

【汉英对照】 周京京 编著 冯伟 翻译

JIESHOU PAINTED POTTERY

# 黑首彩陶

耿宝吉题





【汉英对照】 周京京 编著 冯伟 翻译  
JIESHOU PAINTED POTTERY

# 界首彩陶

耿宝光题

图书在版编目(CIP)数据

界首彩陶:汉英对照/周京京编著,冯伟译. —合肥:  
安徽科学技术出版社,2013.1  
ISBN 978-7-5337-5586-7

I. ①界… II. ①周…②冯… III. ①彩陶-介绍-  
安徽省-汉、英 IV. ①K876.3

中国版本图书馆 CIP 数据核字(2012)第 254831 号

界首彩陶(汉英对照)

周京京 编著 冯 伟 翻译

出版人:黄和平 选题策划:刘三珊 责任编辑:刘三珊  
责任校对:郑楠楠 责任印制:廖小青 封面设计:王艳  
出版发行:时代出版传媒股份有限公司 <http://www.press-mart.com>  
安徽科学技术出版社 <http://www.ahstp.net>  
(合肥市政务文化新区翡翠路 1118 号出版传媒广场,邮编:230071)  
电话:(0551)63533330

印 制:合肥华云印务有限责任公司 电话:(0551)63418899  
(如发现印装质量问题,影响阅读,请与印刷厂商联系调换)

开本:889×1194 1/16 印张:14.25 字数:441 千  
版次:2013 年 1 月第 1 版 印次:2013 年 1 月第 1 次印刷

ISBN 978-7-5337-5586-7

定价:118.00 元

版权所有,侵权必究



# 山花烂漫(代序)

李广宁

在这个暖意融融的春日里,京京捧着她的《界首彩陶》的书稿来找我,让我给审阅一下并写个序言。作为工作上的老搭档和老朋友,我感到义不容辞,便答应下来。首先当然是认真阅读全部书稿并坦率地提出建议和想法。然后是写序,提笔就写下了这个题目。

京京今年已届花甲,年底就到一首歌曲里唱的“干了一辈子革命工作,也该歇歇啦”的时候。她干的“一辈子革命工作”都是文物工作,受的是文博专业高等教育,参加工作从安徽省博物馆到安徽省文物总店再到安徽省文物鉴定站,都是与文物打交道。她既是单位领导又是非常专业的业务人员,她有一双文物鉴定的慧眼,鉴定的面很宽,但重点是古陶瓷;她热心安徽的文物保护工作,尤其醉心于界首彩陶的保护工作,在这上面她倾注了半生的心血。近30年来,她一直关注着这棵生长在偏远的皖西北边境的“山野之花”,认真地收集资料,潜心研究,并尽自己最大的力量去呵护它、帮助它。记得前几年安徽省推荐首批国家级非物质文化遗产,适值我是评审专家组成员,她知道后便给我下“死命令”:一定要想法把界首彩陶推荐上去!经过努力,幸不辱命,界首窑彩陶刻花技艺已成为国务院公布的首批国家级非物质文化遗产。对于界首彩陶,过去虽然也有少数人研究过它,但他们的研究都是停留在浅层次的面上,往往就是对几件瓶瓶罐罐就物论物地介绍而已。京京对界首彩陶的研究则是立体的、全面的。她除了对传世的实物进行观察、研究外,还运用考古学、民俗学、工艺美术学等多种方法综合研究。她最大限度地搜集资料:调查界首古窑址和近现代窑场,走访老专家、老艺人及当代涉足界首彩陶的相关艺术人员,调查了解界首彩陶实物的现存情况等,并耐心地对这些资料信息进行梳理、排比和分析。可以说,她对界首彩陶所做的工作是前所未有的,因此,这本书是她心血凝集的结晶。作为界首彩陶的研究成果来说,也是前所未有的。这本书是在现有条件下对界首彩陶进行的最全面、最精确记录、总结和最深入研究的成果,它为中国陶瓷史的研究,特别是安徽陶瓷史的研究提供了不可多得的材料,同时也为民俗学、工艺美术学等多个领域提供视角独特的资料,因此是一本有价值的好书。我建议从事文物鉴定、考古、历史、陶瓷研究以及工艺美术等方面工作的同志们不妨看一



