







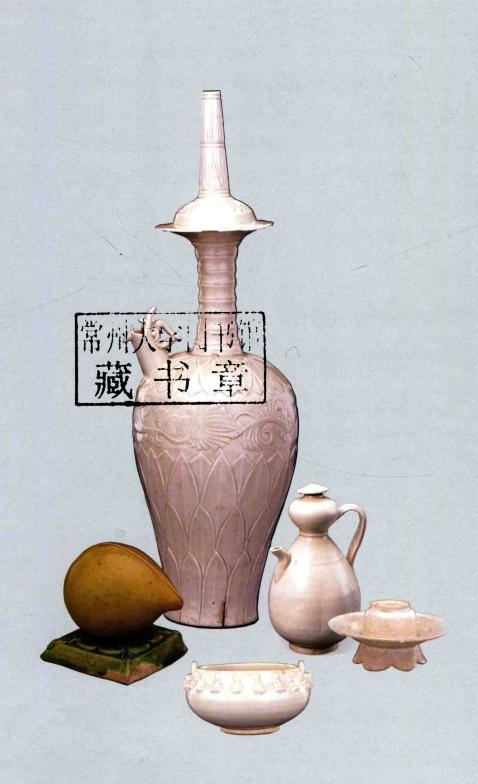


DING KILN OF CHINA

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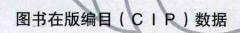
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河北省文物研究所 河北省定州市博物馆 河北省曲阳县文物保管所 定州花瓷是也。尊、爵、盘、碟、佛像及各种玩器,雕琢精巧,靡不全具,间有花纹内填采绿色者。又有土定,一种霍窑,一种建窑,似乎定制;又有欧窑,多碎纹者,不堪赏鉴。今南昌仿者,滑石合泥作骨子,纯用碪子釉。不减古釉,花样精致过之。"[®]

定窑虽屡见于文献记载,但对其窑址位置的探索始于20世纪20年代,伴随着以田野调查发掘工作为基础的近代考古学的出现,中国的陶瓷研究不再仅限于文献记载的考证及传世瓷器的断代,对瓷窑遗址的调查与发掘工作亦随之展开。

20世纪二三十年代,时任北平大学工学院教授的叶麟趾先生,根据实地调查的工作,在1934年印行的《古今中外陶瓷汇编》一书中首次报道定窑遗址在河北省曲阳县的剪子村(实即涧磁村,概因按照当地村民方言纪录所致,下同)和仰泉村(燕川村)一带。

1941年,日本人小山富士夫根据《古今中外陶瓷汇编》的记载,对定窑遗址进行了一次调查,获取了一定数量的瓷片。同年他以《关于定窑遗址的发现》为题报告了窑址的情况。这批材料后来由东京根津美术馆结集出版。

1951年、1957年,故宫博物院两次派人对涧磁村窑 址进行复查,从刻花、划花、印花、泪痕以及细腻洁白 的瓷胎等方面,证实这里是定窑窑址无疑。通过采集到 的近两千件瓷片标本,初步判明定窑唐代开始烧白瓷, 五代时期有较大发展,宋代为极盛时期[®]。

1960—1962年,河北省文化局文物工作队对曲阳县 涧磁村的地理位置、环境与自然条件以及窑址的分布范 围和文化层的堆积情况等进行了调查,并试掘了420平方 米。调查中获得上自晚唐,下迄金、元的遗物35件,清 理灰坑5处,残窑1座,残墙两堵和瓷泥槽两处,出土遗物 216件,其中瓷器123件,工具与窑具26件,铜钱67枚[®]。

