

中國定案

Z H O N G G U O D I N G G Y A O 上卷

主編 陈文增



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陈文增，1954年生，河北曲阳人。中国工艺美术大师、中国陶瓷艺术大师，享受国务院特殊津贴专家，国家级非物质文化遗产项目代表性传承人，全国劳动模范。现为河北省曲阳定瓷有限公司艺术总监，河北美术学院教授，燕山大学、河北大学等多所院校兼职教授。从事定窑研究生产近40年，使失传800余年的定窑生产工艺得以恢复和发展。出版有《定窑研究》、《定窑陶瓷文化及其造型装饰艺术研究》、《定瓷作品精选》等专业性研究著作。其定瓷作品被中国国家博物馆、中国美术馆、人民大会堂等权威机构收藏，事迹多次为国内外各大媒体宣传报道。

A Brief Introduction to the Author

Chen Wenzeng, was born in Quyang County of Hebei Province in 1954. He is chairman of board of Quyang Ding Wares Co. Ltd, Hebei Province. He is a national model worker, China Arts and Crafts Master, China Ceramic Art Master, a recipient of the special subsidy of the State Council, a spreader of the National Intangible Cultural Heritage Protection Project, guest professor of Yanshan University, Hebei University and other local universities, member of China Calligraphers' Association, member of Chinese Poems and Verses Society and the standing member of China Tablet Society. He has been engaged in the research and production of Ding Kiln for 40 years and succeeded in reviving the technology of the Ding Kiln which has been lost for over 800 years. His calligraphy and poems exhibitions were shown in China National Art Museum, Shijiazhuang Art Museum and other art centers. His publications include A Research of the Ding Kiln, A Selection of the Ding Masterpieces, A Cultural Research of the Ding Kiln and Its Forms and Decorations, Poems and Verses by Chen Wenzeng, Calligraphy by Chen Wenzeng and A Selection of Poems, Verses, Calligraphy by Chen Wenzeng and A Collection of Calligraphy of Chen Wenzeng and His Students. His porcelains and calligraphy have been collected by China National Museum, China National Art Museum, the Great Hall of the People and other institutions.

序一

中国古陶瓷学会会长 王莉英

瓷器是我国的发明，是我国劳动人民聪明才智的结晶，为世界文明的进步作出了不朽的贡献。在唐代，我国的瓷器即作为商品通过海陆丝绸之路销往世界各地。白瓷作为瓷器的一大分支，是陶瓷原料制备加工的一大进步，也奠定了之后彩瓷的生产基础，在陶瓷史上有重要的地位。

定窑是宋代五大名窑之中唯一的白瓷窑，引领宋代白瓷的生产，成为白瓷生产区域的杰出代表。至元代因战乱逐渐消失，定瓷生产工艺遂成为不解之谜。近代以来，许多古陶瓷研究者都十分关注定窑，自20世纪30年代著名学者叶麟趾发现定窑遗址在河北省曲阳县涧磁村、东西燕川村一带之后，陈万里、冯先铭等学者包括故宫博物院、河北省文化局文物工作队等文博部门，都对定窑遗址进行了实地勘查和发掘考古，获得了丰富的第一手资料，出版了相关定窑的论著。但这些论著着重于对器类及遗址、墓葬、塔基考古成果的研究，尚无关于恢复生产的工艺性参考和借鉴。《中国定窑》一书不同于以往的定窑著述，首先它的作者是被称为“解开定窑烧制工艺之谜的人”陈文增，是一名专业从事定瓷生产近四十年的专家，作为在定窑遗址附近成长起来的定窑研究者，他对定瓷有着特殊的情感，有自己独到的见识和理解，因而其笔下的定窑研究文字更显厚重，研究范围也涉及广泛。

《中国定窑》一书作为燕赵文化大系图书工程之一，首先基于定窑是历史名窑，在历史上留下了不可磨灭的文化印记，其史料价值难以估量。《中国定窑》一书紧紧围绕这一基点，从史料性上全方位地阐释名窑崛起的社会背景、文化风貌和艺术借鉴。当然，其第一手资料的获得是不可或缺的，如窑具革新过程标本、窑炉结构分析、各时期的产品造型、装饰风格，这些资料都是十分翔实、丰富的，对文献记载的考证、对发掘遗址遗迹的分析无不

在论述中有所表达，并用清晰的图片给予充分的论证，其信息量非常大。《中国定窑》一书挖掘经过岁月沉淀和历史选择后的艺术资源，使我们看到了定窑的历史风貌。定窑对白瓷鼻祖邢窑的借鉴及后来居上，定窑龙纹取自宋早期陵墓的院派画风，定窑装饰纹样于铜镜、丝织、刺绣艺术的借鉴，定瓷器上“官”“尚食局”“尚药局”“龙”“定州公用”款识的背景分析，等等，这些都是定窑对时代特征和人文精神的反映，是当时宫廷与社会生活息息相关的物化表现。

