



藍地白花 Blue-and-white with reverse decoration



白地藍花 Blue-and-white



釉裡紅 Underglaze-red

盤
明洪武，1368—98年，景德鎮
釉裡紅瓷
直徑47厘米

Dish
Ming dynasty, Hongwu period (1368–98), Jingdezhen
Porcelain with underglaze-red decoration
Diam. 47 cm

窯燒

Firing

瓷坯裝進匣鉢，匣鉢為桶形陶器，用以防止窯中氣體或碎片損毀器物。匣鉢放入窯爐後，經1300°C高溫燒製，約三日而成。

Objects were placed into a saggar, a barrel-like container that protected the ceramic ware from any damage by gases or debris during firing. Objects were then placed in kilns and fired at around 1300°C for approximately three days.



香港薄扶林般咸道九十號
香港大學美術博物館 馮平山樓二樓
星期二至六 上午九時三十分至下午六時
星期日 下午一時至六時
星期一、大學及公眾假期休息
免費入場 | +852 2241 5500

2/F, Fung Ping Shan Building,
University Museum and Art Gallery, HKU
90 Bonham Road, Pokfulam, Hong Kong
Tue–Sat 9:30 am–6:00 pm; Sun 1:00 pm–6:00 pm
Closed on Mondays, University and Public Holidays
Free Admission | +852 2241 5500
www.umag.hku.hk

封面圖片：
軍持
明洪武，1368—98年，景德鎮
釉裡紅瓷
高17厘米

Cover image:
Kendi
Ming dynasty, Hongwu period (1368–98), Jingdezhen
Porcelain with underglaze-red decoration
H. 17 cm

封底圖片：
龍紋壺
元，14世紀，景德鎮
青花瓷
高23厘米

Back Cover image:
Dragon Ewer
Yuan dynasty, 14th century, Jingdezhen
Porcelain with underglaze-blue decoration
H. 23 cm



榮青繞紅

RED AND BLUE AND WHITE

靜樂軒藏元至明初陶瓷

Yuan and Early Ming Dynasty Ceramics
from the Jinglexuan Collection

10.02-30.04.2023



繪畫完成後，便可上釉。釉是指覆蓋器身的玻璃質薄層，部分使用透明釉的如青花瓷和釉裡紅，可清楚展示彩繪紋飾，或如龍泉青瓷則呈半透明。如器型較小，工匠會直接將坯浸入釉漿，使釉均勻分佈坯體內外，器型較大者工匠則以竹筒在器物表面吹釉，並將釉漿舀進器內，將多餘者倒掉。

After painting, the clay body could be glazed. Some glazes are transparent, such as those of blue-and-white and underglaze-red, which allows painted patterns to be seen clearly. Semi-transparent and multi-layered glazes also exist, like that of Longquan celadon. For smaller objects, artisans would dip the entire body into the glaze solution; for larger objects, the glaze would be blown onto the surface with a bamboo pipe or poured inside of the vessel before discharging the excess.

前言

Foreword

香港大學美術博物館呈獻《綦青繞紅：靜樂軒藏元至明初陶瓷》，展出青花與釉裡紅之珍藏，佐證陶瓷在中土和海外銷售之盛。青花與釉裡紅為瓷器的表面紋飾，精緻潔麗，說明當時工匠掌握調配釉料和控制窯火的技術。瓷器上所繪圖象的象徵意義源遠流長，承載著華夏文化。瓶、碗等出口中東的產品，不僅採用華夏風格，更顯伊斯蘭器物特色。

此批早期青花及釉裡紅展品，闡述了瓷器形制和裝飾藝術的發展，更為館內明清瓷器的源流，提供切入角度。靜樂軒借出珍藏，使陶瓷展示更見周全，饒益藝術教育，本館謹此致謝。

前言

Foreword

The University Museum and Art Gallery (UMAG) is privileged to present *Red and Blue and White: Yuan and Early Ming Dynasty Ceramics from the Jinglexuan Collection*, an exhibition documenting the advanced development of red-and-white and blue-and-white Chinese ceramics. These highly sophisticated artefacts would come to take on unprecedented importance both for the domestic and foreign markets.

While the surface decorations exemplify technological advances in glaze materials and firing techniques, the depicted iconography employs a vocabulary of symbols long celebrated in Chinese culture. Rare examples display stylistic features adapted into export wares that were—like some of the decorative bottles and bowls sent to patrons in the Middle East—more Islamic than Chinese in terms of shapes and motifs.

At UMAG, this selection of ceramics prefaces and extends the museum’s own collection, and the array of further developed forms and colours that characterise later Ming and Qing dynasty porcelains. We are grateful to the Jinglexuan Collection for this opportunity to curate such an exceptionally expansive and educational display.

