

冰肌玉骨

青花瓷

BLUE-AND-WHITE PORCELAIN

OF THE MING AND CH'ING DYNASTIES



青花瓷
冰肌玉骨
PDG

序

中國為「陶瓷母邦」，享譽世界。其中青花瓷溫潤素雅，清新脫俗；其在中國瓷器發展史上，具有特殊意義和藝術價值，成為中外人士所喜愛的藝術品，至今仍流行不輟。

青花瓷是釉下彩繪的一種，在未上釉的素胎上，用氧化鈷繪畫紋飾，然後罩釉入窯燒製，經過一二〇〇度以上的高溫，氧化鈷就變成美麗的青色。早期青花瓷質樸粗糙，花繪色彩呈青褐色，直到元明兩代才到達青花瓷發展的巔峯，此時不僅技術純熟，紋飾繁複，題材豐富，更因青料不同而呈現各種風貌，格外引人入勝。

青花瓷以明朝宣德時期所燒製者最具代表性，宣德青花瓷質地細緻，製作精工，結合傳統與創新，具有水墨畫淋漓揮灑，生動自然之美。明朝宣德以後的青花瓷，則色彩漸淡，簡逸明朗，不作層層飾滿裝飾，雖沒有宣德時期那種強而有力，有色階的陽剛之美，然而它是寧靜的、自然的，有陰柔清雅之美。後繼的青花顏色轉濃，色階雖能分出多層，染色卻是圖案式的平整，缺乏生動之趣。

基於青花瓷之擴展，又有所謂青花釉裡紅、黃釉青花、三彩、五彩、鬥彩等青花複合彩繪，或典雅樸實，或色彩鮮艷，益添青花繁複多姿的色彩。

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陳癸森



- ◎發行人——陳舜恭
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- ◎編輯者——國立歷史博物館編輯委員會
- ◎執行編者——高玉珍
- ◎作者——余城
- ◎封面題字——楚戈
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PREFACE

China is known to the world as "Mother Land of Porcelain". Of the various kinds of porcelain, blue-and-white porcelain is of particular significance and art value in Chinese ceramics history, on account of its unique serenity, simplicity, and elegance. This makes it a hot and much pursued collection item to both Chinese and foreign art lovers of all times.

Blue-and-white porcelain is a kind of "underglazed porcelain", which is made by first patterning the clay body with cobalt oxide, and then glazing it and firing it in a kiln with a temperature over 1200°C. The high temperature turns cobalt oxide to an elegant blue. The blue-and-white porcelain of early periods is simple in design, crude in texture, and brownish in color. The climax in the development of blue-and-white porcelain did not come until the Yüan and the Ming Dynasty. During that period, owing to the advancement in technique, the sophistication in patterns, the broadening of subject matters and above all, the abundant variations of glazes, blue-and-white porcelain was presented in various styles and features, and became distinctly attractive.

The representative work of the Ming Dynasty is that of the Hsüan-te reign. The Hsüan-te blue-and-white porcelain is delicate in texture and consummate in making. It combines tradition and innovation into one, with the vivid and splashing beauty of Chinese monochrome ink painting.

The blue-and-white porcelain after the Hsüan-te reign is featured by lighter colours and simple and clear designs, much reduced in superfluous decoration. Departing from the vigorous masculine beauty rich in tint variation of the Hsüan-Te period, the blue-and-white porcelain of this period shows a serene, natural, and feminine elegance. The blue-and-white porcelain of the following periods turns dense and gaudy in color, with much less tint variation, and thus appears devoid of vitality.

Derived from blue-and-white porcelain, there are composite porcelain wares such as underglaze blue and red, underglaze blue on a yellow ground, Tri-color, Penta-color, "Tao-ts'ai" and the like. Either being elegant, or serene, or gaudy, they diversify and enrich the color shades of blue-and-white porcelain.

