

Getting to know about **CHINA**

我也懂**瓷器**

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序言

遠古的時候，人類已懂得用泥土捏成器物，曬乾使用，這就是陶瓷的起源。經歷漫長的發展，中國人將製陶瓷技術推向高峰：早在一千多年前的宋朝(960-1279)，已率先研發出利用高嶺土和瓷石(白礮子)作瓷胎，並配合複雜的釉彩和高超的燒製技術，創造出精美的瓷器。各地的窯場生產出別具特色的產品，當中五種特別珍貴，它們是「汝、定、官、哥、鈞」，合稱宋代五大名窯，是歷來收藏家夢寐以求的珍品。它們承先啟後，對瓷器的發展，影響深遠。

你可知道，讓茶具文物館擁有這五大名窯的人，就是有「維他奶之父」之稱的香港收藏家羅桂祥博士。1981年，他把心愛的茶具捐贈出來，讓當時的香港市政局建立一座茶具文物館，推廣中國茶文化。其後在1994年，再透過他成立的羅桂祥基金，捐出珍藏的瓷器和六百多方印章，在茶具文物館旁建立羅桂祥茶藝館，長期展出這批包括五大名窯的二十多件歷代瓷器，讓觀眾細細欣賞。

我們衷心感激羅博士，雖然他已不在，但羅桂祥基金依然秉承他的宏志，多年來不斷支持我們向大眾推廣這些文化瑰寶。這本教育小冊子也是得到基金的慷慨贊助，讓市民大眾，尤其年輕一代可以輕鬆學瓷器，看看歷代珍品背後種種有趣的知識。再次感謝他們讓市民大眾擁有一所別具特色的茶具文物館，和當中亮眼的珍藏。

Preface

Shaped clay hardened in the sun – that was the beginning of ceramics. Many would argue the art reached its peak during the Song dynasty (960-1279) in China, where the kaolin and petuntze needed for the clay body or paste were plentifully provided by the earth and when potters created marvelous innovations in glazing, firing and decorating the porcelains they produced. Five kilns were famous: Ru, Ding, Guan, Ge and Jun. Their wares have been treasured always. Latter potters, standing this firm base, continued both the tradition and the innovation.

We are fortunate to have pieces from these five famous kilns, as well as other extraordinary pieces, thanks to the generosity of Dr. K. S. Lo, a collector in Hong Kong and founder of the Vitasoy Group, who contributed to the establishment of the Flagstaff House Museum of Tea Ware in 1981 and donated his Chinese ceramics – as well as over 600 stone seals – through the K. S. Lo Foundation in 1994. In the gallery bearing his name, twenty-five pieces of ceramics, including ones from the five famous kilns, are exhibited.

Though Dr. Lo has passed away, the Foundation he established continues his interest and work, including supporting the publication of this booklet. We again express our enduring gratitude to them both.



汝窯青釉筆洗
北宋晚期，十二世紀初
Washer, Ru ware
Late Northern Song, early 12th century

珍貴的汝瓷

汝瓷是宋代五大名窯之一，位於汝州，即今河南省寶豐縣。汝瓷瓷器製作精巧，雅淡的顏色，例如灰青、卵白和天青色，反映出北宋崇尚質樸的審美觀。天然的細碎紋片更對宋代後期瓷器影響重大。因燒製年代短，產量不多，流傳至今只有六十多件，大部份收藏於台北故宮博物院。

這件灰青色的筆洗乃供皇室使用的器物，主要用來清洗毛筆。器皿上沒有紋飾，釉面上佈滿細碎紋片。另外，此器是用三枚支釘支燒而成，故底部有細小的「芝麻釘」痕。

Ru Ware

The Ru Kiln, located in Ruzhou, Henan Province, was one of the five famous Song kilns. The ware it produced exemplifies the simple aesthetic taste of the Northern Song court. It is fine, elegant monochrome ware in colours of greyish blue, egg-shell white and sky blue. The crackling, deliberately created during the firing process, strongly influenced later Song ware. Also created during the firing were the small, sesame-like marks on the base; they were left by the three spurs which supported the piece in the kiln. Production at the Ru Kiln was exclusive and of short duration; a limited amount of Ru ware was made and, now, only just over 60 pieces are known. Most are in the Taipei Palace Museum collection.

This greyish blue washer, with fine crackles and no decoration, was for imperial use, for cleaning brushes.



磨走的部份露出深灰色的胎骨
The removed area of the glaze reveals the greyish paste

從文獻學瓷器

這件筆洗附有一摺由陳元輝在清光緒丙午(1906年)所寫的背景資料，交代了筆洗底部原本刻有乾隆皇帝於己亥年(1779年)所題的詩。不過，因恐怕藏有清室皇帝藏品而被降罪，所以這首詩被磨走。

This China Document

Accompanying the washer is a document, written by Chen Yuanhui in 1906, which reveals that a poem composed by the Qianlong emperor in 1779 had once been incised into the glazed base of the washer. This inscription and glaze were later removed by an owner who knew that his possession of a piece of imperial porcelain was an offense.



釋文：
宋代燒製青瓷的窯場在汝州，聽聞是以瑪瑙磨成粉末作為釉藥，而現在的景德鎮亦未得其法，燒製成的瓷器像雨後藍天的寶光流動。
Ruzhou: Song's first blue porcelain. Agate was milled to powder to catch that glaze.
Even now Jingdezhen can't make it again: blue sky flowing light after rain.

