

# The Historical Development and Site Value of the Imperial Porcelain Factory in Jingdezhen, China

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## Abstract

Located in Jingdezhen, Jiangxi, China, the Imperial Porcelain Factory is the longest-running, largest, and most exquisite official kiln factory in Chinese history. Its ruins are also the official kiln ruins with the largest number of relics discovered in China, the richest variety, and the most complete preservation of ruins. After years of conservation and development, the ruins of the imperial porcelain factory were transformed into a national archaeological site park in 2013, which entered a new stage in the protection and utilization of cultural heritage. In 2019, Jingdezhen City integrated cultural heritage resources with the ruins of the imperial porcelain factory as the core. It began the World Cultural Heritage application process, which is currently under active promotion. Based on documentary research methods, this study collects relevant data, sorts out the historical development of the imperial porcelain factory site, and discusses the value content of the imperial porcelain factory site through qualitative analysis. In terms of the research results, the historical development of the Imperial Porcelain Factory is outlined in various stages, and the value content of the ruins is analyzed and summarized from three aspects of history and culture, scientific research and archaeology, and tourism economy, to provide reliable theoretical support and data assistance for subsequent related research.

**Keywords:** Historical; Site Value; Imperial Porcelain Factory; Jingdezhen; China

## Introduction

Porcelain, as the most important commodity in ancient Chinese trade and the most attractive piece of art in ancient Chinese cultural exchanges, has created great wealth for the country, and brought supreme glory to the nation. As the most famous production area of ceramics in Chinese history, Jingdezhen has a long history of ceramic production. According to the existing ancient records, it is believed that the pottery production began in this area as early as the Han Dynasty, and the excavated porcelain kiln ruins prove that its porcelain industry began no later than the late Tang Dynasty. In the Song Dynasty, the greenish white porcelain created was favored by emperors and the public. It was even granted the emperor's reign title as the name for the town, and "Jingdezhen ceramics" began to be renowned throughout the country. In the Yuan Dynasty, the exquisite porcelain techniques and extraordinary creativity had attracted rulers to establish the central administration for overseeing nationwide ceramic production at this location. In the subsequent Ming and Qing

dynasties, under the town's development model centered around the imperial porcelain factory, the porcelain industry in Jingdezhen has achieved amazing results, making it renowned as the "Porcelain Capital" worldwide. As of today, the ceramic industry remains the core of this city's development, and it has retained the most complete and rich porcelain industry system and cultural heritage. Therefore, the state attaches great importance to the protection and management of this city full of ceramic history. As early as 1982, the State Council designated Jingdezhen as one of the first 24 national historical and cultural cities.

Looking at the abundant historical and cultural heritage of Jingdezhen, the Imperial Porcelain Factory, as an official kiln factory dedicated to royal porcelain during the Ming and Qing dynasties, is recognized as the cornerstone that establishes Jingdezhen's status as the "Porcelain Capital". At present, its ruins are the only historical site in China that can comprehensively and systematically showcase the official kiln ceramic production system and cultural information. Before the 21st century, the protection issue of the ruins of the Porcelain Factory did not gain enough attention, as the development focus of Jingdezhen was mainly on urban construction and economic growth. Relevant archaeological protection work was usually accompanied by rescue excavations in conjunction with urban construction projects. After entry into the 21st century, with continuous increase of cultural heritage protection awareness in China, the Jingdezhen Municipal Government organized special forces in 2002-2005 to carry out active archaeological excavations in areas such as the northern foothills of Mount Zhushan within the ruins of the Imperial Porcelain Factory. Large numbers of cultural relics were removed and related restoration work was carried out, including many rare royal porcelain wares. This archaeological excavation was also selected as "Top Ten New Archaeological Discoveries in the Country" of China in 2003. Since 2002, the Jingdezhen Municipal Government has carried out a series of construction and renovation projects around the protection and utilization of the ruins of the porcelain factory, including the relocation of government departments within the ruins of the imperial porcelain factory, the establishment of an anti-theft project for the ruins, and the demolition of houses within the protection of the ruins, laying a good foundation for the subsequent construction of the National Archaeological Park. Under the strong impetus of the Jingdezhen municipal government, the ruins of the imperial porcelain factory were successfully selected as one of the 100 major sites selected by the State Administration of Cultural Heritage of China in 2007, and also officially opened to the public. In 2013, the imperial porcelain factory site was selected as one of the 10 major heritage protection and display demonstration parks to focus on in the "12th Five-Year Plan for the Protection of Major Ruins", and was also officially announced as a national archaeological site park, ushering in a new development stage.

Under the strong support from relevant ministries and departments of the country in recent years, the construction of the main project of Imperial Porcelain Factory National Archaeological Park has progressed smoothly. Relevant projects include construction of a heritage museum, construction of reception facilities for visitors, restoration of historic buildings, preservation and display of kiln ruins, and infrastructure construction, etc. From 2014 to 2018, during the construction of the main project of the National Archaeological Site Park, Peking University, the Palace Museum, the Jiangxi Provincial Institute of Cultural Relics and Archaeology, and the Jingdezhen Institute of Ceramics and Archaeology jointly carried out cultural relics protection, excavation and clean-up work on the ruins, and once again discovered many important ruins and relics, which greatly enhanced the historical and cultural value of the Imperial Porcelain Factory site.

In 2015, Jingdezhen City began to integrate cultural heritage resources with the imperial porcelain factory site as the core, initiated the process of applying for a world cultural heritage, and was included in the "China World Cultural Heritage Preparation List" by the State

Administration of Cultural Heritage of China in 2017. At this stage, an important development goal was to successfully include in the World Heritage List. In the latest action plan, the Jingdezhen Municipal Government has arranged tasks for the 2021-2024 “heritage application” work from the five aspects: value interpretation, environmental remediation, protection and display, heritage monitoring, and international exchange. It also points out a new development direction for the future protection and utilization of the ruins of the Imperial Porcelain Factory.

