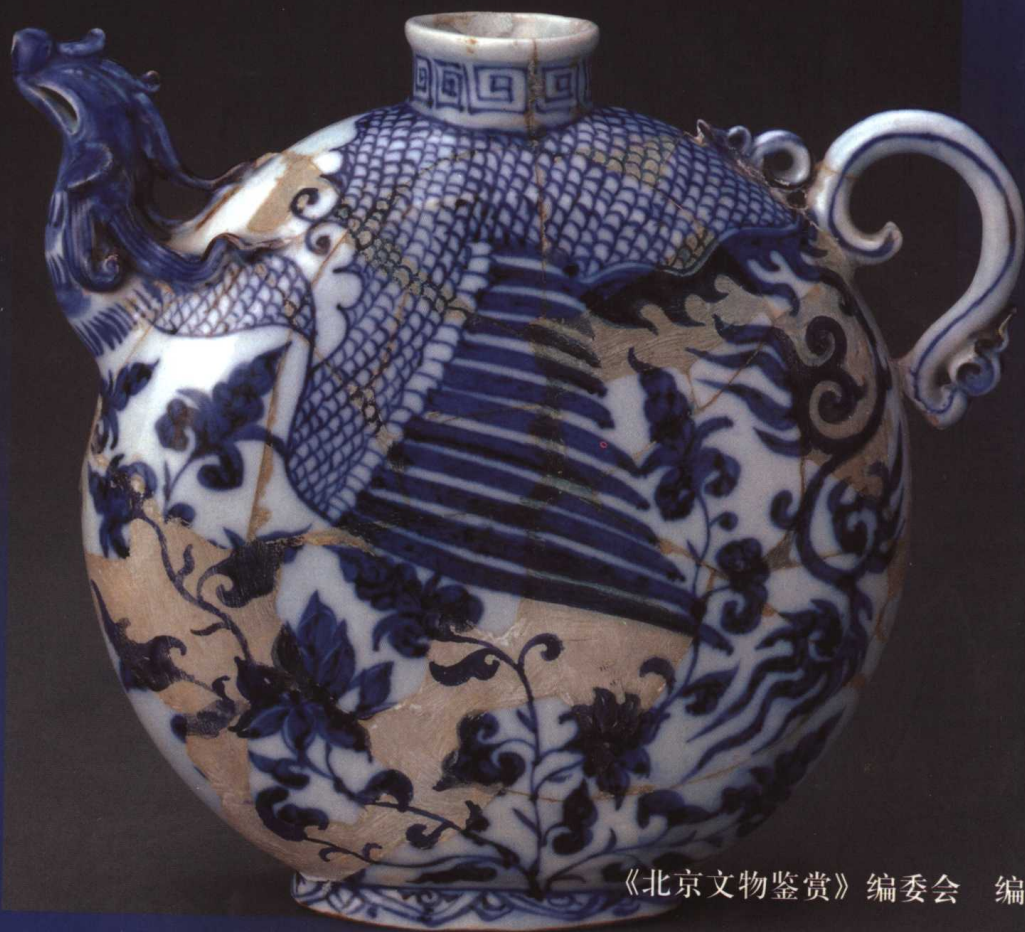


北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

元代瓷器

PORCELAINS OF THE
YUAN DYNASTY



《北京文物鉴赏》编委会 编

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目 录

CONTENTS

多彩多姿的元代瓷器 · 8

Ceramics of the Yuan Dynasty · 11

景德镇窑

Jingdezhen Kiln · 17

1. 景德镇窑青花凤首扁壶 Blue and White Flask with Phoenix-head Spout, Jingdezhen Kiln · 18

2. 景德镇窑青花凤首扁壶(局部) Detail · 19

3. 景德镇窑青花龙纹碗 Blue and White Bowl with Dragon Design, Jingdezhen Kiln · 20

4. 景德镇窑青花龙纹碗(碗心) Detail · 21

5. 景德镇窑青花束莲纹梨式壶 Blue and White Pear Shaped Ewer with Lotus Design, Jingdezhen Kiln · 22

6. 景德镇窑青花鸳鸯戏水玉壶春瓶 Blue and White yuhuchun (pear shaped vase) Vase with Design of Mandarin Ducks Playing in Water, Jingdezhen Kiln · 22

