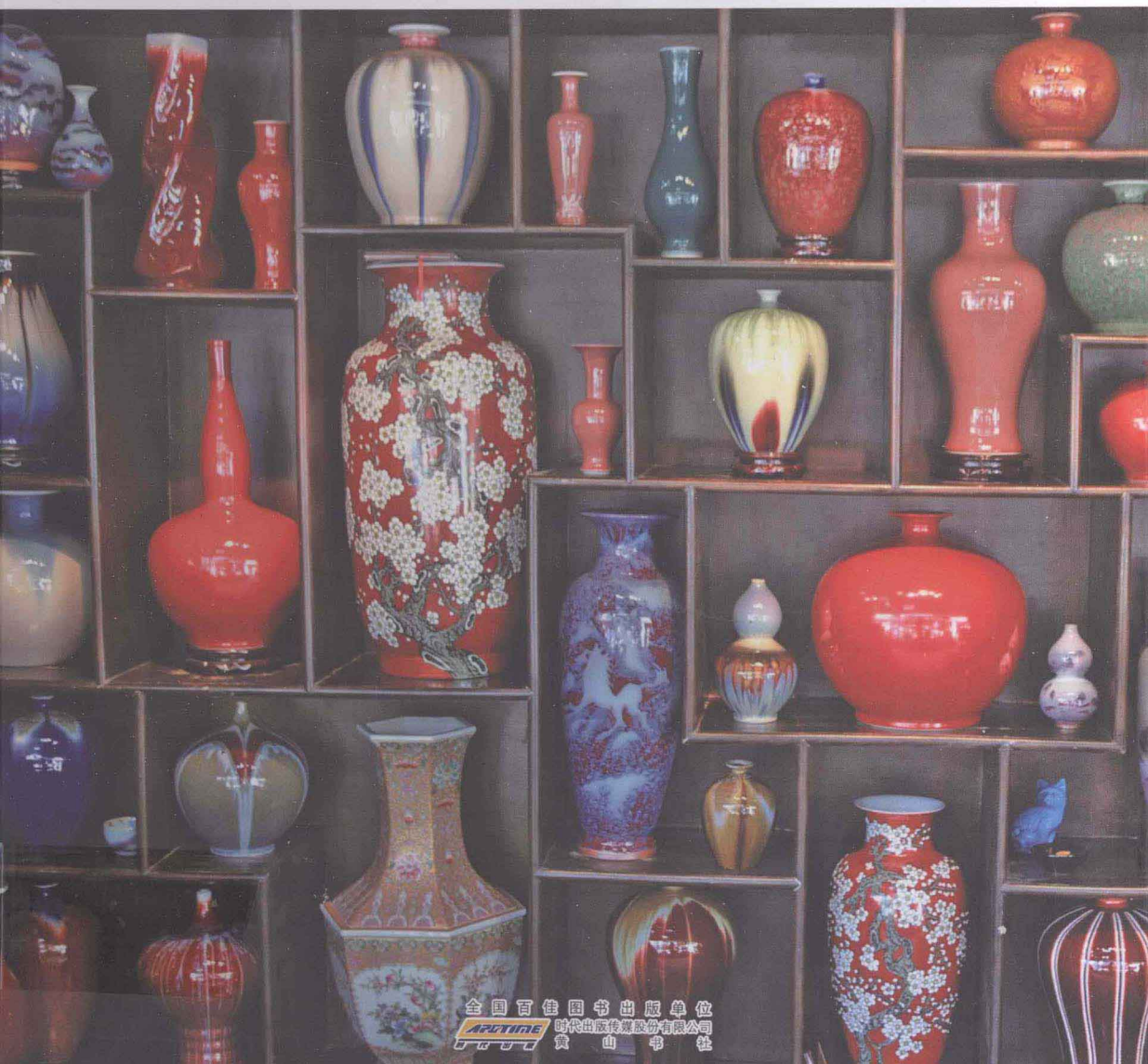


伯仲◎编著

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Porcelain

中国瓷



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中国瓷器诞生于两千多年前，是中国文化最具象征意义的符号之一，它的美丽打动了世界，成为中国与世界沟通最早的桥梁。在漫长的发展过程中，瓷器不仅形成了光泽莹洁、典雅高贵、浑厚质朴的艺术风格，而且渗透着中国历代的思想文化、工艺传统和古人的生活情趣，从清丽隽永的青瓷、纯洁如玉的白瓷、清幽秀美的青花瓷，到富丽华贵的彩绘



