

CHU-LU: A NORTHERN SUNG CERAMIC LEGACY

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by

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CHAPTER SIX - THE AUTHENTICATED GROUP:

DIFFERENTIATION OF SHAPES AND PROBABLE FUNCTIONAL USES

As mentioned previously, the definition of terms, both Chinese and English, is one of the major obstacles one must overcome in differentiating and categorizing Chinese ceramics. Although the eighteen different Chinese terms used in the publication of the three groups of authenticated Chü-lu Hsien ceramics were utilized in order to analyze that small collection of eighty-eight pieces, it is now time to broaden our categories and clearly define the terms that will be used to describe the variety of shapes and functional uses of the other objects purportedly recovered from Chü-lu.

The sample of one hundred and fifty ceramic pieces located in forty-four collections, all reputedly recovered from the Chü-lu type-site, can be broken down into seven broad, general categories of functional uses. Those include eating vessels, storage or serving containers, vessels used for washing, pillows used in sleeping, lamps or incense burners, musical instruments, and toys. Separation into these seven broad categories will make certain clarifications easier later on. Tabular data summaries will follow the descriptive section about each category.

The vessels used in the consumption of food and beverage would include the bowls, cups, and dishes (pei, ou, wan, kan, yu, po, p'an). Those vessels used in the serving or storage of food or beverages include all jars, pots, trays, covered boxes, ewers, and bottles (ts'un, ho, k'ui, hu, p'ing) - some of these would necessarily overlap with those used in food consumption. The third category, vessels used in washing, would include the wash basin (hsi). The ceramic pillow (chen) would be in a category by itself, as would the lamps or incense burners (teng or lu), and musical instruments such as the earthen drum (t'u ku), and toys (wan chu).

Scholars such as Jan Wirgin have noted how important a factor form is in the dating of Chinese ceramics,¹⁰⁸ and this has already been elaborated on in the Introduction to Chapter Three. In general in examining each category of shape or form and functional use, English terms such as "foliate bowl" or "six-spouted jar" or "shallow dish" will be used to make its shape quite clear. The broader headings will be mentioned also for statistical purposes in this study.

Eating Vessels - Used in the Consumption of Food and

¹⁰⁸Jan Wirgin, Sung Ceramic Designs, Han-Shan Tang, Ltd., (Stockholm, 1970), p. 209.

Beverages

Under the broad category of functional uses concerning vessels used in the consumption of food or beverage, the cups, bowls, and dishes, there is a wide variety of shapes. White, undecorated Tz'u-chou ware bowls or cups, that come in sizes ranging from quite small to medium to large, form the largest percentage of objects available in collections everywhere. A few bowls and cups were decorated with sgraffiato designs, and several were not the usual Tz'u-chou wares, but Ch'ing-pai or Ting. The number of bowls, dishes or cups in this authenticated group numbered forty-six, in addition to those in the core authenticated group.

Bowls and Cups

Representative of this sample of bowls and cups is the small bowl or cup on high foot, with a diameter of 14 cm., from the Barlow collection at the University of Sussex, illustrated in the Transactions of the Oriental Ceramic Society publication, "The Arts of the Sung Dynasty," 1960. This fine example has the characteristic white slip under a clear glaze typical of Tz'u-chou wares, and the rust-colored staining from burial is evident in Plate VI-1.

Plates VI-2 and VI-3 illustrate another Tz'u-chou ware variation recovered from Chü-lu, and now in the Nelson-Atkins Museum of Art, (#31.137/24) with its

PLATE VI-1

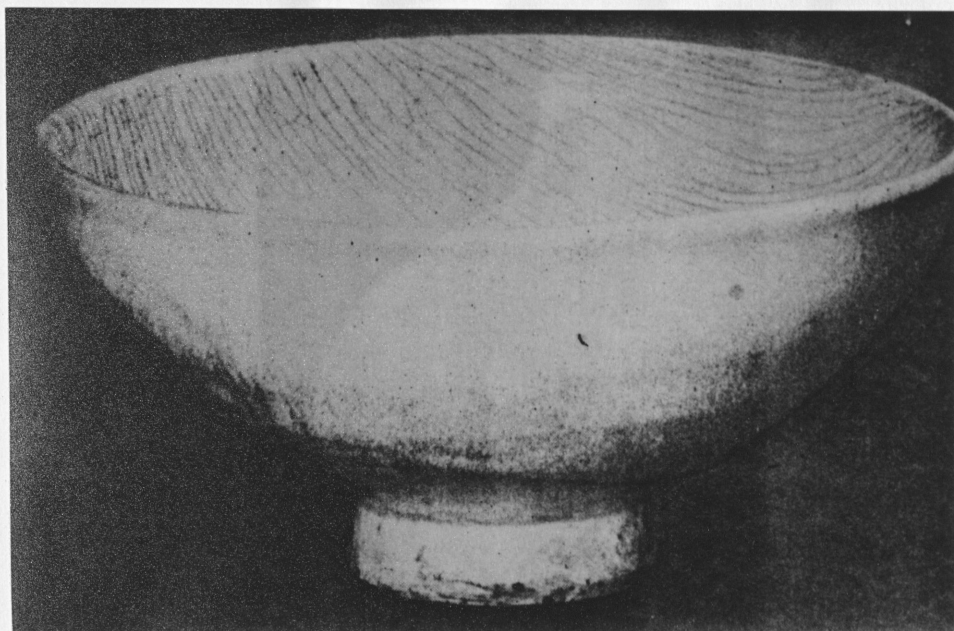


PLATE VI-2

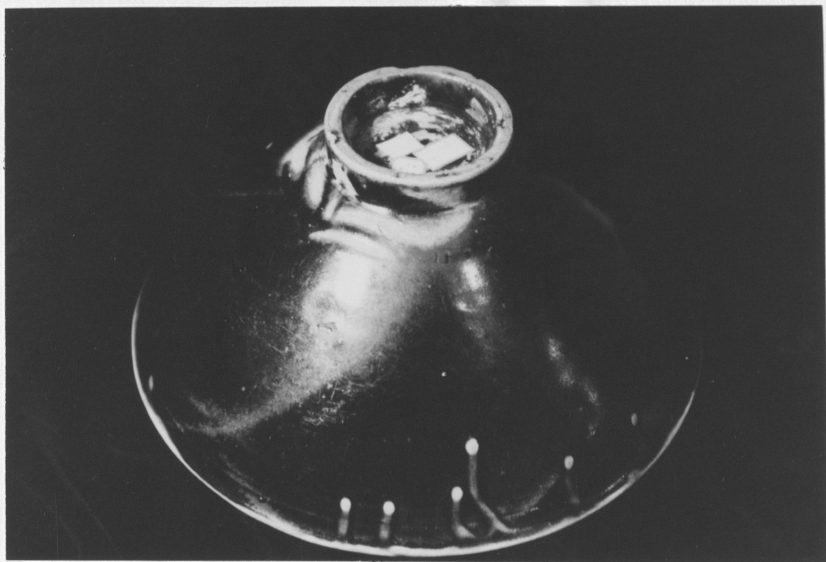


PLATE VI-3



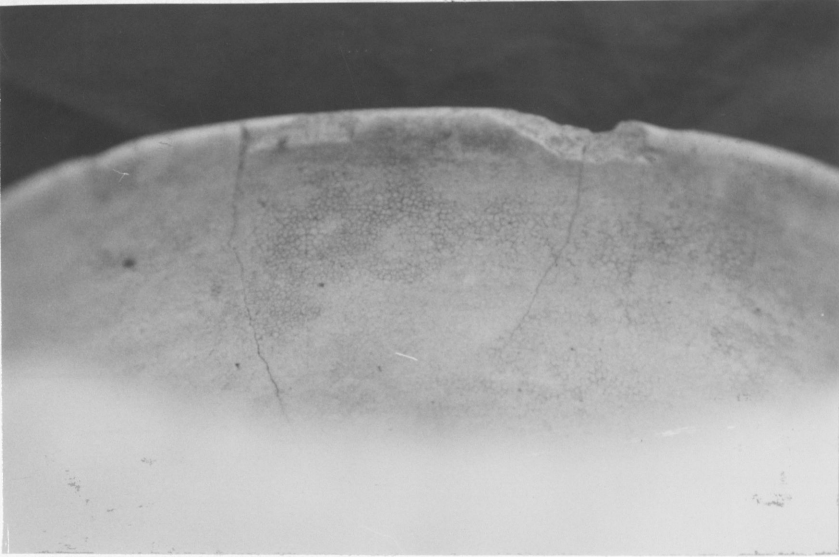
sgraffiato design of flowers on the interior of the bowl and an unctuous dark glaze on the exterior. The interior view shows the reddish-brown staining in the cracks of the glaze due to burial. Its large size indicates it may have been used as a serving vessel.

A cup or deep bowl in the George Crofts Collection in the Royal Ontario Museum (Plates VI-4 and VI-5) (ROM 921.21.217) illustrates many of the characteristic features of these Tz'u-chou wares excavated from Chü-lu. It is composed of buff stoneware with a creamy slip under a transparent glaze. It has a spreading foot and globular body with faint wheel ribbing. The glaze is stained and crazed brown from burial. The interior shows spur marks and the foot is covered with gritty adhesions, also apparently from long burial. It is 16.5 cm. high with a diameter at the mouth of 15.9 cm.

PLATE VI-4



PLATE VI-5



Foliate-shaped Bowl

A small foliate-shaped bowl or cup in the Royal Ontario Museum is also representative of the vessels used for consumption of food or beverage in Chü-lu prior to 1108 A.D. (Plates VI-6 and VI-7 and VI-8). (ROM 921.21.219) This finely potted Tz'u-chou ware piece is composed of very thin buff stoneware with cream slip under a transparent glaze. It has six sloping sides and three spur marks on the interior. The base is unglazed and has the family name "Li" inscribed. Its height is 6.2 cm. with a rim diameter of 12.3 cm.

The majority of the bowls examined were in the Royal Ontario Museum in Toronto, Canada, but other pieces viewed or included in this sample based on excellent photographic reproductions were in the Nelson-Atkins Museum of Art in Kansas City, Missouri; the Myron Falk, Jr., collection in New York City; the Nanching Museum; the Berlin Exhibition in 1929 (catalogue); the Carl Kempe Collection; the Baird collection; and the Alfred Clarke collection.