In this context, the researcher decided to summarize the development history of the porcelain factory and analyze the relevant value of its ruins through in-depth study. The purpose of this research is to comprehensively sort out the historical development context of imperial porcelain factory, thoroughly explore and analyze the value content contained in its ruins, and better explain the unique significance of the Jingdezhen Imperial Porcelain Factory as an important cultural heritage. Through this research, researcher hopes to provide valuable reference and help for future academic research and cultural heritage protection work in related fields.

### Research Objectives

1. To comprehensively sort out the historical development context of the Jingdezhen Imperial Porcelain Factory.
2. To thoroughly analyze the value content of the Jingdezhen Imperial Porcelain Factory site.

### Literature Review

The imperial porcelain factory, as the most important and special government kiln factory in the history of the development of Chinese ceramics, has always received widespread attention and great attention from the academic community. Meanwhile, many studies have been conducted on various academic issues related to imperial porcelain factory.

Currently, most journal articles mainly focus on the analysis and explanation of the results of archaeological excavations, or in-depth research on specific academic issues, and analysis and discussion of some controversial issues. Taking the time dispute over the establishment of the imperial porcelain factory as an example, lots of scholars have put forward their own research opinions on this issue. Among them, there are three mainstream opinions:

1. Establishment in the 2nd year of Hongwu (1369 AD), scholars such as Liu Xinyuan, Quan Kuishan, and Jiang Jianxin mainly focuses on site excavations (Liu, Quan, & Li, 2005), archeological excavations, as well as the confirmed Hongwu porcelain handed down from history (Quan, 2013), and pointed out that a porcelain factory had been set up in Jingdezhen in the early days of Hongwu to make tribute porcelain and necessary building components for the Imperial Palace (Jiang, 2020). In conjunction with relevant documents such as “Fuliang County Annals” and “Jingdezhen Tao Shu” in the Qing Dynasty, they made an inference that the porcelain factory with official kiln properties was set up in Jingdezhen in the 2nd year of Hongwu, which was the prototype of an imperial porcelain factory in the Ming Dynasty. The age at which it was established should be viewed as the upper age limit for an imperial porcelain factory. This is also the opinion that many scholars later preferred.

2. Establishment in the 35th year of Hongwu (1402 AD), scholars holding this view mainly regard Ming Dynasty documents such as the “Jiangxi Province Da Zhi - Tao Shu” and the “Da Ming Hui Dian” and records in some monuments as an important basis. The early scholar Fu Zhenlun, who held this view, once believed that no official kiln had been built in Jingdezhen during the Hongwu period, but later excavations of the ruins overturned this view. Since then, scholars who still hold this view, such as Ma Xigui, Xiong Huan, and Ding Pengbo, affirmed that Hongwu had set up a porcelain factory in Jingdezhen in the 2nd year. However,

their main argument was that although this porcelain factory was in line with the subsequent porcelain factory, there was a big difference in content (Xiong, 2009). The imperial porcelain factory was a royal porcelain agency set up directly in Jingdezhen in the Ming Dynasty, and the exclusive use of its products was not exported. The porcelain was made to strive for excellence regardless of cost (Ma & Wang, 1993), and administration was even more prominent. The above idea is the highest form in ancient Chinese official kiln, and has obvious uniqueness (Ding, 2013). Thus, it is not the same concept as the Jingdezhen Porcelain Factory established during the Hongwu period to produce porcelain of tribute.

3. Establishment in the early years of Xuande (1426 AD), this view is common in the relevant remarks of Japanese scholars (Sakuma Shigeo, 1993). Chinese scholars represented by Wang Guangyao believed that more attention should be paid to distinguishing between imperial porcelain factory and ordinary official kiln in terms of definition and content, and that the porcelain factory set up in Jingdezhen in the early Ming Dynasty still belongs to traditional government kilns. Although the imperial court mainly produces porcelain of tribute, many products are still used for other purposes such as diplomacy and trade. There is not only one such official kiln in Jingdezhen (Wang, 2001). However, according to the “*Raozhou Fu Zhi*”, which has the earliest record of “*Yu Qi Chang*” (Chinese name of the Imperial Porcelain Factory in the Ming Dynasty), the Imperial Court in the early years of Xuande (1426 AD) only set up an imperial porcelain factory in Poyang County. It is a management agency responsible for testing whether the tribute porcelain is qualified, which is completely different from the porcelain factory responsible for specific production matters in Jingdezhen. During the Zhengde period (1506 to 1521 AD), it was affected by the peasant uprising. The former imperial porcelain factory in Poyang County was abolished, and later restored in Jingdezhen, marking that the development of imperial porcelain factories in Jingdezhen have entered a new stage of merging the management agency and the production porcelain factory into one (Wang, 2011).

