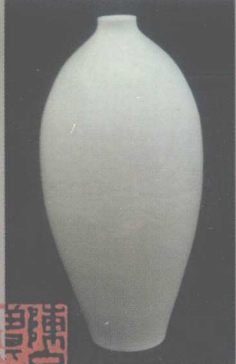


陈文增 著
Wenzeng Chen Zhu



定窑研究

THE STUDY ON THE DING KILN



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序一

见微知著 继往开来

——序陈文增《定窑研究》

中国古陶瓷研究会会长 叶文程

定窑是中国宋代五大名窑之一。定窑瓷器产地在河北省曲阳县，因曲阳古代属定州所辖，故所产瓷器为定瓷。定窑创烧于唐，兴于北宋，衰于元，是中国北方烧造几代而影响深远的—个瓷窑体系。以生产“白如玉、薄如纸、声如磬”的白瓷而闻名世界，曾被进贡宫廷作为御用品。历史上的宋金之战，遂使风靡天下的定瓷毁于一旦。从此，这一瓷中瑰宝香消玉殒，淹没在 800 年历史长河中。

1972 年以来，在周总理关怀下，定窑开始着力恢复，陈文增先生就是这一时期涌现出的定窑研究领域的代表人物。陈先生从事定窑研制生产 20 余年，先后于《中国陶瓷》、《河北陶瓷》等一些国家级刊物中发表论文 10 多篇，定瓷作品屡获国家级大奖。现为河北省曲阳定瓷有限公司总经理、高级工艺美术师，中国古陶瓷研究会会员，享受政府津贴优秀专家，河北大学、河北师范大学兼职教授。由此而知，在他手中能有一部 40 余万字《定窑研究》论著问世，也就不足为怪了。

陈文增先生研究定窑成绩卓著，在中国古陶瓷界早已闻名遐迩。第一次与陈先生见面是 1997 年 10 月在石家庄召开的中国古陶瓷研究会年会上。在那次接触中，我发现他不多说话，很沉稳，属内向性格，但却透露着睿智和刚毅，这是我对他最初的印象。没隔几年，他把一摞厚厚的《定窑研究》书稿寄到我的案头。读《定窑研究》扑面而来的是一股浓郁的定窑文化气息，从中感觉到研究者的艰辛以及技

术与工艺的沉甸甸的分量。因而更加钦佩陈先生非凡的艺术才华和坚强毅力。当前各种陶瓷书籍可谓不少,但大多属考证沿革与鉴定鉴赏之类。而陈先生所著《定窑研究》则着重工艺技术、生产制作。内容涉猎定窑古今生产诸工序,且论述严谨、见解独到。尤其作者能站在中国大文化的历史高度,纵论定窑今昔变化,远瞻定窑未来科技发展,具有不可估量的史料价值和艺术参照。是一部难得的好书。

《定窑研究》通过试制生产,总结出系列工艺理论,其引古论今,考证翔实,文字严谨,敢于否定本本和提出自己的观点。在荒芜浩大的古定窑址,陈先生铁靴踏破,揣摸推敲,并经百以千计的试验,终于弄明白了宋代定窑在窑具设计、装窑烧窑及仰烧覆烧等方面的诸多问题(见《定窑匣钵、架支设计艺术及其功用》)。在定窑烧技上,陈先生提出不同产品之科学的烧成曲线,认为这个烧成曲线必须符合产品自身的烧成规律,规定了烧成的缓烧、速烧、恒烧三大阶段的特性和烧成技巧。提出“定窑烧成按照自身特性,建立起一种规范。首先依所具有的最高熔点为限制,焰火有效控制在这个极限之下”(见《定窑窑炉及烧成艺术》)。关于色定问题,陈先生不囿成法,能于众说纷纭中探索其科技与艺术真理。有学者认为,黑定、紫定、红定为专门釉色配方形成,而陈先生根据反复实践提出,“世传黑定、紫定、红定之说,并非色定中有这专门釉色(配方),而均为特定烧成气氛条件下的窑变”(见《定窑概论·火烧三昧》)。

