Museum

Dehua white porcelain is characterized by the thick and lustrous texture of the white glaze, reminiscent of jade's surface, and the ivory tone. Outstanding sculptures were created during the Ming and Qing dynasties, with *He Chaozong* (1522-1600) being the most renowned craftsman at that time. Dehua white porcelain was also exported overseas, including Europe and Japan.

H: 48.0cm Accession No. 37597



51

せい か まつ たけ もん りん か ばち
青花 松竹文 輪花鉢

明時代・15世紀／景德鎮窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

十六弁の輪花形鉢で、大きさに比し手取りは軽い。鉢の内外には、独特な渦巻き状の雲気文を区切りとして、間に松、竹、芭蕉、橋、欄干などが青花で描かれる。コバルトの濃淡とダイナミックな運筆が独特な雰囲気を生み出している。



LOBED BOWL

Blue-and-white porcelain with pine tree and bamboo design

Ming dynasty, 15th century / Jingdezhen ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

This bowl, in the form of a sixteen-petaled flower, is light to handle compared to its size. Both the interior and exterior walls are adorned with pine tree, bamboo, banana leaf, bridge, and balustrade motifs separated by uniquely swirling clouds. The use of different shades and tones of cobalt blue and the dynamic brushwork creates a distinctive atmosphere.

H: 11.2cm, D: 25.6cm, 885g Accession No. 00466

りょく ゆう ろう かく
緑釉 楼閣

後漢時代・2-3世紀

大阪市立東洋陶磁美術館(住友グループ寄贈/安宅コレクション)

来世でも現世と変わらぬ暮らしを願い、権力者たちは模型や俑などの明器を墓に副葬した。四階建てのこの楼閣は物見やぐらも兼ねた、当時の最先端の木造高層建築である。低火度焼成の鉛釉である緑釉は、明器を彩る釉薬として当時さかんに用いられた。



TOWERED PAVILION

Earthenware with green glaze

Eastern Han dynasty, 2nd-3rd century

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

Rulers and people of power were buried with various funerary objects called *mingqi*, such as miniature buildings and human figures, as a wish that the afterlife would not be so different from life in this world. This four-story pavilion also functioned as a watchtower, a cutting-edge high-rise wooden building of the time. The green lead glaze was used extensively for decorating funerary objects.

H: 104.5cm, W: 44.5cm Accession No. 00185

か さい ふ じょ よう
加彩 婦女俑

唐時代・8世紀

大阪市立東洋陶磁美術館(住友グループ寄贈/安宅コレクション)

8世紀の盛唐、ふっくらと豊満なスタイルの女性像が主流となった。左手には本来小鳥が止まっていたようで、そのさえずりに耳を傾けるように首をややかしげている。彩色はほとんど落ちてしまったが、かえって造形の美しさが際立つ。

FIGURINE OF A LADY

Earthenware with painted decoration

Tang dynasty, 8th century

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

During the 8th century, which was the most flourishing time of the Tang dynasty, plump-style female figures became the mainstream. This piece might have had a little bird perched on the lady's left hand, which can be surmised from the way she tilts her head as if listening to the bird chirping. It was initially decorated with colorful pigments, most of which have faded. However, the absence of colors draws attention to the beauty of the form.

H: 49.0cm, W: 20.3cm, 3,520g Accession No. 00794



か さい きゅう じょ よう
加彩 宮女俑

唐時代・7世紀

大阪市立東洋陶磁美術館(住友グループ寄贈/安宅コレクション)

極端なまでにスリムなプロポーションは、初唐7世紀の理想的な女性像を反映し、高く結い上げた髪型も当時の流行だった。衣裳や装身具には色とりどりの彩色や貼金が施され華麗である。気品ある面持ちは、宮中の高貴な女性を思わせる。

FIGURINE OF A COURT LADY

Earthenware with painted decoration

Tang dynasty, 7th century

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

The extremely slim body of this female figure reflects the ideal physical appearance of a woman at that time. The hairstyle, tied at a high position, was also a popular fashion. The elegant costume and jewelry are decorated using colorful pigments and gilt. The graceful look suggests that she is a noblewoman.

