

清代陶瓷雕塑初探——
以像生瓷器與紫砂陶器爲例*

A Limited Perspective on Overglazed
Ceramic Sculpture in the Qing Dynasty:
Based on Resembling Porcelains and
Yixing Stonewares

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摘 要

時間跨幅主要在十八世紀的清朝康熙、雍正、乾隆三代期間，通過大量的實驗與創新，除了釉上彩瓷創新如琺瑯彩、粉彩、洋彩勝於前朝，陶瓷器在造型、裝飾的多樣性與質量上都得到巨大的發展，西洋題材與造型被使用，景德鎮民間窯場完成上乘作品的質量，已經可以與官窯瓷器相媲美，其中像生陶瓷雕塑便可以做為這個時期的代表，像生陶瓷器主要指涉仿造現實生活中的生物、器物等不同物體而燒製而成的陶瓷器，它可以是仿擬人類、動植物、器物、工具等。宜興紫砂陶器原料柔韌，可塑性高，成形方法多為手工，主要器型品種有碗、盤、杯、壺、盆、罐等，另外有盒、紙鎮、雕塑品、仿古銅器等工藝作品，本文期望就目前所掌握材料於文獻記載、博物館收藏傳世作品的基礎上，探討清代陶瓷發展過程中像生陶瓷雕塑作品的概況。

關鍵字：清代、釉上彩、陶瓷雕塑、像生瓷、景德鎮、宜興紫砂陶

Abstract

Resembling overglazed ceramic sculpture is a unique creation in the Qing dynasty. And the technological developments of Jingdezhen made in the late 17th and early 18th centuries in the overglazed enamel wares freed ceramic artists from a number of constraints that had limited the painting and shaping styles employed on porcelain wares. The transformation from the palette of traditional mineral glazes to enamel pigments has associated with material objects. The forms of *famille verte* and *famille rose* decoration appeared and described as *falangcai*, *yangcai* and *fengcai*, improved the expression of ceramic sculpture to fulfill needs of customers. Yixing kilns in Jiangsu province are famous for its brown and red stonewares known in Chinese as *zisha* (‘purple sand’) wares. The material is ideal for enhancing the taste and aroma of tea, and the teapots, which were never washed and developed fine patination. In addition to teapots and desk objects such as brush-rests, the kilns produced *zisha* melons, fruits, nuts and other shapes taken from nature. The taste for plain, interesting ceramic wares persisted throughout the Qing dynasty.

Keywords: Qing dynasty, overglaze, ceramic sculpture, resembling ceramics, Jingdezhen, Yixing (zisha) stoneware