陈文增先生从研究分析入手,以古代定窑艺术验证当代定窑风格。在《定窑丛考》中,陈先生对庞大的定窑遗址进行了踏勘和考证。提出宋代定窑是“官民同步发展”时期,从而形成宋代定窑的鼎盛和繁荣,并对宋代成型工艺之“拉坯成型”、“刻花手”等进行了研究和民间调查。在《定窑文化特征及工艺形成》中,有条有理、全面深刻地提出和解释了定窑呈色、淋釉(泪痕)、刀线、芒口、手工味、豁口、跳刀纹等一系列工艺与技术问题,从而印证和演绎出当代定窑生产的诸工艺技法,从实践和理论上与古定窑得以殊途同归,获得定窑艺术风格的统一。

宋代定窑之所以能独领风骚,并享誉海内外,在于它有着其他窑口所无法比拟的优势。在长期的研究实践中,陈先生提出了“定窑

形、声、色”三大艺术特质的理论。“形”指定窑造型风范;“声”指器物在敲击下发出的动听悦耳的韵律;“色”则是定窑特有的“泛青”、“泛黄”的乳色白。其《定窑形制特征及艺术趋向》、《定窑瓷器声韵美的艺术形成》、《定窑白瓷美的艺术内涵》三篇力作全面深入地阐述了定窑艺术特色及其成因,个性化、艺术化地再现了定窑陶瓷的综合美和高雅美。

作为定窑工艺美术传承,陈先生的刻花艺术是不容忽略的。早在1980年,他就任其《定窑刻花艺术》一文中,第一次披露所创造的刻花刀具,并命名为单线刀、双线刀、组线刀。他的刻花作品用刀神逸、线条劲健、形象多变。其刻花速度惊人,且不打草稿。更重要的是为继往开来,总结出了一整套刻花理论。“定窑刻花……使用的是外斜刀法,即刻刀沿着所表现形象的外轮廓运动,刀行形外,以线托形。”古代定窑,刻花占很大比例,陈先生考证在70%以上。可知当时刻花队伍是非常庞大的。但当时是否也有类似的理论指导,时间已历几代烽烟,改朝换代,当时境况不好意料。然而,千年之后陈先生第一次把它总结出来并经验证无误。“刀行形外,以线托形”,从此成为定窑刻花的经典理论。定窑印花,“是预制陶范,然后拉坯进行拍印,其次才是入窑烧制等。它是集多种工艺美术技巧于一身,是定窑材质美与文化艺术本质的有机结合和完美展示。”《定窑印花工艺及产品优势》一文叙述周全,层次分明,既有艺术的发挥性,又备于工艺的可操作性。

历史是前进的,文化是日新的。定窑恢复以后,摆在定窑人面前的重要任务是定窑发展问题。定窑走向何处去?这是历史的问卷。固守前人,原地踏步,以仿制为最终目的是没有出路的。《定窑“古、新、奇”三字发展战略定位》一文,对这个问题作了深入研究分析和解答:“以仿为手段、新为目标,只有“新”字才是历史(定窑)发展的真正命题和永恒的主题。”同时在《定窑科技发展管窥》中呼吁:“让定窑典雅之风范,从收藏家柜子里,从博物馆展窗里走出来,进入家庭、进入民间,走向世界”,“使繁衍几百年的手工制作由机械化来完成”的惊人设想。站在当代和历史的高度提出与认识这一问题,可谓见微知著,继往开来。

《定窑研究》一书的问世,揭开了定窑艺术、生产之谜。提供了可资借鉴的工艺理论,指明了未来定窑的发展趋势和方向。“日用美术定窑陶瓷”以及“色釉研究”、“印花工艺”等业已通过国家有关部门鉴定,为定窑研究的重要成果。《定窑研究》从古定窑考证入手,同时运用唯物主义史观对定窑研究史、铭文、鉴定、美学等均予以纵深探索。其次,收录了陈先生咏定窑诗词百首。诗与文、诗与瓷的相互融通映照,更能促进我们对定窑的全面理解。陈先生不仅是定窑工艺美术大师,又是著名诗词家和书法家,号“凿壁堂主人”,自幼以历史上名人凿壁自励,卧薪尝胆,自强不息。历40年之潜心研习,于诗词、书法方面有很深造诣,据说他正在创作瓷、诗、书三联艺术作品,准备申请“世界基尼斯”,果真得以批准,那在世界陶瓷艺术史上是前所未有的。