Born more than two thousand years ago, Chinese porcelain, whose impressing beauty was the earliest bridge connecting China with the world, is one of the most symbolic signs of the Chinese Culture. During an age-long evolution, along with the glossy and elegant appearance as well as the unadorned art style, Chinese porcelain is also permeated with the philosophies of the past dynasties, the art and craft traditions and the life goals and the tastes for beauty of ancient Chinese. Ranging from the comely and delicate celadon, the pure and jade-like white porcelain, the

瓷，无一不闪耀着华夏文明最璀璨的光辉。

瓷器文化博大精深，瓷器知识繁复庞杂，而本书从国内外普通读者的视角出发，化繁为简，以精炼而生动的文字，介绍了瓷器的发展传承、烧制工艺、器形、釉彩、纹饰等内容，并配有大量精美的图片，希望带领读者走近瓷器，欣赏和感受到瓷器的魅力，并由此对中国文化有进一步的了解。



graceful and tranquil Blue-and-White (Qinghua) porcelain, to the magnificent and sumptuous polychrome painted porcelain, Chinese porcelain is shining with the most dazzling brilliance of Chinese civilization.

Although the porcelain culture is broad and profound, and its knowledge system is complex and multifarious, this book is angled towards ordinary readers at home and abroad, endeavoring to present this miscellaneous study in a brief way through concise and vivid language. Accompanied by exquisite pictures in considerable quantities, this book introduces China porcelain's evolution, firing techniques, vessel shape, glaze color and ornament. We hope that this book will help the readers to get a closer look at Chinese porcelain and appreciate its charm and beauty, and thus gain a further understanding of Chinese culture.



千年之瓷 Millennia Porcelain..... 001

瓷器的历程
The History of Porcelain 002

瓷器的烧造工艺
Porcelain-firing Crafts 025

名窑名瓷
Renowned Porcelains and Kilns 030

瓷器的器形之美 Beauty of Porcelain Shape..... 053

碗
Bowl 054

盘
Plate 059

杯
Cup 063

瓶
Vase..... 067

壶
Ewer 085





罐	
Jar	091
文房用具	
Study Tools	095
其他瓷器	
Other Porcelain Wares	100

瓷器的釉彩之美 The Grace of Glazed Porcelain..... 109

青釉	
Celadon Glaze	110
白釉	
White Glaze	112
青白釉	
Bluish-White Glaze	115
黑釉	
Black Glaze	117





蓝釉
Blue Glaze..... 120

红釉
Red Glaze 123

黄釉
Yellow Glaze 128

青花
Blue-and-White (Qinghua)..... 130

釉里红
Underglazed-Red..... 135

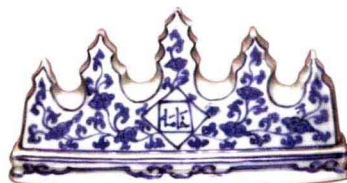
五彩
Five-Colors (Wucai) 137

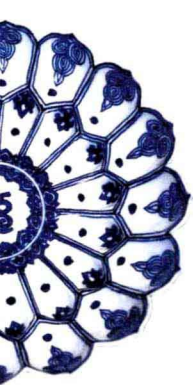
斗彩
Contending-Color (Doucai) 139

粉彩
Powdered-Color (Fencai) 141

珐琅彩
Enamel-Color (Falangcai) 143

金彩
Overglazed Gold (Jincal) 146





瓷器的纹饰之美 Beauty of Pocerlain Ornament 149

几何纹
Geometric Patterns 150

动物纹
Fauna Patterns..... 155

植物纹
Floral Patterns..... 166

人物纹
Figure Patterns 174

山水纹
Landscape Patterns 179

文字纹
Script Patterns..... 181

吉祥纹
Auspicious Patterns..... 183



千年之瓷

Millennia Porcelain

看似普通的泥土，借助人类的双手，就能焕发出令人惊叹的能量。世界四大文明古国不约而同地以土制器并走向兴盛。古埃及人用泥板记录文献，古希腊人借泥土释放对艺术的想象，古巴比伦人把泥土视为文明的象征，而中国人则把泥土与火熔在一起，创造出独特的瓷器之美。

