

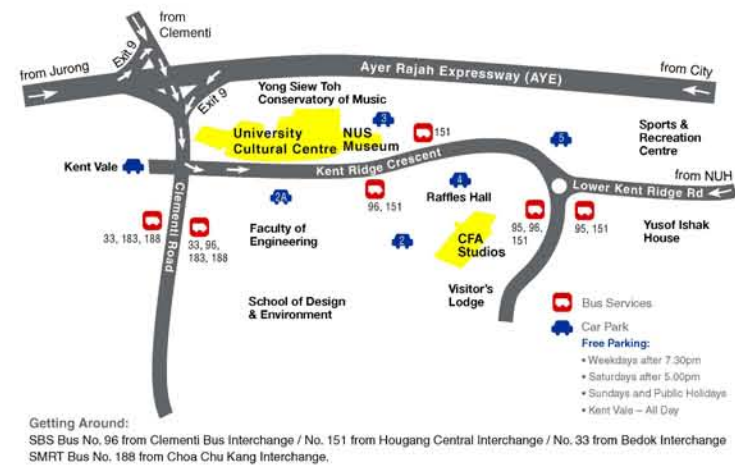
## NUS MUSEUM

NUS Museum is a comprehensive museum for teaching and research. It focuses on Asian regional art and culture, and seeks to create an enriching experience through its collections and exhibitions. The Museum has over 7,000 artefacts and artworks divided across four collections. The **Lee Kong Chian Collection** consists of a wide representation of Chinese materials from ancient to contemporary art; the **South and Southeast Asian Collection** holds a range of works from Indian classical sculptures to modern pieces; and the **Ng Eng Teng Collection** is a donation from the late Singapore sculptor and Cultural Medallion recipient of over 1,000 artworks. A fourth collection, the **Straits Chinese Collection**, will be located at NUS' Baba House at 157 Neil Road.

## NUS MUSEUM

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Opening Hours:  
10am – 7.30pm (Thursdays – Saturdays)  
10am – 6pm (Sundays)  
Closed on Mondays & Public Holidays



Ways Of Seeing Chinese Art

欣赏中国艺术



## Ways of Seeing Chinese Art

Jades, bronzes, ceramics, paintings and calligraphy and other works of art were created for functional and aesthetic purposes. When exhibited in museums, they assume a new identity as works of art. They then have a new meaning to their purpose – to be displayed.

How do we define Chinese art? How do we link the qualities of these art works? How did artistic expression and technique evolve over the years? How did art affect social development?

As you join us in admiring these art works, try to answer all these questions.

Chen Jiazi, Exhibition Curator

## 欣赏中国艺术

玉器、青铜器、陶瓷、书画等是在满足实用和审美功能的基础上而诞生的作品，当它们被放置在博物馆或美术馆用以展示的时候，它们的身份便有了新的称呼——艺术品，它们的功用便有了新的意义——展现自身。

如何定义丰富的中国艺术？怎样串联多样多彩的艺术品？艺术表现方法和技巧如何随着时间的演进而变化？它们对社会的发展又产生了怎样的影响？

请随我们一起在欣赏这些艺术品之时，尝试着解答这些疑问吧。

陈家紫

Here are more than 200 objects on display featuring ceramic, jades and bronzes. The material culture presented covers the Neolithic period to the early 20th century. All the artworks displayed belong to the Lee Kong Chian Art Collection.

The 115 ceramic objects dating from prehistory to the early 20th century, are not only in complete chronological order, they represent works from the major kilns, and are grouped according to unique techniques. This exhibition presents a complete history of Chinese ceramic art.

Since the NUS Museum opened in 2002, this exhibition has provided educational opportunities for NUS students and the general public to admire ancient art and understand Chinese art history. Now, the exhibition has been refreshed, through rearranging, replacing and regrouping of the exhibits. We look forward to admirers of Chinese art savouring and appreciating this new presentation.