In terms of the research papers, most of scholars focus on the archaeology and protection of the ruins of the imperial porcelain factory as well as the development of the Imperial Porcelain Factory National Archaeological Park. By studying the driving effect of the Jingdezhen ruins on the urban economy, Song and Liu (2016) pointed out that an ancient ceramic culture exhibition park centered on the ruins of the Imperial Porcelain Factory and covering the surrounding area should be established, and that the well-preserved historical buildings in the surrounding neighborhoods should be used to supplement the ancient architecture display of the Imperial Porcelain Factory. Xiang (2017) discussed and analyzed the conservation status of the ruins of the imperial porcelain factory in 2017. In his view, on the basis of attaching importance to site protection, the Imperial Porcelain Factory National Archaeological Site Park should focus on the value of heritage in inheritance, display and cultural exchange, fully reflect the functions of scientific research, education, recreation, and use diverse display methods and combine interactive participation experiences to create a platform for the exhibition and exchange of porcelain factory and culture. Li (2017) studied the planning and design methods of the Imperial Porcelain Factory National Archaeological Park. He claimed that “site protection,” “people-oriented,” and “sustainable development” are the core concepts of planning and design. At the same time, the display of heritage culture should follow public interest and do its best to meet the public’s cultural needs, so as to ultimately achieve the goal of enhancing the spiritual and cultural content of the public. By investigating the protection and renewal of the historic district surrounding the ruins of the Imperial Porcelain Factory, Huang (2018) highlighted that the relevant work should abide by the principle of cultural authenticity and public participation, and it is necessary to focus on enhancing the historical awareness and cultural literacy of the public while updating. Only by

doing a good job in the public inheritance of traditional culture can we guarantee the sustainable development of the historic district, build a complete ceramic culture display system with the Imperial Porcelain Factory National Archaeological Site Park, and better spread the value of cultural heritage to the community. Wang (2020) conducted analysis and research on protection and development measures for the ruins of the imperial Porcelain Factory. From his perspective, the actual protected area of the imperial Porcelain Factory site, insufficient display and utilization, simple operation and development methods, and insufficient publicity and communication are objective problems at present. To help achieve cultural heritage protection and development results sharing, it is important to learn from other cultural heritage protection and development experiences, comprehensively optimize management ideas and scientific planning and protection mechanisms, attract public attention, guide public participation, introduce market mechanisms, and strengthen brand building.

## Research Methodology

### 1. Literature Research Method

The literature research method refers to a method for grasping and solving research problems through data acquisition by reviewing relevant literature according to the purpose or topic of research. In this study, researchers searched for ancient books and research documents related to the imperial porcelain factory through libraries and various journal databases such as China Knowledge Network, TDC, Springer, and ScienceDirect, conducted collation, analysis, and summary, and finally sorted out and summarized the historical development context.

### 2. Qualitative analysis

Qualitative analysis refers to the qualitative analysis and research on the attributes of a certain thing through methods of thinking such as logical reasoning, philosophical reasoning, historical evidence, and regulatory judgment. In this study, it was used to deeply analyze the collected documentation and explore the specific content of the value of the imperial porcelain factory and its ruins.

## Research Results

### Historical evolution of the Imperial Porcelain Factory.

The establishment of imperial porcelain factory in Jingdezhen during the Ming Dynasty was not a random event. As early as before, a special agency had already been established by the imperial court to manage the production of the ceramic industry in the Jingdezhen area. During the reign of Song Shenzong in the Song Dynasty (1067 to 1085 AD), Wang Anshi was appointed to carry out changes to the law in order to increase national taxation, known in history as the “Xining New Policy”. Due to the flourishing ceramic trade in Jingdezhen at the time, under the influence of the New Policy, an organization called “Porcelain Kiln Bo Yi Wu” was established to be responsible for ceramics trade and taxation. Although this institution was soon submerged in the long course of history due to the failure of the New Deal, among the many outstanding ceramic production areas in the Northern Song Dynasty, only Jingdezhen has set up such a special ceramic trade management agency. This is a precedent in history (Yan, 2017).

With the great development of the Song Dynasty, Jingdezhen could produce white porcelain with excellent quality in the early Yuan Dynasty, which just met the aesthetic preferences of the rulers of the Yuan Dynasty, and ultimately brought important opportunities for the development of the porcelain industry in Jingdezhen. To centralize and strengthen the management of the country’s porcelain industry production, the rulers of the Yuan Dynasty set up a “Fuliang Porcelain Bureau” to manage porcelain firing in Jingdezhen. This is the first time in Chinese history that the central government has built an agency to specifically manage the

porcelain production at the local level. It was responsible for overseeing the firing of porcelain required by the royal court or government office. After the establishment of Fuliang Magnetic Bureau, many porcelain craftsmen began to gather in Jingdezhen. According to the “Fuliang County Annals”, the population of Fuliang County increased by about 40% from the late years of the Southern Song Dynasty to the early Yuan Dynasty, including many porcelain artisans who moved south or were officially affiliated. Apart from that, the unity of the country in the Yuan Dynasty promoted in-depth integration between the cultures of various ethnic groups, and an easy access to land and sea transportation boosted the booming development of the country's foreign trade. In addition, the grassland administration paid more attention to the role and status of craftsmen. These social factors greatly influenced the development of the porcelain industry in Jingdezhen under the management of Fuliang Magnetic Bureau, and ultimately created a cultural scene of “artisans coming from all sides and porcelain distributing all over the world” (Yan, 2017).

### Development of imperial porcelain factory in the Ming Dynasty

With the fall of the Yuan Dynasty, China ushered in its third major unified dynasty in history after the Western Han Dynasty and the Tang Dynasty, which had continued for more than 200 years: the Ming Dynasty. Although the war between dynasties caused serious damage and impact on Jingdezhen, its porcelain production reached a peak in development not long after. As for the reason, on the one hand, the development and management system of the local porcelain industry has a solid historical foundation after two generations of Song and Yuan, and it is unique among many ceramic production regions in the country. On the other hand, the founder of the Ming Dynasty, Zhu Yuanzhang, fought with his political opponent Chen Youliang in the Poyang Lake region of Jiangxi, so that he is quite familiar with the situation in Jingdezhen, creating an important opportunity for the establishment of the Imperial Porcelain Factory (Yan, 2017).

