

中国吉州窑

JIZHOU KILN OF CHINA

北京艺术博物馆 编

中国书画出版社

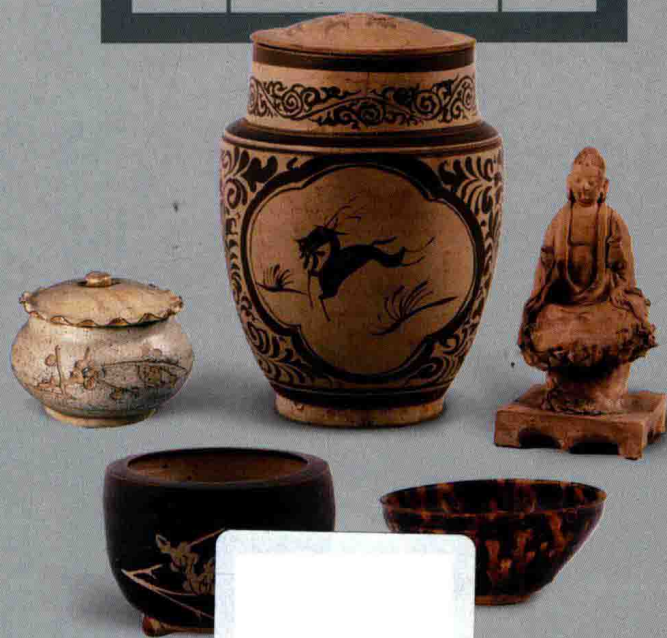
《中国古瓷窑大系》

Series of China's Ancient Porcelain Kiln Sites
JiZhou Kiln of China

中国古瓷窑大系

中国吉州窑

北京艺术博物馆 编



中國華僑出版社

图书在版编目 (C I P) 数据

中国吉州窑 / 北京艺术博物馆编. -- 北京 : 中国华侨出版社, 2013.8
(中国古瓷窑大系)

ISBN 978-7-5113-3820-4

I. ①中… II. ①北… III. ①民窑—瓷器(考古)—研究—吉安市 IV. ①K876.34

中国版本图书馆CIP数据核字(2013)第172065号

● 中国吉州窑

编 著 / 北京艺术博物馆

出 版 人 / 方 鸣

责任编辑 / 高福庆 孙琳茜

装帧设计 / 胡 琪

责任校对 / 孙 沛

经 销 / 新华书店

开 本 / 889mm × 1194mm 1/12 印张: 33.5 字数: 718千字

印 刷 / 北京天宇星印刷厂

版 次 / 2013年8月第1版 2013年8月第1次印刷

书 号 / ISBN 978-7-5113-3820-4

定 价 / 498.00元

中国华侨出版社 北京市朝阳区静安里26号通成达大厦三层 邮编: 100028

法律顾问: 陈鹰律师事务所

编 辑 部: (010) 64443056 64443979

发 行 部: (010) 64443051 传真: (010) 64439708

网 址: www.oveaschin.com

E-mail: oveaschin@sina.com

如发现印装质量问题, 影响阅读, 请与印刷厂联系调换。



中国·吉州窑
Jilzhou Kiln of China

《中国古瓷窑大系》编委会

总 顾 问：耿宝昌 叶喆民 王莉英 孔繁峙
舒小峰 方 鸣 于 平

编 委

总 主 编：张树伟
总 审 订：高福庆
总 统 筹：韩战明
总 指 导：杨俊艳
总 摄 影：诗 峰

《中国古瓷窑大系·中国吉州窑》编委会

名誉主编：叶喆民
本卷主编：彭明瀚
副 主 编：韩战明 王 宁 李 晔
编 委：熊贤礼 杨俊艳 赖金明 张文江
摄 影：李 宇 龚 煜
英文翻译：穆朝娜 庄梦瑶

协编单位

江西省博物馆、吉安市博物馆、吉安县博物馆、樟树市博物馆、宜春市博物馆、新余市博物馆、九江市博物馆、高安市博物馆、丰城市博物馆、上饶市信州区博物馆、星子县文物管理所、彭泽县文物管理所、新干县博物馆、新建县博物馆、峡江县博物馆、广东省博物馆、中国国家博物馆