7. 景德镇窑青花鸳鸯戏水玉壶春瓶

(局部) Detail · 24

8. 景德镇窑青花花卉纹盏托(一对) Blue and White Cup-stands with Design of Chrysanthemum and Peony Scrolls, Jingdezhen Kiln · 26

9. 景德镇窑青花花卉纹盏托(盏心) Detail · 27

10. 景德镇窑青花蕉叶纹觚(一对) Blue and White gu with Design of Plantain Leaves, Jingdezhen Kiln · 29

11. 景德镇窑釉里红花卉纹玉壶春瓶 Underglaze Red Yuhuchun Vase with Floral Design, Jingdezhen Kiln · 31

12. 景德镇窑青花雕塑婴戏鸟食罐 Blue and White Bird Feeder with Playing Child, Jingdezhen Kiln · 31

13. 景德镇窑青花松竹梅纹葵口盘 Blue and White Lobed Rim Plate with Three Friends of Winter (pine, bamboo and prunus), Jingdezhen Kiln · 33

14. 景德镇窑青花束莲纹匣 Blue and White yi-vessel with Lotus Design, Jingdezhen Kiln · 34

15. 景德镇窑青花束莲纹匣(匣心)
Detail · 35

16. 景德镇窑青白釉水月观音菩萨像
Aualo Kitesuara Bodhisaffua Gazing
at the Moon over Water, Jingdezhen
Kiln · 36

17. 景德镇窑青白釉水月观音菩萨像
(局部) Detail · 36

18. 景德镇窑青白釉加漆描金释迦牟尼佛像
Bluish White Glazed Seated
Sakyamuni Buddha Decorated with
Laquer and Liquid Gold, Jingdezhen
Kiln · 38

19. 景德镇窑青白釉执桃童子像
Bluish White Glazed Statue of a Child
with a Peach in Hand, Jingdezhen
Kiln · 39

20. 景德镇窑青白釉僧帽壶
Bluish White Glazed Hu-pot in the Shape of
Monk's Cap, Jingdezhen Kiln · 40

21. 景德镇窑青白釉多穆壶
Bluish White Glazed Duomu Hu-pot,
Jingdezhen Kiln · 41

22. 景德镇窑青白釉笔架
Bluish White Glazed Brush Rest, Jingdezhen
Kiln · 43

23. 景德镇窑青白釉胆式瓶
Bluish White Glazed Vase, Jingdezhen
Kiln · 44

24. 景德镇窑青白釉匣
Bluish White Glazed Yi-vessel, Jingdezhen Kiln · 45

25. 景德镇窑青白釉乳钉刻莲纹三足炉
Bluish White Glazed Tripod Burner
with Design of Nipple and Lotus
Scroll, Jingdezhen Kiln · 47

26. 景德镇窑青白釉串珠纹玉壶春瓶
Bluish White Glazed Yuhuchun Vase
with Beaded Border Design,
Jingdezhen Kiln · 49

27. 景德镇窑青白釉串珠纹玉壶春瓶
(局部) Detail · 49

28. 景德镇窑青白釉磨
Bluish White Glazed Model of Millstones,
Jingdezhen Kiln · 50

29. 景德镇窑青白釉磨(磨座细部)
Detail · 50

30. 景德镇窑青白釉龙纹高足碗
Bluish White Glazed Stem Bowl with
Dragon Design, Jingdezhen Kiln · 52

31. 景德镇窑青白釉刻牡丹纹双耳扁壶
Bluish White Glazed Flask with
Incised Design of Peony Sprays,
Jingdezhen Kiln · 53

32. 景德镇窑青白釉饕餮纹双耳三足炉
Bluish White Glazed Tripod Burner
with Two Handles and Ogre (Taotie)
Design, Jingdezhen Kiln · 54

33. 景德镇窑青白釉月映梅纹碗

Bluish White Glazed Bowl with
Design of Moon and Plum Blossom,
Jingdezhen Kiln · 55

34. 景德镇窑青白釉褐彩荷叶形盖罐
(一对) Bluish White Glazed Jars
with Lotus Leaf Shaped Cover and
Brown Spots, Jingdezhen Kiln · 57