白淨瑩潤的定瓷

創於晚唐、盛於北宋而終於金的定窯，是宋代五大名窯中唯一燒製白瓷的窯場。定窯位於定州，即今河北省曲陽縣。它的產品胎質精緻，造型豐富多姿，設計層出不窮，裝飾手法亦恰到好處，並無粗率呆滯和千篇一律之弊。白色胎土上的花紋，為瓷器增添了含蓄溫婉的美感。

這件白中泛黃的盃(同碗)是民間日常食具。工匠以偏刀於盃的內壁刻上花紋，刻花紋飾貫串盃的內壁，並與中心聯合組成一個完整的折枝蓮花紋圖案。部份花紋輪廓旁邊淺刻幼線，增加立體效果。另外，盃的口沿不施釉彩，又稱「芒口」，並鑲上銅圈作為修飾。



Ding Ware

The Ding Kiln, located in Dingzhou, Hebei Province, began production during the late Tang, reached its peak in the Northern Song, and continued into the Jin period. Among the five famous Song kilns, only Ding produced white porcelain. It is well-executed, of high-quality materials, and exhibits a variety of forms which are enhanced by the subtle motifs.

This ivory-white bowl is a food utensil for daily use. The mouth rim was left unglazed (*mang kou*) and then, because of its roughness, capped with a copper band. The design motif is a composition of lotus flowers, covering the entire interior of the bowl and treating it as an integral part of the whole. The motif was incised at two depths using a knife held at an angle. The overall effect is three-dimensional.



從蓮花紋學瓷器

花卉圖案是宋瓷常見紋飾之一。其中的蓮花紋不但外型清雅，更隱寓了宋代文人追求的高潔品格，是聖潔、吉祥的象徵。

This China Pattern

Among flowers, a common motif in Song ceramics, the lotus is not only simple and elegant, but also symbolizes purity and implies the scholar's pursuit of these qualities.