一1985—1987年河北省文物研究所对定窑遗址进行了 考古发掘,在代表定窑遗址不同时期堆积的北镇区、 涧磁区、燕川区、野北区进行了考古发掘,发掘总面积 1859平方米。具体情况如下:北镇区在北镇村内及村东 两处地点布方,发掘面积385平方米,清理窑炉7座、作 坊3座、水井1眼、碾臼1座、灶12座、灰坑70个、墓葬 1座,出土器物4513件,陶瓷残片77967片,器物种类以 白釉瓷器为主,另有陶器、窑具、铜器、铁器、石器、 骨器和钱币等。涧磁区在涧磁村北进行了布方,发掘面积1024平方米,清理遗迹有窑炉、碾槽、料场、料池、水井、沟、墙及灰坑等,出土标本主要为瓷器和窑具,另有铜器、铁器、石器、骨器和钱币等。燕川区在西燕川村西南、大寺旧址、保定三矿储煤场三处地点布方,发掘总面积250平方米,清理窑炉1座,出土"尚食局"款瓷片25件,瓷塑300件,另有大量的陶瓷器残片及窑具。野北区在野北村西北发掘200平方米,清理了窑炉和作坊遗迹,出土了大量瓷器和窑具。。

2009年9月—2010年1月,河北省文物研究所、北京 大学考古文博学院、曲阳县定窑遗址文保所组成联合考 古队对定窑遗址进行了第三次主动性考古发掘,发掘总 面积776平方米,清理各类遗迹94处,其中窑炉11座、 作坊12座、房基3座,灰坑45个、灶7座、墓葬2座、沟 6条、界墙8道,出土了数以吨计的各时期的瓷器和窑 具,其中完整或可复原标本数千件。发现带有"官"、 "尚药局"、"尚食局"、"东宫"和"乔位"等款识 和其他文字款的器物残片数十件;地层中也出土了一些 重要的纪年材料^⑩。 此次发掘的资料整理工作正在进行,通过田野发掘 过程中的观察和初步整理,我们将本次发掘的主要收获 归纳为以下四点。

一、发现并清理了从中晚唐到元代各个时期的地层

其中对以往从其他考古材料并不十分了解的中晚 唐、北宋中期和元代地层的清理,为我们全面了解定窑 的生产历史和工艺发展的全过程提供了翔实的资料。比 如我们可以大致了解定窑的装烧方法从三叶形、三叉形 支钉叠烧,到漏斗形匣钵单烧、碗形支圈支烧和环形支 圈覆烧的工艺发展过程。又比如,在此次发掘的涧磁、 北镇区的五个小区及燕川区的各个探方内均发现了金代 的地层及各类遗迹,文化层普遍很厚,出土物丰富,说 明金代是定窑瓷器烧造历史中生产规模最大的时期。

二、大体可以判定定窑的始、终烧时间

· 我们在不同发掘地点的八九个探方中发现了晚唐、 五代到宋初的地层,其下即为生土,并出土有中唐时期 特征的碗、执壶残片等,这种反复出现的事实使我们基本可以确定,定窑的创烧时代在中晚唐时期,早不过中唐。在燕川发掘区清理了定窑元代的地层及遗迹,清理出大量元代的遗物,为了解定窑元代的生产情况提供了材料。又通过对燕川附近的野北、杏子沟地区的地面调查,发现了大量的元代遗物,可知定窑在元代烧造规模仍非常大,但产品质量下降,与宋金时期的精美定瓷已相差甚远,已成为提供附近民众日用器物的窑场。元代后期开始,成规模的瓷器生产即告结束。