H: 37.8cm, W: 13.9cm, 825g Accession No. 00668



さん さい ちょう か ほう そう げ もん つぼ
三彩貼花 宝相華文 壺

唐時代・7-8世紀

大阪市立東洋陶磁美術館(住友グループ寄贈/安宅コレクション)

唐三彩は7-8世紀に河南省の鞏義窯をはじめ華北各地でつくられた。低火度鉛釉の多色釉装飾による華やかでエキゾチックな作風は、器物や俑など副葬品を中心に用いられ流行した。胴部に貼り付けられた型抜きメダイ風の六弁花文様が印象的である。



JAR

Earthenware with applied medallions of *baoxianghua* under three-color glaze

Tang dynasty, 7th-8th century

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

Tang *sancai*, or three-color glaze ware, was produced between the 7th and 8th centuries at the Gongyi kilns in Henan Province and other various kilns in northern China. The elegant and exotic appeal of the decoration in polychrome lead glaze attracted the people at that time. Sancai objects, including *yong* figurines, were mainly made for funerary purposes. This jar bears impressive sprig-molded medallions of six-petaled flowers applied on the body.

H: 30.9cm, D: 24.3cm, 4,120g Accession No. 00161



56

せい じ こっ か ぼ たん から くさ もん へい
青磁刻花 牡丹唐草文 瓶

北宋時代・11-12世紀／耀州窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

北宋時代の耀州窯青磁の魅力はオリーブグリーンの透明感ある釉色と深く鋭い彫り技にある。本作はその中でも最高傑作の一つで、冴えた彫り技は釉薬の濃淡を生み出し、緻密な文様を立体的に浮かび上がらせている。

BOTTLE

Celadon with carved peony scroll design

Northern Song dynasty, 11th-12th century / Yaozhou ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

The charm of Yaozhou ware of the Northern Song dynasty lies in its clear, olive green glaze and the potters' highly skilled carving techniques. This bottle is one of the outstanding works in which the elaborate carving produces various tones in the glaze, achieving a superb three-dimensional effect.

H: 16.8cm, D: 17.3cm, 1,624g Accession No. 00666



はく じ こっ か れん か もん せん
白磁刻花 蓮花文 洗

北宋時代・11-12世紀 / 定窯

大阪市立東洋陶磁美術館(住友グループ寄贈 / 安宅コレクション)

瓜形状の胴の内外に流麗な彫りで表された蓮花文は、定窯特有の牙白色(アイボリー・ホワイト)の白磁に浮かび上がる。光を通すほど薄く成形され、ゆがみなく焼成するために上下逆にして焼かれた。無釉の口縁部には銀製の覆輪ふくりんがはめられている。

BASIN

White porcelain with carved lotus design

Northern Song dynasty, 11th-12th century / Ding ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

The graceful carving of lotus flowers adorns the interior and exterior of the melon-shaped body as if emerging from the ivory-white surface, a color unique to Ding porcelain. The body is so thinly potted that it transmits light. Such wares were fired upside-down to avoid warping. The unglazed mouth rim is bound with a silver band.

H: 12.1cm, D: 24.5cm, 852g Accession No. 00495



このは てん もく ちゃ わん
木葉天目茶碗

南宋時代・12-13世紀／吉州窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

内面には本物の木葉が焼き付けられている。木葉は桑の枯葉が用いられ、桑の葉が禅に通じるという当時の詩の一句から、禅との関連がうかがえる。黒釉上には金彩の梅花文の痕跡も一部確認できる。加賀前田家伝来品。

TEA BOWL (*Konoha Tenmoku*)

Stoneware with *tenmoku* glaze and mulberry leaf pattern

Southern Song dynasty, 12th-13th century / Jizhou ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

The interior of this bowl is adorned with an imprint of a real mulberry leaf. There is a poem contemporary to this tea bowl that alludes to the mulberry leaf, which is associated with Zen Buddhism, suggestive of the close relation of this bowl to Zen. The opposite side of the interior wall reveals a faint trace of a gold decoration of a plum blossom. This work was formerly owned by the Maeda family of Kaga Domain (present-day Ishikawa Prefecture).