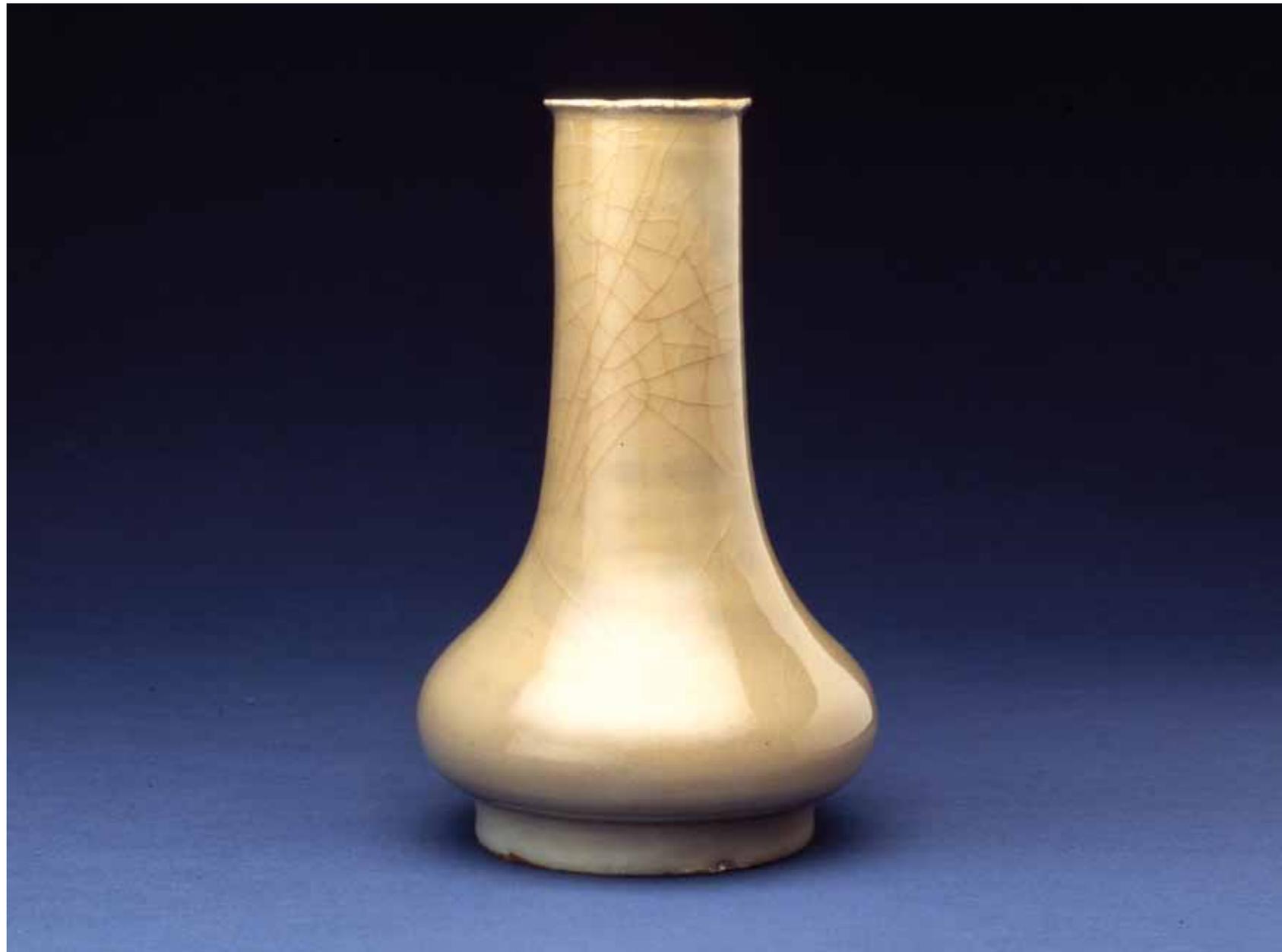


定窯白釉刻蓮花紋六瓣盃

北宋中期，十一世紀

Bowl with carved lotus decoration in ivory white glaze, Ding ware

Mid-Northern Song, 11th century



官窯淡青釉長頸瓶

南宋 / 元代，十三至十四世紀初

Guan ware vase

Southern Song / Yuan, 13th – early 14th century

溫潤如玉的官瓷

屬於宋代五大名窯之一的官窯，乃宋王朝所設置的窯場，可分為北宋及南宋兩個時代，窯址分別位於今河南省開封及汝州市和今浙江省杭州市老虎洞。宋代皇室偏重自然材質的美多於人工雕琢，所以瓷器多無紋飾，釉色多為淡青、粉青色，反映其崇尚簡樸的審美觀。

這件淡青色的長頸瓶乃供皇室使用。瓶身的部份釉面有大開片紋。此外，南宋官窯不但重視瓷器的釉色，還強調瓷器的胎色。

Guan Ware

Guan Kiln, another one of the five famous Song kilns, was established by the Song court and produced ware during both Northern Song (at Kaifeng and Ruzhou, Henan Province) and Southern Song (at Tiger Cave, Hangzhou, Zhejiang Province).

The official ware is greyish or greenish-blue and is rarely decorated. The natural-looking crackles serve as decoration, as in this Southern Song imperial container, which also shows the emphasis on the colours of both the paste and glaze.



從工藝學瓷器

基於工藝理由，一些瓷器的足部並無瓷釉，以免成品黏結在窯中，無法取出。

This China Technique

The glaze was kept off the edges of the feet of some pieces, to prevent them from sticking in the kiln.





哥窯米黃釉葵花盤

元代 (1271 – 1368)

Dish in grey-buff glaze with double crackles, Ge ware

Yuan dynasty (1271 – 1368)

謎一樣的哥瓷

作為宋代五大名窯之一的哥窯，它的身世充滿謎團。直到今天，它的製作年代、窯址和產生背景都尚未查清。有學者甚至認為哥窯是直到元代才出現。哥窯瓷器大都小巧，造型以仿照古代青銅器為主。

這件米黃色的葵花盤是用來盛載食物的日常用具。盤的兩面上釉，大概三至四層，釉面燒製時產生自然開裂的效果。盤身佈滿「金絲鐵線」，釉面上佈滿大小交錯的紋片，大紋片呈深灰色似鐵線，小紋片呈金絲般的淡黃色。

Ge Ware

Ge (elder brother) Kiln remains a mystery. Its period, location and background remain obscure and some scholars believe it began production during the Yuan dynasty though it was regarded as one of the five famous Song kilns. The ware is usually small and delicate, with forms taken from ancient bronze vessels.

This opaque grey-buff dish is to hold food, for daily use. Three to four layers of glaze cover each side of the dish. The crackles, created during firing, are both the “golden thread” and the “iron wire.”



從民間傳說學瓷器

相傳宋代浙江龍泉有一對製瓷精湛的兄弟，二人各立窯場，分別叫作「哥窯」和「弟窯」。弟弟嫉妒兄長，乘他不備，把冷水潑進哥哥的窯裡，試圖破壞。不過，該批瓷器的釉面上大小交錯的裂紋反而吸引更多顧客，從此這種紋飾被稱為「金絲鐵線」。

This China Story

Two great Song potters were brothers, and each had built up his own kilns: Ge (elder brother) Kiln and Di (younger brother) Kiln. The younger brother was jealous of his elder's success and secretly poured water into the Ge Kiln, attempting to destroy the porcelains. However, that action created even better crackling on the pieces. It was called “golden thread and iron wire” and attracted even more customers for the Ge ware.





鈞窯天青釉紫斑三足爐

金代 / 元代，十三世紀

Tripod censer in blue glaze with purple splashes, Jun ware

Jin / Yuan, 13th century

幻變多姿的鈞瓷

鈞窯是宋代五大名窯之一，位於鈞州，即今河南省臨汝縣及禹縣。鈞窯瓷器的釉色厚潤瑰麗，在天青、玫瑰紫和月白等釉色上，加入適量的鐵和銅，讓燒製時產生變化，出現燦爛的玫瑰紫斑，瓷器顯得幻變多姿。呈現於較大的器物上，效果更為矚目！

這件天青色的三足爐是用來焚香的日常用具。爐身上沒有紋飾，口沿內外和腹部均飾上玫瑰紫斑。

Jun Ware

Jun Kiln was located in Junzhou in Henan Province. Among the five famous Song kilns, only this kiln produced ware celebrated for the spectacular colours of the thick, lustrous glazes. Adding iron or copper created chemical reactions during the firing process, resulting in the vibrant sky blue, rose-purple and moon-white colours.