The seemingly ordinary earth can glow with miraculous splendor through human hands. Coincidentally, the Four Great Ancient Civilizations all had gone through an age of earthenware, making their paths towards prosperity. While ancient Egyptians employed clay boards to keep records; Ancient Greeks released artistic imagination via soil; Ancient Babylonians deemed soil as a symbol of civilization; Chinese, however, fused earth with fire and created a unique beauty of porcelain.





> 瓷器的历程

在英文中“瓷器”(china)与“中国”(China)同为一词。中国是瓷器的故乡，瓷器的发明是中华民族对世界文明的伟大贡献。早在三千多年前的商代，中国就已经出现了原始青瓷。虽然在胎质、釉色和烧制工艺上与今天的瓷器还有很大差距，但是中国瓷就是从那时起，开始了跨越千年的发展历程。

> The History of Porcelain

In English, the word “china” (the porcelain ware) and “China” (the country) is the same word. China is the birthplace of porcelain. And the invention of porcelain is a tremendous contribution to the world civilization. Dating from three thousand years ago, in the Shang Dynasty (1600 B.C.-1046 B.C.), primitive celadon was already born on this land. Compared with today's porcelain, it had a great gap on body, glaze color and firing craft, however, from then on, Chinese porcelain initiated its millennia developing history.

瓷器的发展历程 The Development of Porcelain

商周——西汉

原始青瓷出现，初步达到瓷器的标准，但在一些方面又不够完善。器形多承袭自同时代的陶器和青铜器。

The Shang Dynasty and the Zhou Dynasty (1600 B.C.-221 B.C.)-Western Han Dynasty (206 B.C.-25 A.D.)

Primitive celadon appeared. It preliminarily reached porcelain's standard, yet was still not perfect in some aspects. The ware shapes generally inherited from the contemporary pottery and bronze ware.



• 原始瓷鼎（战国）

Primitive Porcelain Ding (Ding refers to an ancient cooking cauldron) (The Warring States Period 475 B.C.-221 B.C.)

东汉时期

诞生了成熟的青瓷，比原始青瓷制作更加精细，胎质致密坚硬，瓷化程度较高。

The Eastern Han Dynasty (25-220)

The matured celadon emerged. Compared with primitive celadon, it possessed more exquisite craft quality, denser and more solid body, and with vitrification of a higher degree.



• 青瓷罐（东汉）

Celadon Jar (The Eastern Han Dynasty 25-220)

三国两晋南北朝

南方以越窑为中心，继承并发展了东汉青瓷的成就，北方晚期首次出现了白瓷。

The Three Kingdoms (220-280), the Western Jin Dynasty and the Eastern Jin Dynasty (265-420), and Southern and Northern Dynasties (420-589)

Yue Kiln as the southern porcelain center inherited and developed the celadon achievements of the Eastern Han Dynasty. Later in this period, white porcelain first appeared in North China.



• 越窑青瓷点彩鸡首壶（东晋）

Yue Kiln Stippling Cock-headed Ewer with Celadon Glaze (The Eastern Jin Dynasty 317-420)

隋唐五代

社会的进步促进了制瓷业的发展，北方邢窑白瓷与南方越窑青瓷并立，形成了“南青北白”两大窑系。



• 白瓷注子（唐）

White Porcelain Zhuzi (Zhuzi refers to an ancient Chinese wine ewer with lid, also called Zhihu and Zhuhu.) (The Tang Dynasty 618-907)

The Sui Dynasty, the Tang Dynasty and the Five Dynasties (581-960)

Social prosperity promoted the development of porcelain-making. *Xing* Kiln in the north and *Yue* Kiln in the south existed simultaneously, forming a Celadon South & White North two-kiln system.

