

中國八代陶瓷精品展

THE EXHIBITION OF
CHINESE CERAMICS OF EIGHT DYNASTIES



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NATIONAL MUSEUM OF HISTORY
REPUBLIC OF CHINA

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序

中國陶瓷聞名於世，歷數千年精鍊，不斷發展、改進，隨著時代、地域之不同，各具特色。由質地的不斷精進，紋飾的多样化、器型之演進，乃至用途的不同，孕育了中國璀璨的陶瓷史篇。其地位因而屹立於世界，歷久不衰。

早在七、八百年前，宋朝不斷有大量瓷品外銷歐美，為當地貴族爭相收藏，至今歐美人士仍以擁有中國陶瓷精品為榮。因此中國陶瓷在國際上的身價異常穩固，是炙手可熱的收藏品。近年國人生活富裕，雅好藝術品之風氣盛行，個中收藏行家，其悉心鑽研之精神及不惜巨資購置精品之手筆，實令人欣慰。由於大家有共同愛好及對保存中華文物有所體認，爰成立「中華文物學會」，其成員多屬陶瓷專家學者及私人收藏家等組成，結合社會上愛好古物人士，共同推展陶瓷藝術，定期舉辦演講、觀摩活動，以普及社會大眾對陶瓷藝術之認識。

此次本館鑑於中華文物學會熱心推展陶瓷藝術，及其會員豐富的收藏，乃邀請該會會員提供所收藏陶瓷精品，舉辦展覽；由本館策劃、整理，遂成「八代陶瓷精品展」其展品始自漢、南北朝、唐、宋、元、明迄清，歷八代，凡一百件，均為各代最具代表性之精品，以及歷代名窯，學凡鈞、汝、定、景德鎮及明清官窯精品，均將一一呈現國人眼前，尤其是，這項中華文物學會提供的所有展品，均屬國內首見，至為難得，鑑於此，乃集所有珍品，作成圖錄，都成一冊，以廣流傳，爰為序以誌之。

國立歷史博物館館長

陳琴水

於南海學園

PREFACE

Chinese ceramic art is famous all over the world. It has been refined, developed, and bettered ceaselessly for thousands of years. It has its own characteristics because of differences in age and region; the improvement of its quality, the multiplication of its decoration, the evolution of its shape, and its difference in use foster the brilliant history of Chinese ceramic ware. Therefore, its position is firm and lasting on earth for long.

Seven or eight hundred years ago, that is, in the Sung Dynasty, lots of Chinese ceramics were incessantly exported to Europe, and collected by noblemen there; even now, Europeans still take pride in possessing exquisite Chinese ceramics. Therefore, Chinese ceramics are stable in price and eagerly collected by people. Our compatriots have lived well in recent years, and the custom of appreciating art objects is prevalent. Collectors dedicate themselves to the study of ceramics, and spare no money to buy them; This is a happy consolation that the Society of Chinese Cultural Products is founded because many people have the same hobby, and understand the significance of preserving Chinese cultural products. Most of its members are experts on Chinese ceramics, scholars, collectors, and so forth. The Society unites those who enjoy antiquities to promote the art of Chinese ceramics, and sponsors regular activities, such as lecturing and visiting, so as to help more persons know the art of Chinese ceramics.

Knowing that the Society of Chinese Cultural Products promotes the art of Chinese ceramics with enthusiasm and its members have plentiful collections, the Museum asks them to offer the exquisite Chinese ceramics collected by them for the purpose of making a public exhibition of those fine articles. The Museum has planned and arranged with the result that the Exhibition of the Chinese Ceramics of the Eight Dynasties is made. One hundred Chinese ceramics produced in eight dynasties, that is Han, South and North, Tang, Sung, Yung, Ming and Ching, are put on display. They are the most typical exquisite art objects of those eight dynasties. Besides, the fine products of well-known kilns, such as Chun, Ju, Ting and Ching-Teh-Cheng, and the official kilns of Ming and Ching dynasties are also exhibited before the public. Above all, all the articles offered by the Society are very rare, and this is the first that our fellow countrymen have the chance to see them. Because of this, we gather and print all those treasures in one volume so as to circulate them. This is the reason I put down this preface.

Chen Kuei-ming

**Director
National Museum of History
June, 1987**

序

本會此次承國立歷史博物館協助舉辦歷代陶瓷展覽，參展品均係民間私人向世界各地蒐購流失之珍品，上溯習唐以迄宋、元、明、清計約百件，又謂得來不易，難能可貴。

國內近年來經濟繁榮，人民生活品質提高，欣賞古代文物之風尚，日趨蓬勃，陶瓷為吾中華民族歷史悠久之文化，本次展出使國人一睹珍品，加對古人、對於啓發民衆對中華文化之了解與喜愛，進而珍視民族文化遺產，激發民族自信自強，應有助益。

本次展覽，因時間倉促，蒐集容有遺珠，希望拋磚引玉，社會各界共襄盛舉，將來能有更盛大更精彩之展示，供國人觀莫。

承本會張名譽理事長添根及春暉堂大力贊助，陳常務理事昌蔚張秘書長守楨策劃實施謹此致謝。

中華文物學會理事長

蔡一鳴 謹識

FOREWORD

With the kind and enthusiastic assistance from the National Museum of History, the Exhibition of Chinese Ceramics of Ancient Dynasties has finally come to be materialized. The exhibit contents include the ceramic treasures from the Tsin, Tang down to Sung, Yuan, Ming and Ch'ing dynasties. They are from private collections of art connoisseurs and ceramic collectors of Chinese art in the world, and most of them have not been known to the public.