This undecorated tripod vessel of sky blue, suffused in places with purple, is an incense burner for everyday use.



從古代造型學瓷器

三足爐的造型源於古代青銅器，特點是豐滿鼓脹的腹部和三支矮足。宋代崇尚古物，因此衍生出大量的仿古瓷器製作。宋瓷的造型雖然仿效青銅器，但是少有繁縟的紋飾，加上在釉色、燒製技巧上不斷創新，因此形成宋代瓷器古樸典雅的獨特風格。

This China Form

With its bulbous body and three small feet, the form of this censer is derived from an ancient bronze vessel. A fondness for antiques during the Song led to porcelain production based on antique pieces. These porcelains are rarely decorated, but rely for their impact on innovations of glazing and firing techniques during Song.



溫潤如玉的龍泉瓷

龍泉瓷與北方青瓷及越瓷合成三大青釉瓷。從廣義來說，它代表了宋、元、明三代，生產於浙江省西南和南部，與及福建省北部等地區，擁有共同特點的青瓷器。龍泉釉色由灰青至灰藍不等，以氧化鐵為原料之一，在還原氣氛下燒成，色澤渾厚而不透明，溫潤如玉，令人賞心悅目。龍泉青瓷型制常取材自古代青銅器，在南宋皇室和士大夫好古風尚之下，仿古造型的龍泉製品大行其道。

Longquan Ware

Longquan porcelain has an appealing jade-like sleekness to the opaque glaze which gets its colour from an iron oxide fired in a reduction cycle (limited oxygen during firing). This colour ranges from grey-green to grey-blue, the colour called "celadon". Longquan ware, with Northern celadon and Yue ware, are the three main families of celadon ware in China. Celadon with common features was produced in kilns in Southwestern and Southern Zhejiang Province and in Northern Fujian Province during the Song, Yuan and Ming dynasties. The Song ware was of a simple yet sophisticated style, often with shapes inspired by antique bronzes, an interest of both Song court and scholars.



日本人眼中的國寶

龍泉青瓷被大量外銷至東亞及東南亞、近東及非洲等地。龍泉青瓷在日本備受推崇，精品破損部份不惜以黃金仔細修復，更被奉為國寶。

This China Journey

Chinese celadon ware was exported in quantity to countries in East and Southeast Asia, the Near East and Africa. Longquan celadon has been highly regarded in Japan – even designated a National Treasure – as evidenced by the meticulous repairs, in gold, of damaged pieces.



兩側飾鳳首耳一對
Handles in the form of the head and forequarters of a phoenix on two sides of the neck



底部無釉，露灰色胎身
Unglazed countersunk base, exposing a greyish paste

元代的龍泉瓷

元代龍泉瓷製作水準不如前代，裝飾手法偏好印花和貼花，紋飾較繁縟，與宋代簡淡雅潔的風格迥然不同。

Yuan Longquan Ware

Yuan Longquan ware, however, shows moulded and applied decoration more in keeping with the tastes of that dynasty.



龍泉瓷印花玉壺春瓶
元代 (1271–1368)
Longquan celadon pear-shaped vase
Southern Song/Yuan, 13th – early 14th century



龍泉瓷小耳杯
南宋 (1127–1279)
Longquan cup
Southern Song (1127–1279)



磁州窯黑彩刻花卉紋罐

金代 (1115 – 1234)

Cizhou ware jar with incised slip-painted floral design

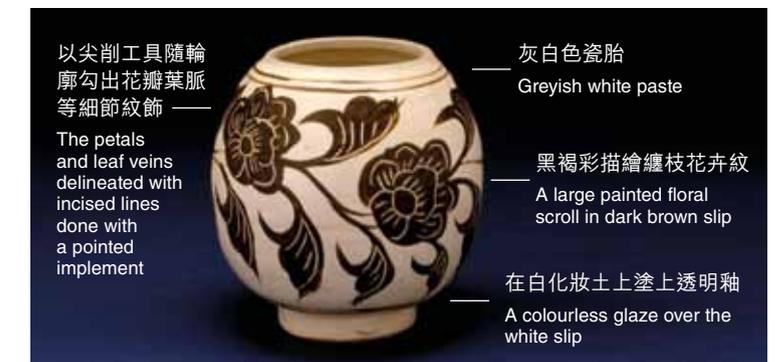
Jin period (1115 – 1234)

富有民間色彩的磁州瓷

磁州窯是宋、金、元代著名的北方民窯體系，窯址始於當時的磁州，因而得名，並遍及今河北、河南、山西、陝西及山東等省份。磁州瓷主要為日用器皿，它們造型樸實，而且堅固耐用。此外，它們以強烈的黑白釉色和紋飾對比為特色，紋飾題材豐富多樣，散發著濃郁的生活氣息，予人一種清新活潑的感覺。

Cizhou Ware

Cizhou was a renowned kiln system named for the old prefecture in Hebei Province. Production ran from Song through Jin and Yuan at many kilns in the present-day provinces of Hebei, Henan, Shanxi, Shaanxi and Shandong. This civilian kiln system produced ware for common people, for daily use. The pieces have simple shapes and are solid and durable. Decoration uses fresh, rich, vital motifs and strongly contrasting colours of black and white.