However, the development of Imperial Porcelain Factory in Ming Dynasty was not all smooth. To better present its historical development context, the researchers collected and reviewed relevant historical data and research documents, divided their development into multiple stages in chronological order, and summarized the relevant important events, which have been listed in Table 1:

Table 1 Overview of the development of Imperial Porcelain Factory in Ming Dynasty

Development Stages	Emperor's reign era	Common era dating	Significant events
Continuation and Transition	Hongwu	1369-1402 AD	<ol style="list-style-type: none"> <li>1. In the 2nd year of Hongwu (1670 AD), the Ming dynasty court established a porcelain factory based on the Fuliang Porcelain Bureau in the Yuan Dynasty.</li> <li>2. In the early stage, the management system primarily followed the model of the Fuliang Porcelain Bureau.</li> <li>3. The scale of the porcelain factory grew to include “twenty official kilns” in the late Hongwu period.</li> <li>4. The kilns used by the porcelain factory were mainly Hulu kilns.</li> <li>5. There was already a situation where imperial porcelain losing the election was crushed and then dumped.</li> </ol>
Peak Development	Yongle	1403-1424 AD	<ol style="list-style-type: none"> <li>1. The four-character “Yong Le Nian Zhi” model began to be signed on some imperial porcelain, marking the initiation of the tradition of using official emperor reign marks on</li> </ol>

			<p>imperial ceramics.</p> <p>2. The emperor began to appoint court eunuchs to the Imperial Porcelain Factory to supervise the porcelain production, pioneering this incident.</p> <p>3. It created sweet-white glazed porcelain that was favored by Emperor Yongle, and was hailed by future generations as the best white porcelain.</p> <p>4. A large amount of porcelain was provided for Zheng He's voyages.</p>
	Xuande	1426-1435 AD	<p>1. During this period, the imperial porcelain experienced unprecedented growth in terms of variety, shapes, and production volume, with product quality ranking among the top throughout the Ming Dynasty.</p> <p>2. The number of kilns increased to 58, and there was a clear division of labor in terms of usage. The improved dome kiln had become the main type of kiln used.</p> <p>3. At one point, the management affairs of the Imperial Porcelain Factory were transferred to a subsidiary agency under the Ministry of Industry.</p> <p>4. Domestically produced cobalt materials began to be used in the production of colorants of blue and white porcelain.</p> <p>5. Successful firing the overglaze purple color, ushering in the era of famille verte.</p> <p>6. The practice of inscribing imperial reign marks on the official porcelain had become an established regulation.</p> <p>7. The unselected imperial porcelain was crushed and buried in batches, forming a strict management system.</p> <p>8. The production site relocated from its current position at the northern foothill of Mount Zhushan to the southern foothill of Mount Zhushan.</p>
blank period	Zhengtong	1436-1449 AD	<p>1. The country's internal and external problems have greatly affected the development of the Imperial Porcelain Factory.</p> <p>2. During this phase, the imperial porcelainware was not inscribed with the emperor's reign mark.</p> <p>3. Starting from the Zhengtong period, there was a situation where eunuchs were delegated to supervise ceramic affairs.</p> <p>4. Whether in terms of quantity or quality, the products of the Imperial Porcelain Factory at this stage were neither comparable to the previous Yongle and Xuande periods, nor comparable to the later period of Chenghua.</p>
	Jingtai	1450-1457 AD	
	Tianshun	1458-1464 AD	
Another brilliance	Chenghua	1465-1487 AD	<p>1. Influenced by the personality and preferences of Emperor Chenghua, the imperial porcelain of this period had a very literary atmosphere, with many pieces featuring small, delicate forms. The most representative work from this era is the renowned doucai chicken cup.</p> <p>2. The quality of the imperial porcelain during this period is considered the pinnacle of the entire Ming Dynasty.</p> <p>3. The production of imperial porcelain was exclusively assigned to the Jingdezhen Imperial Porcelain Factory, establishing a dominant position in this field.</p>
	Hongzhi	1488-1505 AD	<p>1. Despite a decrease in the variety and quantity of products, it had basically continued the characteristics of the Chenghua period in terms of shape, clay body, glaze, ornamentation, and color.</p> <p>2. Although there were instances of dismissing the supervisor eunuch in charge of ceramics and temporarily halting the production at the Imperial Porcelain Factory, these</p>

			interruptions were not prolonged.
	Zhengde	1506-1521 AD	<p>1. The product style underwent a noticeable transition, with the clay body becoming thicker, an increasing variety of shapes, and more elaborate decorations.</p> <p>2. Influenced by Emperor Zhengde's belief in Islam, Arabic and Persian were used extensively on the imperial porcelain as decorations.</p> <p>3. At the beginning of Emperor Zhengde's reign, the Imperial Porcelain Factory's production was temporarily suspended for two years, but it was soon resumed.</p> <p>4. The Ministry of Industry once requested a temporary exemption from production at the Imperial Porcelain Factory due to the outbreak of a rebellion in Jiangxi, but the request was rejected by Emperor Zhengde.</p>
Gradual decline	Jiajing	1522-1566 AD	<p>1. There has been a significant increase in production compared to the previous dynasty, maintaining the characteristics of large, heavy, and intricate designs. However, the craftsmanship was notably coarser.</p> <p>2. The influence of the emperor's personal beliefs on the production of imperial porcelain reached its peak in the Ming Dynasty, and Taoist elements were used extensively in the design of imperial porcelain</p> <p>3. Unable to undertake the enormous production tasks, a significant portion of them was delegated to folk kilns in Jingdezhen, giving rise to the feudal exploitative system known as the "Guan Da Min Shao" system.</p> <p>4. In the 9th year of Jiajing (1530 AD), the supervision of ceramic affairs shifted to be administered by local officials.</p>
	Longqing	1567-1572 AD	<p>1. Emperor Longqing was kind and friendly to the people, and the production tasks of the Imperial Porcelain Factory were significantly reduced compared to the previous dynasty.</p> <p>2. Imperial porcelain that lost the election was no longer broken and buried. Instead, it was stored in a warehouse after registration, and there were suggestions for handling "discount" and "sale".</p>
Temporary closure	Wanli	1573-1620 AD	<p>1. Essentially continued the product style and production model of the previous dynasty.</p> <p>2. The situation of eunuch supervision over ceramic affairs reappeared, and it became the norm for eunuchs to use the name of supervision to suppress the public and feed their own pockets.</p> <p>3. In the 27th year of Wanli (1599 AD), the eunuch Pan Xiang, displeased with the poor supervision of ceramic production, mistreated the kiln workers. This led to the kiln worker Tong Bin sacrificing himself by jumping into the kiln in protest. The incident sparked a popular uprising, and most of the Imperial Porcelain Factory was also burnt down during the civil unrest.</p> <p>4. The people of Jingdezhen honor the deceased kiln worker, Tong Bin, as "Feng Huo Xian Shi" and establish temples for worship. Subsequently, the ritual of worshipping Tong Bin has become a necessary ceremony before kiln firing in the Jingdezhen region.</p> <p>5. In the 36th year of Wanli (1608 AD), the Imperial Porcelain Factory ceased production, and Jingdezhen entered a stage where the Imperial Porcelains Factory was weakened and folk kilns began to flourish.</p>



