

# 中国登封窑

DENGFENG KILN OF CHINA

北京之木博物馆 编

中国书画出版社

《中国古瓷窑大系》

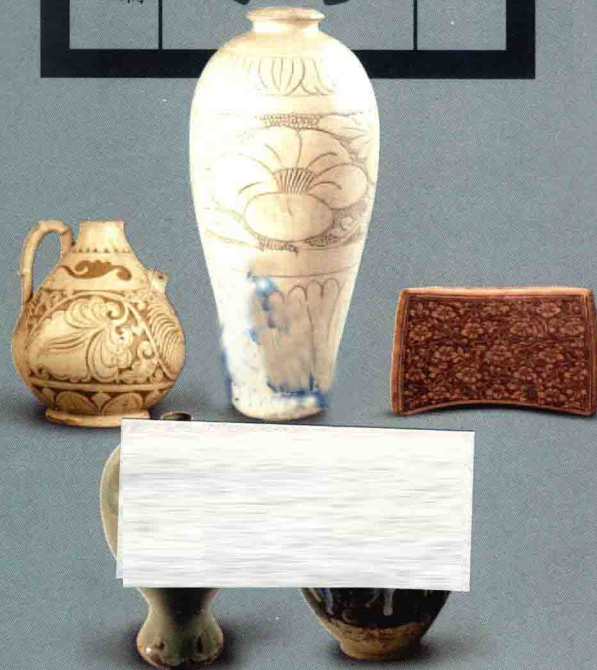


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中国古瓷窑大系

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# 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

孙新民（河南省文物考古研究院研究员）

登封市位于河南省中西部，中岳嵩山南麓。这里历史悠久，文物资源丰富，登封“天地之中”历史建筑群于2010年列入世界文化遗产名录。据史书记载，今登封市告成镇王城岗是“禹都阳城”的所在地；西汉武帝刘彻游嵩山，正式设立崇高县；隋大业初年（605年）改为嵩阳县。公元696年，唐代女皇武则天登嵩山、封中岳，以示大功告成，改嵩阳县为登封县，改阳城县为告成县。金代将两县合并为登封县，元、明、清代沿之。1994年5月30日，经国务院批准登封县撤县设市。

过去人们所熟知的登封窑，主要是指位于登封市告成镇的曲河窑址。登封曲河窑是唐宋时期的名窑之一，在1982年出版的《中国陶瓷史》中被称为磁州窑系。该窑址曾经于1961、1962年进行过两次考古调查，其白釉产品中的珍珠地划花和剔刻花装饰极具特征，在磁州窑系窑口中独树一帜。一直以来，由于多种原因，登封窑尚未经过考古发掘。但经过近年来的文物普查和调查，在今登封市境内有许多新的发现，古代瓷窑址数量已达30余处。除曲河窑址外，还有以宣化镇前庄为中心的唐宋时期白瓷窑址群，以白坪乡程窑为中心的金元时期钧瓷窑址群等，极大地扩展了登封窑的文化内涵。

### 一、以白釉珍珠地划花及剔刻花装饰为特征的曲河窑

曲河窑位于登封市东南17.5公里的告成镇曲河村，北依凤山，南临颍水。窑址主要分布在村北台地上，东西长约1500米，南北宽约500米，文化堆积厚达3米。该窑址发现于1961年，由河南省文化局文物工作队安金槐等做了初步调查<sup>①</sup>。1962年冯先铭等进行复查，进一步搞清了窑址的文化内涵和烧造年代<sup>②</sup>。

曲河窑曾见于清代文献和碑刻记录。清嘉庆蓝浦《景德镇陶录》卷七“古窑考”中，记述登封窑“亦自明始，即河南登封县，今尚陶”。在曲河村东门外一座古庙遗址上，立有一方清嘉庆廿一年《重修观音文殊普贤三菩萨堂碑记》，碑文云：“地名曲河，面水势也，其中风景物色，宋以前渺无可稽。尝就里人偶拾遗物，质诸文献通考而知，当有宋时窑场环设，商贾云集，号邑巨镇。金元两代亦归湮没，严据碑碣，谨稽明季，其物力人事似铁。”由此可知，宋代的曲河已是登封巨镇之一，南临颍河，交通便利，其时窑场环设，自然商贾云集了。