從釉上彩繪學瓷器

釉上彩繪是磁州窯匠於十三世紀發明的裝飾手法。磁州窯釉上彩以鉛作助熔劑，與唐代陶器一脈相承。窯匠在製作過程中，先把塗上化妝土及玻璃釉的炆器以合適高溫燒製，然後以鉛彩繪劃紋飾，再以低溫進行第二次烘燒。這類看似質樸平凡的器物，對明清兩代的釉上彩繪瓷器的發展有著深遠的影響。

This China Technique

Using the same lead-fluxed glazes first used in Tang, Cizhou potters introduced polychrome painting over the glaze in the 13th century. Stoneware, covered with a slip and colourless glaze, is fired at a high temperature. The piece is then painted with the coloured lead glazes and fired a second time, at a low temperature. This was a highly significant development, despite the modest nature of the Cizhou ware, as it figured extensively in Ming and Qing overglaze porcelain.



磁州窯釉上彩繪花卉紋小盃一對

金代，十三世紀初

A pair of small Cizhou ware bowls painted with overglaze enamel
Jin dynasty, early 13th century



青白釉釋迦牟尼坐佛像

元代 (1271 – 1368)

Qingbai figure of seated Sakyamuni

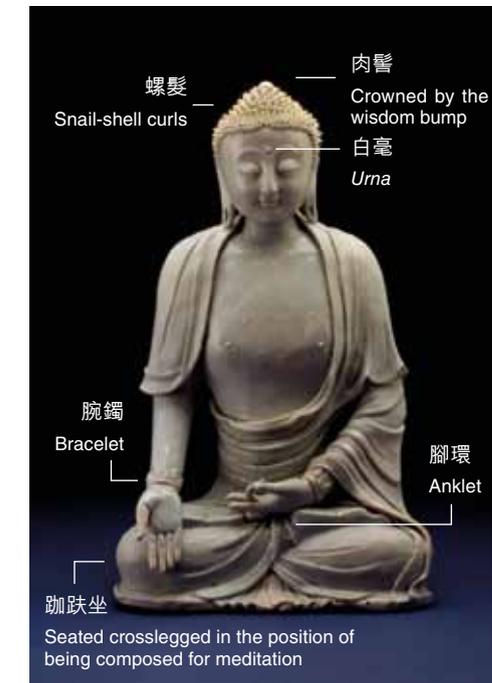
Yuan dynasty (1271 – 1368)

珍貴的元代佛像

元代佛像經過陶工的努力，除了石、木、金屬和漆外，更增加了陶瓷一類，促成了明清兩代生產大量的白瓷菩薩佛像。這尊佛像紋飾簡潔，面相莊嚴，眼簾半垂，口角含笑，衣褶處理亦比一般菩薩造像硬朗，在元代眾瓷雕佛像中可謂與別不同，是現存元代景德鎮燒製青白瓷雕佛像中的精品。

Yuan Buddha Statue

Buddhist sculpture had been created using the mediums of stone, wood, metal and lacquer. During the Yuan dynasty, porcelain was added to the list and this paved the way for the production of numerous figures of bodhisattvas during the Ming and Qing dynasties in the material known in the West as *blanc-de-chine* (white of China). Among a group of Buddhist sculptures in *qingbai* (blue white) porcelain made at Jingdezhen during the Yuan, this figure of Sakyamuni stands out. This figure shows an imposing simplicity, a benign expression with half-closed eyes and the smiling mouth, and the beautifully executed drapery.



施願印
Right hand in the *varada* mudra



說法印
Left hand in *vitarka* mudra

從瓷器學佛教教義

佛像的手勢又名手印。不同的手印代表佛教的各種教義。這尊佛像的手勢屬於常見的釋迦五印中的兩種。右手所作的施願印，表示佛能應眾生所求，令一切圓滿，乃帶有慈悲之意的印相；至於左手所作的說法印則用於表現佛祖說法，有摧破煩惱，清淨身心之意。

This China Buddhist Element

This figure of Sakyamuni, the Buddha, shows a position and expression of mediation, hands in two of the Five Mudras (hand gestures) of the Buddha. The *varada* mudra of the right hand is the mudra of benevolence, symbolizing the giving of gifts; the *vitarka* mudra of the left hand serves to help eliminate worry and clear the heart.

白中泛青的青白釉

青白瓷是白瓷的一種，因它的釉色介於青白之間而得名。其青色成份於釉汁凝聚處更覺明顯。饒州（今景德鎮）於宋代成功燒製青白瓷，促成日後青花、釉裡紅和彩瓷的發展，因此被譽為中國陶瓷之都。元代青白瓷器一般體積較大，胎質較重，裝飾手法粗率雄渾。除供應本地市場外，青白瓷還大量行銷到東南亞、菲律賓，甚至埃及等地。



青白釉刻纏枝花卉紋連蓋梅瓶

元代 (1271 – 1368)

Covered *meiping* with carved foliate scroll in *qingbai* glaze

Yuan dynasty (1271 – 1368)

Qingbai (blue white) Ware

A type of white porcelain named for the tint of blue in the glaze, *qingbai* was made in Raozhou (present-day Jingdezhen) in the Song dynasty. Its development made possible the later underglaze blue-and red-painted porcelain, as well as polychrome ware, which in turn made Jingdezhen the ceramic capital of China. In the Yuan dynasties, pieces were generally larger and heavier, with a more robust and emphatic decoration. Apart from supplying the domestic market, *qingbai* ware was exported in considerable quantities to Southeast Asia, the Philippines, and even as far as Egypt.