这里展示了200余件陶瓷、玉器以及青铜器物，作品年代上自新石器时代下至二十世纪早期。所展出的艺术品均为李光前文物馆收藏品。

展示的115件史前至二十世纪初的陶瓷器物，不仅在历史年代顺序上，还通过一些名窑代表作、以及具有特色的工艺类别的组合，呈现出一个完整的中国陶瓷艺术发展史。

自2002年新加坡国立大学博物馆正式开幕以来，这个展览一直为大学的学生以及社会公众提供了欣赏古代艺术品、了解中国艺术发展史的机会。是次，博物馆对展品又进行了调整轮换，并附加了一些新的组合，使展览增添了新的意趣，我们殷切期待着欣赏者去品味和欣赏。



## Jade and Stone – Function and Symbolism

For millions of years, human beings had used stone as the major resource to make tools.

During the Neolithic period (6000 – 1500 BCE), the people living in what is now known as China's territories used stone tools for agriculture and other economic activities. When social hierarchies began to emerge during the late Neolithic period, some forms of stone weapons such as thinner stone axes, became associated with power.

In ancient China, jade referred to all kinds of beautiful stones and was always highly treasured. Jade ornaments were important ritual objects as well as markers of power and status.



## Divination and Oracle Bone

During the Shang (16th – 11th century BCE) and Western Zhou (11th century – 771 BCE) dynasties, divination was a very important method for kings to legitimize their political rule. It was also believed to be the means to communicate with ancestors and supernatural forces and to ask for good fortune.

Diviners used turtle shells and shoulder blades of ox, deer, sheep, and other animals. They bored or chiselled hollows into the bones before heating them to produce cracks. Only the kings had the power to interpret the meaning of these fissures.

The inscribed words on oracle bones are currently the earliest known pictogram and they hold certain significance for the Chinese script. The inscriptions cover a large variety of topics such as disasters, agricultural output, military strategy, hunting trips and health.

## 玉、石器的功用与象征

早在数百万年前，人类便已经开始以石头为主要工具打制各种简单的用具。

新石器时期（公元前6000 – 1500年），生活在今中国境内的人类就已经在从事农业和其他活动中使用石头工具。新石器时代后期，随着社会等级制的形成，石斧类的石器同时具有了象征权势的意义。

中国远古时期，玉石是指各式各样色泽斑斓的石头，它们不仅是人类的珍爱物，经过雕琢的饰件也是各种仪式中不可缺少的礼仪器，同时也象征着权势和社会地位。

## 占卜与甲骨文

商代（公元前16 – 11世纪）和西周时期（公元前11世纪 – 771年），占卜是帝王进行政治统治的一种手段，也是人们同先祖和超自然之神进行交流、祈求好运的一种途径。

当时的占卜材料多用龟甲或牛、鹿、羊等动物肩胛骨。占卜师先在龟甲或兽骨上凿出孔眼，通过加热使它们产生裂缝，只有帝王才能对这些裂缝进行预言性的解释。

龟甲兽骨上的文字，是目前流传于世最早的象形文字，具有一定的书法意义，其内容记录了当时诸如灾祸、耕种、军事、狩猎以及生活保健等。



## Political Significance of Chinese Bronze

Besides being used as dining ware, ancient Chinese bronze was used for ritual and war. Ritual and war were the major affairs of the state as well as the instruments of political power.

The Chinese began to cast bronze vessels around the 21st century BCE. Kings, nobles, and priests of the Shang (16th – 11th century BCE) and Western Zhou (11th century – 771 BCE) dynasties used bronze vessels in rites dedicated to deities and ancestors. There were strict regulations to ensure monopolistic use of bronzes by the royal family and the nobility.

By the Eastern Han Dynasty (25 – 220), the days of the Bronze Age in China were numbered. Bronze was used primarily for coins, mirrors and decoration for horse carriages.



## Bronze Weapon and Mirror

When bronze casting technology appeared about 4,000 years ago, the prehistoric weapons made from stone and bone were gradually replaced by the sharper and stronger bronze arrowheads, spears and swords.