总序

PREFACE

中华文明源远流长，绵延五千年傲居环球。

纵观历史，由陶到瓷凝聚了古人类文明之大成，标志着人类渐远蒙昧走向文明。

从我们的祖先烧造出第一炉原始瓷起，中华古瓷窑的熊熊窑火从南到北、从古到今汇我民族精魂熠熠生辉，令人仰慕的瓷品遍布世界，乃至译我神州为“CHINA”。

星移斗转，时光如梭，古人作古后人感叹。面对精细妙美的件件瓷品，人们找寻着她的出生地、找寻着她的出生年代、找寻着她的母亲

今天，北京艺术博物馆在众多有识之士的引领下，有幸请上诸多同仁，在各古窑址的研究者、守护者的协助下，与中国华侨出版社聚沙以成塔，倾全力著此“中国古瓷窑大系”，以其叙我先人之智慧、之成就、之辉煌；以其激后人情、励后人志，再铸辉煌。

此为北京艺术博物馆之幸、今人之幸也！

岁在庚寅秋

北京艺术博物馆馆长 张树伟

前言

彭明瀚（江西省博物馆馆长）

吉州窑是一座能生产众多产品的综合性民间窑场，其历史悠久，创烧于晚唐，发展于北宋，极盛于南宋，入元以后逐渐衰弱，延烧时间约500年。吉州窑遗址在以今江西吉安县永和镇为中心的赣江两岸，其中以港口所在地永和镇最为集中，也最具代表性。如今的永和镇，仍然可见用古瓷片、匣钵和废窑砖铺砌而成的街巷古道，本觉寺、尹家岭、蒋家岭、曹门岭、肖家山岭、曾家岭等24个窑包，如岗似阜。在窑岭周围，各色古瓷片、古窑具，俯拾皆是。由于唐宋时期习惯上以属地州名命名窑场，吉安自隋至元初曾称吉州，永和属吉州管辖，因地得名，故称吉州窑；又自东汉至宋，在永和曾置东昌县，所以吉州窑又称东昌窑、永和窑。

1953年何国维先生调查了吉州窑，绘制了第一张吉州窑址分布图，1958年蒋玄伯先生出版了第一部系统研究吉州窑的专著《吉州窑：剪纸纹样贴印的瓷器》。1974年江西省文物管理委员会对吉州窑进行试掘，发现吉州窑的宋代文化层叠压在五代文化层上；1980-1981年，江西省文物工作队对吉

州窑进行大规模发掘，面积2191平方米，出土标本4503件；2006-2012年间，江西省文物考古研究所对吉州窑进行多次考古勘探、发掘，发现了一批窑业遗迹，出土了一大批标本，取得了丰硕成果，为吉州窑科学研究提供了大批考古资料。下面我们就从胎、釉、造型特征、装饰工艺、装饰纹样等几个方面对吉州窑产品进行介绍。

吉州窑瓷器的造型，唐代雍容、矮胖，宋代向挺拔、俊俏方向发展，元代则变得肥硕、厚重。因吉州窑的瓷土来源于附近地区，生产作坊位于赣江岸边的砂丘上，无法避免砂粒混入瓷土中，因而胎体含砂量大，胎质都较粗松，呈米黄色，亦有红褐色、砖红、灰白、青白瓷胎和陶胎，其中最具代表性的、数量最多的则是米黄色含沙胎。因胎土中含沙多，加之淘洗欠精，使得器物粗松似陶，有气孔，吸水率高，未达到高温瓷化效果，“似陶非陶”，粗看似陶，但叩击之有金属声，这是由吉州窑的生产环境所形成的个性，成为区别其他窑口的明显特征。吉州窑瓷器一般都较厚实，制作得也不

