

Selected Works by Masters of Chinese Arts and Crafts of Lishui

麗水·中國工藝美術大師精品選

劉江簽

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序 言

由丽水市经济贸易委员会、市工艺美术行业协会联合编纂的《丽水·中国工艺美术大师精品选》出版了，这是丽水工艺美术界的一件盛事，可喜可贺。

工艺美术作为一种造型艺术，因历史时期、地理环境、经济条件、文化传统、技术水平、地域风俗以及审美观点的不同而造就了不同的风格，具有鲜明的地域文化特征。因此，从这一角度而言，《丽水·中国工艺美术大师精品选》的出版，不仅是宣传与弘扬了丽水传统艺术文化，也为广大读者开启了一道了解丽水、认识丽水的窗口。

一方山水养育一方人，特殊的地理环境和悠久的历史孕育了丽水独有灿烂的文化。

作为首个被评为国家级生态示范区的地级市，丽水素有“秀山丽水、浙江绿谷”和华东地区最大的“天然氧吧”之美誉。境内有碧波荡漾的林海，蜿蜒浩荡的八百里瓯江，神奇险峻的连绵群峰。优越的自然条件，为丽水工艺美术的发展提供了难得的“沃土”，龙泉青瓷的烧制离不开得天独厚的优质瓷土，巧夺天工的青田石雕离不开五彩斑斓的叶蜡石矿。

作为始建于隋开皇九年（589）的古城，丽水历史文化底蕴十分深厚。丽水是首个被综合性命名为“中国民间艺术文化之乡”的地级市，被公认为保留中华民族古老文化最集中、最具代表性的区域之一。千百年的历史长河中，勤劳纯朴的丽水人民，在美丽的山水之间，创造了绚丽多彩的地方文化和丰富多彩的民间艺术。古人云：仁者乐山，智者乐水。沿着丽水民间艺术的轨迹追根溯源，可以发现所有的民间艺术都饱含着丽水人民的智慧和灵性。

龙泉青瓷是我国制瓷史上年代最长、窑址分布最广、产品质量最高、生产规模和外销范围最大的窑系。宋代，龙泉的哥窑为全国五大名窑之一，弟窑被誉为青瓷民窑之巨掌。哥窑古朴端庄，弟窑青润如玉。龙泉青瓷烧制形成的一套完整工艺流程，为我国瓷器制作技术提供了宝贵的经验。

龙泉宝剑，名扬天下。“宁知草间人，腰下有龙泉”、“万里横戈探虎穴，三杯拔剑舞龙泉”，龙泉早已成宝剑的代名词。龙泉铸剑用材讲究，良工锻炼，工艺独特，以锋刃锐利、寒光逼人、刚柔并寓、纹饰巧制四大特色著称。欧冶子开创的龙泉宝剑传统技

艺，在我国古代文化艺术史上有着重要的影响，展现了中华民族伟大和神奇的创造力。

与龙泉青瓷宝剑并列为“丽水三宝”之一的青田石雕，是以青田本地所产的叶蜡石为原料，精雕细琢而成的珍贵工艺品。青田石被推选为六大候选国石之一。青田石雕因材施艺，因色取俏，造型新颖，层次丰富，形象逼真，为石雕艺术之奇葩。

遂昌黑陶是新石器时代晚期遗存的艺术，具有胎质细腻、精雕细镂、纯朴庄重、无釉无彩、古色古香的特色。

丽水的根雕艺术，在我国根雕艺苑中独树一帜。

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一江瓯水送春来，万朵锦花开满园。丽水的工艺美术事业在传承、发扬、创新与提升中，越发绽放出璀璨的光芒。

区域特色文化是区域赖以存在和发展的根基，也是推进区域经济社会发展的强大动力。近年来，丽水市委、市政府深入实施“生态立市、工业强市、绿色兴市”三市并举发展战略，立足区域特色，弘扬绿谷文化，在促进文化与经济融合上下功夫，努力形成独具魅力的区域文化品牌，不断加强文化的软实力建设。丽水的工艺美术事业又迎来了一个崭新的春天。

《丽水·中国工艺美术大师精品选》入选的作品，题材丰富，风格迥异，匠心独具，技艺精湛，集中地展现了丽水当代的工艺美术水平，对促进丽水工艺美术事业繁荣与发展，推进工艺美术产业化进程，都有重要的现实意义。真诚希望广大工艺美术工作者继往开来，开拓进取，为我市的绿谷文化建设作出新的贡献！

值此《丽水·中国工艺美术大师精品选》出版发行之际，我们要感谢对全市工艺美术关心和厚爱的社会各界人士，亦向为《丽水·中国工艺美术大师精品选》倾注了心血和才智的工作者表示诚挚的谢意！

中共丽水市委常委
丽水市人民政府常务副市长



2008年6月

Preface

I am very pleased with and would like to extend my sincere congratulations to the publication of *The Selected Works by Masters of Chinese Arts and Crafts of Lishui* jointly compiled by the Economy and Trade Commission and the Professional Guild of Arts and Crafts of Lishui city. This is indeed an important event to the arts and crafts community of the city.

Falling within the scope of formative arts, arts and crafts develop into different styles and bear marked regional culture characteristics because of the differences in historical periods, cultural traditions, workmanship, regional customs, and aesthetic standards. From this perspective, the publication of *The Selected Works by Masters of Chinese Arts and Crafts of Lishui* not only helps to publicize and carry forward the traditional arts and cultural traditions of Lishui city, but also opens a window through which readers can know Lishui better.

So many regions with distinctive cultures, so many talents with marked regional skills. The special geographical environment and the long history Lishui enjoys give birth to its culture of great splendor.

As the first prefectural city rated as a state-level model city for ecological construction, Lishui is renowned for its green mountains and clear water, and is nicknamed The Green Valley of Zhejiang, and A Natural Oxygen-bar in East China. Within its territory are vast green rippling seas of forests, and grand and steep sierras, the Oujiang river winding its way across 800 li of its land. The superior natural conditions are always there to offer a fertile soil for the growth of local arts and crafts: Longquan porcelain can not be fired without the unique resource—the excellent porcelain clay; the superb craftsmanship on which Qingtian stone carving relies will not be able to stand on its own without the mines of colorful pyroxite.