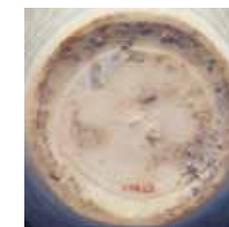


從功能學瓷器

「梅瓶」曾因其瓶口徑的大小與梅之瘦骨相類，而被認為乃插放梅枝的盛器。然而，一個花瓶又怎麼會有蓋子呢？可見這個說法並不準確。梅瓶其實是一種盛酒器具，在宋代十分流行。元代梅瓶的器身較高，比例上更顯瘦削。

This China Function

A vessel of this form, with a constricted neck and small mouth, is traditionally called *meiping* (plum vase) and was thought to be a vase designed to hold one sprig of flowering plum. However, the presence of a lid for the vessel indicates that it is more likely to have been used as a wine storage jar. The shape was widely popular during the Song; the Yuan *meiping* is taller and narrower in proportion.



底部無釉，有黏結砂礫的痕跡

Unglazed base with gritty adhesions



白色瓷胎帶有黑色斑點

White body with dark grained paste

厚釉不到底，流淌部份在足沿上凝結

The transparent glaze has a distinct bluish tinge, darker where it collects in globules as it stops short of the base

南方生產的外銷瓷

從菲律賓出土的大量同類瓷器推測，此兩件器物均屬元代外銷東南亞的青白釉瓷器。大量的外銷瓷，尤其是宋元兩代的產品，可能來自中國長江以南諸窯，包括龍泉、景德鎮、福建、廣東、江西等窯。而硯滴和方形小罐這兩類品種可能由福建地區的窯場燒製。

Made-in-the-South Export Ware

As similar examples found in the Philippines, these two pieces may have been among the enormous quantities of export produced in the kilns south of Yangtze River, particularly during the Song and Yuan dynasties. Kilns were located at Longquan, Jingdezhen, Jiangxi, Guangdong and Fujian – this last where water droppers and jars of these types may have been made.

斜肩的四角飾有小圓系

Four curlicued loops on the shoulder at the corners

方口
Square mouth

釉裡紅繪折枝梅花、茶花等花卉及靈芝紋

A sprig of prunus, camellia and *lingzhi* fungus in underglaze red

米黃色瓷胎
Light buff paste

釉裡紅花卉靈芝紋方形小罐

元代 (1271 – 1368)

Small cuboid jar painted in underglaze red with flowers and *lingzhi* fungus

Yuan dynasty (1271 – 1368)



牛口為硯滴的入水及出水口

Water can be poured into and out of the body through the mouth of the buffalo

童子屈膝蹲坐於水牛背上，雙手攔於上仰牛首

A boy sits with knees down on the back of the buffalo, his hands resting on the animal's head

自然流淌的褐斑
Brown iron spots

水牛立於長方形底座上

The buffalo set on a rectangular plinth

青白釉褐斑牛背童子硯滴

元代 (1271 – 1368)

Iron-spotted *qingbai* water dropper in the form of a boy riding buffalo

Yuan dynasty (1271 – 1368)



從文房用具學瓷器

硯滴是配合墨硯使用的一種文房用具，有貯存及注入清水到硯之中以作磨墨之用。古人為了方便書寫或作畫，於是製作了一系列的文房工具和物料，其中最重要的四種用具便是紙、筆、墨與硯，稱為文房四寶。

This China Purpose

A water dropper is used to provide the water necessary when grinding an inkstick on an inkstone. Ink and inkstone are two of the Four Treasures of the Studio; the other two are paper and brush. Aside from these four, a wide range of materials and tools – such as a water dropper – were produced for the scholar's desk and used in calligraphy and painting.

藍白相映的青花

在瓷胎上運用「鈷」(音: 古, 用於瓷器上的顏料)繪製花紋, 然後塗上透明釉, 經高溫燒製成為呈現出藍色花紋的白色瓷器稱為「青花瓷」。雖然青花瓷器的創燒時期仍是眾說紛紜, 但一般都相信十四世紀中葉前, 景德鎮承接了宋代青白瓷、元代樞府窯器及其它白瓷的傳統, 成功燒製出來的。

Blue-and-white Ware

Blue-and-white porcelain, known as “underglaze” blue, is produced by painting with a cobalt pigment on a white body, then covering it with a transparent glaze before firing at a high temperature. Although the exact date of first appearance of blue-and-white porcelain remains controversial, much available evidence points to the second quarter of the 14th century. The blue-and-white ware was made in Jingdezhen, Jiangxi Province, where the tradition of white porcelain had continued and expanded since the *qingbai* ware of the Song dynasty and the Shufu (imperial ware) and related white ware of the Yuan.