太规整，尤其是底足，似是用模子压印后，再在圈足外壁用刀随意刮削而成，切削得很简单、粗糙，故底部与足端处有高低不平的压印痕及刮削痕，线条生硬，棱角分明，足低而厚，不成圈形。加之由于胎泥中含砂量大，修胎时往往发生阻刀、跳刀现象，在器底及圈足内能清晰地看见跳刀痕。

吉州窑由于无法改变瓷土中含砂量大的事实，形成了重釉轻胎的生产习惯，在坯胎制作上较为草率，刻意追求釉色变化，博采众长，丰富多变，各地窑场主要瓷品的釉色在这里几乎都有生产，既有南方窑系流行的黑釉、黄釉、青白釉，又烧造北方窑系常见的乳白釉、褐釉、绿釉和琉璃器，以黑釉为大宗，在同时期各窑场中釉色最为丰富。各种釉色瓷器烧造的大致情况是：唐、五代主要烧造酱褐、青灰釉和乳白釉瓷；北宋时，酱褐、青灰釉瓷停烧，乳白釉瓷质量有了明显提高，新创黑釉瓷，并成为宋、元时期瓷器的主要品种；南宋时，新创釉下彩绘瓷、酱釉瓷。

黑釉瓷又称“天目瓷”，是吉州窑最有名、最

具代表性，也是产量最大、品种最丰富、装饰工艺最具地方特色的产品，创烧于北宋，盛行于南宋，并延续到元代，是顺应宋人斗茶风习而产生的。吉州窑黑釉因含铁量比其它窑口低，而钛、钾、钙、镁的含量相对要高，故烧成后，釉质肥厚莹润，黑色深沉柔和，仔细观察，可见黑中泛褐、泛紫、泛红，纯黑者少，釉薄处表现得更为明显。器型有罐、瓶、壶、碗、盏、碟、钵、盆、粉盒、炉等。

乳白釉瓷是吉州窑生产时间最长的一种产品，从晚唐五代创烧，一直延续到元代，胎质灰白，釉色白中泛青黄，薄釉不及底，底足切削较粗糙，底有平底、宽圈足和窄圈足之分，有的圈足高达2厘米以上，装饰以印花为主，器型有碗、罐、壶、钵、盏等，以各式碗为大宗，均系日用粗瓷。

吉州窑还生产一定数量的绿釉瓷，以铜为着色剂，含有少量锡，釉面光润，呈色纯绿，釉色有深绿、黄绿、淡绿等。绿釉瓷胎质较其他釉色瓷更白，但由于烧成温度较低，胎体瓷化程度低，胎质更显粗松，釉色莹亮，个别器物有剥釉现象；主要



器型有枕、盆、碗、盏、碟、瓶、壶、炉、器盖等生活用品和筒瓦、鸱吻一类建筑构件，以各式枕为大宗；装饰手法上，盘、碗等以印花为主，枕则以刻划与印花相结合，塔则雕塑成型，常见纹样有弦纹、蕉叶纹、圆圈纹、缠枝牡丹纹、水波纹等，风格简练直率。

在施釉方面，吉州窑除木叶纹和剪纸贴花等工艺精致的瓷器外，一般釉层薄，器外壁施釉不及底，少见流釉现象，琢器釉层较薄，器内壁多不施釉。北宋及北宋以前，为了防止粘釉，器物均施半截釉；南宋时期，使用窑钱来保持叠烧器物之间的间隙，有效地防止了粘釉，这样器物外壁只露少许胎，即通常所说的釉不及底；南宋中后期，随着工艺水平的提高，窑钱趋薄，使得器物内外壁满釉，仅圈足内露胎。因釉料稀，施釉薄，黑釉瓷口沿往往显现淡淡的黄线圈，受釉冷却快慢的温差影响，几乎所有的黑釉窑变瓷的釉面在放大镜下均可看到不规则的冰裂纹和许多缺釉毛孔，显得粗糙干涩。但吉州窑瓷器一放入水中就显出不同，因为水会迅