### The development of imperial porcelain factories in the Qing Dynasty

After the Qing army entered and established a new regime, it basically followed the administrative and ceremonial systems of the Ming Dynasty, including in the production of imperial porcelain (Wang, 2004). Unlike the fluctuating development of Imperial Pottery Factories in the Ming Dynasty, the heyday of development of Imperial Porcelain Factory in the Qing Dynasty was mainly concentrated in the Kangxi (1662-1722 AD), Yongzheng (1723-1735 AD), and Qianlong (1736-1795 AD) dynasties. At this stage, the production of imperial porcelain reached the highest historical level. After related data collection and review, the researchers divided their development into several stages in chronological order, and summarized the relevant important events together, which have been listed in Table 2:

Table 2 Overview of the development of Imperial Porcelain Factory in Qing Dynasty

Development Stages	Emperor's reign era	Common era dating	Significant events
Revitalization Phase	Shunzhi	1644-1661 AD	<p>1. In the 8th year of Shunzhi (1651 AD), records of producing dragon-patterned porcelain bowls in Jiangxi and offering them to the emperor began, indicating that the resumption of production at the Imperial Porcelain Factory occurred no later than this time.</p> <p>2. During the Shunzhi period, the Imperial Porcelain Factory was once ordered to produce large objects such as dragon-patterned porcelain jars and porcelain railings. However, these items were not successfully produced, indicating that the recently resumed Imperial Porcelain Factory still lacked proficiency in porcelain manufacturing technology.</p>
	Kangxi	1662-1679 AD	<p>3. In the 12th year of Kangxi (1673 AD), a rebellion erupted involving three seigniors, resulting in the destruction of the Imperial Porcelain Factory due to the turmoil.</p> <p>4. The basic system continued the practices established in the Jiajing period of Ming Dynasty, which involved dispatching officials to supervise porcelain production, handling rejected imperial porcelain, and adopting the production method of "Guan Da Min Shao".</p> <p>5. Since the Qing dynasty took over the Imperial Porcelain Factory, there is no record of eunuchs serving as the supervisor of the imperial porcelain production.</p>
Historical peak		1680-1722 AD	<p>1. In the 19th year of Kangxi (1680 AD), the Emperor decreed to dispatch several officials from the Internal Affairs Department and the Ministry of Industry to oversee and manage the affairs of the Imperial Porcelain Factory. The following year, the Emperor directed that the relevant expenses of the Imperial Porcelain Factory be funded directly from the central treasury. It is generally considered the official resumption of production for the Imperial Porcelain Factory from this time.</p> <p>2. As porcelain-making technology matured, many new techniques and varieties had been created, such as the dark-light-processing technique of painting blue and white, high-fired cooper-red glazed porcelain, enamel decorate porcelain, and famille rose porcelain.</p> <p>3. Zang Yingxuan and Lang Tingji were officials who excelled in managing the imperial porcelain factory during</p>

			the Kangxi period. The “Zang Kiln” was renowned for its colored glazed porcelain, while the “Lang Kiln” was epitomized by the copper-red glazed porcelain called “Langyao Red”.
	Yongzheng	1723-1735 AD	<p>1. Nian Xiyao was an outstanding official responsible for managing the imperial porcelain factory during the Yongzheng period. The “Nian Kiln” was characterized by archaism and innovation, and displayed a serene and elegant aesthetic.</p> <p>2. In the 6th year of Yongzheng (AD 1728), Tang Ying was transferred to assist Nian Xiyao in managing the production affairs at the Imperial Porcelain Factory in Jingdezhen</p> <p>3. The Imperial Porcelain Factory changed its Chinese name from “Yu Qi Chang” to “Yu Yao Chang”.</p> <p>4. Tang Ying completed the writing of “Tao Cheng Ji Shi” at the end of the 13th year of Yongzheng (1735 AD), which provided an important reference for future generations to study the production of the Imperial Porcelain Factory.</p>
	Qianlong	1736-1775 AD	<p>1. In the first year of Qianlong (1736 AD), Tang Ying became the official in charge of managing the Imperial Porcelain Factory.</p> <p>2. In the 8th year of Qianlong (1743 AD), Tang Ying compiled the “Tao Ye Tu Bian Ci” to satisfy the Emperor Qianlong's curiosity, providing a comprehensive and systematic summary of Jingdezhen's porcelain-making craftsmanship.</p> <p>3. Tang Ying implemented a series of reform policies, such as establishing a system to assist officials in management, streamlining personnel at the imperial porcelain factory, standardizing the “Guan Da Min Shao” system, and reforming the transportation system for imperial porcelain.</p>
Twilight phase	Qianlong	1776-1795 AD	<p>1. From the forty-third year of the Qianlong reign (1778 AD), officials supervising the Imperial Porcelain Factory were no longer appointed from the Internal Affairs Department or the Ministry of Industry. Instead, tax officials from Jiujiang took on this additional responsibility.</p> <p>2. The position of collaborating officials was abolished.</p> <p>3. Shortages of porcelain raw materials began to emerge in Jingdezhen.</p>
	Jiaqing	1796-1820 AD	The variety and quantity of porcelain produced by the Imperial Porcelain Factory was far less than that of the Qianlong period.
	Daoguang	1821-1850 AD	Lack of talent and shortage of resources, leading to a serious decline in the level of porcelain production.
	Xianfeng	1851-1855 AD	The Taiping Heavenly Kingdom uprising army occupied Jingdezhen, and the Imperial Porcelain Factory was completely destroyed. The kiln workers had to seek alternative livelihoods or relocate to other places.
	Tongzhi	1862-1874 AD	<p>1. In the 3rd year of Tongzhi (1864 AD), the imperial court reconstructed the Imperial Porcelain Factory and resumed the manufacturing operations.</p> <p>2. Influenced by factors such as talent outflow, although the product design retains the style of the past, there was a gap in terms of glaze color and pattern.</p>