Chen Kuei-miao
Director
National Museum of History



◎發行人——陳炎森
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- 46 Bowl with design of lotus pond and dragons in underglaze blue
Ming dynasty, Hung-chih ware
- 47 Dish with Sanskrit script in underglaze blue
- 48 Vase of the bronze form of Tsun with Indian lotus and Arabic inscription in underglaze blue
Ming dynasty, Ch'eng-tê ware
- 49 Flower receptacle with Indian lotus and Arabic inscription in underglaze blue
- 50 Incense burner with Indian lotus design in underglaze blue
- 51 Inverted bell-shaped bowl with dragon design in underglaze blue
- 52 Dish with dragon design in underglaze blue
- 53 Jar with Indian lotus design in underglaze blue
- 54 Jar with design of children at play in underglaze blue
Ming dynasty, Chia-ching ware
- 55 Double-gourd vase with design of clouds, cranes and Eight Divinatory Trigrams in underglaze blue
- 56 Incense burner with design of Indian lotus and Eight Treasures in underglaze blue
- 57 Bowl with design of children at play in underglaze blue
- 58 Inverted bell-shaped bowl with three sheep design in underglaze blue
- 59 Bowl with design of mandarin duck and lotus pond in underglaze blue
- 60 Bowl with designs of dragon and phoenix in underglaze blue
- 61 Vase of bronze form of Tsun with floral design in underglaze blue
- 62 Stem cup with floral scroll design in red and underglaze blue
- 63 Square box with designs of portraiture and flowers in multiple colors
- 64 Handled pot with design of clouds and dragons in underglaze blue
Ming dynasty, Lung-ch'ing ware
- 65 Box in the shape of a silver ingot with design of clouds and dragons in underglaze blue
- 66 Hexagonal teapot with underglaze blue design
Ming dynasty, Wan-li ware
- 67 Ewer with design of dragons and phoenixes in underglaze blue
- 68 Vase with design of clouds and dragons in underglaze blue
- 69 Bowl with phoenix design in underglaze blue
- 70 Round box with designs of portraiture and flower-and-bird on the brocade ground in underglaze blue
- 71 Square box with design of clouds-and-dragons and flower-and-bird on the brocade ground in underglaze blue
- 72 Candlestick with floral design in underglaze blue
- 73 Square incense burner with design of clouds, dragons and Eight Divinatory Trigrams in under glaze blue
- 74 Brush washer in the shape of plum blossom with the design of fishes and water Plants in underglaze blue
- 75 Brush shaft with design of horse and tortoise carrying books on their backs in underglaze blue
- 76 Dish with designs of flowers and fruits in multiple colors
- 77 Dish with the design of Indian lotus in multiple colors
- 78 Vase in the shape of bronze Tsun in multiple colors
- 79 Large jar with design of Indian lotus in underglaze blue
- 80 Brush shaft with the design canoeing landscape in underglaze blue
Ch'ing dynasty, K'ang hsi ware
- 81 Bowl with the design of Hsi Wang Mu (Royal Lady of the West) riding a crane in underglaze blue
- 82 Vase with diverse patterns in underglaze blue
- 83 Flask with floral design in underglaze blue
Ch'ing dynasty, Yung-cheng ware
- 84 Bowl with the design of Eight Immortals in underglaze blue
- 85 Covered bowl with flower-and-bird design in tao-ts'ai
- 86 Pair of bowls with designs of the Buddhist Eight Treasures and Indian lotus in underglaze blue
Ch'ing dynasty, Ch'ien lung ware
- 87 Octagonal bottle with floral design in underglaze blue
- 88 Flask with floral design in underglaze blue

釉下彩繪瓷的一種

瓷器為中國享譽世界的民族手工藝術之一。青花瓷又是中國發展過的瓷器中最輝煌的一項。這項瓷器在燒造中，屬於釉下彩繪瓷的一種。所謂釉下彩繪瓷，是在做好成器的素坯上，先用一種氧化金屬物質調水而成的畫料，繪上製飾花紋，然後外澆一層石英質的釉料，再放入高溫窯火中煨燒，表面釉料熔化成無色透明的玻璃質，裏面氧化金屬物因有玻璃層隔絕空氣，即起物理還原作用脫出體內的氧，恢復金屬元素本質色相，於是花繪出現亮麗的彩色，就像是畫在玻璃釉下一般，因此得名。由於這類瓷器的燒成，需要累積豐富的知識和技術，代表了高科技的成就；而在裝飾上結合造型和繪畫，因而除去實用功能外，更具藝術價值，在中國悠久璀璨的瓷器史上，享有特殊意義和地位。然而，在過去燒造中，被使用作為這類釉下彩繪瓷繪畫發色劑，與所產生的彩色，共有鐵的青色、銅的紅色、鈷的藍色三種。其中採用氧化鈷的一種，發色色度強烈而穩定，使用程度普遍而廣泛，它所燒成的產品，也正就是本文介紹的青花瓷器了。

