

# 中國陶瓷 4 CHINESE POTTERY & PORCELAIN

明代瓷器

陳昌蔚編著

光復書局



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### 中國陶瓷 4 明代瓷器

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- 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(對以作計)。其中圖版 1~9 18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為景德鐵以外器。
- 三 彩色圖版原則上是依難名編號、中交贈名、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、 精質、尺寸、收藏者等順序排列。
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- 五 本册所錄景德鎮所產, 哲保官、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。其套料來源,除國內公私收藏品外, 則者亟於私家收藏。
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明代結束了千餘年來的靑瓷時代,宋人所重視爲典雅高 逸之器,則被「單色釉」、「青花」、「彩綸」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,震鑽占今、中外。

(一)製作技術已多數採用鐵刀旋坯加工,因此,瓷器胎骨 內外均匀,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。

()色彩山單色釉發展到三彩、丘彩、關彩, 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塞。

(主生產窯數增多,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,兼及靑花、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,而靑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、淸初的八大山人,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。

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本册圖版資料的採集,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, 如石灣窯的做釣瓷、宜興窯的港泥茶壺、德化窯的雕塑品、油頭窯的彩繪品等, 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。

本册編首 陳昌蔚

六十九年四月二十六日於靑園

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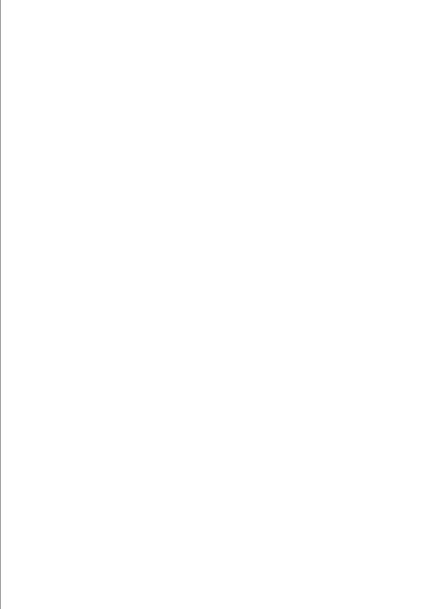
## 中國陶瓷

4

## CHINESE POTTERY & PORCELAIN

明代瓷器

陳昌蔚編著



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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,態雙占今、中外。

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

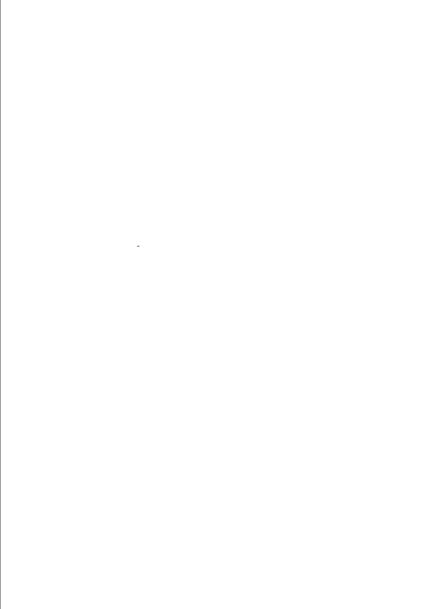
(一)製作技術已多數採用鐵刀旋坯加工,因此,瓷器胎骨 內外均勻,成品細薄;雖不及後世一清代瓷胎的細薄程度, 卻也能保持相當的厚重,而有穩健的感覺。此外,如永樂 窯的甜白的半脫胎器,當係鐵刀旋环的重大效果。

(三生產窯數增多,產量擴大,內銷增加,貿易瓷也推廣; 其中以靑化瓷和青釉瓷為最多,是由於國內民間和國外各 地爭相購用之故。

明代正式在景德鎭設官窯、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。 本册圖版資料的採集,分為單色釉、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, 如石灣窯的做釣瓷、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。

本册編者 陳昌蔚

六十九年四月二十六日於靑園



## 單色釉 MONOCHROMATIC GLAZE

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