During the Warring States period (475 - 221 BCE), frequent wars between small rival states spurred the development of the bronze armaments industry to its peak in Chinese history. Bronze weaponry dominated these wars.

The bronze mirror as an art form was the beneficiary of a long history of bronze casting. Besides the apparent function of luminous reflection, the designs on the back of a bronze mirror provide rich information about the aesthetics, thoughts, myths or legends of the period in which it was made. Bronze mirrors thus assume symbolic, spiritual and artistic significance.

## 中国青铜器的政治意义

古代中国的青铜器除了作为饮食器具外，还用于祭祀或战争。祭祀与战争不仅是国家的重大事件，同时也是实施统治的重要工具。

中国青铜器开始铸造于约公元前21世纪。到了商代（公元前16 – 11世纪）和西周时期（公元前11世纪 – 771年），帝王及贵族们开始在祭神和祭祖仪式中使用青铜器皿，还制定了严厉法规以确保王室及贵族享有青铜器的专用权。

东汉时（25 – 220），随着中央政权的衰落，中国的青铜世纪便已辉煌不再了，青铜材料主要用于铸造钱币、马车装饰具以及铜镜等。

## 青铜武器和铜镜

约在四千年前出现的青铜铸造技术，使人类早期使用的玉石或兽骨材料的武器，逐步为青铜制成的箭头、长矛和短剑所代替，它们更为锋利和坚硬。

战国时期（公元前475 – 221年），各诸侯国频繁的争斗使中国青铜武器的制造技术达到了历史上的最高水平，青铜武器一直是战场上的主要兵器。

作为一种艺术形式，铜镜得益于悠久的青铜铸造史，除了其显见的照镜功用，铜镜背面的图案还提供了当时的美学追求、思想发展、以及神话传奇等诸多方面的资料，具有着象征、宗教和艺术等不同层面上的意义。



## The Invention of Pottery

Chinese production of pottery started in the early Neolithic period. In China the earliest known pottery comes from the south and dates back to 12,000 years ago.

The appearance of pottery transformed human lifestyles drastically. It changed the ways people stored and cooked their food. People could stay indefinitely in one area. This fostered settled village life.

Early pottery had simple and abstract decorations. Most of the motifs are related to things from everyday life, such as the sun, the moon, fish nets, frogs, fish and different animals. The development of social structures led to technical advances in ceramic production which laid the foundation for many other technologies, such as bronze metallurgy, brick making and engineering.

## 陶器的发明

中国陶器制作始于新石器时代初期。在中国南部，曾发现了迄今最早的陶器，其烧制年代约在一万两千年以前。

陶器的出现极大地改变了人类的生活方式，器物从储存到烹煮食物的应用，可以使人们定居在一个地方，从而促成了稳定的村落生活的形式。

早期陶器的装饰简单抽象，其图案多源自生活中常见的形象，如太阳、月亮、渔网、青蛙、草鱼或各种动物。随着社会组织的日趋发展，陶器制作工艺也在不断地进步，而且为青铜冶炼、制砖以及工程技术等领域打下了基础。



## Breakthrough in Ceramic Technology: Glazing

The discovery of glaze is a great advancement in Chinese ceramic industry. The earliest evidence of glazed stoneware dates back to the middle of the Shang Dynasty (16th – 11th century BCE).

Glaze gives a glossy, vitreous finish to ceramics. It is not only decorative; it also protects the clay body. Chinese scholars refer to this type of early high-fired glazed ware as *yuanshici* (protoporcelain). The fine-grained protoporcelain led to the eventual production of Chinese porcelain.

Wares with impressed designs appeared about 4,000 years ago. The glaze was applied onto these wares as a new kind of decoration.