青花雲龍紋扁壺

明代永樂朝 (1403 – 1424)

Flask painted in underglaze blue with dragons

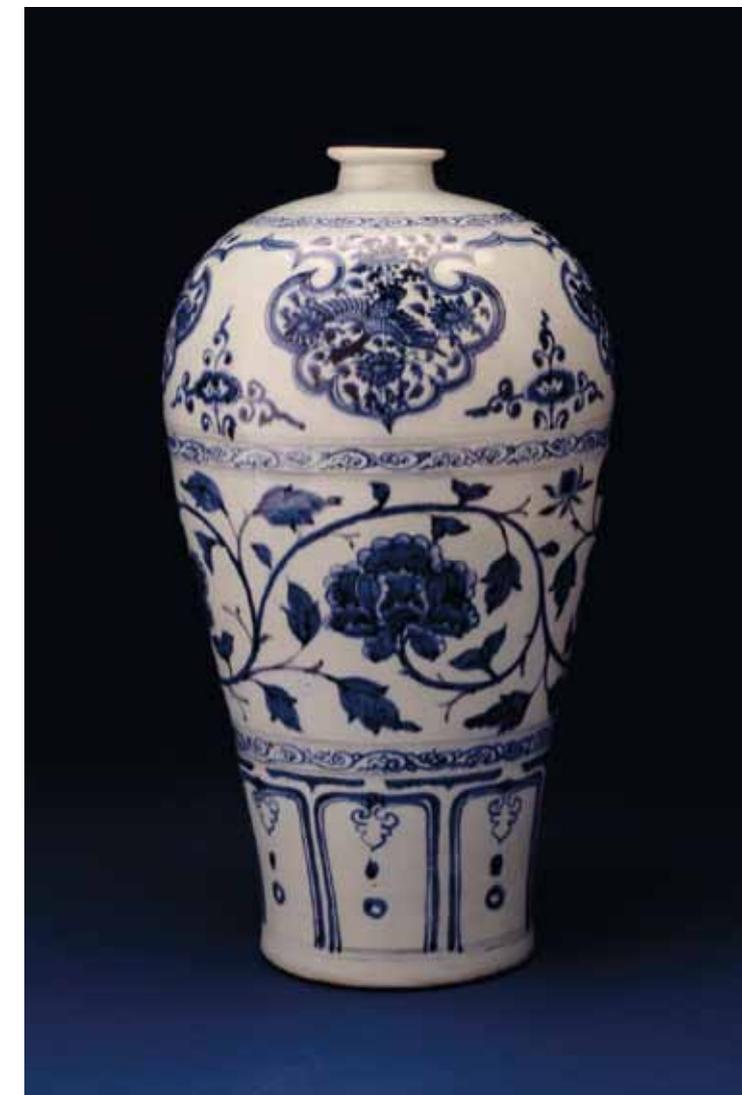
Ming dynasty, Yongle period (1403 – 1424)

異國風情的元青花

元代青花瓷上的鈷藍由波斯(即今伊朗)進口, 由於大部份的青花瓷器都外銷至近東國家, 所以多生產較厚重大型的器物。紋飾也帶有中、近東的幾何裝飾風格, 構圖繁複而細緻, 迎合當時上層社會人士的生活方式及品味。

Yuan Blue-and-white Porcelain

The cobalt used for painting the blue-and-white ware was imported from Persia (present-day Iran) and, in turn, many of the porcelains were exported from China to the Near East. For this reason, they were large and heavy, decorated with the geometric motifs, complicated but well-organised, of the Middle and Near East, suited to the tastes of the upper social classes in the region.



青花纏枝牡丹鳳紋梅瓶

元代 (1271 – 1368)

Vessel of *meiping* form painted in underglaze blue with peony scroll

Yuan dynasty (1271 – 1368)



青花龍紋高足盃

明代宣德朝 (1426 – 1435)

Stem bowl painted in underglaze blue with dragons

Ming dynasty, mark and period of Xuande (1426 – 1435)

精益求精的明青花

明代的青花品種在胎質、釉色、造型裝飾上不斷尋求突破，並各具特色。永樂、宣德時期的瓷器雄健豪放，成化朝的青花則纖秀淡雅。青花的顏色有濃有淡，可以營造出不同層次。

Ming Blue-and-white Porcelain

Over the long Ming dynasty, advances and changes were continually made in all aspects of porcelain manufacture: clay body and glaze, shape and decoration. For example, ware of the Yongle and Xuande periods is more robust, while that of the Chenghua period is more delicate. For another example, by making use of different thicknesses of the cobalt pigment, different layers and depths of colour can be achieved.



青花瓜藤紋宮盃

明代成化朝 (1465 – 1487)

Palace bowl painted with scrolling vines and melons in underglaze blue

Ming dynasty, mark and period of Chenghua (1465 – 1487)



青花雙龍戲珠紋盤

明代弘治朝 (1488 – 1505)

Dish painted with dragons in underglaze blue

Ming dynasty, mark and period of Hongzhi (1488 – 1505)



從紋飾學瓷器

青花瓷上的紋飾多樣化，涵蓋多種題材，常見的有花卉、瑞獸、山水及人物圖案。配上用作底紋或圍邊的紋飾，如雲火紋、卷雲紋等，表現出傳統的中國思想。如青花歲寒三友紋盤上，除了主題的松、竹、梅外，還繪有庭園仕女圖，包括在題詩的仕女和兩位手持硯和扇的侍女，並附有遠山、浮雲及浪濤，呈現出清逸雅緻的氛圍。

This China Motif

Aside from the ground-and-border patterns of cloud forms and classic scrolls, a variety of painted subjects can be found on blue-and-white porcelain. They include flowers, auspicious animals, landscapes and human figures, and express traditional Chinese sentiment. For example, the dish painted with the “Three Friends of Winter” includes not only the pine, bamboo and plum but also a lady writing, two maids holding an inkstone and a fan, mountains adorned with clouds in the distance and waves in the background – all evoking a fresh and elegant atmosphere.