	Guangxu	1875-1908 AD	<p>1. In the 30th year of Guangxu (1904 AD), the emperor issued an order to stop the production at the Imperial Porcelain Factory.</p> <p>2. In the 33rd year of Guangxu (1907 AD), the imperial porcelain factory was transferred to the Jiangxi Porcelain Company. Despite its commercial nature, it continued to produce porcelain exclusively for the imperial household.</p>
Complete disappearance	Xuantong	1909-1911 AD	In the 3rd year of Xuantong (1911 AD), the Revolution of 1911 broke out, the Qing Dynasty was overthrown, and the Imperial Porcelain Factory disappeared into history.

#### Objective 1.4. Significance of the Imperial Porcelain Factory to Jingdezhen

In the development process of Jingdezhen, the establishment of the Imperial Porcelain Factory in the Ming Dynasty and the continuation of the Imperial Porcelain Factory in the Qing Dynasty hold a crucial position and significance. In the early days, Jingdezhen was founded on porcelain and became one of the few cities in China relying on a single handicraft industry. Although there was a management agency in Jingdezhen during the Yuan Dynasty, the kilns producing tribute porcelain were not limited to Jingdezhen nationwide in the early Ming Dynasty. With the expansion of Imperial Porcelain Factories in the Ming Dynasty and the improvement of production systems, the Jingdezhen's porcelain industry gradually formed a more detailed division of labor system and larger handmade workshops. Jingdezhen achieved significant improvements in the variety, quality, and trade of porcelain, surpassing other porcelain-producing regions. This established its status as the "Porcelain Capital," with considerable cultural influence in the porcelain industry. The "Guan Da Min Shao" system that emerged in the late Ming Dynasty, while an exploitative practice toward folk kilns, also disseminated advanced techniques from the Imperial Porcelain Factory to folk kilns, stimulating their development and progress. With the reform of the imperial porcelain factory system and the abolition of artisan registers in the Qing Dynasty, the private porcelain industry in Jingdezhen entered a period of prosperity. Craftsmen worked more freely, producing ceramics simultaneously for the Imperial Porcelain Factory and local private workshops. The innovative achievements of the Imperial Porcelain Factory were also directly shared with nearby folk kilns. During the Qing Dynasty, foreign trade in Jingdezhen improved, and porcelain produced by folk kilns became the mainstay of Jingdezhen's economy. Besides, the improvement of the material base of the city has driven producers in the porcelain industry to pursue artistic style, raised the artistic level of ceramic products, and adapted to the needs of a wider range of social classes. Amidst the political turmoil in the late Qing Dynasty, the folk kilns in Jingdezhen maintained their vitality through their large output, wide audience, and broad market. Since the Ming Dynasty, the town's development of Jingdezhen has revolved around the Imperial Porcelain Factory. Even today, the city's layout from that time can still be glimpsed through the streets and lanes surrounding the Imperial Porcelain Factory site. Overall, the Imperial Porcelain Factory, which has lasted for 542 years in the Ming and Qing dynasties, is not only a historical witness to the glorious development of the ceramic industry in Jingdezhen, but also a spiritual symbol of the Jingdezhen ceramic culture passed down from generation to generation.

#### Discussions

The researcher has analysed and summarised relevant literature and materials to outline the historical development of the Imperial Porcelain Factory. It is evident that the Jingdezhen porcelain industry was more mature during the Song and Yuan periods, and the state established management institutions related to porcelain production in the area. The establishment of Imperial Porcelain Factory is in the context of further strengthening the

polarisation of imperial power, and it is another developmental change of the ancient Chinese official kiln system. From the development process, the overall development of the Ming and Qing Imperial Porcelain Factory is closely related to the rise and fall of the country. The personal will and preferences of the emperor, the cultural influence and aesthetic trends of society, as well as the dedication and commitment of a number of key figures, also played an important role in influencing the development and change of the Imperial Kiln Factory's pattern of plant, management system, scale of production, craftsmanship, technology and product range. In addition, besides producing numerous exquisite imperial porcelain for emperors of the Ming and Qing dynasties, the presence of the Imperial Porcelain Factory has significantly influenced the development of the ceramic industry and urban construction in the Jingdezhen region. It stands as a crucial factor in propelling Jingdezhen to become the world-renowned porcelain capital.