PLATE VI-6



PLATE VI-7



PLATE VI-8



Shallow Dishes

Many shallow dishes were reputedly recovered from the sites of Chü-lu Hsien and Ch'ing-ho Hsien. Examples were examined in the Laurence Sickman collection in Kansas City, Missouri; the Royal Ontario Museum; the Dreyfus collection (from reproduction in book); and the Myron Falk, Jr., collection. These seven shallow bowls or dishes can best be illustrated by several examples. The first is in the Laurence Sickman collection (where there are two such shallow dishes), and it has five spur marks in the interior and the characteristic rust-colored staining and crackling in the glaze due to burial (Plates VI-9 and VI-10).

The same staining and crackling in the glaze can be seen in shallow dishes in the Royal Ontario Museum (Plates VI-11 and VI-12). (ROM 921.21.224) and (ROM 922.20.171).

This authenticated group of eating vessels used in the consumption of food and beverages is summarized in tabular form following the illustrations.

PLATE VI-9

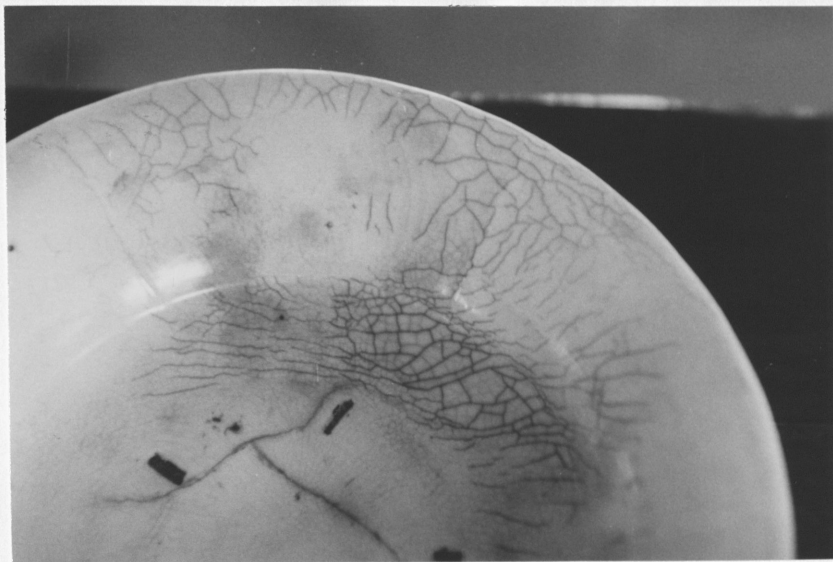


PLATE VI-10



PLATE VI-11

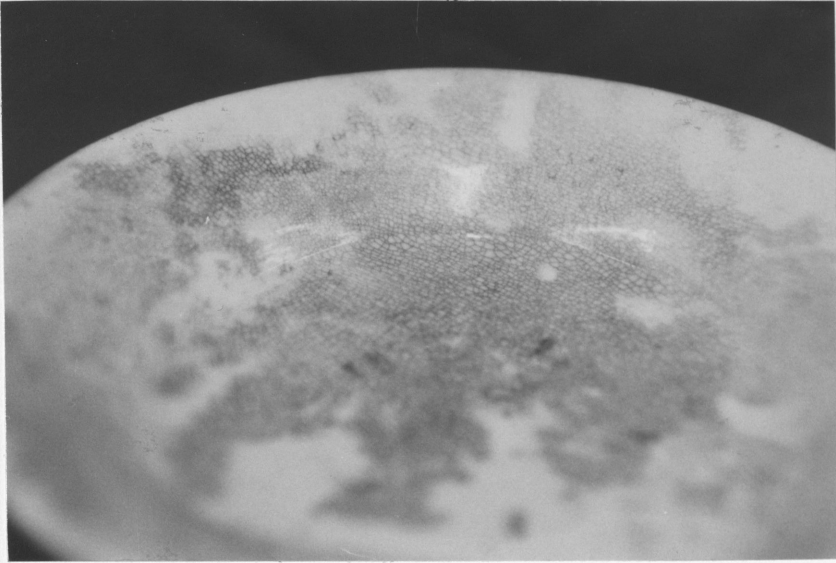
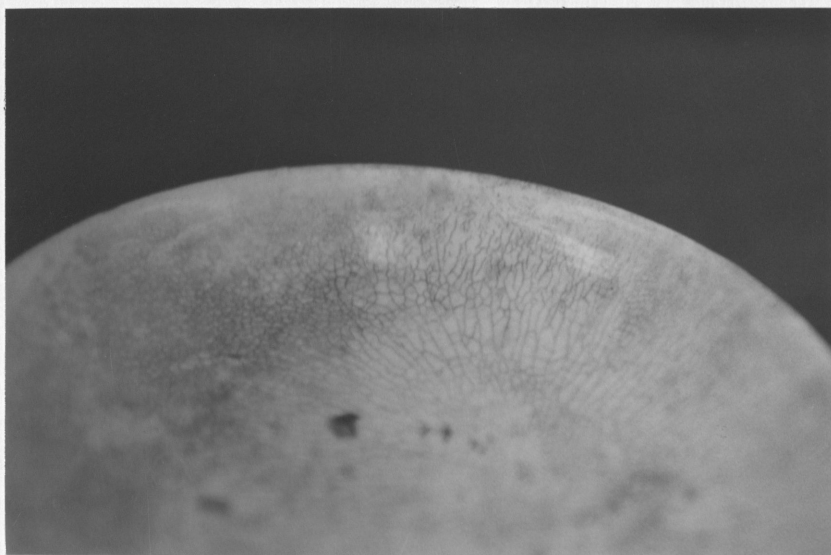


PLATE VI-12



PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate VI-9	1. <u>p'an</u>	shallow dish	Tz'u-chou	cream/plain	unknown	none	Laurence Sickman Collection	none	none
Plate VI-10	2. <u>p'an</u>	shallow dish	Tz'u-chou	cream/plain	unknown	none	Laurence Sickman Collection	none	none
	3. <u>p'an</u>	shallow dish	Tz'u-chou	cream/plain	d: 16.51cm.	TOCS	Dreyfus	none	none
Plate VI-11	4. <u>p'an</u>	shallow dish	Tz'u-chou	cream/plain	d:17.9cm. H:4.5 cm.	none	ROM	921.21.224	none
Plate VI-12	5. <u>p'an</u>	shallow dish	Tz'u-chou	cream/plain	d:16.9 cm. H:4.3 cm.	none	ROM	922.20.171	none
	6. <u>p'an</u>	shallow dish	Tz'u-chou	cream/plain	unknown	none	Myron S. Falk Coll.	none	none

AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES)

PART I

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	7.	deep cup	Tz'u-chou	cream/ incised	d: 13.97cm.	Hobson	Baird Coll.	none	none
Plate VI-4,5	8.	deep cup	Tz'u-chou	cream/plain	d:15.9 cm. H: 16.5 cm.	none	ROM	921.21.217	none
	9.	deep cup	Tz'u-chou	cream, black/ sgraffiato	H: 17 cm.	Wirgin	unknown	none	none
	10.	deep cup	Tz'u-chou	cream/plain fluted sides	d: 7.5 cm. H: 5.7 cm.	Gyllensvärd	Kempe	495	none
	11.	cup	Tz'u-chou	cream/plain	d: 7.5 cm. H: 3.5 cm.	none	Kempe	497	none
	12. <u>pei</u>	bowl or cup for wine or tea	T'ien-mu (Chien ware temmoku)	black glaze with brown splashes	d:12.7 cm. H: 4.345 cm.	none	Nanjing Museum, PRC	none	none

AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES)

PART II

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	13. <u>pei</u>	bowl or cup for tea or wine	T'ien-mu (Chien ware, Temmoku)	brownish-black with oil spots	d:12.1 cm. H:5.08 cm.	none	Nanjing Museum, PRC	none	none
Plate V-1	14. <u>p'an</u>	shallow bowl	Ting Ware	white with dragon motif	d:13.8 cm. H:2.9 cm.	none	ROM	922.20.139	none
Plate V-4,5	15. <u>p'an</u>	shallow bowl	Ting Ware	white with dragon motif & copper band	d:15.5 cm. H:2.8 cm.	none	ROM	922.20.137	none
Plate V-2,3	16. <u>p'an</u>	shallow bowl	Ting Ware	white with dragon motif and copper band	d: 13.8 cm. H: 2.9 cm.	none	ROM	922.20.138	none
Plate VI-6,7,8	17. <u>pei</u>	small foliate bowl	Tz'u-chou	cream/six-lobed, plain	d:12.3 cm. H:6.2 cm.	none	ROM	921.21.219	none/inscr
	18. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d:10.7 cm. H: 3.6 cm.	none	ROM	922.20.153	none

AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART III

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	19. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d: 11 cm. H: 4.7 cm.	none	ROM	922.20.151	none
	20. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d:10.8 cm. H: 3.8 cm.	none	ROM	920.10.20	none
	21. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d:11 cm.	none	ROM	920.10.14	none
	22. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d: 11 cm.	none	ROM	920.10.18	none
	23. <u>wan</u>	bowl	Tz'u-chou	cream/plain	d: 16.9 cm. H: 8.5 cm.	none	ROM	920.10.23	none
	24. <u>wan</u>	deep bowl	Tz'u-chou	cream/plain	d:18.2 cm. H: 8.5 cm.	none	ROM	920.10.21	none

AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES)

PART IV

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	25. <u>wan</u>	bowl	Tz'u-chou	cream/plain	d:18.4 cm. H: 9 cm.	none	ROM	920.10.22	none
	26. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d:12.3 cm. H: 6.2 cm.	none	ROM	921.21.100	none/inscr
	27. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d:12.3 cm. H: 6.9 cm.	none	ROM	921.21.225	none
	28. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d:13.2 cm. H:6.9 cm.	none	ROM	922.20.58	none
	29. <u>wan</u>	bowl	Tz'u-chou	cream/plain	d: 17.1 cm. H: 6.7 cm.	none	ROM	923.26.19	none
	30.	bowl	Tz'u-chou	cream/plain	unknown	none	Nelson-Atkins Museum of Art	35-114/2	none/inscr (illeg.)

AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART V

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	31. <u>wan</u>	bowl	Tz'u-chou	cream/ incised floral dec.	d: 17.78cm. H: 6.35 cm.	none	Nanjing Museum, PRC	none	none
Plate VI-1	32. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d: 14 cm.	TOCS	Barlow Collection	none	none
	33. <u>wan</u>	bowl	Tz'u-chou	cream/plain	d: 19.6 cm.	Berlin Exh. cat. 1929	Rosenberg, Köln	none	none
	34. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d:10.6 cm. H:4.2 cm.	Gyllensvärd	Kempe	496	none
	35. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d:13.2 cm. H:3.9 cm.	Gyllensvärd	Kempe	500	none
	36. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d:13 cm. H:6.6 cm.	Gyllensvärd	Kempe	502	none

AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART VI

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	37. <u>pei</u>	bowl	Tz'u-chou	cream/plain	d: 16 cm. H: 3.4 cm.	Gyllensvärd	Kempe	501	none
	38. <u>pei</u>	bowl	T'zu-chou	cream/plain	d: 20.7 cm. H: 8.2 cm.	Gyllensvärd	Kempe	499	none
	39. <u>pei</u>	tea cup or bowl	Tz'u-chou	cream/plain	d:12.7 cm. H: 5.08 cm.	none	Xie Coll.	none	none
	40. <u>pei</u>	tea cup or bowl	Tz'u-chou	cream/plain	d: 13 cm. H: 5.3 cm.	none	Myron S. Falk, Jr. Collection	none	none
	41. <u>p'an</u>	plate	Ch'ing-pai	flower-shaped	d: 10.5 cm. H: 1.9 cm.	Gyllensvärd	Kempe	521(pair)	none
	42. <u>p'an</u>	plate	Ch'ing-pai	flower-shaped	d: 10.5 cm. H: 1.9 cm.	Gyllensvärd	Kempe	521(pair)	none

AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES)

PART VII

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	43. <u>p'an</u>	plate	Ch'ing-pai	chrysan. shape	d:10.9 cm. H: 1.9 cm.	Gyllensvärd	Kempe	518	none
	44. <u>p'an</u>	plate	Ch'ing-pai	chrysan. shape	d:10.7 cm. H: 2.5 cm.	Gyllensvärd	Kempe	519	none
	45. <u>pei</u>	cup	Ch'ing-pai	plain	d: 10.7cm. H: 3.3 cm.	Gyllensvärd	Kempe	520(pair)	none
	46. <u>pei</u>	cup	Ch'ing-pai	plain	d: 10.7 cm. H: 3.3 cm.	Gyllensvärd	Kempe	520 (pair)	none

AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES)

PART VIII

Vessels Used in Serving or Storage of Food

The vessels whose functional uses involve the serving or storage of food or beverages include all jars, pots, trays, covered boxes, ewers, and bottles. The various shapes which accompany these functional uses include petal jars, six-spouted jars, etc., and each will be treated individually.

Ewers

Of great interest is the category of ewers, or vessels used to serve beverages. Ten objects were studied in addition to the one recovered in the core group of authenticated objects mentioned previously. Eight may be considered authenticated for the purpose of this study. Most well-known is the ewer from the Tewkesbury collection in the Cleveland Museum (#56.717) and inscribed with a date equivalent to 1105 A.D. (Plate VI-13). This ewer has an ovoid body, wide shoulder tapering to a small base, slender neck with faint horizontal ridges and a widely everted mouth. It is composed of pale grey stoneware with a white slip and transparent glaze stopping just short of the foot. It also has the characteristic reddish brown stains from burial. Equivalent pieces can be found in the Victoria & Albert Museum (Plate VI-14); and the Hoyt Collection in Boston, the Museum of Fine Arts (Plate VI-15) #50.1070); and the Royal Ontario Museum (Plate

VI-16) (ROM 921.21.221).