35. 景德镇窑卵白釉“王白”款高足杯
Egg-white Glazed Stem Bowl with
Moulded Lotus Scroll and Wangbai
Mark, Jingdezhen Kiln · 58

36. 景德镇窑卵白釉双系三足炉 Egg-
White Glazed Tripod Burner with Two
Toop Hanedles, Jingdezhen Kiln · 59

37. 景德镇窑卵白釉凸花缠枝莲纹碗
Egg-white Glazed Bowl with Impressed
Relief Lotus Scroll, Jingdezhen Kiln · 60

38. 景德镇窑卵白釉凸花缠枝莲纹碗
(局部) Detail · 60

39. 景德镇窑蓝釉白龙纹梅瓶 Blue
Glazed Meiping Vase with White
Dragon Design, Jingdezhen Kiln · 61

40. 景德镇窑红釉印花云龙纹盘 Red
Glazed Plate Impressed with Cloud
and Dragon, Jingdezhen Kiln · 62

龙泉窑 Longquan Kiln · 63

41. 龙泉窑青釉骑吼观音菩萨像
Celadon Avaloitesvara Bodhisattua

Riding on a Hou, Longquan Kiln · 64

42. 龙泉窑青釉释迦牟尼佛坐像
Celadon Sakyamuni Buddha,
Longquan Kiln · 65

43. 龙泉窑青釉凸花海水云龙纹瓶
Celadon Vase with Impressed Relief
Design of Sea Water, Cloud and
Dragon, Longquan Kiln · 67

44. 龙泉窑青釉凸花海水云龙纹瓶
(局部) Detail · 67

45. 龙泉窑青釉印花缠枝莲纹玉壶春
瓶 Celadon Yuhuchun Vase with
Impressed Design of Lotus Sprays and
Plantain Leaves, Longquan Kiln · 68

46. 龙泉窑青釉印花牡丹纹尊
Celadon Vase with Impressed Peony
Sprays, Longquan Kiln · 69

47. 龙泉窑青釉褐斑高足杯 Celadon
Stem Cup with Brown Spots,
Longquan Kiln · 70

48. 龙泉窑青釉印花牡丹纹盖罐
Celadon Covered Jar with Impressed
Florals, Longquan Kiln · 70

49. 龙泉窑青釉云鹤纹唾盂 Celadon
Spitton with Design of Cloud and
Cranes, Longquan Kiln · 72

磁州窑 Cizhou Kiln · 73

50-51. 磁州窑白地黑花龙凤纹四系扁壶 FourHandled Flask with Underglaze Black Slip Painting Design of Dragon and Phoenix over White Slip Ground, Cizhou Kiln · 74

52. 磁州窑白地黑花人物诗文罐 Jar with Underglaze Black Slip Painting of Figure and Poem over White Slip Ground, Cizhou Kiln · 76

53. 磁州窑白地黑花人物诗文罐(局部) Detail · 77

54. 磁州窑白地黑花鱼藻纹大盆 Big Basin with Underglaze Black Slip Painting of Fish and Water Weed over White Slip Ground, Cizhou Kiln · 79

55. 磁州窑白地黑花荷叶形盖罐 Lotus Leaf-shape Covered Jar with Underglaze Black Slip of Painting of Chrysanthemum over White Slip Ground, Cizhou Kiln · 80

56. 磁州窑白地黑花诗文盖罐 Covered Jar with Underglaze Black Slip Painting of Floral and Poem over White Slip Ground, Cizhou Kiln · 81

57. 磁州窑白地黑花赭彩凤纹罐 Covered Jar with Brown Phoenixes, Cizhou Kiln · 83

58. 磁州窑白地黑花赭彩人物纹盖罐 Covered Jar with Brown Figures, Cizhou Kiln · 84

59. 磁州窑白地褐花罐 Jar with Brown Florals, Cizhou Kiln · 85

60. 磁州窑白地黑花凤纹罐 Jar with Underglaze Black Slip Painting of Phoenixes over White Slip Ground, Cizhou Kiln · 86

钧窑

Jun kiln · 87

61. 钧窑天蓝釉贴花兽面纹双连耳座瓶 Sky Blue Glazed Vase with Two Handles, Openwork Base and Animal Mask Applique, Jun Kiln · 88