青花瓷器的起源

近代學者一般看法，認為青花瓷的興起至遲在南宋，甚至可以推到北宋時期。這種燒法的出現，有人認為可能是一種「天上掉下來的機緣」。因為，不是先有人決定做青花瓷，才出現青花瓷；而很可能是，出於燒造其他彩瓷時的偶然發現，於是發明了這種裝飾花紋畫在釉下，燒出瑩澈微麗彩繪的燒法。

不過，根據一般所認定的屬於這時間的少數遺物看來，早期產品質樸粗糙，燒出的花繪色彩是青褐色調，顯示出發色劑仍屬氧化鐵，或者是僅含極微的氧化鈷這類的礦物質，因此，在宋朝一直仍未受到

大眾注意。

直到元代，一方面由於燒瓷材料和技術的改進，特別是經由燒造影青瓷而獲致了玻璃釉的這項成果；一方面回教商人慕名前來中國訂製瓷器時，順便也帶來中東青花瓷器的樣品和青料。仿燒結果，彩色鮮艷，花繪綉麗。於是綜合這兩項成功所燒製出來的瓷器，開始引起重視，終於異軍突出，再度為中國陶瓷歷史，綻放出燦爛光芒。

瓷器自唐宋以來，因為製作燒造日趨精美，於生活實用外，光滑漂亮的釉面色澤，早已成為詭觀把玩的藝術品；故而增加了一層彩色花繪的青花瓷，崛興之後，才能很快流行起來。

元代流行的青花瓷器，到今天仍然還在的，為數不少，但絕大部份流散在國外公私博物館，如英國倫敦大衛德中國藝術基金會，即收藏有一對器身書有「至正十一年張文進供奉」款字的青花雙象耳瓶。另如伊朗德黑蘭的阿爾代比耳廟（Ardebil Sh.）和土耳其伊斯坦堡的脫普卡卜博物館（Top Kapu Museum），更收藏有大量的元明青花器。單從這幾處所保藏的青花瓷的數量看來，便很清楚顯示出當時的燒造相當熱絡；並且，質地堅緻潔白，花色靛青明亮，迥異宋代所燒，已經十分接近稍後的青花瓷巔峯時期的產品。不僅技術已趨成熟；尤其是裝飾的花繪，構圖繁複，內容豐富，題材洋溢著濃厚的民俗風味，呈現十足的青花瓷特徵。可說已經展露出這項瓷器興盛的前景。

發展的盛世在明代

明代是中國瓷器燒造的全盛時代。造成原因，有：一、燒造本身，累積了過去長期的經驗，技術已臻爐火純青；同時，在燒造之時，又能掌握最適當的物質條件，善加利用。二、已成全國燒瓷中心的景德鎮，出產豐富而質優的瓷土和釉料，提供了充裕的材料。三、明代對外交通暢旺，海外商業發達，瓷器已成重要的賞賜和貿易物品，故



而，更加刺激生產劇增。四、明朝官方對瓷器的製造，非常重視正式設置官窯；講求制度和設備的完善；大量聘用優秀的人才，使技術不斷提昇，故產品數量和品質同時俱進。於是，再經「上行下效」，自然也激發了民間燒造的競爭進步。這種結果便是明代整個瓷業的蓬勃昌盛，各類瓷器燒造熱絡空前。

而在元代崛起，方興未艾的青花瓷，因應這項形勢，加上作為花繪材料的青料，不僅本土已行開採，國外輸入更多，可以充份供應需要；官窯又首創分工合作的生產方式，足以應付青花瓷「一器之成，需經手七十二道手續的繁複過程」；還有是，明人對於瓷器的品味，日益由淡潔素雅的單色雕花，趨向繁美華麗的彩色繪花的裝飾觀念。在這種種因素影響下，青花瓷急速的發展開來，除與當時流行的其他彩繪瓷合力開創出瓷史上的彩瓷盛世之外，其本身更獨佔鰲頭外，領袖羣倫，執明代整個瓷業發展之牛耳。

包括青花在內的明代瓷器燒造，因為官窯的設立，已成為明代社會經濟裏的一項發展重心。官窯瓷器的特徵，是質地精良，製作精美。而明代官窯有花瓷的發展，從初年設廠，自始至終，歷時長久，又因各個帝王喜嗜有別，器形製作和花繪，各有所好；特別是作為花繪的青料，前後所使用的是：迥然不同他三種青料，所以，燒成之後，面目大異其趣。大致而言，明代青花瓷器的整個發展情形，按其風格的呈現，約可劃分為三個時期。