陈先生具有深厚的文学功底和语言驾驭能力。因此,《定窑研究》不论行文缀字、说古论今均不失鸿博之见及盎然文采。科技与工艺性著作,专业性较强,容易坠入模式化语言,常见为枯燥、呆板及直白的说教。一般情况下,非专业人员难以卒读。陈先生《定窑研究》语言文白相间,跌宕有致,阐述艺术合情入理,使人能一口气读下去,思之有无穷回味。这不妨说是《定窑研究》一书的一个鲜明的语言特色。

历史上的定窑,以宋为鼎盛时期,其间为皇宫烧造了难以数计的御用瓷品。更有大批大批的外销瓷器从定州集起,通过丝绸之路走向国外。然而,由于历史上陶瓷制作者社会地位原因,没有专门著作流传,直到晚清以来,有关书籍才陆续面世。定窑方面的著述,一直是个空白。《定窑研究》一书的出版发行,确如千年时空中一声晴天霹雳,送来定窑研究与发展的新的生机。它是定窑历史文化的总结,又是定窑科技与艺术的总结。它对于振兴中华民族优秀的陶瓷文化,推动社会两个文明建设,促进和加强定窑的推陈出新,使定窑走出国门、推向世界,都将起到重大作用。

值此《定窑研究》一书出版之际,承陈文增先生不弃,要我为该书作序,因不揣冒昧,聊赘数言。谬误之处,敬请指正。谨序。

1999年8月20日于厦门大学海滨东区14—201读书室

Recognize the Whole Through Observation of the Part; Carry the Tradition Forward and Make New Advances

Preface to Chen Wenzeng's Study on the Ding Kiln

The Ding Kiln was one of the Five Famous Kilns in China in the Song Dynasty. The Ding Kiln porcelain was produced in Quyang County, Hebei Province, which was under the jurisdiction of the Ding Administration Division; hence the Ding Porcelain. The Ding Kiln originated in the Tang Dynasty, thrived in the Northern Song Dynasty, and declined in the Yuan Dynasty. It has been a very significant kiln school of ceramics for several generations in North China. Its white porcelain products were known all over the world as "jade - white, paper - thin, and chime - sounding," and were sent as articles of tribute to the royal court. The war between the Song Regime and the Jin Kingdom ruined the resounding Ding Kiln porcelain overnight. From then on, this treasure of porcelain sank into the limbo of oblivion in the long history of 800 years.

Since 1972, thanks to the concern by Premier Zhou Enlai, the revival of the Ding Kiln has appeared, Mr. Chen Wenzeng is a representative in the research area of the Ding Kiln. Mr. Chen has been in charge of the research and production of the Ding porcelain for over 20 years. He has published more than 10 theses in "Chinese Porcelain", "Hebei Porcelain", and some other national journals and his works of the Ding porcelain have been awarded national prizes many times. He is now General Manager of Ding Porcelain Co., Ltd. of Quyang, Hebei. He is a senior artist and also a member of China Ancient Porcelain the Society, an excellent expert enjoying a government allowance, and a part-time professor of Hebei University and Hebei Normal University. It is no wonder that he has published "Study

on the Ding Kiln”, an academic work of more than 400 thousand Chinese characters.