62. 钧窑天蓝釉贴花兽面纹双连耳座瓶(局部) Detail · 88

63. 钧窑月白釉紫斑花瓣口盘 Moon White Glazed Plate with Purple Patch and Petalled Rim, Jun Kiln · 91

64. 钧窑天蓝釉水丞 Sky Blue Glazed Water Pot, Jun Kiln · 92

65. 酱釉圆砚盒 Soy Brown Glazed Inkstone Box · 93

小辞典

Small Thesaurus · 94

元瓷拍卖价格

Auction Price for Porcelains of the Yuan Dynasty · 100

多彩多姿的元代瓷器

马希桂

元朝是我国陶瓷发展史上的重要时期，制瓷业在我国陶瓷发展史上占有极其重要的地位。元朝政权的建立，结束了战争和分裂的局面，使国内市场得以统一，既利于商品经济的繁荣，又刺激了手工业的进一步发展。加上元代海上交通发达，瓷器大量外销，致使制瓷业在宋代的基础上有所发展和前进。尤其是江西景德镇窑得到迅速发展，形成自己的风格，逐渐成为全国制瓷业的中心。成熟的青花瓷与釉里红瓷器的烧制，成为中国陶瓷史上重要发明而载入史册。景德镇窑还制作出众多胎质精白细腻，釉色明润细泽，造型别致新颖，纹饰艳丽雅致的高档精品。像北京元大都遗址出土的青花凤纹扁壶、青花束莲纹梨式壶、青花松竹梅纹葵瓣盘和河北保定、江西高安元代窖藏等出土的一批元青花瓷即是例证。

与青花瓷并称姐妹花的元代创新品种釉里红，与青花瓷的制作工序大体相同，只是釉里红用铜红料在胎上细画纹样，再罩以透明釉，在高温还原焰气氛中一次烧成的釉下彩瓷。釉里红对窑室气氛要求比青花更严，因此比青花更难烧成。目前全国收藏元釉里红瓷不多，像高安博物馆收藏的芦雁纹匜、高足转杯和景德镇出土的堆塑四灵塔式盖罐和保定元窖藏出土的青花釉里红开光镂花盖罐等，都是元釉里红瓷中难得的精品之作，令人爱不释手。

景德镇窑艳丽多彩的钴蓝釉、铜红釉和卵白釉等颜色釉瓷的烧制成功，是我国制瓷业熟练掌握各种呈色剂的标志，从而结束了元以前瓷器釉色主要是青釉和白釉的局面，并为明清现代五颜六色的颜色釉的成功烧制奠定了技术与物质基础，在我国陶瓷发展史上占有光辉的一页。扬州博物馆与北京颐和园收藏的蓝釉白龙纹梅瓶，与保定元窖藏出土的蓝釉金彩匜、宝石蓝和加金彩小杯等，都是元代钴蓝釉中的佼佼者。

元代颜色釉中的另一种铜红釉，是将氧化铜掺入釉料中，作为釉施于器表，在窑内烧制而成。虽与釉里红制作工艺不尽相同，但都是不易烧成的，因而倍感珍贵。像红釉梨式壶^①和红釉暗花云龙纹

盘^②，釉色鲜红艳丽，细腻润泽，亦是元铜红釉瓷中难得的佳品。

元代颜色釉中的卵白釉，因釉色略呈鸭蛋青色，故名。卵白釉器皿以碗、盘和高足杯等小件器皿最为常见，以印花纹饰居多。北京颐和园耶律铸墓出土的“王白”铭高足杯和北京大红门张弘纲墓出土的卵白釉双系三足炉，就是元卵白釉瓷中的代表作。都出土于纪年墓中，是我们断代的标准器，更为珍贵。

元代景德镇窑继承宋代传统，继续烧制青白釉瓷。元代青白釉瓷色偏青，不如宋代洁净，透光度稍差，胎体一般较宋代厚实。北京元大都遗址和墓葬中出土数量众多的青白釉瓷，可谓造型美、胎釉细、纹饰富、数量多。有些器型为首次发现，成为国内所仅有。如青白釉观音坐像、笔架、饕餮纹双耳三足炉、多穆壶、僧帽壶、乳钉莲纹三足炉，以及青白釉皿、杯等。这些新发现的青白釉瓷极大地丰富了我们研究元代陶瓷的宝库，成为十分珍贵的实物资料。

