

中華藝術叢書之一

中國陶瓷

5

CHINESE POTTERY &
PORCELAIN

清代瓷器

譚旦岡編著

光復書局



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5 清代瓷器

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凡 例

- 一 本冊收錄的是清朝的陶瓷器。
- 二 彩色圖版128頁，器物共有136件(對以件計)。其中圖版1~31為單色釉，圖版32~104為彩繪器，圖版105~121為琺瑯彩器，圖版122~136為景德鎮以外器。
- 三 彩色圖版原則是依題名編號、中文題名、英文題名、作品解說等依次排列；說明則按器物名稱、朝代、窯名、釉質、尺寸、收藏者等按序排列。
- 四 圖版說明及文後所附清瓷概述中出現的(圖版一)，為彩色圖版的號碼，俾便讀者翻閱參考。
- 五 本冊所錄景德鎮所產，皆係官、民窯混合編製，更於景德鎮器外，別選德化、宜興、石灣等民窯器，以殿其後。其資料來源，亦着重私家收藏。
- 六 彩色圖版號碼是將器物作一系列的順序排列，挿圖則另行安排。
- 七 重要年代除我國固有的朝代年號外，並配以相當年代的西方紀元，俾供查證。

前言

以景德鎮爲中心的中國瓷器，進入一個更新的時代，實在是在清初的一世紀中；也就是清代的康、雍、乾三朝。本書的編輯，以時間與地點的關係來說，是著重於康、雍、乾三朝的景德鎮所產。

康、雍、乾三朝在景德鎮的成就，概括地說，大約可以分爲三類：

(一)仿宋法古：上從戰國金銀錯壺，下迄唐三彩及宋定、汝、官、哥、鈞，無一不仿製，取得卓越的成就。

(二)顏色釉：如胭脂水、豃豆紅（一名鮮紅）、龍泉青、孔雀綠、茶葉末、窯變釉等不下百數十種，真做到得心應手，隨心所欲，而且色彩鮮明，釉質瑩澤，胎質精美，都可說是前無古人。

(三)青花與五彩：更使這一歷史時期的景德鎮生產達到瓷器藝術的歷史高峯。青花的成就，多取法於元明人的水墨畫，設意取境因之比四王的成就還畧高一籌。青花加彩、素三彩、粉彩，或以華縟取勝，或以淡雅見長，更是花樣翻新。彩繪中的琺瑯彩，先作規矩寫生番蓮，後作寫生花鳥，畫意精美，瓷質瑩潔，造形秀挺三者的密切結合，更足以代表三朝的傑作。

本冊所輯，在136件（對以件計）中，限於篇幅，(一)(二)兩類，僅選錄31件，聊資舉例；而(三)類中則選錄90件，却偏重畫意之作，藉以明瞭清代瓷器的特色。所選錄90件中，計爲青花與釉裡紅31件，青花鬬彩12件，三彩、五彩、粉彩30件，琺瑯彩17件。琺瑯彩雖僅17件，却代表三朝佳品，因而在概述中，除就一般性的景德鎮清代瓷器生產情況外，將琺瑯彩瓷別爲一章，著重介紹；也是加強清瓷特色的說明。

清代官窯的生產，是不同於明代，完全採用「官搭民燒」的制度；換言之，清代官窯器，概爲民窯所出。鑒於明代以中官督陶，每藉「上供之名，分外苛索」，屢出事故，因此對於督陶人選，較爲慎重。而清代督陶官吏又多能下一番工夫，認真研究，有若干發明和貢獻，後世竟以其姓氏名窯者，如臧窯、郎窯、年窯、唐窯等是。清代一貫地「官搭民燒」制度的施行，同時也提高了民窯製瓷的技術水準。因而在清代，官窯和民窯是平行的發展，相互激盪的程度更爲顯著。

清代瓷器雖是官窯與民窯的平行發展，但民用與民間興味還是較宮廷爲廣泛。本冊所錄景德鎮所產，皆係官、民窯混合編製；爲顧及民窯的廣泛性，在數量上民窯器當較官窯爲多。更於景德鎮器外，別選清代德化窯器 4 件，宜興窯器 4 件，石灣窯器 7 件，以殿其後，藉示一斑。

本冊另一特色，厥爲資料來源；就近在臺北攝取私人收藏，在全冊 136 件中，有 98 件，計爲：林柏壽先生私藏 31 件，張添根先生私藏 25 件，張秀政先生私藏 16 件，胡侗清先生私藏 10 件，張益周先生私藏 10 件，陳昌蔚先生私藏 6 件，悉屬精品、重器；官窯、民窯之品咸備。卽以琺瑯彩器而論，過去一般所認爲僅清宮遺留之件，而胡侗清先生與林柏壽先生私藏亦各有三件供本冊攝影；且其胎釉、彩繪、款識的品格，均與官窯同。在攝製時，各位藏瓷家的慷慨供應，熱心相助，使我們完成本冊，衷心感謝不盡。