PLATE VI-13

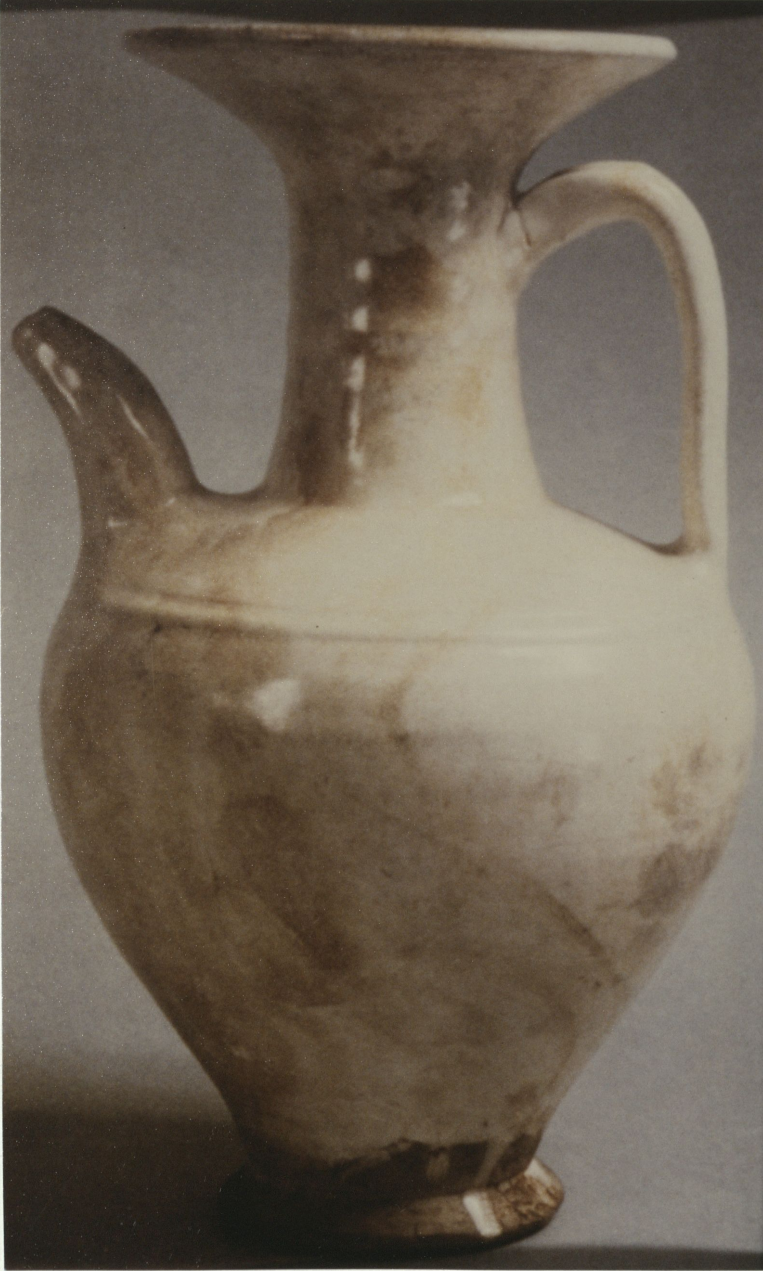


PLATE VI-14

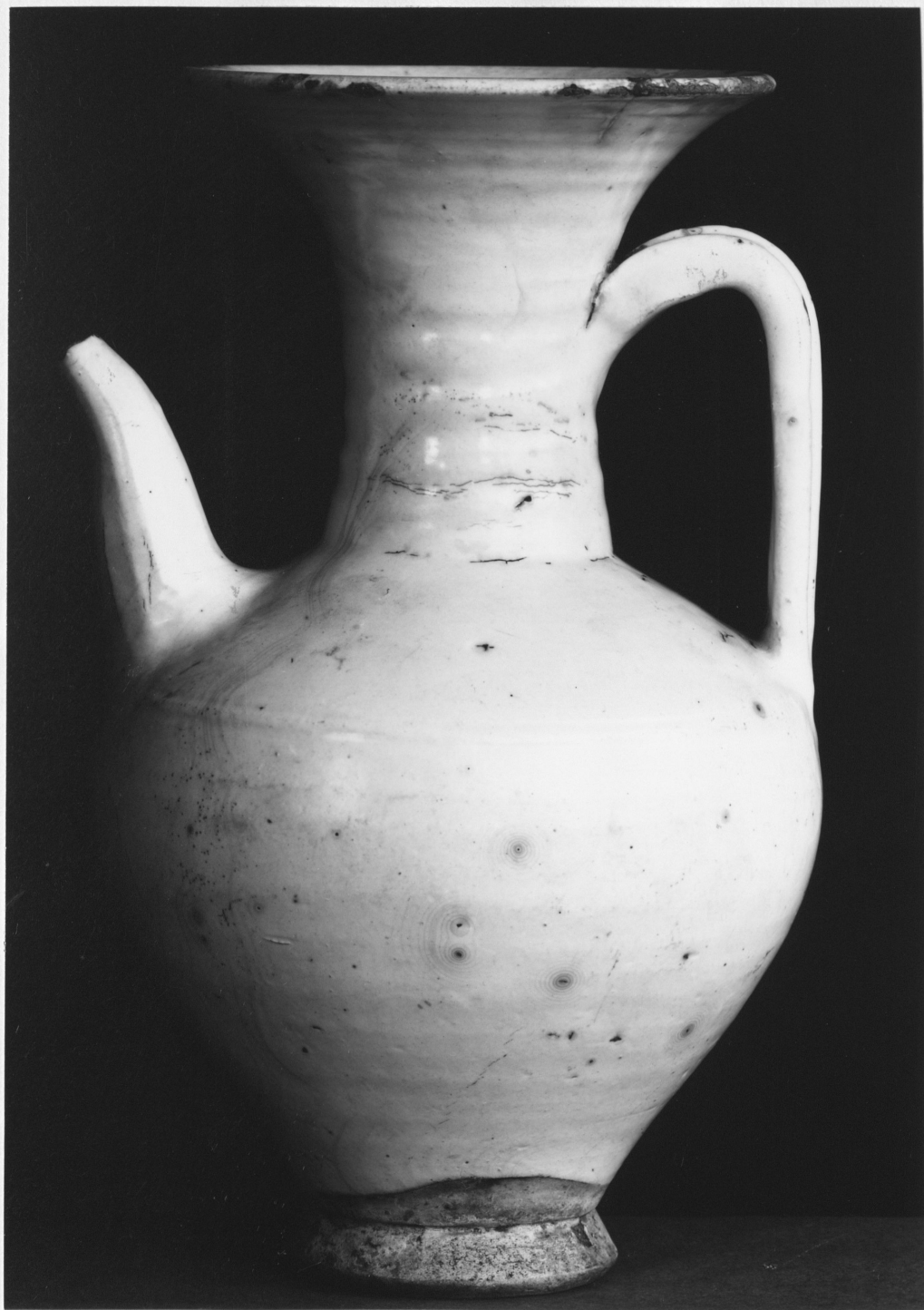


PLATE VI-15

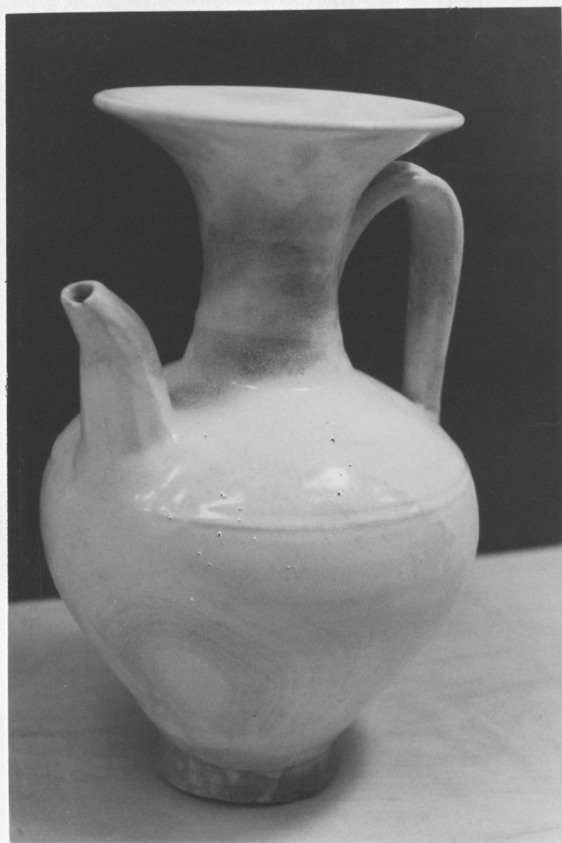
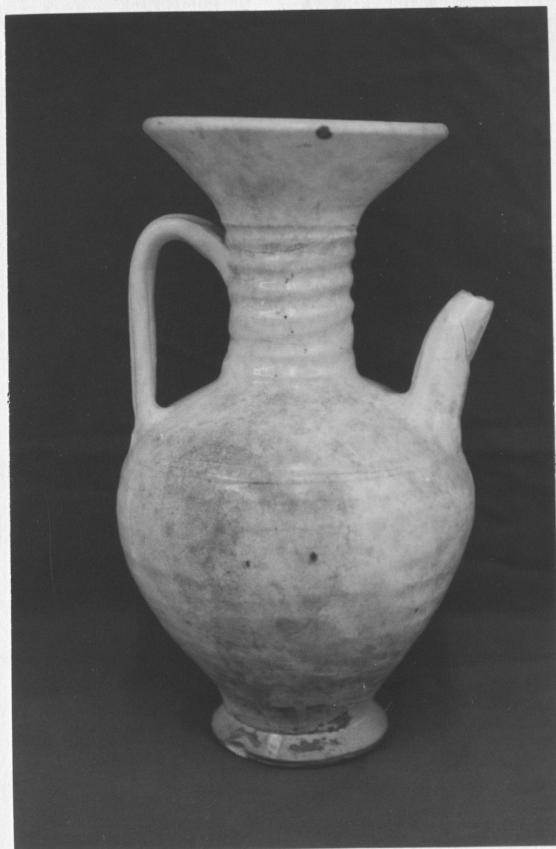


PLATE VI-16



Mei-p'ing Jars

Within the category of vessels used in serving or storing food or beverages, mei-p'ing vessels form one of the subdivisions of shapes. Eight of these vessels were examined in addition to the one included in the core group of authenticated objects. These pieces were in collections in the Metropolitan Museum of Art in New York City; the Schiller collection in the Bristol City Art Gallery in England; the Indianapolis Museum of Art; the Captain Dugald Malcolm collection; and the Berlin Exhibit in 1929 (from reproduction in catalogue).

Most representative are two of the mei-p'ing vessels in the Metropolitan Museum of Art. Plate VI-17 (#22.91.1) illustrates a 27.94 cm. high, undecorated Tz'u-chou ware mei-p'ing jar with the characteristic red crackle and staining due to burial. Another example also from the Metropolitan Museum (Plate VI-18) (#23.54.2) illustrates a Tz'u-chou ware piece with sgraffiato decorations of floral motifs.

PLATE VI-17

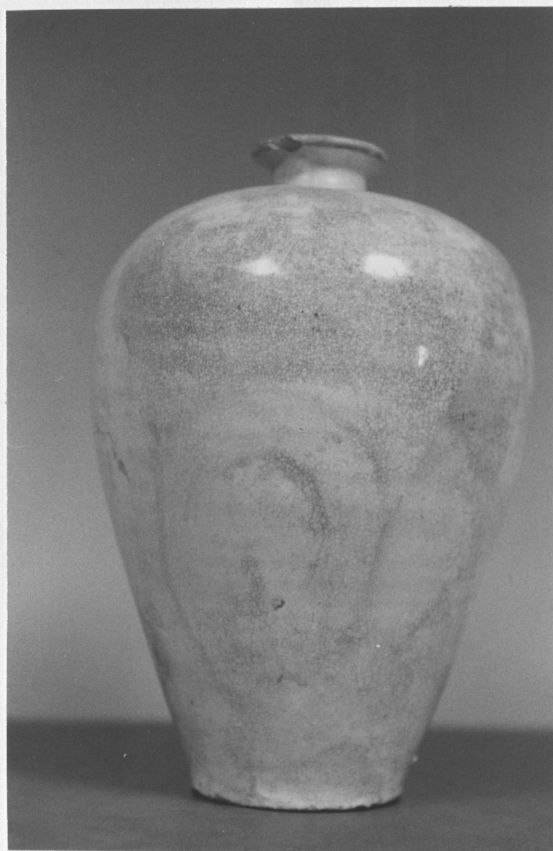
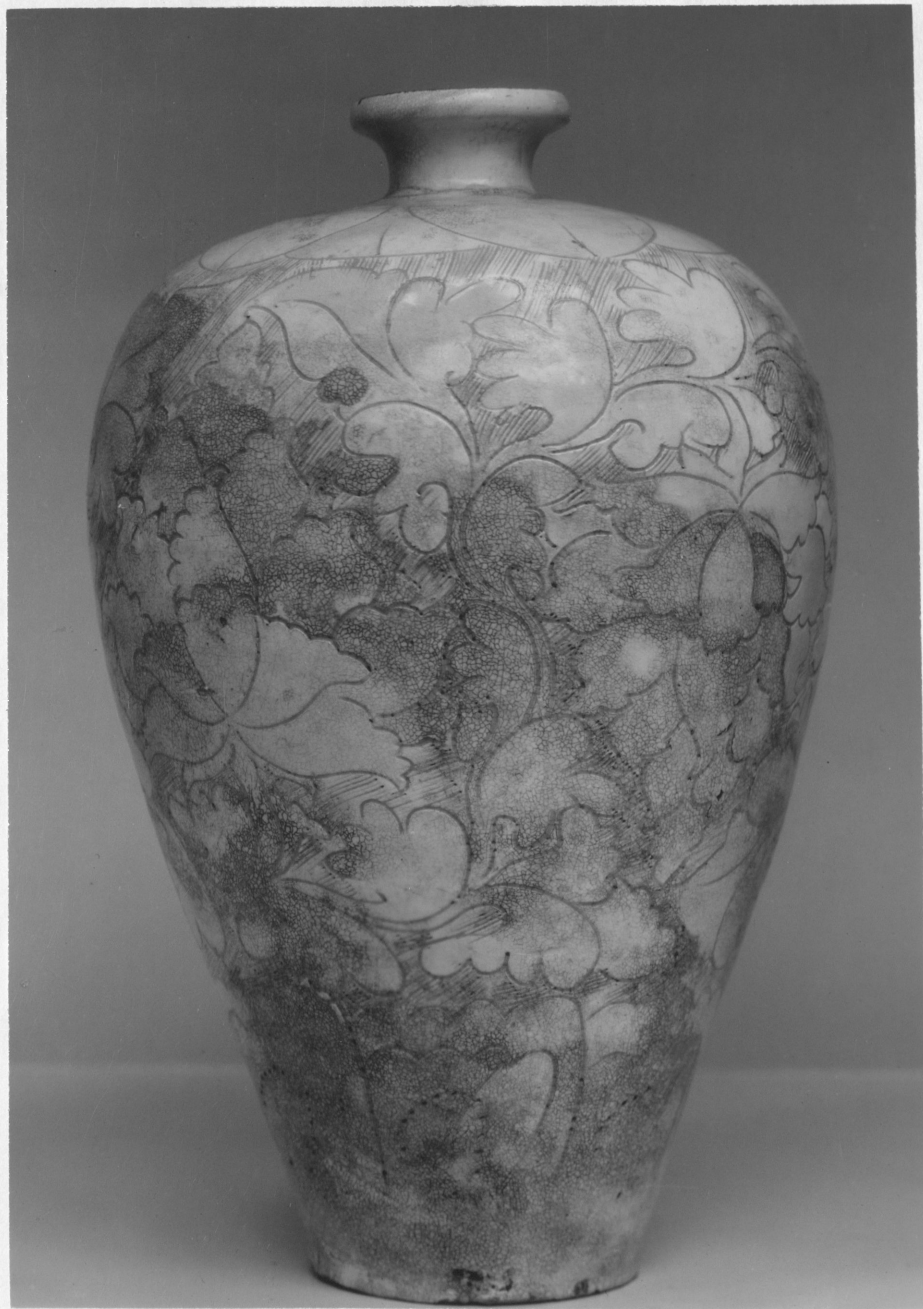


PLATE VI-18



Tall, Ovoid Jars

Tall, ovoid jars also belong to this category of functional uses involving the serving or storage of food or beverages. In addition to the one from the core group of authenticated Chü-lu ceramics, five other examples were located in collections in the Nelson-Atkins Museum of Art in Kansas City, Missouri; the Barlow collection in England; and the Royal Ontario Museum.