## 制陶工艺的飞跃 — 施釉

釉的发现大大地提升了中国的制陶工艺，现存最早的上釉粗陶器烧制于商朝（公元前16 – 11世纪）中期。

釉在陶器表面产生玻璃般的光泽，这不仅起到了装饰作用，还有着保护陶胎的功能。中国学者称这种高温烧制的早期上釉陶器为“原始瓷”，这些胎骨细致的原始瓷孕育着中国瓷器的产生。

约在4000年前就有了印文陶器，施釉已经作为一种新的装饰手法，应用在这些陶器上。



## Eternal Life and Worldly Desires

In the Han Dynasty (206 BCE – 220 CE), it was generally believed that human life consisted of the spirit and the body. Each was governed by a soul. At death, the soul governing the *hun* (spirit) and the soul governing the *po* (body) separated. The *hun* ascended into the realm of the immortals. The *po* stayed in the grave where the body was buried.

Manifesting the idea that the afterlife was a continuation of the present, burial items provided the material comfort for the *po*. The burial items revealed a vision of eternal life in which worldly honours and pleasures were prolonged. The commonly seen burial items are made of ceramic watch tower, house, animal pen, stove, lamp stand and other daily accessories.

## 永恒的生命和世俗的愿望

在汉代（公元前206 – 公元220年），人们普遍认为生命有精神的和肉体的两个部分，每部分都由一个灵魂控制着。当人逝世时，主宰精神的灵魂（称为“魂”）和主宰肉体的灵魂（称为“魄”）随即分离，魂将上升进入仙界，而魄则同肉体一起留在坟墓中。

随葬的物品是为了让“魄”能过得更舒适，这体现了死后的世界是现世延续的一种观念。随葬明器常见有陶制的城楼、房屋、牲畜圈、以及炉灶、灯台生活用品。



## Burial Attendant

In the Shang Dynasty (16th century – 256 BCE) human attendants were buried alive in burial rites. In the Spring and Autumn period (770 – 221 BCE), figural representations of live animals and attendants gradually became the new practice. The use of clay models of attendants was a way of displaying the deceased's status and wealth. The clay models' appearances, decoration and clothing provide information of the cultures and aesthetics of the society at that time.

Tomb guarding deities were intended to ward off evil. Different types of strange beasts and the Buddhist *lokapala*, all assumed this symbolic role in the grave. Burial items such as door gods and tomb guarding beasts appeared during the Three Kingdoms (220 – 280), Northern and Southern (265 – 589) and Tang (618 – 907) dynasties. They were well-known for their *sancai* glaze of yellow, green and white.

## 随葬俑

商周时期（公元前16世纪 – 256年）还处在用活人殉葬的阶段，春秋战国时（公元前770 – 221年）逐渐以模拟动物俑和人俑来替代。以陶泥制作的俑是一种炫耀墓主人生前身份和财富的表现形式，其造型及彩绘服饰，也提供了当时的社会风俗和审美信息。

坟墓守护神用以驱走恶魔，各种异兽及天王则在墓中承担着守护的职责。门神及镇墓兽随葬器出现在三国（220 – 280）南北朝（265 – 589），唐代（618 – 907）更以黄、绿、白三彩釉盛名一时。



## Green Glazed Ware and Yue Ware

The earliest green glazed ware appeared in the middle of the Shang Dynasty (16th – 11th century BCE). A transition from protoporcelain to early porcelain took place during the Eastern Han Dynasty (25 – 220) and production boomed in the north and south. By the Tang (618 – 907) and the Song (960 – 1279) dynasties, the firing techniques of green glazed wares reached its peak before gradually losing its lead.

Yue kilns are one of the earliest kilns in the history of Chinese ceramics. These southern kilns are famous for its green glazed ware. Yue kilns continued to develop after the Han Dynasty (206 BCE – 220 CE). By the Tang Dynasty (618 – 907), they had developed a unique style. Yue wares come in a rich variety of forms. Its jade green colour was admired by the literati.