至若本冊的編排，當力求盡善盡美，個人能力有限，疏忽與遺漏，仍所不免，尚希關心諸方家，有以教正之，則幸甚匪淺。

本冊編者

譚旦岡

六十八年二月十九日於雙溪寄廬

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中華藝術叢書之一

中國陶瓷

5

CHINESE POTTERY &
PORCELAIN

清代瓷器

譚旦岡編著

光復書局

凡 例

- 一 本冊收錄的是清朝的陶瓷器。
- 二 彩色圖版128頁，器物共有136件(對以件計)。其中圖版1~31為單色釉，圖版32~104為彩繪器，圖版105~121為琺瑯彩器，圖版122~136為景德鎮以外器。
- 三 彩色圖版原則是依題名編號、中文題名、英文題名、作品解說等依次排列；說明則按器物名稱、朝代、窯名、釉質、尺寸、收藏者等按序排列。
- 四 圖版說明及文後所附清瓷概述中出現的(圖版一)，為彩色圖版的號碼，俾便讀者翻閱參考。
- 五 本冊所錄景德鎮所產，皆係官、民窯混合編製，更於景德鎮器外，別選德化、宜興、石灣等民窯器，以殿其後。其資料來源，亦着重私家收藏。
- 六 彩色圖版號碼是將器物作一系列的順序排列，插圖則另行安排。
- 七 重要年代除我國固有的朝代年號外，並配以相當年代的西方紀元，俾供查證。

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前 言

以景德鎮爲中心的中國瓷器，進入一個更新的時代，實在是在清初的一世紀中；也就是清代的康、雍、乾三朝。本書的編輯，以時間與地點的關係來說，是著重於康、雍、乾三朝的景德鎮所產。

康、雍、乾三朝在景德鎮的成就，概括地說，大約可以分爲三類：

(一)仿宋法古：上從戰國金銀錯壺，下迄唐三彩及宋定、汝、官、哥、鈞，無一不仿製，取得卓越的成就。

(二)顏色釉：如胭脂水、豃豆紅（一名鮮紅）、龍泉青、孔雀綠、茶葉末、窯變釉等不下百數十種，真做到得心應手，隨心所欲，而且色彩鮮明，釉質瑩澤，胎質精美，都可說是前無古人。

(三)青花與五彩：更使這一歷史時期的景德鎮生產達到瓷器藝術的歷史高峯。青花的成就，多取法於元明人的水墨畫，設意取境因之比四王的成就還畧高一籌。青花加彩、素三彩、粉彩，或以華縟取勝，或以淡雅見長，更是花樣翻新。彩繪中的琺瑯彩，先作規矩寫生番蓮，後作寫生花鳥，畫意精美，瓷質瑩潔，造形秀挺三者的密切結合，更足以代表三朝的傑作。

本冊所輯，在136件（對以件計）中，限於篇幅，(一)(二)兩類，僅選錄31件，聊資舉例；而(三)類中則選錄90件，却偏重畫意之作，藉以明瞭清代瓷器的特色。所選錄90件中，計爲青花與釉裡紅31件，青花鬬彩12件，三彩、五彩、粉彩30件，琺瑯彩17件。琺瑯彩雖僅17件，却代表三朝佳品，因而在概述中，除就一般性的景德鎮清代瓷器生產情況外，將琺瑯彩瓷別爲一章，著重介紹；也是加強清瓷特色的說明。

清代官窯的生產，是不同於明代，完全採用「官搭民燒」的制度；換言之，清代官窯器，概爲民窯所出。鑒於明代以中官督陶，每藉「上供之名，分外苛索」，屢出事故，因此對於督陶人選，較爲慎重。而清代督陶官吏又多能下一番工夫，認真研究，有若干發明和貢獻，後世竟以其姓氏名窯者，如臧窯、郎窯、年窯、唐窯等是。清代一貫地「官搭民燒」制度的施行，同時也提高了民窯製瓷的技術水準。因而在清代，官窯和民窯是平行的發展，相互激盪的程度更爲顯著。

清代瓷器雖是官窯與民窯的平行發展，但民用與民間興味還是較宮廷爲廣泛。本冊所錄景德鎮所產，皆係官、民窯混合編製；爲顧及民窯的廣泛性，在數量上民窯器當較官窯爲多。更於景德鎮器外，別選清代德化窯器 4 件，宜興窯器 4 件，石灣窯器 7 件，以殿其後，藉示一斑。

本冊另一特色，厥爲資料來源；就近在臺北攝取私人收藏，在全冊 136 件中，有 98 件，計爲：林柏壽先生私藏 31 件，張添根先生私藏 25 件，張秀政先生私藏 16 件，胡侗清先生私藏 10 件，張益周先生私藏 10 件，陳昌蔚先生私藏 6 件，悉屬精品、重器；官窯、民窯之品咸備。卽以琺瑯彩器而論，過去一般所認爲僅清宮遺留之件，而胡侗清先生與林柏壽先生私藏亦各有三件供本冊攝影；且其胎釉、彩繪、款識的品格，均與官窯同。在攝製時，各位藏瓷家的慷慨供應，熱心相助，使我們完成本冊，衷心感謝不盡。