H: 5.3cm, D: 14.7cm, 182g Accession No. 00598



こく ゆう こつ か ぼ たん もん めい びん
黒釉刻花 牡丹文 梅瓶

北宋時代・11-12世紀／磁州窯系

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

白化粧の上に黒釉をかけ、文様の周囲を削り落す「掻落^{かきおとし}」技法が用いられている。これは北宋時代から磁州窯で流行した技法で、黒と白の美しい装飾効果を生み出す。削り落とした部分にはさらに白泥が塗り込められている。

MEIPING VASE

Stoneware with *sgraffito* peony design carved through black glaze

Northern Song dynasty, 11th-12th century / Cizhou-type ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group The ATAKA Collection)

This work was decorated using the *sgraffito* technique, in which the surface was first covered with a black glaze before the background of the motif was scratched off. The exposed background was then filled with white slip, creating a beautiful decorative effect of black and white contrast. This was a popularly adopted decorative technique at the Cizhou kilns from the Northern Song dynasty.

H: 31.6cm, D: 19.8cm, 2,380g Accession No. 00621



りょく ゆう こっ か ぼ たん もん へい
緑釉黒花 牡丹文 瓶

金時代・12世紀／磁州窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

白化粧の上に黒釉を掛け、牡丹の背景となる部分を掻き落とし、透明釉をかけて焼く。その後、緑釉を施して、低火度でもう一度焼いた手の込んだつくりの花瓶である。緑の地に黒い牡丹が力強く花開く、磁州窯の世界的な名品である。



VASE

Stoneware with *sgraffito* peony design carved through underglaze iron-brown slip, coated with green glaze

Jin dynasty, 12th century / Cizhou ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

This vase was made through an elaborate process, elevating the value of this work as a world-class masterpiece of Cizhou ware. It was first coated with a white slip, onto which a black glaze was applied. Then, the peony motif was created by carving the background away to reveal the white slip underneath. The entire body was covered with a transparent glaze and fired, followed by a coating of green glaze and re-firing at a low temperature. The resulting decoration displays a vigorously blooming black peony, majestically standing out against the green background.

H: 35.0cm, D: 17.4cm, 2,360g Accession No. 00682



はく ゆう こっ か ふう か せつ げつ じ めい びん
白釉黒花 風花雪月字 梅瓶



金時代・12世紀／磁州窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

細長い胴と笠形の口づくりに特徴のある梅瓶で、胴中央は四分割して「風花雪月」字を線刻し、背景を櫛描文で埋めている。「清香美酒」などの文字のある類品も見られることから、酒器と考えられ、四季折々に酒を楽しむ趣向が感じられる。

MEIPING VASE

Stoneware with *sgraffito* design of four characters incised through underglaze white slip

Jin dynasty, 12th century / Cizhou ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

The body is divided into four sections, each containing an incised Chinese character, which can be read as *feng hua xue yue*, meaning “wind, flower, snow, and the moon.” The background is filled with an incised comb pattern. Other examples with Chinese characters, such as *qing xiang mei jiu* (“clear, fragrant, and tasty wine”), suggest that this work was used as a wine vessel. One can imagine how people enjoyed wine in various settings according to the season.

H: 37.9cm, D: 15.9cm, 2,340g Accession No. 00680

せい じ かつ か そう か もん た し こ
青磁劃花草花文多嘴壺

北宋時代・11世紀／龍泉窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

肩にある五本の管は壺の内部には通じておらず、墓の出土例もあることから副葬用の明器と考えられる。蓮弁文装飾のある蓋が付き、胴部には簡略な草花文が陰刻されている。「五穀」の墨書銘のある類例から、豊穰を願ったものだろう。

JAR WITH MULTIPLE SPOUTS

Celadon with incised flowering plant design

Northern Song dynasty, 11th century / Longquan ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

This jar is believed to be a *mingqi* or a vessel buried with the deceased, as similar examples have been excavated from tombs. The five tubes protruding from the shoulders do not connect with the interior of the body. The lid is decorated with lotus petals, and the body bears incised motifs of simplified flowering plants. Another example bearing an inscription in ink, which can be read *wugu* (five crops), suggests that such wares were made as a prayer for a good harvest.

