CHU-LU: A NORTHERN SUNG CERAMIC LEGACY

by

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CHU-LU: A NORTHERN SUNG CERAMIC LEGACY by Margaret Carney Xie Dissertation Abstract

In 1108 A.D., Chü-lu Hsien and neighboring areas, all located in China's present-day southern Hopei Province, were inundated by a flood of the Yellow River. Northern Sung Chü-lu, including its ceramics, remained preserved, intact, buried in the silt of the Yellow River for nearly 800 years, until 1919 when drought-stricken farmers were digging wells.

At that time, farmers unearthed ceramic wares -cream-colored porcellaneous stonewares with a
characteristic rust-colored crackling and staining in
the glaze caused by burial in the silt of the Yellow
River for over 800 years. Hundreds of pieces were
unearthed, many being taken abroad by foreign
collectors.

In the early 1920's inscribed Chü-lu ceramics were collected and published by the Tientsin Museum, and two dwelling sites were excavated by a team of archaeologists from Peking.

The primary ceramic ware recovered from this inundated area were Tz'u-chou wares, wares distinguished by the use of a white slip over a buff or light grey body with a clear glaze over the white slip.

This site offered several unique opportunities.

Chü-lu contained datable (inscribed) pieces from a datable site. By gathering the pieces together that had been scattered throughout the world, there was still the opportunity to identify a significant and comprehensive collection of datable ceramics from one Hopei Province site -- and see how it has influenced our perception of Sung ceramics. Additionally, insights into the innovations and vitality of Tz'u-chou wares in 1108 A.D. were gained. These Chü-lu wares were put in historical perspective with earlier and later periods, and contemporaneous Sung materials. investigation, their significant Through this contribution to the modernization of the ceramic industry in China became clear, in terms of both the evolution of true porcelain and overglaze underglaze decorating techniques, and the practice of marking ownership on Chinese ceramics.

Gathered together during this project, this comprehensive collection of datable materials from one site has given undeniable proof of the high level of technical virtuosity and creativity which existed in 1108 A.D. Furthermore, it has given us both a collection to use for later comparative purposes, and a glimpse into Northern Sung China.

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## ACKNOWLEDGMENTS

I first began my study of the ceramics from the Northern Sung town of Chü-lu at the University of Kansas in 1981. The first spark of interest was ignited during a lecture by Mr. Laurence Sickman on the connoisseurship of Chinese ceramics. If little of the analogy between Chü-lu and Pompeii is valid, it at least was Mr. Sickman's mention of ceramics from "China's Pompeii" that suggested this research topic to me.

Early inspirational guidance and infinite patience on the part of Mr. Sickman, followed by a later period of seventeen months of study in the People's Republic of China, and the subsequent expert advice of Professors Chu-tsing Li and Wai-kam Ho have brought this project to fruition. Their encouragement and assistance is most gratefully acknowledged, as are the excellent suggestions and support offered by Dr. Alfred E. Johnson. Dr. Chu-tsing Li lead me down many challenging paths which ultimately resulted in the most noteworthy portions of this project.

I dedicate this work in memory of Mr. Laurence Sickman who was a constant source of inspiration for me. I also owe a debt of gratitude to my husband Xiaokang, without whom I could not have retained such unwaving commitment to my project.

CHU-LU: A NORTHERN SUNG CERAMIC LEGACY

INTRODUCTION

In the history of civilizations, buried cities, once lost and now rediscovered, treasures partially intact, have long been a source of both information and excitement for scholars and laymen Pompeii, the Italian city that disappeared after the eruption of Mount Vesuvius in A.D. 79, for hundreds of years lay buried under cinders, ashes, and stone. The city was never completely forgottenpeasants who lived in the area searched for hidden the 1500's, workers digging an treasure. In underground tunnel to change the course of the Sarno River discovered parts of the amphitheater, forum, and a temple. But no one paid much attention to these finds.

In 1748, a peasant was digging in a vineyard and struck a buried wall. His discovery came to the attention of authorities in Italy, and soon excavations were begun in the area. Until 1860, the objects recovered through excavation were used to enrich the museums of the kings of the Two Sicilies. After this time the whole city was systematically excavated, block by block. Approximately fifty years ago, archaeologists decided not to remove treasures from the

city, but to restore the buildings as much as possible to their original condition.

Since Pompeii was rediscovered, much has been learned about its history. Each year excavations bring forth additional bits of ancient art and architecture. Much also has been learned about the everyday life of the ancient Romans, and about their manners and customs. Pompeii was not a remarkable city, but it has become better known than many of the wealthier Roman towns because its ruins were so well preserved.

Nearly one thousand years after Pompeii disappeared under showers of hot, wet ashes and cinders sprayed by Vesuvius, a Sung dynasty marketplace in China called Chü-lu suffered a similar fate. Although today the Chü-lu site is covered with rice paddies, no longer revealing its archaeological secrets to an everinterested world, its story retains a certain attractiveness and mystery which the replacement of the soil in the excavation pits cannot obscure.

The ancient site of Chü-lu was not preserved, but a wealth of ceramics from this Northern Sung marketplace survive today. In lieu of a preserved city, these recovered ceramics can serve a similar function of placing Northern Sung Chü-lu/Tz'u-chou wares in the proper historical perspective.

Although few scholars today discuss the

possibility of reopening the Chü-lu type-site to investigators, comments on the analogy between the catastrophes that befell Pompeii and Chü-lu were not limited to only American and European scholars. During his travels to Chü-lu and nearby Ch'ing-ho hsien in 1935, the Swedish investigator Nils Palmgren noted that "they can, in a way, be regarded as the Herculaneum and Pompeii of Eastern civilization."1 The Japanese scholar Hasebe Gakuji also noted the similar fates of the buried Pompeii and Chü-lu in his volume <u>Jishuyo</u>.<sup>2</sup> And in the Bulletin of the Metropolitan Museum of Art, July, 1922, it is mentioned that Chü-lu Hsien has been "described as being a kind of Pompeii."3 In the Chinese journal, Ho-pei ti-i po-wu-yüan pan-yüeh-k'an, November 25, 1931, one of the staff of the Tientsin Museum when asked the question "When we discover ancient cities or sites, how should we preserve them?", replied: "We should copy the way Italy treated its ancient city of Pompeii as the model. They cleaned, cleared, and preserved the ancient buildings and site,

<sup>&</sup>lt;sup>1</sup>Nils Palmgren, <u>Sung Sherds</u>, Almquist and Wiksell, (Stockholm, 1963), p. 266.

<sup>&</sup>lt;sup>2</sup>Hasebe Gakuji, <u>Jishuyo</u>, (Tz'u-chou Wares), in Toji taikei, vol. 39, Heibonsha, (Tokyo, 1974), p. 86.

<sup>&</sup>lt;sup>3</sup>Metropolitan Museum of Art, "Chi-lo-shen," Bulletin of the Metropolitan Museum of Art, New York, vol. 17, no. 7, July, 1922, p. 164.

so it became a great contribution to archaeology."<sup>4</sup> He continued, "If we do the same preservation of Chü-lu, when artists and tourists come to Chü-lu, they would feel like they were in the ancient county of Chü-lu-813 years ago during the Sung people's lifetime!"<sup>5</sup>

The systematic and scientific dating of archaeologically recovered materials in China did not begin until the introduction and adaptation of radiocarbon dating techniques in the early 1970's. Prior to this, Chinese archaeologists often relied on accurate methods for dating sites and the artifacts within. Yet suprisingly, despite unsophisticated excavation methods, looting by local farmers, and the dispersal of the artifacts to collections abroad, the opportunity for identifying a significant and comprehensive collection of datable materials is not always lost forever. Such is the case of the ceramics recovered from the Chü-lu type-site. Yet the legacy which remains from the excavations in the early 1920's has never been fully examined and utilized.

Those who work in the field of Chinese art and archaeology are familiar with the site of Chü-lu as the reputed provenance of several types of Northern

<sup>&</sup>lt;sup>4</sup>Ho-pei ti-i po-wu-yüan pan-yüeh-k'an, vol. 5, November 25, 1931, p. 1.

<sup>5</sup>Ibid.

ceramic wares, most notably a cream-colored porcellaneous stoneware, all with a distinctive reddish crazing and staining caused by their burial in the silt of the Yellow River for over eight hundred years. 6 Chülu, located in southern Hopei Province, and the surrounding areas, were inundated when the Yellow River burst its banks in 1108 A.D. This historical fact is recorded on the stele of the Hall of Miao-yen in the Buddhist temple of San-ming-ssu and in Volume III of the Chü-lu hsien chih. This latter source additionally mentions that Chü-lu was built and rebuilt prior to the inundation in 1108 A.D., because of other natural disasters such meteorites, storms, as and locust invasions. Other sources record that the town of Chülu was also destroyed by floods several times before 1108.7 As a the penultimate in result of the inundation, the year 1108 A.D. is considered as terminus ad quem for the ceramic pieces with the characteristic crackling and staining. According to the report in the Kuo-li li-shih po-wu-kuan ts'ungk'an, it was not until A.D. 1111 that the town began to

<sup>&</sup>lt;sup>6</sup>The Chang River lies nearest to Chü-lu, and is a tributary of the Yellow River, but historical records such as the <u>Chü-lu hsien chih</u> consider that the flooding was caused by the Yellow River bursting its banks.

<sup>&</sup>lt;sup>7</sup>Li Hsiang-ch'i, and Chang Hou-huang, <u>Chü-lu Sung-ch'i ts'ung-lu</u>, vol. I, Tientsin po-wu-yüan, (Tientsin, 1923), preface.

show signs of revival.8

Chü-lu was a marketplace - always a center of This explains the wide variety of ceramics unearthed by farmers beginning around 1919 continuing through the 1930's. 9 When it was unexpectedly buried by alluvium in 1108, the story of daily life in this prosperous Sung marketplace was simultaneously preserved. The city of Chü-lu became known to the world when the site of this Northern Sung city was accidentally discovered by farmers digging wells during a drought in the area around (although it is believed that some pieces were accidentally discovered earlier). The farmers dug to depths of more than three meters and found Sung dynasty Then the antique dealers heard of ceramics. discoveries, resulting in a convergence on Chü-lu. The farmers not only uncovered pottery and porcelain, but objects made of bronze, iron, stone, wood, bone, and lacquerware.

In the same year, Li Hsiang-ch'i and Chang Hou-huang came to collect objects for the Tientsin

<sup>&</sup>lt;sup>8</sup>Kuo-li li-shih po-wu-kuan ts'ung-k'an, "Chü-lu Sung-tai ku-ch'eng fa-chüeh chi lüeh," vol. 1, no. 1, (Peking, 1926), p. 3.

<sup>&</sup>lt;sup>9</sup>From conversation with Laurence Sickman, March 27, 1986, when Mr. Sickman noted that more Chü-lu relics must have been uncovered in the 1930's, as large quantities were on the market in Peking at that time.

Museum. By the time they arrived to investigate the site, much of it had been pillaged and the ceramic wares sold to dealers through whose hands hundreds of pieces were sent out of China. 10 Only common pieces were left behind.

Although the ceramic pieces collected by Li and Chang were rather inferior in quality to those purchased by dealers, they have valuable documentary information, as each one is inscribed with a date, a name, and/or the amount paid for it. The dates range from 1092 to 1108. Those which don't have years and months on them can be dated according to the fact that they all date before the stele inscription Ta-kuan erh-Apparently these inscriptions contain the first calligraphic signatures by potters in China and are therefore useful in showing the customs of the people who lived and/or traded in Chu-lu during the Sung dynasty. These inscribed ceramics provide a second substantiation for the dates of these wares. In addition to the recorded date of inundation of Chü-lu, none of the pieces have inscriptions dating later than 1108, the date of the flood.

In 1921 the delegation from the Tientsin Museum returned to Chü-lu. The museum, by this time,

<sup>10</sup> Kuo-li li-shih po-wu-kuan ts'ung-k'an, p. 1.

had managed to acquire a sizeable sample of the wares by purchasing them from the local people. The two lots totalled eighty pieces, all of which are articles for daily use such as bowls, dishes, jars, vases, pillows, and inkstones.

In August, 1923, the results of the two major purchasing expeditions at Chü-lu Hsien were published by the Tientsin Museum under the name <a href="Chü-lu Sung-ch'i ts'ung-lu(Catalogue of Sung Artifacts from Chü-lu">Chü-lu</a>). This catalogue shall be elaborated on in Chapters One and Three.

1921 the Museum of Chinese History in Peking conducted investigations at the remains of two in Chü-lu houses Hsien. These reports were subsequently published in the Museum Bulletin (Kuo-li li-shih po-wu-kuan ts'ung-k'an). 11 The Museum had secured a piece of land at the site of the Buddhist temple San-ming-ssu for excavation, with the purpose of finding the remains of a buried temple to add to the knowledge of temple architecture. Although the temple was not found, the discovery of the remains of the two houses at Chü-lu was invaluable. Some two hundred ceramic pieces and other objects were recovered during this investigation. According to the excavation report,

<sup>&</sup>lt;sup>11</sup>Mino, p. 13.

because crockery and chopsticks were found still on the table, a meal was at the point of being served and the people had no warning at all of the imminent disaster. The bowls in one house all have the character "Wang" inscribed on their bases, and the character "T'ung" is inscribed on those excavated from the other house. Obviously these are the names of the respective families.

According to where the pieces were excavated, archaeologists can reconstruct the pattern of the town and get a general picture of houses, streets, etc. Obviously the present town was founded on the old site. It's unfortunate that the farmers dug the land at Chülu so thoroughly and then recovered it. Since the strata have been extensively disturbed, recovery of the old site is out of the question.

Interest was first drawn to this Sung dynasty marketplace when the Tientsin Museum published its report in 1923. A summary of that report was written in the same year by Paul Pelliot and appeared in the journal T'oung Pao (published in the Netherlands). As previously mentioned, the excavation of two dwelling sites in Chü-lu, subsequently published by the Museum of Chinese History in Peking in 1926, contributed more

<sup>12</sup>Hin-cheung Lovell, "Notes on Chü-lu-hsien," Oriental Art, vol. XVI, no. 3, Autumn, 1970, p. 259.

valuable information and impetus for research of this Unknown to most Western scholars, a Chinese journal representing the museum in Tientsin who had investigated published ceramics with and the inscriptions recovered from Chü-lu in 1923, publishing actual photographs and "research information" on some of the artifacts collected during These short articles these earlier investigations. were published in the now defunct journal Ho-pei ti-i po-wu-yüan pan-yüeh-k'an, between November 10, 1931, and May 10, 1933. These seemingly minor entries form foundation for the authentication of ceramics the recovered from the Chü-lu type-site. This group, in addition to those few photographs included in the 1926 excavation site report, and the 1923 catalogue by the Tientsin Museum form the authenticated sample group which becomes the focus for comparison with collected sample of wares reputedly recovered from the Chü-lu type-site. In 1935, the Swedish enthusiast Nils Palmgren ventured into the areas of Chü-lu and Ch'ing-ho Hsien and collected an impressive quantity and variety of shard materials (posthumously published in 1963).<sup>13</sup> These previously listed sources and the gazetteer for the Chü-lu district, published in 1886

<sup>13</sup>Nils Palmgren, <u>Sung Sherds</u>, Almquist and Wiksell, (Stockholm, 1963).

(in twelve volumes), are the only primary sources of information.

No one has previously done a study of the ceramics recovered from Chü-lu Hsien. Chü-lu is mentioned in many other writings, but not in particularly contributory manner, just repetitive. The term "Chü-lu type" ceramics appears again and againwith attributions to Chü-lu seeming almost random, and occasionally implying that kiln sites were located in It seems that scholarly research was Chü-lu itself. halted when rice paddies replaced excavation pits in Only reworkings of earlier studies fill the literature today. The investigation should go further. The marketplace of Chu-lu was preserved, intact, at the time of its inundation by the Yellow River. It seems obvious that Chü-lu, despite its unspectacular nature, has a wealth of information to offer the researcher. Chü-lu Hsien and nearby Ch'ing-ho Hsien, in Hopei Province, both buried in the Yellow River flood, have proven instrumental in the dating of ceramic materials from the Northern Sung. "The variety of ceramic wares found at both places is amazing and clearly shows how wide spread trade must have been at this time."14 According to the information gathered by Nils Palmgren,

<sup>14</sup>Jan Wirgin, Sung Ceramic Designs, Han-Shan Tang, Ltd., (Stockholm, 1970), p. 206.

ceramic objects for sale or in daily use in these market towns included Tz'u-chou, Ting (and "Ting-allied"), Lung-ch'üan, yellow wares (Yüeh?), Northern celadons, marbled ware, T'ien-mu (Temmoku), and Ch'ing-pai (Ying-ch'ing), and Chün wares. 15

Although there has been debate as to whether kilns were actually ever located in either of the buried cities of Chü-lu or nearby Ch'ing-ho Hsien, Chü-lu can most reliably be given credit for being a "market center of sufficient importance to give its name to the...pottery of the period." I believe that it is this use of Chü-lu as a type-site that is most realistic.

For the purpose of this study the term "Chülu type" refers to ceramics recovered archaeologically
from the type-site of Chü-lu, nearby Ch'ing-ho Hsien,
and surrounding areas, all inundated by floods in 1108
A.D. One related facet of the incomplete nature of
prior research concerns the differentiation between the
ceramics buried for eight hundred years in the silt of
the Yellow River and recovered from Chü-lu or nearby
inundated cities, and those ceramics produced at the
same variety of kiln sites, but not recovered through

<sup>&</sup>lt;sup>15</sup>Palmgren, p. 240.

<sup>16</sup> Margaret Medley, <u>The Chinese Potter</u>, Charles Scribner's Sons, (New York, 1976), p. 100.

archaeological processes from the Chü-lu type-site. Therefore it is important to define the limitations of this investigation. Ceramics which resemble the wares archaeologically recovered from Chu-lu and nearby inundated areas, yet not from this inundated sample, can not be considered as part of this identifiable, comprehensive collection of datable ceramics from the Chü-lu type-site. No attempt will be made to distinguish between ceramics recovered from Chü-lu and those unearthed at Ch'ing-ho Hsien or nearby towns. museum accession records indicate a specific site, it will be mentioned, but all ceramic wares recovered from these sites will be dealt with collectively as from the Chü-lu type-site.

Although the Chü-lu type-site may be regarded as the provenance of these cream-colored porcellaneous ceramics with their characteristic crazing and staining, this is provenance as an excavation site, not as a kiln site. The fact that there is no firm evidence of kiln sites in the immediate areas of Chü-lu and Ch'ing-ho Hsien will be discussed in Chapter Nine, when sites of manufacture are hypothesized.

It is unfortunate that the accidental discovery of a buried Chü-lu led to looting and the subsequent brief and harried excavations of only a few dwelling sites. And it is unlikely that the Chinese

archaeologists, with their backlog of monumental sites to be excavated and recorded, are going to return to Chü-lu and resume reconstruction of this marketplace. Therefore one must be realistic in the knowledge that this Chü-lu site had and has the potential of Pompeii, as both were marketplaces, preserved, intact, during a natural catastrophe, but at this time, and possibly forever, this site can offer only one significant contribution to China scholars: an identifiable, comprehensive collection of datable Chinese ceramics of the Northern Sung dynasty. My primary goal, therefore, is to reveal how this comprehensive collection of datable ceramics at this Hopei Province site has influenced our perception of Sung ceramics. It will be emphasized that this site did not greatly alter our existing ideas of the dating of Sung ceramics, it mostly served as a reinforcement of our already existing beliefs. The result of this investigation, which will be presented throughout in clear tabular form, is the establishment of a clear definition for Northern Sung Tz'u-chou wares which is applicable for use in future comparative studies.