The tall, ovoid jar or bottle in the collection at the Nelson-Atkins Museum of Art aptly illustrates this shape (Plate VI-19 -- #33-600). The undecorated Tz'u-chou ware has an ovoid shape, with a flaring mouth, and is covered with a white slip under a colorless glaze. This object exhibits the rust-colored crackling and staining due to burial, as does one of the tall, ovoid jars in the Royal Ontario Museum (Plate VI-20) (ROM 922.20.170).

PLATE VI-19



PLATE VI-20



Lobed Jars

Lobed jars form still another prevalent shape in this functional use category of serving and storage vessels for food and beverages. Of the fifteen examples studied in collections including the Nelson-Atkins Museum of Art; the Laurence Sickman collection; the Musee Guimet in Paris; the Museum of Fine Arts, Boston; the Bristol City Art Gallery; the Museum für Ostasiatisches Kunst in Cologne; the Royal Ontario Museum; the Nanching Museum in the People's Republic of China; Cornell University (the Herbert F. Johnson Museum of Art); and the Museum of Far Eastern Antiquities in Stockholm, Sweden; several did not possess the rust-colored staining and crackling in the glaze, and were therefore eliminated from those considered to have been excavated from the Chü-lu type-site. Only seven lobed jars that were studied were deemed authenticated for the purpose of this study.

The lobed jar in the Nelson-Atkins Museum of Art (Plate VI-21) (#31-135/17) meets all the requirements of an authenticated ceramic object from the Chü-lu type-site. It is composed of buff-grey stoneware with cream-colored slip and transparent glaze stopping above the foot. The glaze is crackled and stained a reddish-brown color. Another example also in the Nelson-Atkins Museum of Art can be verified based

on the same criteria (Plate VI-22) (#31-135/16). Similar jars were recovered from Chü-lu and reproduced as line drawings in the Tientsin Museum's 1923 catalogue (see Chapter Three, Plate III-25).

PLATE VI-21



PLATE VI-22



Two-handled Jars

Two-handled jars form another subgroup of this functional use category. Their shape is illustrated by examples in collections in the Museum of Fine Arts, Boston (Plates VI-23 and VI-24) (Hoyt collection # 50.2000 and #50.1062); the Metropolitan Museum of Art (Plate VI-25) (#42.191); and others, not illustrated, in the Royal Ontario Museum, and the Berlin Exhibition in 1929.

These Tz'u-chou ware pieces exhibit low, often lobed bodies, which taper to a narrow base and a thickly spreading foot. They possess short, straight necks with slightly everted mouth rims. Two loop handles are placed on the shoulder, and many are decorated with sprays of leaves in brown on a white slip under a fine, crackled, transparent glaze. All examined possessed the appropriate staining and crazing due to burial. A similar, undecorated example was published in the 1923 Tientsin Museum report as a line drawing (see Chapter Three, Plate III-24).

PLATE VI-23



PLATE VI-24



PLATE VI-25



Cylindrical-shaped Jar

A cylindrical-shaped jar in the Hoyt collection in the Museum of Fine Arts, Boston, also belongs to this functional usage category (Plate VI-26) (#50.2205). This was the only object examined that belongs to this shape subcategory. It exhibits cylindrical shape and straight sides, with a slightly everted mouth rim. There is evidence that it once possessed a cover, which is now missing. The carved decoration around the outside appears as four bands, two of petals, one of meander, and one of geometric pattern, all cut through white slip to the biscuit, which is colored brown. It has the characteristic staining and crackling in the glaze due to burial.

PLATE VI-26



Six-spouted Jars

Six-spouted jars form another shape sub-category related to this functional use group. Not many of these could be located. Those examined were in the collections of the Royal Ontario Museum; the Museum of Far Eastern Antiquities in Stockholm; and the Fitzwilliam Museum in Cambridge. Illustrated here are the two variations of six-spouted jars in the Royal Ontario Museum. Plates VI-27 and VI-28 illustrate a 21 centimeter-high jar (ROM #921.21.206) and Plates VI-29 and VI-30, a 34 centimeter-high jar (ROM #921.21.132). Both exhibit the appropriate reddish-brown staining in the glaze.

PLATE VI-27

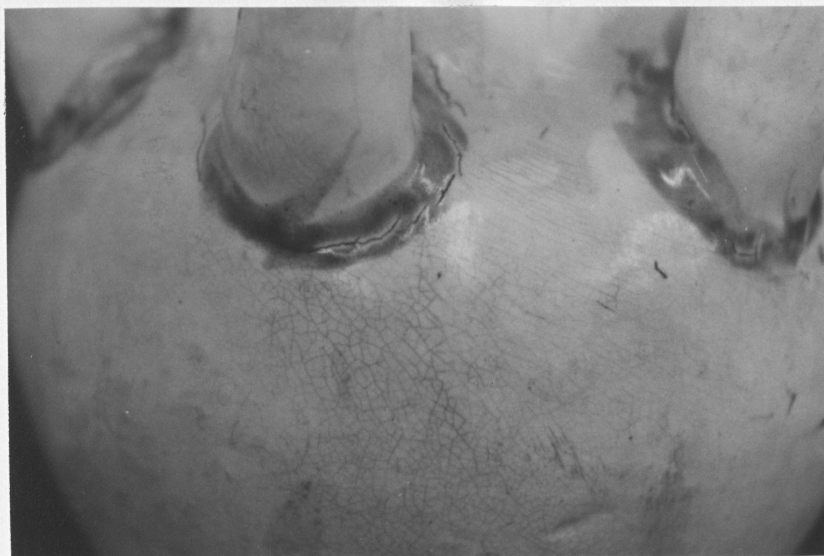


PLATE VI-28



PLATE VI-29



PLATE VI-30



Lids or Box Covers

Three lids or box covers that no longer had accompanying boxes were examined in the Royal Ontario Museum and the Nanching Museum. No photographing was allowed when I viewed the Nanjing collection, but the two covers from the Royal Ontario Museum are representative in both their shape and the reddish-brown staining in the glaze, and are illustrated in Plate VI-31 (ROM #923.20.142 and ROM #922.20.140).

PLATE VI-31



Miscellaneous Jars

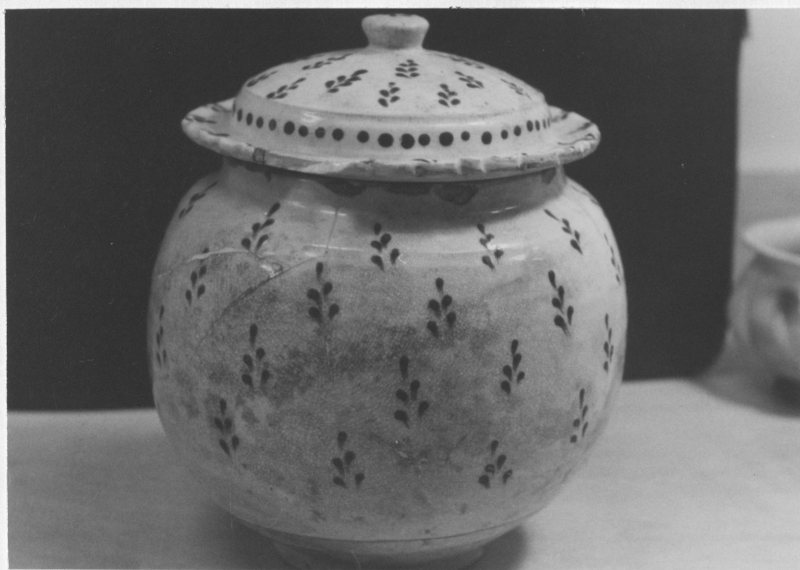
There was a large variety of shapes which roughly fell under the category of miscellaneous jars (some with covers and some without). Fifteen objects were studied under this subcategory. Perhaps of greatest interest is a dated piece in the Percival David Foundation in London (Plate VI-32) (#322). It is a 18.3 cm. high, Tz'u-chou ware piece, with incised and brown painted decoration on a ground of white slip under a creamy transparent glaze. It is dated on the shoulder to 1107 A.D. It is reported to have been recovered from Chü-lu Hsien.

A Tz'u-chou ware jar or box with cover is in the Hoyt collection in Boston (Plate VI-33) (#50.2206) It has underglaze floral sprays as decoration and the characteristic staining in the glaze, typical of ceramics buried and recovered from the Chü-lu type-site.

PLATE VI-32



PLATE VI-33



Flower Vase

Perhaps one of the best known Tz'u-chou ware examples which is practically in a subcategory of its own is the large "flower vase" (Plates VI-34 and closeup VI-35), with a height of 56.9 cm. at the Nelson-Atkins Museum of Art in Kansas City, Missouri. According to Director Emeritus Laurence Sickman, this piece was excavated from Ch'ing-ho Hsien in the early 1920's. This large vase has an ovoid body, high-rounded shoulders, a long trumpet-shaped neck and a widely everted and downward rolled mouth rim. It is composed of grey stoneware covered with white and black slips under transparent glaze. Sgraffiato designs are in black on a white ground. The design is of a large dragon winding around the body and neck of the vase, with its scales, hairs, claws, and other features executed in exquisite detail. The inscription "hua-p'ing Liu-chia tsao" ("flower vase, made by the Liu family") accompanies the upright lotus petals around the base.

Although this piece has been widely published, generally considered 12th century Northern Sung in origin, considerable controversy still surrounds it. In what can probably be considered the definitive catalogue to date, on Tz'u-chou wares, written in 1980 by Yutaka Mino, Freedom of Clay and Brush through Seven

PLATE VI-34



PLATE VI-35



Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D., Mino states that the vase is 12th century, North Sung Dynasty. He categorizes this piece as one of his "Group 10 tsun-shaped vases." He bases this classification on shape and decoration, which he compares to vases in Toyko and London, and to styles of decoration on a mei-p'ing in the Hakutsuru Museum, and fragments found at Kuan-t'ai and related sites. In a phone conversation in January, 1989, Dr. Mino restated his unwavering belief that the dragon vase is Northern Sung in origin.