曲河窑未经过考古发掘，从窑址采集的瓷器标本看，其烧造年代上限要早到唐代，而下限则晚到元代。北宋时期是它的黄金时代。该窑烧瓷品种丰

富，以白釉为主，有白釉绿彩、白釉划花、白釉剔刻花和白地黑花等装饰；此外，还有黑釉、低温釉三彩、黄釉和青釉产品。曲河窑的白釉绿彩装饰数量较多，主要见于罐、碗、执壶三种器皿。白釉绿彩是在成型的胎体施白釉后，加点含铜的色料斑块，主要是以斑、点为主的简单纹饰。其中，执壶上的绿彩常点于颈及流、柄等处，罐类施在颈及肩部，碗类仅见于口沿部位。白地黑花装饰常见于碗、盆、瓶，图案以花卉、鱼藻纹为多，画风简单粗放。黑釉盘的施釉方法别致，里外施五等分花边形釉，露胎处呈五角形；有的还在里心处点彩六点或八点梅花装饰。此类盘既避免了烧制过程中叠烧所造成的粘釉现象，又构成一种垂弧形装饰，反映出曲河窑工匠能够粗料细作，尽量在粗放中追求美观大方。

白釉珍珠地划花及白釉剔刻花装饰，最能够代表曲河窑瓷器特征和制作工艺水平。珍珠地划花首创于登封市东邻的新密市西关窑，但曲河窑对它予以改进和发展，在窑址可以采集到大量珍珠地划花的瓶、枕、罐、碗、洗和碗等标本。其制作工序是：一是在器物的胎体上施一层白色的化妆土；二是在器身刻划出各种主题纹饰；三是在主题纹饰以外的空白处压印出细小的圆圈纹；四是外罩一层透

明釉后入窑烧制。此类装饰以北京故宫博物院收藏的一件珍珠地划花双虎纹瓶为代表，瓶身细长，腹体呈橄榄形，两虎张口舞爪，翘尾直立，似搏击于草丛中。在虎、草的空隙处饰以均匀珍珠地，使主题纹饰更加突出。除虎纹外，在采集到的白釉珍珠地划花梅瓶残片上还有凤纹、兔纹、缠枝花卉和人物图案等，有的还在瓶身刻划有“郑家瓶”铭文。其中人物图案多为一长者，头戴幞头，长须闭目，敞胸露怀，肩扛长物，皆身材丰满、手脚肥胖，看上去生动传神，十分有趣。

白釉剔刻花主要见于柳斗纹盂和罐类器，风格独特，意趣横生。柳斗纹的剔刻方法是：先上化妆土，然后剔刻纹饰，最后上釉烧制。由于刻划的部分胎色显露，呈现出深褐色，未刻的部分釉下有化妆土而呈白色，这样器表上就出现一凸一凹两种线条和一白一褐两种色调，形成了强烈的对比和反差。

## 二、以白釉点彩及线划花装饰见长的前庄窑址群

宣化镇位于登封市区东南33公里，南与盛产瓷器的禹州市相接。这里地处浅山丘陵地带，分布有多处古代瓷窑址，主要有前庄窑、磨脐窑、朱垌窑和玉翠窑址等。前庄窑址群最早由许昌市安廷瑞于





1992年调查发现；2006年修建永城至登封高速公路时，登封市李景洲等又作了实地调查<sup>③</sup>；郑州市文物考古研究院还对朱垌窑进行了调查与试掘<sup>④</sup>。

从目前掌握的考古资料看，前庄窑址群始烧于初唐，在登封窑中烧造年代最早；唐宋为其鼎盛时期，大约衰落于元代。唐代产品主要有黄釉、黑釉和白釉瓷，器类为碗、盘、盆、钵、灯、罐、执壶等日常生活用品。装饰手法主要为点彩，有在黄釉执壶上点褐彩，绿釉执壶上点蓝彩，有在白釉灯外壁点黄褐彩或黑彩，白釉碗内壁点绘三组或四组黄褐彩草叶纹，寥寥数笔，简洁明快。还有在黑釉执壶上施以天蓝或月白色花斑，黑釉或柿红釉盘内底作五角星露胎状。宋代以白釉瓷为主，流行划花和剔刻花装饰。其中，划花多见于盘内底部，线条细密，纹饰繁缛，题材广泛，布局严密。装饰内容既有盘龙、双鱼、飞凤、立马等动物图案，也有缠枝花卉和抚琴、童戏等人物形象。窑工在极其有限的空间内，画面布局恰如其分，主纹外少留空白，线条流畅自然，划花功力可见一斑。这里的剔刻花装饰主要见于碗、瓶、盂等器类，大致与曲河窑同类器相仿。但作工更加细腻，往往在剔刻好的花卉上再细线划出叶脉，看上去疏密有致，富有层次和变化。