Owing to the fact of fast economical growth and social development in the country, the people in Taiwan of the Republic of China will have more time to pay their attention to art and cultural activities as well. The ancient Chinese art is always their favorite. As we know that Chinese ceramics have played important roles in the cultural and historical development, and that is the reason why we have prepared this Exhibition.

Since we have been preparing this Exhibition in a hurry, it is not a perfect one in every way. What we hope is as what a Chinese proverb says, "to throw out a minnow to catch a whale," to expect a more splendid exhibition in the days to come.

At last I would like to express my thanks to Mr. Chang Tian-Keng, the Honorable Director of Board of the Society, Mr. Chen Ch'ang-wei, the member of board directors, and Mr. Chang Ch'ang-shou, the secretary of the Society and Chun Hui Tang Society, whose enthusiastic help has made the Exhibition possible.

Ts'ai I-ming
Director of Board
Chinese Cultural Artifacts
Society
June, 1987

中國歷代一覽表

THE CHINESE DYNASTIES

| | | | |
|---------------------------------------|------------------|---------------------------------|----------------|
| 夏 Hsia | 2205-1766 B.C. | 西晉 Western Tsin | 265-316 A.D. |
| 商 Shang | 1766-1121 B.C. | 東晉 Eastern Tsin | 317-420 A.D. |
| 周 Chow | 1122-255 B.C. | 六朝 Six Dynasties | 220-589 A.D. |
| Early (Western Chow) | 1122-770 B.C. | 隋 Sui | 589-618 A.D. |
| (Eastern Chow) | 771-255 B.C. | 唐 Tang | 618-906 A.D. |
| 秦朝 Chin | 221-270 B.C. | 五代 The Five Dynasties | 906-960 A.D. |
| 西漢 (前) Western (Former) Han | 207 B.C.-25 A.D. | 北宋 Northern Sung | 960-1126 A.D. |
| 東漢 (後) Eastern (Later) Han | 25-220 A.D. | 南宋 Southern Sung | 1127-1278 A.D. |
| 三國 Three Kingdoms | 220-265 A.D. | 金 (女眞) Chin (Nu-Chen) | 1115-1234 A.D. |
| 魏 Wei (North China) | 220-265 A.D. | 元朝 Yuan | 1279-1368 A.D. |
| 蜀漢 Soo Han (South West China) | 221-265 A.D. | 明朝 Ming | 1368-1644 A.D. |
| 吳 Wu (South East China) | 222-265 A.D. | 清朝 Ching | 1644-1911 A.D. |

明朝 · MING DYNASTY

| | |
|---------------------|----------------|
| 洪武 Hung-Wu | 1368-1398 A.D. |
| 建文 Kien-Wen | 1399-1402 A.D. |
| 永樂 Yung-Loh | 1403-1424 A.D. |
| 洪熙 Hung-Hi | 1425-1425 A.D. |
| 宣德 Hsuan-Te | 1426-1435 A.D. |
| 正統 Cheng-Tung | 1436-1449 A.D. |
| 景泰 King-Tai | 1450-1457 A.D. |
| 天順 Tien-Chun | 1457-1464 A.D. |
| 成化 Cheng-Hwa | 1465-1487 A.D. |
| 弘治 Hung-Chih | 1488-1505 A.D. |
| 正德 Cheng-Te | 1506-1521 A.D. |
| 嘉靖 Kia-Tsing | 1522-1566 A.D. |
| 隆慶 Lung-Ching | 1567-1572 A.D. |
| 萬曆 Wan-Li | 1573-1619 A.D. |

| | |
|----------------------|----------------|
| 泰昌 Tai-Chang | 1620-1620 A.D. |
| 天啓 Tien-Chi | 1621-1627 A.D. |
| 崇禎 Tsung-Chung | 1628-1644 A.D. |

清朝 · CHING DYNASTY

| | |
|---------------------|----------------|
| 順治 Shun-Chih | 1644-1662 A.D. |
| 康熙 K'ang-Hi | 1662-1722 A.D. |
| 雍正 Yung-Cheng | 1723-1735 A.D. |
| 乾隆 K'ien-Lung | 1736-1796 A.D. |
| 嘉慶 Kia-Ch'ing | 1796-1820 A.D. |
| 道光 Tai-Kwang | 1821-1850 A.D. |
| 咸豐 Hsien-Fung | 1851-1862 A.D. |
| 同治 Tung-Chih | 1862-1874 A.D. |
| 光緒 Kwang-Hsu | 1875-1908 A.D. |
| 宣統 Hsuan-Tung | 1908-1911 A.D. |