His great achievement in the study of the Ding Porcelain has made Mr. Chen very famous to those studying ancient Chinese porcelain. I first met Mr. Chen at an annual meeting concerning the study of ancient Chinese porcelain in Shijia Zhuang City in October 1997. I found his wisdom and perseverance betrayed in his reserve and composure. That is my first impression of him. A few years later, he sent me a thick volume of his manuscript of “Study on the Ding Kiln”, the first reading of which reminded me immediately of the rich culture of the Ding Kiln porcelain, which mirrored his hard work and great achievement in art and technology as a researcher. I could not but further admire Mr. Chen’s versatility and perseverance. Many books have been published on porcelain but most of them fall into the category of textual research, evolution, appraisal, or appreciation. But, Mr. Chen’s Study on the Ding Kiln mainly focuses on the technology and production of porcelain. The book includes the ancient and modern processes of the Ding Kiln and its descriptions are very rigorous and its ideas, unique. Its author, from the point of view of China’s history and culture, elaborates on the changes of the Ding Kiln of the past and the present and looks forward into the development of the Ding Kiln. So the book may well be regarded as a valuable reference to the history and technology of the Ding kiln.

Based on trial production, “Study on the Ding Kiln” puts forward a series of technology theories by comparing the ancient with the modern, full and accurate textual research in rigorous wording, and by refuting the long-established ideas the author presents his own ideas. Mr. Chen traveled extensively in the vast historic site of the Ding Kiln, and pondered over his thousands of experiments. Finally he managed to solve the problems and his doubts on the designing of kiln tools, the loading and firing, and face-up firing and covered firing (see “The Designing Art and Functions of the Firing Bowls and Supports of the Ding Kiln”). As to the firing techniques of the Ding Kiln, Mr. Chen proposes his scientific curve firing for different

products. He holds that this finished curve should conform to the firing process of the products themselves, prescribing the characteristics and techniques in the three stages of slow firing, fast firing, and constant firing. He proposes that "the firing of the Ding Kiln should have a norm according to its own requirements and the flame be controlled under the limit of the highest melting point of the glaze" (see "The Furnace and Firing of the Ding Kiln"). On coloring, Mr. Chen is not confined by the established and probes the scientific and artistic truth among many ideas and theories. Some scholars think that the black, purple and red porcelain of the Ding Kiln are made from special glaze color recipes but Mr. Chen, after many experiments, argues, "The long held view that the Ding Kiln black, purple, and red came from special recipes is not right. The colors in fact result from mutations under the special conditions of kiln firing" (see "History of the Technology Development of the Ding Kiln").

Starting with research and analysis, Mr. Chen Wenzeng verifies the style of the Ding Kiln with the ancient Ding Kiln artistic experience. In his "Archeological Studies on the Ding Porcelain", Mr. Chen made extensive inspections and studies on the enormous ruins of the Ding Kiln. He holds that the Ding Kiln of the Song Dynasty was a period of "mutual development of official and private kilns," which helped the technology of the Ding Kiln reach the peak and achieve prosperity. He studied and made investigations of the shaping technology "throwing" and "pattern carving work" of the Song Dynasty. In his "Cultural Characteristics of the Ding Kiln and Development of Its Techniques", he systematically made in-depth suggestions and interpretations of the colors, dripping glazing (tear drops), cutting lines, unglazed brim, chips, skipping knife pattern, and other technological issues of the Ding Kiln, verifying and developing the technologies of the contemporary porcelain production of the Ding Kiln, reaching the same level the old Ding Kiln both in theory and practice, and obtaining the unification of the artistic styles of the Ding Kiln and its technology.

The Ding Kiln of the Song Dynasty took the lead in the porcelain trade

all over the world just because it gained advantages over other kilns. Based on his years of research and practice, Mr. Chen proposed his theory about the three features of “form, sound, and color of the Ding Kiln.” “Form” refers to the process of shaping; “sound” indicates the attractive tunes from the porcelain when knocked; “color” implies the “greenish” and “yellowish” cream color. His “The Characteristics of the Shaping of the Ding Porcelain and Their Artistic Preference”, “How Does the Ding Porcelain Sound So Beautiful”, and “Artistic Connotations of the White Ding Porcelain” state from all aspects the artistic features of the Ding Kiln and their causes. The individuality and artistry re-present the integral beauty and elegance of the Ding porcelain.