速填满釉层表面的毛孔，使釉面浑然一体、晶莹剔透。

吉州窑产品丰富，既有低档的民间日用瓷，又有高档的艺术瓷，品种有碗、盘、杯、碟、盏、盆、瓶、壶、罐、炉、枕和瓷塑等20多种，以各式茶盏最为有名。吉州窑的黑釉盏，基本形制是大口小足，口唇较薄，略微向外卷，口沿下端内收，颈部有一道凹棱，壁斜，下狭上宽，状如漏斗或斗笠，胎体厚实凝重，器口釉薄，器腹釉渐厚，器足露胎，质地粗松，呈栗壳色，盏口有敞口和敛口之分，形体有大、小之别，小者一般口径10—12厘米，大者口径14—16厘米。1996年江西省上饶市南宋开禧二年（1206年）赵氏墓出土的木叶纹盏，束口，斜腹，小圈足。通体黑釉，釉色滋润，晶莹光亮，底足露灰白色胎。内壁饰木叶纹，叶尖朝向盏沿，叶面几乎占器壁的二分之一。在漆黑的釉色衬托下，叶之茎脉，由粗渐细，脉络清晰，偶有虫咬之小孔，釉色晕散处，漫漫渍渍，宛若秋雨中飘零之落叶，妙趣天成。这是目前唯一有确切纪年的吉

州窑木叶纹盏，可作为同类器的断代坐标，具有重要的科学研究价值。

吉州窑瓷器的装饰工艺，形式多样，寓意丰富，在吸收北方定窑、磁州窑釉上、釉下彩绘装饰手法，借鉴南方建窑窑变釉装饰手法的同时，将陶瓷技艺与装饰工艺结合在一起，有所创新，突破了当时五大名窑单色釉的局限，运用丰富多彩的装饰技法，开启了陶瓷装饰的新纪元，釉装饰的创新和彩绘装饰手法的突破，是其装饰工艺的两大特征，有洒釉、彩绘、刻花、剔花、印花、剪纸贴花、木叶纹和捏塑等，尤以黑釉剪纸贴花、木叶纹、玳瑁纹和彩绘最具地方特色，在宋、元陶瓷装饰工艺中独树一帜。

黑釉是利用天然黑色原料，通过独特的制作技巧而烧造的颜色釉，有时在黑地上施洒一层掺入了不同的金属原料作呈色剂的釉，在高温烧制过程中因物理化学反映，呈现出色泽不同的、不规则的黄色釉斑，产生独特的窑变结晶，釉面与釉斑交相辉映，别具风韵，名贵的有“鹧鸪纹”、“兔毫

纹”、“虎皮纹”和“玳瑁纹”等，纹样变化丰富，或如云雾、细雨，或如夜空中的繁星、风雪中的芦花，或如玳瑁的甲壳，或如老虎皮的斑纹，或如青蓝紫绿的火焰，显得清新雅致，璀璨华丽。

吉州窑的彩绘工艺分釉上彩绘与釉下彩绘两种，以釉下彩绘最为多见。彩绘工艺是直接在坯胎上施铁质涂料，然后施加一层薄釉，烧成后画面成分为三氧化二铁，其色调因含铁量的多少，以及在焙烧过程中火候的高低而产生差异，一般深者为黑色，浅者为褐色，这样，烧成的器物，白地褐花，显得清新淡雅。从江西省新干县界埠公社南宋淳熙十年（1183年）曾照远墓出土的跃鹿纹盖罐、南昌县嘉定二年（1209年）陈氏墓所出跃鹿纹盖罐和莲荷纹炉等精美文物来看，釉下彩绘技术在南宋前期已达到十分娴熟、完美的程度。釉下彩绘的主要器物有罐、瓶、盆、壶、炉、枕等。