After completing the systematic review and summary of the historical development of the Imperial Kiln Factory, the researcher, building upon this foundation, proceeds to discuss and analyze the value and significance of the Imperial Kiln Factory and its archaeological sites. This discussion encompasses three main aspects: historical and cultural value, archaeological research value, and tourism economic value.

#### Objective 2.1. Historical and cultural value

The Imperial Porcelain Factory in the Ming and Qing dynasties is an official kiln established by the imperial court in Jingdezhen after the “Porcelain Kiln Bo Yi Wu” in the Song Dynasty and the “Fuliang Porcelain Bureau” in the Yuan Dynasty, which integrates production sites and management departments. Its primary goal of maximizing the ruler's interests and emphasizing the supremacy of imperial authority. To achieve this, unique management systems, including the craftsmen registration system, resource monopoly system, official sample system, production supervision system, and rejected imperial porcelain handling system, among others. Through these management imperial porcelain factory management systems, the imperial porcelain factory has become the longest-running, largest, and most exquisite official kiln factory in Chinese history. It can be considered the pinnacle of the development of ancient Chinese official kiln systems.

During the Ming and Qing dynasties, the Imperial Porcelain Factory produced numerous exquisite imperial porcelain items for emperors. These porcelain varieties include not only the inheritance and imitation of traditional famous porcelain, but also the application and innovation of new raw materials and techniques. The Imperial Porcelain Factory's commitment to innovation in ceramic craftsmanship not only made it the exclusive choice for imperial porcelain production but also exerted a profound influence on the development of China's ceramic culture, leaving behind valuable cultural heritage and intellectual wealth for future generations.

The products of the imperial porcelain factory from different periods exhibit distinct chronological characteristics. For example, during the Zhengde period (1506-1521 AD) and the Jiajing period (AD 1522-1620), religious culture profoundly influenced the emperor and country, so that imperial porcelain from these two periods was widely decorated with religious symbols. Besides, the Kangxi, Yongzheng, and Qianlong dynasties (1662-1795 AD) were a prosperous period of multicultural integration and development in China. Fimalle Rose Porcelain is a new variety created by the Imperial Porcelain Factory after absorbing Western materials and art. These epochal features represent the specific manifestations of aesthetic trends and cultural influences on artifacts. They can be conducive to discovering the changes and developments in the Ming and Qing dynasties in terms of imperial will, national development, and social environment.

Looking at the history of the development of the Imperial Porcelain Factory in the Ming and Qing dynasties, the changes in its production and system are closely related to the rise and fall of the country. For example, the Xuande period (1426-1435 AD) marked the first peak in the early Ming Dynasty, and it was also the first flourishing period for the Imperial Porcelain Factory. During this time, there was an unprecedented growth in production, and more rigorous systems were established in terms of management. Subsequently, the periods of Zhengtong, Jingtai, and Tianshun (1436-1464 AD) witnessed political turmoil and frequent external threats, leading to a rapid decline in the development of the Imperial Porcelain Factory, creating what scholars in later generations referred to as a blank period in the history of the factory. The Kangxi, Yongzheng, and Qianlong periods (1662-1795 AD) in the Qing Dynasty were the most prosperous stages, representing the historical peak of the Imperial Porcelain Factory's development. The reigns of Kangxi, Yongzheng, and Qianlong (1662-1795 AD) marked the most prosperous period of the Qing Dynasty, during which the Imperial Porcelain Factory reached its historical peak. In terms of production, it innovated while adhering to ancient techniques, consistently creating exquisite pieces. In terms of management, there were reforms to eliminate shortcomings, and a focus on meticulous governance. Additionally, the supervisors who made significant contributions to the development of the Imperial Porcelain Factory were almost all prominent during this period. In other words, the development history of the imperial porcelain factory is a direct reflection of the rise and fall of the country in the Ming and Qing dynasties, profoundly reflecting the great influence of the national fate on social development.

In addition to producing numerous exquisite imperial porcelain for the royal court, the Imperial Porcelain Factory had a significant impact on the town's construction and the porcelain industry of Jingdezhen. On one hand, following the establishment of the Imperial Porcelain Factory in the Ming Dynasty, especially with the introduction of the "Guan Da Min Shao" system, the various and closely linked stages of ceramic production led to the concentration of related workshops, shops, and residences near the Imperial Porcelain Factory, facilitating activities such as production, transportation, and sales. Over time, Jingdezhen formed a town pattern centered on the imperial porcelain factory and scattered in the direction of rivers. On the other hand, although the imperial porcelain factory adopted a series of strict systems in the early days to achieve a monopoly on raw materials, design, and craftsmanship, freelance craftsmen could spread the advanced techniques they learned to folk kilns, which in turn promoted the development of the Jingdezhen folk porcelain industry. Obviously, the imperial porcelain factory is a key factor leading and promoting the town's construction of Jingdezhen and the development of the porcelain industry. Only by understanding the Imperial Porcelain Factory can we have a better understanding of Jingdezhen.

#### Objective 2.2. Archaeological research value

Judging from the archaeological excavations, the Imperial Porcelain Factory site stands out as the official kiln ruins with the largest number of relics discovered, the richest variety of relics, and the most complete preservation among all official kiln sites found to date. Therefore, in terms of research on the development of ancient Chinese porcelain and related issues, especially in terms of research on the ancient Chinese official kiln system, it holds a unique position. The archeological excavation of the site has not only revealed many important relics from the Ming and Qing dynasties, but has also unearthed a vast number of porcelain industry cultural relics from the complete chronological sequence. These important archaeological findings break through the limitations of previous analyses and discussions, which were solely based on documents and handed-down artifacts. They provide valuable material evidence and scientific basis for a more comprehensive and in-depth study of the Imperial Porcelain Factory, covering aspects such as scale layout, production techniques, product varieties, and management systems.