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中國陶瓷史概說

【漢·六朝】

我國陶瓷史的發展，從史前的彩陶、黑陶、繩紋陶（灰陶）系統，至漢代時有極大的突破，原來以燒製明器為主的灰陶，盛行加彩及印紋的技法。最重要的發明是鉛釉的使用，鉛釉然有毒，但顏色鮮麗青翠，燒製溫度只要六百度左右，製作容易，因此從西漢中期稱釉的使用，到西漢晚期稱釉成功的燒製，歷經東漢一代，極為流行，大量製作，尤以明器之各種器形為主，種類繁夥。而灰釉則在江淮下游地區逐漸成熟，產生了占據密的高溫青瓷，這種安定度較高，胎地含氧化鈣的陶瓷進展，在器形上從雄渾的仿銅器，到安設骨架的魂瓶、天鵝盃，水注等無不煥發，而且因為不透水性的增高，實用性的陶器、盤之類日用品也逐漸增加，又因釉色在器面的濃淡變化，慢慢的顯示出燒製地點的區域色彩。

除青瓷的產生，類似黑釉的釉色也在六朝後半出現，同時在胎地的陶器尋求精純白淨，青瓷的釉色日益變淡，促進後來白瓷的產生。在器面的裝飾，受佛教文化的影響，亦用於明器的雕塑技法大量運用，所以魂瓶上的樓閣人物，水注上的蓮紋都顯示這種影響的內在背景。

【唐·五代】

唐代陶瓷器的發展，表現了強烈的中華文化的異國裝飾風格，初唐、盛唐的太平富庶及富裕安定的生活，顯示於器形的渾圓，柔美的線條，寬大而平的穩定感和泥土柔軟性的發揮。唐代白胎，器形簡單而有力，以河北邢州最為富庶，初期以日常用器的碗、皿、鉢、小型水注等較多，盛唐時有人型的萬年壺、鳳首或龍首尊等立體型的祭器傳世，晚唐隨著貴族生活的沒落，再轉向日用品器型的燒製，最普通的器形為淺而口開張的碗，最具特徵的部位是碗口的變化，產生各種花邊形，有蓮瓣式葵花形等。

同時在河南寧縣唐時已有白胎黑釉的各種器形，傳世之器仍可發現長頸瓶、喇叭口水注、龍耳瓶等，利用點花的技法，燒製具豪華感的器物。一直到盛唐，黑釉的運用，黑色仍然無法掌握得十分安定，所以會產生不同釉色調的製品。從盛唐以後，越縣黃道窯，生產了黑釉青白胎的器皿，黑釉面流深潔青、白色的燒紋，即一般稱之「唐鈞」的特殊品類。

從六朝到兩朝期間相當興盛的越青瓷，在初唐、盛唐因新技法的嘗試而衰退，但晚唐至五代時期以一種加進釉的方式發展，主要是釉色的改進，產生著名的絞色釉，將青瓷色調之美，發揮達於極致。除外晚唐開始的印花技法，將雕刻刀的刃從外側斜向刻入，使刻紋特別顯得強而有力，尤其五代越州錢鏐，則著保護越州窯業的政策，產生許多新紋飾及新器形，奠定後來青瓷進一步開拓的基礎。

明器方面，從漢代以來，灰陶加彩的器一系統，隨著厚料制度的盛行，胎地的使用潔淨的白土，配合原來釉釉的低溫陶技法的重新組合運用，可產生令人激賞讚美的唐三彩、唐二彩的產生年代，至今仍未明確，最早出土器，是神龍二年（七〇六）李泰公主墓的陶茶具。唐三彩、唐二彩以明麗絢麗的色彩，豐富多變化的器形，表現盛唐貴族豪華生活的一面，但如墨花一現般的隨著安史之亂貴族階級的衰頹而消失。

還有，一種低溫燒製的新品類在唐代開始，這是用白胎和茶色二種胎土，一層交連，加淡色的器或褐色鉛釉低火燒製成，所以一般稱為瓷胎，作品以小品為主，均在十公分左右。近年來，在長沙附近的瓦溝坪窯的窯址調查報告，知道發展於中唐以後的褐黃色磁器，以點花或自由筆放的筆劃，描繪釉下的花紋或為紋、動物紋而引入土目的長沙窯，也是當代頗具特色的新產品。

【宋】

從九世紀到十世紀是中國陶瓷史上最大的變化期，器形更為端莊，線條柔和而趨於瘦削，紋飾的技法更為純熟洗練，由原有的刻花、印花技法演進而為劃花、雕花、剔花、堆積、淺雕等多元化運用，使中國的陶瓷，邁向一個黃金時代。

宋代的重要窯址，有下列數處：

①定窯：窯址發現於河北曲陽縣的觀音村，胎土為長質純淨的粘土，含鈣量高，瓷化作用大，故胎極薄，作乳白色，紋飾以印花、劃花，上面薄施透明釉，故常有垂釉的痕跡，為收藏家所喜愛。因胎薄為避免變形均覆釉，圈足覆釉，口緣有磨邊，常以銅或金、銀鑲，碗、盤、鉢等較多，瓶、壺較少。早期以黑胎為主，北宋晚期最常見的有牡丹、石榴、雲葉及折枝花、魚等紋飾，定窯除白瓷外，還有黑定、紅定但傳世不多。

②汝窯：窯址在河南臨汝縣，有宋代北方第一著名青瓷之稱、釉色碧綠，以質文著稱，產品以供宮中御用為主，器形以盤、碗為多，紋飾以刻花、印花的技法，花卉紋最常見，其中有「奉華」銘文，是當時宋高宗到祀的聖號。