《中国定窑》是一本难得的教科书，实用性强，其图文并茂的工艺流程记述，即使是初涉陶瓷生产也能立悟一二，而这样著作的完成则非陶工出身的作者所不能及。历史上许多工艺美术技艺没有流传下来造成诸多遗憾，归根结底源于封建社会陶工的身份地位比较卑贱，生活在社会底层的他们没有能力著书立说，其技艺传承只能一代代地口传心授，而这样的传承方式在社会不安定因素下则难免失传之虞。《中国定窑》一书出自陶工之手，生产工艺的总结是在三十多年实践基础上的科学整理，其可操作性是毋庸置疑的。这部书除详细的流程分解叙述之外，还配以精致的图片。尤其图片分解到位，工艺连续性强，画面清晰、干净，拉坯工艺中对定窑“薄如纸”艺术特色的技术把握，对竹丝刷痕、底方口圆等的手工诠释；刻花工艺可看出一招一式的刀锋走向和一花一叶的组合过程；印花工艺中制范、描稿、拓图、奏刀、拍印、拉坯等一一展示。一张张精美图片把定窑的传统生产工艺淋漓尽致地给予解读，使读者不仅从中领悟到操作技巧，又能知其然而明其所以然。

《中国定窑》一书是对定窑创烧一千多年来前世今生的学术总结，其所作研究可为定窑研究的典范。定窑的区域性优势，历史沿革，淋釉、芒口、手工味等文化特征及特定工艺流程中的历史遗存，匣钵、架支等窑具的日臻完善和突破性变革，脱胎于民间火灶的窑炉建造结构及“缓烧、速烧、

恒烧”烧成三部曲的科学规范等，都在著者钩沉搜罗的大量资料及科学推理面前一一呈现，曾经消弭在岁月长河中的历史真相真实地铺陈在我们面前。刻花刀法与书法、绘画的笔法异曲同工，芒口的阳宽阴窄，支圈中圈颈、圈翅、圈足的结构功用，器物造型的阴阳合一、一波三折、底方口圆及运用“形”“势”“力”的设计艺术，等等，这些学术研究是一般陶瓷生产者殊难涉足的。陈文增通过对定瓷遗址的勘察，瓷片比对，窑具、窑炉结构分析，加之近四十年的生产实践，科学系统地给予了定窑全新而完整的总结。

为了使《中国定窑》这部书更丰满、更厚重、更具学术性与指导性，经陈文增提议，专门成立了由总顾问、学术顾问、艺术顾问、主编、副主编、编委等五六十人组成的中国定窑编纂委员会，可谓专家济济，阵容强大。从中也可以看出大家对定窑研究事业的关注与支持，对陈文增定窑研究的肯定与赞许。

PREFACE I

Wang Liying (President of China National Antique Ceramics Association)

Porcelain was invented in China and it is a great achievement of intelligence and wisdom of the Chinese people, which has been regarded as a monumental contribution to the advancement of the world civilizations. In the period of the Tang Dynasty, Chinese porcelain had already been exported to other countries along the Silk Road and by ship. As a major branch of the porcelains, the white-glazed ones represented a great improvement of processing technology in the field of ceramic materials and laid a solid foundation for the production of color-glazed porcelains of later generations. In this sense, the white-glazed porcelain plays an important role in the history of Chinese ceramics.

The Ding Kiln is the only one of the five famous kilns of the Song Dynasty which produced the white-glazed porcelain and has been generally acknowledged as an outstanding representative of the white-glazed kilns as it is a pioneer in their production in the Song Dynasty. During the Yuan Dynasty, it gradually disappeared due to military conflicts and the production technology of the kiln became an unsolved puzzle since then. Many of the research fellows majoring in the ancient porcelain have showed their interest in the Ding Kiln. In the 1930s, Ye Linzhi, a famous scholar and archaeologist, discovered that the sites of the Ding Kiln were situated in the regions of Jianci Village, East Yanchuan Village and West Yanchuan Village in Quyang County. After that, Chen Wanli, Feng Xianming and other scholars from the Palace Museum in Beijing and the archaeology team of Hebei Culture Bureau made their fieldwork and archaeological excavations. They gathered up a rich wealth of first-hand data and published reports concerning the Ding Kiln. However, those reports mainly focused on their research of the categories of vessels, sites, tombs and foundations of pagodas,

without reference to the recovery of the arts and craftsman-ship of the production. The book, the Ding Kiln of China, is different from any of the past publications. Above all, the author of the book, Chen Wenzeng, is praised as the first potter who “solved the puzzle concerning the firing technology of the Ding Kiln” . He has engaged in the production of the kiln for almost 40 years. As a research fellow who was born and grew up near the kiln site, he has cherished a special affection for the Ding porcelain so that he has an original and unique understanding of the kiln. In his books, he has made a more deepgoing research of the kiln in a broader sense.