Before describing the methodology to be used, certain project limitations will be acknowledged. First of all, although an attempt was made to locate and examine as many Chü-lu-type Tz'u-chou wares as

possible, the scattering of perhaps many hundreds of Chü-lu pieces throughout the world makes it impossible to conduct an exhaustive study of all the pieces. Secondly, the present situation in China makes impossible to perform an extensive and exhaustive study of the kind I originally proposed. Not only are most Chinese collections inaccessible to researchers, but photography in Chinese museums is seldom permitted. The photography of objects in storage (such as the case of the Chu-lu wares in the Nanching Museum) is never My requests to visit Chü-lu, a closed allowed. village, were denied. Therefore, an on-site analysis was impossible. Due to these circumstances, I was not able to locate the three published collections of Chülu wares, which I describe in this project.

Therefore, keeping these limitations in mind, my primary goal of revealing how this comprehensive collection of datable ceramics at this Hopei Province site has influenced our perception of Sung ceramics, can be further broken down into several concrete attainable secondary goals.

The first is to assemble all of the available materials on Chü-lu, from both published sources and personal efforts. Secondly, a concentrated study of selected pieces is necessary, in order to gain a basic understanding of the techniques, shapes, glazes,

decoration, etc., found in Chü-lu type wares. Next, a thorough analysis of the selected group of Chü-lu objects is accomplished by a comparative study of related pieces available in various collections. On a broader basis, these Chü-lu materials are then related to the other excavated Tz'u-chou wares materials from the lower Yellow River Valley.

A major goal of this project is to then place these important Chü-lu materials within the context of Chinese ceramic history -- by a historical comparision with the earlier T'ang wares, in terms of techniques, shapes, glazes, decoration, etc. While still examining the Chü-lu materials in the context of ceramic history, their place in Sung times, in relation to other Sung wares such as Ting, Northern celadon, Chün, Ju, will be carefully scrutinized. Because these Northern Sung Chü-lu/Tz'u-chou wares had an important impact on the development of the ceramic industry in China, an entire chapter will be devoted to putting this collection in its proper historical perspective.

A direct result of this project will be insight into the innovations and vitality of Tz'u-chou wares in 1108 A.D.

A discussion of the methodology used to attain these goals follows. After the careful scrutiny of previously published literature concerning the area

of Chu-lu, Northern Sung Chu-lu will be presented-its importance as a marketplace and trade center,
traffic from kilns in the area, physical appearance,
and historical records.

Next an analysis of the three authenticated groups of ceramics recovered from the Chü-lu type-site and published soon afterwards will be presented. These three groups form our core group of authenticated Chü-lu ceramics. Criteria for differentiating "types" from excavated wares will be hypothesized.

The sample of ceramic wares reputedly recovered from the Chü-lu type-site will next be thoroughly analyzed and presented in clear tabular form. This group will form our authenticated group of Chü-lu ceramics, which together with the core group of authenticated wares will be available for comparative purposes. It will be noted whether each object examined in detail was viewed in person, or through clear photographs.

Terms will be defined as to classification of types of wares (i.e., Tz'u-chou wares, Ch'ing-pai wares, etc.) and the division of wares based on functional uses, and subcategories of shapes will be explained. The sample will be analyzed according to probable functional uses and corresponding shapes, and classification of type of Chinese ceramic ware. Clear

tabular data will again be presented in order to summarize the collection and make future comparisons possible.

The varying techniques for decorating the majority of the sample, Tz'u-chou wares, will be elaborated on, to establish the criteria for dating other Tz'u-chou wares. A chronology of dated and inscribed pieces will be offered. Additionally, the significance of calligraphic inscriptions on Tz'u-chou wares will be examined.

Kiln site attributions will be hypothesized, based on published materials in Chinese archaeological journals such as  $\underline{K'ao}$   $\underline{Ku}$  and  $\underline{Wen}$   $\underline{Wu}$ .

Next, Chü-lu and Chü-lu wares will be put in perspective with earlier and later periods, and contemporaneous materials. This placing of Chü-lu in its historical perspective is undoubtably the most revealing and important contribution of this project. It is this analysis that unveils the great contributions of Northern Sung Chü-lu/Tz'u-chou wares to world ceramic history.

In order to obtain a more realistic picture of daily life in the Sung dynasty, the non-ceramic artifacts recovered from the Chü-lu type-site will also be presented in the appendix of this study.

The ceramic wares buried at Chü-lu for over

eight hundred years in the silt from the Yellow River can be differentiated from wares made at the same kiln sites, but not buried, due to the characteristic reddish-brown crazing in the glaze of the buried vessels. This factor enables us to examine Northern Sung Chü-lu and obtain a comprehensive story of the ceramics available for daily use and sale in A.D. 1108, the time of inundation.

It is not the intention of this study to dwell on past research, but rather to focus on how an examination of the ceramics recovered from the Northern Sung dynasty marketplace of Chü-lu in Hopei Province can be utilized as an identifiable, comprehensive collection of datable ceramics which has profoundly influenced our perception of Sung ceramics.

As Ts'ao K'o-chia wrote in his introduction to a study of Sung dynasty people's wares, "...we should not ignore the value of folk wares...folk ware ceramics developed pervasively along the massive Yellow River valley. People loved them and used them for hundreds of years. They possess great national heritage -- only with the excavation of Chü-lu and Ch'ing-ho Hsien...did people recognize and appreciate

the value of these folk ware ceramics."17

Most importantly, as Jan Wirgin has noted, there is great difficulty in dating Chinese ceramics, and the ceramics of the Sung dynasty are no exception. According to Dr. Wirgin, the "two main sources for dating are dated pieces and specimens from datable excavations." The Chü-lu type-site contains both.

It is not without importance that this was the first archaeological investigation of a datable site in modern Chinese history. As Paul Pelliot stated concerning the discovery and excavation of Chü-lu, "A new era has opened in the study of the Chinese past through the knowledge of correctly identified and dated archaeological sites." 19

<sup>17</sup>Ts'ao K'o-chia, and Wang Shu-wen, <u>Sung-tai min-chien t'ao-tz'u wen-yang</u>, (Shanghai, 1960), introduction, n.p.

<sup>18</sup> Jan Wirgin, <u>Sung Ceramic Designs</u>, Han-Shan Tang, Ltd., (Stockholm, 1970), p. 208.

<sup>19</sup> Paul Pelliot, "La data des 'ceramiques du Kuilou'," <u>T'oung Pao</u>, vol. XXII, (Leyden, The Netherlands, 1923), p.382.

CHAPTER ONE

CRITICAL REVIEW OF THE LITERATURE

PART ONE - Chü-lu hsien chih

The earliest written records concerning Chü-lu Hsien are compiled under the title <u>Chü-lu hsien chih</u> (<u>Gazetteer of Chü-lu County</u>), and were updated from dynasty to dynasty, with the final one being reissued during the Ch'ing Dynasty reign of Kuang-hsü in 1886 in twelve volumes in six bound books.

While these volumes do not greatly contribute directly to the specific examination of the ceramics buried for 800 years after the inundation of the area in 1108 A.D., they do supply information about the importance of Chü-lu which is not available in any other source.

The Preface to the <u>Chü-lu hsien chih</u> contains general praise of Chü-lu and notes its two thousand year written history. One of the Introductions was written during the previously mentioned reign of Kuanghsü, and states that in the early Ch'ing Dynasty the area of Chü-lu was very prosperous, but it once again flooded and had to be salvaged as it had many times in the past.

These twelve volumes contain valuable information regarding its long history of flooding, the

function of Chü-lu as a marketplace and trade center, the physical appearance of Chü-lu in the Northern Sung Dynasty, traffic from kilns in the vicinity, and the major inundation in 1108 A.D.

A few drawings of geographical features are included in Volume I and sketches of the layout of the inner town walls. These drawings, and the accompanying volumes, are of great assistance in understanding why this area, so frequently plagued by floods, was built and rebuilt, time and time again. The abundant rivers provided a rich, fertile area, while additionally supplying transportation for a prosperous market area. The accompanying negative features of frequent flooding and drought apparently never outweighed the bonuses provided by the same waterways.

These earliest volumes will be elaborated on in Chapter Two, the history of Chü-lu Hsien.

Of all the existing primary literature concerning the Chü-lu typesite, only three reports attempt to illustrate, through either line drawings or photographs, the artifacts recovered from Chü-lu Hsien.

The earliest of these reports was written by Li Hsiang-ch'i and Chang Hou-huang, entitled <u>Chü-lu Sung-ch'i ts'ung-lu</u> (<u>Catalogue of Sung Artifacts from Chü-lu</u>), published by the Tientsin Museum in 1923. This volume is devoted to the ceramics with inscriptions recovered from Chü-lu between 1920 and 1921 by the staff of the Tientsin Museum.

After giving a brief history of the area of Chü-lu and discussing its importance geographically in terms of traffic and marketing, Li and Chang report the importance of the recovery of these ceramics, from this Northern Sung site. The staff of the Tientsin Museum was able to obtain during three visits, seventy-eight ceramic pieces, all with inscriptions. These ceramics were collected and catalogued as significant by the Chinese authorities because these ceramics possessed the first inscriptions on ceramics by "ordinary people" - a preserved collection of calligraphic folk inscriptions. Even in 1923, it was realized that these ceramics with folk inscriptions on them would greatly

contribute to our understanding of the customs of the Sung dynasty. $^{20}$ 

It should be mentioned that the co-authors of this catalogue noted that judging by the repeated local history and by the conditions observed during the removal of the artifacts from the land, there were other floods in the same area prior to this major inundation in 1108 A.D. They, too, noted that this flood did not just cover Chü-lu, but also neighboring Li and Chang suggested the excavation of nearby areas if possible. Mr. Li further suggested that judging from the ceramics and their inscriptions, Sung civilization was so highly developed that it almost had no difference from their own, and regarding some aspects like social prosperity, Sung society was far more advanced than today's (early 1920's). 21

The objects from Chü-lu with inscriptions, catalogued by the Tientsin Museum include seventy-eight ceramic objects. All objects were truly people's wares, made for daily use.

The catalogue then describes each object in each category, with a line drawing and/or tracing of

<sup>&</sup>lt;sup>20</sup>Li Hsiang-ch'i and Chang Hou-huang, <u>Chü-lu Sung-ch'i ts'ung-lu</u>, vol. I, Tientsin po-wu-yüan, (Tientsin, 1923), Introduction I, by Chang Hou-huang.

<sup>&</sup>lt;sup>21</sup><u>Ibid</u>., Introduction II, by Li Hsiang-ch'i.

the inscription accompanying each entry. Dimensions, color and inscription explanations are the most prevalent of the information given. It is interesting to note that only five of the objects in this catalogue have inscriptions which date the piece absolutely. These include a reddish-brown glazed box (1092 A.D.), catalogue, p. 3; two white glazed basins (1108 A.D.), pp. 1-2; a reddish-brown glazed box (1108 A.D.), pp. 4-5; and a pillow (1103 A.D.), p. 28. The valuable documentary information on the other artifacts deal with names and/or the amount paid for it.

The report also mentioned other non-ceramic objects discovered at the same time: lacquerware, bronzes, stoneware, and iron, stone, wood and bone objects. Although only seventy objects with inscriptions are discussed in this catalogue, several hundred were obtained by Li and Chang for the Tientsin Museum.

It should be noted that while useful, this catalogue has its inherent shortcomings. The line drawings give one an idea of the shapes of the objects recovered from Chü-lu, and definitely record the first calligraphic signatures on Chinese ceramics very clearly, but the descriptions of color can be interpreted only loosely, and to my knowledge, none of these pieces is now in existence to compare with its

catalogue entry.

This group of ceramics will serve as one of the three core groups of authenticated Chü-lu type-site wares. The objects will be presented more fully in Chapter Three.

## PART THREE - T'oung Pao

Of the few existing primary sources dating from around the time of the excavation of the Chü-lu site in 1920, is the article in the 1923 Toung Pao, volume XXII, by Paul Pelliot, entitled "La data des 'ceramiques du Kiu-lou'". In his article, Pelliot reports that (included here is a translation of the original French) "Since 1920, large shipments of ancient stoneware, of the Sung type, have arrived in America and Europe. Along with the pieces of stoneware, an identical name of origin was transmitted to the importers, that of Kiu-lou [Chü-lu], accompanied by a story about a flood which had not, at first, been widely believed."22

Pelliot traces the history of visits to Chülu by Mr. Wannieck, who witnessed the excavations himself -- objects being removed through the roofs of ancient dwellings. He notes that in addition to the stoneware objects, bronzes, sculpted stones, lacquered bowls, wooden objects, bone objects, furniture fragments, etc., were excavated from this site. He reviews the previously mentioned <u>Chü-lu hsien chih</u>,

<sup>&</sup>lt;sup>22</sup>Paul Pelliot, "La data des 'ceramiques du Kiulou'," <u>T'oung Pao</u>, vol. XXII, (Leyden, The Netherlands, 1923), p. 377.

published in 1886.

Pelliot notes that the excavation reporting in the early 1920's was "at least as fruitful the site of the present city itself as in the neighboring fields."23 Most interesting is Pelliot's discussion of the 1923 report by the Tientsin Museum Chü-lu Sung-ch'i ts'ung-lu (Catalogue of Sung Artifacts from Chü-lu). He predicts that "the finds made at Kiulou raise numerous problems, and will certainly be studied from a number of points of view, both in China and Europe...".<sup>24</sup> Unfortunately, this subject was not investigated again in depth until this detailed study was begun in 1981 as a research project. concludes his examination of the stonewares from Chülu, with a summary of the Tientsin Museum report. this has been dealt with in great detail previously, no redundant information will be presented now.

It is perhaps the final caution issued by Pelliot that is most relevant for this present analysis of the Chü-lu typesite. He notes that "it is obvious that counterfeiting and forgery will take place at Kiu-lou just like anywhere else. Not only will the Chinese merchants offer objects that could not possibly have

<sup>&</sup>lt;sup>23</sup><u>Ibid</u>., p. 379.

<sup>24</sup> Ibid.

come from Kiu-lou as being from Kiu-lou, but even acquisition on site at Kiu-lou will not be a guarantee if one is not sure of the conditions in which the 'find' was carried out."<sup>25</sup> He continues, "the site does not, for all of this, lose any of its extreme importance. It is a considerable repository, to be exploited, and a system of verification and control should be organized."<sup>26</sup> He suggests that other areas must also have been inundated and "hide many precious documents for archaeologists and collectors."<sup>27</sup>

<sup>&</sup>lt;sup>25</sup>Ibid., p. 382.

<sup>26&</sup>lt;sub>Ibid</sub>.

<sup>27&</sup>lt;sub>Ibid</sub>.

PART FOUR -

"Chü-lu Sung-tai ku-ch'eng fa-chüeh chi lüeh"

In July, 1921 a team from the Museum of Chinese History in Peking travelled to Chü-lu. They excavated the remains of two dwelling sites in the town of Chü-lu. These reports were published in the <u>Kuo-li li-shih po-wu-kuan ts'ung-k'an</u> article "Chü-lu Sung-tai ku-ch'eng fa-chüeh chi lüeh," (volume 1, no. 1, 1926, Peking).

According to this brief summary of the dwelling site excavation, prior to the discovery of buried ceramics at Chü-lu, the area was virtually unnoticed -- even considered a "small town."<sup>28</sup> But the inscription on the stele at the San-ming-ssu (temple) proved Chü-lu existed as an ancient town, which was buried in the <u>Ta-kuan erh-nien</u> period of the Sung dynasty (1108 A.D.). One of the two articles appended to the report was written by Fu Chiu-ming, titled <u>Meng-yün-shih ts'ung t'an</u>, which repeated the story of the Chü-lu excavation. Another article appended to the brief excavation report contained part of the book <u>Chung-kuo li-shih yen-chiu-fa</u> written by Liang Jen-kung

<sup>&</sup>lt;sup>28</sup>Kuo-li li-shih po-wu-kuan ts'ung-k'an, "Chu-lu Sung-tai ku-ch'eng fa-chueh chi lüeh," vol. 1, no. 1, (Peking, 1926), p. 1.

Ch'i-ch'ao)<sup>29</sup> which describes circumstances concerning the excavation by the Museum of Chinese History in Peking. In addition to elaborating on what was recovered from the site, states that eighty or ninety per cent of the ceramics excavated from Chü-lu were sold to foreigners through antique dealers, and that only a small percentage belonged to the Ministry of Education in the 1920's.30 He describes how the original dwellings were destroyed by the farmers digging for antiques and noted that "if at the beginning of the excavation we had sealed off the houses, built a protective structure around them, preserved everything, and made a little museum out of it, it would have been best."31

He continues by noting that only a small portion of the Chü-lu site has been excavated, and that if one digs further down, according to hearsay, there are other antiques to be found. He speculates that based on this information, that earlier flooding must have occurred, possibly even in Shang and Chou times.

Last appended to the Museum of Chinese

<sup>&</sup>lt;sup>29</sup>Liang was one of the leading spirits of the Reform Movement of 1898, and a famous scholar and educator.

<sup>30&</sup>lt;u>Ibid</u>., p. 3.

<sup>31</sup> Ibid.

History in Peking's excavation summary is the full text approximately one thousand characters, of inscription of the stele which stood at the San-ming-The inscription is dated to the third year of the reign of Hsüan-ho (A.D. 1121), and in it description of the history of that temple. In summary, the temple called San-ming-ssu was built at the old seat of the Chü-lu district in A.D. 590, but later it decayed and was abandoned. The inscription on the stele notes that at the same site in the early T'ang dynasty another temple was constructed, but due to floods it too was abandoned. Then in A.D. 685, the seat of the district was moved to a seemingly safer eleven <u>li</u> to the south-east, and the temple rebuilt there in A.D. 753, at which time some of its beams and tiles were used from the ruined temple in the Then in the autumn of 1108 A.D., the Yellow old town. River burst its banks and the area of the town was flooded, destroying all but the pagoda. Twenty-four feet of silt remained after the flood water receded. But by 1111 A.D. the town began to revive, and during the next six years the temple was rebuilt. The completed temple was called Miao-yen-tien, and inscription credits the temple as acting as a magnet to attract people to reside once again in the town of Chülu.

This brief report and its three attached articles all offer background information concerning this Chü-lu type-site, its history, and a summary of the results of the investigation by the Museum of Chinese History in Peking. Only four objects were illustrated in this report, a wooden table and chair (see Appendix, Plate A-2), and two ceramic objects which are reproduced in Chapter Three, Plate III-33. Therefore, for comparative purposes, only two objects can be added to our core group of authenticated wares published soon after their excavation from Chü-lu.

#### PART FIVE -

## <u>Ho-pei ti-i po-wu-yüan pan-yüeh-k'an</u>

The last yet most illuminating of the primary sources that is concerned with the artifacts recovered from Chü-lu Hsien, including illustrations, is the series of photographs and notes published between 1931 and 1933 in the Chinese journal Ho-pei ti-i po-wu-yüan pan-yüeh-k'an. Not only does this journal give us up to the minute thoughts in the early 1930's, concerning these wares and the excavation site, but, importantly, illustrates these notes with useful, clear photographs of one painting fragment, three ceramic pillows (two with inscriptions), one ceramic ewer, two lacquerware objects (a shoe and a cupstand), a stone cooking pot, a pair of metal scissors, a footed ceramic cup, three small ceramic bowls, two ceramic jars, and inkstone with inscription. The most beneficial an contribution that these photographs and notes can make is that these ten objects which can all be documented to have been excavated from Chü-lu, two of which are also included in the 1923 Tientsin Museum report Chü-lu Sung-ch'i ts'ung-lu, can be used as part of the core authenticated Chü-lu ceramics group of and can therefore be used in a comparison with other objects reputedly recovered from Chü-lu.