## 青瓷和越窑

中国最早的青瓷出现在商代（公元前16 – 11世纪）中期，东汉（25 – 220）开始从原始瓷进入早期瓷器阶段，之后迅速在南、北方广泛生产，唐（618 – 907）、宋（960 – 1279）两代青瓷烧造技术达到巅峰，遂后便逐渐失去了主导地位。

越窑不仅是中国烧瓷历史最早的瓷窑之一，也是南方著名的青瓷窑，经历了汉（公元前206 – 公元220年）以后的发展，至唐代（618 – 907）已形成独特的风格。越窑瓷造型丰富，其润泽的翠色，更博得当时文人墨客的赞美之辞。



## Changsha, Black Glazed and White Glazed Wares

Changsha kiln is an important kiln of the Tang Dynasty (618 – 907). The greatest contribution of Changsha ware is its underglazed painting of brown and green colours, flowers and birds, animals, and decorations of sayings, proverbs and poems. Such painting and decorative styles of Changsha ware created an excitement over the craftsmanship of ancient Chinese ceramics. The wares were exported in large quantities to South Asia, Central Asia and Southeast Asia.

Black glazed ware developed from the foundation of the green-glazed ware. Its production reached its peak in the Tang and the Song (960 – 1279) dynasties. White glazed wares appeared around the Northern Dynasty (386 – 581), but its glaze still has a tinge of yellow or grey. During the Tang Dynasty, craftsmanship for white glazed ware progressed rapidly, such as Xing kilns in Hebei province that were able to produce glazes that are pure white.

## 长沙窑及黑、白瓷

湖南长沙窑为唐代（618 – 907）重要的瓷窑。长沙瓷最大的贡献是釉下褐、绿彩绘，和绘画花鸟、动物以及题写通俗诗的装饰。这种彩绘和装饰风格，使中国古陶瓷工艺产生了新的飞跃，产品更大量地远销至东亚、中亚以及东南亚各国。

黑瓷是在青瓷的基础上发明的，唐、宋（960 – 1279）两代是黑瓷产量最丰盛的时期。白瓷大约出现在北朝（386 – 581），但釉色还处在泛黄或泛灰阶段，唐时期白瓷工艺大踏步前进，如河北邢窑瓷已经达到了洁白水平。



## Ding, Yaozhou and Jun Wares

Ding ware of Hebei province has been highly cherished to this date for its beautiful form and elegant decoration. Its beautiful vessel shape is adorned with carved, incised or moulded decoration. A unique feature is concealing the unglazed rim with a metal band. Ding ware had been used as tributes during the Tang (618 – 907) and Jin (1115 – 1234) dynasties.

In northern China, Yaozhou ware enjoyed equal prominence as Ding ware. It is decorated using similar carving and moulding techniques of the Ding ware, and has a glaze colour of olive green or brownish yellow. Yaozhou ware attained such a high standard that it was given as tributes to the imperial court of the Northern Song Dynasty (960 – 1126).

Jun ware is appreciated for its deep, rich glaze that ranges from blue to lavender tones. The colours are obtained by firing in a reduction kiln atmosphere. Although the imperial kilns closed after the Northern Song Dynasty ended, private kilns continued to operate during the Jin and Yuan (1271 – 1368) dynasties.



## Jizhou and Jian Wares

Jizhou ware was the folk ware of Jizhou in southern Jiangxi province. The bestknown types are those with underglazed leaf and papercut decorations. Jizhou kilns also produced “oil spot” glazes, golden brown and black “tortoiseshell” glazes, bearing a close relationship with Jian ware in the south.

The glaze used by Jian kilns has complex compositions. The addition of iron oxide in varying proportions produced a dark, shiny surface that is mottled densely with spots or streaks. The resultant “oil spot” or “hare’s fur” effect gives Jian ware its distinctive character.