三、清理了一批重要的遗迹

包括2座保存较完好的五代窑炉、1座宋代窑炉、3 座金代窑炉,这些窑炉大都具有大而深的火膛,发达的 通风道和宽大的烟囱,十分适合对烧成温度要求很高的 定窑瓷器的烧成,具有不同于北方其他地区馒头窑的独 特特点。如在北镇区T2内清理出的金代窑炉(Y1), 是迄今清理的保存最完整的定窑窑炉,由通风道、风道 门、窑门、火膛、窑床、烟道墙、烟囱和护墙等部分组 成,其3.18米长的通风道、2米深的火膛、前宽后窄的 窑床、有隔墙但又相通的烟囱,为我们全面了解金代定窑的窑炉结构,进而探讨定窑的烧成工艺提供了重要实例。在洞磁B区清理的一处作坊,其中有6口盛放原料的大缸、大陶盆及相关的池子,规模巨大;还清理了一处烘坯作坊,也颇具规模。定窑薄俏的胎体、发达的印花装饰,恰巧与成形和烘干有密切关系,这些遗迹的清理,对我们了解当时的成形工艺和研究当时生产管理的相关问题都十分有价值。特别值得一提的是,我们在燕川区的发掘中发现了一处大型冶炼遗址,堆积层厚达一米多;出土了大批坩锅、炼渣等遗物。通过地面调查,发现其面积可达10万平方米左右。通过初步的科技检测,证明这是一处铅的冶炼作坊。这处冶炼遗址的时代为金元时期,这应该是依托定窑的高温熔炼技术而进行的冶金生产,推测与文献记载的金代曲阳设有钱监的事件有关。

四、出土了一批代表定窑各时期贡御情况的重要遗物

如五代、宋初地层中的"官"字款器物,北宋地层中的带"尚食局"、"尚药局"、"乔位"款,装饰龙纹的

器物,金代地层中的"尚食局"、"东宫"款碗盘等,都为我们研究定窑贡御瓷器的特征及历史提供了实物资料。如果认为这些带款识的器物是用于贡御的器物,我们可以看到,生产这类器物的地点在定窑遗址中分布不是十分集中,其中以涧磁岭地区产品质量最高,器物种类最丰富。但即使是在集中出土这些官用器物的地点,也还同时生产胎釉粗劣,制作草率的另一类产品,其比例可达1/3左右。由此推测这种官作制度似乎是由许多窑户承造官用的精致产品,同时其还从事商品生产的体制,与考古发现的汝窑的贡御体制似有一定的差别。

2009—2010年定窑遗址考古发掘因其对新版《田野考古操作规程》践行、各类新考古手段的应用、取得的重要发掘成果,以及对窑址类遗址考古信息提取方法的创新,以及公众考古活动的开展而荣获"2009年全国十大考古新发现","2009年度全省文物信息工作先进集体特别奖"等奖项。此次考古发掘资料整理工作正在紧

张有序的进行中,《2009—2010年度定窑遗址考古发掘报告》有望在2012年年底完成组稿并出版,一个建立在定窑窑址考古发掘资料基础上的科学分期断代标尺即将诞生,这对定窑的研究无疑具有划时代的意义,对中国陶瓷史的研究亦有重要的意义。

2012年可以称为"中国定窑年",北京艺术博物馆、故宫博物院、河北省博物馆等关于定窑的专题展览及研讨会将陆续开展,第一部建立在定窑窑址考古发掘基础上的发掘报告即将出版,这一系列的活动为陶瓷考古研究者提供了交流的平台,促进了定窑研究工作的深入。同时我们还通过拍摄专题片《定瓷春秋》、组织定窑专家讲座、组织在定窑官方博客上对热点问题讨论等形式,推进定窑公众考古项目的可持续发展,实现考古成果社会共享,让考古成果惠及民众,带动更多人关注考古,关注中华文明,促使公众自觉地保护好文化遗产。

* 定窑的研究工作才刚刚起步, 一系列围绕定窑的相

关问题尚需进一步探讨,如关于定窑的贡御体制问题、 关于覆烧工艺在定窑的创烧及发展问题、关于定窑明代 瓷器的烧造情况(据《大明会典》载,明宣德、嘉靖 年间,真定府曲阳县仍向光禄寺提供每年所需的酒缸、 瓶、坛等)。关于晚唐五代定窑与邢窑的关系及产品界 定、关于金代定窑与井陉窑的关系及产品异同等。让我们共同努力,把祖先留给我们的中华民族独有的窑址资源整理好、研究好、保护好,在定窑研究和保护的道路上书写上浓墨重彩的一笔。