宋代

瓷器空前发展，瓷窑遍及南北，名窑迭出，品类繁多，除青、白两大瓷系外，黑釉、青白釉和彩绘瓷纷纷兴起。

The Song Dynasty (960-1279)

The art of porcelain entered an era of unprecedented prosperity. Kilns spread throughout China, among which came up many prestigious ones. And the categories varied a lot. In addition to the celadon and white porcelain, black glaze, Bluish-White (Qing-Bai) Glaze and polychrome painted porcelain also sprang up.



• 青白釉凤首流水注（南宋）

Phoenix-headed Ewer with Bluish-White (Qing-Bai) Glaze (The Southern Song Dynasty 1127-1279)

元代

元朝廷在景德镇设“浮梁瓷局”统一管理制瓷业，发明了瓷石加高岭土的二元配方，烧制出大型瓷器。青花瓷和釉里红瓷的成功烧制，在陶瓷史上具有划时代的意义。

The Yuan Dynasty (1206-1368)

During the Yuan Dynasty, the imperial court established an official department, *Fu Liang* Porcelain Bureau ("*Fu Liang*" refers to a county in China of the day, an upper administrative machinery of Jingdezhen.) in Jingdezhen to manage the national porcelain-making. The invention of binary formula composed of porcelain stone plus *Kaolin* clay made firing large porcelain vessels possible. The success of Blue-and-White (Qinghua) porcelain and Underglazed-Red porcelain possesses an epoch-making significance in the history of porcelain.



• 青花瓜竹葡萄纹菱口盘（元）

Blue-and-White (Qinghua) Rhombohedral-mouth Plate with Melon, Bamboo and Grapevine Patterns (The Yuan Dynasty 1206-1368)

明代

景德镇设立“御窑厂”，成为全国制瓷业的中心，烧制出许多稀世珍品，如永宣时期的青花瓷和铜红釉、成化的斗彩瓷、万历五彩瓷等。福建的德化白瓷产品也十分精美。

The Ming Dynasty (1368-1644)

Imperial Kiln Factory was set in Jingdezhen to become the center of China porcelain industry where a number of rare treasures were born, such as Blue-and-White (Qinghua) porcelain and Copper Red Glaze of Yongxuan period (Yongle(1403-1424) and Xuande (1426-1435) period of the Ming Dynasty), Chenghua (1465-1487) Contending-Color (Doucai) porcelain, Wanli (1573-1620) Polychrome porcelain, etc. Dehua White porcelain in Fujian Province was also with high aesthetic value.



• 青花缠枝葡萄纹小罐（明 宣德）

Blue-and-White (Qinghua) Jar with Grapevine Scroll Patterns (The Ming Dynasty, Xuande Period 1426-1435)



清朝

康、雍、乾三代瓷器的发展达到了历史上的最高水平。不但恢复了明代永乐、宣德朝以来所有精品的特色，还创烧了很多新的品种。单色釉、青花、釉里红、珐琅彩、粉彩等品种异彩纷呈。

The Qing Dynasty (1644-1911)

Porcelain in the reign of emperors Kangxi (1662-1722), Yongzheng (1723-1735) and Qianlong (1736-1795) three successive generations reached its highest level in history. It not only restored the fine characteristics of the Yongle (1403-1424), Xuande (1426-1435) periods in the Ming Dynasty, but also created many new varieties, including monochrome glaze, Blue-and-White (Qinghua), Underglazed-Red, Enamel-Color (Falangcai), Powdered-Color (Fencai), etc.