Of this sample of sixteen objects, the ten ceramic objects can be taken as representative of the types of ceramic objects recovered from Chü-lu. The broad groupings of ceramic bowls, cups, jars, pillows, and ewers are represented. Within these five groups of functional shapes, most belong to the T'zu-chou ware family, and others to the Northern black or brownglazed ceramic family, Ch'ing-pai or Ying-ch'ing wares, and the marbled ware tradition. Methods of decoration among the T'zu-chou wares in this sample is also quite representative of the variations available.

The greatest shortcoming of the notes and photographs included in these three years of journals is that no attempt is made to summarize the collection of materials found at Chü-lu. Nevertheless, the contribution of these photographs and notes is of the highest value, and will form the cornerstone of my paper.

More detailed information will be presented in subsequent chapters.

## PART SIX - Sung Sherds

Only one major non-Chinese source is devoted almost entirely to the subject of the ceramics from Chu-lu and Ch'ing-ho Hsien. This volume, Sung Sherds, was written by the Swedish investigator Nils Palmgren, and was published posthumously in 1963. It relates Palmgren's journeys to the areas of Chü-lu and Ch'ingho Hsien in 1935. To its credit, this large book contains numerous full-color and detailed photographs of the vast quantity of sherd materials he collected during his trips (example from his book, Plate I-1). The sherd material is now in the Museum of Far Eastern Antiquities in Stockholm, but none of his maps or other written documentary evidence are contained there. 32 And his interesting, quite literary account of his travels makes fascinating reading. His photographs of the area are also enlightening (see Plate I-2, of the walled city of Ch'ing-ho Hsien, and piles of sherd materials in Plate I-3).

Most scholars today question the lack of scientific methods he employed in gathering this shard material, so even its reliability as evidence of kiln

<sup>32</sup>Information from letter received from Dr. Jan Wirgin at the Museum of Far Eastern Antiquities, Stockholm, dated January 4, 1987.

PLATE I-1



# PLATE I-2



# PLATE I-3



trafficking is questioned. Some of the facts that Palmgren relates have been proven inaccurate, such as his account of the rediscovery of Chü-lu which he places in 1929, 33 rather than 1918, a date which has been corroborated by both the Tientsin Museum and the Museum of Chinese History in Peking.

He relates how the local people of the area asked him if Europe had any remedies against droughts and floods, "the greatest troubles in this place."<sup>34</sup> His accounts of the difficulty in travelling the mere thirty-two miles between Ch'ing-ho Hsien and Chü-lu is noteworthy, as is his description of his first viewing of the old Sung wall which surrounded the modern town of Chü-lu. He stayed in Chü-lu just a few days and was allowed to pick up all the shards that he wished. But as he said, "the excavation pits themselves were filled in, as a rule. Over the whole area now extended cultivated fields and sherd heaps covered with a more or less plentiful bush vegetation."<sup>35</sup>

According to his writings, the different sherd varieties were not concentrated in any one area, but scattered about "pell-mell." So their whole focus

<sup>33</sup>Nils Palmgren, <u>Sung Sherds</u>, Almquist and Wiksell, (Stockholm, 1963), p. 242.

<sup>&</sup>lt;sup>34</sup>Ibid., p. 251.

<sup>&</sup>lt;sup>35</sup>Ibid., p. 256.

was just to "merely find out what kind of wares occurred in Chü-lu Hsien during the Sung period."<sup>36</sup> One of his most important observations was that "a characteristic rusty color often marks the crackle of Chü-lu Hsien's stoneware, which is white or ornated against a white background."<sup>37</sup> He suggests that "this color has its origin in the ferrohydrates of the rust-colored soil, which have penetrated into the crackles of the glaze while the pieces were resting for a thousand years in the soil."<sup>38</sup>

Palmgren's observations are astute, and his collection of sherd materials from the area represent the Chinese ceramic types that he calls: Temmoku (T'ien-mu), Northern celadons, Southern (Chekiang) celadons, "yellow Sung ware" (Yüeh ware?), Chün ware, "Ting-allied wares," Tz'u-chou wares, "green sherds," Ying-ch'ing wares, "blue and white sherds," marbled ware (from Ch'ing-ho Hsien only), and "Ko-allied" sherds. The sherd materials must be studied carefully, but with a bit of skeptism. While Palmgren's book will contribute to this study by way of his observations and research, the sherd materials can only be considered

<sup>36</sup> Ibid.

<sup>&</sup>lt;sup>37</sup><u>Ibid</u>.p. 256-7.

<sup>&</sup>lt;sup>38</sup><u>Ibid</u>.,p. 257.

impressive, but not reliably documented, and therefore, will be excluded from this analysis as authenticated evidence, beyond indicating the variety of ceramics in the area at the time of inundation in 1108 A.D.

#### PART SEVEN - Miscellaneous Sources

Nearly all references dealing with Chinese ceramics, and more specifically, with Tz'u-chou wares, mention the discovery of a buried Chü-lu and its Sung ceramics. Japanese scholars such as Hasebe Gakuji have devoted whole volumes (e.g., <u>Jishuyo</u>) to an examination of Tz'u-chou wares, retelling the story of Chü-lu once again, but have failed to add any new insights into the discovery of Chü-lu, and make no use of the information that the site has to offer.

Since the discovery of the Chü-lu site the leading Chinese scholar dealing with ceramics has been Chen Wan-li. But his writings in the 1950's, including Sung-tai pei-fang min-chien tz'u-ch'i and T'ao-chen, do not offer much new information about either the contribution to be gained from the Chü-lu site or Tz'u-chou wares, in general. Repetition of previously published information is the focus of these articles. Their main contribution was in pointing out that these "were people's wares, representing the traditional artistic view of the people, and they deserve our attention."<sup>39</sup>

Most other catalogues of collections or major

<sup>39</sup>Ch'en Wan-li, <u>Sung-tai pei-fang min-chien tz'u-ch'i</u>, (Peking, 1955), p. 2.

exhibitions are valuable in that they illustrated ceramic objects believed to have been recovered from Chü-lu. This aided me in deciding what collections were most important to visit, and from which I needed clearer study photographs.

While repetitious in Mino some aspects, in his catalogue for Tz'u-chou the exhibition at the Indianapolis Museum of Art in 1980, 40 offered the greatest contribution by gathering together in an English-language publication, references to many of the original Chinese sources. He then drew new establishing conclusions by a more or less chronological classification of Tz'u-chou wares based on what he recognized as nineteen different techniques of decorating the wares. Mino illustrates many examples of relevant ceramics from numerous collections, which makes his catalogue an extremely important reference The only other English-language publication to attempt to summarize the early Chinese reports from the Tientsin Museum and Museum of Chinese History in Peking, was by Hin-cheung Lovell in a very brief

<sup>40</sup> Yutaka Mino, <u>Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.</u>, Indianapolis Museum of Art, (1980).

article<sup>41</sup> in <u>Oriental Art</u> magazine which was published in 1970. It serves as a translation of the original Chinese sources, rather than offering new data.

<sup>41</sup>Hin-cheung Lovell, "Notes on Chü-lu-hsien," Oriental Art, vol. XVI, no.3, Autumn, 1970.

CHAPTER TWO

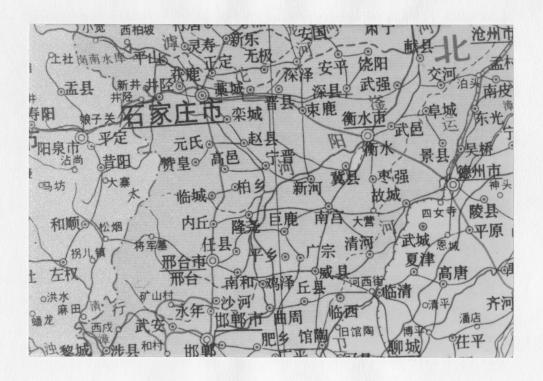
#### HISTORY AND GEOGRAPHY OF CHU-LU

When discussing the history of Chü-lu, including its geographical configuration, historical records, its function as a major market center, and the numerous natural catastrophes which befell the area, one must first differentiate between Chü-lu Hsien or Chü-lu County, and Chü-lu the town.

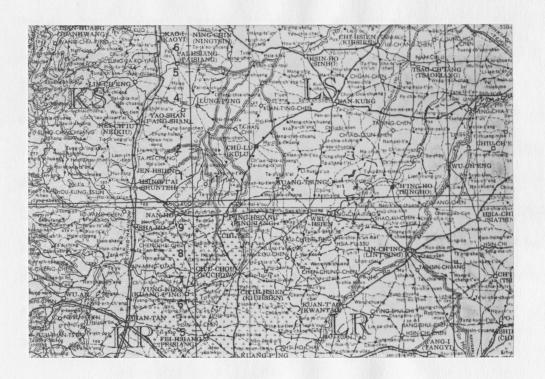
During the Sung dynasty, the area of Chü-lu Hsien was a large county located in what is present-day southern Hopei Province. [See Maps, Plates II-1, II-2]. Within Chü-lu County was the main town of Chü-lu, encircled by a protective wall, and numerous individually named towns surrounded this walled city, which could be thought of as suburbs. The protective wall served the function that if there was any attack on the area, that the people of all outlying cities would come within the walls for protection by their county government. Many times I will not differentiate between the terms Chü-lu Hsien and Chü-lu the city, because geographically they overlap and an exact location within the area cannot be pinpointed.

Chü-lu lies in a flat plain with mountains surrounding it in the distance, causing all the rivers

PLATE II-1



# PLATE II-2



to subsequently feed into the flat area of Chu-lu. 42 Paul Pelliot notes in his article about Chü-lu in a 1923 issue of the <u>T'oung Pao</u>, that Chü-lu is "a very flat region (not far from) the Grand Canal."43 Ch'ing-ho Hsien was also recorded to have been located "near the Grand Canal," which was one of the "most important waterways of China, partly created under T'ang and, by means of canals between the rivers, ultimately connecting Tientsin and its export harbor Ta-ku on the coast of the interior Yellow Sea with the distant Hangchou on the Chekiang coast."44 further notes Ch'ing-ho Hsien's central location in the Northern Sung empire, with Honan quite close, "and the distance to the Imperial city of the Northern Sung empire, Kai-feng Fu, situated almost due south, fairly small #45

Present-day Chü-lu still lies in a geographical setting rich in natural waterways. [See Plates II-3 and II-4, sketches of the area from the

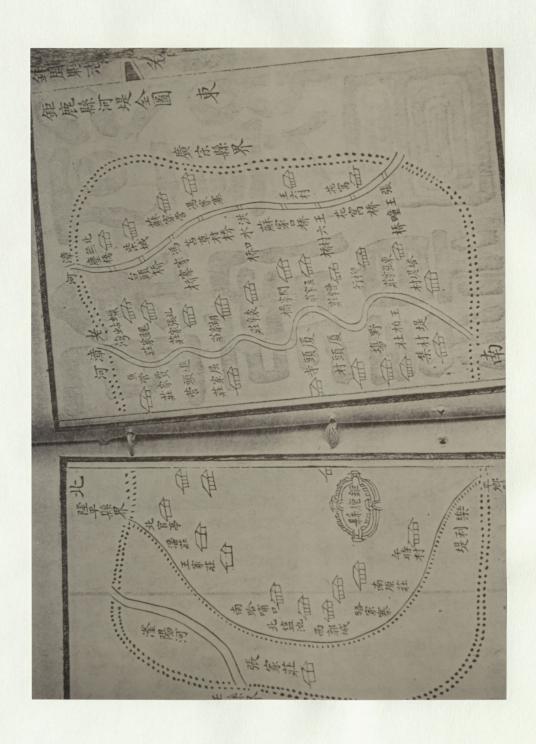
<sup>&</sup>lt;sup>42</sup>Ho Shen-hsiu, and Ling Hsieh, <u>Chü-lu hsien chih</u>, 1886, vol. I, p. 7.

<sup>43</sup> Paul Pelliot, "La data des 'ceramiques du Kiulou,'" T'oung Pao, vol. XXII, (Leyden, The Netherlands, 1923), p. 377.

<sup>44</sup>Nils Palmgren, <u>Sung Sherds</u>, Almquist and Wiksell, (Stockholm, 1963), p. 261.

<sup>45</sup> Ibid.

PLATE II-3



## PLATE II-4



Chü-lu hsien chih, volume I]. North of Chü-lu, nine small rivers merge into one, creating a rich, prosperous area, notable as a market center because of its easy accessibility due to its many waterways, but also frequently plagued by flood after flood, due to the very same abundant river transportation system. 46 This network of rivers includes two Chang Rivers which merge and flow to the ocean, functioning as branches of the Yellow River. The endless flooding made the soil very salty, and thus less usable. 47 And when droughts came, the farmers tried to use the water to irrigate their farms, but the salty water did nothing but kill the crops. 48 The Chü-lu hsien chih paints bleak images of periods of long droughts and long floods, with resulting "bleak farms...with no smoke coming out of the chimneys because there was no food to cook...and deadly quiet households because the people were too hungry to get up...and on the streets, scenes of beggars too miserable to describe."49

Throughout history the site of the town of Chü-lu was moved many times due to frequent flooding,

<sup>&</sup>lt;sup>46</sup>Ho Shen-hsiu and Ling Hsieh, <u>Chü-lu hsien chih</u>, 1886, vol. I, p. 5.

<sup>&</sup>lt;sup>47</sup><u>Ibid</u>., vol. 12, p. 59.

<sup>48</sup> Ibid.

<sup>49</sup> Ibid.

but it was always situated within thirty <u>li</u> or so of the present site. <sup>50</sup> It is stated that the old city was eleven <u>li</u> north of the present city (in the Ch'ing dynasty, 1886) because of a flood during the T'ang dynasty. <sup>51</sup> Many pages of the <u>Chü-lu hsien chih</u> are devoted to discussing the continuous problems of frequent flooding and then the subsequent rebuilding of everything after the floods.

Frequent flooding forced a wall of more than twenty <u>li</u> of dikes to be built around the city to protect it from the usual flooding. The <u>Chü-lu hsien chih</u> records the building of extensive dikes in the Han dynasty, but notes that there was relatively little flooding from the T'ang to Five Dynasties periods. It wasn't until the Sung dynasty in the year 1077 that the Yellow River burst it banks and split into two rivers, causing one branch to join the Northern Ch'ing River and flow to the sea, and the other to join the Southern Ch'ing River and flow into the Huai River. <sup>52</sup> Although Chü-lu has suffered from serious flooding throughout its long history, large-scale dike construction wasn't

<sup>&</sup>lt;sup>50</sup><u>Ibid</u>., vol. I, p. 5.

 $<sup>^{51}</sup>$ Ho Shen-hsiu, and Ling Hsieh, <u>Chü-lu hsien chih</u>, 1886, vol. II, p. 1.

<sup>&</sup>lt;sup>52</sup><u>Ibid</u>., vol. XII, pp. 29-30.

undertaken until the mid-Ch'ing dynasty. 53 Palmgren, too, noted that "for Ch'ing-ho Hsien as for Chü-lu Hsien -- situated close to another river system -- it was a matter of continuous struggles against the floods -- struggles that went on for thousands of years and were successfully concluded only during the latter half of the 16th century when, under the emperors Chia-ching and Wan-li, a drainage system planned on a large scale dams, walls, and moats was achieved, thus preventing at least all too great catastrophes."54 Many other attempts were made through the years to channel the Chang River in other directions, and hence protect the townspeople. The changing course of the Chang River was noted in the 1886 addition of the Chülu hsien chih, when the authors noted that west of the Chang River there is a trace of the ancient river bed which had dried up after a previous flood.

Palmgren descibes that Ch'ing-ho Hsien is surrounded by a low plain that is like a desert during dry seasons (see Plate I-2), "poor in higher vegetation, during droughts not seldom rimed quite white by crystallized salt." 55 He quotes a local

<sup>&</sup>lt;sup>53</sup><u>Ibid</u>., vol.XII, pp. 60-62.

 $<sup>^{54}</sup>$ Nils Palmgren, <u>Sung Sherds</u>, Almquist and Wiksell, (Stockholm, 1963), p. 262.

<sup>&</sup>lt;sup>55</sup><u>Ibid</u>., p. 262.

resident as saying, "when the big rains come, this low plain is like a large basin -- an aquarium for fish--where men are the fish." He adds that the plain has several branches of the Yellow River system close to the town. 57

In the second Introduction to the Chü-lu Sung-ch'i ts'ung-lu, Li Hsiang-ch'i writes that the flooding of the Yellow River (which thus caused its tributary the Chang River to flood), did not just begin at the Ta-kuan period in the Sung dynasty. He states that there must have been floods before that. He believes that if they dug deeper at the site where they excavated so many Sung artifacts, that they would probably find other objects left due to floods prior to the flood in <u>Ta-kuan</u> erh-nien (1108 A.D.). He continues, "the inundation of the Yellow River didn't just flood one town, Chü-lu. Its adjacent towns must have also been flooded and covered. Based on this theory, if they excavate the neighboring towns, they will certainly have good results."58

The <u>Chü-lu hsien chih</u> records the following natural catastrophes that befell the Chü-lu area over

<sup>56&</sup>lt;sub>Ibid</sub>.

<sup>57</sup> Ibid.

<sup>58</sup> Ibid., Introduction II, by Li Hsiang-ch'i.

the years: in June of 2 A.D., during the Han dynasty, two meteorites landed on Chü-lu; in February of 103 A.D. in the Han dynasty, a large hail storm damaged all the crops; during the T'ang and Sung dynasties, insects caused major damage to the crops; and in the second year of the Ta-kuan period of the Sung dynasty, the Yellow River burst its banks and inundated the area; from the Yüan through the Ch'ing dynasty (this gazetteer was written in 1886) the text specifies numerous famines, floods, droughts, locust invasions, meteorite showers, earthquakes, torrential rains, dikes collapsing, cannibalism due the consequences of floods, plagues, and boats being used as transportation inside the town due to heavy flooding.<sup>59</sup>

But at the same time that these natural catastrophes were recorded as happening, the residents of Chü-lu witnessed the beneficial aspects of the area, too. For instance, during the Yüan dynasty, a "local intellectual" named Ni Liang-chih composed the following poem entitled "Chang ho ch'un chang" or "Spring Comes to the Chang River": 60

P'ai chieh huang ho ch'in hai ya, Ch'un lai liang an p'ai ch'ing yi.

<sup>&</sup>lt;sup>59</sup>Ho Shen-hsiu, and Ling Hsieh, <u>Chü-lu hsien chih</u>, 1886, vol. VII, p. 13.

<sup>60&</sup>lt;u>Ibid</u>., vol. XII, p. 10.

Tung feng ts'u lang t'ao hua nuan, Cheng shih yū lung pien hua shih.

This poem can be roughly translated as follows:

Into the Yellow River, heading towards the sea it is going,

Everywhere near the banks is green in the spring.

The east wind brings ripples, and peach flowers bloom,

The time has also come for fish to jump in the river.

Very little has been recorded concerning the population of Chü-lu through the years. The Chü-lu hsien chih records that increases and decreases in population are generally decided by nature, but human factors also play an important part. Because Chü-lu was always an important area strategically, it has always been occupied by the various dominant armies, which subsequently was quite detrimental to population growth in the area. This historical account records that the armies took up alot of available space and produced a great threat of war in the area; the farmers would have their crops either destroyed by the armies

<sup>61&</sup>lt;u>Ibid</u>., vol. V, p. 2.