一、瑰麗奇肆的早期官窯器

這一時期，主要包括太祖洪武、成祖永樂和宣宗宣德三朝，而以宣德時代集大成，產品最具代表性。

宣德青花瓷器的官窯，除了質地細緻、製作精工，器形上又能夠結合傳統與創新，匠心獨運，式樣奇特新穎，有諸多發明，而最吸引人的地方，是在花繪部分所顯現的獨特青色和繪畫圖案。



花繪的青色方面，主要原因在於：宣德朝所使用的青料，是種南洋進口的「蘇麻離青」（又名「蘇泥·勃青」），成分中含鈷甚高，發色色度極佳，呈現的色相為暗沉的靛青，以及明艷的青藍色，所以，能夠帶出一種華麗沉鬱的韻味。這種青料在永樂朝曾經先行試用，到宣德朝已能完全掌握性能，而將其特性發揮得淋漓盡致。並且，配合著當時流行的厚密淋釉，燒出來的青色花紋，滲入晶瑩溫潤的厚厚玻璃釉層之後，更產生兩種現象。一種是：形成深淺濃淡、變化不一的筆線，其內夾雜許多狀似燒焦癍痕的靛黑色斑點，斑駁鬱茂，能帶給人蒼鬱幽邃的美感。一種是：形成散暈於釉裏，濃淡不一的青色色塊，淡者似翳雲，濃者如寒鐵，層疊堆垛，於是產生深邃的空間感，便恰似以潑的筆法，在宣紙上畫出來的黑瀟滂花的水墨畫。以上的這兩種青花現象，俱可令人興起無限遐思，產生色覺上的快感。

至於繪畫圖案方面，整體而言，可以看出它確實因應著當時的繪畫趨向，表現豐富的內容，題材以龍鳳、人物、仕女、嬰戲、花卉為多；而以帶有波斯風味的轉枝西蕃蓮圖樣，最為突出，呈現繁富之美。概言之，構思搭配、經營佈局，以及筆線的運用，都能夠展現出純粹繪畫的趣致。於是，宣德朝的瓷器，就由於特殊的構圖和配色，乃別具風格地產生出恢宏奇麗的氣象，成為明代青花瓷中最受人喜愛推崇的一種。

二、精巧秀美的中期官窯器

這一時期，主要包括了憲宗、孝宗和武宗三朝，其中以憲宗成化朝成就最高，產品允稱典型。

成化朝燒造的青花瓷器，因為在上者的皇帝有他不同的藝術品味，再加上部份使用材料有所改換；因而，乃導致發展風貌丕變。

前面已經提過的，宣德朝所用的蘇麻離青，由於長時間的大量使用，到此時期，終告罄竭，於是不得不改用一種國產「平等青」。這



種土青裏，鈷的含量低，入火煅燒之後還原呈現的青色，完全沒有蘇麻離青的「滲、翳、散、暈，斑駁陸離」的特色；並且，色度暗沉，缺少色階的層次變化，以及色覺上的魅力。然而它經過發色之後呈現於釉下的狀態，却十分清晰穩定，一點一畫，纖細畢現，極其適合採取工筆繪法。

因為如此，成化朝的青花瓷器，在裝飾的花繪部分，不得不捨棄前期粗筆、重色、厚釉的形式，改採薄釉、工筆、勻染的畫法。然而，精心刻意的構圖、圓細遒勁的線條、均勻細膩的渲染，配合上詩情畫意的題材，諸如花鳥、人物、仕女、嬰戲，以及洋溢著生活情趣的歷史文人韻事、詩句，如「淵明賞菊」、「茂叔愛蓮」、「高燒銀燭照紅粧」等等，却另構成了與宣德時期完全不同的一種，清新脫俗的畫面。

器形方面，這個時期所追求的，大致是體薄輕巧的造型，譬如小形的杯、琖、鍾之類，便大量有所製作，其他器物，也多屬於精巧細緻。

概括言之，成化朝的青花瓷器給予人的最主要印象乃是：小巧玲瓏的形狀、瑩白細潔的表面，而在薄薄的玻璃釉裏，點綴著筆致精工的青色花紋，散發出一股清麗高雅的美感，令人愛不釋手。