吉州窑的釉下彩绘工艺与磁州窑一脉相承，只是在坯胎上不施化妆土，烧成釉色呈红褐色，而不是黑色，这是由于吉州窑瓷器胎色白中泛黄，如



果用黑彩，胎釉反差过于强烈，显得生硬，改用褐彩，相比之下则显得自然、和谐。这种彩绘瓷，黑褐色的图案装饰在米黄色的瓷胎上，黑白分明，对比强烈，描绘的形象特征准确，生动有神，用笔如飞，一气呵成，流畅自然，充分表达了作者健康奔放的感情，突出了作品神形兼备的神韵，深化了吉祥如意主题，体现出清新雅致、富有情趣的艺术风格，给人以美的感受，创造了与两宋颜色釉瓷尤其是官窑绝然不同的审美境界，与磁州窑一起开启了我国瓷器彩绘装饰的新纪元。

吉州窑装饰内容以正面讴歌生活为主，画面以充满喜庆吉祥、长命富贵和向往美满幸福的未来为主要题材，为大众所喜闻乐见。装饰纹样取材于自然界中的动、植物和人们的生产、生活，大致可以分为花卉、禽鸟与几何纹三类，富有生活情趣，都是民间艺术中常见的图案，多为表现吉祥如意、幸福美满之类意愿的民风民俗写意画，如双鱼、双鸭、双凤、双蝶、跃鹿、喜鹊、并蒂莲等，或与绘画相关的牡丹、折枝梅、芦草、卷草、梅竹、月

梅，或为水波、锦地纹、弦纹、八卦纹、连弧纹一类几何纹样，题材广泛，丰富多彩，雅俗共赏，富有浓郁的社会生活气息。宋代的跃鹿纹、元代的水波纹是吉州窑富有个性和时代特色的装饰纹样，不见于同时期其他窑口。鹿纹是吉州窑具有代表性的装饰纹样，以釉下彩绘的方式出现。小鹿双目圆睁，双耳竖起，口衔瑞草，四肢瘦小，身躯紧缩，弓身翘尾，作跳跃式，四蹄跃奔特别高起有劲，抓住了小鹿腾空跃起瞬间的动态，把鹿机警的特别性格渗透在奔跑状态之中，显得简洁传神，活泼可爱。

画面构图简约、明快，构图方式灵活多变，根据不同的器型需要而设计，或以二方、四方连续的多组纹样组合成精美图案，主次分明，层次清晰；或用简洁的手法处理，主题突出，疏密有致，动静结合，节奏起伏，笔法犀利，线条粗犷，流畅奔放，自然飘逸，动感极强。吉州窑瓷画构图中最为独特的是开光装饰手法的运用，开光的形式有圆形、方形、长方形、银锭形、四连弧形、六连

弧形、椭圆形、菱花形等，不仅在有效的空间内增加了纹饰的层次，而且也使图案主次分明，别开生面，以开光和边饰相结合的方式突出主体纹样，这是前所未有的现象。在陶瓷圆器上构图是一门艺术，如何使有弧度的瓶子构图完美，怎样让欣赏者从每个角度观察都是一幅完整美妙的画面，是一件比较困难的事。开光装饰手法是对传统的通景式构图手法的突破。开光装饰手法的运用，创新了形式与内容的结合，打破了传统的构图形式，使画面更加新颖活泼，把画面自然分割成若干装饰区域，并且使开光与周围形成对比，更好地突出主体纹饰，增加了作品的观赏性，达到更好的视觉效果，赋予作品以节奏美感。宋代的开光，为一粗一细两条弦纹或二条细弦纹，如江西省新干县界埠公社南宋淳熙十年（1183年）曾照远墓出土的跃鹿纹盖罐、南昌县嘉定二年（1209年）陈氏墓所出跃鹿纹盖罐，开光都是由一粗一细两条弦纹构成；元代则为二条细弦纹夹一条粗弦纹，江西高安市元代窖藏出土的釉里红开光花鸟纹罐、青花缠枝牡丹如意云肩纹带