An exhibition review by Charles McClintick in the Spring 1985 edition of Oriental Art magazine, raised the question of whether or not the Nelson-Atkins Museum of Art dragon vase and the Hakutsuru Museum's Tz'u-chou vase with incised dragon design, are of 20th century origin. According to McClintick neither the dragons nor the vase shapes are convincingly Sung in feeling. Both were acquired in China about the same time (early 1930's). McClintick states on page 98 of the same review, that "recently it has been fairly certainly accepted that the Kansas City vase was made in the early 20th century and by a known potter in China." He does acknowledge that both pieces are "stunning," and "must be accepted as superb examples of early 20th-century inspiration." The same views are shared by

noted China scholar Wai-kam Ho, Laurence Sickman Curator of Oriental Art at the Nelson-Atkins Museum of Art, who says that even the authorities at the Palace Museum in Peking state that the Nelson-Atkins dragon vase is a 20th century creation, which can be confirmed by the decoration (petals on the base), its shape, and the number of claws the dragon possesses.

In a conversation with Laurence Sickman on March 27, 1986, Mr. Sickman once again firmly stated to me the Northern Sung dating of this dragon vase. He told the story of how in the early 1930's, when he was a Harvard Fellow in China, the German collector and scholar Otto Burchardt had found the vase offered for sale in Peking by several men supposedly from Ch'ing-ho Hsien. Otto Burchardt bargained with these men, but he thought their price too high and said he would not purchase the piece. Burchardt convinced Laurence Sickman to go with him to look at the vase. Meanwhile, apparently the men had argued after Burchardt's departure, and the vase had broken into 3 or 4 large pieces. Sickman and Burchardt decided at that time that they must buy it for the Nelson. Mr. Sickman was emphatic that he was convinced that the Nelson dragon vase was authentic Northern Sung, 12th century in origin.

Mr. Sickman stated that the controversy had been

ongoing since the dragon vase was first exhibited at the International Chinese Art Exhibition in London in 1935-36. Some might recommend a test for thermoluminescence to lay this controversy to rest, but it seems to me that the dragon vase must be judged, most importantly, on its overall high quality. I don't believe any 20th century Chinese potter could create such a superb piece, of such high quality. I firmly believe the dragon vase to be early 12th century Northern Sung in origin.

Petal Jars

Among the most interesting and least understood (at least in a functional sense) are the subgroup of the serving and storage vessels which is comprised of the shape known as petal jars or peony jars. These pieces are apparently few in number as only seven are in existence in collections throughout the world. These jars have globular bodies and short wide necks, a vertical foot with a recessed flat base. The clay bodies are pale grey or buff and the stoneware is covered with white slip and transparent glaze stopping short of the foot. Five rows of curving, vertically striated petals are applied to the body and neck under the slip. The resulting shape is that of a large peony blossom.

These peony jars are located in the collections of Mr. Laurence Sickman (2), illustrated in Plates VI-36 and VI-37; and the Barlow collection in England; the Avery Brundage collection at the M.H. de Young Memorial Museum in San Francisco; the Carl Kempe collection in Stockholm; the British Museum; and the Museum of Far Eastern Antiquities in Stockholm (Plate VI-38) (NM 166/1922).

Mr. Sickman has stated that these jars were recovered from only the Ch'ing-ho Hsien site. He paid \$10.00 (U.S.) apiece for his two petal jars, and saw a

similar jar auctioned for \$17,000.00 in 1983, by Eskenazi in London.

A similar petal jar, but of the "Honan" Northern black or brown-glazed ceramic ware family, was offered for sale in a 1949 issue of Oriental Art magazine (Plate VI-39).¹⁰⁹ Mr. Sickman pronounced this piece a "fake," in a discussion June 28, 1985.

¹⁰⁹Oriental Art, vol. I, no. 4, Spring, 1949, n.p.

Other objects from this category which meet all of the other criteria of Chü-lu type site wares, not elaborated on here, include foliate-mouthed vases, and miscellaneous vases and jars (some with trumpet-shaped mouths).

The page following the illustrations contains tabular data related to the authenticated group of vessels used in serving or storage of food.

PLATE VI-36



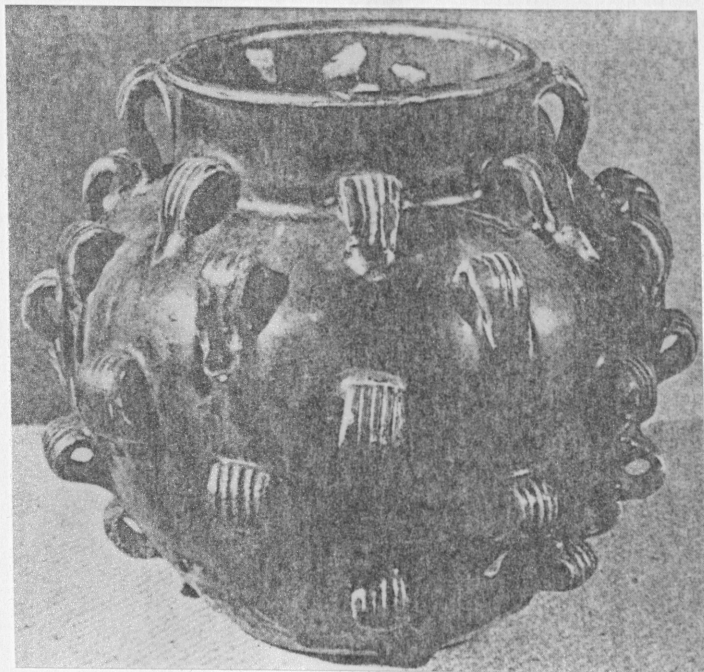
PLATE VI-37



PLATE VI-38



PLATE VI-39



PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate VI-2, VI-3	1.	bowl, serving size	Tz'u-chou	cream, black with sgraffiato		none	Nelson-Atkins Museum of Art	31-137/24	none
	2.	bowl, serving	Tz'u-chou	cream/ incised sgraffiato	d: 29 cm.	none	ROM	922.20.201	none/inscr
Plate VI-36	3.	petal jar	Tz'u-chou	cream/ layered petals	H: 13 cm.	Mino: <u>Freedom...</u>	Laurence Sickman	none	none
Plate VI-37	4.	petal jar	Tz'u-chou	cream/ layered petals	H: 13 cm.	Mino: <u>Freedom...</u>	Laurence Sickman	none	none
	5.	petal jar	Tz'u-chou	cream/ layered petals	H: 13 cm d: 16.83 cm	Sullivan	Barlow	none	none
	6.	petal jar	Tz'u-chou	cream/ layered petals	H. 13.97 cm d: 15.24 cm	Lefebvre d'Argence	Brundage	B60P131	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART I

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	7.	petal jar	Tz'u-chou	cream/ layered petals	H: 13.3 cm. d: 15.5 cm.	Gyllensvärd	Kempe	276	none
	8.	petal jar	Tz'u-chou	cream/ layered petals	H: 12.8 cm.	Berlin Exh. cat., 1929	British Museum	643	none
Plate VI-38	9.	petal jar	Tz'u-chou	cream/ layered petals	unknown	none	Museum of Far Eastern Antiquities Stockholm	NM166/1922	none
Plate VI-33	10.	covered jar	Tz'u-chou	cream and brown/flora motifs	unknown	none	BMFA	50.2206	none
	11.	jar	Tz'u-chou	white and brown with incised & painted floral dec.	d: 19.05cm. H: 20.64cm.	none	Nelson- Atkins Museum of Art	31-136/8	none
	12.	jar	Tz'u-chou	cream/plain	d: 16.51cm	Honey	Victoria & Albert	unknown	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART II

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR.
Plate VI-32	13.	jar	Tz'u-chou	cream and brown/floral dec.	H: 18.3 cm.	Riddell	Percival David Foundation	322	1107/inscr.
	14.	jar	Tz'u-chou	cream/plain	d: 11.43cm H: 8.89cm.	none	Nanjing Museum, PRC	none	none
	15.	jar	Tz'u-chou	white with brown painted flowers	d: 9.5 cm. H: 11.43 cm.	none	Nanjing Museum, PRC	none	none
	16.	jar	Tz'u-chou	cream/fluted sides	d: 10.8cm. H: 11.43 cm.	none	Nanjing Museum, PRC	none	none
	17.	covered jar	Tz'u-chou	cream/plain	d: 12.1 cm. H: 16.5 cm.	none	Nanjing Museum, PRC	none	none
	18.	jar	Tz'u-chou	cream and black/scroll dec.	d: 10.16cm. H: 12.07 cm.	none	Nanjing Museum, PRC	none	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART III

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	19.	covered jar	Ting	white/plain	H: 11.5cm.	Gray: <u>Sung Porcelain</u>	British Museum	none	none
	20.	jar	Tz'u-chou	white & black/ painted & incised	H: 18 cm.	Wirgin	unknown	pl. 44, j	none
	21.	covered jar	Tz'u-chou	cream/plain	H: 11.43 cm	TOCS	Riesco	none	none
	22.	jar	Tz'u-chou	cream and brown/ dot-floral	d: 11.2 cm. H: 10.0 cm.	Mino: <u>Freedom...</u>	Singer Collection	none	none
	23.	jar	Tz'u-chou	cream/plain with fluted sides	d: 15.5 cm. H: 13 cm.	Gyllensvärd	Kempe	494	none
	24.	covered jar	Tz'u-chou	cream/plain	d: 12.6 cm. H: 11 cm.	none	MFEA, Stockholm	HM771	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART IV

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate VI-31	25. <u>kai</u>	box cover	Tz'u-chou	cream/plain	d:11.8 cm. H:3.7 cm.	none	ROM	923.20.142	none
Plate VI-31	26. <u>kai</u>	box cover	Tz'u-chou	cream/plain	d:11.8 cm. H: 3.7 cm.	none	ROM	922.20.140	none
Plate VI-27, 28	27.	six-spouted jar	Tz'u-chou	cream with olive glaze near spouts	d.mouth: 11.2 cm. H: 21 cm.	none	ROM	921.21.206	none
Plate VI-29, 30	28.	six-spouted jar	Tz'u-chou	cream/plain	H: 34 cm.	none	ROM	921.21.132	none
	29.	six-spouted jar	Tz'u-chou	cream/ incised stamped sgraffiato	H: 22 cm.	Wirgin	MFEA, Stockholm	pl. 44,a	none
	30.	six-spouted jar	Tz'u-chou	cream/ incised	unknown	Mino: <u>Freedom...</u>	Fitzwilliam Museum, Cambridge	C29-1934	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD PART V

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate VI-23	31.	2-handled jar	Tz'u-chou	cream with brown/ plant motif	d: 12.3 cm. H: 12.2 cm.	Hoyt Coll. Vol. II	BMFA	50.2000	none
Plate VI-24	32.	2-handled jar	Tz'u-chou	cream with brown/ plant motif	d: 12.2 cm. H: 11.8 cm.	Hoyt Coll. Vol. II	BMFA	50.1062	none
Plate VI-25	33.	2-handled jar	Tz'u-chou	cream with brown/ floral motif	d: 14.6 cm. H: 15.88 cm.	Mino: <u>Freedom...</u>	Met	42.191	none
	34.	2-handled jar	Tz'u-chou	cream/ brown splashes	d: 15.2 cm. H: 17.1 cm.	none	ROM	921.21.222	none
	35.	2-handled jar	Tz'u-chou	cream/plain	H: 15 cm.	Berlin Exh. cat. 1929	Treitel	619	none
Plate VI-34, 35	36.	ts'un-shaped vase dragon dec.	Tz'u-chou	cream with black/ sgraffiato	H: 56.9 cm.	Mino: <u>Freedom...</u>	Nelson- Atkins Museum of Art		none/inscr.