As a long-established city originated in the 9th year of Sui dynasty (589 AC), Lishui is rich in cultural and historical endowments. It is the first prefectural city across China titled Town of Chinese Folk Literature and Arts, and it is widely recognized as the most representative region where Chinese culture traditions with long historical origin are well preserved collectively. In a period of over a thousand years, the hardworking people of Lishui created a regional culture of great splendor and colorful folk arts among its beautiful landscape of mountains and waters. An Chinese man of letters in ancient time said: the wise enjoy the water; the benevolent the hills. Tracing the origin of the folk arts in Lishui, we will come to realize that all forms of folk arts in Lishui manifest the wisdom and spiritualism of Lishui people.

Longquan green porcelain falls within the kiln system which enjoy the longest history in Chinese history of porcelain firing. Its kilns are the most widely scattered, and it surpasses all others in China in its product quality, its range of activity, and its export scope. In Song dynasty, Elder Brother Kiln of Longquan was among the five famous kilns across the county, and Little Brother Kiln was honoured as a top non-governmental kiln. While the porcelain articles from Elder Brother Kiln are marked by its unique primitive simplicity and elegance, those from Little Brother Kiln appeal for its jade-like glaze color. The complete process flow developed in firing Longquan green porcelain offered and is offering precious and valuable experience for porcelain-making techniques of our country.

Longquan sword is world famous. "Those enemies hidden in the grass, Who knows that hanging down from their waist are Longquan", "Crossing ten thousand miles to search tigers carrying a long spear, Drawing out and waving Longquan after drinking three cups of liquor". With these lines in classic Chinese poems, we know that Longquan has long become a substitutive term for swords. Longquan swords are strict in the choice of material, and forged by good craftsmen with unique techniques. And they are renowned for the four distinctive features like sharp blades, chilly radiance, flexural stiffness, and exquisite ornamentation. The traditional

sword-forging techniques initiated by Ou Yanzi, the founding father of Longquan sword forging techniques, have a great impact on the history of culture and arts of our country, and demonstrate the great and mythical power of creation of Chinese nation.

Qingtian stone carving, one of the Three Treasures of Lishui that matches Longquan green porcelain in fame, takes pyrauxite extracted from the local mines as material. So finely engraved, the stone carving works are very precious articles of arts and crafts. For this reason, Qingtian stone was chosen to be one of the six famous candidate stones of the country. Qingtian stone carving is recognized as a miraculous classic of stone carving art for its tradition of engraving based on the properties and distinctive colors of the material, novel molds, lifelike images, and elaborate layout.

Suichang black pottery is an artistic relic originated towards the end of the New Stone Age. It appeals with the features of fine potterybody, elaborate engraving, primitively simplicity and elegance, glazeless, and its quaint antique flavour.

Root engraving art of Lishui advocates its unique style in the artistic circle of root engraving in our country.

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Oujiang river streams down a tinge of spring, and a variety of beautiful blossoms dot the garden of arts and crafts of Lishui. The community of arts and crafts of Lishi is upgrading itself in a strive to carry forward, develop, and innovate the traditional techniques, so it will surely give off brilliant radiance.

Regional culture is the foundation on which the survival and development of a region relies, and it is also a great impetus that pushes forward the economic and social development of the region. In recent years, the municipal CPC committee and the municipal government of Lishui city is implementing thoroughly the developmental strategies of taking the ecological construction as the basis, the development of industrial economy as an inevitable means, and greenization or forestation as an aid for the social and economical development of the city. It has become the objective that the municipal CPC committee and the municipal government strive to fulfil to reinforce the cultural softpower by finding a foothold on the regional features, highlighting the culture of the so-called Green Valley and focusing on promoting the integration of culture and economy, so that a unique and charming cultural fame peculiar to the city can be firmly established. Against such a background, the local arts and crafts of the city will enjoy another spell of gentle spring breeze.

The works selected for this publication are characterized by their richness in themes, variety in styles, fine ideation, and exquisite craftsmanship. They collectively demonstrate the level of contemporary arts and crafts of Lishui city. The publication will play a significant realistic part in promoting the prosperity and in upgrading industrialization-level of the arts and crafts of Lishui. I sincerely hope that all the local artists of arts and crafts will look forward to and work hard to create a bright prospect for the local arts and crafts, while persisting in the valuable aspects of the tradition, so that they will be able to contribute to the construction of the culture in this green valley.

On this occasion when *The Selected Works by Masters of Chinese Arts and Crafts in Lishui* is published, I would like to express my deep-felt thanks to people of all walks of life in the city for their concern and affection towards the local arts and crafts, and I would also like to show my sincere gratitude towards those who have made painstaking efforts for the debut of this publication.

Shen Renkang
Standing Member of Lishui Municipal CPC Committee
Executive Vice Mayor of Lishui
July, 2008

青瓷篇



龙泉市，位于浙江西南部的浙闽边境。自然条件优越，资源丰富，素称“浙南林海”，又以青瓷之邦、宝剑之都、香菇之乡享誉于世。龙泉青瓷历史悠久，源远流长。

龙泉青瓷始于南朝。龙泉劳动人民利用当地丰富充足的自然条件，吸取越窑、婺窑、瓯窑的制作经验，开始烧制青瓷。龙泉查田乡下保村出土南朝宋武帝永初元年（420）墓葬中有青瓷“鸡首壶”、“鸡冠壶”、“莲瓣碗”等8件，皆灰胎青黄釉，为龙泉青瓷的创始年代提供可靠物证。此时龙泉窑业规模不大，操作简单，制作粗糙。

经五代至北宋早期，龙泉窑业初具规模。大窑、金村、安福等地已发现当时窑址49处。金村窑址最下层为北宋的早期作品，皆淡青色釉青瓷。胎壁薄而坚硬，质地细腻，呈淡淡的灰白色。该时期以烧制民间用瓷为主，但也有部分上等瓷器被征为贡品。宋代庄季裕《鸡肋篇》谓：“处州龙泉县，又出青瓷器，谓之秘色，钱氏所供，盖出于此。”太平兴国七年（982），宋太宗派殿前承旨赵仁济监理越州窑务兼理龙泉窑务。元祐七年（1092），龙泉至青田的大溪大规模疏浚整理。水上交通便利，使龙泉窑沿大溪从南区向东区延伸，为龙泉青瓷业进一步发展奠定了基础。