H: 29.7cm, D: 17.2cm, 1,764g Accession No. 00790



せい じ かん じ へい
青磁 管耳瓶

南宋～元時代・13世紀／哥窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

哥窯は明代の文献に宋代五大名窯の一つに挙げられている。南宋官窯青磁のような鉄分の多い胎土由来の口部と底部の特徴や無数の細かな貫入(ヒビ割れ)がその特徴である。本作は古代青銅礼器の「觚」をモチーフとした造形である。



VASE WITH TWO TUBULAR HANDLES

Celadon

Southern Song-Yuan dynasty, 13th century / Ge ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

A written record from the Ming dynasty mentions that Ge ware was counted as one of the five classical wares in the Song dynasty. Typical features include the unglazed tips of the lip and foot ring exposing the iron-rich clay body, both resembling those of the Southern Song celadon produced at the imperial kiln. The form was modeled on the ancient Chinese bronze vessel *gu*.

H: 20.9cm, D: 13.0cm, 778g Accession No. 00570

せい じ すい せん ぼん
青磁 水仙盆

北宋時代・11世紀末－12世紀初／汝窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

汝窯は北宋時代末に宮廷用の青磁を生産した窯で、「天青^{てんせい}」と形容される青味を帯びた独特な釉色が特徴である。青磁の最高峰であり、楕円形の「水仙盆」は汝窯青磁を代表する器形である。



NARCISSUS BASIN
Celadon

Northern Song dynasty, end of 11th-early 12th century / Ru ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

The Ru kilns produced celadon for the court at the end of the Northern Song dynasty, and the works are characterized by a distinctive bluish glaze known as “sky blue.” Ru ware is considered the finest celadon, and the oval-shaped “narcissus basin” is a characteristic form representing Ru celadon.

H: 5.6cm, D: 22.0×15.5cm, 656g Accession No. 00564

65

せい じ はっ かく へい
青磁 八角瓶

南宋時代・12-13世紀／官窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

灰黒色の胎土に、釉薬が厚く多層がけされ、白濁気味の淡青緑色を呈している。類似の八角瓶が浙江省杭州烏龜山の郊壇下官窯址でも出土している。端正な造形と玉のような潤いのある失透性の釉色など、南宋宮廷が求めた青磁の姿を見せている。

OCTAGONAL VASE

Celadon

Southern Song dynasty, 12th-13th century / Guan ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

The vase is coated with multiple layers of glaze over a grayish-black clay body, giving it an opaque, pale blue-green color. Similar examples have been discovered at the kiln site of the Jiaotianxia Guan (imperial) kiln at the foot of Mount Wugui in Hangzhou, Zhejiang Province. This vase embodies the appearance desired by the Southern Song court, with its the graceful modeling and thickly applied, non-transparent glaze.

H: 21.0cm, D: 13.5cm, 795g Accession No. 00569



とび せい じ はな いけ
飛青磁 花生

元時代・14世紀／龍泉窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

鉄斑を散らした青磁は、日本では「飛青磁」と呼ばれている。優美な形のこうした瓶は中国では「玉壺春」の名で知られ、主に酒器として用いられたが、日本では花器として珍重された。本作は鴻池家伝来品であり、伝世する飛青磁の最高傑作といえる。

BOTTLE

Celadon with iron brown spots

Yuan dynasty, 14th century / Longquan ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

In Japan, a type of celadon ware with iron spots scattering on the body is known as *tobi-seiji*. Such bottles with an elegant form, called *yuhuchun*, were used as wine vessels in China, while in Japan they were treasured as flower vessels. This particular piece, formerly in the possession of the Konoike family in Osaka, is an example of the highest quality among extant tobi-seiji works.