Heir to the traditional art of the Ding Kiln, Mr. Chen's pattern carving art cannot go unnoticed. As early as in 1980, in his “The Carving Art of the Ding Kiln”, he first disclosed his carving tools, naming them single-line knives, double-line knives, and mixed-line knives. His carving works are flexible with his knife-work, expressive with the lines, and changeable with the shapes. He carves extremely fast without any hesitation. More important, to inherit the past traditions and develop them for the future. He has summarized a set of carving theories. “The knife-work of the Ding Kiln was curved toward the outside, namely, the cutting line looking like touring outside to set off the structure, thus producing vivid effects and rhythm while the lines were formed by slightly slanting the knife.” In the ancient Ding Kiln, carving took a large proportion and according to Mr. Chen's archeological studies, it accounted for more than 70%, which means that the carving force at the time was considerably large. It is very hard to say if there were similar theories to guide carving at the time. However, a thousand years later, Mr. Chen summarized a theory for the first time and that has been proved accurate by experience. “The cuttingline looking like touring outside to set off the structure and producing vivid effects and rhythm” has become a classical theory for pattern carving. As to the impressed pattern of the Ding porcelain, we should “prefabricate the casting molds, throw, in-

press by moulds, and then fire in a kiln.” “It is the perfect combination of natural features of the materials and science and culture.” “The Pattern Impression Technology and the Features of the Products of the Ding Kiln” is comprehensive and well organized, suitable both for artists’ reference and the specific application of the technology.

As the sun rises every day, so does culture progress day by day. After the revival of the Ding Kiln, the critical issue facing the people concerned is how far the Ding Kiln can go? This is a question of historic significance. Sticking to the old and following the regular steps for the goal of imitation will hamper its development. “Strategy of ‘Antiqueness, Uniqueness and Creativity’ for Developing the Ding Kiln at the Contemporary Age” makes an in-depth analysis and gives the answer to this question, “Imitation is only a means while creativity is our goal. Creativity itself is the key to development in history and an eternal subject.” Meanwhile, in his “Views on the Technological Development of the Ding Porcelain”, he appealed to artists to “Let the classical elegance of the Ding porcelain leave its collectors’ cabinets and showcases of museums and come into households of the common people and the whole world.” “The hand-made porcelain for hundreds of years should be completed by mechanization.” The proposition and recognition of this question from a certain point of history and modernity display his prudence and insight.

“Study on the Ding Kiln” has disclosed the enigma of the art and production of the Ding Kiln, provided technological theories deserving reference, and pointed out the developing tendency and direction of the modern Ding Kiln. “Domestic and Artistic Articles of the Ding Kiln,” “Study of Glazes,” and “Pattern Impression Technology” have passed the authentications of the departments concerned of the state as important research achievements of the Ding Kiln. Starting with archeological studies of the old Ding Kiln, “Study on the Ding Kiln” makes in-depth probes into the history of the Ding porcelain study, inscriptions, authentications and aesthetics. It also collects about 100 poems by Mr. Chen on porcelain. The interrelationship

between poetry and essays and poetry and porcelain can further promote our comprehensive understanding of the Ding Kiln. Mr. Chen is not only an artist of the Ding Kiln porcelain, but also a distinguished poet and calligrapher. He calls himself name Candlelight Stealer using the allusion of stealing candlelight from a neighbor to study to encourage himself. For 40 years, he has indulged himself in the study of poetry, calligraphy, and porcelain. It is said that he is creating a peice of work of porcelain, poetry, and calligraphy in trinity and hopes to apply for a Guinness Record. If approved, it will be unprecedented in the history of the world.

Mr. Chen is very much accomplished in Chinese language and literature. The wording and allusions, the arguments and narratives in "Study on the Ding Kiln" will show Mr. Chen's miraculous command of the Chinese language. Books on science and technology usually are too technical and quite inclined to fall into stereotyped and awkward language, dull, and read like banal preaching. Generally speaking, nonprofessional readers find it hard to finish a professional book. Mr. Chen's "Study on the Ding Kiln" is written in classical and modern Chinese and the style is unconstrained with its reasonably artistic narrative. A reader cannot help finishing it at one sitting. The aftertaste of his language is a distinctive feature of the book.