## 定窑、耀州窑、钧窑

河北定窑窑一直以造型美观，装饰雅致为人们珍视和喜爱。定窑装饰工艺有刻花、划花和印花纹，口沿无釉却以镶边为特色，别显一番趣味。唐（618 – 907）金（1115 – 1234）时曾作为贡瓷为宫廷宠爱。

在中国北方，耀州窑器和定窑器一样为世人称道。耀州窑瓷同样采用刻花和印花技术，釉色则呈橄榄绿或黄褐色，因其质地及工艺具佳，也曾是北宋时期（960 – 1126）献给宫廷的贡瓷。

钧窑瓷为世人称道的是其浓厚鲜艳的釉彩，色调从蓝到淡紫色是由于窑温递减变化而成的。官办的钧窑厂随着北宋的灭亡而关闭，但私营瓷窑则在金、元代（1271 – 1368）继续生产。

## 吉州窑、建窑

吉州窑器是江西省南部吉州生产的民间瓷器，其中以釉下装饰的树叶纹或剪纸贴花纹最为知名。吉州窑还生产“油滴”和黄褐色及黑色交杂的“玳瑁”纹饰瓷器，与南方的建窑瓷器有着密切的联系。

福建建窑使用的釉料成分复杂，由于添加了比例不一的金属氧化物，使其产生黑色光亮的釉层，杂以密密麻麻的斑点和条纹。它们中的“油滴”或“兔毫”纹饰使建窑瓷器具有鲜明的特征。



## Qingbai and Longquan Ware

The glassy glaze of Qingbai ware carries a faint greenish tinge. The production of Qingbai ware during the Song Dynasty (960 – 1279) represented the transition from green to white wares in the south. Many kilns in Raozhou in Jiangxi province produced Qingbai wares. Jingdezhen kilns were the most prominent. These wares were made for the local market, with some exported to Southeast Asia and the Near East.

Longquan ware is a new type of green glazed ware which replaced Yue ware in the south. The glaze of Longquan ware is thick and opalescent. Its varied shades of green give the pottery a jade like quality. The flourishing domestic and foreign trade during the Southern Song (1127 – 1279) and Yuan (1271 – 1368) dynasties boosted the production of Longquan ware. The major kilns were located in eastern and southern Zhejiang province. There were also kilns in Jiangxi and Fujian provinces that were imitating the Longquan style.



## Blue and White Ware

Blue and white ware is derived by using cobalt blue in underglaze painting on white-bodied porcelain, and glazing the porcelain with increasingly transparent glazes.

Underglaze blue decoration on pottery was already in use during the Tang (618 – 907) and Song (960 – 1279) dynasties. During the Yuan Dynasty (1271 – 1368), Jingdezhen kilns were already skilled in producing blue and white ware. During the Ming (1368 – 1644) and the Qing (1644 – 1911) dynasties, Jingdezhen became famous for its blue and white ware.

## 青白瓷和龙泉青瓷

青白瓷的釉层呈玻璃状，白中泛青。宋代（960 – 1279）青白瓷的制作工艺标志着南方瓷器由青瓷向白瓷的转变。江西饶州有很多瓷窑生产青白瓷，其中又以景德镇最为著名，器物以供应国内市场需求为主，也会外销至东南亚及近东国家和地区。

龙泉窑器是取代南方越窑青瓷的一种新型青瓷。以釉层较厚，呈不同深浅的绿润色调为特色。南宋（1127 – 1279）及元代（1271 – 1368）的繁荣经济和国外市场的需求无不促进了龙泉青瓷的生产。龙泉窑窑主要分布在浙江省的东部和南部，江西以及福建省也有一些瓷窑模仿龙泉窑器的风格。

## 青花瓷

当钴蓝被作为一种颜料用于瓷器釉下彩绘的同时，越来越纯净的透明釉也开始在白色陶胎上使用，这两种技术的结合便产生了青花瓷。

中国陶瓷在唐代（618 – 907）和宋代（960 – 1279）已经开始了釉下蓝绘技术，到了元代（1271 – 1368），景德镇的瓷器已经长于烧制青花瓷，明（1368 – 1644）清（1644 – 1911）两代，景德镇更以青花瓷闻名遐迩。



## Export Ware

Ceramics such as Yue ware, Changsha ware, Qingbai ware, Longquan ware, and blue and white ware, had long been China's important export ware.