③官窯：窯址傳在北京附近，宋寧宗轉移後又設修內司窯及郊壇下窯。是青瓷系統燒製宮中用器的另一大窯，釉

色呈粉青，紫口鐵足，器面有蟹爪紋開片，器形以碗、洗之類較多，也有盤或壺等，有些大型器皿。

③耀州窯：窯址在陝西同州縣，是繼越窯衰退後，興起的青瓷窯，釉色以橄欖色調的濃淡變化為主，透明度極高而釉薄。胎土灰白而堅緻，裝飾技法以刻花、劃花、印花、鏤空等，尤以斜面刻紋的「偏刀」手法，顯示富有層次的立體效果著稱。紋飾仍以花卉、動物為主。器形以碗最具特色，造型呈蓬鬆的喇叭形，其他鉢、盞等也多。

④磁州窯：窯址遍布中原地區的河南、河北各地，是北方最具特色的民間窯系。胎土灰白，上加化妝土後施透明釉燒成。以雕釉、畫花的技法，運用黑白對比的裝飾效果，如白釉上畫黑色花紋，黑釉上畫褐褐色花紋，新創劃胎上畫花的裝飾手法。雕釉則尤施黑或白釉，再將花紋路線雕刻，露出原有胎地，富有立體感。磁州窯以瓶、壺、罐等立體器皿為多，除外瓶頭流行以小圓圈印紋為地的珍珠地裝飾法，是運用金銀器的特殊飾紋，其獨創的特色。

⑤龍泉窯：窯址以浙江龍泉為中心的南方青瓷系。其中哥窯最富盛名。釉面有開片，釉色早粉青及米色兩種，胎土呈黑褐色，口緣部有褐邊，稱為「紫口鐵足」。器類以碗、盤、洗、瓶、壺、文具等為主。一般的龍泉青瓷沒有開片，呈翠青，器口的轉折可見胎的灰色，釉厚而潤，並採用浮腫及堆貼飾紋，如盤中堆貼雙魚，器面堆貼荔枝牡丹紋等。因為有大量輸出海外，是著名貿易瓷的一種。

⑥鈞窯：窯址在河南禹縣，是繼汝窯衰落後興起的，屬青瓷系，因為銅元素的滲入，呈現綠或紫藍，造成豔麗的「窯變」，而風行於世，常見的有碗、碟、壺、瓶等器形，其中尤以花盆較出色，器底常有「一」、「五」等字銘，是宋徽宗時期的產品。

⑦建窯：窯址在福建建甌一帶，胎土呈黑褐色，釉色黑，滲入度及含鐵成分的不同形成各種美麗的褐色斑紋，有細絲如毛的稱為「兔毫」，有羽狀斑點的「點鹵斑」，有如雞眼般有泡的「油滴」等，器形多為碗、盞等茶具為主，一般稱為天目碗。

⑧吉州窯：窯址在江西吉安永和鎮。是南方民窯系統重要產地，生產的品類有青瓷、白瓷、黑瓷，其他還有彩瓷、雜釉瓷。瓷面是用木葉或剪貼花紋，是其特色，另外用鳳、鶴、蝶、鹿及各種花卉，尤以梅花紋著稱，黑釉中以造成茶褐色的「爪斑」聞名於世。

⑨景德鎮窯：窯址在江西景德鎮附近。主要產品為青白瓷，胎地潔白如粉，早期以仿定窯器之粉定著稱，後來以極薄的胎地，刻花顏色彩極淡的釉，在薄釉處呈淡青色而有「影青」之稱。器種有碗、盆、盤、水注、瓶等，裝飾技法有刻花、劃花、印花、貼花各種。造型上，常用瓜棱、花瓣等形，極為秀麗。

宋代的陶瓷在藝術上有極高的評價，不論釉色、器形、紋飾都達於完美的境界，諸窯各具特色，定窯、景德鎮產的白瓷輕巧秀麗，汝窯、耀州窯、龍泉窯的青瓷溫潤醇厚、建窯、吉州窯的黑瓷淳樸而具民間意趣，官窯、哥窯的莊重端麗，鈞窯彩瓷的絢麗多彩，各具風格而有特色，是我國陶瓷的鼎盛時代。

【遼·金】

遼為遊牧民族，在11朝建立以後，在意的上京、赤峯的乾瓦、遼陽的江官屯等地建立窯場，上京林東的官窯，以白瓷為主。乾瓦窯和江官屯窯以軟釉陶的遼三彩、綠釉、褐釉為主。傳說陶工均從華北強制遷往製作，器形以碗、冠、長頸壺、枕頭等具北方民族生活特性的風格為多。紋飾上的花紋也和傳統的花卉紋有不同的趣味，喜用蒙古地區的草花紋，筆觸相當自由奔放。

金陶瓷的發展，分為遼都燕京以前的前期及後期。前期在東北燒製，都是實用器皿，均附有繫，表現了北方民族的特色。後期有定窯、磁州窯、耀州窯器，品質較宋器差，具有代表性的是在山東濰州燒製的黑釉堆線紋碗及號稱「宋三彩」的三彩器，喜用綠線輪廓後加彩，器形以枕和鉢為主。