南宋，全国政治、经济中心南移，加之北方汝窑、定窑遭战争破坏和越窑、婺窑、瓯窑相继衰落，南宋统治者为解决财政困难，鼓励外贸，因之龙泉窑进入鼎盛阶段，新的制瓷作坊大量涌现，产品质量不断提高，窑场达260多处，遍布县境南区和东区沿溪一带。窑场最多最密、产品质量最优为大窑、金村与查田溪口一带，仅大窑村周围已发现南宋窑场28处，大窑村后有土名“官厂地”，民间传当时有“京官”住此监造青瓷。城东梧桐口村至武溪村口有南宋窑址40余处。其时，龙泉青瓷产品远销国内外。

元代，青瓷生产规模进一步扩大，品种增多，器型增大。从韩国新安沉船及非洲发掘证明，此时龙泉青瓷外销量比宋代大幅度增加（1976年，在韩国新安海底打捞的中国元代沉船中，发现元人瓷器17000余件，而龙泉青瓷就占9700余件）。龙泉境内瓷窑发展到330多处，大窑村仍为龙泉窑系中工艺造诣最高之地，是龙泉窑的支柱和骨干；在东区上严儿等村的元代窑址，还发现仿“哥窑”产品。从元大都遗址发现元代龙泉青瓷和琉田（大窑村）、绿遼、源口、安仁口等窑址的元代残器釉下刻画纹饰中，有元代官府用文字“八思巴文”，说明除了大量民窑外，已有部分官办或半官办窑场，烧制供奉朝廷器皿。后期，随着阶级矛盾和民族矛盾的加剧，青瓷生产受严重影响。其时青瓷器的胎骨逐渐转厚且工艺较粗糙，多数瓷窑在坯体成型后未经很好修整，釉层减薄，器品釉色青中泛黄，造型也不及以前优美。

明代，龙泉窑中的多数仍在烧制。洪武年间（1368~1398），《格古要论》载：“龙泉窑在今浙江处州府龙泉县，盛产处器（青瓷）。”当时供奉皇官、贵人用的器皿仍由“饶（景德镇）、处（龙泉）等府烧造”。永乐至宣德年间（1403~1435），郑和七下西洋，海外贸易促进青瓷生产。正统年间（1436~1449），以著名匠师顾仕成为代表的作品，形制端正，釉厚色青，不少大型瓷品仍为国内外艺术鉴赏家所收藏。成化、弘治（1465~1505）以后，青花瓷兴起，加之中国航海事业衰落，海上贸易之路变为西方殖民者海盗侵略之路，明王朝实行海禁，青瓷外销量锐减，大窑村、溪口村一带瓷窑纷纷关闭，大白岸村至安仁口村一带青瓷改烧民间通用青瓷，造型、烧制都不及以前精致。窑数减至160多处。

清初，窑场所剩无几。清中叶，仅剩南窑、瀑云埠头村、青溪孙坑村等地70余座窑。其产品胎质粗糙，釉色青中泛黄。唯孙坑村范姓窑技艺家传，坚持烧制至民国初期。盛极几个朝代的龙泉青瓷之花至此凋谢。

清末民国初，日本、德国、美国先后有人到龙泉搜罗古青瓷，继之国内大批古董商纷至沓来。由此，一方面引发龙泉挖掘古窑址和盗掘古墓之风；另一方面一批民间制瓷艺人，如县城廖献忠及宝献乡陈佐汉、张高礼、李君义等，开始仿制古青瓷。民国24年（1935），陈佐汉曾将仿制弟窑产品“牡丹瓶”、“凤耳瓶”等70余



件，邮寄国民政府实业部请功，获蒋介石题赠“艺精陶仿”匾。

1950年，为庆祝斯大林70寿辰，陈佐汉将“云鹤盘”等仿古青瓷3件，通过外交途径运往苏联。此时，宝溪一带民间窑厂虽能仿制古瓷，但人数不多，工艺落后，成品率极低，釉色优劣不稳。1956年6月，公私合营龙泉瓷厂组织仿古青瓷艺人李怀川、李怀德、张高岳、张高文、张照坤、龚庆平等研制青瓷。是年10月，第2次全国陶瓷会议评选的陈列瓷18件作品中，有龙泉仿古青瓷2件。1957年7月，全国轻工业厅长会议在南京召开，国务院总理周恩来指示：“要恢复五大历史名窑，特别是要先恢复龙泉窑和河南汝窑。”随后，轻工业部发出《关于恢复历史名窑的决定》，龙泉青瓷枯木逢春。1959年，成立“浙江省龙泉青瓷恢复委员会”，并给龙泉青瓷厂投资60万元。浙江省轻工业厅厅长翟翕武亲率科研、生产、艺术、文物、考古等部分专家教授10余人，到龙泉进行考古和科学研究。1961年，省长周建人主持召集龙泉青瓷科技工作总结会议，龙泉青瓷始得全面恢复。此后20多年，国家轻工业部、省轻工业厅及地方先后投资1600万元，进行青瓷技术改造，使古老的龙泉青瓷在现代科技的引导下，不断发展创新。1973年，吸取青花玲珑瓷特色，运用刻花镂空和浮雕技艺，制作青瓷玲珑品，如玲珑孔雀灯、双龙戏珠瓶、玲珑餐具等。1975年，龙泉青瓷研究所对“青瓷薄胎”和“青瓷釉下彩”进行上百次研究、试制，终获成功，使每只杯重减轻30%，碗重减轻20%。釉下彩则可在器物上绘制不同色彩纹样，开创了龙泉青瓷加彩绘的历史。1979年12月，以上两项成果获省科技三等奖。1977年，龙泉青瓷研究所承担了省轻工业厅科技处下达青瓷“哥窑”产品象形开片研究任务。经反复试验，掌握了“哥窑”产品开片规律，能在瓷面上开出龙、凤、蟹、虾等纹片，浑然天成。象形开片工艺成功，使“哥窑”青瓷跃入新的发展境界。青瓷研究所还先后研制成功青瓷釉中白、影青成套餐具和半铅质粘土匣钵。瓷器二厂研制成功乌金釉等。1988年底，龙泉有地方国营龙泉瓷厂、瓷器一厂、瓷器二厂、瓷器三厂、艺术瓷厂青瓷生产厂5家，青瓷研究所1家，乡镇办陶瓷厂40家，青瓷经销公司1家。有煤烧隧道窑4座，倒焰窑7座，龙窑48座。职工2343人，年产量2069万件（套）。1989年10月，龙泉青瓷博物馆落成并对外开放，馆藏历代青瓷5000余件（套）。1999年，龙泉开始兴建青瓷宝剑园区，入园青瓷企业47家。2000年开始，龙泉市连续4年，分别在杭州、上海、北京、沈阳举办青瓷宝剑精品展示会。龙泉青瓷、宝剑知名度提高，生产规模扩大。到2007年底，龙泉市有青瓷企业130余家，从业人员6000多人，年产量达到3000多件（套），销售产值2.8亿元。技术力量不断壮大成长。青瓷行业有工程、工艺美术设计人员90余人，其中国家级工艺美术大师3人，省级工艺美术大师10人，高级工艺美术师10人。