三、繁美華艷的晚期官窯器

這一時期，主要包括世宗嘉靖、穆宗隆慶和神宗萬曆三朝。由於皇室生活侈靡，因此，這段時期也可說是明代燒瓷達到盛況之極致的階段。這個時期青花瓷的發展，因為使用中東新進口的回青，加上花繪風格的轉變，又出現另一番嶄新的景象。

「回青」的發色，色度高而純淨，色相呈現「濃翠紅艷」的深紫藍色。與前二者不同的是，色質濃膩而凝聚不散，無色階層次的變化，不似早期蘇麻離青那般，具有沉鬱苦澀的趣味，也與中期平等青所



具淡雅秀逸的情致不同，而是另有一份穠艷豪華亮麗的美感。

在裝飾花繪方面，題材除在前期所見者之外，由於這段時期崇奉道教，民間藝術也極為蓬勃，故增添了許多與道教有關的祥瑞禽獸、吉祥事物圖案，以及民間裝飾所流行的花卉植物等，構圖皆甚繁複緊密。但佈局與繪畫手法均甚自由，信筆揮灑，隨意粧點，因此形象脫略奔放，生意盎然。這項深具特色的繪圖，配合著這個時期的特殊青色，形成了本期繁縟逸麗、熱鬧非凡，又具有民俗藝術獨具的質樸親切風味，格外引人入勝。

青花瓷的衍生瓷類

明代官窯青花瓷除了本身的盛行，另外也演變衍生出許多瓷類，並皆流行。這些與其他釉彩相互配合產生的瓷器類，計有：

青花釉裏紅—他由青花結合另一釉下彩繪瓷釉裏紅所成，花繪呈現青和紅色。

黃釉青花—利用青花和嬌黃釉所結合而成的黃地青花瓷。

三彩—利用釉下彩繪的青花和釉上彩繪所結合而成的複合彩瓷。它的製作程序是：先用青料畫好花繪部份，燒成之後，預留部份再用釉上彩料補畫完成，重入低溫窯燒過，即成。通常凡使用綠、黃二彩的，便名為三彩。

五彩—燒法同於三彩。惟彩料增加了礬紅、黃、綠、紫、翠等色。

鬥彩—燒法與三彩、五彩大同小異。三彩、五彩的花繪，是由青料和彩料分別畫成的個體所組成；鬥彩的花繪，則是彩料填入青料畫成的輪廓內，或者罩覆在青料畫成的線條上，併合而湊集成整體的花樣。

以上的這些青花複合彩繪，呈現出來的美感，或幽雅典雅、或雍容華美、或鮮艷穠麗，不一而足，各展撩人的風姿美色，益增明瓷的



藝術景象。

民窯器具有質樸率直的民俗藝術美

明代的瓷器發展，官窯而外，民間的民窯燒造也極重要。由於朝廷頒發了民間禁止使用部份彩瓷的規定，青花瓷便成爲民窯的主要產品，甚至比官窯流行的更廣。燒造產地，除了最大集中地的景德鎮之外，廣東、福建、浙江等東南沿海地區，亦均廣爲遍佈。

明代民窯的青花瓷，基於瓷器在當時已爲民間普遍接受、使用，各類燒造，無所不有，故，青花的勢力，幾乎涵括了日常生活的所有用具。它的發展狀況，雖是配合官窯的形勢，而致前、中、後期，不甚一致，但却仍有其展現風貌上的雷同之處。也就是，民窯的製作，普遍地予人質地粗糙、色澤暗淡、形制樸拙的感覺，缺乏品質精工、典雅華麗的官窯器之精美，但是它們共同具有的眞率自然風味，尤其在裝飾花繪方面，由於採用的題材不拘，故能夠充分表現出活潑自由的情趣。尤其是筆墨簡率奔放，充滿浪漫的情調，也散發出強烈的民俗風味，足夠稱得上是融合了生活與藝術的一種瓷器。