值得注意的是，在该窑址群还发现一种镶嵌器物标本，目前仅见于瓶、枕类器，图案有花卉和鸭类动物等。其制做方法是在器物成型后，先在瓷胎上划出线条状图案，再覆盖一层白色化妆土，然后将化妆土刮抹去，这样化妆土仅留存于划凹处，最后施透明釉入窑烧制而成，使器表呈现一种酱黄地白花的艺术效果。1999年，在山西省浑源窑考古发掘中，也发现有在金代青瓷上镶嵌牡丹、菊花、禽鸟、婴戏纹，成为浑源青瓷中一个独特的品种<sup>⑤</sup>。前庄窑址群镶嵌瓷的发现，说明我国的镶嵌瓷器品种并不仅限于青釉瓷器。

### 三、以钧釉产品为主的白坪窑址群

白坪窑址群位于登封市白坪乡的白江河两岸，西南接汝州市界，东南邻禹州市界。该窑址群发现于20世纪90年代，大致以程窑遗址为中心，包括了栗子沟、赵家门、牛园、碗窑岭、东白坪、南拐、沙锅窑、南魏窑、卧羊坪等十余处遗址<sup>⑥</sup>。这些窑址基本上以烧制钧釉瓷器为主，器类有碗、盘、洗、罐、盒、瓶、炉、枕等，年代分属金、元时期。金代的钧釉瓷和青绿釉瓷制作水平较高，器物一般施釉至底部，大的盘类器满釉支烧。釉色纯正，莹润

如玉，玻璃感强，在不少器物表面有冰裂纹开片。有的洗类器作莲花口，盘类器呈葵花口，以达到美观别致的艺术效果。登封市文物局收藏的一件钧釉如意形枕，除底部无釉外，通体施釉，釉质莹润。枕的前侧面中间饰有长方形四连弧孔，后侧面正中凸出一脊，脊的两侧各饰一孔，似呈鹰面形，在钧窑枕类作品中尚不多见。元代的钧釉瓷器较之金代质量有所下降，器形厚重，胎质疏松，且有杂质。外部施釉不到底，釉色欠均匀，釉面有棕眼或黑色斑点。有的在器物表面刻意加施红斑，红斑色彩偏紫红。登封市区商埠街元代窖藏出土的一件钧釉盘，浅腹圈足，器表施天蓝釉，外壁施釉至圈足处。盘内分布有四块茄皮紫窑变斑，内底部有二处落渣，并有多个黑色斑点。此盘釉色天蓝，与紫红窑变互相映衬，也别有一番韵味。白坪窑址群的产品，大体上与近邻的禹州市神垕镇刘家窑和汝州市大峪镇东沟窑一样，金代始烧时钧釉瓷和青绿釉瓷并行，生产满釉支烧等高档器物，讲究制作工艺，销售对象既有一般百姓也有社会上层人士；元代时期钧釉瓷器独树一帜，产品以量取胜，制作水平下降，只为满足普通百姓之需。

综上所述，登封窑址基本上位于登封市的南

部、毗邻盛产瓷器的汝州与禹州地区，告成镇曲河窑和宣化镇前庄窑址群主要分布在颍河、马峪河附近，白坪窑址群则位于白江河两岸。这里的地理环境大体上属于浅山丘陵区，地下蕴含有丰富的瓷土资源，适合就地取材制作瓷器。仅从目前的调查资料可知，登封窑约始烧于唐初，兴盛于唐、北宋、金和元代。前引《景德镇陶录》记述登封窑“亦自明始，即河南登封县，今尚陶”；明天顺本《大明一统志》和清乾隆本《大清一统志》都记有：河南府土产瓷，“登封、宜阳二县出”，由此表明登封在明清两代仍在继续烧造瓷器。登封市李景洲先生曾在窑址上采集有白地黑花上施加赭彩花卉、人物的碗和盆等器皿，可以作为登封窑明代制瓷的例证。这样看来，登封窑自唐迄至明清，烧造时间长达逾千年，是河南境内制瓷时间最长的窑址之一。登封窑烧制产品多样，不仅有属于磁州窑类型的白瓷、黑瓷、黄釉瓷、花釉瓷及白釉划花、白釉剔刻花、白釉红绿彩、低温釉三彩、白地黑花等，还生产钧窑类型的钧釉和青釉瓷器。其中曲河窑场规模较大，生产品种丰富，既烧制黑、白釉的粗瓷以满足普通百姓需要，也烧制像珍珠地划花、剔刻花装饰的高档瓷器。从制作过程看，这种高档瓷器的制