2001年，龙泉青瓷被浙江省政府认定为受保护的15个“浙江省首批传统工艺美术品种”之一。2003年，龙泉市被国家质量监督检验检疫总局确定为“龙泉青瓷原产地地域产品保护产区”，被中国工艺美术协会授予“中国龙泉青瓷之都”的荣誉称号。2007年，龙泉青瓷烧制技艺被国家列入第一批非物质文化遗产保护项目。

2006年10月，由中国陶瓷工业协会主办，在江苏宜兴召开的第八届全国陶瓷艺术与设计创新评比大会上，全国八大产区选送参评作品2800件，龙泉青瓷行业有企业48家、参评作品178件，龙泉青瓷获得金奖4个、银奖12个、铜奖17个、优秀奖22个、特别奖1个，获奖数占参评数的31%，获奖率占参评产区首榜。龙泉青瓷已成为龙泉市工业经济支柱产业之一。

“哥窑”与“弟窑”，是龙泉窑巅峰时期的代表。对此，史书记载颇多，康熙《浙江通志》卷一百零七物产载：“处州……龙泉县南七十里曰琉华山……山下琉田，居民多以陶为业。相传旧有章生一、生二兄弟，二人未详何时人，主琉田窑造青瓷，粹美冠绝当世，兄曰哥窑，弟曰生二窑……”《七修类稿续编》：“哥窑与龙泉窑皆出处州龙泉县。南宋时，有章生一、章生二兄弟各主一窑。生一所陶者为哥窑，以兄故也；生二所陶者为龙泉，以地名也。其色皆青，浓淡不一；其足皆铁色，亦浓淡不一。旧闻紫足，今少见焉。惟土脉细薄、釉色纯粹者最贵。哥窑则多



断纹，号曰百圾碎。”光绪《龙泉县志》生二章青器条载：“凡瓷器之出于生二窑者，极其精莹、纯粹、无瑕，如美玉然。今人家鲜存者，或一瓶一钵，动博数十金。厥兄名章生一，所主之窑，其器皆浅白断纹，号百圾碎，亦冠绝当世，今人家藏者尤为难得。世人称兄之器曰哥窑，称其弟之器曰生二章云。”《稗史类编》、《南窑笔记》、《遵生八笺》、《陶说》、《景德镇陶录》、《燕闲清赏》、《博物要览》等书不仅有哥、弟窑翔实记载，且说：“官窑品格，大率与哥窑相同。”朱伯谦著《龙泉青瓷简介》称：“证之以实物，南宋官窑和龙泉黑胎青瓷确有许多共同点，特别是那种粉青釉瓷器，真是形神相似，难分‘官’、‘哥’。”通过古窑址发掘，确证文献所载，龙泉境内窑址中不仅有哥窑产品存在，而且可分二路：一是如文献所描述“胎薄如纸，釉厚如玉，釉面布满纹片，紫口铁足，胎色灰黑”；二是胎厚釉薄，釉面布满纹片，胎色黑。前者多出县南区，为南宋中期至元初产品，与南宋官窑难分彼此；后者多出县东北，多为元代产品。龙泉窑哥窑产品系其他窑份的窑址中不存在。此外，还有所谓“传世哥窑”器，虽有纹片，但釉色呈米黄或蟹黄青，与龙泉哥窑釉色碧青或淡青不同，胎骨较厚，呈米黄或赭红色，此非龙泉产品。

弟窑又称龙泉窑。其基本特征是：釉面无纹片，胎白或底足呈朱红，釉色青润如玉，在器物边缘或有棱线部位影露白痕。釉色以梅子青和粉青为极品。梅子青，色如挂枝初梅，青翠碧绿，莹澈剔透；粉青，色似淡青湖水，柔和明净。

龙泉青瓷在宋、元鼎盛时期，瓷器品种十分丰富，有碗、盘、碟、杯、钵、执壶、灯盏、渣斗、熏炉等实用瓷；有笔筒、笔架、瓷砚、笔洗、印色池、镇纸等文具瓷，有花瓶、人物、挂盘等陈设瓷；有香炉、烛台、佛像等供瓷，有鸟食罐、象棋等娱乐瓷，以及冥器等，一应俱全。每类产品又有多种型号和式样，如碗有莲瓣碗、盖碗、束口碗等；瓶有琮式瓶、尊式瓶、弦纹瓶、贯耳瓶、龙瓶、虎瓶、龙凤瓶、多管瓶、觚式瓶、葫芦瓶、鱼耳瓶、凤耳瓶等。

龙泉青瓷艺术特色鲜明。南宋，龙泉青瓷出现两大突破，一是胎骨分白胎和黑胎，釉面呈纹片和无纹片，即哥窑和弟窑。二是降低釉中的CaO的含量，提高K₂O和Na₂O含量，采取多次素烧、多次上釉、最后入窑正烧的方法，变原来的厚胎薄釉为薄胎厚釉。不仅使产品轻灵端巧，且因釉色增厚，烧制温度提高，使铁还原的着色效果达最佳点，突出了青色，产生了粉青、梅子青、豆青、蟹壳青等优质产品，形成了龙泉青瓷釉色的独特优点，即：色泽青翠，浑厚滋润；不起浮光，沉静柔和（无玻璃光）；釉汁固着，极少流滑；内外一色，细腻均匀，给人以晶莹润澈、宁静柔和、“碧如春波停不泻”的美感。同时，在胎料中掺加适量紫泥土，使足底露胎处呈一圈朱红色，是为龙泉窑又一特色。

器物造型转向精致富丽，简练大方，轮廓线条变化和谐。纹饰亦改北宋常用的刻划纹为浮雕和堆贴花，或仅用凹凸弦纹，有的器物甚至不施纹饰，全以釉色和造型取胜，在器物足部刻印“河滨遗范”、“金玉满堂”等。清光绪《龙泉县志·卷一古迹》引《考槃余事》、《妮古录》云：“司马公有哥窑合卺双桃杯，一合一开，即有哥窑盘承之，盘中一坎正相容，亦奇物也。”清学者朱彝尊的《曝书亭集》有《哥窑砚铭》：“丛台澄泥邺宫瓦，未若哥窑古而雅；绿如春波停不泻，以石为之出其下。”

