CHINESE POTTERY & PORCELAIN

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凡例

- · 本册收錄的是宋 元的瓷器。
- 彩色圖版144頁,器物共有145件(對以件計)。其中圖版 1~46為白瓷,圖版47~94為青瓷,圖版95~145為青花。 鐵斑及其他器。
- 三 彩色園版原則上是依題名編號、中文題名、英文題名、 作品解說等依決排列;說明則按器物名稱、朝代、出土 地點、稍質、尺寸、收藏者等按序排列。
- 四 圖版說明及文後所附宋·元瓷器概述中出現的(圖版一), 爲彩色圖版的號碼, 傳便讀者翻閱參考。
- 五 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。
- 六 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,俾供春證。

宋代,是中國瓷業蓬勃發展的時代;各地名窯輩出,競展所長,生產得到普遍的發展。北宋時期,北方的定窯、汝窯、北宋官窯、鈞窯、磁州窯、雖州窯等;宋遼對峙時的遼窯;南宋時期,南方的浙江、福建、江西等地區的龍泉窯、南宋官窯、建窯、吉州窯等,都是中國陶瓷史上比較傑出的窯場。此外,還有山西、山東、陝西、甘肅、安徽、廣東、四川和雲南等省,在宋代也普遍開始生產陶瓷器,並且質量日趨完美。

宋代瓷業的成就:第一是青釉的還原烙燒造技術達到相當的水準, 色澤的美妙已經達到最高峯。第二是瓷器的裝飾技法有顯著的進展, 除刻、印外,又創造了毛筆加繪及刀鑽剔刮等新方法。前者多為官窯 產品,表現清幽、優玄等風格,頗受一些士大夫們的欣賞,作理性學 的憑藉。後者爲民窯所強調,受民間普遍的愛好,作實用品的美化。 此外,瓷器的黑釉裝飾,影青與釉上加繪等均表明宋代瓷器的卓越成 就。這時,南方的製瓷業中,江西景德鎮已漸露頭角。經考古調查證 明,景德鎮在宋代以湖田和湘湖所出影青瓷器,成就最高。廣東、福 建的瓷業,大致始於北宋,至南宋而大盛,這與南宋海外貿易的發展 有密切的關係。

五代時期,契州部族在北方興起,十世紀初逐漸強大,建立遼國。 逐和北宋之間,交往頻繁,文化也深受中原影響。遼國手工業,主要 由貴族直接控制, 瓮業主要的也由官家經營,專供官家用品,由做定 器白瓷中常刻劃有「官」字,可知。

元代,在瓷業上繼承宋代,官窯僅有「樞府窯」少數的發現,其他 沒有多大的發展,雖僅有青花及釉裡紅等器的創作,也都是民窯所產, 作水墨畫的施展。

本册所輯,依器類分爲下列四部份:(甲)白瓷,以定窯爲首,次及

於吉州、影青、遼、磁州等窯;(乙)青瓷,以汝窯為首,次及於臨汝、 耀州、官窯、龍泉等窯;(丙)彩瓷及黑瓷,以鈞窯為首,次及於建窯, 並附以磁州、吉州等窯;(丁)青花、鐵班及其他,以元青花為首,次 及於釉裡紅及琉璃釉器等。各瓷各擇其特徵,並及於其相互關連。因 為,自宋以來,南北各窯,相互競爭,彼此攀做,若非憑藉海內外各 地出土品物以資佐證,實難獲悉其根源與所自。

過去,國內占瓷珍藏者多屬文雅之士,其與趣所在多着重于官窯器;而宋元民窯器的收藏,多屬海外人士。本册收編,以民窯器爲重心,官窯器副之;尤其著重一些當時民間習尙之件,配合當時藝術風格之衍變。資料採取,也着重私家收藏,並及於出土之件。用意是認定宋元時代的瓷器藝術,無論在時間上、地域上、甚至產量上,都僅有少數存在士大夫幻想的憑藉裡,卻大多數普遍是在民間的實用方面;本册當然是強調後者,無法以高渙來穩榜。

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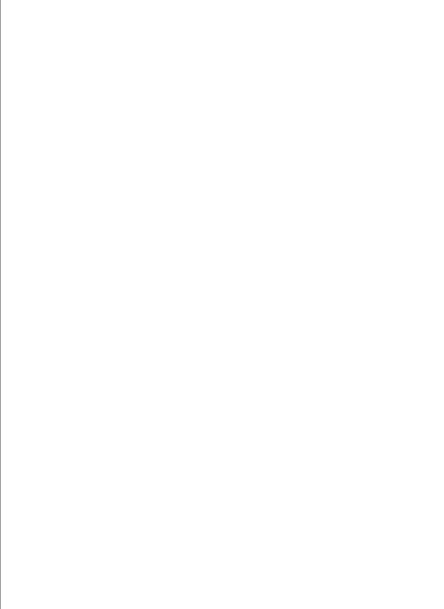
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PORCELAIN