【元】

元代陶瓷的器形，趨向安定而實用，製瓷技術有新的發展，其中以「青花」和「釉裏紅」及彩瓷的流行最為重要。在景德鎮設立的官窯，以押印「樞府」字銘的白磁，製作較為精美，並有「太」、「德」、「慎」字銘，是當時掌窯的機構。影青在景德鎮仍繼續燒製，曾新用一種如彩畫般膠粉起線的堆貼手法裝飾，極為別緻。南方的龍泉仍產青瓷，多製作伴器器皿，瓷盤當以流行加藍瓷，瓷磚採用荷葉。

「青花」是在白色瓷胎上繪青色花紋的瓷器，有人認為宋代已有，但元代開始，對青料繪紋的技法日益成熟，傳世青花器，以正正十一年（一三五二）有銘文的青花龍紋人花瓶為最具代表性。另外在白瓷的釉下，如用含銅的色料，在白胎地顯出紅色紋飾的新技法，稱為「釉裏紅」，元代技術還在嘗試階段，所以呈現的紅色十分灰暗，具黑色虎斑，不夠明顯。

元代陶瓷的造型，以胎質厚重的中大型器皿為稱，與元人豪放而喜大吃大喝的生活習慣有關。裝飾技法以印花、

刻花、劃花、貼花、捏雕、畫花等多種，尤其青花成為主流，採用青料，而利用濃淡表現層次表現方式，開明清彩繪瓷器的先聲。圖案除沿用宋代傳統，尤喜「松竹梅」、「荷塘鷓鴣」、「八寶」、「海壽」、「龍鳳雲紋」及「如意」、「回紋」等。

【明】

明代的陶瓷業承接一個嶄新的時代，傳統以青瓷為主的釉色，到明代一改為白瓷的鼎盛期，而裝飾技法，唐宋普遍採用的刻花、劃花、印花趨於沒落，畫花成為主流，景德鎮的瓷業領導全國，最盛時，官窯有五十多個，民窯達九百多家。陶瓷分工極細，或稱取代醜釉，陶車後近代替竹刀旋坯，器皿品種繁多，是我國陶瓷工業的另一高度發展期。

明代陶瓷仍以青花、五彩為中心發展，在景德鎮官窯基礎上，華北磁州窯系，華南德化窯系大力推展，明代初期、永樂期以柔美典雅的青花紋飾，代替元代尖銳的渾厚，留白較多，圖案完整，青花製作，雖以民窯為主，但表現出熟練的作風，而薄如蛋殼的脫胎瓷是這時的傑作。宣德朝是有正式銘文的開始，也是明代青花最優秀的時期。脫胎用景德鎮「麻倉土」、青料用南洋的「蘇泥勃青」、色調渾厚沈靜，是明代青花的代表。祭紅的單色釉器，色紅而渾厚，口緣釉淡留白，稱「瑣草口」也是這時的新瓷品。

十五世紀中期，成化景泰年間，青花的色彩改用國產的平等青，色調較淡，雍正綠線極細，以淡雅秀美著稱，尤以小件器皿為主。這時在青花描出線條，釉上加彩的「鬥彩」技法最負盛名，成化雞缸杯是當代名器，弘治、正德年間，青花雖呈現衰落之勢，但正德的黃釉，名稱「嬌黃」，正德時常在黃地繪綠款，也是新技術的開拓。

嘉靖、萬曆時期，青花色彩改以「回青」，呈色有些帶紫的現象，較為明麗，造型以瓶及盆等變化而有許多新形式出現，紋飾以道教流行的八仙、雲鶴、卍字等為多。另外胎厚而濃烈的五彩瓷顯示彩瓷時代的開端，華北地區，新出現了以高起色線為輪廓，再以藍、紫、綠等釉彩為飾的「法花」器皿，以山西、陝西、滑產品最佳。其他福建的德化窯以佛像人物的牙白釉聞名，江蘇宜興製造泥塑紫砂茶具為主，以供器者，時大彬等作品著稱，廣東石灣窯，以仿瓷的濃厚釉色燒製各式的陶器見稱。明代陶瓷的多元化及各時期具不同的藝術風格及新技法的開拓，均值得後人讚揚。

【清】

清代陶瓷工業，繼承明代的傳統，以景德鎮為中心，在技藝上，有不少新的創造，尤以釉色品種的增多，畫花彩繪的新筆墨，使清一代的陶瓷，推向一個豐富多彩的局面，尤以清亮官窯器，追求技藝的發揮，達於頂峯，特別是康熙、雍正、乾隆三個時期，對陶瓷工藝的推展均有相當的貢獻。

1. 康熙窯：康熙時期的陶瓷工藝，以紅釉最著名，郎廷極在康熙十五年出任江西巡撫，以寶石紅聞名的「郎紅」釉，色彩鮮艷無比，隨釉色早現不同濃度，而有紅豆粒、桃紅、蘋果綠等名稱。除外以青花、五彩、素三彩為重要瓷品。這時青花的色調，因利用國產青，藍色偏冷，胎地潔白，青花飾紋濃淡層次多，器形端正，花紋構圖細心緻密，有綠青五色的說法。五彩筆勢健勁，採單線平塗，色彩濃豔，又稱硬彩。素三彩、施以藍、綠、紫色，但無紅色，描線尚用黑色，器面素淡，故有素三彩之稱。