元代，器形增大，纹饰集中运用刻花、堆贴花、印花和镂雕技法，尤以堆贴花盛行。贴花常不施釉，以产生青、红对比的艺术效果。也有铭刻文字（汉字和八思巴文）。

明代，纹饰风格比元时更纤细，还出现人物带文字的纹饰，如福如东海、寿比南山、李白攻书卷、韩信武之才、勤治笔墨、早攀仙桂等。

精品名作层出不穷。龙泉青瓷恢复生产后，全国各地的陶瓷专家、工艺美术家接踵而至，开展技术研究和艺术创作，同时，也为龙泉培养了一批陶瓷工艺人才。从1979年至1988年10月统计，龙泉青瓷获国家部级以上优秀创作设计奖和金龙奖75件



(套)，获省级优质产品奖78件(套)，获地区级“四新”产品奖96件(套)。

1959年，为迎接中华人民共和国成立十周年，龙泉瓷厂接受北京人民大会堂浙江厅等三个装饰和国庆用餐具研制任务，在浙江美术学院教授邓白指导下，组织老艺人、技工集体设计生产出具有传统风格和实用价值的荷花餐具、六角花瓶、大花瓶200件、高60厘米牡丹瓶、高90厘米百朵堆花花瓶、灯台等20个品种。

1971年冬，为迎接美国总统尼克松访华，接受浙江宾馆委托设计生产仿古云鹤图案青瓷餐具、茶具和案具一套品种30个，得到中央领导人的高度赞赏。

1986年，接受国务院办公厅行政局委托，为中南海紫光阁、武成殿外宾接待厅研制陈设瓷。经两年努力，于1988年12月完成高65厘米紫光瓶、直径61厘米紫光盘及朱雀瓶、武成瓶、白虎尊、蒜式瓶、大鲜花钵、小鲜花钵品种7个陈设瓷51件的任务。经高级工艺美术师杨亚人和教授张守智鉴定，达到国家现代水平。1989年2月中旬，上述珍品陈列在中南海紫光阁和武成殿。2月16日，国务院办公厅致函龙泉县人民政府表示感谢。

浙江美术学院教授邓白设计的“七大号双环瓶”，配上凤耳双环，瓶体有牡丹缠枝花纹，古朴雅巧，1979年获轻工业部优质奖。“凤鸣壶”融艺术与实用于一体，壶嘴为凤头，壶把为凤尾，壶身扁圆形，饰展翅飞翔的凤凰图案，壶内装有进气孔和瓷哨，从壶中倒出茶、酒时，能发出“嘘嘘”声，宛如凤鸣。

中央工艺美术学院教授梅健鹰，20世纪60年代率学生驻龙泉瓷厂半年之久，设计新产品260多件(套)。并研制青瓷加彩，独有特色；“哥窑”葵花盘，获国家经委优秀设计奖。

美术家韩美林，1988年5月到瓷厂进行创作设计，其中哥窑“百寿挂盘”，以挂盘100个分别装饰不同形态的小龟100只为一套，取百岁长寿之意，产品古朴典雅。

浙江美术学院教授高建新，创作“老寿星”、“弥陀”、“座狮观音”、“狮吼大熏炉”、“三足熏炉”等产品造型谐趣，纹片自然，古色古香。产品五种，均获国家经委优秀产品“金龙奖”和轻工业部优质产品奖。

浙江省轻工业厅高级美术设计师郭春田，设计“哥窑”双线夔纹文具、刻花挂盘、长城文具等产品，多次获全国陶瓷新产品创作设计奖和浙江“四新”产品奖。

冯罗净设计的“大梅瓶”，被评为国家经委优秀产品“金龙奖”。

关宝琮设计的“哥窑5寸山羊”，在长沙全国艺术瓷观摩评比中得第一名。

周国桢、施于人、杨大申、刘芳春、周轻鼎、陈长庚、李松柴等教授的作品，亦多次获部、省级奖。

老艺人李怀德，设计“哥窑大穿耳方口瓶”、“弟窑龙虎瓶”、“中双环牡丹瓶”、“特大开棠八角瓶”、“龙船”等作品，获轻工业部优质产品奖；以传统手工雕空和浅浮雕技艺制作的大型“青瓷熊猫玲珑灯”，被外交部选为国家礼品。1981年，李怀德出席全国第二届艺代会，受到国家领导人接见，并载入《中国名人词典》(1988年版)。

龙泉青瓷研究所总工艺美术师、浙江省劳动模范、全国“五一”劳动奖章获得者徐朝兴，与李怀德共同设计的直径52厘米迎宾大挂盘，不仅继承传统“哥窑”釉色和开片的特点，而且克服大盘径制作的困难，为近期“哥窑”代表作，1982年全国陶瓷评比以总分第一名获一等奖，被到会专家誉为“当代国宝”，为中南海紫光阁所收藏。徐朝兴设计产品还有：“中美友好玲珑灯”被外交部选为国家礼品；

“33头荷花云凤组合餐具”摊开组合即成一朵青色大荷花，为日用瓷艺术化开辟了新路，在全国陶瓷美术设计评比中获日用瓷总分第一和一等奖，产品久销不衰；

“点彩斑纹瓶”等产品5件获国家经委优秀新产品“金龙奖”；14寸七线尊等产品7件获全国陶瓷质量评比优秀奖；“斗笠碗”获全国陶瓷美术展评会二等奖；“双鱼洗”获景德镇国际陶瓷节精品大奖赛优秀设计奖；“6头金钟茶具”获杭州国际茶文化文化节铜牌奖。1986年，徐朝兴被编入《中国职工自学成才者辞典》；1988年4月，出席全国第三届艺代会，被授予全国优秀美术专业人员称号。



高级工艺美术师毛松林与徐朝兴、李怀德共同设计的1.3米高“迎春哥窑大花瓶”，是青瓷史上的最大件，现陈列在北京人民大会堂浙江厅。1980年，为适应国际市场需求，研制成“45头金鱼西餐具”，施以梅子青釉色。该餐具，分之可配套20头中餐具，增一壶又可配15头咖啡具，1982年全国陶瓷评比获一等奖，成为外贸出口的立足产品。