元代陶瓷工藝概論

Introduction to ceramic craftsmanship in the Yuan dynasty

歷史背景

Historical background

元朝陶瓷業之興盛，其中以景德鎮為首。

元朝陶瓷業之興盛，其中以景德鎮為首，並非偶然，而是因為元朝制定了不少有利政策。

蒙古人征服城鎮後，曾大肆屠戮，唯僧人和工匠免於一死，因蒙古人篤信佛教，而工匠則可製作器物，有利經濟發展和貿易(尤其瓷器外銷)。這些工匠自元朝起從中原南遷，故南方窯廠如景德鎮和龍泉窯特別鼎盛。此外，亦有不少西域工匠留在漢土。故此，不僅宋、金窯廠的技藝得以保留和傳承，元代窯廠更能吸收域外知識，如使用進口顏料的方法。

元代實行的戶籍制度，將人分成不同階層，工匠(包括陶瓷匠)屬匠戶一類，必須世襲，並可免於徭役。如此可確保參與手工業的人手充裕，知識、技藝得以傳承。

陶瓷製作

Porcelain production

陶業歷史悠久，傳承至今。雖然記載元代製作瓷器的資料有限，但仍可參考後代的紀錄，如晚明時期宋應星的《天工開物》，記錄了72項工序，並附圖說明。

The success of the ceramics industry in the Yuan dynasty, particularly in Jingdezhen, can be attributed to the empire’s favourable policies for the industry’s development.

As part of their conquest, the Mongols carried out a series of massacres across China. Monks and artisans, however, were spared due to the Mongols’ devotion to Buddhism and because the artisans were seen as beneficial to economic development and trade (in particular the export of ceramics). Kilns in China’s southern provinces, such as Jingdezhen and Longquan, were particularly prosperous due to the large number of craftsmen who relocated from the central plains. Many craftsmen from the western regions of China also relocated to the south. In this way, techniques from the Song and Jin kilns were absorbed by the Yuan dynasty, along with foreign knowledge such as the use of imported pigments.

The Yuan dynasty established a household registration system that categorised people into various classes. Craftsmen, which included potters, belonged to the artisan class, a hereditary category free from the corvée system. This guaranteed a sufficient labour force for the industry and ensured that such specialised skills could be passed on for generations to come.

瓷器製作

Porcelain production

陶業歷史悠久，傳承至今。雖然記載元代製作瓷器的資料有限，但仍可參考後代的紀錄，如晚明時期宋應星的《天工開物》，記錄了72項工序，並附圖說明。

取材

Raw material

開採瓷土後，要先經過舂碓、淘洗以去除雜質，製成泥磚。泥磚經搓揉均勻後，即開始拉坯，使瓷泥成形。元朝的官窯更獨攬麻倉老坑的瓷泥，以此燒成的瓷器顏色更為雪白。

成形

Building clay

置印坯模於坯內，緊貼坯內壁，使其定型，坯隨模狀成形，工匠再拍按坯面，並刮削不平整部分，使表面平滑。其他獨立的坯體(如手柄或壺嘴)製成後，再裝上器身。部分瓷器另會以雕刻、貼花(立體堆塑)或表面模印裝飾。

上釉

Glazing

Ceramic production has a longstanding history that remains in practice today. While only a limited number of sources document Yuan ceramic production, later documents, such as the *Tiangong Kaiwu* by Song Yingxing from the late Ming dynasty, details 72 steps of the production process with illustrations.

畫坯及上釉

Painting and glazing

After the porcelain clay is mined, it is processed into clay slabs by pounding and removing any impurities. Sold to workshops, the slabs are further kneaded and then the shape is formed on the wheel. In the Yuan dynasty, the official kilns producing porcelains exclusively for the court had a monopoly on clay from Macang. Porcelain fired from this source of clay was said to be considerably whiter in colour.



貼花 Appliqué decoration

玉壺春瓶 <div>元，14世紀初，景德鎮</div> 貼花青白釉瓷
高29厘米

Yuhuchun Vase Yuan dynasty, early 14th century, Jingdezhen Porcelain with qingbai glaze and applied decoration H. 29 cm



模印 Moulded impression

壺 <div>元，14世紀，景德鎮</div> 模印青白釉瓷
高8厘米

Ewer Yuan dynasty, 14th century, Jingdezhen Porcelain with qingbai glaze and moulded decoration H. 8 cm

畫坯及上釉

Painting and glazing

坯成形後經風乾，即可畫坯或上釉。青花和釉裡紅屬釉下彩，即先畫上顏料，再於其上上釉。青花用鈷料，釉裡紅用銅料，經調製後成為顏料。元代雖有進口鈷料蘇麻離青，但仍屬稀有，故大多使用本地鈷料，或混合兩者使用。

After drying, the clay body could be painted and/or glazed. For underglaze patterns like blue-and-white and underglaze-red, artisans had to paint before glazing. The pigment used for blue-and-white was primarily cobalt while underglaze-red was copper; both were mixed with other components. Craftsmen in the Yuan dynasty preferred to import Persian cobalt, *sumali qing* (Samarra Blue). Because this type of cobalt was quite scarce, they would still use cobalt from local sources or a mixture of both.