The handed-down collections from the Imperial Porcelain Factory possess exceptionally high cultural and artistic value. However, from a research perspective, they pose limitations because it is impractical to break a complete artifact for testing and analysis. In contrast, the abundance of ancient ceramic fragments unearthed from the Imperial Porcelain Factory site is more conducive to various technical tests and analytical studies. This allows for the acquisition of data and information regarding patterns, shapes, raw materials for glaze, and firing temperatures. Such data and information can be utilized in diverse areas, including exhibition display, cultural heritage preservation, creative development, and the establishment of digital museums, providing significant convenience for people engaged in the study and research of the Imperial Porcelain Factory.

Currently, there is still ongoing archaeological research work on the site, and many new ruins and cultural relics have been gradually unearthed. By analyzing the archaeological information they contain, it can effectively help solve some academic problems or provide new arguments for academic opinions.

It is an interdisciplinary field to research the protection and utilization of the ruins of the imperial porcelain factory. There are many new issues worth studying and optimizing in many areas such as exhibition design, value interpretation, tourism management, cultural dissemination, and cultural and creative design. This has also provided new research ideas and directions for scholars in relevant majors, so that they can actively participate in the protection and utilization of the ruins of the imperial porcelain factory.

#### Objective 2.3. Tourism economic value

The remains of the Imperial Porcelain Factory have been transformed into a national archaeological site that offers a comprehensive view of significant excavation zones within the site. Visitors can meticulously examine the vestiges of the Imperial Porcelain Factory that comprise kiln clusters, workshops, enclosures, and piles of ceramic debris. Additionally, the park presents an exhibition hall committed to the restoration of ceramic artefacts, offering insights into pertinent professional knowledge. These exhibitions lucidly exhibit excavation discoveries, historic facts, and artefact conservation endeavours to visitors, helping them to comprehend the site's importance and worth more profoundly.

The Imperial Porcelain Factory Site, as a national archaeological site park, possess distinctive competitive advantages and cultural tourism appeal. An integration of surrounding historical heritage and community resources to create a high-quality tourist destination centred around the site park can effectively leverage the regional driving role of the national archaeological site park. This will promote regional tourism development and bolster the tourism economy. The development of tourism at the site enables a broader range of stakeholders from various industries to participate, supporting community residents and practitioners to experience enhanced economic benefits and an improved quality of life, as well as a strengthened cultural identity.

### Conclusion

The Imperial Porcelain Factory in Jingdezhen was a special royal institution dedicated to producing imperial porcelain for emperors during the Ming and Qing dynasties. It long represented the highest level of Chinese porcelain craftsmanship, exerting a profound influence on the development of the ceramics industry in Jingdezhen and throughout China. Examining its historical evolution, the emergence of the Imperial Porcelain Factory in Ming Dynestiy was not random event; rather, it marked another significant transformation in the development of China's official kiln system, following the "Porcelain Kiln Bo Yi Wu" of the Song Dynasty and the "Fuliang Porcelain Bureau" of the Yuan Dynasty.

From the establishment of the Imperial Porcelain Factory in the 2nd year of Hongwu (1370 AD), based on the "Fuliang Porcelain Bureau" during the Ming Dynasty, to the 3rd year of Xuantong (1911 AD), when the Qing Dynasty fell, the Imperial Porcelain Factory lasted for 542 years. It devotedly produced many exquisite imperial porcelains for successive emperors, leaving valuable cultural heritage and spiritual wealth for future generations. The development of the Imperial Porcelain Manufactory was not without its challenges, as the ups and downs of the nation significantly affected various aspects, including production scale, product types and management systems. Imperial porcelain of the Ming and Qing dynasties clearly shows the tangible manifestations of the imperial will, social culture and aesthetic trends.

In terms of value, the Imperial Porcelain Factory, as the pinnacle of the development of the ancient Chinese official kiln system, represents the highest level of innovation in Chinese ceramic craftsmanship at the time. The imperial porcelain produced in different periods vividly illustrates the social, cultural and aesthetic trends of the time. For the city of Jingdezhen, the Imperial Porcelain Factory is an indisputable centre of development and a top priority for the town's construction and the development of the porcelain industry. Today, although the Imperial Porcelain Factory has long disappeared into history, the discovery of the ruins of the Imperial Porcelain Factory has provided us with valuable conditions for an in-depth understanding of its historical development. By doing good archaeological research on the cultural relics and ruins found at the site of the Imperial Porcelain Factory, we can effectively find out the historical truth, explain the value of heritage, and better transmit and develop China's outstanding traditional ceramic culture. In addition, the construction of the Imperial Porcelain Factory National Archaeological Site Park is conducive to promoting the social sharing of its cultural heritage value, giving full play to its regional driving role, and promoting the improvement of regional tourism standards and the growth of the tourism economy. It will also be an important development direction for the future protection and use of the Imperial Porcelain Factory site.

### Suggestions

Based on the results of this study, this paper makes the following recommendations for future research on artworks from the Sukhothai period in Thailand and the Yuan-Song period in China to create visual artworks.

Exploration and practice: Future research could delve deeper into how elements of different cultures merge, including elements from a broader range of cultures and artistic periods. More possibilities for cross-cultural integration could be explored through broader collaborations and practical projects.

Education and awareness-raising: To better promote intercultural integration, relevant education and awareness-raising activities could be considered, including organizing cultural exchange activities, art exhibitions, and cultural festivals to enhance public awareness and appreciation of different cultures.

Cultural policy support: Governments and cultural organizations can formulate policies and support cross-cultural integration in arts projects, including providing financial support for artists and cultural workers and encouraging cultural exchanges and cooperation.

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