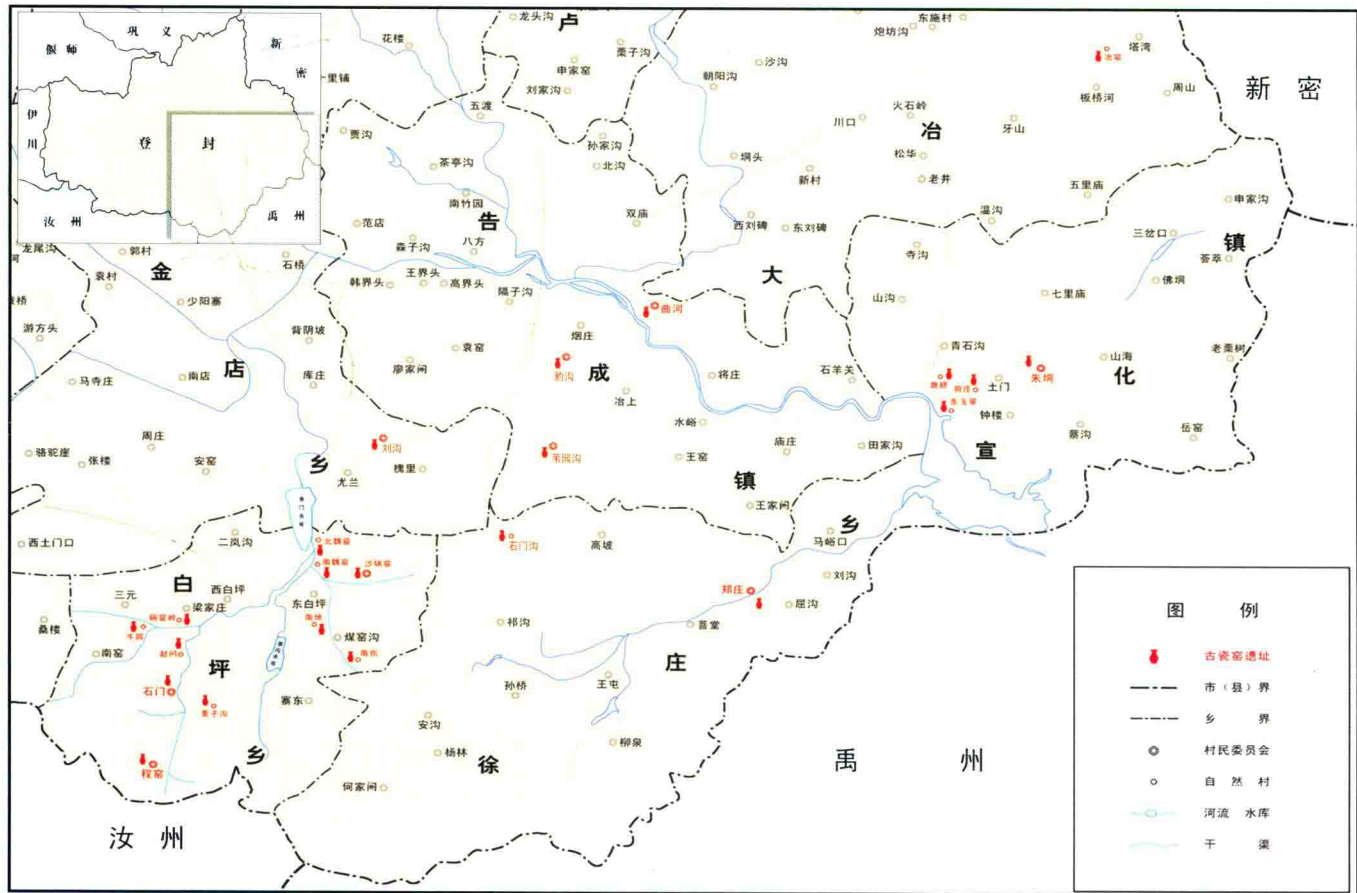


作工序比较复杂，艺术性也强，其成本自然要高于粗瓷大碗，享用者应属身份等级较高的中小地主和商人阶层。曲河窑生产的白釉珍珠地划花炉、枕和白釉剔刻花罐、执壶等，在郑州市东西大街考古发掘中曾有过出土<sup>⑦</sup>，表明当时这类产品也受到城市市民阶层的欢迎，并可能从这里向其他地区销售。

北宋王存著的《元丰九域志》卷一记载：“西京河南府河南郡土贡蜜、蜡各一百斤、磁器二百事”，河南郡十三个属县中，登封、巩县、密县、新安、寿安县（今宜阳县）均产瓷器。1962年冯先铭先生在调查河南密县、登封唐宋古窑址后认为，“登封窑很有可能贡瓷”<sup>⑧</sup>。1985年河南省文物考古研究所为配合当地建房，抢救性发掘了宜阳县城内的西街窑址，发现有窑炉、作坊等重要遗迹，出土了一大批瓷片和窑具。西街窑址以烧制青釉瓷为主，白釉、黑釉和白地黑花瓷不多，烧制时间大致在宋元时期。在一件北宋黑釉瓷瓶的上腹部刻有“京西转运判官供奉酒”等字样，表明该窑曾生产过向北宋皇帝供酒的酒瓶<sup>⑨</sup>。结合明人李贤等撰的《大明一统志》卷二十五：“河南府土产瓷，陕州及登封、宜阳二县出”，现在看来北宋时期登封、宜阳二县都有可能生产贡瓷。