康熙窯的陶瓷造型，富有獨創性，如碗、有敞口、直口、折腰等碗形，瓶則分為方與圓形，還可細分為瓶、尊、天球瓶、蒜頭瓶、柿子瓶、葫蘆瓶、茄瓶、寶瓶、扁瓶、柳葉瓶等。尊有太白尊、觀音尊、馬蹄尊、鳳尾尊等，其多種變化而奇巧是前代所未見。

2. 雍正窯：雍正即位雖短，但這時期的陶瓷選器清秀，工緻秀雅，極富特色，其中以粉彩最佳，粉彩用「玻璃白」塗胎地，有不透明的效果，而利用釉料調色，渲染的色彩可以由淺入深，濃淡明暗層次分明，故畫而特別精緻或兼具溫潤幻麗的美感。

其他還有胭脂水、羽土釉等，青花或鬥彩雍正以仿成化作品著稱。

3. 乾隆窯：乾隆陶瓷以纖巧秀麗著稱。尤以追求奇巧異品，用陶器仿製其他材料的製作方法，顯現巧妙的藝術造詣。這時期在陶瓷史上，可謂多彩多姿，爭奇鬥麗，在技法的開創佔有十分重要的地位，主要的成就，可以分為下列數點來說明：1. 釉色的豐富多彩；因為使用原料的突破創新及燒製火度的控制得法，過去所無法製作的釉色，這時皆有佳作。2. 描彩的製作：這時的彩料，品質優良，紋飾有凸起的立體感，線條精細達於極點，其中尤以「占月紅」著數負盛名。3. 胎地的純淨：胎地以具輕、薄、堅、細的特色著稱。

總之，綜觀清代的陶瓷，不論是康熙朝的穩健，雍正的精緻，乾隆的華飾，均能發揮各代的風格特色，其工藝技術水準之高妙，實在令人再三讚嘆不已。（林淑心撰）

An Outline of the development of Chinese Ceramics

HAN TO SIX DYNASTIES

Chinese pottery developed from the colored pottery, black pottery (gray pottery) of neolithic times to the Han dynasty where it shows considerable advance in ceramic technique. Gray pottery of funeral wares had flourished with coloring and incised designs. The addition of Han lead glazes was a major technical innovation. The lead glaze, although poisonous, did produce bright strong colors and duly required a low firing temperature of approximately 800°C. Manufacture was easy and the brown and green glazes flourished throughout the Eastern Han. Large quantities of predominantly funeral wares were produced in a great variety of shapes.

Gray glazed pottery gradually developed in the area south of the Yangtse river and gave birth to the high-fired proto-Yüeh green glazed ware. The glazes were more consistent and the body material contained silica. Shapes varied from powerful imitations of bronze ritual vessels to funerary urns, 'cock's head' ewers, and water droppers. Because of increased impermeability, pottery for general use such as bowls and plates were produced in greater quantity. Variations in the glazes gradually begin to reveal the sites of production.

A black glaze also came into appearance toward the latter part of the Six Dynasties period. At the same time, potters were striving for a whiter body and the green glazes became progressively lighter. Buddhist motifs also began to appear in the decorative elements of the pottery of this period.

T'ANG AND FIVE DYNASTIES

T'ang dynasty ceramics show a strong central Asiatic influence in their decorative motifs. The peace and prosperity of the Early and Golden T'ang periods (the seventh and first half of the eighth century) are revealed in the full curves, gentle lines and stable base shapes. The white ware of the T'ang are simple yet imposing in shape. The white ware of Hsing-chou in Hopei were of high repute. In the early T'ang, utilitarian pieces such as bowls, plates, alms bowls, and water droppers were predominate. In the Golden T'ang (first half of the eighth century) large ritual ware pieces such as the phoenix-head and dragon-head Tsun were produced. As the aristocracy declined toward the end of the T'ang dynasty, production again tended toward utilitarian pieces, one of the most characteristic being the shallow wide bowl. Bowl rims were fashioned in a variety of flower petal shapes.

At the same time, black glazed white wares were produced in a variety of shapes in Kung-hsien in Honan. Extant pieces include long-necked vases, petal mouth water dropper, and dragon head amphoras. The technique of applied moulded relief was used to produce

sumptuous pieces. Control of the black glaze evinced difficulties all the way up to the Golden T'ang producing a variety of color tones.

During the Golden T'ang, the Huang-tao kiln in Chia-hsien began producing a black glaze with white phosphatic splashes which is the ancestor of the famous splashed Chun ware of the Sung dynasty.

The Yüeh kilns that had flourished during the period from the Six Dynasties to the Sui, suffered a decline in the 7th and 8th centuries due to experimentation with new techniques. But during the Late T'ang and Five Dynasties period they showed a great spurt of development most notably in glazes. The Pi se (secret color) glaze raised the green glaze to new heights of glory. New techniques of carving begun in the late T'ang added depth and vigor to decorative motifs. King Ch'ien Miao of Wu-Yüeh in the Five Dynasties carefully protected the ceramics industry of Yüeh-chou which gave impetus to the development of new decorative motifs and shapes providing the basis for later development of celadon.

Low-fired glazes reappearing on funeral ware, now applied to a pale almost white body, gave rise to the pieces of remarkable splendor referred to as T'ang tri-color. The date of the earliest T'ang tri-color has not yet been determined. The earliest dated piece so far recovered was a bowl made in 706. This tri-color ware reflects the splendor of aristocratic life during the heyday of the T'ang but abruptly disappears with the rebellion of An Lu-shan in 756.

