

CHINESE POTTERY & PORCELAIN

中國陶瓷 4

明代瓷器



中華藝術叢書之一

中國陶瓷

4

CHINESE POTTERY &  
PORCELAIN

明代瓷器

陳昌蔚編著

光復書局



**陳昌勝**

民國元年生  
臺灣省彰化縣人  
蘇州東吳大學法學院畢業  
中華民國駐泰國大使館顧問  
中華學術院陶瓷研究所理事  
國立歷史博物館研究委員  
英國東方陶瓷學會會員  
中華文物學會理事

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**中國陶瓷**

4 明代瓷器

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**編著** 陳昌勝  
**發行人** 林春輝  
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## 凡 例

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- 一 本册收錄的是明朝的陶瓷器。
- 二 彩色圖版126頁，器物共有127件(對以件計)。其中圖版1~9為單色釉，圖版10~57為青花(包括釉裡紅)，圖版58~87為彩繪器，圖版88~127為景德鎮以外器。
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- 四 圖版說明及文後所附明瓷概述中出現的(圖版-)，為彩色圖版的號碼，俾便讀者翻閱參考。
- 五 本册所錄景德鎮所產，皆係官、民窯混合編製，而於景德鎮器以外，別選龍泉、德化、汕頭、宜興、石灣等諸民窯器，以殿其後。其資料來源，除國內公私收藏品外，則著重於私家收藏。
- 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

明代結束了千餘年來的青瓷時代，宋人所重視為典雅高逸之器，則被「單色釉」、「青花」、「彩繪」所取代，朝著流俗的民間趣味進展，開創了我國瓷業的新局面，進而大放異彩，震鑠古今、中外。

明代瓷業中心，繼元代之後，完全轉移到江西景德鎮。這時，景德鎮瓷業，具有三大特色：

(一)製作技術已多數採用鐵刀旋坯加工，因此，瓷器胎骨內外均勻，成品細薄；雖不及後世一清代瓷胎的細薄程度，卻也能保持相當的厚重，而有穩健的感覺。此外，如永樂窯的甜白的半脫胎器，當係鐵刀旋坯的重大效果。

(二)色彩由單色釉發展到三彩、五彩、鬩彩，青花更具特色；尤其是青花瓷發展更為普遍，遍及於歷朝的官窯和民窯。

(三)生產窯數增多，產量擴大，內銷增加，貿易瓷也推廣；其中以青花瓷和青釉瓷為最多，是由於國內民間和國外各地爭相購用之故。

明代正式在景德鎮設官窯、辦御廠，專燒宮廷用品，偏重在單色釉瓷，兼及青花、彩繪諸瓷。由於御廠的倡導，民窯也受其激盪，在技術上也大為發展；單色釉瓷雖受限制，民窯無法進行，而青花瓷却有種種不同的成就。尤其是人物、花鳥畫，草草構圖，生趣盎然，活潑大方；都早於明末、清初的八大山人，而畫意反與之接近；因此，明代民窯青花瓷，是加強繪畫的先導者。

本冊圖版資料的採集，分爲單色釉、青花(包括釉裡紅)、彩繪、景德鎮以外的民窯等四類，共選器127件(對以件計)。雖並重於官窯與民窯的青花瓷、彩繪器，前者錄入48件，後者錄入30件，而於景德鎮以外，一些內銷與外銷諸窯器，如石灣窯的做鈞瓷、宜興窯的澄泥茶壺、德化窯的雕塑品、汕頭窯的彩繪品等，共錄入40件，也一併加以介紹。而多屬於官窯的單色釉瓷，則僅錄9件，聊示一斑。至於資料來源，除國內公私收藏之件外，則著重於私家收藏的民窯之件。

本冊編者 陳昌蔚

六十九年四月二十六日於青園

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中華藝術叢書之一

中國陶瓷

4

CHINESE POTTERY &  
PORCELAIN

明代瓷器

陳昌蔚編著

光復書局



## 凡 例

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- 一 本册收錄的是明朝的陶瓷器。
- 二 彩色圖版126頁，器物共有127件(對以件計)。其中圖版1~9為單色釉，圖版10~57為青花(包括釉裡紅)，圖版58~87為彩繪器，圖版88~127為景德鎮以外器。
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- 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

明代結束了千餘年來的青瓷時代，宋人所重視為典雅高逸之器，則被「單色釉」、「青花」、「彩繪」所取代，朝著流俗的民間趣味進展，開創了我國瓷業的新局面，進而大放異彩，震鑠古今、中外。

明代瓷業中心，繼元代之後，完全轉移到江西景德鎮。這時，景德鎮瓷業，具有三大特色：

(一)製作技術已多數採用鐵刀旋坯加工，因此，瓷器胎骨內外均勻，成品細薄；雖不及後世—清代瓷胎的細薄程度，卻也能保持相當的厚重，而有穩健的感覺。此外，如永樂窯的甜白的半脫胎器，當係鐵刀旋坯的重大效果。

(二)色彩由單色釉發展到三彩、五彩、闕彩，青花更具特色；尤其是青花瓷發展更為普遍，遍及於歷朝的官窯和民窯。

(三)生產窯數增多，產量擴大，內銷增加，貿易瓷也推廣；其中以青花瓷和青釉瓷為最多，是由於國內民間和國外各地爭相購用之故。

明代正式在景德鎮設官窯、辦御廠，專燒宮廷用品，偏重在單色釉瓷，兼及青花、彩繪諸瓷。由於御廠的倡導，民窯也受其激盪，在技術上也大為發展；單色釉瓷雖受限制，民窯無法進行，而青花瓷却有種種不同的成就。尤其是人物、花鳥畫，草草構圖，生趣盎然，活潑大方；都早於明末、清初的八大山人，而畫意反與之接近；因此，明代民窯青花瓷，是加強繪畫的先導者。

本冊圖版資料的採集，分爲單色釉、青花(包括釉裡紅)、彩繪、景德鎮以外的民窯等四類，共選器127件(對以件計)。雖並重於官窯與民窯的青花瓷、彩繪器，前者錄入48件，後者錄入30件，而於景德鎮以外，一些內銷與外銷諸窯器，如石灣窯的做鈞瓷、宜興窯的澄泥茶壺、德化窯的雕塑品、汕頭窯的彩繪品等，共錄入40件，也一併加以介紹。而多屬於官窯的單色釉瓷，則僅錄9件，聊示一斑。至於資料來源，除國內公私收藏之件外，則著重於私家收藏的民窯之件。

本冊編者 陳昌蔚

六十九年四月二十六日於青園





單色釉  
MONOCHROMATIC GLAZE