## 注释

- ① 河南省文化局文物工作队：《河南省密县、登封唐宋窑址调查简报》，《文物》1964年第2期。
- ② 冯先铭：《河南密县、登封唐宋古窑址调查》，《文物》1964年第3期。
- ③ 赵会军、张俊儒、李景洲：《登封宣化唐时期瓷窑遗址调查简报》，《中原文物》2008年第2期；李景洲、刘爱叶：《中国登封窑》，北京：文物出版社，2011年。
- ④ 郑州市文物考古研究院资料，参见本书。
- ⑤ 刘毅：《浑源窑镶嵌青瓷与朝鲜半岛相关瓷器品种比较研究》，《中国历史文物》2004年第6期。
- ⑥ 李景洲：《登封白坪钧瓷窑遗址调查简报》，《中原文物》2007年第4期。
- ⑦ 河南省文物考古研究院资料，参见本书。
- ⑧ 同注②。
- ⑨ 香港大学美术馆与河南省文物考古研究所合办：《河南出土陶瓷》，香港大学美术馆，1997年。



登封地区古陶瓷遗址分布图



## Preface

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The City of Dengfeng, located in the middle west part of Henan Province, is at the southern foot of Song Mountain, popularly called Zhong Yue. It boasts time-honored history and abundant resources of cultural heritage. In 2010, the historical architectural complex of it, namely Tian Di Zhi Zhong, was included in the List of World Cultural Heritage. According to historical records, today's Wangchenggang, Gaocheng Town of Dengfeng City, is where Yangcheng, Yu's capital city, was situated. Here was established the county of Chonggao when Liu Che, Emperor Wu of the Western Han Dynasty, went on a visit to Song Mountain. And then it was renamed the county of Songyang in the 1st year of Daye Reign during the Sui Dynasty (605AD). In 696, Wu Zetian, empress of the Tang Dynasty, went on a tour of Song Mountain and bestowed it the name Zhongyue to show the world that she had achieved her purpose. She also gave the county of Songyang a new name Dengfeng, and the county of Yangcheng a new name Gaocheng. These two counties were combined into Dengfeng County, continued during the Yuan, Ming and Qing dynasties. On May 30, it was approved to be replaced by the Dengfeng City by the State Council.

Dengfeng Kiln, known by many people in the past, mainly refers to the site of Quhe Kiln located at Gaocheng Town of Dengfeng City. Quhe Kiln at Dengfeng was among the famous kilns in the Tang and Song Dynasties. And it was included in the system of Cizhou Kiln in the History of China's Ceramics published in 1982. The site was investigated twice by archaeological workers in 1961 and 1962. Typical of its products was the incised and carved design and cut decoration over a pearl-pattern ground. These decorative ways were unique among the system of Cizhou Kilns. Due to different reasons, no archaeological work has been done at the site of Dengfeng Kiln until now. But cultural relics survey and investigation in recent years

have yielded many new discoveries within the borders of Dengfeng City, totally 30-odd porcelain kiln sites dated to the ancient times. In addition to the site of Quhe Kiln, there were white porcelain kiln sites dated to the Tang and Song Dynasties centered on Qianzhuang of Xuanhua Town, and those dated to Jin and Yuan Dynasties centered on Chengyao of Baiping Township. All of these discoveries greatly extended the cultural connotation of Dengfeng Kiln.

### ***1. Quhe Kiln characteristic of products with incised and carved design and cut decoration over a pearl-pattern ground.***

Quhe Kiln is situated at Quhe Village, Gaocheng Town, 17.5 km to the southeast of Dengfeng City. On the north of it is Feng Mountain, and the Yingshui river is to the south of it. The remains of it are mostly distributed along the platform to the north of the village, about 1,500 meters long from east to west and 500 meters wide from south to north. The cultural deposit of it is as thick as 3 meters. This site is discovered in 1961, and was done elementary investigations by An Jinhui from the Cultural Relics Work Team of Henan Provincial Cultural Bureau<sup>①</sup>. Then in 1962, it was investigated once again by Feng Xianming and others to further make sure the cultural connotation and the production date<sup>②</sup>.

Quhe Kiln could be found in the historical documents and inscriptions on the stele of the Qing dynasty. The volume 7 titled 'Research on Old Kilns' of the Lan Pu's Records of Ceramics from Jingdezhen dated to the Jiaqing reign of the Qing dynasty has given an account that Dengfeng Kiln 'was at Dengfeng county of Henan, present Shangtao, from the Ming dynasty'. At an old temple site outside of the east gate of Quhe village stands a tablet inscribed with an article named Record of Reconstruction of the Hall for Bodhisattva, Manjushri and Sanantabhadra.