注释

- ① 辍耕录.卷29.四部丛刊.窑器下,引叶真.坦斋笔衡
- ② 明万历二十七年本卷六
- ③ 宋会要辑稿.食货.卷十二
- ④ 周密.癸辛杂识.续集上卷,中华书局版
- ⑤ 曹昭.格古要论.四库全书
- ⑥ 美术丛书・南窑笔记.十六册
- ⑦ 陈万里.邢越二窑及定窑.文物参考资料,1953(7) 冯先铭.瓷器浅说(续).文物,1959(7)

- ⑧ 河北省文化局文物工作队(林洪).河北曲阳县涧磁村 定窑遗址调查与试掘.考古,1965(8)
- ⑨ 刘世枢.曲阳县唐、宋定窑遗址.中国考古学年鉴,1986 刘世枢.曲阳县定窑遗址发掘.中国考古学年鉴,1987 刘世枢.曲阳县定窑遗址.中国考古学年鉴,1988
- ⑩ 韩立森,秦大树,黄信.定窑遗址考古发掘取得重要成果.中国文物报,2010.1.22,总第1796期



PREFACE

Han Lisen(Director of Hebei Provincal Cultural Relics Institute)

The Ding Kiln is situated in the territory of Quyang County, Baoding City, Hebei Province. It got its name after Quyang's control under Ding Prefecture during the Song dynasty. As one of the five notable kilns of the Song dynasty, the Ding Kiln produced tribute wares for the imperial court for the longest time in Chinese history. It was also the most frequently recorded site in historical documents. The whole society, ranging from the royal family and the noblemen to the common people and the soldiers guarding the borders, used products from it. The Ding porcelain was also traded between Southern Song and Jin nations during the period of their political confrontation. As the most important product of it, fine white porcelain without the application of slip as cosmetic earth typically represented the scholar-bureaucrats' artistic orientation of elegance during the Song and Yuan dynasties. Owing to continuous historical records for a long time, the position of Ding kiln in history has attracted great attention. And because of its extensive influence, it was included in the six porcelain systems by modern scholars.

Sites of the Ding Kiln are mainly distributed around the villages of Jianci, Beizhen, Eastern Yanchuan, Western Yanchuan and Yebei. These areas abound in good raw material for porcelain production, namely baigan (porcelain clay) of Lingshan, and for glaze manufacture such as feldspar, quartz and dolomite, etc. It is also rich in shallowly-buried coal resources which can be easily mined. And the tributaries of the Tanghe river, the Huanhe (old name Mishui) and Sanhuihe rivers, flow through this place from north to south. Such conditions unique for porcelain production made the Ding Kiln the most eminent white porcelain site during the Song and Yuan dynasties.

The Ding Kiln has the most records in historical documents. Especially after the middle and later phases in the Northern Song dynasty, when the Ding porcelain formed into its own style, i.e.thin body and white glaze, beauty and elegance, as well as extremely exquisite impressed patterns, it has never paused for people to describe the Ding Kiln in the different ways. Among them, some were about the Ding porcelain presented as tributes to the imperial court of the Northern Song. An example is the records included in the Tan Zhai Bi Heng by Ye Zhi in the Song dynasty. It said, "This court thinks the white wares from Ding cann't be used for the unglazed body of the rim. So celadon ones were ordered to be produced in Ru Prefecture. Such wares used to be made in the prefectures of Tang, Deng and Yao in Hebei, but those from the Ru Kiln are the best." Lin Yu of the Song dynasty, in the Wu *Yue Bei Shi (Complete History of Wu and Yue States), said, "On September 11 of the 5th year during the Taipingxingguo