高级工艺美术师、龙泉青瓷研究所所长毛正聪，1964年研制成国内首台半自动修坯机，提高功效6倍，获省级创造发明奖。其设计的系列“哥窑”挂盘，纹片自然清新，造型美观端庄，其中直径61厘米“哥窑”大挂盘，获1986年全国美术设计创作评比总分第一和第一名；直径35厘米“哥窑”文武开片挂盘，经特殊工艺处理，使纹片在不同角度，欣赏到不同象征的艺术图案，与直径70厘米“哥窑”牛纹特大挂盘，同获北京首届国际博览会银奖。他负责的紫光阁陈设瓷制作和他设计的“紫光盘”、与教授张守智合作的“紫光瓶”，被中南海紫光阁陈设和收藏。“哥窑”16厘米梅瓶和16厘米贯耳瓶、莲花碗，获北京第二届国际博览会银奖。

高级工艺美术师夏侯文，设计新产品数百件（套），其中仿宋“莲花大碗”和“哥窑九头茶具”造型别致，获北京首届国际博览会银奖。

从宋代起，龙泉青瓷就是世界性商品。她在中国对外经济、文化交流中的巨大贡献，诚如历史地理学家、浙江大学教授陈桥驿所述：“一千多年以来，就是这个县份，以它品质优异的大量青瓷器，在世界各地为我们换回的巨额财富，赢得了莫大的荣誉。……从中国东南沿海各港口起，循海道一直到印度洋沿岸的波斯湾、阿拉伯海、红海和东非沿岸……无处没有龙泉青瓷的踪迹。这条漫长的‘陶瓷之路’，实际上就是中国陶瓷特别是龙泉青瓷开拓出来的。”（《龙泉县地名志序》）宋、元时期，龙泉青瓷大量外销的原因，首先是龙泉青瓷品质优良；其次是水路交通便利，龙泉溪可直达温州；三是宋、元朝廷重视外贸。

《岛夷志略》记载与外国交易中，提及处器、处瓷、青瓷、青碗的国家和地区就有20余处。通过海运，龙泉青瓷大量进入日本、菲律宾、印度尼西亚、泰国、印度、斯里兰卡、巴基斯坦及东非各国。还有一部分龙泉青瓷通过陆路贸易，进入阿富汗、伊朗等国。明初，郑和七下西洋，每次率领商船60余艘，其商品有大量龙泉青瓷。《大明会典》第一百九十四卷载，外销青瓷盘每只价为百五十贯。明代虽有海禁，但海外各国仍迫切需要中国瓷器。龙泉青瓷仍源源不断运销海外。明正德十二年（1517），葡萄牙商船队第一次驶入广州湾，贩运大批龙泉青瓷到欧洲，获利颇丰。荷兰东印度公司见有利可图，也积极从中国购买瓷器。法国创办瓷器公司并派遣“安菲特里特号”驶入广州湾，装运瓷器167箱回国。英国、德国、丹麦、瑞典等国商人相继设立公司，从事贩运中国瓷器。万历四十二年（1614），荷兰克德兰号船装运碗、碟、盘等青瓷68057件。崇祯十四年（1641）七月，由福州运往日本瓷器27000件；同年十月，有大小船舶97艘，运出龙泉青瓷30000件，在日本长崎上岸。十六世纪以后，欧洲开辟了从大西洋经印度洋到达广州航道后，欧洲商人直接向中国订购瓷器，龙泉青瓷大量销往欧洲。

新中国成立后，龙泉青瓷得到恢复发展。1964年，重新进入国际市场，在历届广州商品交易会上都在交易大厅里设立专柜，受到各国客商的赞赏。世界各地举办的博览、展出增添了龙泉青瓷的国际声誉。世界著名陶瓷学家三上次南博士在《陶瓷之路》一书中详细记载自日本至印度洋到非洲各国遗址发掘的龙泉青瓷碎片及各国博物馆珍藏的龙泉古青瓷。青瓷的美丽釉色在阿拉伯国家称为“海洋绿”。欧洲各国文献称龙泉青瓷为“雪拉同”，将龙泉青瓷的色泽风韵与欧洲名剧《牧羊女亚司泰来》男主角雪拉同的美丽服饰媲美。世界各地博物馆和陶瓷收藏家都将龙泉青瓷视为珍品，以拥有龙泉青瓷为荣，龙泉青瓷声誉远播四海五洲。



The city of Longquan is located in the southwest of Zhejiang and Fujian province. Longquan was superior in natural conditions and rich in resources. The city was named as "the great forest south of Zhejiang", it was known as the city of celadon, sword, and mushrooms. They are well-known around the world.

Longquan celadon can date back to ancient times. Longquan celadon appeared in the Southern Dynasties. People of Longquan used abundant, local resources and learned to make Yue kiln, Wu kiln and Ou kiln. Then they began to burn celadon. The unearthed celadon were found in Longquan, Chatian village. They include "Jishou pot", "Jiguan pot", Lianban bowl and eight others. They are all grey in fetal and green in glaze. They provided reliable evidence for the founding of Longquan celadon. At this time, Longquan kiln was small. It's simply operated and roughly produced.

From the Five Dynasties to the early Northern Song Dynasty, Longquan kiln began to form its shape. The Village of Dayao, Jincun, Anfu, and other places were sites where 49 kilns were found. The lower part of the Jin village kiln for the Northern Song Dynasty's early works are all light celadon glaze. The fetal was thin and hard, with a delicate texture and grey color. The celadon of this period was mainly produced for the lay persons, but there were also some fine porcelain that were selected as tributes. During Song dynasty, Zhangjiyu said in the Chicken Ribs Chapter, "Longquan county, in the State of Chuzhou, produced a green porcelain, named the color of secret, offered by Mr. Qian, was out of this." During the Taiping Revolution 2007 (982), Song emperor set its minister Zhao Renji to monitor the business there and rationale for the Longquan Kiln Works. (1902). Then the river from Longquan to Qingtian was dredged in a large-scale. Water transportation became more convenient, so the Longquan Kiln extended from the Southern to eastern, thus laid the foundation for further development of the Longquan celadon industry. During Southern Song Dynasty, the political and economic center moved south. The wars damaged North Ru kiln, Ding kiln and Yue kiln, Wu kiln, Ou kilns started to fade. The Southern Song Dynasty rulers decided to resolve the financial difficulties and encourage foreign trades. Thus, Coupled with the above two reasons, Longquan kiln reached its peak. They emerged a large number of workshops. Around the Southern and Eastern county of Yanxi area, the quality of products continuously improved, and the number of workshop increased to as many as 260. The largest and most well-made kiln was Da Yao kiln, which was produced around the Chatian and Xikou area. As many as 28 workshops were found in Dayao village during the Song dynasty. Later, Dayao village was acclaimed to be the "official factory." It was said that "Beijing officials" have been living here and making celadon themselves. In Wutong village, located on the east of city to the Zhiwu village, are more than 40 kilns of the Southern Song Dynasty. At that time, Longquan celadon products sold at home and abroad.