Another low-fired ware that made its advent in the T'ang dynasty was the marbled earthenware made from a combination of two clays of different colors covered with green or amber glaze. Marbleware was small, usually not exceeding 10 cm.

From recent surveys of the Wa-cha-p'ing kiln near Ch'ang-sha, it is known that a distinctive stoneware with a grayish or greenish body decorated with sprig-moulded elements applied before glazing came into being in the 8th or 9th century.

SUNG DYNASTY

The period from the 9th to the 10th century was the period of most dramatic change in the history of Chinese ceramic art. Shapes became more elegant and lines changed from the soft to the vigorous. Decorative techniques became highly refined and included slip painting, carving, cut-glaze and beading techniques. All this combined to usher ceramics into its Golden Age.

Ting ware, one of the classic wares of the Sung, was produced in kilns at Chien-tuz Ts'un near Ch'ü-yang in Hopei province. The clay was extremely white and had a high silica content producing a vitrified, thin, cream white body. Decorative effects were produced

by moulding or slip painting techniques. Pieces were covered with transparent glaze with sometime showed 'tear strains', slight thickenings where the glaze has run after dipping, which was highly prized by collectors. Open and flat ware was fired on the mouth rim to reduce likelihood of warping of the thin body. The foot-ring was glazed and the unglazed rim was concealed with a band of copper, gold, or silver. Bowls, plates, and alms bowls were predominant shapes with some vases and ewers. Pieces from the early period were usually white. In the latter part of the Northern Sung the most common decorative designs were peony, pomegranate, daylily, flower spray, and fish patterns. In addition to white Ting ware, there is also black and red, however, these are rare.

Ju ware was produced in Lin-ju in Honan province and is termed the *creme de creme* of celadon. The glaze is of an onion-green color. Ju ware was produced for imperial use and included plates and bowls. Designs are incised or pressed in molds.

Kuan ware was said to have been produced at a site near K'ai-feng. After the Sung court moved South, kilns were set up near Hangzhou under the direction of the Imperial Household Department of Buildings and near the Altar of Heaven. This was another imperial ware of the celadon variety. Pieces were of pale gray-blue to green glaze cracked on a black or dark gray body. It tended to burn a purplish brown on the foot-ring and to show dark at the mouth rim where the glaze ran thin. Shapes include bowls and brush washers with some plates and incense burners.

The kilns at Yao-chou in Tung-kuan in Shensi province rose up in response to the decline of the Yüeh kilns. They produced a very thin transparent, olivo-green glaze on a hard, gray-white body. Decorative techniques included incising cut-glaze and molding. Motifs were predominantly floral and animal designs.

Tz'u-chou stoneware was manufactured at a variety of sites in Honan and Hopei provinces. This was a popular ware of great diversity. The glaze, usually transparent, was applied over a slipped body. Slip painting and glaze cutting were used to give a strong black against white contrast. Tz'u-chou stoneware also used polychrome overglaze decoration. Shapes included vases, ewers and jars. The punch-mark ground was borrowed from chased metal work.

Lung-ch'üan ware is the southern celadon manufactured at a variety of sites located around the center of Lung-ch'üan in Chekiang province. Ko ware is the best known of these. It has a crackled glaze which is gray green or a yellowish millet color. The body material is black or brown which produced a dark rim around the mouth and foot. Shapes include bowls, plates, brush washers, vases and incense burners. Lung-ch'üan celadon is generally not crackled. The thick glaze of grass-green color reveals the body color where it

runs thin on sharp edges. Molded fish and floret designs are sometimes sprigged directly to the body and covered with thick glaze or sometimes laid on top of the unfired glaze. Southern celadon was widely exported in the Sung dynasty.

Chün ware, produced at sites around Yü-hsien in Honan province, came into being in response to the decline of the Ju kilns. It is a celadon sometimes containing green or purple copper oxide splashes. Shapes include bowls, dishes, incense burners, and vases. Various sized flower pots with size numbers impressed on the base were produced during the reign of Emperor Hui-tsung.

The Chien kilns in Chien-ou in Fukien province produced the well-known black ware of south China. The black glaze would yield a streaked 'hare's fur' effect, a mottled brown like the breast feathers of a partridge, or silvery crystals called 'oil spots' caused by varying percentages of iron oxide in the glaze and variations in firing. Production was confined to tea bowls of various sizes.

Chi-chou ware, a popular ware, was manufactured at Yung-ho in Kiangsi province. Glazes include celadon white, black, and also polychrome. A distinctive decorative technique employed with this ware involves the use of leaves and paper-cut pieces to produce an underglaze pattern. Bird in flight, butterflies, floret, and prunus spray patterns were also used.

The Ching-te-chen kilns were located near Ching-te-chen in Chiangsi province and produced a delicate white porcelain called Ching-pai. An Early type of production was called fen-ting due to its resemblance to Ting ware. Later production of extremely thin body, incised, and covered with a transparent glaze with a slightly bluish cast is called ying-ching, 'shadow blue'. Shapes include bowls, boxes, plates, water droppers, and vases. Decorative techniques include incising, slip painting, molding, and applied relief. A lobed melon - shape was also used in body construction.