元代南方烧制青瓷最著名的窑场是龙泉窑，它创烧于北宋，南宋至元是极盛时期，到明衰落。元代除继续烧制宋代常见的盘、碗、盆、洗和罐等日用器皿外，大型器物的烧制较前增多，是元代制瓷工艺上的进步和成就。像北京元大都遗址、内蒙古呼和浩特元窖藏及朝鲜新安海底沉船中发现的印花牡丹纹大瓶和荷叶盖罐等，都具有形体高大，胎壁厚实的特点，是元龙泉窑典型的大器。

元代龙泉窑集历代青瓷纹饰之大成，并在此基础上开创了许多新技法。除刻、划、剔、堆塑等技法外，特别流行印花、贴花和加彩工艺。北京颐和园收藏的蕉叶纹玉壶春瓶和昌平元刘通墓出土的凸花海水云龙纹瓶等，都是用印花工艺烧制的代表性器物。

元代龙泉窑瓷器的装饰纹样，亦有鲜明的时代特点，除继续流行莲花、莲瓣、云雁等疏朗简洁的图案与文字外，不少纹样为龙泉窑新创。特别是元中、晚期，是龙泉窑瓷器纹样创作的黄金时代，题材丰富多样，多为民间喜闻乐见的。亦有部分反映佛、道思想意识的图案，“长命富贵”、“寿比南山”等吉祥文字与工匠、作坊名称等，还流行八思巴文字。

宋代北方四大窑系中的定窑和耀州窑，在元代已渐衰落。磁州窑虽在继续生产，其质量和水平远不如宋代。磁州窑创烧于北宋而终于元，历时长达400年之久。它是北方地区著名的民间瓷窑之

一。所烧瓷器纯供民间使用，因之造型实用，纹饰生动，富于浓厚的生活气息。磁州窑釉下彩绘瓷器是我国民间瓷窑独具一格的艺术精品。主要器型有盘、碗、盆、罐、杯、盒、枕、瓶和各种玩具。还烧制各式硕大浑厚体重的大罐、大盆、大瓶和大盘、长方形枕等。是宋磁州窑所少见。像元大都遗址出土的黑花四系大坛、黄花凤纹大罐、黑花鱼藻纹大盆和大盘等，都是元磁州窑烧制的大型器物，造型粗犷朴实，坚固耐用，健美自然，浑厚凝重，具有浓厚的乡土气息，是磁州窑具有代表性的典型器物。

元代磁州窑纹饰题材虽不如宋代丰富，但亦多彩多姿，主要是龙凤、花卉、鱼藻等，也有少量花鸟、人物和字纹。尤其是在墨彩绘画后，又用锐器划出细部，称为白地绘划黑花，其艺术效果与精湛的白釉黑花剔地工艺相似，给人一种立体感，趋简单。成为元磁州窑白地黑花瓷中具有特殊韵味的产品而名扬海内外。

宋代北方另一座名窑——钧窑，元代时虽然仍在烧制，但质量却无法与宋代相媲美。胎质较松软，釉面多棕眼，光泽较差，釉色天蓝、月白交融，以月白色为主。器型多为碗、盘、炉、洗等日用器皿。宋代常见的盆、奩、洗和尊之类的陈设瓷已不多见。大型器物增多，像北京元大都遗址出土的天蓝釉贴花兽面纹双耳连座瓶和呼和浩特元窖藏出土的衔环双耳三足炉等，都是元钧窑生产的大型器物，造型挺拔敦厚，在天蓝色釉上散布斑斑艳丽的紫红色，红蓝相映，形成光彩绚丽的色调，更显华贵精美。河南禹县宋元窑工，以其智慧和技艺，烧出如此精美的铜红釉，在当时万绿丛中一点红，格外娇艳，被世人赞赏不已。