In Yuan Dynasty, the scale of celadon production expanded, its size and varieties also increased. From the exploration of sunken ships from South Korea and Africa, indicated that at this time, the export sales of Longquan celadon were larger than the Song Dynasty (1976, from the sunken ship in South Korea of Yuan



Dynasty in China, found more than 17,000 Yuan porcelain pieces and Longquan celadon accounted for more than 9,700) The celadons produced in Longquan area developed into 330 places. Dayao remains to be place where the highest attainments of kilns are produced. In fact, it is the pillar and backbone of Longquan Kiln. In the Eastern villages of the Yuan Dynasty kiln, there also found the products imitating "Ge kiln". From the ruins of Yuan dynasty were found Longquan celadon and sulphur fields (at Da Yaocun village), Yuan Kou village and an Ren Kou village. From the ruins, we can see the "basibawen" written on official language. It indicated that in addition to a large number of Ming kiln, there were also parts of official or semi-official workshops. During the later stage of producing royal utensils, due to the intense class and ethnic conflicts, celadon production was seriously affected. In fact, the Tai Gu of Qing porcelain gradually became thicker and technology became rough. The majority of porcelain were without good dressings after forming, glaze became thinner, the goods had yellowed green glaze, and comparably less elegant in shape.

In Ming Dynasty, most of Longquan Kiln were still burning. During the Hongwu years (1368 ~ 1369), "Geguyaolun" stated: "Longquan Kiln was in Lonquan county, Chuzhou Fu, Zhejiang Province, it produces porcelain (celadon)." At that time, the use of containers at Royal Palace, still provided by "Rao (Jingdezhen), Chu(Longquan),.etc. During the year of Yongle and Xuande,(1403 ~ 1436), Zheng He's ships sailed west for seven times to promote the overseas trades of celadon. During the Zhengtong years (1436 ~ 1449), the famous representative works from carpenter Gushi, whose porcelains were marked by elegant shapes, thick glazes, and green color, were treasured by collectors both at home and abroad. After the period of Chenghua, Hongzhi (1465 ~ 1505), the Qinghua Ci flourished, plus the decline of sea industry in China, the maritime trade changed into the path invasion of Western colonialists. Soon Ming Dynasty banned maritime trade with foreign countries, which effected in sharp drop in celadon sales. The export of Qinghua ci also reduced greatly. The workshop in Xikou and Dayao region had to close. In Dabai'an and Anren village, the workshops changed into burning common folk celadon models and were comparably less exquisite as before. The number of kiln was reduced to 160. In the Early Qing dynasty, there remained few workshop. During the mid Qing dynasty, there remained only South Kiln, Puyunbutou Village, Sun Village and other 70 places. Their products were crudely created, as there were yellow colors in green glazes. However, Sun Hang family kiln would keep the techniques of burning, still to early times of Republic ages. Thus, the flower of the Longquan celadon which flourished for several dynasties began towithered.

At The beginning of Qing dynasty and the end of the Ming dynasty, people from Japan, Germany and the United States came looking for ancient Longquan celadon. The international popularity was ensued by interests of a large number of domestic antique dealers. Thus, on one hand, the renewed interests triggered the practices of digging and stealing from Longquan kiln tombs; on the other hand, this new wave also helped to foster a group of upstart folk artists , such as Liao Xianhong, Chen Bao Xian, Mr Zhang, Li Jun-yi, who started to emulate the ancient celadon.



In the 24 years of Republic (1935),Chenzuohan once mailed more than 70 imitations to the government department of Industry. The works include "Peony bottles", "Fung ears bottles ", which received rewards from Jiang Jieshi. In 1950, in order to celebrate Stalin's 70th birthday, Chen Zuo Khan managed through the diplomatic channels to sent "Yun He Pan" and other three antiques to the Soviet Union. At that time, along the Baoxi area, though the workshop on the folk can imitate, but the numbers were small. The workshops were backward, low yield, and glaze qualities were poor. On June, 1956, Longquan Cichang was run by a combination of public and private partnerships, which helped organizing antique porcelain artists Li Huaichuan, Li Huaide, Chang Gaoyue, Zhang Gao Wen, Zhang Zhaokun, Gong Qing Ping to work on celadon. On the October of the following year, coinciding the 2nd National Conference, 18 works were selected to display porcelain. They include 2 from Longquan. On July,1957, the Conference, attended by National Industry directors, was held in Nanjing. The Chinese Premier Zhou Enlai even instructed: "we must restore five historic famous kiln, especially the Longquan Kiln and Henan Ru." Subsequently, the Ministry of light industry was given an order to restore the "historic Folk Kiln on the order of the decisions", Longquan celadons have a new feature. In 1959, the "Commission of Longquan celadon resumed in zhejiang "was set and invested 600,000 to the Longquan celadon factory. The Provincial Director of light industry Zhaikang Wu, lead the scientific research, production, arts, heritage, archeology, along with 10 other experts and professors to survey archaeological and scientific research in Longquan. In 1961, our Governor Zhou Jianren, held the Longquan celadon technology session. Longquan celadon finally began to recover. In the following 20 years, the State Ministry of light industry, provincial and local Chamber had invested 16 million to reform the technology of celadon. The ancient Longquan celadon, under the guidance of modern science and technology, Longquan celadon were rapidly developed and innovated. In 1973, the artists learned the characteristics from blue and white porcelain. They employed Hand carved Loukong and relief techniques to further refine the porcelain goods. Sample products include Delicate Peacock lights, Shuanglongxizhu bottles, utensils and others. In 1975, Celadon Institute researched more than 100 times on "thin celadon glaze" and "You Xia celadon color," finally, it succeeded, so the weight of each cup was reduced by 30 percent, and the weight of each bowl was reduced by 20 percent. You Xia color can be drawn with different colors and patterns on the object. The diverse artistic possibility helped to weave a history of Longquan celadon and painting. On December, 1979, the above achievements were rewarded the third technology prize in the province. In 1977, Celadon Institute commitment the research task were issued by the provincial Office of Science and Technology Department to symbolize the image of "Geyao". After repeated tests, they grasped the excellence of making "Geyao", they can draw a dragon, phoenix, crabs, shrimp and others on the surface of the porcelain. The success of making image, lead "Ge kiln Celadon to a new realm, the Institute has also worked out green and white color, sets of utensils and a half-lead clay bowl. The second