LIAO AND CHIN

The Liao were a nomadic people. After they established themselves as an independent state, they set up kilns in Shang-ching, Chien-wa, and Chiang-kuan-tun. The former produced a white porcelainous ware and the latter two, the Liao tri-color and green and brown glazed earthenware.

The potters are said to have been forced to relocate in the Liao kingdom from their homes in northern China. Shapes including the cock's comb vase, the long nicked vase ceramic head rests, and earthenware flasks shaped like leather bottles reflected the life style of the northern nomadic people. Decorative motifs also carried a Mongolian flavor.

Early Chun pottery was mainly ware for everyday use and pieces often had pierced lugs for attaching cords. The later period produced black glaze beaded pots and the Sung tri-color.

YUAN

Shapes in the Yuan dynasty tended toward the utilitarian. Two new developments of this period were underglaze blue (of the blue and white ware) and underglaze red. The imperial kilns at Ching-te-chen manufactured the white ware, which was inscribed in slip with the characters shu-fu, 'Privy Council'. Ying-ching continued to be made at Ching-te-chen and Lung-chuan continued to manufacture celadon.

The underglaze blue (blue and white) was blue decoration painted onto the white porcelain body. Some say the blue and white already existed in the Sung dynasty, but it was during the Yuan that it came of age. The most representative pieces are the 'David Vases', a pair of temple vases decorated with blue dragons and bearing an inscription dating them to a year equivalent to 1351.

The underglaze copper red was still in its infancy during the Yuan dynasty. The red was not brilliant and was marred by black blemishes.

MING DYNASTY

Porcelain entered a new era in the Ming dynasty, celadon gave up its leading role to the fine white porcelain of design as Ching-te-chen which became the leader of the ceramics industry. At its apogee, there were over fifty imperial kilns and more than 900 private ones, the traditional decorative techniques of the Tang and Sung were given over in favor of painted design as the primary technique.

Porcelain production in the Ming centered around the blue and white underglaze and the polychrome enamel overglazes. In the early Ming (up through the Yung-lo period) softer classical lines in the blue and white replaced the sharpness of the Yuan. More open white was left and patterns were more complete. Blue and white production was mainly from private kilns, but it reached a level of mature expression. It was also during the Yung-lo period that 'ou-fai, 'bodiless', or egg-shell porcelain graced the world. The Hsuan-te period, when reign marks on porcelain became the practice, was greatest period of blue and white. The body material was made of clay from Hsin-cheng-tu in the district of Fou-liang, where it was mined in the Ma-ts'ang hills. The cobalt blue colorant was shipped via Sumatra by Near Eastern merchants under a name which seems to be a variant for Sulimani, a Persian name for cobalt. Later the Chinese referred to it as 'Mubammadan blue'. This period

also produced a red monochrome, the color being known as 'sacrificial red', which was distinguished for the white rim around the mouth where the glaze ran thin.

In the Ch'eng-hua period (1465-1487), a native cobalt colorant was used which produced a duller grayish blue applied very evenly, and because of the slight opacity of the glaze, the outlines often appear a little blurred. This period also produced the tou-t'ai colors, which was a combination of underglaze blue painting and overglaze enamelling. The main outline was painted in blue on the body and the piece glazed and fired. Afterward, colored lead glazes were used to fill in the blue outline. A second firing fused the lead glazes to the underlying porcelain glaze. The Ch'eng-hua 'chicken cups' were also a famous product of this period. The Cheng-te period (1506-1521) produced a yellow enamel called Chiao-huang. A design motif that began in this period was the green dragon painted on a yellow ground.

During the Chia-ching (1522-1566) and Wan-li (1573-1619) periods the blue and white was made with Muhammadan blue producing a dark violet blue of great strength and intensity. Decorative motifs included the Eight Immortals, flying Cranes, and swastika patterns. The polychromes of this period used an overglaze outlining in red or black, which was filled in with yellow, turquoise, and aubergine purple. In the north, a new decorative technique emerged called fa-hua which produced an effect resembling cloisonné enamelling. The decoration was outlined in thin threads of trailed slip and colored glazes painted on to the fired body within the slip outlines. The Te-hua kilns in Fukien province produced figures of Buddhist deities in blanc de chine, a pure white porcelain having a very glassy fracture. I-hsing in Kiangsu province began producing its famous tea ware in reddish stoneware, of which the work of the potters Kung ch'un and Shih Ta are of particular repute.

CH'ING DYNASTY

The Ch'ing ceramic industry continued the tradition of the Ming with its center at Ching-te-chen. The K'ang-hsi (1662-1722), Yung-cheng (1726-35) and Ch'ien-lung (1736-95) reigns comprised the most fertile period in the annals of Chinese ceramics. The porcelains of this time are distinguished by fine finish and perfect command of material and technique.

1. K'ang-hsi—The most admired of K'ang-hsi wares were the reds. A splendid effect was produced from copper. This was known in Europe as sang-de-boeuf and in China as Lang red. This was perhaps named after Lang T'ing-chi who served as governor of Kiangsi from 1705 to 1712 and took an active interest in the kilns at Ching-te-chen. Another success of the K'ang-hsi period was the 'peach bloom' glaze, pinkish red in color but flecked with rus-