盖梅瓶的开光都是由二条细弦纹夹一条粗弦纹组成。1990年江西省宜春市元代窖藏出土的釉下彩绘莲荷纹三足炉，开光就是由二条细弦纹夹一条粗弦纹组成，时代特色鲜明。

吉州窑是宋元时期江西著名的民窑，集南、北各大民窑之大成，博采众窑之长，创造了丰富多彩的艺术风格，满足民间实用和审美的需求，以多变的釉色、丰富的装饰、优美的造型、独特的工艺和浓郁的乡土气息独树一帜，成为民窑的奇葩。它那醇厚质朴、含蓄秀丽的艺术风格在我国陶瓷发展史上占有重要地位。正如清人蓝浦《景德镇陶录》所云：“江西窑器，唐在洪州，宋出吉州”。吉州窑以其挺拔秀美的造型，配以绚丽多彩的釉色，或变化万千的结晶斑纹引人入胜，独步一时，将形态、色彩、绘画及至釉面亮度均调和得恰如其分，达到了科学技术与工艺美术表现的高峰。

Foreword

PENG Minghan(Director of Jiangxi Provincial Museum)

Jizhou Kiln, the productive civil kiln throughout Tang and Song Dynasties, is well known for its long history. Being built in Tang Dynasty, thrived in the Northern Song Dynasty and reached its peak in the Southern Song Dynasty, Jizhou Kiln was prosperous for almost 500 years then went downhill in Yuan Dynasty. Its site located on the cross-straits of Gan River and took a small port town now called Yonghe as the center. There are traces of the old kiln's existence everywhere in Yonghe Town today: the small paths made of ceramic pieces, and various of scattered ancient ceramic pieces and kiln furniture. Because it was natural to name the kiln after its state, Jizhou Kiln was named several times as Yonghe Kiln or Dongchang Kiln in different times.

In 1953, He Guowei did research on Jizhou Kiln sites and draw the first distribution map of them. Jiang Xuanyi published 'Jizhou Kiln: ceramic with paper cut patterns' in 1958 which was the first treatise concerning this subject. In 1974, the Jiangxi Provincial Administration Committee Cultural Heritage made a test excavation on the site, and discovered that the cultural layers of the Five Dynasties overlaid on those of the Song Dynasty. In 1980-1981, the Jiangxi Provincial Workteam of Cultural Heritage made a large-scale excavation of the Jizhou Kiln, exposing 2191 square metres and unearthed 4503 cultural relics. In 2006 -2012, the Jiangxi Provincial Institute of Cultural Relics and Archaeology explored and excavated the sites several times, yielding a large amount of kiln remains. All these explorations have provided rich materials for further

research and at the same time enable us to introduce Jizhou Kiln from many different aspects. Here, we will describe the products of Jizhou Kiln in body, glaze, shape, decorative techniques and patterns.

Body: the figure of Jizhou ware was short and fat in Tang Dynasty, straight and handsome in Song Dynasty, and became thick and heavy in Yuan Dynasty. Because the kiln was located on the sand mound near the bank of Gan River and the porcelain clay was collected from nearby regions, it was unavoidable that sands would get mixed into the clay, which made the body coarse and loose, present creamy yellow and sometimes red and brown, brick red, powder white, green and white in color, the most representative was creamy yellow sand body. With sand mixed in, and the clay was not washed carefully, the vessels became coarse and loose just like pottery. Because of high water absorption with many pores and being far from body porcelain, it 'looks like pottery but not real pottery'. But it can produce the sounds of metal while being stricken. This special character caused by nature was what differ Jizhou kiln and the other kilns apart. Generally, a Jizhou ware is thick and irregular shaped, the base were impressed by models, and pared by knife on the outside, left rugged impressed pared marks on the base and foot. The surface of the body is rough and has clear edges, the foot ring low and thick that they can't enclose a circle. Because of the large sand capacity, the knife stumbled a lot and often left clear marks on the body.