The Ding Kiln reached its peak in the Song Dynasty when it fired numerous articles for the royal court. At the time, the Ding Prefecture became a distribution center for batches of porcelain, which were exported to other countries through the Silk Road. However, because of the low social status of the porcelain makers, there were no publications on porcelain for society. It was not until the late Qing Dynasty that some books related to porcelain making were written. Nevertheless, there had not been any monograph on the Ding Kiln. The publication of "Study on the Ding Kiln" has brought motive force to the study and development of the Ding Kiln. It is a summary of both the history of Ding Kiln porcelain and the science and technology and art of the Ding Kiln. It will be critical to rejuvenating the porcelain culture of China, promoting the construction of material and ethical progress, and in

hancing the growth of the Ding porcelain to make it enjoy popularity in the world.

At the publication of "Study on the Ding Kiln", I feel greatly honored to write a preface for Mr. Chen Wenzeng. Any opinions and suggestions by readers will be appreciated.

Ye Wencheng
President of
Study of Chinese Ancient Porcelainthe the Society
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序二

奋斗的历程

中央工艺美术学院教授 周淑兰

《定窑研究》如此系统详尽地研究定瓷文化，既研究了历史，又记录了实践的验证，还是历史上的第一次。历史的研究上，不单参考了历史文献，同时对古窑址进行了多年的考察，研究了大量的实物资料，是一本可靠的史书。这本书又是实践的总结，是艺术与技术的完美结合。这种对工艺实践的记录，在我国陶瓷艺术史上将添上绚丽的一笔。

定窑，是我国宋代五大名窑之一。文人墨客留下了诗词歌赋，予以颂之。故宫博物院、历史博物馆、保定博物馆及至国外的博物陈列馆都有不少定瓷珍品，让我们得以见识当年艺术的真貌。然而，定瓷制作的工艺技术则没有只言片字的真实记载，有的也只是考古学家的不准确的猜测。如今，失传了 800 多年的定瓷，不但得以恢复制作，还在研究制作的过程中被有心人给以系统地记录、详尽地剖析、深入地探讨并撰写成书，这是我们陶瓷之国的一件大事、喜事。它填补了我国陶瓷艺术史上一项空白。

如果说《定窑研究》是一位只读到初中一年的人写的，您相信吗？那真是难以置信。然而，您如果去过他家，见到近万册藏书的书房，闻到那扑鼻的墨香，您又会说，这不奇怪，他的功夫在校外。

想起如今的教育，老师讲、学生听，让许多孩子养成一种等着“喂”的习惯，这是一种被动的“要我学”的学习方式。而本文作者陈文增失掉了这个条件，他自己千方百计创造条件学习，是一种主动自发的“我要学”的行为。这使他产生了内在动力，是他成功的关键。

陈文增,1954年出生于河北曲阳县北镇村的农民之家。家境贫寒得一天不拾柴就喝不上热汤。可他从小习惯了,也不觉得苦。只是他有个好学的天性,与众不同。七岁时,见到村里来了个卖字画的人,他追着看,就像蜜蜂见到鲜花,寸步不离。看啊、想啊,怎么一笔就能画出花鸟形的字来呢?自己决心要学会这本事。回家找来麻绳、铁片、秸秆做成笔,蘸水在墙上抹起来。后来,想写字,发现废电池里有根黑芯,砸碎制成“墨”,捡来碗底成了“砚”,捡来传单(正是文革时期,传单到处有)练起字。就这样,别人会的东西,他相信自己也一定能学会,要学会。他喜欢放牛的活计,因为那就有了用棍子在地上划字的时间,难怪他后来得了全国硬笔书法大奖,这可是一个绝妙的秘方。