# *Mountain Flowers in Full Bloom* (Preface)

Li Guangning

In a warm spring day, Lady Jingjing came to me with her manuscript *Jieshou Painted Pottery*. She asked me to review the book and invited me to write a preface. As her workmate and good friend for many years, I felt it was incumbent on me to promise it. At first, I carefully read the book and frankly gave my suggestions and ideas. Then I started to write the preface and wrote down this title.

As the song says, “It should be the time for you to have a rest after serving revolutionary work all your life”, Lady Jingjing has reached 60 this year and will retire at the end of this year. She has dedicated all her life to serving the work concerning cultural relics, with receiving a higher education of cultural heritage and museology and working at the Anhui Museum, the Anhui Antique & Curio Head Shop and the Anhui Appraisal Institute of Outbound Cultural Relics. She has been known as not only a leader but also an appraisal professional, with a pair of intelligent eyes on appraisal of historical relics, especially ancient ceramic. She has been enthusiastic in the protection of the historical relics in Anhui and devoted half her life to the protection of the painted pottery in Jieshou City. For nearly three decades, she has always concerned with the “flower” growing up among the mountains in the northwest border of Anhui Province, carefully collecting materials, researching, protecting and helping it with all her possible efforts. Our province organized an expert panel to issue a recommended list of the first group of the Intangible Cultural Heritage Items under the State Protection several years ago and I was one of the experts. Knowing this, Lady Zhou sent me a direct mission that we must guarantee Jieshou painted pottery to be recommended. After all possible efforts, the technique of incised design of Jieshou painted pottery has been successfully listed in the first group of the Intangible Cultural Heritage Items under the State Protection promulgated by the State Council. Few people have studied Jieshou painted pottery and their studies remained at a superficial level of introducing vessels. But Lady Zhou has carried out a three-dimensional and complete research for Jieshou painted pottery. She has made a study of vessels handed down by using methods of archaeology, folklore and arts and crafts on a basis of observing. She has collected all possible materials as best she can, such as investigating kiln sites and modern kilns in Jieshou City, visiting old experts, old craftsmen and related persons engaged in painted pottery and investigating



看,会有收益的。

京京为人谦和、处世低调,为保护界首彩陶,她默默做了大量工作;为研究界首彩陶,她仍然是默默做了大量工作。在这个新时代的大好春光里,界首彩陶这株“山野之花”已昂首怒放了;《界首彩陶》一书的出版,何尝不是又一朵文物研究“成果之花”怒放了?值此,我想起毛泽东同志的著名词句“待到山花烂漫时,她在丛中笑”。现在,溪水淙淙、山花烂漫,丛中笑者,岂周京京乎!

the extant condition of painted pottery, and seriously made a classification and analysis for all materials. So to speak, Lady Zhou has made a study of Jieshou painted pottery that had never been done before. So, such a book, a fruit of her endeavor, never appeared before during the studying of Jieshou painted pottery. The book, an excellent and valuable book, is considered as a complete and exact record and conclusion and a thorough research achievement under the existing condition, providing the invaluable materials for the study of China's ceramic history, especially Anhui's ceramic history, and the unique materials for the fields of folklore and arts and crafts. I advice that the persons concerning with appraisal of historical relics, archaeological, historical and ceramic research and arts and crafts might as well have a look and will benefit.

Lady Zhou, with her modest, sincere and low-key manner, has been silently undertaking a lot of work for the protection and study of Jieshou painted pottery. In the beautiful spring time of the new era, Jieshou painted pottery, a flower growing up among mountains, has burst into blossom, the book *Jieshou Painted Pottery* being published can be deemed as another flower, the flower of archaeological research, that has burst into blossom. To this moment, Comrade Mao Zedong's poem "When the mountain flowers are in full bloom, she will smile mingling in their midst" enters my head. Now, among gurgling streams and mountain flowers in full bloom, isn't Lady Zhou Jingjing smiling?