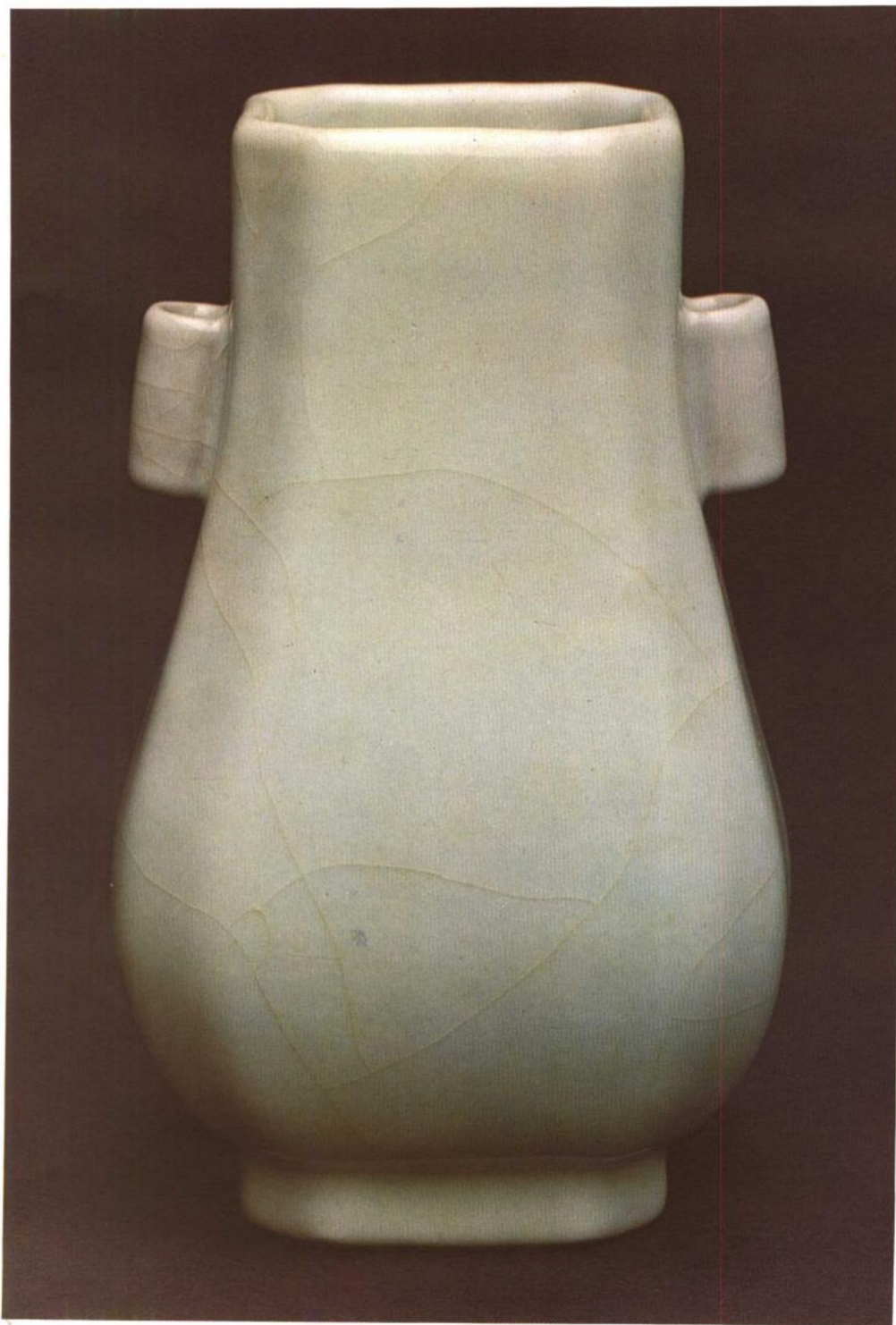
至若本冊的編排，當力求盡善盡美，個人能力有限，疏忽與遺漏，仍所不免，尙希關心諸方家，有以教正之，則幸甚匪淺。

本冊編者

譚旦問

六十八年二月十九日於雙溪寄廬

單色釉
MONOCHROMATIC GLAZE



1 乾隆窯 大觀釉貫耳方瓶

Quadrangular vase with piercing handles in Ta-kuan glaze, Ch'ien-lung ware.

胎骨作灰綠色，體呈八方形，直口，斜肩，鼓腹，圈足，頸左右各有一筒狀貫耳。遍體施以淺青色釉，釉面有冷紋，圈足下露胎處敷以深褐色汁；是即所謂「鐵骨大觀釉」，為唐英所仿，並訂名者；乃仿當時內府所發宋官窯之色澤。底有青花「大清乾隆年製」六字篆款，係清官窯製品。

大觀釉貫耳方瓶
清 乾隆窯
灰胎青釉 高14.4公分 臺北 林柏壽先生藏