Glaze: Unable to change the condition of porcelain clay, the craftsmen then paid more attention to glaze and

pursued the variety of glaze color. Almost all kinds of glaze color can be produced in Jizhou Kiln, including the popular ones from southern kilns such as black, yellow, green and white and those from northern kilns such as white, brown, green and plumbic glazed porcelain. Black glaze was the most popular color at that time. The glaze color has the most variety among the products of the contemporary kilns. The development of the main glaze color can be concluded as follow: dark brown, greenish grey and white glazed porcelain in Tang and Five Dynasties; creamy white glazed porcelain in Northern Song Dynasty; black glazed porcelain in Song and Yuan Dynasties; painted porcelain and brown glazed porcelain in Southern Song Dynasty.

Black glazed porcelain, nicknamed 'Tianmu Porcelain', was the most famous product of Jizhou Kiln. It was first produced in the Northern Song Dynasty and widely applied in the Southern Song and Yuan Dynasties. This kind of black glaze has low iron capacity while the capacities of titanium, potassium, calcium and magnesium are relatively high. As a result, the black glaze isn't strictly black but has other colors in it when observed closely. Black glaze was usually applied to wares like jars, vases, pots, bowls and boxes.

Creamy white glazed porcelain was the most common and widely produced product in Jizhou Kiln. The glaze is white with light yellow and appeared very thin on the body. The base is roughly pared by a knife, some are flat and some has feet of 2 centimeter of height. Creamy white glaze was usually applied to daily use and always decorated with

patterns.

Green glazed porcelain can also be found in Jizhou Kiln. Green glaze can be divided into deep green, yellow green and light green. The body of green glazed porcelain is whiter and looser than other porcelains. Green glaze was usually applied to pillows, bowls, plates, vases and pots, as well as ornament on roof ridge. Green glazed porcelains were also decorated with patterns such as tree-peony and interlocking flowers.

As for glaze covering, besides the exquisite porcelain with leaf design and applied paper-cut design, the glazed layer is generally thin, covered only on the outside of the ware. In order to prevent the wares from adhering to each other, the body were all half glazed during the Northern Song Dynasty; In the Southern Song Dynasty, a separator was used to keep space between wares which availably prevented them from adhering, thus only a small part of the ware was unglazed; In the middle and late Southern Song Dynasty, the separator tended to be thinner, thus the ware could be fully covered both inside and out. Because of the thin glaze layer, the rim of black glazed porcelain usually presents a light yellow coil. Irregular cracks and pores can be found on almost all black glaze layers through a magnifier. When put into water, the little cracks and pores would be filled quickly, and the layer surface suddenly becomes smooth and translucent.

Jizhou Kiln produces all kinds of porcelain wares from daily uses to artworks, including variety of bowls, plates, cups, vases, pots, pillows and figures. Porcelain cup



is the most famous above all. A common black glazed cup has a big thin mouth that slightly bent outwards. The body is thick and presents the color of a chestnut shell, the base is small and naked. The mouth diameter of a small sized cup is about 10 to 12 centimeters, 14 to 16 centimeters of big sized cup. The leaf designed cup, excavated from the Tomb of Zhao in Shangrao city of Jiangxi Province in 1996, was a black glazed cup with white body underneath. It was designed with leave pattern within which covered almost half of the place. With the dark background, the veins of the leaf are so clear and one can see the small pores like bugbites. This cup has great scientific value because it was the only Jizhou leave designed cup that can be dated accurately.

Decoration Techniques: There are various ways of decorating a Jizhou ware, and they are full of different meanings. Jizhou Kiln absorbed the painting decoration skill of Ding kiln and Cizhou kiln in the North, transmutation glaze skill from the Southern Jian kiln, and combined the ceramics technical skill with decoration skill. Making new innovations and breaking the single color limit of the other kilns at that time, Jizhou kiln started a new era of ceramics decoration. The two main breakthroughs were color painting and new patterns, including carved design, sgraffito stamped design, applique paper-cut decoration, leaf design and knead engraved design. The black glazed applique paper-cut decoration, leaf design and hawkbill speckles design took important place in Song and Yuan Dynasties.