<sup>62</sup> Ibid.

or taken over by the army; and lastly, with the army in the area, local residents would be immediately drafted upon reaching maturity. 63 No statistics are given prior to the Southern Sung, but between that period and the Ming dynasty, the population never exceeded 2,000 households, and 30,000 total in population. 64 This can be compared with the end of the Ch'ing dynasty, the reign of Kuang-hsü, where there were 21,851 households, and a total population of 58,467.65

In his Introduction to the Tientsin Museum's publication <u>Chü-lu Sung-ch'i ts'ung-lu</u>, Chang Hou-huang discussed the significance of Chü-lu as a marketplace. He noted that in the Chin dynasty Chü-lu was one of the thirty-six administrative regions (<u>chün</u>). During the Sung dynasty Chü-lu became a county within the Lu-Hsinte Administrative region (<u>fu</u>) in the Hopei area. In 1923, Chü-lu was in the Ta-Mingtao Region in Chih-li Province. He continues that "for centuries, Chü-lu has always been famous for its geographic position

<sup>63</sup> Ibid.

<sup>64</sup>Ibid.

<sup>65</sup> Ibid.

<sup>&</sup>lt;sup>66</sup>Chih-li Province was an administrative region from the Ch'ing dynasty to 1949, which approximately included Hopei, Shanhsi, Shaanhsi Provinces, and part of Mongolia.

mainly in terms of traffic and market."67

Although little has been specifically recorded about Chü-lu's role as a market center, its location, and the availability geographical waterways for transportation, are evidence of strategic setting as a market center. The evidence the excavations at Chu-lu are also further from undeniable proof of the traffic and prosperity of the times. The inscribed ceramic wares excavated from Chülu, with their calligraphic signatures (see Chapter Eight), show the importance attached to material possessions and their plentitude, along with evident pride in ownership. In fact, historical records have shown that there was an increased social mobility during the Sung, and a higher standard of living was available to greater numbers of common people. same people showed an increased interest in material goods, 68 "Historians have long recognized burgeoning of the civil bureaucracy, the social shift from an elite composed of a relatively small number of great aristocratic landholders to a much broader group

<sup>67</sup>Li Hsiang-ch'i, and Chang Hou-huang, <u>Chü-lu Sung-ch'i ts'ung-lu</u>, vol. I, Tientsin po-wu-yüan, (Tientsin, 1923), Introduction I, by Chang Hou-huang.

<sup>68</sup> Freedom of Clay and Brush, p. 10.

of middling holders."69

Further evidence of Chü-lu as a marketplace was uncovered during the excavations at Chü-lu. According to Chen Wan-li, "in the process of excavating Chü-lu, a ceramic store was discovered. Inside the store were alot of pillows." This also is cited as proof that people used the pillows in daily life, in addition to the fact these sorts of pillows are still used in some places today. The use of pillows in daily life has been elaborated on in Chapters Three, Six, and Eight.

Since the majority of the ceramic objects (and non-ceramic objects) recovered from the Chü-lu type-site relate to the preparation, storage, or consumption of food, it seems important to investigate the circumstances surrounding food in Sung dynasty culture. This topic has been explored in depth by Michael Freeman in Kwang-chih Chang's volume Food in Chinese Culture. The information he gives is not specifically about the city of Chü-lu, but much of what he relates can be linked with daily life in Northern Sung Chü-lu.

<sup>69</sup> Food in Chinese Culture, p. 150.

<sup>70</sup>Chen Wan-li, <u>T'ao-chen</u>, (Peking, 1954), p. 1.
71<u>Ibid</u>.

In addition, a somewhat obscure court artist named Chang Tse-tuan painted a long scroll called Ch'ing-ming Shang-ho t'u, which details life in the Sung capital of Kaifeng. Plate illustrates a section of the scroll by Chang Tse-tuan in the Palace Museum in Peking).It restaurants and food shops in the Sung capital. is the closest recording of market life in the Sung, in the absence of photographs. It shows bustling city streets, with travelers from afar, and abundant food and material goods evident.

Michael Freeman sees Chang Tse-tuan's painting of the Ch'ing-ming Festival as having its central focus on food, from production to distribution to consumption. He notes that at the beginning of the scroll the inns and tea shops are simple and crude, but gradually become more numerous and more elaborate. He observes that the wine restaurants in the inner city itself reflect the full richness and splendor of the times.

According to Michael Freeman, in Sung dynasty
China there was an "unprecendented abundance that
probably made city dwellers the best-fed mass

<sup>72</sup>Chang, Kwang-chih, <u>Food in Chinese Culture</u>, Yale University Press, (New Haven and London, 1977), p. 143.

# PLATE II-5



population in world history to that time."<sup>73</sup> Of course daily life in Chü-lu certainly did not rival the city life in the capital, Kaifeng, but neither was it always a picture of total bleak gloom and famine which other previously mentioned sources have claimed. The buried ceramic artifacts recovered from Chü-lu tell a more accurate story, of prosperity clouded by recurring natural disasters.

It is well-known that China's overall food supply increased in the Sung. The fact that China's population was then nearly one hundred million, did not detract from its rising levels of production. Not only was there abundance, but also a greater variety of foods were raised and thus available than ever before. Crops such as sugarcane became an important cash crop in parts of Szechwan and Fukien. At this same time, tea came into common use. It no longer was a luxury, but a daily necessity, "which even the humblest household could not be expected to forego. This would help account for the large quantity of tea bowls and cups recovered from Chü-lu. In Sung China, their systems of agriculture and distribution had reached a

<sup>73&</sup>lt;sub>Ibid</sub>.

<sup>74</sup> Food in Chinese Culture, p. 147.

<sup>75&</sup>lt;sub>Ibid</sub>.

level of efficiency which allowed fairly widespread consumption of food and drink far beyond the subsistence level.

During the Sung dynasty, a system of local periodic markets were in use. These markets were held as often as one day in ten, or sometimes one in three or six. This type of periodic local market could be found on a larger or smaller scale from the capital at Kaifeng to the smallest village. Large cities has specialty markets which offered only a single product. Grain might be sold at one, pork at another.

The different types of food and beverage vessels recovered from Chü-lu reflect the fact that in Sung China, "one's eating habits mirrored one's social position." From this one could make the assumption that not only did the wealthier people eat richer and more varied foods, but similarly, the people in larger cities existed at a higher standard of living than small villages.

The impressive variety of foods and beverages available in Sung China once again are reflected in the variety of Tz'u-chou stoneware vessels that were available for use in these daily rituals. Preserved

<sup>76</sup> Food in Chinese Culture, p. 148.

<sup>77</sup> Ibid.p. 151.

fish and vegetables were common, and Laurence Sickman has suggested that this might be the function of the so-called "peony jars" in his collection. The use of the many varieties of bowls seems self-evident, but the wine ewers and small cups or bowls for serving wine were also prevalent in Sung China. According to Yutaka Mino, there was also "a large demand on the part of local wine manufacturers for wine containers of many sizes and shapes." 78 The Sung daily diet in Northern China was composed of three meals a day. The morning meal might be soup, pastries, and little steamed cakes; the noon meal might be rice gruel, steamed cakes or shao-ping, or similar; and the evening meal would likely consist of many courses. It is not difficult to visualize the folk wares of Chu-lu in use in Sung times.

Even though the poor probably did not consume at the same high level as the wealthy land owners, merchants and shopkeepers, the same basic cooking techniques, organization of the meal, and many dishes were shared by rich and poor alike. According to Michael Freeman, "the rich ate from porcelain dishes, several of them for each diner, since meals included several courses. Both chopsticks and spoons

<sup>78</sup> Freedom of Clay and Brush, p. 13.

were used. Chopsticks, spoons, and wine cups, as well as bowls and other serving dishes, were sometimes made of metal, and among the very wealthy and in the highest class of restaurants they were of silver."<sup>79</sup> He further observes that "wine and tea houses in both Kaifeng and Hangchow lured customers with such luxuries as paintings by famous artists, flowers, miniatures trees, cups and utensils of silver or of porcelain, and of course, with fine food."<sup>80</sup> At that time dining was considered a highly expressive act, which revealed the diner's origins, and his social and economic position. The same could probably be said of the ceramic wares the people used. No doubt these, too, reflected the identity of the individual.

Undoubtably it was the growing elite bureaucratic class and the merchants who were the beneficiaries of a commercial revolution, who profited most from the changes in structure of Chinese society that took place before and during the Sung. Freeman believes that "these two groups took the lead in changing dietary habits." It was these same people who supported the products of the regional Tz'u-chou

<sup>79</sup> Food in Chinese Culture, p. 153.

<sup>80</sup> Food in Chinese Culture, p. 160.

<sup>81</sup> Food in Chinese Culture, p. 175.

ware kilns, making these folk wares of the Sung dynasty so popular and abundant. Unlike Imperial wares, which depended on either Imperial patronage or export markets, the Northern China Tz'u-chou wares depended solely on the supervison and supply demands of everyday people to keep their kilns so prosperous.

#### CHAPTER THREE

# ANALYSIS OF THE CORE GROUP OF AUTHENTICATED CHU-LU CERAMICS

#### INTRODUCTION

In order to begin an analysis of the ceramics recovered from the Chü-lu site, one must begin with the three core groups of authenticated objects which were published soon after their recovery. These three core groups include those published as line drawings with descriptions and tracings of inscriptions in the Chü-lu Sung-ch'i ts'ung-lu by Li Hsiang-ch'i and Chang Houhuang from the Tientsin Museum, in 1923; the two photographs included in the excavation report of the site, entitled "Chü-lu Sung-tai Ku-ch'eng fa-chüeh chi lüeh," in Kuo-li li-shih po-wu-kuan ts'ung-k'an, vol. 1, no. 1, 1926, Peking; and the photographs and rubbing included in the Chinese journal Ho-pei ti-i po-wu-yüan <u>pan-yüeh-k'an</u>, issues dating between Nov. 10, 1931, and May 10, 1933.

During the analysis of the ceramics recovered from Chü-lu, special focus will be placed on these three core groups of authenticated Chü-lu site ceramics. These three groups will be examined as a whole in order to determine the special characteristics of wares recovered from Chü-lu, including a comparison

of types of wares (classifications such as Tz'u-chou, Ch'ing-pai, Lung-ch'uan, etc.) and the differentiation between shapes (form) and functional uses. All of the data presented in this chapter will be summarized in tabular form in Part Four of this chapter. The matter of form or shape will be stressed as this has been proven to be the most important factor in fixing dates to undated objects. 82 Glaze, body and technique will also be considered. The fact that these objects are dated, either inscribed and/or recovered from a datable (1108 A.D.) site makes the examination of form of great importance in establishing this foundation collection which can be used for comparison purposes by later Objects will illustrated scholars. be wherever possible. The categories of shapes and functional uses be examined concerning prevalence of each all shape and classification as to each type of ware.

After a thorough analysis of the core group of authenticated ceramic wares undeniably recovered from Chü-lu, the matter of the sample of wares in collections throughout the world reputedly recovered from the Chü-lu type-site, will be dealt with. They will be compared with the core group of authenticated

<sup>82</sup>Sir H. Ingram, "Form, an Important Factor in the Dating of Early Chinese Ceramics," Ethnos, vol. 11, no. 4, 1946, p. 139.

pieces on the basis of the characteristics determined to be Chü-lu type-site characteristics.

core group sample of authenticated ceramic wares includes 78 represented by line drawings the the Chü-lu Sung-ch'i ts'ung-lu, two ceramic pieces photographed for the Chü-lu Sunq-tai ku-ch'enq fa-chüeh chi lüeh, and ten photographs reproduced in the early 1930's in the Chinese journal Ho-pei ti-i powu-yüan pan-yüeh-k'an (two of which were also included in the Tientsin catalogue). Altogether, these eightyeight objects can be analyzed as the only known core group sample of authenticated ceramic wares from the These eighty-eight wares can be Chü-lu type-site. further subdivided into classication by type of ware and then the functional use or shape of each piece. several cases it is difficult to tell by the written description and line drawing, exactly what classification of ware the piece represents. Additionally difficult is the differentiation of shapes and their names. For example, the Chinese terms chiangtou hung indicates a "cowpea red" color and is not easy to classify as to Ting, Tz'u-chou, or Northern black or brown-glazed wares, etc. And there are many terms in Chinese for bowl or cup (wan, yu, bo, ou, pei, etc.)a distinction must be made if different terms are used.

Of these eighty-eight authenticated ceramic

pieces, only two of the objects are duplicated in two of the three publications. Two pillows were reproduced as line drawings in the Tientsin Museum catalogue and also appeared in the Chinese journal in the early 1930's. This fact further establishes the authenticity of these objects. The Tientsin Museum catalogue also has the bonus that all of the pieces included in it have inscriptions, either dates, or values or surnames. None, as mentioned previously, date later than the date of inundation in 1108 A.D.

Although an attempt will be made in a later section of this paper, to group together all of the objects that function as bowls or cups rather than using the varied and often overlapping Chinese terminology, this analysis of these eighty-eight pieces will examine the original Chinese terms used in the original publications.

Eighteen different Chinese terms were used to name these eighty-eight ceramic pieces. Rough translations of the meaning of each of these terms and the number of each of these is included in parentheses after each name. All Chinese characters are listed alphabetically in the glossary to this text. These include <a href="https://doi.org/10.100/box.20">https://doi.org/10.100</a> (wash basin, 2), <a href="https://doi.org/10.100/box.20">ho</a> (small box, 2), <a href="https://doi.org/10.100/box.20">ho</a> (bowl, 12), <a href="https://doi.org/10.100/box.20">ou</a> (cup for tea or wine, 18), <a href="https://doi.org/10.100/box.20">pei</a> (tumbler,

cup, 3), kan (cup, 1), p'an (basin, tray or dish, 9), tieh (plate, 8), ts'un (jar, 3), k'ui (pot or basin, 1), chen (pillow, 10), p'ing (bottle, vase, jar, flask, 3), t'u ku (pottery drum, 1), po (earthen bowl, 1), hu (kettle, pot, bottle, ewer, 1), and tou (an ancient stemmed cup or bowl - actually a Chinese teng or lamp, or lu, an incense burner, 1). Four of these categories of shapes and functional uses are utilized in more than one of these three groups, the terms wan, chen, p'ing, and yu.

These eightyt-eight core group authenticated pieces further represent five or six classifications of types of Chinese ceramic wares. The majority of the wares appear to be Tz'u-chou wares, although it is sometimes difficult to tell from the descriptions alone if photographs were not included. The majority of these Tz'u-chou wares are undecorated and have either a creamy white glaze, or a white with a tinge of yellow glaze. Several are clearly Tz'u-chou wares decorated with sgraffiato techniques. The remainder of the authenticated pieces are evenly divided between marbled wares (two bowls), Ch'ing-pai wares (one bowl, and one ewer), Lung-ch'üan wares (two plates), and possibly either red Ting ware (a tea cup) or Northern black or brown-glazed wares (two small boxes, a box cover, a bottle with "sesame" glaze). It is nearly impossible

to tell by description alone whether the reddish-brown wares are of the Northern black or brown-glazed family (related to Tz'u-chou wares) or Ting. Most likely they are the former.

Because of the importance of this core group of clearly authenticated ceramic pieces recovered from Chü-lu, they will be examined in depth, in an attempt to narrow the definitions to be used in the examination of the other wares reputedly recovered from this Chü-lu site.

This core group of authenticated pieces will be used in determining the authenticity of other pieces purported to have been recovered from Chü-lu. other basis of comparison will be the existence of the reddish-brown crackle and staining in the glaze of the pieces that were buried for 800 years in the silt of the Yellow River. Of course the evidence of the rustcolored stains might only serve to prove that the object was buried in mud for hundreds of years, which would not serve to differentiate between the objects buried at Chü-lu or nearby Ch'ing-ho Hsien. This distinction is irrelevant, since it is known that both sites were inundated at the same time and both would have enjoyed a similar fate prior to and after the inundation. We are concerned here with the Chü-lu typesite, not differentiating between any of the towns buried in this regional inundation in 1108 A.D.

It should also be stressed that the reddish-brown crackling and staining in the glaze is most evident on Tz'u-chou wares which apparently were more vulnerable to this treatment. Only several Ting wares were observed to have this trait, and these were primarily located in the collection at the Royal Ontario Museum in Toronto Canada. This implies that other objects could have been buried along side the Tz'u-chou wares, but due to a lack of the characteristic rust-colored stains, can not be differentiated from others.

#### PART ONE

## Chü-lu Sung-ch'i ts'ung-lu

This catalogue of Sung artifacts recovered from Chü-lu, the Chü-lu Sung-ch'i ts'ung-lu, was published by the Tientsin Museum in 1923. The prefaces, as discussed earlier have much to offer, as does the general contents of this first volume concerned with ceramics with inscriptions. No later volumes were finished, to my knowledge.

At this time we are concerned with the way that this group of seventy-eight objects can contribute to our study as part of the three core groups of authenticated ceramics recovered from Chū-lu, and therefore a reliable tool for comparison purposes. Admittedly, this earliest published core group of authenticated objects has a more limited usage than the other authenticated wares in our sample, simply because photographs are more definitive than line drawings, tracings of inscriptions, and descriptions. Nonetheless, the information in this volume has merits that must be presented at this time.

This volume deals with inscribed ceramic objects that were recovered from Chü-lu, and each is presented as a line drawing, with tracings of the inscriptions from each piece, and descriptive

information when relevant. Each inscription is either a date, name or amount of money. As mentioned previously, the largest shortcoming of this Tientsin report is the difficulty in understanding and interpreting the exact meaning of some of the more subtle descriptions of color, construction of glazes, and clay bodies.

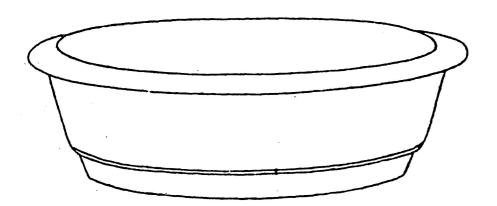
We will now examine, in detail, these seventy-eight objects, through translations of descriptions and reproductions of drawings and inscription tracings. In this way we can use this first core group of authenticated Chü-lu ceramics for later comparison purposes.

The inscriptions on individual pieces will be dealt with in Chapter Eight, which deals entirely with the significance and character of these inscriptions. All measurements were calculated by multiplying the Chinese measurement of one tsun x 3.3333 cm. All numbers were rounded off. The objects will appear in the order in which they appear in the Tientsin catalogue. It should be noted that at no time does this 1923 catalogue ever use the term Tz'u-chou ware. The only Chinese ceramic ware mentioned specifically by name is Lung-ch'uan ware. Other inferences are drawn by this author and noted when appropriate. As mentioned earlier, all data will be summarized in

tabular form in Part Four. A sense of clarity will be given to each section by allowing space between categories of objects described.

#### <u>Wash Basins</u>

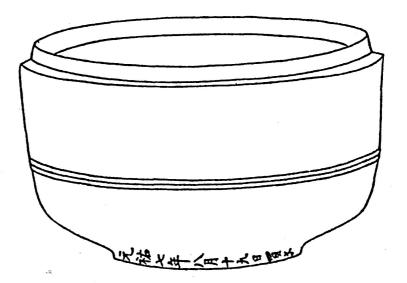
The first two objects presented are <u>hsi</u> or wash basins. Plate III-1 is a line drawing of these vessels, which are similar in size, shape, and color. Both basins are 30.33 cm. in diameter across the top and approximately 21.67 cm. in diameter across the base. The height of each is approximately 8.67 cm. White with slight yellowish tinge describes the color of the glaze of both. Both are likely members of the Tz'u-chou undecorated white ware family.