H: 27.4cm, D: 14.6cm, 951g Accession No. 00556



せい か れん ち ぎょ そう もん つぼ
青花蓮池魚藻文壺

元時代・14世紀／景德鎮窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

胴には、蓮池を泳ぐ鱖魚をはじめとした様々な姿の魚がコバルト顔料(呉須)で生き生きと描かれている。元代の絵画に流行した魚藻図とも通じ、蓮池魚藻の世界が壺に展開している、元青花屈指の傑作である。こうした形の壺は酒器とされ、本来は蓋を伴っていた。

JAR

Blue-and-white porcelain with design of fish and water plants in a lotus pond

Yuan dynasty, 14th century / Jingdezhen ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

The body of this jar bears cobalt blue decorations depicting various types of lively fish, including a Chinese perch, swimming in a lotus pond. Fish among water plants was a popular subject in Yuan painting. The vibrant world under the lotus pond is magnificently depicted, making this piece a masterwork of Yuan blue-and-white porcelain. Initially, this jar had a lid and was used as a wine vessel.

H: 28.2cm, D: 33.4cm, 6,060g Accession No. 00728



68 青花 龍牡丹唐草文 双耳壺

元時代・14世紀／景德鎮窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

イスラム圏から輸入された最上質のコバルト顔料による鮮麗な青色を見せる元代特有の大型の青花磁器である。胴部中央には雲龍と牡丹唐草の二種の文様帯がめぐる。江西省高安市の遺跡からは、蓋を伴い鋪首に金属の環が付けられた類例が出土している。

JAR WITH TWO HANDLES

Blue-and-white porcelain with dragon and peony scroll design

Yuan dynasty, 14th century / Jingdezhen ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

This is a typical Yuan dynasty large blue-and-white vessel with vivid decoration using cobalt blue pigment of the highest quality imported from the Islamic world. The body bears two decorative bands, one with a dragon among clouds and another with a peony scroll. A similar example with metal ring handles accompanying a lid was excavated from the remains in Gaoan City, Jiangxi Province.

H: 38.7cm, D: 32.6cm, 7,640g Accession No. 00562



69 青花雲龍文梅瓶（「春壽」銘）



明時代・洪武(1368-1398)／景德鎮窯
大阪市立東洋陶磁美術館(東畑謙三氏寄贈)

洪武年間の宮廷用器と考えられる「春壽」銘のある青花雲龍文梅瓶は、当館と上海博物館の他、バレルコレクション(英国スコットランド)と個人蔵などが知られる。そのうち、当館所蔵品は唯一蓋を伴い、宝珠形つまみのついた蓋には青花で八宝文が描かれている。

MEIPING VASE

Blue-and-white porcelain with design of dragon among clouds and inscription *Chunshou*

Ming dynasty, Hongwu period (1368-1398) / Jingdezhen ware
The Museum of Oriental Ceramics, Osaka (Gift of Mr. TOHATA Kenzo)

Blue-and-white *meiping* vase with a design of dragon among clouds and an inscription *Chunshou* (spring and longevity) is considered a vessel for court use during the Hongwu period. There are several existing examples of this type of vase. Apart from those in MOCO and the Shanghai Museum, there is one in the Burrell Collection in Scotland and another in a private collection. The MOCO piece is the only example that accompanies a lid.

H: 36.6cm, D: 20.4cm, 3,329g Accession No. 01148

ゆう り こう ぼ たん もん ぼん
釉裏紅 牡丹文 盤

明時代・洪武(1368-1398)／景德鎮窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

洪武年間には酸化銅による釉下彩技法である釉裏紅が流行した。その背景には、良質なコバルト顔料の輸入量減少や洪武帝の赤色への志向などが考えられる。全体に淡い色調だが、中央の牡丹の花が鮮やかに発色し絶妙なアクセントとなっている。

DISH

Porcelain with peony design in underglaze copper red

Ming dynasty, Hongwu period (1368-1398) / Jingdezhen ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

The production techniques for underglaze copper-red decoration flourished during the Hongwu reign of the Ming period. This can be attributed to the decline in the import of high-quality cobalt blue pigment. Hongwu's preference for the color red may have also contributed to this phenomenon. While the overall tone of the copper on this work faded to a pale gray, the firing process resulted in a vivid red color on the peony blossom in the center, adding a charming accent to the decoration.