# 前言

界首彩陶历史悠久,制作工艺独特,是安徽省淮北地区优秀民间传统工艺陶,2006年被国务院公布为第一批国家级非物质文化遗产保护名录。界首彩陶属于釉陶系列,器形古朴厚重,刻花简洁生动,釉色流光溢彩。以生活用器为主,主要有:盘、盏、洗、罐、钵、瓶、炉、灯等器皿;装饰纹饰内容丰富,有卷草纹、荷莲纹、牡丹纹、菊纹、茴香瓣纹、草叶纹、鱼纹、鸟纹、仕女纹、刀马戏剧人物纹;装饰彩釉是以铜、铁元素为着色剂的低温铅釉,有三彩釉和单色绿釉、黄釉、酱釉、枣皮红釉等;装饰技法有模印、刻划、剔地、彩绘等。界首彩陶以三彩刻花闻名,它的制作过程是:制坯—施两层化妆土—晾坯—刻花、剔地—素烧—点绿彩、施釉—釉烧—成品。覆盖在花纹上的化妆土含铁量较低,烧成后呈乳白色,花纹地子上的粉土或胎土含铁量较高,与含石英粉的铅釉在高温下生成棕红色或酱黄色,再配以点、撒的绿色彩斑,集棕红(酱黄)、白、绿颜色于一体,这就是三彩刻花,也称三彩剔花,是界首彩陶的上品。界首彩陶世代相传,扎根于乡村民风,“土而不薄,俗而不庸,粗而不劣”,充满了鲜明的地方情趣和人们对生活的追求与希望,是中华民族民间艺术百花园中的一朵奇葩。





# Introduction

Jieshou Painted Pottery, with a long history and unique technique, is the luxurious folk art pottery in the Huaibei region of Anhui Province and was listed in the first group of the Intangible Cultural Heritage Items under the State Protection promulgated by the State Council in 2006. Classed as the glazed pottery, the Jieshou painted pottery is featured with primitive and dignified shape, simple and vivid incised design and colorful glaze. The products are mainly utensils for daily uses, such as plate, *Zhan* (small cup), *Xi* (water vessel), jar, *Bo* (bowl), vase, censer and lamp. The decorative patterns are rich in content including scrolled grasses, lotuses, peonies, chrysanthemums, aniseeds, grass blades, fish, bird, classical ladies and warriors riding horse and holding sword in opera. The color glaze decorated is the plumbic glaze at a low temperature with copper and iron as coloring material, including tricolored glaze, green glaze, yellow glaze, brown glaze and date red glaze. The decorative techniques adopt mold-stamping, incising, ground-cutting and coloring. The Jieshou painted pottery is well known for its tricolored incised designs, with producing process of performing biscuit, slipping two-layer colored paste, drying, incising design and cutting ground, unglazed firing, glazing and stippling green splashes, glaze baking and polishing. The unique tricolored incised design of Jieshou painted pottery, also named tricolored cut design, which is classed as the leading style of the Jieshou painted pottery, takes on three colors of reddish brown (beige), white and green in one, of which, the white color covered on the patterns is turned from the colored paste with a low iron content after firing, the reddish brown or the beige color covered on the ground from the white paste with a high iron content and the plumbic glaze containing quartz powder after firing at a high temperature and the green spots are stippled or sprinkled on the body. Handed down from generation to generation, the Jieshou painted pottery roots in folk custom with “rustic rather than frivolous, popular rather than vulgar, primitive rather than rough”, and is full of distinct local interest and people’s quest and hope for life, which is praised of a wonderful flower in the folk arts garden of China.