## Boxes and Lids

Presented next are two boxes, ho, [Plates III-2 and III-3] that no longer have covers. Both are dark brownish red ("bean red") in color with brown patches overall. Most likely this is referring to a Northern brown-glazed ware with either oil spots or iron oxide splashes related to the Tz'u-chou family of wares. Their diameter at the rim is 20.13 cm., while their height is approximately 11.67 cm. As with the other pieces, there are inscriptions on both pieces which will be discussed in another section of this study.

Next illustrated [Plate III-4] is a box cover or ho kai described as having dark brown spots scattered around the whole jet black body. This can be considered a Northern black-glazed ware with iron oxide splashes. Its diameter is approximately 15.67 cm.



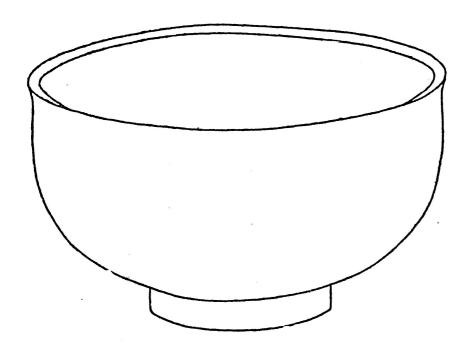
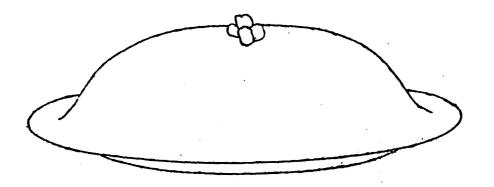


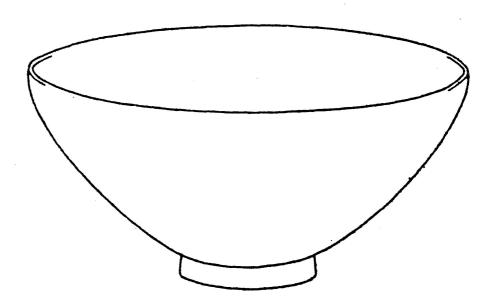
PLATE III-4



## Bowls

The next group of twelve bowls or <u>yu</u> [Plate III-5] were all found in a large cooking pot when excavated. They all are white with slight yellow tinges, probably undecorated white Tz'u-chou wares, and each is approximately 20 cm. in diameter at the lip, 6.13 cm. in diameter across the foot, and 9.47 cm. high.

different types of bowls orwan are illustrated in this catalogue. They are illustrated in Plates III-6 through III-8. They all are undecorated white Tz'u-chou wares ("white with slight yellow tinge"). Obviously the second type of wan is slightly more angular with six divisions in its body. Of these nine bowls, the eighth one, which is illustrated here as the above listed Plate III-8, is comparatively more delicate. finer Its construction includes a little narrow flat edge as its rim, not the usual more pointed edge. The dimensions of the wan vary from a 16.67 cm. rim diameter to 12.67 cm., with a height variation from 9.33 cm. to 5.67 cm.



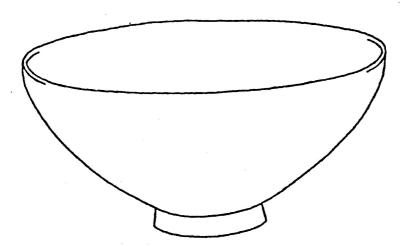
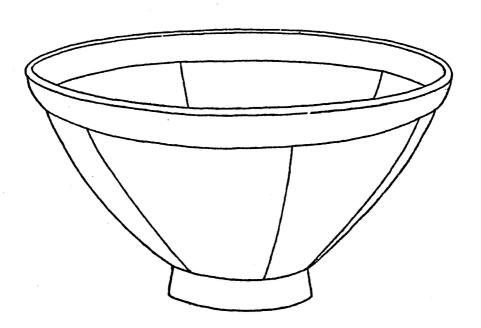
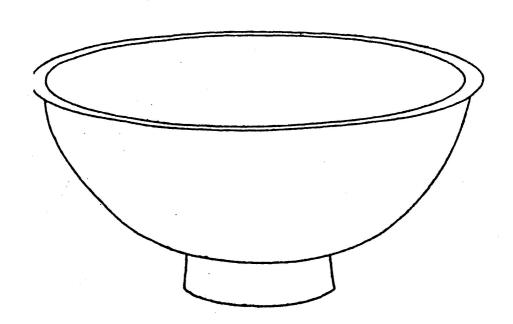


PLATE III-7





## Cups

The next six Plates, III-9 through III-14 illustrate the variations in the cup or ou group, of which there are eighteen pieces in this authenticated They are used as vessels for drinking tea or All but one of the cups are the undecorated white Tz'u-chou ware type (white that is creamy or with yellow tinges). The third cup illustrated is a chiangtou hung or "cowpea red" color, which is difficult to recognize, but probably falls into the Northern brownglazed ware family. This cup is also unique in that it is the only one of the 78 ceramic objects illustrated in this catalogue where the entry clearly states that the interior surface and exterior base are discolored from contact with soil and water during long burial. 83 All of these cups are approximately 12.67 cm. diameter at the lip with a height of approximately 6 cm. The inscriptions on all of these eighteen sample wares will be discussed in a later section of this paper.

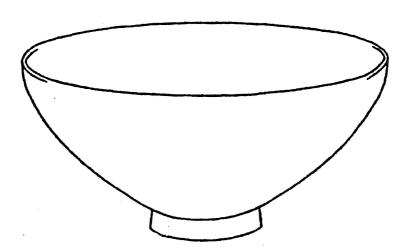
The next group is made up of the cups known as <u>pei</u>, of which there are three in this authenticated sample from the Tientsin Museum's Chü-lu excavation.

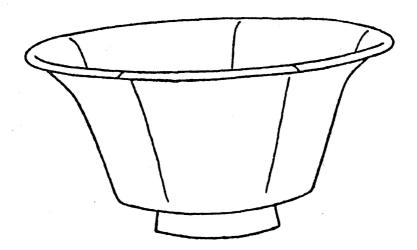
<sup>83</sup>Li Hsiang-ch'i, and Chang Hou-huang, <u>Chü-lu Sung-ch'i ts'ung-lu</u>, Tientsin po-wu-yüan, (Tientsin, 1923), p. 16.

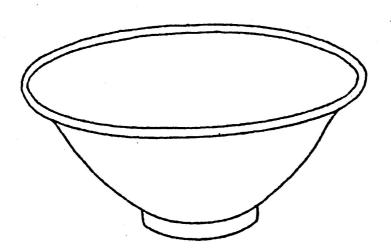
The two variations are illustrated in Plates III-15 and III-16. All three examples are undecorated white Tz'u-chou wares and their rim diameters vary from 15.67 cm. to 11.67 cm., with heights all close to 4 cm.

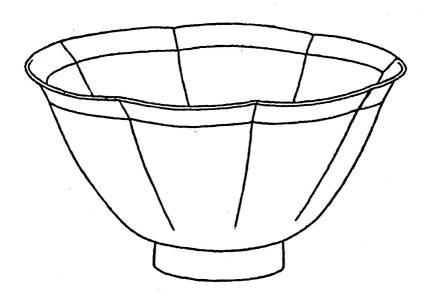
last group of cups or kan has only one specimen. This object is illustrated in Plate III-17. As the size of the line drawing is always related to the size of the actual piece we can assume this piece is much smaller than the other cups. This cup is only 5 in diameter at the rim with cm. a height approximately 1.33 cm. It also is of the undecorated white Tz'u-chou ware group. The catalogue says this small of a cup was probably used for drinking the very strong Chinese wines that must be consumed in small quantities. The author further cites that this cup is still very popular now (in 1923) for drinking these potent Chinese wines.

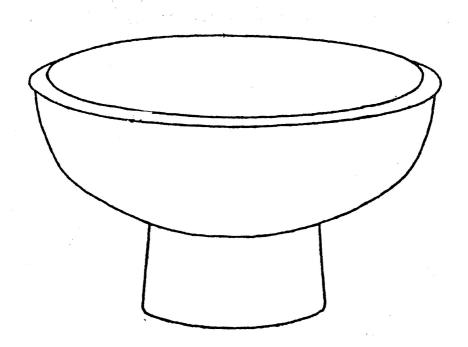
PLATE III-9

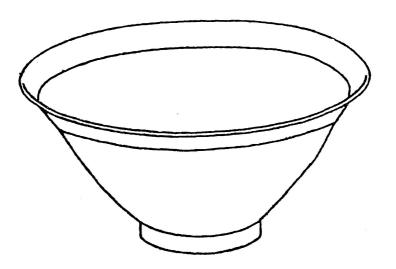


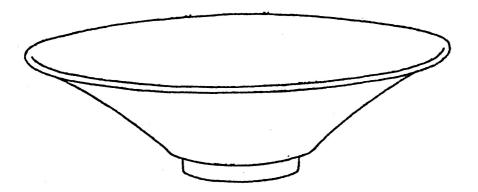


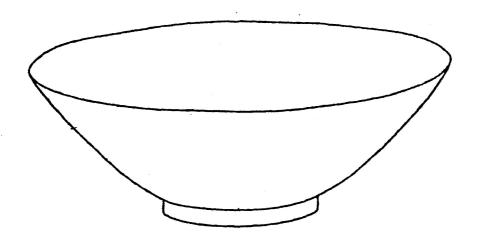












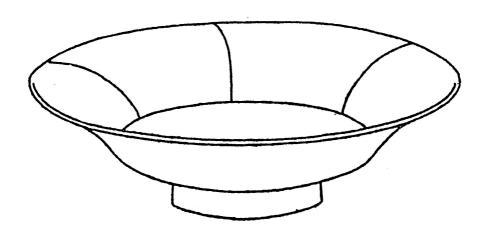


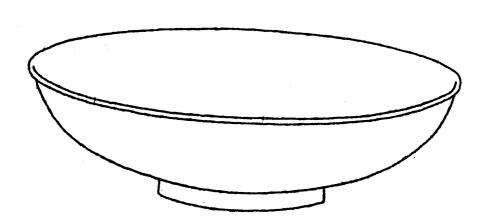
## Shallow Dishes and Plates

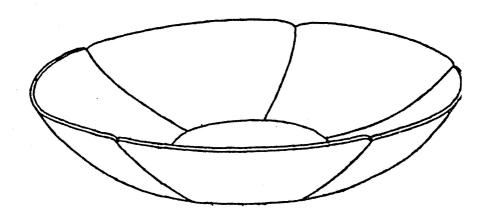
Two variations of the nine shallow dishes or p'an are reproduced in Plates III-18 and III-19. All of these are undecorated white Tz'u-chou wares. The Tientsin catalogue states that these p'an were originally used as bathing containers, but beginning in the Warring States period, they have been used as food containers. All are approximately 18 cm. in diameter at the rim and have a height of approximately 4.67 cm.

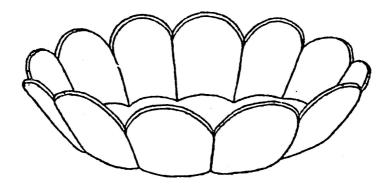
The next group of eight plates, has a Chinese character which can not be currently located for pronunciation purposes. The authors note that resembles a p'an and is now known as a tieh. We will subsequently refer to it by this name.<sup>84</sup> The three variations are reproduced in Plates III-20, III-21, and III-22. The first illustrated is undecorated white Tz'u-chou ware, but is very thinly potted and delicate. It is without foot and has only a flat base. diameter at the lip is 12 cm., while its height is approximately 2.33 cm. Two of this group, one of which is illustrated as Plate III-21, are Lung-ch'üan ware. They are approximately the same dimensions (10.33 cm. x2.5 cm.) as the others in this group. The remainder

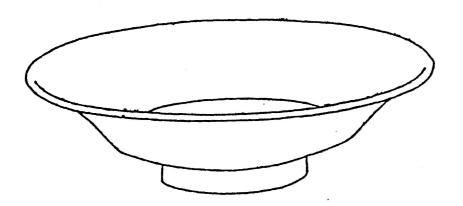
<sup>84</sup>Li Hsiang-ch'i, and Chang Hou-huang, <u>Chü-lu Sung-ch'i ts'ung-lu</u>, Tientsin po-wu-yüan, (Tientsin, 1923), p. 25.









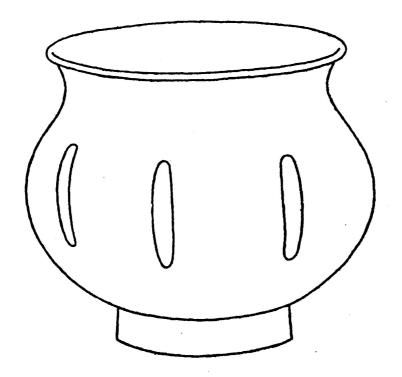


cannot be said to vary much from the plain undecorated white Tz'u-chou ware plates already described.

## Wine Vessels - Tsun

The <u>tsun</u> or ancient wine vessel category, which could also be called jars, has three samples, each illustrated in Plates III-23, III-24, and III-25. All are white, undecorated Tz'u-chou wares. The first <u>tsun</u> is approximately 9.67 cm. high, with a rim diameter of 10.33 cm., a body diameter of 12 cm. and a base diameter of just over 5.67 cm.

The second illustrated <u>tsun</u> has a rim diameter of 11 cm., a body diameter of 15 cm., and a height of 12 cm. The third <u>tsun</u> has a diameter of 7.67 cm. at the lip, a body diameter of 11.67 cm., and a height of 10.17 cm.

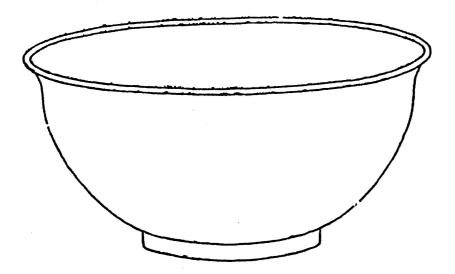






### Basin or Pot - K'ui

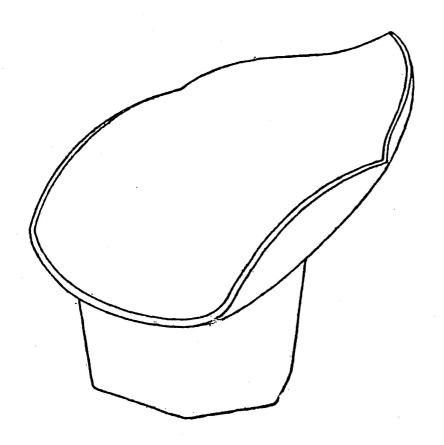
Another type of food container illustrated in this catalogue from the Tientsin Museum is a <u>k'ui</u> or basin or pot. [Plate III-26]. It is also undecorated white Tz'u-chou ware. Its diameter at the lip is 26.33 cm., its foot diameter is 11.67 cm., and its height is 12.33 cm.



### Pillows - Section I

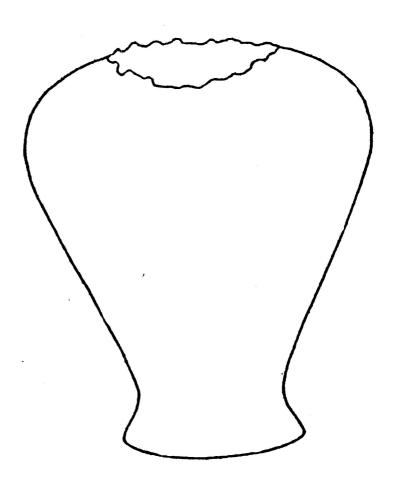
The two pillows illustrated by Plate III-27 are not identified as to color in the catalogue. text does note that they are glazed overall except the bottom of the base and the back side of the base. text further states that alot of pillows of this kind were found at Chü-lu. When they were excavated they were either found lying flat or standing upright. The author surmised that from this he could tell people at that time laid the pillows flat when using them and set them upright afterwards. Due to the nature of the inscriptions that will be discussed in great detail in a later section of this paper, the author determined that "originally pillows could only be found in tombs. So it's really surprising to find that people actually used them to sleep on."85 these two, one has an inscription relating to a wedding and the other implies the pillow was shared in the bedroom by a father and son. Both pillows' surface length is 35 cm., while their surface width is 31 cm. When the pillow is set up for usage the height is 21 cm.

<sup>85</sup>Li Hsiang-ch'i and Chang Hou-huang, <u>Chü-lu Sung-ch'i ts'ung-lu</u>, vol. I, Tientsin po-wu-yüan, (Tientsin, 1923), p. 30.



## Bottles, Jars

Still adhering to the order of the objects presented in the Tientsin catalogue, a p'ing or bottle is illustrated next [Plate III-28]. This bottle (or vase or jar) is another undecorated white Tz'u-chou ware which was reconstructed from shards collected at the site. Measurements are not available.

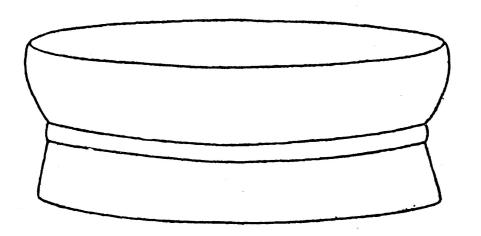


#### Musical Instruments: Drums

An "earthen drum" or t'u ku is illustrated in Plate III-29. The text indicates that the object is pottery, not porcelain. This catalogue continues with information about the history of drums: "The drum is the earliest form of musical instrument of mankind. Drums naturally have played a very important place in Chinese customs throughout history. In the Chou dynasty there were special kinds of officials. They played the drum in the middle of spring to prevent the summer heat; they played the drum in the middle of autumn to welcome the coming winter; they also played the drum to pray for harvests, and to comfort the old..."86 The article continues: "A special custom still continued in the Sung dynasty -- when there was a drought, a Taoist monk was invited to play the drum in a ceremony to plead for the local deities and the wind or rain 'uncles' to come."87

<sup>86&</sup>lt;u>Ibid</u>., p. 32.

<sup>87</sup> Ibid.



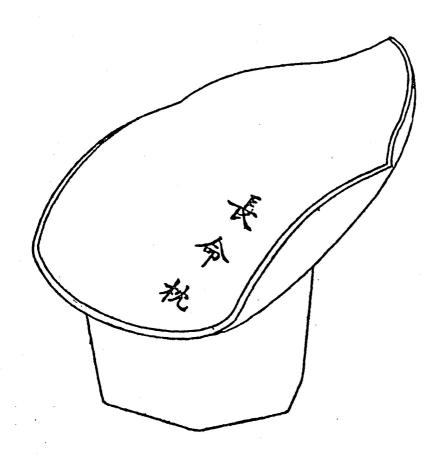
### Pillows - Section II

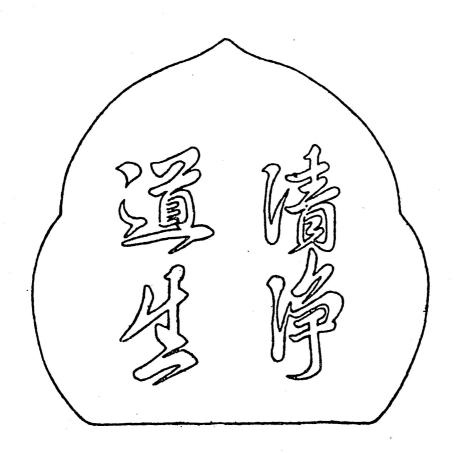
The last several catalogued objects are pillows. Plate III-30 illustrates a leaf-shaped pillow which is also included in the photographs and articles in the Chinese journal Ho-pei ti-i po-wu-yüan pan-yüeh-k'an. This particular pillow is referred to as the "longevity pillow" because of its three-character ch'ang-ming chen inscription on the pillow surface. A second related pillow has illegible characters on it.