Black glaze is made from natural black materials by special extracting and firing techniques. Sometimes during that process, different metal particles got caught up in and had chemical reactions with the glaze. As a result the finished glaze presents different levels of furnace transmutation and even rare crystallizations such as "partridge pattern", "rabbit hair", "tiger pattern" and "tortoiseshell pattern".

There are two kinds of painting technique in Jizhou Kiln, glaze painting and more commonly, underglaze painting. Glaze painting, as its name implies, is to paint iron coating on the body directly, covering with a thin glaze layer. The glaze presents dark brown or red brown after burned, its composition is iron oxide. Based on the exquisitely produced wares, such as covered jar with running deer pattern unearthed from the tomb of Zeng Zhaoyuan dated to the 10th year of the Chunxi reign at Jiebu township, Xingan County, Jiangxi Province, and the similar jar and burner with lotus design discovered from the tomb of the 2nd year of the Jiading Reign in Nanchang county, we can find that the technique of unglazed painting has reached an almost perfect level during the early Song dynasty. Underglaze painting of Jizhou kiln has the same origin as that of Cizhou kiln, that is to paint the body while naked, which means the address soil is not covered beforehand like glaze painting does. After burned, the glaze presents red brown instead of black. This is because the body of Jizhou kiln is usually yellow and white, brown glaze appears more natural on it than the stiff hard black.

Underglazed painting was usually applied to wares like jars, vases, basins, pots, stoves and pillow etc. The painted porcelain, decorated in beautiful dark patterns, shows unique beauty that others can't, opens a new chapter in the porcelain painting history.

Decoration Pattern: The content of decoration patterns on Jizhou porcelain is always positive: the auspicious signs, the loving of life, longevity with wealth and honor. The patterns are based on the daily life and can be categorized into flower, bird and geometric patterns that carrying people's hope and dreams. There are traditional folk artworks like twin fish, twin ducks, twin phoenixes, twin butterflies, jumping deer, magpie and twin flowers; drawings like tree-peony, plucked branches, reeds, trespe, plum blossom; or wave, bow string, the Eight Diagrams patterns. The jumping deer of Song Dynasty and wave pattern of Yuan Dynasty can only be found in Jizhou Kiln. The famous jumping deer is a kind of underglazed pattern. In the pattern, there is a little deer whose eyes wide open, ears erect, grass in its mouth, and bent its body like it was about to jump. The painting is so vivid and fun to watch.

The composition of a decoration pattern is always simple and flexible. An artist can group any patterns he feels right to fill the space of the ware. There is usually a theme or main pattern, and other small patterns are put around it to set off the theme. All decorative patterns are dealt with simplicity, sharp strokes and rough lines, and they are extremely dynamic.

In Jizhou Kiln, reserved panel is a unique way of

pattern compositions, including round, square, rectangular, silver ingot shaped, four and six arc shaped, oval and flower panels. Applying reserved panel not only can show the gradation of patterns but also makes the theme pattern stand out, which was a big improvement at the time. It is a real challenge to paint a round porcelain object. How to make the perfect composition, how to make the patterns beautiful from every perspective, it's all science. The reserved panels broke the traditional way of construct a picture and increased the visual effect of the porcelain ware. Reserved panels in Song Dynasty consist of two bow strings pattern, one thick and one thin or both thin: The covered jar with jumping deer design, excavated in Tomb of Zhao Yuan, was designed with one thick and one thin bow string patterns; Reserved panels in Yuan Dynasty consist of two thin and one thick bow strings; Each dynasty had its own unique style.

Through ages of evolvement, Jizhou Kiln gathered the experience from all famous kilns and created its own art style, which was rich in color, various in pattern, elegant in shape and had the taste of original folk art. Just as it says in Pottery at Jingdezhen: "...The porcelain of Jiangxi province was famous for Hongzhou kiln in the Tang Dynasty and Jizhou kiln in the Song Dynasty ". Combining the elegant shape, colorful glaze, dazzling crystallization and beautiful patterns together at the same time, Jizhou Kiln was definitely the paramount of art and science at its time.