It reads, 'This place is called Quhe, because it faces a river. The scenery here can not be found in the historical records before the Song Dynasty. Someone has picked up old things which were studied based on historical documents. Thus kilns were known to be located here in the Song Dynasty. And merchants and traders came here together in crowds. It was named yi -town and has a large size. All of these were forgotten by people during the Jin and Yuan Dynasties. Though the stele inscriptions were strictly studied and historical records were examined carefully, the situation of production and human affairs have been lost.' From this, we know that Quhe was a large town of Dengfeng in the Song Dynasty. Facing to the Ying River in the south, it had a convenient transportation. At that time, kilns were located here and there. And many merchants were attracted to this place.

No archaeological excavations have been done at Quhe kiln. The porcelain specimen collected from the site of it show that the production could start as early as the Tang Dynasty and end as late as the Yuan Dynasty. The Northern Song Dynasty saw the golden age of it. This kiln boasted abundant porcelain types. And the white glazed wares constituted its main products. They were decorated with patterns in green and black, or incised or carved with designs. There were also wares in black, yellow and greenish blue glaze as well as tri-color glaze fired in low temperature. The decoration in green on white glaze, often seen on jar, bowl and ewer, was relatively more at the Quhe Kiln. It came from the application of pigment containing the element copper to the body covered with glaze, and characteristic of simple motifs like spot and dot. For example, dots in green often appeared on the neck, spout or handle of the ewer, and those often seen on the neck and shoulder of the jars and rims of the bowls. Black on white was frequently seen on bowls, basins or vases, and

the motifs were flowers and fish with seaweed in a simple and extensive drawing way. The application of black glaze to plates is unique. They have flower-like glaze with five equal parts inside and outside, and a pentagonal exposed body. Some wares were decorated with 6 dots or 8-petal plum blossom at the interior bottom. This kind of plates had avoided the glaze sticking together because of being fired by overlapping, and contributed to the pattern of hanging curves. These show that the potters of Quhe kiln could make fine wares out of coarse materials, and they tried to pursue beautiful products in a simple way.

The decorative methods of incising over a pearl-pattern ground and cut design on white glaze can best represent the features of Quhe porcelain wares and their production techniques. Incised pattern over a pearl-pattern ground was initiated at Xiguan kiln of Xinmi City, but it was improved and developed at Quhe Kiln. A large quantity of porcelain wares, with this kind of design, such as vase, pillow, jar, bowl and xi-washer, can be collected at the site of Quhe Kiln. They were decorated by potters through four steps: firstly, applying a layer of white slip to the unglazed body; secondly, carving various motifs on the body; thirdly, pressing tiny circles on the blank areas of the body; fourthly, covering the body with a layer of transparent glaze before firing in the kiln. The most typical one is a vase with double tigers over a pearl-pattern ground housed in Beijing's Palace Museum. It looks slim, with an olive-shaped belly. The two tigers, with open bare fangs and brandish claws, stand with their tails rising up. They seem to fight in a grass cluster. Beyond tigers and grass is pearl pattern in an even way. This comparison highlights the main motif. In addition to the design of tigers, there are also patterns such as phoenix, rabbit, and interlocking flowers as well as human figures. Some vases have a mark on the body, namely Zheng Jia Ping meaning Vase of Zheng



Family. As to the human figures, the most popular one is a bare-chested old man wearing futou--cloth for the head and carrying something on the shoulder. He looks interesting in a vivid way of expression, with a long beard and closed eyes.

Vessels like yu with wicker designs and pots mostly have carved patterns under white glaze. In a unique style, they are full of interest and charm. To make wicker pattern, white slip was firstly applied before carving patterns. Then they were fired in a kiln after being coated in white glaze. As a result, the incised areas were exposed body in a deep brown, and those without carved patterns showed white slip. Wares with such patterns have two types of lines, one concave in brown and the other convex in white, showing striking contrast.

## ***2. Qianzhuang Kilns characteristic of colored dots under white glaze and incised patterns***

Xuanhua town, situated 33km to the southeast of the Dengfeng proper, is adjacent to Yuzhou City famous for the porcelain wares. Here, many sites of ancient porcelain kilns are distributed around the low hills and down lands, such as Qianzhuang, Moji Zhudong, Zhudong and Yucui Kilns. The Qianzhuang Kiln was discovered in 1992 by An Tingrui from Xuchang City, and investigated on the spot by Li Jingzhou when the Yongcheng-Dengfeng expressway was built<sup>③</sup>. Henan Provincial Institute of Cultural Relics and Archaeology also investigated and then made a test investigation at the Zhudong Kiln<sup>④</sup>.