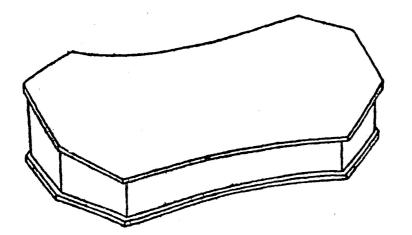
Plate III-31 illustrates another pillow which also was published as several photographs with text in the Ho-pei ti-i po-wu-yüan pan-yüeh-k'an. This pillow's surface is inscribed with the four characters ch'ing ching tao sheng ("pure Taoist way of life"). The Tientsin catalogue mentions that this special method of "making the inscriptions" (i.e., sgraffiato technique) is extremely complicated and thus antique dealers pay great attention to these kinds of objects.88

Plate III-32 illustrates the last variety of pillow or <u>chen</u> presented in this catalogue. There are two objects with this shape. This particular pillow has a surface length of 31 cm. and a surface width of 22 cm. Its height in front is 8.67 cm. Its height in

<sup>88&</sup>lt;u>Ibid</u>., p. 37.







the back is 11.33 cm.

The last objects included in the Tientsin catalogue are two inkstones, one of which is also included in the <u>Ho-pei ti-i po-wu-yüan pan-yüeh-k'an</u>. The other non-ceramic objects recovered from Chü-lu will be examined in the Appendix of this paper.

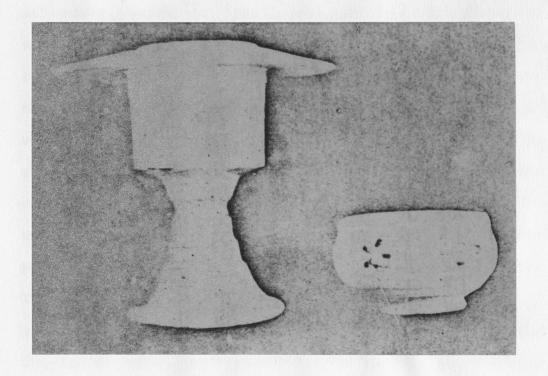
PART TWO

"Chü-lu Sung-tai ku-ch'eng fa-chüeh chi lüeh"

Although the Chü-lu dwelling site excavation report published in 1926, by the Peking Historical Museum<sup>89</sup> contains extremely valuable information about the site and its contents, it has little pictorial information to offer the researcher. Only four objects were reproduced in this excavation report of the dig which actually took place in 1921, and only two of those illustrated objects are ceramics.

Plate III-33 illustrates both the lamp [teng] or incense burner [lu] which the report calls a tou (ancient stemmed cup) and the small bowl [wan]. Many similar lamps are included in our sample of ceramic objects reputedly recovered from Chü-lu. This is the only one reproduced in any of our three core groups of eighty-eight pieces. The small bowl is of great interest because it possesses the same underglaze dot or floral pattern which can be seen on many other Tz'u-chou ware objects reputedly recovered from the Chü-lu type-site.

<sup>89</sup>Kuo-li li-shih po-wu-kuan ts'ung-k'an, "Chü-lu Sung-tai ku-ch'eng fa-chüeh chi lüeh," vol. 1, no. 1, (Peking, 1926).



PART THREE

### Ho-pei ti-i po-wu-yüan pan-yüeh-k'an

Although miscellaneous issues of the Chinese journal Ho-pei ti-i po-wu-yüan pan-yüeh-k'an, published between November 10, 1931, and May 10, 1933, contain the last of the published photographs of authenticated ceramic wares recovered from the Chü-lu type-site, its contents nevertheless are of the greatest value establishing an authenticated group which can be subsequently compared with the reputed Chü-lu type-site ceramic wares. These ten ceramic objects will be examined in the chronological order in which they were published. Two of the objects were duplicated in the Tientsin catalogue and therefore create a total of eighty-eight objects in the core group of authenticated Chü-lu objects, rather than the ninety which were originally published. It should be emphasized that the whereabouts of these ten pieces is currently unknown. Supposedly all of the objects excavated from Chü-lu were transferred at some time to the Nanching Museum. None of the twelve objects I viewed during my visit to the Nanching Museum in October, 1984, were these objects. This core group of authenticated Chu-lu wares will be presented in tabular form in Part Four of this chapter. Each object will be individually now

presented.

#### Marbled Ware Bowl

In volume 4, November 10, 1931, page 3, the first photograph of an "ancient ceramic bowl" from Chülu was published in this Chinese journal. [Plate III-34]. The accompanying text described the circumstances surrounding its discovery, a description of the object, and some general comments by the author. According to this report, the footed bowl [wan] was excavated from Chü-lu in 1920, after being buried by the flooding from a nearby river in the autumn of the second year of the Ta-kuan period (1108 A.D.) of the Sung dynasty.

The article relates the actual size of the bowl to the photograph and states that the object is displayed by the Tientsin Museum (known then as the Hopei ti-i po-wu-yüan). The bowl is constructed of solid marbled ware, but the current popular term of chiao t'ai is not used here, but rather an elaborate circuitous description is given. The glaze has a white color with a slight yellowish tinge, while the body is made up of white and brown clays mixed together. The author ascertains that the "cloudy pattern" on the bowl's surface was not painted on because the broken profile clearly shows the unique construction of the The writer states that he has not found any record of this kind of unique ceramic object and its

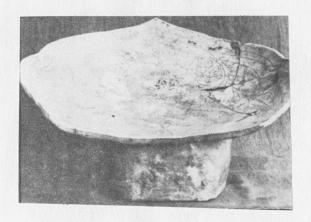


unusual method of construction in any of the ceramic books that are available to him. The emphasis in this article is on the lack of information then available about these objects with <a href="https://www.mixed.ceramic">hun tz'u</a> ("mixed ceramic") bodies, even venturing to ask "noble experts" to write to the staff at the museum about their opinions or information they have about this unique object so that "the treasures of our country can be defined and the work of those noble explorers can also be appreciated."

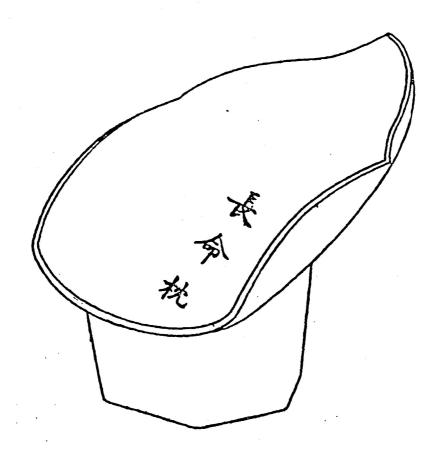
#### **Pillows**

The next issue of this journal to include another ceramic object excavated from Chü-lu was in volume 6, page 1, on December 10th, 1931. A photograph [Plate III-35] and a large rubbing [Plate III-36] of a ceramic pillow were the subject of this long article. This Tz'u-chou ware pillow, generally referred to as the "longevity pillow" because of its three character inscription ch'ang-ming chen, was one of the two pillows that was also reproduced as a line drawing [Plate III-37] and rubbing [Plate III-38] in the catalogue compiled by the Tientsin Museum in 1923, Chü-lu Sung-ch'i ts'ung-lu.

The author begins by discussing the history of pillows and emphasizes that we know this is a pillow because it even has the character for pillow, chen, on its surface. He states that the earliest pillows were made of wood in the Chin dynasty and used in burial ceremonies. But later on all varieties of pillows were used, including diamond, jade, gold, crystal and precious stones. In the Sung dynasty, the author continues, magnetic stone pillows were used to sleep on because they believed that this kind of pillow would maintain and cure people's eye sight. They also believed that the pillow would help people maintain a clear mind and retain their good memory when they got









old. Pillows known as ching chen ("alert pillows"), were used because they believed that if they slept on that kind of pillow, they could maintain a clear mind at all times. The author cites other scholars as saying that square pillows were used in the summer time. After one slept on one side of the pillow until it was very hot, he could turn the square pillow to another of its eight sides and thus always had a cool surface to sleep on. He continues, stating that obviously not all pillows were square, judging by this ceramic pillow excavated from Chü-lu in 1919.

The author's description of the pillow follows. The glaze of the pillow is "white as milk," with flower designs carved on the surface of the pillow which is very "lively looking." The three character inscription on the surface, ch'ang-ming chen, or "longevity" is executed in fine calligraphy. The author believes this object is a product of the Tz'u-chou kilns. After just stating how fine the calligraphy is, the author notes that the "poor quality" of the flower design indicates that the pillow was intended as a product for the common market at the time.

Next the author notes that prior to this time in the Sung dynasty, pillows were used in burial only. But when this pillow was excavated "along with alot of

pillows, all of the pillows were found within the bedrooms of the households." He cites another pillow found at Chü-lu that verifies this - its inscription is concerned with "newly wedded...".

As for the actual use of the pillow during sleep, the author has some argument with the people in Chū-lu. It is the author's opinion that since the pillow has a huge surface and a tiny stand, that it was only for display use in the bedroom. However, the local people in Chū-lu reported to him that the pillow was actually used to sleep on. Their rationale was that at that time in the Sung dynasty, Chū-lu people also used the kind of bed the Northerners are still using now, where the edges of the bed are made of wood and are higher than the surface of the bed where people sleep. Therefore, the people at that time could somehow tie the stand of the pillow to the edge of the bed and make the pillow stable enough to sleep on.

A second excavated pillow was published in the same journal in volume 7, page 2 of the December 25th, 1931 issue. This pillow [Plates III-39 and III-40], was excavated in 1919 from Chü-lu Hsien, Ho-pei Province. The article repeats the same information that is given in each of these ten articles, that Chü-lu was buried in the autumn of <u>Ta-kuan erh-nien</u> (1108 A.D.), by nearby floods. The author further notes that





this pillow was excavated the same year as the "longevity pillow."

This pillow is described as a Sung dynasty Tz'u-chou ware pillow with a carved flower pattern. The glaze on the pillow surface is made up of both black and white pigments. Although the author doesn't mention it, the four characters on the pillow surface are ch'ing ching tao sheng, which can be translated as "the pure Taoist way of life."

This pillow was also included in the Tientsin Museum report entitled <u>Chu-lu Sung-ch'i ts'ung-lu</u> as a line drawing [Plate III-41] and a rubbing of the inscription.



#### Ch'ing-pai Ewer

Plate III-42 shows a Sung dynasty "porcelain ewer" published in volume 8, page 3, of the January 10th, 1932 issue of Ho-pei ti-i po-wu-yüan pan-yüehcontents of this article are quite k'an. The interesting. The author first notes that the rim of this ewer which was excavated from Chü-lu, is partially broken, a fact that can be seen from the photograph. He states that the glaze is "sky-blue color," and the clay is thin and has "carved white invisible flowers." When the ewer is held up to the light, the "invisible" flowers can be seen. The base of the ewer is flat. The author of this brief article observes that people normally refer to this kind of ceramic as "Ying-ch'ing" ware, and that this particular piece could be an imitation of the Ch'ai kiln or it could be an authentic product of the Ch'ai kiln.



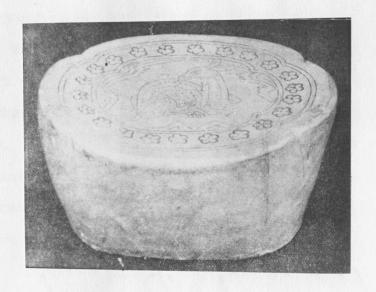
#### Vases, Jars or Bottles - Example One

A "Sung white-glazed ceramic vase" is the next object published in volume 33, page 2 of the January 25th, 1932 issue of this Chinese journal. [Plate III-43]. The accompanying text is extremely brief. After stating the usual information as to the relation of the size of the photo to the size of the actual piece, and noting that the object is displayed in the Tientsin Museum, the article continues by placing the year of excavation from Chü-lu to 1919. According to the author the glaze is "pure and clear as jade" and is a product of the Sung Tz'u-chou kilns. He further notes that this type of elongated vase [p'ing] is rarely excavated, and thus is very valuable.



#### Pillows - Section II

A third Tz'u-chou ware pillow is reproduced in volume 21, page 1, of the July 25th, 1932 issue of the Ho-pei ti-i po-wu-yüan pan-yüeh-k'an. This pillow [Plate III-44] has a carved or incised flower pattern with deer, and was excavated in 1920 from inside the town of Chü-lu. The glaze is a combination of grey and green colors.



#### Bowls - Section II

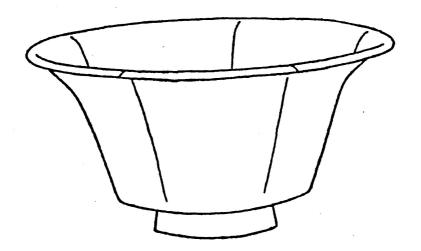
In volume 23, page 3 of the August 25th, 1932 issue of this same journal, a Sung bowl that "resembles" Ch'ai kiln products is reproduced [Plate III-45]. The clay body is described as thin and translucent and the glaze light blue. The author states that because of these features people used to call it Ying-ch'ing, and since the Ch'ai kiln is the kiln that is most famous for producing this type of product, this can be said to be a copy of the Ch'ai kiln product. The author further states that the bowl was excavated from Chü-lu, in Hopei Province, but does not give a year.

Another Sung ceramic bowl [Plate III-46], also excavated from Chü-lu, was published in volume 24, page 2, of the September 10th, 1932 issue of the same Chinese journal. This white-glazed ceramic bowl has the characteristic reddish-brown crazing and staining on its surface. The clay body construction is quite thick, but it is very light weight, therefore people customarily call this composition and effect teng ts'ao hui ("candle wick ash powder").

It is my belief that this small bowl [wan] illustrated in the Ho-pei ti-i po-wu-yüan pan-yüeh-k'an, is the same as the ou [cup] illustrated in the Tientsin Museum's Chü-lu Sung-ch'i ts'ung-lu, on page







fourteen [Plate III-47]. There are seventeen pieces of similar description which can only be differentiated by the inscriptions on their bases. All are described as creamy white, but with a hard and thick clay body of surprisingly light weight. This catalogue of Sung artifacts from Chü-lu notes that because the exposed edge of the clay body appears like ash, antique dealers refer to this effect as "light ash." It appears that they are describing the same object.

Α hemisphere-shaped marbled bowl ware excavated from Chü-lu can be seen in volume 29, page 2, of the November 25th, 1932 issue of this journal [Plate III-48]. The only information given about this bowl is that it has the same composition as the bowl discussed in volume 4 of the same journal. The author notes that one has yet responded to their request information about these wares. The terms used describe this bowl, both "hemisphere-shaped" "marbled ware" are my own, not quotes from the article.



#### Bottle, Jar, Vase - Example Two

The final ceramic piece reproduced in this journal is a Sung dynasty chih ma sesame-glazed ceramic bottle. [Plate III-49]. This piece appears in volume 40, page 2, of the May 10th, 1933 issue of this Chinese journal. The author notes that the bottle was excavated from Chü-lu in 1919. The clay body is thin and the glaze smooth, therefore the effect is known as sesame-glazed. The author states that during excavation alot of products of this kind were found, especially bowls and jars, but bottles like this were rarely found. A shovel broke the rim of the object as it was being dug out of the earth.

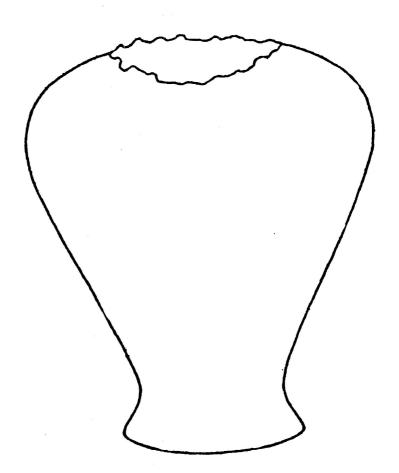
A few other current observations could be made about this piece. Upon studying this object one could say that the sesame-glazed piece is a member of the Northern black or brown-glazed ceramic family which is related to Tz'u-chou wares. The shape closely resembles the bottle [p'ing, also] on page thirty of the Tientsin Museum 1923 report, Chü-lu Sung-ch'i ts'ung-lu. [Plate III-50], although that excavated piece was white, and was inscribed with the character ya ("sold") on its foot.

Complete tabular data regarding these core groups of authenticated Chü-lu wares are presented in Part Four of this chapter. The use of tables helps to

PLATE III-49



PLATE III-50



clarify the essence of the core group of authenticated Chü-lu wares. They will later be used for comparison purposes in evaluating the next group, the authenticated wares from the Chü-lu type-site.

Part Four

Core Group of Authenticated Wares from Chü-lu

Tabular Data

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-6	1. <u>wan</u>	bowl	Tz'u-chou	white with slight yel- low tinge/ plain	d:16.67 cm. H:8.33 cm.	Chü-lu Sung-ch'i ts'ung-lu	present location unknown	none	none/inscr.
Plate III-6	2. <u>wan</u>	bowl	Tz'u-chou	white with slight yel- low tinge/ plain		<u>CST</u>	present location unknown	none	none/inscr
Plate III-6	3. <u>wan</u>	bowl	Tz'u-chou	white with slight yel- low tinge/ plain	d:16.67 cm. H: 8.33 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-6	4. <u>wan</u>	bowl	Tz'u-chou	white with slight yel- low tinge/ plain	d:16.67 cm. H: 8.33 cm.	CST	present location unknown	none	none/inscr.
Plate III-6	5. <u>wan</u>	bowl	Tz'u-chou	white with slight yel- low tinge/ plain	d: 16.67 cm H: 8.33 cm.	<u>CST</u>	present location unknown	none	none/inscr.
Plate III-7	6. <u>wan</u>	bowl	Tz'u-chou	white with slight yel- low tinge/ plain	d:17.67cm. H:9.33 cm.	CST	present location unknown	none	none/inscr.