陈文增最早学书法受叔叔陈进生的影响。由于他如醉如痴地练字,感动了村里的小学教师刘进元,刘老师把自己珍藏的《名人遗笔》等书借给他。他如饥似渴地摹写,无论春夏秋冬,每日习字至深夜。冬天墨水结冰,他烧块热砖头垫在砚台下,30余年从未间断。至今,他的书法不但字体遒劲、隽秀,更有一种坚韧、刚正、大气不凡的韵味。

记得1982年,我和叶喆民教授到曲阳开会,当时二十几岁的陈文增听说有名师,马上来请教,带来了他临写的颜体字。叶先生给了他很大鼓励,说“颜体字一般不容易写出内在的精神,你的字不但表面摹仿,而且抓住了内在的东西,可以继续努力练下去”。他受到很大鼓舞,更加努力。曲阳县北岳庙的碑林,更是他经常光顾的场所。

陈文增爱读书,就像沙滩干渴盼水一样。父母给他买了一本《毛主席诗词》,没几天就背熟了。还想书,没钱买,他听说唐县军城村叶姓家有书,就顶寒风,翻山路20多里去求借,主人被他的真诚和“饥渴”感动了,由此,他又读了许多的藏书。现在,他终于有了自己的“凿壁堂”书屋。自己也发表了800余首诗词作品,还常获各种诗词、楹联大奖。由于他人品好,学问好,被河北大学和河北师范大学聘为兼职教授。初中文化早已成为历史了。

在定瓷的研究上,是从1978年开始的。由于书法专长,陈文增被河北保定地区工艺美术定瓷厂招为工人。进厂后,从厂长刘玉山

和省陶瓷专家谷守刚和李希元老师那里了解到建厂的起因。那是1972年,日本首相田中角荣访问我国,向周恩来总理问起定瓷情况,总理说正在恢复中。之后,在总理的关照下,定瓷厂就这样诞生了。陈文增暗下决心,一定让古定瓷重现辉煌,这成了他的奋斗目标。然而,定瓷已失传800年,古代制瓷技艺哪里去寻?因为宋代崇尚理学,强调等级秩序,重精神而轻物质。重理轻器,理为形而上,器为形而下,因而轻视工艺美术和科学技术的发展。谁能为制器的下等工作撰书立说呢?所以,虽存诗词颂定瓷,却无制瓷工艺技术的记载流传。

陈文增从小在定瓷古窑址的边缘长大,家乡的田埂上都是农民耕地时碰了犁头捡出的古瓷片。他捡过,也思考过这花纹的神奇美妙,但这不像书法那样可以仿制。进了瓷厂,总算有了机会,再加上有国家任务,更坚定了他的信念。他和同事们经常到古窑址去考察,古人毕竟留下了实物,可算有探寻的依据。

说起定瓷的研究之路,还不单是历史上没有留下工艺记录而在生产制作中的摸索试验。20多年,他和他的同事们尝尽了酸甜苦辣。

1985年,陈文增当上了副厂长,刚干了一年,上级就让转电瓷,陈文增和厂长蔺占献坚决不放弃定瓷的研制。没有原料、没有工具、没有场地,更没有窑炉。他们三去邯郸,两去唐山学习了磁州窑制瓷工艺。数次进京,到故宫博物院研究实物和请教专家。在两间作坊里研究了60个日夜。1986年底,电瓷宣告失败。通过选举,又让陈文增当厂长,当时蔺占献已调出,在陈文增的要求下,蔺占献调回厂里任副厂长。他们苦干一年,补上了厂里所有的亏损。这时上级又令转产不锈钢炊具,在这定瓷生死存亡的关口,他毅然决定另辟蹊径。

这里必须提到,陈文增以他的才能及谦虚好学、真诚待人和坚定的信念,交了许多志同道合、雷打不散的朋友。他们团结一致,成了一个整体,不管有多大困难,也总把恢复定瓷看成自己责无旁贷的使命。凭这些人的能力和社会关系,他们都能找到既省力又赚钱的工作。但是,他们一个心眼只要定瓷。这是一个团结奋斗的集体,是一