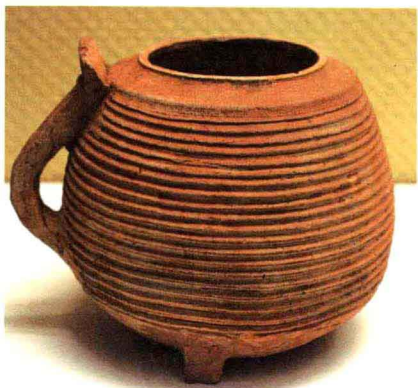


- 粉彩雉鸡洞石花卉纹罐（清 康熙）

Powdered-Color (Fencai) Jar with Pheasant, Rockwork and Floral Design (Kangxi period, the Qing Dynasty 1662-1722)

原始瓷

瓷器是从陶器发展而来的。传说在黄帝时代（公元前2500年左右），人们虽已懂得用火烧熟食物，但却没有合适的器物去盛装烹饪。黄帝手下的一个官员宁封子，发现用泥土捏成的器皿在火中烧就会变硬，这就是最初的陶器。黄帝任命他为陶正，管理陶器的生产。



• 原始瓷单柄三足罐（战国）

通体饰瓦楞状的宽带条纹。胎质浅灰，釉面呈青黄色，薄厚均匀，由于烧制温度不够理想，釉面有脱落现象，这种器型在战国时期的印纹硬陶中亦有发现，有明显的时代特征。

Primitive Porcelain Pot with Three Feet and Single Handle (the Warring States Period 475 B.C.-221 B.C.)

The entire pot is decorated with vertical corrugated broad stripes, and has light gray body, bluish yellow glaze, and uniform thickness. Due to the unsatisfactory firing temperature, its glaze layer is partially peeled off. This shape is also found in stamped hard pottery at the time, bearing distinctive characteristics of the age.

Primitive Porcelain

Porcelain evolves out of pottery. Legend has it that, during the Yellow Emperor era (about 2500 B.C.), although people had already known how to use fire to cook food, they didn't have any proper vessel to serve food on. An official named Ning Fengzi, found clay-made vessel hardens after being burned in the fire, which is the earliest pottery. The Yellow Emperor appointed him as Taozheng (the official of pottery) to manage the pottery production. Although this is a legend, it indicates that Chinese ancestor's technical improvement of pottery-making craft,



• 青釉弦纹尊（商）

Celadon-glazed Zun (medium-sized ancient Chinese wine cup) with String Patterns (the Shang Dynasty 1600 B.C.-1046 B.C.)

这虽然是个传说，却显示出先民们对制陶工艺的改进，由最初的露天堆柴焙烧，发展到挖洞筑窑。

大约在公元前16世纪的商代，中原的先民在烧陶的过程中，经过不断的摸索和改进，烧制出了原始的瓷器。作为陶器向瓷器过渡时期的产物，原始瓷比陶器胎质更致密，外观更漂亮，更重要的是，它便于清洗，而且经久耐用。

原始瓷也叫“原始青瓷”，以高岭土为制胎原料，烧成后胎骨细

from original open-air bonfire bake to built kilns' production.

In the Shang Dynasty, around the 16th century B.C., through continuous exploration and improvement during pottery-making, the Chinese ancestors living in the central plains made the primitive porcelain. As a product of the "pottery to porcelain" transition period, primitive porcelain possesses more intense body, more beautiful exterior, above all, washable and durable features.

Primitive porcelain, also known as "primitive celadon", applied Kaolin clay as the raw material of its body. After firing, the base would become smooth, solid and water-proof. The color would turn lighter, as grey white and light yellow.



• 原始瓷兽首鼎（战国）

春秋、战国时期原始瓷造型多仿青铜礼器，此器物在仿制青铜鼎样式的基础上又有所创新，器沿一侧装饰兽首，兽首高昂，双目外突，额上配有双角，兽首相对一侧饰兽尾，给人古朴稳重之感。

Primitive Porcelain Animal-headed Ding (the Warring States period 475 B.C.-221 B.C.)

In the Spring and Autumn period (770 B.C.-476 B.C.) and Warring States period (475 B.C.-221 B.C.), most primitive porcelains were inspired by bronze ritual vessels. This item innovated beyond the bronze Ding, as being decorated with animal head on one side of edge, which has a highly raised head, a pair of protruding eyes and double horns on the forehead, whereas on the opposite side, being decorated with an animal tail. This porcelain ware as a whole gives a sense of modesty and ancienry.