千姿百态的元代瓷器所取得的丰硕成果，极大地丰富了我国陶瓷宝库，成为万花园中朵朵盛开的奇葩而享誉中外。

①李辉柄：《中国瓷器鉴定基础》70页。

②周丽丽：《中国名瓷欣赏与收藏》88页。

Ceramics of the Yuan Dynasty

Yuan dynasty is deemed important in the development of Chinese ceramics industry in that it played an extremely important place on ceramics development in Chinese. The establishment of the Yuan dynasty ended up the situation of war and split, united the domestic market, which was good for economic prospering and also stimulated further development of handicraft industry. In addition, transportation on ocean was developed in the Yuan dynasty, large quantity of porcelain were sold out, so ceramics industry was further developed from the base of the Song dynasty. Especially, ceramics industry in Jingdezhen kiln, Jiangxi Province was developed in great speed and its unique style was formed, it gradually became the center of ceramics in China. As the technique developed and mature, the porcelain of blue and white, underglaze red became very important innovation in Chinese ceramics history. These techniques produced many exquisite, fine, colorful, unique style, and high-grade porcelain. Such as, blue-and-white flask with design of phoenix, blue-and-white flask with bundled lotus design in pear shape, blue-and-white plate in sunflower shape with design of pine tree and bamboo, all of them were unearthed from Yuan Dadu site in Beijing; some porcelain in the Yuan dynasty kilns unearthed from Baoding, Hebei Province and Gaoan, Jiangxi Province.

The porcelain of underglaze red was a new innovation in the Yuan dynasty, it was called sister technique and shared a similar producing procedure with blue-and-white porcelain. Underglaze red was produced through the following procedure: the design was painted with red copper material and covered with transparent glaze, then under high temperature formed the underglaze red. Underglaze red needed stricter kiln temperature than that of blue-and-white, so it

was more difficult to produce than blue-and-white. Therefore not many underglaze red porcelain relics in the Yuan dynasty are now collected throughout whole China. Such as Yi-vessel with design of reed and goose, stem cup collected in Gaoan Museum, embossed covered jar with design of four pagoda shape unearthed in Jingdezhen, blue-and-white lidded covered jar with underglaze blue and red unearthed from Yuan kiln in Baoding, they all belong to exquisite and precious porcelain of underglaze red in the Yuan dynasty.

In Jingdezhen kiln, the bright-colored and beautiful color glazed porcelain, such as zaffre, copper red glaze, and egg white glaze etc. was the symbol of mastering the techniques on colorful porcelain production in Chinese ceramics industry. So it ended up the situation of blue glaze and white glaze were the main color for porcelain glaze before the Yuan dynasty, it became the technique and material base for successful of different color glaze in the Ming and Qing dynasties, therefore it was magnificent page in history of Chinese ceramics development. Blue glaze plum vase with design of white dragon collected in Yangzhou Museum in Jiangsu province and Summer Palace in Beijing, blue glaze Yi-vessel with golden color, small cup of diamond blue and golden color unearthed from Yuan kiln in Baoding, all belong to the best wares of zaffre in the Yuan dynasty.

Another color glaze in the Yuan dynasty was copper red glaze, it was produced by mixing oxidizing copper into glaze material and applying on surface of wares, then putting in kiln. Though the technique procedure was different from that of underglaze red, they all difficult to made and so they were precious. Such as red glaze flask in pear shape, red glaze plate with design of flower and cloud and dragon, their glaze color was bright, colorful and fine, they were rare in copper red glaze wares in the Yuan dynasty.

Egg white glaze in the Yuan dynasty was named from its color similar as duck egg. The wares of egg white glaze were mostly bowl,

plate, stem cup with design of flower. The representatives of egg white glaze wares in the Yuan dynasty were “Wangbai” name stem cup unearthed from Yeluzhu tomb in Summer Palace and egg-white glazed tripod burner with two top handles unearthed from Zhanghonggang tomb Dahongmen in Beijing. Because the tombs had accurate time record, so the wares could be used as time standard for dynasty determination, they were very valuable.

Jingdezhen kiln in the Yuan dynasty inherited the tradition of the Song dynasty and continued to produce bluish-white glaze. In the Yuan dynasty, the color of bluish-white glaze was more like celadon and not so pure, not so transparent as in the Song dynasty and the shell was thicker than the Song dynasty. Large quantity of bluish-white glaze porcelain were unearthed from Yuan Dadu site and tombs in Beijing, they were beautiful in shape, fine in glaze, rich in design. Some porcelain styles were the first time to find and became the unique in China. Such as bluish-white glazed sitting image of Avalokitesvara Bodhisattva, bluish white glazed brush rest, bluish white glazed tripod burner with two handles and ogre (Taotie) design, bluish white glazed duomu hu-pot, bluish white glazed hu-pot in the shape of monk, cap, bluish white glazed tripod burner with design of nipple and lotus scroll, bluish white glazed yi-vessel and cup. These new found bluish white glaze porcelain greatly increase the research collection of porcelain in the Yuan dynasty, they become the very precious material object.