H: 10.0cm, D: 45.5cm, 5,960g Accession No. 00414



せい か か ちょう もん すい ちゅう
青花 花鳥文 水注

明時代・永楽(1403-1424)／景德鎮窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

ぎょつ こしゅん
玉壺春のような瓶にエレガントな注口と把手とってが付いた水注で、イスラム圏の金属器を祖形とし、「仙蓋瓶せんさんびん」とも呼ばれる。胴の中央には海棠かいとうと思われる花樹に止まる二羽の鳥が余白をとって描かれ、永楽官窯特有の典雅な絵画的表現を見せている。

EWER

Blue-and-white porcelain with flower-and-bird design

Ming dynasty, Yongle period (1403-1424) / Jingdezhen ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

This ewer has a *yuhuchun* (pear-shaped bottle) style body with an elegant spout and handle. This form was modeled after Islamic metalware. The body is decorated with two birds perching on a flowering branch, probably a crabapple, leaving plenty of white space. It demonstrates the elegant pictorial expression characteristic of Yongle imperial porcelain.

H: 33.7cm, W: 28.8cm, 2,580g Accession No. 00819



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る り じ はっ か ぼ たん もん ぼん だい みる せん とく ねん せい めい
瑠璃地白花牡丹文盤（「大明宣徳年製」銘）



明時代・宣徳(1426-1435)／景德鎮窯
大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

艶やかな濃紺の瑠璃釉を地に、白泥により牡丹、そしてその周囲に桃・杏・柘榴・枇杷・荔枝・柿の六つの瑞果が配されている。外側面には「大明宣徳年製」青花銘が見られる。加賀藩主前田家江戸屋敷遺跡(本郷邸)から類品の陶片が出土している。

DISH

Porcelain with design of a peony spray in reserve against the cobalt blue ground

Ming dynasty, Xuande mark and period (1426-1435) / Jingdezhen ware
The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

The peony blossom in the center and the surrounding six auspicious fruits were painted in white slip, and the background was covered with a glossy, dark cobalt blue glaze before firing. The exterior bears a horizontal reign mark “Produced in the Xuande reign of the great Ming” painted in underglaze blue. A sherd of a similar dish was unearthed from the site of the Maeda family residence in Hongo, Tokyo.

H: 7.0cm, D: 38.7cm, 2,640g Accession No. 00727



ほう か か ちょう もん つぼ
法花 花鳥文 壺

明時代・15世紀／景德鎮窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

法花とは凸起状に盛り上げた輪郭線をつくり、藍・白・黄・緑・紫などの低火度鉛釉を塗り分け文様を立体的に表す技法である。胴には花樹に止まるつがいの鳥がレリーフ(浮き彫り)風に表されている。華やかな色合いと優美な文様が印象的な、法花として最大級の代表作である。

JAR

Porcelain with flower-and-bird design in cloisonné style (*fahua* ware)

Ming dynasty, 15th century / Jingdezhen ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

Fahua is a decorative technique in which lead glazes of various colors are filled into the motifs with raised outlines, producing a three-dimensional effect. This jar is one of the largest among fahua wares. The body is adorned with a pair of birds perching on a flowering tree, executed in a relief-like manner. The impressive combination of graceful motifs and vivid tones makes this work a representative fahua piece.