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD PART VI

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	37. <u>mei-p'ing</u>	jar, bottle	Tz'u-chou	cream with black/sgraffiato		Mino: Freedom...	Hakutsuru Museum		none
Plate VI-26	38.	cylindrical jar	Tz'u-chou	cream and brown/sgraffiato	d: 19.3 cm. H: 20 cm.	Hoyt Coll. Vol. II	BMFA	50.2205	none
	39.	vase	Tz'u-chou	cream/plain	d. mouth: 12 cm. H: 30.6 cm.	none	ROM	922.20.167	none
	40.	vase	Tz'u-chou	cream with black/painted	H: 23 cm.	Wirgin	unknown	pl. 45, d	none
	41.	vase	Tz'u-chou	cream/plain	H: 20.32cm.	TOCS [Transactions of the Oriental Cer. So]	Seligman Coll.	none	none
	42	vase	Tz'u-chou	cream/plain	H: 22.86cm.	TOCS	Sedgewick Coll.	none	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD PART VII

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	43.	vase	Tz'u-chou	green/plain	H: 22.86 cm	TOCS	Barlow Coll	none	none
	44.	vase	Tz'u-chou	cream/plain	H: 24cm.	Berlin Exh. cat. 1929	Museum für Kunst und Gewerbe, Hamburg	none	none
Plate VI-18	45. <u>mei-p'ing</u>	jar, bottle	Tz'u-chou	cream/ sgraffiato	H: 30.48cm	Valenstein	Met	23.54.2	none
	46. <u>mei-p'ing</u>	jar, bottle	Tz'u-chou	cream and black/ sgraffiato	H: 31.75	none	Met	25.65	none
Plate VI-17	47. <u>mei-p'ing</u>	jar, bottle	Tz'u-chou	cream/plain	H: 27.94cm	none	Met	22.91.1	none
	48. <u>mei-p'ing</u>	jar, bottle	Tz'u-chou	cream/plain	H: 32.39cm	Hobson	Schiller Collection	none	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART VIII

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	49. <u>mei-p'ing</u>	jar, bottle	Tz'u-chou	cream/plain	H:33.6 cm. d: 19.1 cm.	Mino: <u>Freedom...</u>	Indianapolis Museum of Art	47.149	none
	50. <u>mei-p'ing</u>	jar, bottle	Tz'u-chou	cream/plain	H: 31 cm.	TOCS	Malcolm Collection	none	none
	51. <u>mei-p'ing</u>	jar, bottle	Tz'u-chou	cream/plain	H:29.8 cm.	Berlin Exh. cat. 1929	C.T. Loo	p. 239	none
Plate VI-13	52. <u>hu</u>	ewer	Tz'u-chou	cream/plain	H: 29.5 cm.	Sherman Lee	Cleveland Museum	56.717	1105/inscr.
Plate VI-14	53. <u>hu</u>	ewer	Tz'u-chou	cream/plain	H: 30.1 cm.	V & A Sotheby's	V & A	54210	none
	54. <u>hu</u>	ewer	Tz'u-chou	cream/plain	H: 29.21cm.	V & A microfiche	V & A	GD2590	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART IX

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	55. <u>hu</u>	ewer	Tz'u-chou	cream/plain	H: 29.21	Hobson	Fitzwilliam Museum	Raphael Collection	none
Plate VI-15	56. <u>hu</u>	ewer	Tz'u-chou	cream/plain	H:24.3 cm.	Hoyt Coll. Vol. II	BMFA	50.1070	none
	57. <u>hu</u>	ewer	Tz'u-chou	cream/plain	H: 30 cm.	none	ROM	920.10.15	none
Plate VI-16	58. <u>hu</u>	ewer	Tz'u-chou	cream/plain	H: 30.5cm.	none	ROM	921.21.221	none
	59. <u>hu</u>	ewer	Tz'u-chou	cream/plain	unknown	none	MFEA, Stockholm	HM1857	none
	60.	vase with foliate mouth	Tz'u-chou	cream/plain w/foliate mouth	H: 16.5 cm.	V & A Sotheby's	V & A	unknown	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART X

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate VI-19	61.	tall, ovoid jar	Tz'u-chou	cream/plain	H: 17.31cm.	none	Nelson-Atkins Museum of Art	33-600	none
	62.	tall, ovoid jar	Tz'u-chou	cream/plain	H: 25.08cm.	Sullivan	Barlow Coll.	none	none
Plate VI-20	63.	tall, ovoid jar	Tz'u-chou	cream/plain	H:24.5 cm.	none	ROM	922.20.170	none
	64.	tall, ovoid jar	Tz'u-chou	cream/plain	H:28 cm.	none	ROM	922.20.57	none
	65.	tall, ovoid jar	Tz'u-chou	cream/plain	H: 24.3 cm.	none	ROM	922.20.169	none
Plate VI-21	66. <u>ts'un</u>	lobed jar	Tz'u-chou	cream/plain	d:13.97 cm. H:13.34 cm	Mino: <u>Freedom...</u>	Nelson-Atkins Museum of Art	31-135/17	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART XI

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate VI-22	67. <u>ts'un</u>	lobed jar	Tz'u-chou	cream/plain	d:13.97 cm. H:12.7 cm.	none	Nelson-Atkins	31-135/16	none
	68. <u>ts'un</u>	lobed jar	Tz'u-chou	cream/plain	d:12.5 cm. H:14 cm.	World's Great Coll.	Musee Guimet	MA715	none
	69. <u>ts'un</u>	lobed jar	Tz'u-chou	cream/plain	H:17.78cm.	Honey	Rutherson Collection	none	none
	70. <u>ts'un</u>	lobed jar	Tz'u-chou	cream/plain	unknown	none	BMFA	50.2147	none
	71. <u>ts'un</u>	lobed jar	Tz'u-chou	cream/plain	d:11.5 cm. H:8.5 cm.	Siegel	Museum für Ost. Kunst, Köln	unknown	none
	72. <u>ts'un</u>	lobed jar	Tz'u-chou	cream/plain	d:10.8 cm. H:12.1 cm.	none	Nanjing Museum, PRC	none	none

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART XII

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	73. <u>ts'un</u>	lobed jar	Tz'u-chou	cream/plain	d:12.2 cm. H: 10.3 cm.	none	MFEA, Stockholm	HM714	none
	74.	covered jar	marbled ware	marbled	unknown	<u>Chung-kuo</u> <u>ku tai wen.</u>	Hong Kong Collection		no date T'ang dynasty according to book

AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART XIII

In addition to the two previously examined categories of functional uses including vessels used in the consumption of food or beverages and those vessels used functionally in the serving or storage of food or beverages, five other functional use categories have been established. Those are washing vessels, ceramics used in sleep, lamps or incense burners, musical instruments, and toys. These will now be elaborated upon.

Wash Basins

Wash basins are the shape of the only ceramic objects which should be placed under the functional use category of washing vessels. Basins were examined in the collection of King Gustav VI Adolf of Sweden (a sgraffiato decorated Tz'u-chou ware); the Nelson-Atkins Museum of Art (rejected, due to lack of crazing and stains, though some mud incrustations appear on its base); and the Royal Ontario Museum. All of the ceramic wash basins located in Toronto possess the characteristic crackling and staining due to burial. Fifty per cent are undecorated Tz'u-chou wares, while the other half are incised Tz'u-chou wares with floral motifs. Illustrated in Plates VI-40 and VI-41 is ROM # 920.10.31, which has a height of 12.1 cm. and a diameter of 33.6 cm. Plates VI-42 and VI-43 (ROM # 918.23.3) illustrate a large wash basin with a height

of 11 cm. and diameter of 38.2 cm., also in the Royal Ontario Museum, cracked and repaired.

Tabular data related to the authenticated group of wash basins is presented following the illustrations.

PLATE VI-40



PLATE VI-41

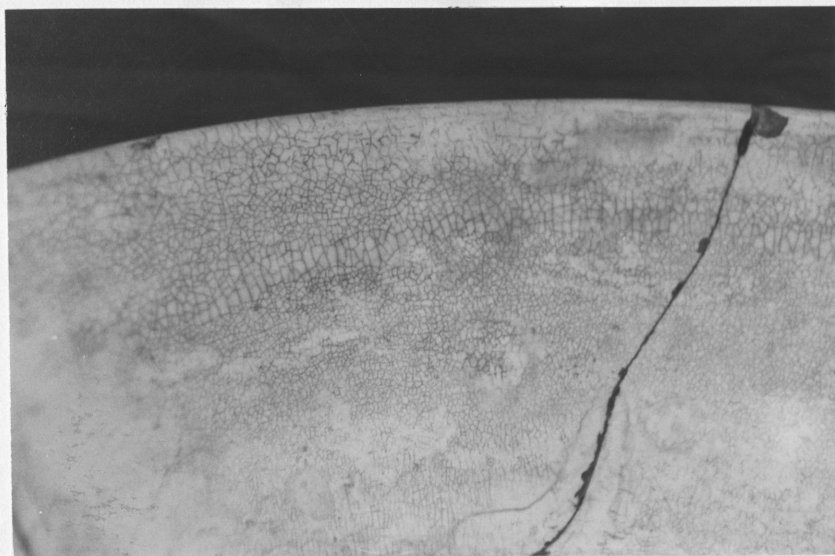
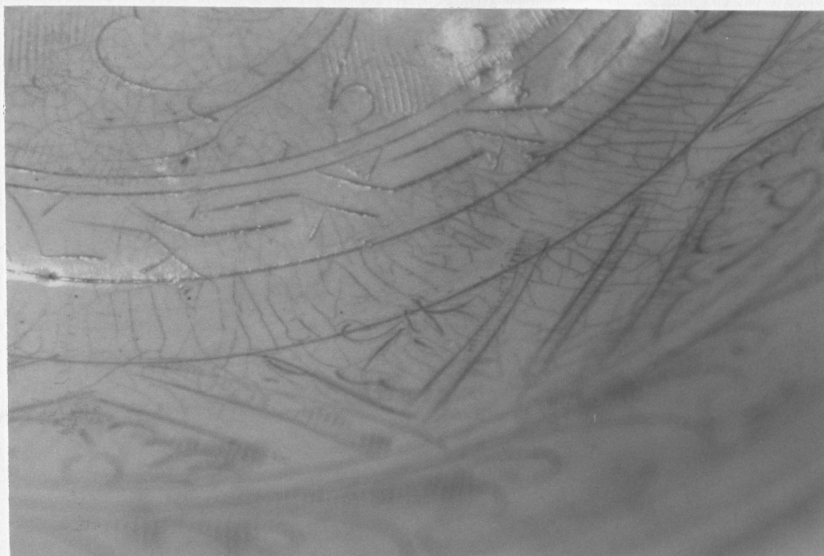