青花歲寒三友紋盤

明代宣德朝 (1426 – 1435)

Dish painted in underglaze blue with the Three Friends of Winter

Ming dynasty, mark and period of Xuande (1426 – 1435)



祭紅釉盤

「大明宣德年製」刻款
明代宣德朝 (1426 – 1435)

Dish in red glaze

Ming dynasty, mark and period of Xuande (1426 – 1435)

萬中無一的祭紅釉

祭紅釉是以銅成色的色釉。銅紅瓷器最早出現於九世紀後期的晚唐，但真正的鮮紅釉瓷器要到十五世紀明代永樂朝才能燒成，加上燒造工藝複雜，所以廢品率極高。傳世的宣德銅紅釉瓷色澤紅而不紫，濃艷深沉，與口沿及足沿的白色部份形成強烈對比，質素之佳是同類釉器中首屈一指的。

Monochrome Red Ware

Copper provides the red colour of the glaze. Copper-red vessels were first made in the late 9th century during the Tang dynasty, however monochrome red pieces were not successfully produced until the 15th century. The production and firing techniques were complicated, leading to a very high rate of wastage. The surviving monochrome red pieces from the Xuande period of the Ming dynasty are considered the best of their kind. They are a deep, dark red, providing an attractive contrast to the white rims.



從釉色學瓷器

紅色自古以來被視為吉祥色。明太祖當年投身紅巾軍並得天下，後改國號「明」，建都南京，而南方於五行中屬火，可見紅色對他別具意義。明代崇尚紅色，因此紅釉瓷器在明代，尤其是永樂宣德時期，得到重大發展。它們僅供皇室使用，是當時祭祀的用器，故名祭紅。

This China Glaze

The colour red has symbolized good fortune in China since ancient times. It meant more to Zhu Yuanzhang, who joined the Red Turban rebels and went on to defeat the Yuan, founding the Ming dynasty as its first emperor in 1368. He established his capital at Nanjing (southern capital), as South stands for fire – associated with red – in the five-element theory. As the colour red was so favoured by the Ming, porcelains in monochrome red were highly developed, especially during the Yongle and Xuande periods. Used in state sacrificial rituals, their colour became known as “sacrificial red”.

年表 Chronology

	公元 AD
漢 HAN	公元前BC 206 – 公元 AD 220
■ 西(前)漢 Western (Former) Han	公元前BC 206 – 公元 AD 25
■ 東(後)漢 Eastern (Later) Han	公元 AD 25 – 公元 AD 220
六朝 THE SIX DYNASTIES	220 – 589
■ 三國 The Three Kingdoms	220 – 280
魏 Wei	220 – 265
蜀 Shu	221 – 263
吳 Wu	222 – 280
■ 西晉 Western Jin	265 – 316
東晉 Eastern Jin	317 – 420
■ 南北朝 Southern and Northern Dynasties	420 – 589
北朝 Northern Dynasties	
北魏 Northern Wei	386 – 534
東魏 Eastern Wei	534 – 550
西魏 Western Wei	535 – 557
北齊 Northern Qi	550 – 577
北周 Northern Zhou	557 – 581
南朝 Southern Dynasties	
(劉)宋 (Liu) Song	420 – 479
南齊 Southern Qi	479 – 502
梁 Liang	502 – 557
陳 Chen	557 – 589
隋 SUI	581 – 618
唐 TANG	618 – 907
五代 THE FIVE DYNASTIES	907 – 960
遼 LIAO	916 – 1125
宋 SONG	960 – 1279
■ 北宋 Northern Song	960 – 1127
■ 南宋 Southern Song	1127 – 1279
金 JIN	1115 – 1234
元 YUAN	1271 – 1368

明 MING	1368 – 1644
■ 洪武 Hongwu	1368 – 1398
■ 建文 Jianwen	1399 – 1402
■ 永樂 Yongle	1403 – 1424
■ 洪熙 Hongxi	1425
■ 宣德 Xuande	1426 – 1435
■ 正統 Zhengtong	1436 – 1449
■ 景泰 Jingtai	1450 – 1456
■ 天順 Tianshun	1457 – 1464
■ 成化 Chenghua	1465 – 1487
■ 弘治 Hongzhi	1488 – 1505
■ 正德 Zhengde	1506 – 1521
■ 嘉靖 Jiajing	1522 – 1566
■ 隆慶 Longqing	1567 – 1572
■ 萬曆 Wanli	1573 – 1620
■ 泰昌 Taichang	1620
■ 天啟 Tianqi	1621 – 1627
■ 崇禎 Chongzhen	1628 – 1644
清 QING	1644 – 1911
■ 順治 Shunzhi	1644 – 1661
■ 康熙 Kangxi	1662 – 1722
■ 雍正 Yongzheng	1723 – 1735
■ 乾隆 Qianlong	1736 – 1795
■ 嘉慶 Jiaqing	1796 – 1820
■ 道光 Daoguang	1821 – 1850
■ 咸豐 Xianfeng	1851 – 1861
■ 同治 Tongzhi	1862 – 1874
■ 光緒 Guangxu	1875 – 1908
■ 宣統 Xuantong	1909 – 1911

茶具文物館編製

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