reign, when the king came into the Chongjing Hall to express his thanks, articles were again presented including 2,000 pieces of Ding wares with metal-coated mouth, 20 vessels inlaid with crystal and agate and a coral tree. "2 The Song Hui Yao(Important Documents of the Song Dynasty) recorded, "The storehouse is located at Jianlong Fang. It houses white porcelain presented by the prefectures of Ming, Yue, Rao, Ding and Qing as well as lacquer wares for use." As for the features of firing techniques applied by the Ding Kiln, the Zhi Ya Tang Za Chao by Zhou Mi of the Song dynasty wrote like this, "The Ding porcelain bowl with gold-painted pattern was decorated with gold mixed by garlic juice before being fired in the kiln. Thus the design will never fall off the surface of it." In terms of types and traits of body and glaze, the Ge Gu Yao Lun(Selections From Appraisals of Antiques) by Cao Zhao of the Ming dynasty wrote, "Ancient Ding wares all came from Ding Prefecture in the north of Zhili. The clay for them is fine. Those in white color with shiny yet gentle luster are expensive; those with coarse texture and in yellow color are cheap. The wares with incised pattern are the best; the plain ones are also very good; porcelain articles with designs are not so good as these two types. Those during the Xuanhe and Zhenghe reigns of the Song dynasty are the best, but it's difficult to find a set of them. There are purple Ding wares and lacquerlike black ones. And both of their clay bodies are white and more expensive than that of white Ding wares. One verse of Dongpo's poem is that white Ding wares with designs contain reddish brown tea water. Porcelain wares with traits called mao, mie and gu are cheap. Probably mao refers to a little damage, mie means lu-having something dirty and gu equals Today's wuyoushui-unglazed area. All of these are slangs used in the market of antiques." In the Nan Yao Bi Ji (Notes on Southern Kiln), someone of the Qing dynasty said, "The products of Ding Kiln in the Nothern Song are plain porcelain with white clay body. Those with tear-like glaze are better. There are three types of decorations: impressed, convex and sculptured patterns. They are called Ding wares with designs. The zunvessel, jue-vessel, plate, dish, Buddha's statue and various articles for enjoyment are all made, among them are green ones decorated with patterns. It also produces articles like Ding ware in a coarse texture, as well as objects like those from Huo Kiln and Jian Kiln. All of these seem to be reserved . Wares from Ou Kiln have broken ice crackles. They are not worthy of being appreciated. What's imitated in Nanchang has a body made of soapstone covered by zhenzhiyou-glaze. The glaze is an antique style, but the patterns are more elegant. "®

Though frequently recorded in the historical documents, the sites of Ding Kiln were started to be explored in the 1920s.



Along with the appearance of modern archeology based on outdoor investigation and excavation, field work was begun at the sites of porcelain kilns. And the study of Chinese ceramics was no longer limited in the research into historical records and dating of porcelain wares passed down through generations.

During the 1920s—1930s, based on the investigation on the spot, Mr. Ye Linzhi, professor of the Institute of Industry under Beiping University, first reported the location of Ding Kiln at Jianzi (Jianzi was pronounced by the locals for Jianci.) and Yangqun (namely Yanchuan) villages. It was published in 1934 in the book titled Collection of Chinese and Foreign Ceramics at All Times.

In 1941, Birdie Koyafa conducted a survey of the Ding Kiln site, based on the records of the Collection of Chinese and Foreign Ceramics at All Times, and he got some porcelain shards. In the same year, he reported his findings by the name of On the Discovery of Ding Kiln Site. These materials were later published with other articles by the Nezu Museum in Toky.

In 1951 and 1957, workers were sent for twice to reinvestigate the kiln site at Jianci village. It was confirmed to be where the Ding Kiln was situated in terms of such respects as carved, incised and stamped patterns, decoration, tear-like glaze traces and fine white porcelain body. According to the

2,000 shards or so, people have made an elementary decision that the Ding Kiln began to produce white porcelain in the Tang dynasty, and it was developed on a greater scale in the Five Dynasties and reached its peak in the Song dynasty.