The Ding Kiln of China is one of the books in the list of Yanzhao Culture Publication Project. As one of the famous kilns in the history, the Ding Kiln has an indelible effect on the history of culture and its historical value is inestimable. Firmly focusing on the basic point of culture, the book, Ding Kiln of China, gives a comprehensive interpretation of the social background, cultural styles and features and the sources of artistic references for the origin and development of the famous kiln. Undoubtedly, the firsthand data is necessary such as the samples outlining the transformation process of kiln tools, the structural analysis of the kilns, product models from different periods and decorative styles. Analysis of the excavated sites and textual criticism of historical records find their voice, which are also further proved with fine photos. There is a large amount of information in the original data. The book exploits all the potential sources of artistic practices accumulated and filtered through generations and gives us a general view of the historical features of the Ding Kiln. With the Xing Kiln, the pioneering kiln of white-glazed porcelain, for reference, the Ding Kiln surpassed the Xing. The dragon motif on the Ding porcelain was adopted from the

academic style of tomb painting in early Song Dynasty and its decorative designs were taken from bronze mirrors, silk and embroidery. On the Ding porcelains, there were marks such as “official” “Royal Food Bureau” “Royal Medicine Bureau” “Dragon” “Official Use by the Administration of Dingzhou Prefecture” and more. The book also gives an analysis of the historical background of these marks. All of the above-mentioned characters are a reflection of the social features and humanistic spirit presented by the Ding porcelains and they are also the materialized presentation of the relation between the royal court and the social life.

The Ding Kiln of China is a rare textbook with strong practicality. Even if you are simply a newcomer in the field of ceramics production, the well-illustrated explanation of the technological process gives you a quick understanding. An author without any experiences in ceramics would never have finished such a great book. In the long history, it is a pity that many technologies related to our traditional arts and crafts have not been handed down to us. In the final analysis, the very reason for such a regret is that the potters were of mean birth in the feudal society and they were unable to write a book about their practices and experiences as they lived at the bottom of the society. Their skills and technology had to be handed down to their apprentices in an oral way, but such a method was easily interrupted in a society of chaos and instability. The book, Ding Kiln of China, is written by a well-experienced potter who has made a comprehensive summary of the production technology based on his 30 years of practices in a scientific way so that its accessibility is beyond any doubt. In addition to the detailed description of the process reduction, there are fine illustrations. They're fluent but clear-cut, vivid and distinctive. There are also many

clear of all the technological aspects such as the technological command of the artistic feature of thinness as paper while throwing, brushing marks onto bamboo tissues the square bottom with a round opening, each and every turn of the knife embodied in the engraving technology, compositions of floral motifs, model making, sketching, copying, patting and throwing in the decorating process. Each of the fine illustrations gives readers a comprehensive and clear-cut explanation of the traditional technology so that the readers may have a good understanding not only of the operating skills, but also of the reasons.

The Ding Kiln of China is an academic and historical summary of the firing of the famous kiln for over 1,000 years and such a research work is a model among all the research work concerning the Ding Kiln. In order to complete such an academic book, the author has collected a great mass of data including the location advantages of the Ding Kiln, historical development, glaze spraying, unglazed rim, taste of handwork, cultural features, specific technologies and processes handed down through generations the gradual improvement and revolutionary breakthroughs related to the such kiln tools as saggars and supporters. In addition, there are topics concerning the kiln structure originating from the folk stoves and the regulations governing the three steps of firing: slow firing, fast firing and stable firing. He has presented us a true insight into the historical truth that once disappeared in the history. The engraving skills are quite similar to calligraphy and painting. The breath of unglazed rims, the structural functions of the support circles, the shaping of vessels, the square bottom and round mouth, the specific design by taking advantage of the forms, dynamics and force are all the topics that can hardly be discussed by common potters and porcelain producers.

By taking fieldwork of the Ding Kiln sites and making comparisons of the porcelain shards, kiln tools and structures of kilns, Chen Wenzeng has made a systematic and scientific summary of the Ding Kiln in a new and comprehensive way based upon his thirty years of experience in porcelain production.