In the Yuan dynasty, Longquan kiln was the most famous porcelain production site. It established in the North Song dynasty and became prosperous in the South Song dynasty to Yuan dynasty, declined in the Ming dynasty. Except continued to produce plate, bowl, basin, and jar such common wares in the Song dynasty, Yuan dynasty produced more big size wares and it became the achievement of ceramics industry in Yuan dynasty. Such as big vase with im-

pressed peony design, cover and jar with lotus leaf design etc. unearthed from Yuan Dadu site in Beijing, Yuan kiln in Huhhot in Inner Mongolia and sank boat in sea bottom in Xin'an Korean, these porcelain wares were typical products of Longquan kiln of the Yuan dynasty with characters of big in size, and thick in shell.

Longquan kiln integrated celadon design from different dynasties and innovated many new techniques. Except techniques of carving, scratching, picking and embossed sculpture, especially famous for the techniques of impressed decoration, applied design, and applied color decoration. Such as pear-shaped vase with banana leaf design collected in Summer Palace and a vase with design of raised floral, sea, cloud and dragon unearthed from Liu Tong tomb of the Yuan dynasty in Beijing. They were the representative wares produced by impressed decoration technique.

The decoration design of Longquan kiln porcelain of the Yuan dynasty had significant characters, except words and simple figure of popular lotus flower, lotus petal, cloud and goose, many new design styles were innovated by Longquan kiln. Especially in middle and end of the Yuan dynasty, it was the golden time for porcelain design development in Longquan kiln, the content was rich and diversity, most of them were welcomed by common people. However, there were some figures about ideology of Buddhism and Taoism, words about longevity and precious, longevity longer than southern mountain, name of workers and kilns, and words about Basiba language.

Ding Kiln and Yaozhou Kiln were among the four most famous kilns in north of the Song dynasty, but they had declined in the Yuan dynasty. Though Cizhou kiln still continued producing, the quality and technique level was far behind the Song dynasty. Cizhou kiln was established in the Northern Song dynasty and ended in the Yuan dynasty, lasted about 400 years. It was the famous traditional folk

kiln in northern area and its porcelain product was used by common people, so the style was practical and design was vivid with full of living flavor. The underglaze painting porcelain in Cizhou kiln was the unique and exquisite art in Chinese folk porcelain kiln. The main wares included plate, bowl, basin, jar, cup, box, pillow, vase and different toys. In addition, it also produced different heavy and big size of jar, basin, vase, plate, and rectangle pillow, which was rare in Cizhou kiln in the Song dynasty. Such as four handled big jar with underglaze black slip painting, big jar with underglaze black slip painting of phoenixes, big basin and plate with underglaze black slip painting of fish and water weed, they were unearthed from Yuan Dadu site in Beijing and all of them were big wares produced in Cizhou kiln in the Yuan dynasty. These products were rough, simple, firm, durable, beautiful, natural and dignified with a heavy local flavor, they were typical wares of Cizhou kiln.

Though decoration design for Cizhou kiln in the Yuan dynasty was not so rich as that of in the Song dynasty, the contents in the design were also varied, such as dragon, phoenix, floral, fish and weed, also few flower and bird, figure, and word. Especially the technique of scratching the fine part with sharp tool after ink and color painting, it was called scratching on black-and-white color, its art effect was similar with that of picking on white glaze and black color and giving people feeling of three-dimensional and simple. It became the unique product among the porcelain of white glaze and black color in Cizhou kiln in the Yuan dynasty, well known on domestic and abroad.

Another kiln in the north of Song dynasty was called Jun kiln, though it still produced porcelain in the Yuan dynasty, the quality was not as good as that of the Song dynasty. Comparing with in the Song dynasty, the porcelain in the Yuan dynasty had the following characters: the shell was softer, some holes on glaze, lustre was not