In 1960—1962, the Work Team of Cultural Relics under the Culture Bureau of Hebei Province made investigations on the geographical position, environment and national condition of Jianci village in Quyang as well as the distribution range and the accumulated cultural strata. An area of 420 square meters was conducted a test excavation, discovering 35 pieces of relics, dated from the late Tang dynasty to Jin and Yuan. And remains were also exposed including 5 rubbish pits, 1 incomplete kiln, 2 broken walls, 2 troughs for porcelain clay, yielding 216 pieces of relics, among which were 123 porcelain wares, 26 tools and kiln appliances and 67 copper coins®.

In 1985-1987, the Cultural Relics Institute of Hebei Province did archeological work at the sites of Ding Kiln. At the areas of Beizhen, Jianci, Yanchuan and Yebei, with accumulated cultural remains during the development of Ding Kiln, were conducted excavations, totaling 1,859 square meters. Something described in detail is as follows: The excavation at Beizhen was respectively done inside the village and to the east of it. It resulted in an area of 385 square meters. What was exposed included 7 kiln furnaces, 3 workrooms, 1 well, 1



mortar, 12 cooking stoves, 70 rubbish pits and 1 tomb, and 4,513 pieces of relics and 77,967 porcelain shards were unearthed. White porcelain wares accounted for the most quantity, along with pottery articles, kiln appliances and wares in bronze, iron, bone and stone as well as copper coins. The excavation at Yanchuan was conducted at three places, to the southwest of Yanchuan village, former site of Dasi and the coal storage place of the 3rd Mine of the Lingshan Coal and Electricity Company in Baiding, totaling 250 square meters. From this work was exposed 1 kiln furnace, and unearthed 25 porcelain shards with a mark shang shi ju and 300 pieces of porcelain sculptures, together with a large quantity of broken pieces and kiln appliances. The excavation at Yebei was made to the northwest of Yebei, tolaling 200 square meters, clearing up remains of kiln furnace and workrooms and yielding numerous porcelain wares and kiln appliances®.

Between September 2009 and January 2010, the joint team of archaeological work, set up by the Cultural Relics Institute of Hebei Province, the College of Archaeology and Cultural Relics Museum under Beijing University and the Organ of Protection and Management of Ding Kiln Sites in Quyang County, actively conducted an excavation for the third time at the site of Ding Kiln, with an excavation area of 776 square meters. Different types of remains, totaling 94, were cleared

up, including 11 kiln furnaces, 12 workshops, 3 building foundations, 45 rubbish pits, 7 cooking stoves, 2 tombs, 6 ditches and 8 separation walls. Porcelain wares and kiln appliances, dated to various periods and as heavy as several tons, were unearthed, including several thousands of complete or broken specimens which can be restored. There were also dozens of porcelain shards with marks such as "guan" "shang yao ju" "shang shi ju" "dong gong"and "qiao wei" and other characters. From the strata were also unearthed some important materials with marks of important dates."

The materials from the last excavation are being sorted out. Through observation and elementary analyses, we made conclusions of the following items based on the major achievements:

1. Discovering and then clearing up the cultural strata dated to different periods from middle and late Tang to Yuan dynasty.

The work of clearing up the cultural strata dated to middle and late Tang, Northern Song and Yuan dynasties, which had not been known much from other archaeological materials, has provided detailed materials for us to understand the production history of Ding Kiln and its technical development. For example, we can generally know the evolution of the



firing method, changing from stacking up one atop the other by using trefoiled or trifurcate supports, through putting each ware into a funnel-shaped sagger to using bowl-like round supports to separate the clay vessels from each other and firing vessels upside down while they were supported by ring-like supports. In addition, the strata and remains dated to the Jin dynasty were discovered at all the square units opened in the excavation areas of Jianci, Beizhen and Yanchuan villages. The thick cultural layers there abound in relics, showing it was Jin dynasty that the Ding Kiln reached the largest scale of production in its manufacture history.