Based on the archaeological materials obtained up to now, the Qianzhuang Kilns began firing at the beginning of the Tang Dynasty, the earliest among the kilns at Dengfeng. They reached their peak during the Tang and Song Dynasties, and declined around the Yuan Dynasty. Products of the Tang dynasty mainly include porcelain wares in yellow, black and white glaze. Their types range

from bowls, plates, basins, bo-bowls, lamps, jars and ewers, etc. They all belong to articles of daily-use. They are decorated with colored splashes, for example, yellow glazed ewers with brown splashes, green glazed ewers with blue splashes, white glazed lamp with yellowish brown or black splashes on the exterior, and white glazed bowls with 3 or 4 groups of grass leaves in yellowish brown. A few strokes created a simple and clear style. There are also black glazed ewers decorated with spots in sky blue or moon blue, and black or persimmon red plates with exposed body like a five-pointed star at the interior bottom. In the Song Dynasty, white glazed porcelain wares were the main products. Among them, incised patterns were often seen at the interior bottom of the plates. They were strictly planned and shown with fine lines. Thus the motifs in a wide range look close and elaborate. There are patterns of animals such as coiled dragons, double fish, flying phoenix and standing horse, and interlocking flowers and human figures playing qin-musical instrument or playing boys as well. The potters tried to well plan patterns in an extremely limited area. Main patterns almost cover the whole ware, but the lines are applied naturally and smoothly, showing a high level of drawing. Here, the cut decoration is mainly seen on bowls, vases, yu-vessels and so on. This situation also takes place at the Quhe Kiln. But the products here are finer. They often have their floral pattern cut with finely-incised leave veins. Thus the decoration looks harmonious, neither tight nor loose, but rich in layers and changes.

What is worthy of attention is that a kind of specimen typical of brownish yellow glaze. Up to now, it has been only discovered on vases and pillows with patterns of flowers and ducks. The way to make such vessels through the following steps: firstly, incise patterns with lines on the clay body; secondly, cover the body with a layer of white slip; thirdly, wipe the surface of the body to make the slip only left at the concave areas; lastly, apply brownish yellow

glaze to the body before firing in kiln to show an effect of white pattern on yellow ground in an artistic style. In the archaeological excavations at Hunyuan Kiln in Shanxi Province, celadon wares of the Jin dynasty were also found with similar decorations showing peony, chrysanthemum, birds and playing boys. They represent a special type of the celadon articles of the Hunyuan Kilns<sup>⑤</sup>. These brownish yellow glazed wares discovered at the Qianzhuang Kilns have shown that such kind of porcelain has been beyond the celadon.

### ***3. Baiping Kilns typical of products covered with Jun glaze***

The group of Baiping Kilns, situated along the banks of Baijiang River, Baiping Township, Dengfeng City, is adjacent to Ruzhou City in the southwest and Yuzhou City in the southeast. Discovered in the 1990s, they include over 10 sites of kilns such as Lizigou, Zhaojiamen, Niuyuan, Wanyaoling, Dongbaiping, Nanguai, Shangoyao, Nanweiyao, Woyangping, etc, roughly centered on the site of Cheng Kiln<sup>⑥</sup>. From them, the Jun glazed wares are the major discoveries dated back to the Jin and Yuan Dynasties. They range from bowls, plates and xi-washers to jars, boxes, vases, burners and pillows. The Jun glazed and the bluish green glazed wares of the Jin Dynasty are made at a higher level. Generally, the vessels were covered with glaze from mouth to the bottom, and the bigger ones such as plates were completely coated with glaze before being fired on stands. Covered with pure, bright and smooth glaze like jade, many vessels have something like broken ice crackles on the glass-like surface. Some xi-washers have lotus flower like mouth and some plates have sunflower-like mouth. Such shapes were made to show beautiful and unique effects in an artistic way. A ruyi-shaped pillow, housed by the Cultural Heritage Bureau of Dengfeng City, has bright and smooth Jun glaze coated on the surface