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陳昌蔚編著



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宋代,是中國瓷業蓬勃發展的時代;各地名窯輩出,競展所長,生產 得到普遍的發展。北宋時期,北方的定窯、汝窯、北宋官窯、鈞窯、 磁州窯、耀州窯等;宋遼對峙時的遼窯;南宋時期,南方的浙江、福 建、江西等地區的龍泉窯、南宋官窯、建窯、吉州窯等,都是中國陶 瓷史上比較傑出的窯場。此外,還有山西、山東、陝西、甘肅、安徽、 廣東、四川和雲南等省,在宋代也普遍開始生產陶瓷器,並且質量日 趨完美。

宋代瓷業的成就:第一是青釉的還原焰燒造技術達到相當的水準, 色澤的美妙已經達到最高峯。第二是瓷器的裝飾技法有顯著的進展, 除刻、印外,又創造了毛筆加繪及刀鑽剔刮等新方法。前者多為官窯 產品,表現清幽、優玄等風格,頗受一些士大夫們的欣賞,作理性學 的憑藉。後者爲民窯所強調,受民間普遍的愛好,作實用品的美化。 此外,瓷器的黑釉裝飾,影靑與釉上加繪等均表明宋代瓷器的卓越成 就。這時,南方的製瓷業中,江西景德鎮已漸露頭角。經考古調查證 明,景德鎮在宋代以湖田和湘湖所出影靑瓷器,成就最高。廣東、福 建的瓷業,大致始於北宋,至南宋而大盛,這與南宋海外貿易的發展 有密切的關係。

五代時期,契丹部族在北方與起,十世紀初逐漸強大,建立遼國。 遼和北宋之間,交往頻繁,交化也深受中原影響。遼國手工業,主要 由貴族直接控制,瓷業主要的也由官家經營,專供官家用品,由做定 器白瓷中常刻劃有「官」字,可知。

元代,在瓷業上繼承宋代,官窯僅有「樞府窯」少數的發現,其他 沒有多大的發展,雖僅有情花及釉裡紅等器的創作,也都是民窯所產, 作水墨書的施展。

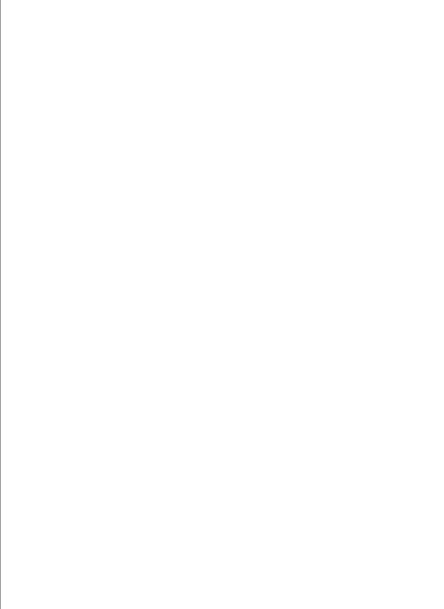
本册所輯,依器類分為下列四部份:(甲)白瓷,以定窯為首,次及

於吉州、影青、遼、磁州等窯;(乙)青瓷,以汝窯為首,次及於臨汝、 雖州、官窯、龍泉等窯;(丙)彩瓷及黑瓷,以鈎窯為首,次及於建窯, 並附以磁州、吉州等窯;(丁)青花、鐵斑及其他,以元青花為首,次 及於釉裡紅及琉璃釉器等。各瓷各擇其特徵,並及於其相互關連。因 為,自宋以來,南北各窯,相互競爭,彼此摹倣,若非憑藉海內外各 地出土品物以香佐證,實難確悉其根源與所自。

過去,國內古瓷珍藏者多屬文雅之土,其與趣所在多着重于官窯器;而宋元民窯器的收藏,多屬海外人士。本册收編,以民窯器為重心,官窯器副之;尤其著重一些當時民間習尚之件,配合當時藝術風格之衍變。資料採取,也着重私家收藏,並及於出土之件。用意是認定宋元時代的瓷器藝術,無論在時間上、地域上、甚至產量上,都僅有少數存在士大夫幻想的憑藉裡,卻大多數普遍是在民間的實用方面;本册當然是強調後者,無法以高逸來機榜。

本册編者陳昌蔚

六十九年六月二十五日於書劇



白瓷 WHITE GLAZE

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