# 目 录

第一章 结缘界首彩陶 .....	1
一、初识 .....	1
二、探访张志先生 .....	3
三、考察 .....	5
四、卢山义大师 .....	5
五、界首彩陶惊现徐州地下明城 .....	9
六、情缘 .....	11
七、韩美林、阎玉敏大师 .....	19
八、曾经活跃在界首工艺陶瓷厂的美术专业工作者 .....	21
九、入选国家级非物质文化遗产保护名录 .....	25
十、归宿 .....	27
第二章 探究界首彩陶的历史 .....	29
一、界首陶窑 .....	31
二、界首彩陶的制陶资源 .....	35
三、界首彩陶与宋代北方民窑 .....	35
四、界首历史地域、交通环境与界首彩陶 .....	37
五、界首彩陶的发展阶段 .....	39
第三章 界首彩陶的烧造装饰工艺 .....	63
一、界首彩陶的造型艺术 .....	63
二、界首彩陶的装饰技法 .....	69
1. 剔花工艺 .....	69
2. 刻划工艺 .....	79
3. 模印工艺 .....	83
4. 彩绘工艺 .....	85
5. 贴塑、雕塑工艺 .....	87
三、界首彩陶的釉装饰 .....	93
1. 单色釉 .....	93
2. 三彩釉 .....	101



# Contents

<b>Chapter One Ties with Jieshou Painted Pottery .....</b>	<b>2</b>
I .Making a first contact with the Jieshou painted pottery .....	2
II .Visiting Mr. Zhang Zhi .....	4
III . Investigating .....	6
IV .Master Lu Shanyi .....	8
V .Unearthing Jieshou painted potteries from an underground city site of the Ming Dynasty in Xuzhou City .....	10
VI .Having a deep feeling with the Jieshou painted pottery .....	12
VII .Master Han Meilin and Master Yan Yumin .....	20
VIII .Art professionals once worked in the Jieshou City Craft Ceramics Factory .....	22
IX . Being listed in the Intangible Cultural Heritage Items .....	26
X . Finding a last home .....	28
<b>Chapter Two Exploration for the History of Jieshou Painted Pottery .....</b>	<b>30</b>
I .Kilns in Jieshou .....	32
II .Pottery-making resources of the Jieshou painted pottery .....	36
III .Painted pottery in Jieshou and pottery from civilian kilns of the North in the Song Dynasty .....	36
IV .History, geographic environment and traffic with painted pottery in Jieshou .....	38
V .Developing stages of the Jieshou painted pottery .....	40
<b>Chapter Three Techniques of Baking and Decorating of Jieshou Painted Pottery .....</b>	<b>64</b>
I .Plastic arts of the Jieshou painted pottery .....	64
II .Decorative techniques of the Jieshou painted pottery .....	70
i . Cutting technique .....	70
ii . Incising technique .....	80
iii . Mold-stamping technique .....	84
iv . Painting technique .....	86
v . Applying and sculpturing techniques .....	88
III . Glazes of the Jieshou painted pottery .....	94
i . Single glaze .....	94
ii . Tricolored glaze .....	102



四、界首彩陶的装饰纹样 .....	107
1.植物纹样 .....	107
2.动物纹样 .....	125
3.人物纹样 .....	129
第四章 界首彩陶未来的思考 .....	143
第五章 界首彩陶历代作品选图录 .....	147
一、明、清、民国时期 .....	147
二、新中国成立以来至20世纪90年代末 .....	167
三、卢山义作品及20世纪90年代刀马人画稿 .....	185
四、韩美林在界首制作的作品 .....	199
五、阎玉敏在界首制作的作品 .....	202
六、程连仲在界首制作的作品 .....	205
七、界首彩陶技艺传承人制作的作品 .....	207
结语 .....	215



IV. Decorations of the Jieshou painted pottery .....	108
i . Plant designs .....	108
ii . Animal designs .....	126
iii . Figure designs .....	130
<b>Chapter Four Ponderation for the Future of Jieshou Painted Pottery .....</b>	<b>144</b>
<b>Chapter Five Catalogue of Collected Works of Jieshou Painted Pottery of Past Dynasties .....</b>	<b>148</b>
I . Ming, Qing Dynasties to the Republic of China .....	148
II . Establishment of PRC to the late 1990s .....	168
III . Works of Lu Shanyi and rough sketches of warriors riding horse and holding sword in the 1990s ...	186
IV . Works of Han Meilin .....	200
V . Works of Yan Yumin .....	203
VI . Works of Cheng Lianzhong .....	206
VII . Works of inheritors of the Jieshou painted pottery .....	208
<b>Conclusion .....</b>	<b>216</b>