The old trade networks linked China to other countries in Asia, Middle East and North Africa. As shipping networks expanded, China integrated into the rapidly expanding global economy through continual involvement in maritime trade. Exquisite wares were produced in large quantities to meet the diverse demands of different markets.



## Jingdezhen Export Ware

During the Ming Dynasty (1368 – 1644), Jingdezhen in Jiangxi province was China's only ceramic city. The strategic location of Jingdezhen allowed all of its products to be transported to Fanyang Lake and Yangtze River to be distributed to the rest of China, and exported overseas from the ports at Quanzhou and Fuzhou.

From the mid to the late Ming Dynasty (early 17th century), high demands for export wares made Jingdezhen a huge production and distribution point for ceramics. Jingdezhen export ware became Europe's most expensive luxury good and was indispensable to their royalties' daily use. They named it "white coloured gold". At that time, many shops specializing in Chinese ceramics appeared in Europe, Southeast Asia and Japan.

By the mid and the late 17th century, Jingdezhen's volume of production and export reached its peak. New export ware appeared, such as rolwagen, long neck vase, brush pot, gu vase, lotus jar and large plates.

## 外销瓷

长期以来，陶瓷一直是中国的重要出口商品，如越窑青瓷、长沙窑瓷、青白瓷、龙泉青瓷以及青花瓷等。

中国与亚洲、中东及北非等一些国家有着古老的陆地贸易网络，随着海上贸易线路的扩展，中国也因海上丝绸之路的商贸活动，开始融入了全球迅速发展的经济之中。陶瓷制造业上，更是以精美的器物 and 惊人的数量，满足着海外不同国家及不同市场的需求。

## 漳州窑器

长期以来被称作 Swatow (汕头器)，大多是福建漳州地区生产的瓷器。漳州在宋（960 – 1279）元（1271 – 1368）时期已成为福建贸易瓷的重要产地之一，明代（1368 – 1644）以后，不仅生产规模扩大，且品种增多。

漳州平和、漳浦、南靖等地瓷器的圈足底面通常粘有细砂，即所谓的“砂足器”，其垫砂原因不仅是为了隔离瓷器与匣钵相互间的粘连，还起着防止器物在高温下塌底或变形的作用。

漳州窑器有青瓷、白瓷、青花瓷、彩绘瓷以及酱、蓝、黄等色釉瓷。青花瓷是最主要的品种，数量也最多。



## Zhangzhou Ware

What is known all along as Swatow ware was mostly ware produced in Zhangzhou in Fujian province. During the Song (960 – 1279) and Yuan (1271 – 1368) dynasties, Zhangzhou was already an important production centre for Fujian export ware. After the Ming Dynasty (1368 – 1644), its production volume increased, and so did the variety of ware.

Ceramic ware from Pinghe, Zhangpu and Nanjing counties in Zhangzhou usually have sand grains attached to their foot, and are therefore known as “sand foot ware”. The purpose of the sand layer is to prevent the wares and the saggar from sticking together, and the base from collapsing or distorting in high temperature.

Zhangzhou kilns produced green glazed ware, white glazed ware, blue and white ware, coloured ware and wares with glazes of dark brown, blue and yellow. Green glazed ware was the main type of ware and formed the largest quantity.



## Dehua Ware

More than 180 kiln sites have been found in the Dehua county of central Fujian province. From the Song (960 – 1279) to the Qing dynasties (1644 – 1911), Dehua was one of China's important coastal producers of export ware.

During the Song Dynasty, Dehua kilns produced green glazed, Qingbai glazed and near white glazed wares. During the Yuan Dynasty (1271 – 1368) it produced mainly Qingbai glazed ware. During the Ming (1368 – 1644) and the Qing dynasties, it successfully produced wares that were hard and had an ivory white glaze. These included daily wares and sculpted Buddhist figures.