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-7	7. <u>wan</u>	bowl	Tz'u-chou	white with slight yel- low tinge/ plain	d:17.67 cm. H:8 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-8	8. <u>wan</u>	bowl	Tz'u-chou	white with slight yel- low tinge/ plain	d:12.67 cm. H:5.67 cm.	CST	present location unknown	none	none/inscr
Plate III-8	9. <u>wan</u>	bowl	Tz'u-chou	white with slight yel- low tinge/ plain	d:15 cm. H: 6.67 cm.	CST	present location unknown	none	none/inscr
Plate III-46	10. <u>wan</u>	bowl	Tz'u-chou	white/plain	unknown	<u>Ho~pei</u>	present location unknown	none	none
Plate III-34	11. <u>wan</u>	bowl	marbled ware	marbled	unknown	<u>Ho-pei</u>	present location unknown	none	none
111-45	12. <u>wan</u>		Ch'ing-pai ware	pale blue trans.glaze	unknown	<u>Ho-pei</u>	present location unknown	none	none

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBL I SHED	COLLECTION	1.D. NO.	DATE/INSCR
Plate III-48	13. <u>po</u>	earthen bowl	marbled ware	marbled	unknown	Ho-pei	present location unknown	none	none
Plate III-5	14. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d:20 cm. H:9.47 cm.	CST	present location unknown	none	none/inscr.
Plate III-5	15. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d: 20 cm. H:9.47 cm.	CST	present location unknown	none	none/inscr
Plate III-5	16. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d: 20 cm. H: 9.47 cm.	CST	present location unknown	none	none/inscr
Plate III-5	17. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d:20 cm. H: 9.47 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-5	18. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d: 20 cm. H: 9.47 cm.	CST	present location unknown	none	none/inscr

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBL1SHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-5	19. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d:20 cm. H: 9.47 cm.	CST	present location unknown	none	none/inscr
Plate III-5	20. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d: 20 cm. H: 9.47 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-5	21. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d: 20 cm. H: 9.47 cm.	CST	present location unknown	none	none/inscr
Plate III-5	22. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d: 20 cm. H: 9.47 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-5	23. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d: 20 cm. H: 9.47 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-5	24. <u>yu</u>	broad- mouthed bowl	Tz'u-chou	cream/plain	d: 20 cm. H: 9.47 cm	<u>CST</u>	present location unknown	none	none/inscr

PART IV

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-5	25. <u>yu</u>	broad- mouthed bowl	Tzʻu-chou	cream/plain	d: 20 cm. Н: 9.47 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-33	26. <u>yu</u>	bowl	Tz'u-chou	cream with floral dec.	unknown	Chú-lu Sung- tai ku	present location unknown	none	none
Plate III-9	27. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	white with slight yel- low tinge/ plain	"smaller than <u>wan</u> or <u>yu</u> "	<u>CST</u>	present location unknown	none	none/inscr.
Plate III-9	28. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	white with slight yel- low tinge/ plain	"smaller than <u>wan</u> or <u>yu</u> "	<u>CST</u>	present location unknown	none	none/inscr.
Plate III-9	29. <u>ou</u>	bowl or cup for tea or wine		white with slight yel- low tinge/ plain	"smaller than <u>wan</u> or <u>yu</u> "	CST	present location unknown	none	none/inscr.
Plate III-9	30. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	white with slight yel- low tinge/ plain		<u>CST</u>	present location unknown	none	none/inscr.

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-9	31. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	white with slight yel- low tinge/ plain	"smaller than <u>wan</u> or <u>yu</u> "	CST	present location unknown	none	none/inscr.
Plate III-9	32. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	white with slight yel- low tinge/ plain	"smaller than wan or yu"	<u>CST</u>	present location unknown	none	none/inscr.
Plate III-9	33. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	white with slight yel- low tinge/ plain	"smaller than wan or yu"	CST	present location unknown	none	none/inscr.
Plate III-10	34. <u>ou</u>	bowl or cup for tea or wine	T'zu-chou	cream/plain	d:12.67 cm. H: 6 cm.	CST	present location unknown	none	none/inscr.
Plate III-10	35. <u>ou</u>	bowl or cup for tea or wine	T'zu-chou	cream/plain	d: 12.67 cm. H: 6 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-10	36. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	cream/plain	d: 12.67cm H: 6 cm.	<u>CST</u>	present location unknown	none	none/inscr

PART VI

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-10	37. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	cream/plain	d: 12.67cm H: 6 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-10	38. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	cream/plain	d: 12.67 cm H: 6 cm.	<u>CST</u> ,	present location unknown	none	none/inscr
Plate III-10	39. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	cream/plain	d: 12.67cm H: 6 cm.	CST	present location unknown	none	none/inscr
Plate III-10	40. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	cream/plain	d:12.67 cm. H: 6 cm.	CST	present location unknown	none	none/inscr.
Plate III-11	41. <u>ou</u>		Northern black or brown ware	"cowpea red"	d: 12 cm. H: 4.67 cm.	CST	present location unknown	none	none/inscr.
Plate III-12	42. <u>ou</u>	bowl or cup for tea or wine	Tz'u-chou	cream/plain	unknown	<u>CST</u>	present location unknown	none	none/inscr.

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-14	43. <u>ou</u>	bowl or cup for tea and wine	Tz'u-chou	cream/plain	unknown	<u>CST</u>	present location unknown	none	none/inscr
Plate III-13	44. <u>ou</u>	bowl or cup for tea and wine	Tz'u-chou	cream/plain	unknown .′	<u>CST</u>	present location unknown	none	none/inscr
Plate III-15	45. <u>pei</u>	cup	Tz'u-chou	white/plain	d:15.67 cm. H: 4.33 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-16	46. <u>pei</u>	cup	Tz'u-chou	white/plain	d:11.67 cm. H: 4 cm.	<u>cst</u>	present location unknown	none	none/inscr
Plate III-16	47. <u>pei</u>	cup	Tz'u-chou	white/plain	d:11.67 cm. H: 4 cm.	CST	present location unknown	none	none/inscr
Plate III-17	48. <u>kan</u>	cup	Tz'u-chou	white/plain	d: 5 cm. H: 1.33 cm.	CST	present location unknown	none	none/inscr

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-18	49. <u>p'an</u>	shallow dish	Tz'u-chou	white/plain	d:18 cm. H: 4.67 cm.	CST	present location unknown	none	none/inscr.
Plate III-19	50. <u>p'an</u>	shallow dish	Tz'u-chou	white/plain	d: 18 cm. H: 4.67 cm.	CST	present location unknown	none	none/inscr.
Plate III-19	51. <u>p'an</u>	shallow dish	Tz'u-chou	white/plain	d: 18 cm. H: 4.67 cm.	CST	present location unknown	none	none/inscr.
Plate III-19	52. <u>p'an</u>	shallow dish	Tz'u-chou	white/plain	d: 18 cm. H: 4.67 cm.	<u>CST</u>	present location unknown	none	none/inscr.
Plate III-19	53. <u>p'an</u>	shallow dish	Tz'u-chou	white/plair	d: 18 cm. H: 4.67 cm.	CST	present location unknown	none	none/inscr.
Plate III-19	54. <u>p'an</u>	shallow dish	Tz'u-chou	white/plain	d: 18 cm. H: 4.67 cm.	<u>CST</u>	present location unknown	none	none/inscr

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-19	55. <u>p'an</u>	shallow dish	Tz'u-chou	white/plain	d: 18 cm. H: 4.67 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-19	56. <u>p'an</u>	shallow dish	Tz'u-chou	white/plain	d: 18 cm. H: 4.67 cm.	CST	present location unknown	none	none/inscr
Plate III-19	57. <u>p'an</u>	shallow dish	Tz'u-chou	white/plain	d: 18 cm. H: 4.67 cm.	CST	present location unknown	none	none/inscr
Plate III-20	58. <u>tieh</u>	plate	Tz'u-chou	cream/plain	d: 12 cm. H: 2.33 cm.	CST	present location unknown	none	none/inscr
Plate III-21	59. <u>tieh</u>	plate	Lung-ch'üan Ware	not described in detail	d: 10.33cm. H: 2.5 cm.	CST	present location unknown	none	none/inscr.
Plate III-22	60. <u>tieh</u>	plate	Tz'u-chou	cream/plain	d:13.57 cm. H: 3.67 cm.		present location unknown	none	none/inscr

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-21	61. <u>tieh</u>	plate	Lung-ch'üan	l .	d: 10.33 cm H: 2.5 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-20	62. <u>tieh</u>	plate	Tz'u-chou	cream/plain	unknown	CST	present location unknown	none	none/inscr
Plate III-20	63. <u>tieh</u>	plate	Tz'u-chou	cream/plain	unknown	CST	present location unknown	none	none/inscr
Plate III-20	64. <u>tieh</u>	plate	Tz'u-chou	cream/plain	unknown	CST	present location unknown	none	none/inscr
Plate III-20	65. <u>tieh</u>	plate	Tz'u-chou	cream/plain	unknown	CST	present location unknown	none	none/inscr
								DART VI	

PART XI

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-42	1. <u>hu</u>	ewer	Ch'ing-pai	pale blue/ invisible carved flowers	unknown	<u>Ho-pei</u>	present location unknown	none	none
Plate III-23	2. <u>ts'un</u>	wine jar	Tz'u-chou	cream/plain	lip diam: 10.33 cm. body:12 cm. H: 9.67 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-25	3. <u>ts'un</u>	wine jar	Tz'u-chou	cream/plain	lip diam: 12 cm. body:15 cm. H: 12 cm.	<u>CST</u>	present location unknown	none	none/inscr
Plate III-24	4. <u>ts'un</u>	wine jar	Tz'u-chou	cream/plain	lip diam: 7.67 cm. body:11.67 cm. H:10.17 cm.	<u>CST</u>	present location uknown	none	none/inscr.
Plate III-2	5. <u>ho</u>		Northern Brown Ware	brownish- red with brown patches	d: 20.13cm. H: 11.67 cm		present location unknown	none	1092/inscr.
Plate III-3	6. <u>ho</u>	box	Northern Brown Ware	brownish- red with brown patches	d:20.13cm. Н: 11.67 cm	<u>CST</u>	present location unknown	none	1108/inscr.

CORE AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-4	7. <u>kai</u>	box cover	Northern Black Ware	jet black with brown spots	diam: 15.67 cm.	<u>CST</u>	present location unknown	none	none/inscr.
Plate III-26	8. <u>k'ui</u>	pot, basin	Tz'u-chou	white/plain	d: 26.33cm H: 12.33cm	<u>CST</u>	present location unknown	none	none/inscr.
Plate III-50	9. p'ing	jar, bottle	Tz'u-chou	white/plain	none available	<u>CST</u>	present location unknown	none	none/inscr.
Plate III-49	10. p'ing	jar, bottle	Northern Black or Brown Ware	"sesame glaze"	none available	Ho-pei	present location unknown	none	none/none
Plate III-43	11. p'ing	jar, bottle elongated	Tz'u-chou	white/plain	none available	<u>Ho-pei</u>	present location unknown	none	none/none

CORE AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.		DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-1	1. <u>hsi</u>	wash basin	Tz'u-chou	white with slight yel- low tinge/ plain	lip diam: 30.33 cm. foot diam: 21.67 cm. H: 8.67 cm.	Chú-lu Sung-ch'i ts'ung-lu	present location unknown	none	1108/inscr
Plate III-1	2. <u>hsi</u>	wash basin	Tz'u-chou	white with slight yel- low tinge/ plain	lip diam: 30.33 cm. foot diam: 21.67 cm. H.: 8.67cm.	ChU-lu Sung-ch'i ts'ung-lu	present location unknown	none	1108/inscr
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CORE AUTHENTICATED GROUP: VESSELS USED IN WASHING

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-29	<u>t'u ku</u>	earthen drum	Tz'u-chou	unknown		Chü-lu Sung-ch'i ts'ung-lu	present location unknown	none	none/inscr
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CORE AUTHENTICATED GROUP: MUSICAL INSTRUMENTS

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-30, Plate III-36	1. chen	pillow leaf-shape	Tz'u-chou	white/ sgraffiato	unknown	Chu-lu Sung- ch'iand Ho-pei ti- i	present location unknown	none "longevity pillow"	none/inscr surface
	2. chen	pillow leaf-shape	Tz'u-chou	white/ sgraffiato	unknown	Chu-lu Sung-ch'i ts'ung-lu	present location unknown	none	none/ inscription illegible
Plate III-31, III-39, III-40	3. chen	pillow leaf-shape	Tz'u-chou	black and white with sgraffiato design	unknown	Chü-lu Sung-ch'i and Ho-pei	present location unknown	none "pure Taois way of life"	none/inscr ; surface
Plate III-32	4. chen	pillow octagonal	Tz'u-chou	unknown	width: 22.6 cm. length: 31 cm. H.: 11.33cm	Chü-lu Sung-ch'i ts'ung-lu [CST]	present location unknown	none	none/inscr.
Plate III-32	5. <u>chen</u>	pillow octagonal	Tz'u-chou	unknown	unknown	<u>CST</u>	present location unknown	none	none/inscr.
Plate III-27	6. <u>chen</u>	pillow leaf-shape	Tz'u-chou	white with slight yel- low/plain	W: 31 cm. L: 35 cm. H: 21 cm.	CST	present location unknown	none	1103/inscr base

CORE AUTHENTICATED GROUP: PILLOWS (USED IN SLEEPING) PART I

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-27	7. <u>chen</u>	pillow leaf-shape	Tz'u-chou	white with slight yel- low/plain	L. 35 cm. W. 31 cm. H. 21 cm.	CST	present location unknown	none	none/inscr base
Plate III-44	8. chen	pillow medallion- shape	Tz'u-chou	white/ stamped and carved,deer	unknown	Но-реі [ <u>НТРР</u> ]	present location unknown	none deer motif	none/none
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CORE AUTHENTICATED GROUP: PILLOWS (USED IN SLEEPING)

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate III-33	tou named in- correctly in report. ***	ancient stemmed cup****	Tzʻu-chou	cream/plain	unknown	Chd-lu Sung-tai ku-ch'eng fa-chüeh chi lüeh	present location unknown	none	none
	***actually is a teng or <u>lu</u>	**** actually is a lamp or incense burner							
	-		,						

CORE AUTHENTICATED GROUP: LAMPS OR INCENSE BURNERS

# CHAPTER FOUR COLLECTIONS UTILIZED

A total of 238 ceramic objects were selected for this study of the ceramic wares from the Chü-lu type-site. Eighty-eight of the pieces were in the core group of authenticated Chü-lu objects which were published soon after their excavation and reproduced as either photographs or line drawings in the 1920's and 1930's in China.

The remaining 150 ceramic objects formed the group initially categorized as "reputedly" from the Chü-lu type-site, but believed to be authentic based on the criteria set up during this analysis of these wares. These will subsequently be referred to as the authenticated group of Chü-lu ceramics. Additional hundreds of objects, primarily Tz'u-chou wares, were examined, but not included in this study.

The 150 selected objects were examined either in person or through excellent photographs obtained from the collection to which they belong, or through quality reproductions in books. If the object seemed to have been excavated from Chü-lu based on accession records, but I was unable to either view the object in person or obtain a clear photograph, that object was rejected from the final sample. Obviously there are

many more reliable Chü-lu type-site ceramics available in other collections throughout the world. However, I believe the size of this sample is large enough to draw some conclusions from based on its use as a reliable, representative sample. Tabular data relating to the authenticated group of Chü-lu type-site ceramics will be presented throughout Chapters Five and Six. These are useful for comparison with the core authenticated group presented in Part Four of Chapter Three.

Pieces from the Chü-lu type-site can be seen in collections throughout the world. The two largest collections are in the Royal Ontario Museum in Toronto, Canada, and the Nanching Museum in Chiangsu Province in the People's Republic of China. The representative pieces that will be used for examination of the wares from the Chü-lu type-site are from these two major collections, and from both published and previously unpublished pieces in other collections, as noted in the following pages. The fact that these collections are located throughout the Americas, Europe, and Asia, indicate the representativeness of such a sample.

Collections that were viewed in person include the collections at the:

- 1. Royal Ontario Museum in Toronto, Canada
- 2. Nanching Museum in the People's Republic of China
- 3. Nelson-Atkins Museum of Art in Kansas City, Missouri

- 4. Laurence Sickman collection in Kansas City, Missouri
- 5. my own collection
- 6. Myron Falk, Jr. collection in New York City
- 7. Metropolitan Museum of Art in New York City
- 8. Freer Gallery of Art, Washington, D.C.
- 9. Museum of Fine Arts, Boston
- 10. Avery Brundage collection at the M.H. de Young Memorial Museum in San Francisco.

Clear photographs were obtained from the following collections:

- 1. Baird collection
- 2. Barlow collection at the University of Sussex
- 3. Bristol City Art Gallery
- 4. British Museum
- 5. Chicago Art Institute
- 6. Alfred Clarke collection
- 7. Cleveland Museum of Art
- 8. Cornell University, the Herbert F. Johnson Museum of Art
- 9. Dreyfus collection
- 10. Field Museum, Chicago
- 11. Fitzwilliam Museum, Cambridge
- 12.01ga Hasbrouck collection, Vassar College
- 13. Indianapolis Museum of Art
- 14. Carl Kempe collection, Stockholm, Sweden
- 15. Captain Dugald Maclcolm collection

- 16.Musee Guimet, Paris
- 17. Museum für Kunst und Gewerbe, Hamburg
- 18. Museum für Ostasiatische Kunst, Cologne
- 19. Museum of Far Eastern Antiquities, Stockholm
- 20.Nils Palmgren collection of shards at the Ostasiatiska Museet (Museum of Far Eastern Antiquities), Stockholm
- 21. Percival David Foundation, London
- 22. Philadelphia Museum of Art
- 23. Raphael collection now at the Fitzwilliam Museum at Cambridge
- 24. Collection of Mr. R.F.A. Riesco
- 25. Rutherston collection
- 26.Sackler collection
- 27. Schiller collection
- 28.Mrs. C.G. Seligman collection
- 29.Mrs. Walter Sedgwick collection
- 30.Dr. Paul Singer collection
- 31. Collection of King Gustav VI Adolf of Sweden
- 32.Tenri Museum, Japan
- 33. Victoria and Albert Museum, London
- 34. Moore Memorial collection at Yale University.

Fifty-two objects were viewed at the Royal Ontario Museum and accepted as reliable examples of Chü-lu type-site ceramic wares. Many, many others were viewed there and rejected based on either inappropriate

form or lack of the reddish-brown crackling and crazing in the glaze.

I was told by Shih Shu-ch'ing at the Museum of Chinese History in Peking, in the Fall of 1983, that all of the objects that had been in the possession of the Tientsin Museum were at one time moved to the of Chinese History in Peking, but had subsequently been moved to the Nanching Museum Chiangsu Province. But the twelve objects I allowed to view there in October of 1984 were not those included in either the Tientsin catalogue Chü-lu Sungch'i ts'unq-lu, or their museum journal Ho-pei ti-i powu-yüan pan-yüeh-k'an, because none of the objects I viewed in Nanching had inscriptions, and all of the published in the Tientsin 1923 Museum's catalogue had inscriptions. None of the pieces I viewed matched those published in the 1930's Tientsin Museum journals either. I asked the attendants who helped me at the Nanching museum, if any of the other Chü-lu pieces in their collection had inscriptions and I was given a firm "no." I was never given a definite total of the number of Chü-lu ceramic pieces in the Nanching Museum, either, though I asked several museum staff members and have subsequently written letters raising this question. I was given the impression that there were many, many more, and I suspect that they probably

possess the largest collection in the world. It was also unfortunate that I was not allowed to photograph the objects at the Nanching Museum, as my sketches and measurements now seem too inadequate for the inclusion of these items into the data for the authenticated sample.

Many of the wares reputedly recovered from Chü-lu or Ch'ing-ho Hsien in the Carl Kempe collection had to be rejected because of inferior photographs, though his collection is indeed one of the largest. The other larger collections were the Hoyt collection pieces in the Museum of Fine Arts, Boston; the Metropolitan Museum of Art; the Nelson-Atkins Museum of Art and the Laurence Sickman collection in Kansas City. These formed the focus, supplemented by the remainder of the pieces in other collections previously mentioned.

Before presenting the actual objects which form this reliable, authenticated sample group, terminology needs to be defined and the classification system as to types of wares and functional uses and shapes, needs to be established.