# 第一章 结缘界首彩陶

## 一、初识

在英国维多利亚和阿尔伯特博物馆里珍藏着很多19—20世纪由中国流入英国的中国文物，其中有三件十分精美的三彩刻划陶器显得格外神秘，一件明三彩剔花瑞果花卉纹洗(图1-1)，一件明绿釉刻《西厢记》人物故事纹罐(图1-2)，一件明黑地绿彩花卉鸟虫纹洗，分别于1913年、1914年和1925年入藏英国维多利亚和阿尔波特博物馆。在我国著名的陶瓷鉴定专家、国家文物鉴定委员会陶瓷鉴定组成员张浦生先生的指点下，我得知原来它们是安徽的界首彩陶。这是我对界首彩陶的第一印象，也是我下决心研究界首彩陶的起始点。界首彩陶曾经并不为人们所熟知，偶尔在相关刊物上有零星报道，如：



图1-1 明三彩剔花瑞果花卉纹洗

Fig.1-1 Tricolored Xi (water vessel) with cut design of auspicious fruits, flowers and plants, Ming Dynasty



# Ties with Jieshou Painted Pottery

## I Making a first contact with the Jieshou painted pottery

There are some Chinese relics collected at the Victoria and Albert Museum of England, which had flowed into England during the 19th and 20th centuries, including several exquisite tricolored utensils with incised or cut design that look mysterious. They are the tricolored *Xi* (water vessel) with cut design of auspicious fruits, flowers and plants of the Ming Dynasty (Fig. 1-1), the green-glazed jar with incised design of portraitures of the *Romance of the West Chamber* in the opera of the Ming Dynasty (Fig. 1-2) and the green-glazed *Xi* with black ground and design of flowers, birds and insects of the Ming Dynasty, all of which were collected into the Victoria and Albert Museum of England respectively in 1913, 1914 and 1925. Mr. Zhang Pusheng, a famous Chinese porcelain appraiser and a member of the Ceramic Committee of National Commission for Cultural Relics Identification, concluded that these utensils belong to the Jieshou painted pottery of Anhui Province. This is my first