2. Generally making Determinations on the period when the Ding Kiln starts and stops firing

We discovered the strata of the late Tang dynasty and the Five Dynasties in 8 or 9 square units located in different excavation areas. Below them is the natural earth. From them were unearthed shards of bowls and ewers with characteristics of the middle Tang dynasty. Based on the repeated discovery of such kind of relics, we can generally make sure that the Ding Kiln started to firing wares in the middle and late dynasty, not earlier than the middle Tang. In the excavation area of Yanchuan were cleared up the strata and remains of Ding Kiln during the Yuan dynasty, yielding a large quantity of Yuan's

relics which are materials for us to understand how Ding Kiln produced wares in the Yuan dynasty. Field survey in the areas of Yebei and Xingsigou near Yanchuan village has given us a large quantity of Yuan's relics. Based on it we have known that the Ding wares were stilled produced on a large scale during the Yuan dynasty, but they had a lower quality, greatly different from the exquisitely made Ding wares during the Song and Jin dynasties, because they were daily use articles for the public nearby. The late Yuan dynasty witnessed the stop of large- scale production of porcelain in Ding Kiln.

3. A batch of important remains has been cleared up.

The excavated remains include 6 well-preserved kiln furnaces, 2 dated to the Five Dynasties, 1 to the Song dynasty and 3 to the Jin dynasty. Most of them have a big and deep fire chamber, an advanced air passage, and a large chimney. This structure, very different from the mantou (steamed bun) shaped kiln in other areas, is very suitable for the Ding porcelain fired at a very high temperature. For example, at the square unit No.2 (T2) of the Beizhen excavation area, a furnace of the Jin dynasty was dug out (Y1), and it is the most completely preserved furnace up to now, made up of air passage, kiln gate, fire chamber, kiln bed, smoke flue walls, chimney and



protective walls. The 3.18-meter-wide air passage, 2-meterdeep fire chamber, kiln bed with narrow front and wide back, connected chimneys separated by walls, all of these provided us an significant example to gain a full understanding of the structure of the kiln furnace during the Jin dynasty, and to further explore the firing techniques of Ding Kiln. At the area titled B of Jianci was cleared up a large-size workshop, including 6 big vats for raw material, large pottery basins and pits, along with a place for drying up clay bodies. The thin and beautiful body and popular stamped decoration happen to stay in close touch with the processes of shaping and drying up. Work on these remains has great values for us to understand the shaping technology and production management at that time. What should be particularly mentioned is that we found a large-size smelting site during the process of excavation at the area of Yanchuan. From the accumulated strata, as thick as 1 meter and more, were unearthed relics such as many crucibles and smelting slag. It was discovered to have covered an area of 100,000 square meters through ground survey. Elementary scientific examination has shown that it used to be a place of lead-smelting workshop, dated to the Jin and Yuan dynasties. The lead smelting must have been depended on the technology of smelting at a high temperature. It was supposed to related to the establishment of Qian Jian (an organization responsible for the circulation and casting of coins) recorded in the historical

documents.

4. Important relics were unearthed, representing the events about Ding Kiln wares used as tributes in different periods.

There are many relics that can be used as materials for us to study the features and developmental process of Ding Kiln wares, for example, those with the mark of "guan" unearthed from the strata of the Five Dynasties and early Song dynasty, those with dragon patterns and marks of "shang shi ju", "shang yao ju", "giao wei" discovered from the strata of the Song dynasty, and bowls and dishes with marks of "shang shi ju" and "dong gong". If these objects are thought to be made for the imperial court, we will find that the sites for their production are not concentrated in distribution. Among them, the wares unearthed from the area of Jianciling have the best quality and the most various types. In spite of this, they still show the difference in glaze and clay body, and the carelessly-made products account for one third of the whole products. So it is speculated that many kiln owners probably produced exquisite porcelain wares along with those used as commodities. This phenomenon seems to be different from the system of tributes production from Ru Kiln.