Dehua ware has many decorative styles, using techniques such as underglazed blue and white, moulding, incising, decalcomania and sculpting to portray flowers, insects, fish, and animal motifs.

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## 德化瓷

德化窑在宋代烧制青釉、青白釉以及近似白釉之器，元代 (1271 – 1368) 以青白瓷为主，明 (1368 – 1644)、清时期则成功地烧制出质地坚硬、釉呈牙白色的器物，品种除了日常用具以外，还有佛像雕塑类。

德化瓷工艺多种多样，以釉下青花、印、划、贴花或堆塑等工艺手法装饰花卉、虫鱼、动物等纹样。



## Coloured Ware

Underglazing is a method of applying a layer of white transparent or green glaze over colours painted on shaped clay, and firing it once at more than 1,200°C. This type of decoration craft had been in use since the Three Kingdoms (220 – 280) period and is still in use today.

Overglazing, on the other hand, is a method of applying colours on fired glaze, and then refiring it at a low temperature of 700 ~ 900°C. This type of decoration craft had been in use since the Song (960 – 1279) and Jin (1115 – 1234) dynasties.

Sancai, Wucan and Famille Rose refer to colours on the glaze, which are usually red, yellow, green, blue and purple. During the middle and the late periods of the Ming Dynasty, the Wucan ware of Jingdezhen in Jiangxi province was popular. Famille Rose ware however appeared only in the late Kangxi period of the Qing Dynasty (1661 – 1722).



## Imperial Ware

Imperial kilns are built and operated by the court. Its wares are meant only for imperial use. They were able to obtain quality clay and ingredients, congregate all the capable craftsmen, and control glaze formulas and techniques. Their products undeniably represented the highest standard in the ceramic industry of their times.

By the Five Dynasties (907 – 960), there were already wares of imperial nature. During the Northern Song Dynasty (960 – 1127) ‘imperial kiln’ became an official reference. The imperial courts of the Ming (1368 – 1644) and Qing (1644 – 1911) dynasties sited their kilns in Jingdezhen, Jiangxi province and produced ceramic wares according to imperial demand.

The imperial kilns in early Qing Dynasty (17th – 18th century) achieved the highest standard in the Chinese history of ceramic making. Its clay is pure and compact and its craftsmanship is very fine. The wide selection of designs and the elegant decoration is appreciated by many.

## 彩绘瓷器

中国瓷器釉彩品种繁多，以釉下或釉上彩为基本分类。釉下彩是将色料在成型的坯胎上进行绘饰后，再施白色透明釉或青釉，以1200°C以上高温一次烧成。这种装饰工艺始于三国 (220 – 280)，并沿用至今。

釉上彩则是在烧成的瓷器釉面上用彩料进行描绘装饰，再经700°C~900°C的低温烧成。这种工艺始于宋 (960 – 1279)、金 (1115 – 1234) 时期。

三彩、五彩和粉彩均为瓷器釉上彩品种，基本色调以红、黄、绿，以及蓝、紫等彩料为主。明代中晚期 (十六世纪) 江西景德镇五彩器盛极一时，粉彩则是在清代康熙 (1661 – 1722) 末年才出现的。

## 官窑瓷器

官窑是由官方营建并主持烧造的窑场，其产品专供宫廷使用。官窑因能够强占优质瓷土和原料，营集天下能工巧匠，以及控制釉料配方和制瓷工艺，无不使其产品代表着当时制瓷业的最高水平。

五代 (907 – 960) 已经有了官窑性质的雏形，北宋 (960 – 1127) 正式有了“官窑”的名称，明 (1368 – 1644) 清 (1644 – 1911) 两代朝廷在江西景德镇设御窑厂，依据宫廷需求生产瓷器。

清代前期 (17–18世纪) 的官窑产品已达到中国制瓷工艺史上的最高水平，其胎质洁白致密，工艺精湛，更以丰富的造型和典雅的装饰令人赞不绝口。

## Chinese Historical Periods and Dynasties