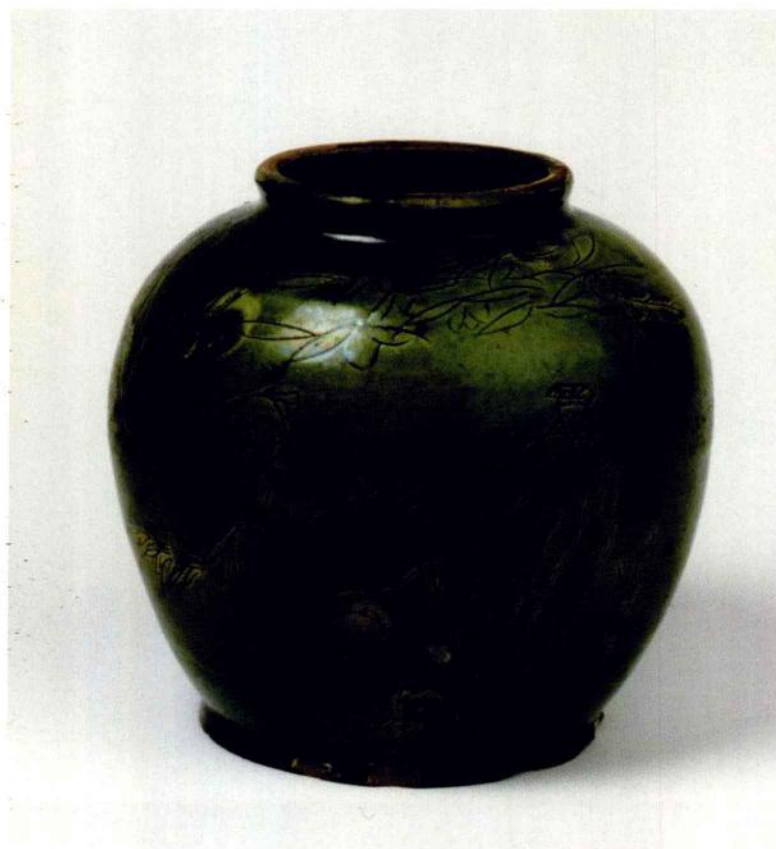


图1-2 明绿釉刻《西厢记》人物故事纹罐

Fig1-2 Green-glazed Jar with incised design of portraitures of the *Romance of the West Chamber* in the opera, Ming Dynasty



《中国工艺美术》收录三件界首彩陶,《中国陶瓷史》上仅有安徽界首彩陶的名录。记得那是在20世纪90年代的中期,张浦生先生在国家文物局举办的全国陶瓷鉴定研讨班授课时语重心长地说:“近年我在国外考察发现英国的维多利亚和阿尔伯特博物馆收藏了几件十分精美的彩陶,经分析应该出自安徽的界首,安徽的同志应该把界首彩陶好好研究一下。”张先生的一席话深深地打动了,作为一名从事陶瓷文物研究的安徽工作者,连界首彩陶都搞不清楚,实在有负自己所从事的这份工作,也愧对安徽的父老乡亲。借一次去南京联系工作的机会,我专门拜访了张浦生先生,当谈到界首彩陶时,张先生热情地捧出他的幻灯片盒,从中找出英国维多利亚和阿尔伯特博物馆帮助拍摄的几张界首彩陶幻灯片,只见那明三彩剔花瑞果花卉纹洗,宽折沿,器外施绿釉无纹饰,器里纹饰分三层,每层间以密集的栉齿阴刻线分隔,宽折沿处为四组开光瑞果纹,腹部为宽带云纹相连的杂宝纹,内底为花卉纹,皆为刻划、剔地技法,再罩以三彩釉色,具有富贵祥瑞之气。明绿釉刻《西厢记》人物故事纹罐、明黑地绿彩花卉鸟虫纹洗也是造型规整,色彩艳丽,工艺精湛,令人神清遐迹。“这就是界首彩陶?”我诧异地问。张先生说英国维多利亚和阿尔伯特博物馆的同行介绍这几件陶器是民国时期(20世纪20年代前后)从北京流过去的,查遍中国的窑口,也没有搞清楚属于哪个窑,请张先生帮助鉴定。张先生根据红陶胎和制作工艺,初步判定应该是明代时期的界首彩陶。原来界首还出过这么精美的彩陶啊!从此我坚定了探寻界首彩陶奥秘的决心。

## 二、探访张志先生

我翻看了很多资料都无从查阅界首彩陶的详细情况,一次偶然间看到原安徽省群众艺术馆和安徽工艺美术研究室1982年编印的《安徽民间美术丛刊——界首陶器专辑》,我如获珍宝,贪婪地从头翻到尾。虽然文字和照片不多,但是已经被那粗犷大气的图案、优美流畅的线条、拙稚朴实的造型震撼了。这本书的编辑是我省研究民间工艺美术的老前辈张志先生,虽然他20世纪80年代即已退休,却仍然在为安徽民间工艺的传承和发展四处奔波贡献余热。经过一番努力终于约到张志老前辈,我怀着崇敬的心情上门拜访他,说明来意后,张先生异常高兴,将他以前研究的资料和家中收藏的界首彩陶,一件件翻出来,不厌其烦地讲给我听。原来在20世纪50年代的时候,我国政府很重视全国各地民间传统工艺的传承和发展,组织地方政府调查研究当地的优秀民间艺人,抽调他们到浙江杭州中央美术学院华东分院民间美术工艺研究班参加学习培训(图1-3)。界首彩陶被幸运选中,当时我省被送去杭州学习的有两人,其中一人就是现在著名的工艺大师卢山义,另一人是临泉画年画的韩继国。经过培训的卢山义如虎添翼,成立了陶器生产合作社,后改名为界首工艺陶瓷厂。20世纪50年代他们生产的三彩刻花刀马人酒坛被前苏联东方艺术博物馆选中,刊登在《造型艺术》杂志上,被赞誉为“有形不至而意至之妙趣,可谓东方之秀。”张志先生说界首彩陶是我国优秀的民间传统工艺,非常值得研究和挖掘,应当让其焕发出更加绚丽的光彩,为社会主义现代化建设服务。