In 2009-2010, the archaeological work at the sites of

Ding Kiln was awarded the "Top Ten New Archaeological Discoveries of 2009" and received the "Special Award for the Advanced Group Engaged in Information Work of Hebei Provincial Cultural Heritage in 2009", because it had been done in terms of the Operation Instructions on Filed Archaeological Work and made great achievements by applying various new means in field work. Besides, it was characteristic of the creatively used methods for achieving archaeological materiasl at the kiln sit and the public archaeological activity was carried out during the excavation process there. The materials from these two years of work are being sorted out intensely and orderly. There's hope the Report on Archaeological Excavation of the Dilng Kiln Sites in 2009—2010 will be published at the end of this year after all the materials to be asked for were handed in. Scientific standards for dating and division of developmental phases will be established based on archaeological work of Ding Kiln sites. There is no doubt that this is epoch-making landmark for the study on Ding Kiln, and has a great significance in the research into the history of Chinese porcelain.

The year 2012 can be called "China's Ding Kiln Year". Subject exhibitions and seminars will be successively held respectively by the Beijing Art Museum, Forbidden City and Hebei Provincial Museum. This series of activities constituted

a platform on which the archaeological workers of ceramics can communicate with each other for further promotion of the study on Ding Wares. We will have a television special named History of Ding Wares shooted; we will also organize a lecture class given by Ding Kiln experts and a discussion on hot topics on the official blog of Ding Kiln. Our purpose is to promote the sustainable development of public archaeological project, make the whole society share its fruits and benefit from them. Thus, more people may pay attention to archaeology and Chinese civilization, and our cultural heritage will finally get protection from the public in a conscious way.

Study on the Ding Kiln has just begun, and a series of questions concerned with it need to be further explored, such as the system of presenting Ding wares as tributes, the start of the upside down firing technique and its development, the porcelain manufacture in the Ming dynasty (According to Da Ming Hui Dian, i.e.Importan Documents of the Great Ming Dynasty, wine vat, vase and jar were still presented to Guang Lu Si(Court of Imperial Entertainment) by Quyang county of Zhengding prefecture during the Xuande and Jiajing reigns.), the relationship between Ding Kiln and Ying Kiln during the late Tang dynasties and the Five Dynasties, definition of Ding wares, the relationship between Ding Kiln and Jingxing Kiln in the Jin dynasty and the difference and similarity of



their products. Let us work hard hand in hand to well sort out, research into and protect the resources of Ding Kiln sites passed down from our ancestors and unique to Chinese nation. An indelible mark will be left on the road to study and protect the Ding Kiln.

Notes:

- ① Ye Zhi's Tan Zhai Bi Heng quoted in the Kiln Wares No.1 of the Si Bu Cong Kan (Series of the Four Categories) included in the Volume 29 of the Chuo Geng Lu (Notes of the Historical Events in the Yuan Dynasty).
- ② Volume 6 in the edition of the 27th year of the Wanli reign.
- 3 Song Hui Yao Ji Gao ·Shi Huo (Foodstuff and Goods in the Compilation from the Important Documents of Song Dynasty), Volume 12.
- ⑤ Cao Zhao: Ge Gu Yao Lun(Selections From Appraisals of Antiques), included in Si Ku Quan Shu(Encyclopedia of the Four Categories).
- 6 Series of Fine Arts Notes of Southern Kiln, Volume 16.
- Then Wanli: Xing and Yue Kilns as well as Ding Kiln, Reference Materials of Cultural Heritage, No.7, 1953. Feng Xianming: Elementary Induction to Porcelain Wares (Continued), Cultural

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- ① Liu Shishu: Ding Kiln Sites in Quyang County and Ding Kiln Sites, Annual of Chinese Archaeology(1986); Excavation of Ding Kiln Sites in Quyang, Annual of Chinese Archaeology (1987); Ding Kiln Sites in Quyang, Annual of Chinese Archaeology \((1988)\).
- ① Han Lisen, Qin Dashu and Huang Xin: Significant Results from the Archaeological Excavations at Ding Kiln Sites, Chinese Cultural Heritage News (No.1796.), January 22, 2010.