In order to enrich the contents of the book in a more academic and instructive sense, an editorial board composed of 50–60 people has been set up under Chen Wenzeng's proposal and the members include general consultant, academic consultant, art consultant, editor-in-chief, deputy editor-in-chief and board members. It is really a group of academic and professional talents. From another perspective, we may find that they have shown so much interest in and given support to the research of the Ding Kiln and general recognition and praises to Chen Wenzeng's research work.

序二

清华大学教授 张守智

中国是陶瓷文明古国，源远流长，先民用勤劳和智慧的双手，经过泥土与火的洗礼，改变了泥土的自然属性，烧结成为陶器，作为人类本源文化，开创了我国制陶历史的先河。宋代制瓷是中国瓷器史上的高峰，定窑继唐邢窑素胎白瓷之后，发展成熟于宋定窑的白瓷规模生产，标志着我国瓷器制造业高铁质、高品质矿源开采的成熟和氧化焰烧成工艺的完善，不仅是瓷器发展进步的重要标志，而且从此确立了中国瓷器“南青北白”两大体系，为推动我国瓷器制造业的发展作出了重要的贡献。

20世纪70年代，遵照周恩来总理的指示，定窑得到恢复。原料精选，取自宋定窑原产地，传统手工制瓷工艺规范到位，手拉坯成型技艺精湛，注重气韵，一气呵成，只做口、底局部利（修）坯，是目前国内瓷器手拉坯造型坯体最薄者。堪称一绝技艺的刻花艺术，在总结宋定窑“刀行形外，以线托形”的刻花理论上，提出并自创“单线刀、双线刀、组线刀”刻花工具，刻划神逸，如行云流水，刚劲潇洒，恰似回归宋代时空。当代定窑注重文化素养，文学书法功底厚实，瓷艺作品讲述理趣，内涵深厚，在理论研究上，近四十年来在探索、研究、试验总结和记录下定窑生产工艺全过程的同时，不断著书立说。定窑再现宋瓷的工艺和质量以及学术理论研究的深入，为诸名窑中首屈一指，得到了古陶瓷学界和文化界众多学者的首肯。

我们说，恢复历史名窑的意义不在于历史再现，而在于其在当代社会发展中的文化繁荣作用，丰富人们的物质文化生活。同其他传统名窑一样，定窑也走过了一段非常艰难的恢复之路，其恢复历程在全国来说是最艰苦的，路程是最曲折的，但成绩也是最辉煌的。它没有停留在对传统工艺的恢复，躺在老祖宗的功劳簿上喝“名窑”的残羹剩饭，重要的是有了自己当代的经

营理念和发展方向、规划目标。《中国定窑》一书对宋代定窑的成型工艺拉坯“薄如纸”作了一个完整的分析，从思想意识中对造型的理解到各个步骤应注意的事项、各种情况的处理技巧等都十分严谨。所以，到目前为止，全国的艺术陶瓷手拉坯没有一个产区能拉到定窑这么薄，这是对传统文化的尊重，也是对当代定窑发展的责任担当。对定窑独树一帜的刻花工艺，陈文增从根本上、从文化角度破译了其工艺特征、运刀技法等，可说是对定窑刻花技艺淋漓尽致剖析。所以，全世界的陶瓷刻划花也达不到定窑的速度，国际上很多著名的陶瓷专家、学者、教授来交流，看到定窑的刻划花艺术都非常震惊。其他诸如定窑原料精细的加工制备工艺为我们的高档精细白瓷的发展提供了科学的工艺模式，繁缛而典雅的印花装饰工艺为生活陶瓷量产化装饰工艺开辟了先河。又如通过陶范拍印使器皿尺寸规格达到规范化的模印工艺，不仅标志着中国陶瓷手工业时代向量产化生活陶瓷餐具组合配套生产工艺的开始，而且开世界陶瓷印花装饰工艺、浮雕量产化之先河，等等。《中国定窑》一书对这些具有历史开创性的工艺都作了细致的文化分析和科学艺术解读，而他们做这么详细庞杂工作的目的无非是为当代生产打好基础，以传统文化为基，在当代社会大环境下给定窑发展带来更加广阔的工艺表现空间，来实现恢复历史名窑的当代意义、文化意义。

中国陶瓷的发展代表着中国文化的前进，有其重要的意义，而中国陶瓷质量的提高则是文化附加值的提高，这个观点早在好多年前有识之士就已经提出，当代定窑也一直在秉承着这个发展理念。工艺质量是否过硬是提高文化附加值的关键，当代定窑对定窑工艺质量的挖掘，使我们从中看到了在中国传统文化基础上的新的定窑文化的曙光！我也非常欣喜地看到了他们在其