except for the bottom. On the front side of are decorated with four continuous rectangular openings, and on the back side with a ridge-like part sticking out in the middle. On both sides of middle part is a part like an eagle face. This kind of products is rarely seen among the pillows from the Jun Kiln. The porcelain wares in Jun glaze of the Yuan Dynasty are superior in quality to those of the Jin Dynasty. They have thick and heavy body in a loose way, mixed up with impurities. On the exterior surface of them, the glaze was applied to the bottom in an uneven way. The glaze surface has palm eyes or black spots. Some were applied with purplish red spots on the surface. A plate in Jun glaze unearthed from a hoard of the Yuan Dynasty has a shallow belly and ring foot. On the surface of it is coated with sky-blue glaze from the mouth to the edge of the foot. Inside the plate are four aubergine spots from the furnace transmutation, and two pieces of kiln ballasts on the interior base, together with many black spots. This plate has glaze in a sky blue against the purplish red from furnace transmutation. This contrast in color has a unique lingering charm. In general, the products from the Baiping Kilns are same as those from the Liujiamen Kiln at Shenhou Town in Yuzhou City and also from Donggou Kiln at Dayu Town in Ruzhou City. In the Jin Dynasty, Jun glazed wares were produced here, together with celadon articles. High grade wares completely coated with glaze were also produced with perfect techniques. These things were sold to common people or persons from the upper class in society. In the Yuan Dynasty, Jun glaze wares were unique products. But other products were made with lower techniques, just to meet the needs of common people. And the quantity of the products was where the kilns went.

In a word, the site of Dengfeng Kiln is basically situated in the south part of Dengfeng City. It is adjacent to Ruzhou and Yuzhou noted for the products of ceramics. The Quhe Kiln at Gaocheng Town and Qianzhuang





Kilns at Xuanhua Town are mainly distributed close to the Ying River and the Mayu River, and the Baiping Kilns are located on both sides of the Baijiang River. As to the geographical environment, this place is typical of hilly lands. It is rich in the resources of citu-white clay underground, and was suitable for the potters to obtain raw material for the production of ceramics. Based on present survey data, the Dengfeng Kiln started firing at the beginning of the Tang Dynasty, and prospered in the Tang, Northern Song, Jin and Yuan Dynasties. In the Records of Ceramics from Jingdezhen quoted above has given an account that the Dengfeng Kiln 'was at Dengfeng county of Henan, present Shangtao, from the Ming dynasty'. In both Da Ming Yi Tong Zhi or Chronicle of the Great Ming dated to the Tianshun reign of the Ming Dynasty and Da Qing Yi Tong Zhi or Chronicle of the Great Qing were included that 'porcelain wares are made in Henan fu-prefecture, especially in Dengfeng and Yiyang Counties'. These records show that porcelain articles were continued to be produced in the Ming and Qing Dynasties. Mr. Li Jingzhou of Dengfeng City once collected at the kiln site some vessels such as bowls and basins with patterns in black under white glaze and also designs of flowers and human figures in reddish brown. These are examples of porcelain production of Dengfeng Kiln in the Ming Dynasty. Thus, the firing period of the Dengfeng Kiln is from the Tang Dynasty until the Ming and Qing Dynasties, over 1,000 years. It is one of the longest used kilns within the boundaries of Henan. The products of Dengfeng Kiln were in different types. There were wares like those from the Cizhou Kiln such as white porcelain, black porcelain, yellow glazed articles, ceramics in colored glaze, white glaze with incised pattern, white glaze with cut decoration, white glaze with designs in red and green color, tri-colored articles fired at a low temperature and wares with black decoration under white

glaze. There were also wares like those from the Jun Kiln such as Jun glazed and celadon articles. The kilns at Quhe had a larger scale of production. Its products were various, ranging from the coarse porcelain in black or white glaze to meet the needs of common people to high grade wares with incised designs or cut decoration over a pearl ground. In terms of the making process, these high grade porcelain wares were made in a complicated way. In a strong artistic style, such wares have a higher cost than the coarse bowls. People who used them should be medium or small landlords with a higher social position and the class of merchants. In the archaeological excavations at the east and west streets in Zhengzhou City were also unearthed white glazed burner and pillow with incised pattern over a pearl ground, as well as white glazed jar and ewer with cut decoration<sup>⑦</sup>. At that time, these kinds of products were also popular among the class of citizens. Perhaps they were sold to the other regions from here.

The 1st Volume of Yuan Feng Jiu Yu Zhi or the Geography of Nine Governing Districts in the Yuanfeng Reign written by Wang Cun records, 'The Henan jun-prefecture of Henan fu-province paid tribute of honey and wax, respectively weighing 100 jin, as well as 200 pieces of ceramics.' Among 13 counties under Henan jun-prefecture, ceramics were produced in Dengfeng, Gongxian, Mixian, Xin'an and Shou'an (present Yiyang). In 1962, Mr. Feng Xianming, after investigating at the county Mixian of Henan Province, pointed out that 'it was possible that porcelain wares were produced as tribute in Dengfeng Kiln'<sup>⑧</sup>. In 1985, in order to support local construction of houses, the Henan Provincial Institute of Cultural Relics and Archaeology did rescue excavations at the site of Xijie Kiln within the county seat of Yiyang, discovering important remains such as kiln furnace and workshop and unearthing a large batch of porcelain shards and kiln furniture. Celadon