H: 44.5cm, D: 39.4cm, 14,540g Accession No. 00561



せい か おう しょつ き もん わん だい じん せい か ねん せい めい
青花 黄蜀葵文 碗 (「大明成化年製」銘)



明時代・成化(1465-1487)／景德鎮窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

「パレスボウル」とも称される端正な姿の宮廷用飲食器で、成化官窯ならではの潤いのある柔らかな白磁の肌合いに気品を感じさせる。内外には向日性の性質など吉祥の文様として知られる黄蜀葵(トロロアオイ)が流麗な筆致で描かれている。

BOWL

Blue-and-white porcelain with aibika (hollyhock) design

Ming dynasty, Chenghua mark and period (1465-1487) / Jingdezhen ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

This exquisite piece is referred to as the “palace bowl,” created for courtly purposes. The porcelain body is a rich, warm white color and possesses an elegant quality, typical of Chenghua imperial ware. The decorations of hollyhock flowers are delicately painted on both the interior and exterior. The heliotropic nature of the hollyhock blossom imbues it with auspicious symbolism.

H: 7.0cm, D: 14.6cm, 174g Accession No. 00712

75

せい か うり もん わん だい ぶん せい か ねん せい めい
青花 瓜文 碗 (「大明成化年製」銘)

明時代・成化(1465-1487)／景德鎮窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

成化年間の官窯磁器は完成度の高い技術と洗練された様式により評価が高い。成化官窯特有の柔らかく温潤な色合いと質感の白磁に、上品な色調の青花による豊穰を表す瓜文が繊細に描かれている。

BOWL

Blue-and-white porcelain with melon design

Ming dynasty, Chenghua mark and period (1465-1487) / Jingdezhen ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

Imperial ware of the Chenghua reign is highly recognized for its high level of perfection and sophisticated style. This bowl is adorned with melons, a symbol of fertility, painted in cobalt blue using delicate brushstrokes. The graceful tone of the cobalt blue pigment harmonizes with the warm-toned, tactile white porcelain body, representing the epitome of Chenghua official ware.

H: 7.0cm, D: 15.4cm, 202g Accession No. 00608



ご さい しょう か こう し す めん ぼん だい みる ぼん れき ねん せい めい
五彩 松下高士 面盆 (「大明萬曆年製」銘)



明時代・万曆(1573-1620)／景德鎮窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

面盆とは顔や手を洗うための容器。内面中央には、松樹下に高士(高潔な文人)と童子、空には彩雲が、色鮮やかな青花と五彩により描かれている。口縁と内側面にも高士と童子のモチーフが繰り返し描かれ、幻想的な世界が広がる。

BASIN

Porcelain with Daoist immortal design in underglaze blue and overglaze enamels

Ming dynasty, Wanli mark and period (1573-1620) / Jingdezhen ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

This vessel, called *mianpen* in Chinese, was used as a wash basin. The center of the interior bears a literati and a child under a pine tree, with colorful clouds floating in the sky. The motif is repeated on the interior walls and the flattened rim, producing a transcendent atmosphere. The colors were applied using the *wucan* technique, which combines underglaze blue decoration with overglaze polychrome enamels.

H: 9.9cm, D: 36.8cm, 3,060g Accession No. 00496

ご さい きん らん で ふ じょ がた すい ちゆう
五彩金襴手 婦女形水注

明時代・16世紀／景德鎮窯

大阪市立東洋陶磁美術館(住友グループ寄贈／安宅コレクション)

髷まげが蓋で、右袖口が注口、左腕が把手とってとなる舞女形の酒注。温和な笑みを浮かべ、華やかな衣装を身に着け、長袖をひるがえ翻し、右足を上げ舞う。宝永6年(1709)銘の箱書から、江戸時代には日本に請来されていたことが分かる。

LADY-SHAPED EWER

Porcelain with overglaze enamels and gilt (*kinran-de*)

Ming dynasty, 16th century / Jingdezhen ware

The Museum of Oriental Ceramics, Osaka (Gift of SUMITOMO Group / The ATAKA Collection)

This piece is an ewer in the shape of a female dancer. Her hair bun is the lid, her right sleeve serves as the spout, and her left arm works as a handle. Wearing a gorgeous costume, she gives a gentle smile as she dances with her right leg up, waving her long sleeves. The storage box has an inscription dated 1709, indicating that this work was brought to Japan before that date.

H: 33.1cm, W: 17.6cm, 839g Accession No. 00451