風靡海外與影響世界的瓷器

明代以青花爲主的瓷器，燒造十分發達，器成天下走、行銷海內外，成爲風靡一時的熱門物品。當時外人如何喜愛中國瓷器，從以下趣事可見一斑。

〔明實錄〕英宗紀中記載，正統年間，皇室光祿寺招待西方人和女真人飲膳，宴後清點瓷器，竟被偷走五百八十多件盤碗。

明人筆記中也記載，在北京街頭，經常看見韃靼、女真部落，以及由天方諸國返國的人，他們預備販運到各地的瓷器，多至數十車，每車高達三丈，足見吸引力量之大。



而明朝人沈德符的〔野獲編〕一書亦有「夷人市瓷器」一文，說當時瓷器由景德鎮運出，先用裝桶茭草的方法，運抵北京；然後由北京起運返國時，他們另外再做包裝。先把瓷器纏網一起，排列整齊，上面撒上泥土和豆、麥等種籽；然後，不時灑水，使得豆、麥發芽生長，芽草便鑽入所有縫隙繼續成長，形成相互纏繞膠著，甚至緊密牢固到擲地不碎的地步。最後，才裝載車馬上路。

明朝青花瓷器大量輸出，遍及日本、南洋、中亞、歐洲和非洲各國，除促進國際間商業經濟的交往，更造成中國和其他各文化上的交流、溝通。在十六世紀那時，青花瓷器透過阿拉伯商人，販賣到歐洲，義大利人開始在威尼斯仿燒；不久便傳到荷蘭，然後遍及英、法、德、俄各國。亞洲的國家裏，日本早在宋代便曾派人前來中國學習造瓷，明正德年間又來景德鎮學習燒製這種冰肌玉骨青花瓷；到了今天，日本所燒青花瓷，仍然保存著明朝天啓時期的民窯風格。韓國則是在相當於明代的李朝時期，開始燒造青花瓷。其他如中南半島的越南、泰國，亦皆持有悠久的燒瓷歷史，大抵與中國都有極深淵源，而青花瓷的燒製，則是明代才傳去。

因此，明代青花瓷的成功，對於中國瓷器後來之能夠發展成為世界性的產品，可以說具有直接的催生作用，貢獻厥偉。

清代流行仿古青花遂趨下坡

明代發展起來且臻極盛的青花瓷，隨著明亡入清，也轉進到另一階段。

清代是中國瓷器史上另一個盛世，燒造景況空前絕後，成就登峯造極，特別是他們在技術和物質方面力求突破，發明了許多新的器種。然而在一些舊有的瓷類上，却形成停滯或退步現象。青花瓷器便是其中之一。

清代青花瓷燒造，出現下述幾項情形：一、遜於明代的成就，一味因襲模仿前代產品，缺少新意。二、使用的青料，缺乏明代的特殊性能和奇麗色相，而採用人工補救，例如為模仿宣德朝產品的「滲青鐵皮鏽」斑，而用筆點畫，造成色彩的死板呆滯。三、花繪的畫工刻板拘謹，也缺乏自然活潑的趣味，已經看不到明代青花瓷那種迷人的光彩風貌。因此，燒造雖盛，藝術價值却明顯降低。

時至今日，這項曾是中國歷史上燒造最大、流行最廣、風靡歷久、雅俗共賞，曾經綻放過萬丈光芒的明代青花瓷，雖然仍是流行不輟，但是坊間所燒，幾乎全屬仿古作品，比較前人產品，截然不同日而語了。

Blue-and-white Porcelain of the Ming and Ch'ing Dynasties

Porcelain is one of the Chinese decorative arts well-known to the world. And blue-and-white porcelain is the most extraordinary achievement in Chinese ceramics history. Blue-and-white porcelain is a kind of "underglaze porcelain," which is made by first painting the clay body, with decorative patterns, in pigments made of oxide of metal mixed with water, then coating the painted body with quartz glaze, and then firing it in high-temperated kiln. In such procedure, the glaze-coating will be melted into transparent glass material, and the underglaz metal oxide will give out the oxygen and appear the original color of the metal in the reduction process, for the metal oxide is isolated from the air by the glass material, thus the painted patterns turn up a shining color as if it is painted "under" the glass glaze, and derive the name "underglaze porcelain." The making of such porcelain requires high technology and rich experiences as well as marvelous taste in shaping and painting. It is a combination of practical technology and artistic creation. In the age-long Chinese ceramics history, it obtains a special status. In the making of those "underglaze porcelain," we find that the most frequent colors are iron black, copper red, and cobalt blue. Among them the color which derives from cobalt oxide is more sharp and stable. Therefore cobalt oxide is used more frequently as underglaze pigment. Its product, "blue-and-white porcelain," will be discussed as below.

The Origin of Blue-and-white Porcelain

As the general opinion of recent ceramics scholarship, blue-and-white porcelain rises at least in Southern Sung Dynasty, some even claims that it could have been made in Northern Sung Dynasty.