impression for the Jieshou painted pottery and the beginning of me made up my mind to research the Jieshou painted pottery. The Jieshou painted pottery was once little known, except few sparse reports occasionally on the related publications such as 3 utensils introduced in the *Chinese Industrial Arts* and the name listed in the *History of Chinese Pottery and Porcelain*. In the middle of the 1990s, Mr. Zhang Pusheng said to us sincerely in the National Seminar of Ceramic Appraisal held by the State Administration of Cultural Heritage, "I have found that several glaze-colored potteries are collected in the Victoria and Albert Museum of England when I have been abroad in recent years. Through analyzing, these potteries were from Jieshou of Anhui. The researchers of cultural relics in Anhui ought to study carefully the pottery in Jieshou City." What Mr. Zhang said impressed me deeply. If I can't understand Jieshou painted pottery, I, a ceramic researcher in Anhui Province, would be unworthy of the work I am doing and be ashamed in front of fellowmen of Anhui. Once when I went to Nanjing on a business trip, I took the opportunity and paid a special visit to Mr. Zhang Pusheng. When discussing the Jieshou painted pottery, Mr. Zhang warmly took out his slide file box and found out the slides of Jieshou painted potteries collected at the Victoria and Albert Museum of England. The tricolored *Xi* with incised design of auspicious fruits, flowers and plants of the Ming Dynasty has a foliated edge, a green-glazed body without design and an inside wall with tricolored glaze and three-layer patterns which are spaced with fine-toothed design with shade lines, including four groups of auspicious fruits with reserved panels on the foliated edge, miscellaneous treasures connected with broad cloud pattern on the belly and flowers on the bottom and adopting carving, incising and cutting techniques, which shows us an appearance of richness and auspiciousness. The green-glazed jar with incised design of portraits of the *Romance of the West Chamber* in the opera of the Ming Dynasty and the green-glazed *Xi* with black ground and design of flowers, birds and insects of the Ming Dynasty give pleasant impression with neat shape, beautiful colors and exquisite techniques. "Are these the Jieshou painted potteries?" I asked surprisedly. Mr. Zhang told me that these utensils flowed into England from Beijing during the period of the Republic of China (the 1920s), according to the introduction of the colleagues in the Victoria and Albert Museum of England. But even compared with the ceramics from all the kilns in China, they have not been clear which kiln these potteries were produced from. So they asked Mr. Zhang to identify them. Base on the bodies and techniques, Mr. Zhang initially concluded that these potteries belong to the Jieshou painted potteries of the Ming Dynasty. How exquisite potteries in Jieshou City are! Since then, I have strengthened the determination to explore the Jieshou painted pottery.

## II Visiting Mr. Zhang Zhi

After consulting many materials, I can not gain any further information on the Jieshou painted pottery. Occasionally, I read the *Jieshou Painted Pottery of Anhui Folk Art Series* published by the former Anhui Mass Art Center and the Research Room of Arts and Crafts of Anhui in 1982. I was deeply shocked by the straightforward patterns, smooth lines and simple shapes of the Jieshou painted pottery, although few words and photos were shown in the book. This book was compiled by Mr. Zhang Zhi, a senior researcher of Anhui folk arts and crafts. Although he has retired in the 1980s, he is still very active and play a role for the inheritance and development of Anhui folk arts and crafts. With an effort, I made an appointment with Mr. Zhang Zhi. When I visited him with great respect, Mr. Zhang immediately took out the potteries collected and the research materials and introduced to me