factory successfully worked out Wujin porcelain glaze. By the end of 1988, there were state-owned Longquan factories, the first porcelain factory, second, third art celadon factory, and a celadon Institute. In addition, the government founded celadon research institute, 40 township-owned pottery factories, and a Celadon company. There were four coal tunnel kilns; Seven down drought kilns; 48 Longyao, which employed 2343 workers. Its annual output was 20.69 million (sets). On October, 1989, the Longquan celadon museum was completed and opened to the public. It featured 5,000 historic Celadon pieces (sets). In 1999, Longquan began the construction of the Celadon and Sword Park, there were 47 celadon enterprises. In 2000, Longquan County, for four consecutive years, respectively held "Celadon and Sword exhibition" in Hangzhou, Shanghai, Beijing, Shenyang. The fame of Longquan celadon and sword improved significantly. The production scale also rapidly expanded. By the end of 2007, the city had more than 130 celadon enterprises, employing 6,000 people. The annual output reached more than 3,000 sets and sales of 280 million yuan. The technology continued innovating in the field of Celadon making. The Celadon Industry have more than 90 arts and crafts designers. Among them, there were 3 state-level arts masters, 10 provincial-level arts masters and 10 senior technology artists.

In 2001, Longquan celadon was identified as one of the fifteen "protected traditional arts and crafts" by Zhejiang's Provincial Government. In 2003, the city of Longquan was identified as "the original protected areas of Longquan celadon" by the Quality Supervision and Quarantine Office and awarded "the city of Chinese Arts and Crafts of celadon" by the Chinese arts Association. In 2006, the skill of firing Longquan celadon was recommended as a first group of non-cultural heritage.

On October, 2006, the eighth Ceramic Art and Innovative conference was held in Yixing, Jiangsu Province, by the China Ceramic Industry Association. the Eighth competitive District sent most porcelain works. Longquan celadon industry had 48 enterprises, 178 collected works. In the conference, Longquan celadon won four Gold models, 12 Silver models and 17 Bronze models, 22 Excellence Award, and a special prize. Longquan's winners accounted for 31 percent of all porcelain production and it was at the top. It is clear, Longquan celadon had become one of the pillar industry in the development of economy.

"Ge kiln" and "Di Kiln" were the representatives of Longquan Kiln in their peak period; therefore, there were many historical records. Emperor Kangxi wrote in the Vol 107 of "Zhejiang Tongzhi," containing: "Chuzhou... 70 miles from south of Longquan named Liuhua mountain... The foot of the mountain was sulfur fields, and residents mainly live in pottery industry. Legend has it that there are two brothers. Although we do not know them in details, we know that the main field was used to make porcelain, and their works are superior at that time. One brother named Ge kiln, the younger brother named the kiln. "Seven categories on Repair" added, "Ge kiln and Longquan Kiln all came from Longquan County. During the period of the Southern Song Dynasty, there were two brothers, and each of them run a kiln. The younger brother run the Geyao, and the older brother ran the



Longquan, thus became the name of region.

They were all in blue color, varied in shades. The kiln's legs were purple, also different in shades. I hear the purple before, but they were rare at present. The most expensive glaze was the thinnest and purest. However, Geniln have many broken, and it was called Baiji broken. "Guangxu" Longquan Xianzhi," the second chapter contains, "As long as the Celadon came from the second kiln, which is very clear, pure, and flawless, it would just look like jade. People rarely own this kind of kiln because they are very expensive. The Brother, who was named Zhangshengyi, was the maker of the kiln. His kilns were all off-Wen, named Baisuiwen, which was famous over the world at time. But rarely, do people possess it. It was said that his Brother's kiln was named Ge kiln, and his was called Shenger Zhang Yun . "Baishi category", "South Kiln Notes", " Zun Shengbajian", " the words of Tao", "the notes of Jing Dezhen" And "Yan-leisure tours", "Bowuyaolan", these books only had a detailed records, but it was also said that:" the characteristics of official kiln are just like the Ge kiln." Zhu Boqian, the author of the book " The Brief Introduction of Longquan Celadon" Said: "tested with real objects, there are many similarities between the kiln of Southern Song Dynasty and Longquan celadon, particularly that kind of pink-blue porcelain, as they are same both in shape and characters. It is difficult for people to discern which one is Ge kiln and which one is official kiln."

Through the discovery of ancient kiln, it confirmed the records in the book. Longquan not only have the Ge Kiln, also it can be divided into 2 parts: first one, as stated in the records, the fetal was "as thin as a paper, and the glaze is as thick as a jade, glazed Ruyu , the surface of Glaze was full waves, the top was Purple and the Foot was rail. But the other one has a thick fetal and thin glaze, the surfaces of glaze are full of waves, the fetal is black. The former are mostly found in the South of the County, and were made during the Southern Song Dynasty to the mid-Early Yuan Dynasty, they are positions are the same to official kiln in Southern Song Dynasty. The latter were in the east of the county, and most of them are produced in Yuan Dynasty. Ge kiln, as in the kinds of Longquan kiln, did not exist besides in Longquan. In addition, there were the so-called kiln from down from generations. Though their surfaces have waves, but the color of glaze are yellow or darker. It was different from the pure green or light green of Longquan Ge kiln, its glaze were thicker, in a color of beige or red. And these were non-Longquan products. Di kiln, also can be called Longquan Kiln. Its basic features are: non-Wen on the surface of the glaze, the fetal are white and the foot are in dark red, the glaze are jade-like green. On the edge of the kiln, if there are white marks are referred as "Chujing." If Glazes are green or pin-green, they are more valuable. The Green, its color just like the one on the tree, verdant green, can be perceived to the inside; powder blue colors are as clear as water, soft and quiet.

Longquan celadon, in its peak period in the Song and Yuan dynasty, was rich in varieties. Sample products include items such as bowls, plates, dishes, cups, bowls, pots, director pots, erigeron, slag bucket, ovens and other practical porcelains; also there are pen holders, Bijia, porcelain Yan, T wash, color printing pool, Zhen paper .etc. In addition there were other stationery porcelains, vases and