#### CHAPTER FIVE

#### CLASSIFICATION OF CERAMIC WARES

According to the evidence from the three core groups of authenticated Chü-lu type-site wares, a large variety of Chinese ceramic wares were in use in Chü-lu at the time of its inundation in 1108 A.D. Even though the superb collection of sherd materials gathered by Nils Palmgren can not be offered as the most reliable evidence of the types of wares available in Chu-lu in 1108 A.D., those materials, too, must be included in an analysis of the variety of classes of wares in use. Therefore, in addition to the Tz'u-chou wares, marbled wares, Ch'ing-pai wares, Northern black or brown-glazed wares (referred to by Nils Palmgren as black and brown Temmoku), and Lung-ch'uan wares, one must additionally include Northern celadons and Chekiang celadons, Ting wares, Chun wares, and "yellow" (Yueh) wares. I believe his classifications of "black Ting-allied wares" and "Ting-allied wares" can now be interpreted as Tz'u-chou with characteristics wares some of Ting wares. Although most of Nils Palmgren's writings are concerned with Ch'ing-ho Hsien, and less with Chü-lu Hsien, there is no reason to believe that these towns that lay roughly thirty-two miles apart had greatly different Therefore, they and the neighboring areas existences.

will be discussed as a unit, the Chu-lu type-site, rather than contrasting sites. The sherd material presented by Nils Palmgren is rather outstanding. Its reliability has been questioned, as his record-keeping was perhaps flawed and, in fact, his notes were not compiled and published until long after his death. Nevertheless, the materials are invaluable.

#### Tz'u-chou Wares

Clear definitions must be established classification as to type of ceramic ware each recovered from Chü-lu or Ch'ing-ho Hsien. Hypotheses concerning attributions to kiln sites will be presented in Chapter Nine. Most prevalent, of course, are Tz'uchou wares. According to Yutaka Mino "Tz'u-chou type wares have enjoyed one of the longest histories of any of the major ceramic wares of China. They have been produced for more than a millenium from the tenth century to the present day."90 The name is derived from one of the major centers of production of these wares, Tz'u-chou or Tz'u-hsien, in southern Province. The term thus refers to a stoneware with many variations that was produced in a large area north of the Yangtze River. Tz'u-chou wares are people's

<sup>90</sup>Yutaka Mino, <u>Freedom of Clay and Brush Through</u> <u>Seven Centuries in Northern China: Tz'u-chou Type</u> <u>Wares, 960-1600 A.D.</u>, Indianapolis Museum of Art, (1980), p. 9.

wares intended for daily use, not wares made for the emperor. The distinguishing characteristic of Tz'u-chou wares is the use of a white slip over the clay body, which is in turn protected by a transparent glaze.

Mino Yutaka has established a system for classifying Tz'u-chou wares into nineteen groups according to techniques used in their decoration and the types of pigments and glazes applied to their surfaces. 91 Not all of these nineteen methods were in use prior to the inundation of Chü-lu. Therefore, as will be discussed in Chapter Seven, the methods of decoration used on the Tz'u-chou wares recovered from Chü-lu can be used to aid in determining the dating of Tz'u-chou materials.

The most common of the groups of Tz'u-chou wares recovered from Chü-lu, are the undecorated white wares. These have a greyish to buff body covered with a white slip and then a transparent colorless glaze. This technique and others will be thoroughly described and illustrated in Chapter Seven.

## <u>Ting Wares</u>

Another ceramic family represented in the sample of authenticated or wares reputedly recovered from the Chü-lu type-site is Ting wares. Like Tz'u-chou

<sup>91&</sup>lt;u>Ibid</u>., p. 15.

wares, the Ting ware origin was likely from T'ang dynasty white wares. A major Ting ware kiln site was discovered in Ch'ü-yang Hsien in Hopei Province, by Fujio Koyama. Published by him in 1941, the Hopei Province Bureau of Culture investigated the site in 1961-62. In the Northern Sung, Ch'ü-yang was part of Ting-chou prefecture, which is where the ware got its name. Ting wares correspond to the taste of the Northern Sung Academy, in its simplicity, restraint and feeling for natural form.

The most common Ting ware shapes are bowls and dishes, and these are almost always incised or carved with lotus flowers or peonies. From the Northern Sung onwards, stepped saggars were usually employed for the making of the most numerous shapes, bowls and dishes --which were fired resting on their rims. On most, the bare lip seems generally to have been fitted afterwards with a narrow metal sheath to conceal the bare body -- and to protect it in use. This factor was essential to its large-scale production. Other observant individuals have noticed that the tears of glaze run downward from the rim. Further investigations have shown that a ring saggar must have been used in firing each piece, rather than firing the bowls on their rims. 92

Ontario Museum were reputedly recovered from Chü-lu. Plate V-1 illustrates one such dish (ROM #922.20.139). This dish has spreading sides with an everted lip, and a slightly recessed base. It has an incised dragon design on its interior bottom. The copper rim is missing. This is one of the few non-Tz'u-chou type wares which shows evidence of the rust-colored staining in the crackling of the glaze due to burial in the silt of the Yellow River for hundreds of years, common to the ceramics recovered from Chü-lu.

Plates V-2 and V-3 illustrate another Ting ware dish in the Royal Ontario Museum collection (ROM #922.20.138). This piece was also accessioned into the collection in 1922, and is part of the enormous quantity of ceramics that George Crofts collected for the museum while in China. The accession records of museums can be a useful tool in substantiating claims that objects were recovered from Chü-lu. This piece is nearly identical to the one previously mentioned, other than the fact that the copper rim still adheres to this one. It, too, has the characteristic staining in the

<sup>92</sup>Rewi Alley, "Tears of Glaze - A Visit to the Ding Kilns, Quyang, North Hebei," <u>The Studio Potter</u>, vol. 12, no. 1, December, 1983, p. 69.

# PLATE V-1

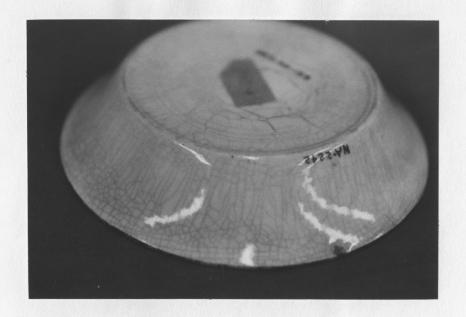


PLATE V-2



PLATE V-3



glaze. Plates V-4 and V-5 illustrate another similar example in the same collection (ROM #922.20.137).

A Ting ware covered jar, reputedly recovered from Chü-lu and now in the British Museum, also exhibits the characteristic rust-colored crazing and staining in the glaze. 93

Historically, after A.D. 1125, with the invasion of the Chin Tartars, production at the Ting kilns was disturbed. The "Golden Age" on Ting wares came to an end. A few pieces of post-Northern Sung, Chin, and Yüan Ting ware ceramics have been found.

As one can tell from reading some of the earlier literature written about the discovery of Chü-lu and its Northern Sung ceramics, due to lack of verified locations of manufacture and other knowledge, the ceramic wares from Chü-lu were considered to be Ting wares or "allied-Ting" wares.

Hasebe notes that early collectors of Chinese ceramics believed that the ceramics found at Chü-lu "did not belong to any type of existing pottery...and called the plain, undecorated wares t'u Ting." James Plumer wrote that there were three grades of Ting ware

<sup>93</sup>Basil Gray, <u>Early Chinese Pottery and Porcelain</u>, Pitman Publishing Corporation, (New York, 1953), plate 58.

<sup>94</sup>Hasebe Gakuji, Jishuyo, (Tz'u-chou Wares), in Toji taikei, vol. 39, Heibonsha (Tokyo, 1974), p. 88.

PLATE V-4



# PLATE V-5



produced, so that even "the poorest peasant in Sung China could afford wares that are priceless today." The poorest grade, known as t'u Ting is heavier with a dark grey body dipped in white slip and a transparent glaze. He noted that much of this t'u Ting was excavated from Chü-lu Hsien. At the same time Tz'u-chou wares were also recovered from Chü-lu. He describes those in which "white, brown and black slip and glaze were combined in a number of ways with the white and buff body clays."

It is my belief, that the majority of the wares recovered from Chü-lu were white wares, members of the Tz'u-chou ware family. Ting ware was evident, but the "Chü-lu type" wares which were considered comparable to Ting, have now been proven to be Tz'u-chou wares, although undecorated.

Sherman Lee noted "the line between Ting and Tz'u-chou to be often vague and tenuous in the extreme." As to the use of the term "Chü-lu Hsien

<sup>95</sup> James Marshall Plumer, <u>Chinese Pottery: A Short Historical Survey</u>, University of Michigan, (1947), p. 12.

<sup>96</sup>Ibid.

<sup>97</sup>Ibid.

<sup>98</sup> Sherman E. Lee, "Sung Ceramics in the Light of Recent Japanese Research," <u>Artibus Asiae</u>, vol. XI, no. 3, 1948, p. 168.

ware" or "Ch'ing-ho Hsien ware" in reference to the types of ceramics evident at these sites, he states, "they were consumers of wares, not producers, and the use of their names in describing types can only be misleading." This issue will again be mentioned in a discussion of kiln sites in Chapter Nine.

### Ch'ing-pai Wares

Several examples of Southern Sung Ch'ing-pai wares were recovered in the authenticated group of Chü-lu ceramics reported, photographed, and published by the Tientsin Museum, as mentioned in Chapter Three. These Ch'ing-pai wares, a ewer and a high-footed bowl, are evidence of the contact between the various regions of China during the Sung dynasty. See Plates III-42 and III-45 in Chapter Three.

These wares have a thin, translucent glaze of very faint bluish tone, that takes on a deeper color, much as water does in a large body, where it runs thick in crevices or collects in intaglio designs. Most scholars consider the body to be porcelain, and the paste of the better variety is white, translucent, and generally fine-grained with a distinctive "sugary" texture. The designs are incised, combed, carved, or sometimes mold-impressed (which shows its relationship

<sup>99&</sup>lt;u>Ibid.</u>, p. 169.

with Ting or Northern wares).

Some scholars have suggested that Ch'ing-pai wares, whose kiln sites were located in southern China in Kiangsi Province near Ching-te-chen, and Fukien Province and Chekiang and Kwantung Provinces, were used in the Northern Sung court. These authenticated Ch'ing-pai examples recovered from Chü-lu seem to substantiate this theory and further indicate the large amount of traffic through Chü-lu. Ch'ing-pai ware sherds were abundant in Palmgren's sherd collection, too. None have been excavated from Northern kiln sites.

It is most interesting that the two objects illustrated in our authenticated sample from Chü-lu are hypothesized as being the products of Ch'ai kilns. 100 "Ch'ai is really an unidentified ware, on the subject of which much has been written. 101 Texts of the Ming period refer to it "as blue as the sky after rain, brilliant as a mirror, as thin as paper, sonorous as a musical stone. 102 The Ko ku yao lun says it was manufactured in Chengchou near Kaifeng in Honan for the

<sup>100</sup>Ho-pei ti-i po-wu-yüan pan-yüeh-k'an, vol. 8,
January 10, 1932, p. 3, and vol. 23, August 25, 1932,
p. 3.

<sup>101</sup>Cecile and Michel Beurdeley, <u>A Connoisseur's</u>
<u>Guide to Chinese Ceramics</u>, Harper & Row, (New York, 1974), p. 98.

<sup>102</sup>Ibid.

Emperor Shih-tsung (954-59), and was apparently made for only a short time. There is some debate about whether it was an Imperial ware of Yüeh <u>pi-seh-yao</u>, or Chün or Ch'ing-pai ware, or whether is existed at all. Feng Hsien-ming states that "perhaps the perfectly beautiful Ts'ai (Ch'ai) wares never existed; maybe the Ming scholars simply mis-identified the ch'ing-pai wares of Ching-te-chen." 103

#### Marbled Ware

Marbled ware sherds were collected by Nils Palmgren in 1935 from Ch'ing-ho Hsien. We have further proof of their use in Sung dynasty Chü-lu, in the fact that two marbled ware bowls were excavated from Chü-lu by the Tientsin Museum and published in the 1930's in the Chinese journal Ho-pei ti-i po-wu-yüan pan-yüeh-These two pieces are illustrated in Chapter k'an. Three, Plates III-34 and III-48. A T'ang dynasty jar reputedly recovered from which was Chü-lu, was published in an undated Hong Kong publication Chung-kuo ku-tai wen-wu chan-lan mu lu by the Chung-kuo wen-hua hsieh-hui (Plate V-6). A Tz'u-chou ware pillow, dated with an inscription equivalent to 1056 A.D., in the Percival David Foundation, has a marbled ware body, and

<sup>103</sup>Feng Hsien-ming and Sophia M.R. Leung, "Thirty Years of Archaeological Study on Chinese Ceramics," Arts of Asia, vol. 12, no. 3, May-June, 1982, p. 93.

#### PLATE V-6



according to museum records, was recovered from Chü-lu.

This piece is reproduced in Chapter Six, Plate VI-44.

Black or Brown-glazed Ware

The most difficult group to classify are the black or brown-glazed wares recovered from this site. Most are presumed to be Northern wares, produced in Tz'u-chou ware kilns in Hopei Province or Honan kilns. Chapter Three, Plate III-49, illustrates a mei-p'ing jar recovered from Chu-lu by the Tientsin Museum and published in the 1930's. Other examples, due to lack of photographs, are harder to classify. These include an ou or cup reproduced only as a line drawing in the 1923 Tientsin Museum catalogue of inscribed wares (Chapter Three, Plate III-11), which is described as chiang-tou hung or "cowpea red"; two small boxes in the same catalogue (Chapter Three, Plates III-2 and III-3) which are described as having glazing resembling either oil spots or oxide splashes related to Tz'u-chou wares; a Northern "Honan" T'ien-mu (Temmoku) tea bowl I viewed Nanching Museum; and a Northern T'ien-mu the at (Temmoku) "hare's fur" tea bowl viewed at the same museum in 1984.

Most scholars today group these together as Northern dark wares as they believe these Northern black or brown-glazed stonewares were produced in the

same variety of Tz'u-chou kilns. 104 They vary from plain glazes, either mat reddish-brown or fairly glossy black. Often iron-oxides are applied to produce rust-colored spots or splashes or bold sweeping rusty brown designs against a lustrous black ground. A somewhat more rare type utilizes an oil-spot glaze.

#### Lung-ch'üan Ware

Two Lung-ch'uan ware plates were reported in the 1923 Tientsin Museum catalogue of inscribed ceramic recovered from Chü-lu. These shallow bowls were the only objects in the 1923 catalogue which were referred to by a formal ware classification. Lung-ch'üan wares were produced in the Northern and Southern Sung in Lung-ch'üan Hsien and Li-shui periods, at kilns Hsien in southwest Chekiang Province. Those produced in the Northern Sung were simply ornamented under translucent green glaze -- lightly tinged with gray. The decoration is always underplayed. As with all celadons, the color was produced by the reduction firing of a glaze containing a small amount of iron The clay body is a porcellaneous stoneware. oxide. Unlike Tz'u-chou wares, Lung-ch'üan wares were a big export ware with an amazing overseas market. It was an

<sup>104</sup> Suzanne G. Valenstein, <u>A Handbook of Chinese Ceramics</u>, The Metropolitan Museum of Art, (New York, 1975), p. 78.

imperial ware, but also a popular ware. It is said that when the court moved from Kaifeng to Hangchou, closer to Lung-ch'üan, the artisans moved, too.

#### <u>Chün Ware</u>

Another group of Northern Sung wares produced in North China is the Chun ware family. are primarily bowls and the major kiln site was Shenhou Chen, Yü Hsien, Honan Province. Chün ware kilns were considered one of the five famous types of kilns during the Sung dynasty. These wares vary alot in quality, different clay bodies, potting and glaze, although all are stoneware. The only Chun wares reported to have been recovered from Chü-lu are the sherd materials collected by Nils Palmgren in the mid-1930's. Most likely there were quantities of this ware in use at the time of inundation, but because Chün wares do not reveal the rust-colored staining in the crackle of the glaze, evident in Tz'u-chou wares, those Chün ware specimens can not be differentiated examined in this study. No Chun wares are in either the authenticated group or sample of reputed Chü-lu type-site ceramics. The sherd materials retrieved by Palmgren can be taken as evidence of Chun wares being in the area at the time of inundation, but no further assumptions can be offered due to the lack of reliable substantiating information.

#### Northern Celadon

Palmgren's sherd materials indicate the presence of Northern celadons in Sung dynasty Chü-lu, also. Like the Chün wares, Yüeh wares, the so-called "K'o-allied" wares, and Chekiang celadons, these Northern celadon sherds have not been substantiated by any other evidence. Two Northern celadon wares in the British Museum, a foliate bowl and a bowl with incised shells and waves, were recorded to have been recovered from Chü-lu Hsien. 105 I am unable to substantiate this fact from clear photographs. This is most likely due to the fact that the rust-colored staining and crazing in the glaze is not chemically possible, and these specimens are impossible to distinguish.

Due to the kiln locations for these wares, none far from waterways connecting them to the Chü-lu area, it is highly likely that all were in use in Northern Sung Chü-lu. The most important Northern celadon kilns were located in Sung Yaochou prefecture at Huang-pan Chen in Shensi Province. The <u>Sung shih</u> is quoted as saying that Yaochou ceramics were sent as a tribute to the Sung court during the reign of Northern Sung Emperor Ch'ung-ning (1102-1106 A.D.). Kilns were

<sup>105</sup>Basil Gray, <u>Early Chinese Pottery and Porcelain</u>, Pitman Publishing Corporation, (New York, 1953), plates 67 and 72A.

also located in nearby Honan.

#### Ju Ware

Sherman Lee cites a collection of shards at the Nezu Art Museum in Tokyo as containing Ju ware shards, also.  $^{106}$ 

#### Conclusions

Aside from the sherd materials recovered by Nils Palmgren, most of the ceramic wares authenticated or reputedly recovered from the Chu-lu type-site are of the Tz'u-chou ware family. This group composes nearly ninety-two per cent of our sample. And most of the non-Tz'u-chou ware ceramics are from our core group of authenticated wares. The authenticated marbled wares (which some classify as a Tz'u-chou ware), Ch'ing-pai Ting wares, Northern black or brown-glazed wares, and Lung-ch'uan wares are less than twenty-five in number. Obviously, the Tz'u-chou wares reveal the rust-colored crazing and staining, while the other wares seldom do. But the fact can not be ignored that the Tz'u-chou wares were used in daily life and would therefore be more abundant. Hasebe believes that the discovery of large quantities of Tz'u-chou wares in Chü-lu proves that the people living in Northern China

<sup>106</sup>Sherman E. Lee, "Sung Ceramics in the Light of Recent Japanese Research," <u>Artibus Asiae</u>, vol. XI, no. 3, 1948, p. 174.

during the Sung dynasty primarily used Tz'u-chou wares in daily life.  $^{107}$ 

Chapter Ten deals with the historical perspective in which these Chü-lu ceramics must be viewed.

The table on the following page shows the relationship between the category or functional use of an object and the classification as to type of ware for both the core authenticated group and the authenticated group (which will be extensively presented in the next chapter). This is presented here to clarify the statistics presented throughout these two chapters.

<sup>107</sup>Hasebe Gakuji, Jishuyo, (Tz'u-chou Wares), in Toji taikei, vol. 39, Heibonsha, (Tokyo, 1974), p. 87.

CATEGORY	CORE GROUP	AUTH.GROUP	TZ'U-CHOU	MARBLED	LUNG-CH'UAN	TING	BLACK/BROWN	CH'ING-PAI	TOTAL
wash basins	2	(5)	2 (5)						7
pillows	8	(12)	8 (11)	(1)					20
lamps or incense burners	1	(12)	1 (11)			(1)			13
musical instruments	1	(1)	1 (1)					,	2
serving or storage vessels	11	(74)	6 (73)	(1)			4	1	85
food and beverage consumption vessels	65	(46)	59 (35)	2	2	(3)	1 (2)	1 (6)	111
Subtotal Total	88 88	150 150	77 (136) 213	2 (2)	2 2	(4)	5 (2) 7	2 (6) 8	238 238