PLATE VI-42



PLATE VI-43



PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	1. <u>hsi</u>	wash basin	Tz'u-chou	cream/ sgraffiato	diam: 37 cm	Gyllensvärd	King Gustav IV Adolf of Sweden	1557	none
Plate VI-42 Plate VI-43	2. <u>hsi</u>	wash basin	Tz'u-chou	cream/ incised and combed sgr.	diam: 38.2 cm. H: 11 cm.	none	Royal Ontario Museum	918.23.3	none
Plate VI-40 Plate VI-41	3. <u>hsi</u>	wash basin	Tz'u-chou	cream/ plain	diam: 33.6 cm. H: 12.1 cm	none	ROM	920.10.31	none
	4. <u>hsi</u>	wash basin	Tz'u-chou	cream/ plain	diam: 35.8 cm. H: 10.4 cm	none	ROM	922.20.196	none
	5. <u>hsi</u>	wash basin	Tz'u-chou	cream/ incised sgraffiato	broken	none	ROM	922.20.203	none

AUTHENTICATED GROUP: VESSELS USED IN WASHING

Pillows

A large percentage of the objects purportedly recovered from the Chü-lu site were ceramic pillows used while sleeping. There has been a long-standing controversy about whether or not these pillows were used in burial or in life. The discovery of several of these ceramic pillows in beds during the excavation of the site of Chü-lu, gave the first substantial proof that these were not pillows for corpses, as had been previously hypothesized.¹¹⁰ In fact, three pillows have been previously authenticated from our earlier examination of objects proven to have been excavated from Chü-lu and published soon afterwards in China (our core group of authenticated objects). Chen Wan-li notes that the "longevity" pillow was meant to be used by children, just as some bowls with "longevity and prosperity" inscribed on them.¹¹¹ He states this is proof of the daily use of pillows.

In addition to those three authenticated ceramic pillows, twelve other pillows were examined in collections at the Royal Ontario Museum; the Museum of Fine Arts, Boston; the Percival David Foundation in

¹¹⁰Helen E. Fernald, "Chinese Mortuary Pillows in the Royal Ontario Museum," Far Eastern Ceramic Bulletin, vol. IV, no. 1, serial no. 17, March, 1952.

¹¹¹Chen Wan-li, T'ao-chen, (Peking, 1954), p. 2.

London; the Sackler collection; the Berlin Exhibition in 1929 (rejected, needs further study); and the Nanching Museum in the People's Republic of China.

Of great interest is the pillow dated to the equivalent of 1056 A.D., in the Percival David Foundation, which is constructed of marbled stoneware with Tz'u-chou ware decoration. This pillow is of a shovel shape with a pentagonal base. It is decorated with a bird and flowers carved in white on an olive ground on its concave top. It also bears the Chang family stamp, "Chang chia tsao" ("made by the Chang family") on the base. This pillow is recorded to have been recovered from Chü-lu. It has a width of 30 cm. (Plate VI-44).

Chen Wan-li records that in addition to the Chang family pillows, there were also "Liu family," "Wang family," and "Ch'ao family." Those with the Chang family stamp are most abundant.¹¹²

According to Chen Wan-li, tiger-shaped pillows were used to prevent bad luck; plain white pillows utilized by those wanting to avoid temptation; and a lying bear would be used to keep ghosts away.¹¹³ These pillows were obviously an integral part of daily

¹¹²T'ao-chen, p. 2.

¹¹³Ibid.

PLATE VI-44



life.

A Tz'u-chou ware pillow illustrated in the Cox book, as Fig. 392, has an inscription equivalent to "wise men agree that when you have nothing to do go to bed early."¹¹⁴ According to Robert Treat Paine, this is further proof that "the original manufacture was for the use of the living."¹¹⁵

A kidney-shaped Tz'u-chou ware pillow in the Royal Ontario Museum (Plate VI-45, closeup) (ROM# 926.21.92) bears the same characteristic rust-colored stains and crackling in the glaze due to burial, as this closeup shows.

Many of the leaf-shaped pillows in the same museum exhibit the necessary crazing and staining. For example, the closeup of the border of this leaf-shaped pillow (Plate VI-46) (ROM# 925x77) clearly illustrates this phenomenon.

The page following the illustrations contains tabular data related to the pillows in our authenticated group.

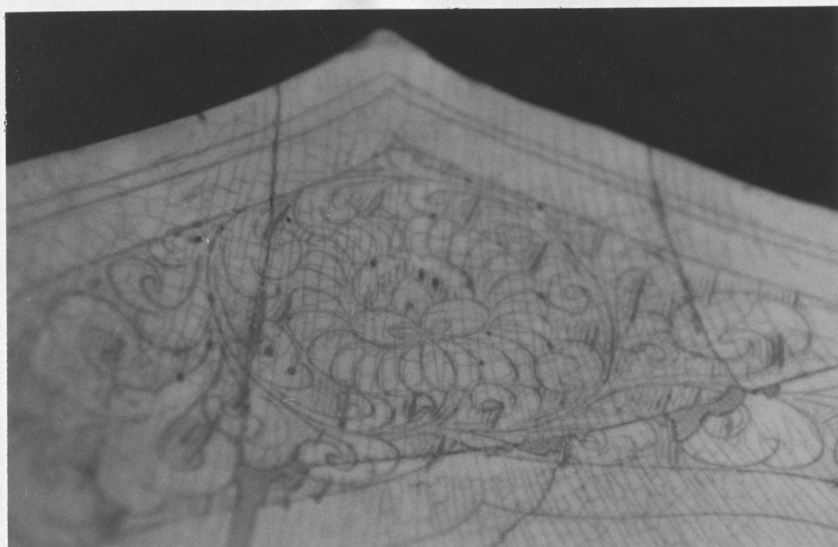
¹¹⁴Warren E. Cox, The Book of Pottery and Porcelain, Han-Shan Tang, Ltd., (New York, 1944), 2 vols., p. 206.

¹¹⁵Robert Treat Paine, Jr., "Chinese Ceramic Pillows from Collections in Boston and Vicinity," Far Eastern Ceramic Bulletin, vol. VII, no. 3, serial no. 31, September, 1955, p. 8.

PLATE VI-45



PLATE VI-46



PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate VI-44	1. <u>chen</u>	pillow leaf-shape	Tz'u-chou/ marbled ware	marbled w/ olive and neutral/ sgraffiato	W.:30.5 cm.	Riddell	Percival David Foundation	none	1056/inscr.
Plate VI-46	2. <u>chen</u>	pillow leaf-shape	Tz'u-chou	cream/ incised and combed sgraffiato	H.:20 cm. W.:32 cm.	none	ROM	925x77	none
	3. <u>chen</u>	pillow leaf-shape	Tz'u-chou	cream/ incised & combed sgraffiato	H: 22.1 cm. W: 31.7 cm.	none	ROM	922.20.204	none
	4. <u>chen</u>	pillow leaf-shape	Tz'u-chou	cream/ incised and combed sgraffiato	H:22.2 cm. W:30.8 cm.	none	ROM	922.20.205	none
Plate VI-45	5. <u>chen</u>	pillow kidney bean-shape	Tz'u-chou	cream/ incised & combed sgraffiato	H:21 cm.	none	ROM	926.21.92	none
	6. <u>chen</u>	pillow leaf-shape	Tz'u-chou	cream/ incised & combed sgraffiato	H: 17.7 cm. L: 29.7cm.	none	ROM	921.21.232	none

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.
	7. <u>chen</u>	pillow leaf-shape	Tz'u-chou	cream/ incised & combed sgraffiato	H: 18.5 cm. W: 29 cm.	Proctor	ROM	920.10.24	none
	8. <u>chen</u>	pillow leaf-shape	Tz'u-chou	cream/ incised sgraffiato	H: 19.4 cm. W: 30.3 cm.	Hoyt Coll. cat.	BMFA	50.1762	none
	9. <u>chen</u>	pillow kidney bean -shape	Tz'u-chou	cream/ sgraffiato	H:11.43 cm. W:24.13 cm.	none	Nanjing Museum, PRC	none	none
	10. <u>chen</u>	pillow rectangular shape	Tz'u-chou	cream/plain	H:12.7 cm. W:21.59 cm.	none	Nanjing Museum, PRC	none	none
	11. <u>chen</u>	pillow leaf-shape	Tz'u-chou	white/ incised & combed sgraffiato	H:17.8 cm. W:29.7 cm.	Mino: <u>Freedom...</u>	Sackler	none	none
	12. <u>chen</u>	pillow leaf-shape	Tz'u-chou	cream/ incised sgraffiato	H:21.59 cm. W:34.29 cm.	Sotheby's 1977 Sales cat.	unknown	none	none/inscr. surface

AUTHENTICATED GROUP: PILLOWS (USED IN SLEEPING) PART II

Musical Instruments - An Earthen Drum

While an earthen drum was illustrated as a line drawing in the Tienstin Museum catalogue in 1923, few other pieces have been assigned the excavation site of Chü-lu. One repaired drum in the Royal Ontario Museum exhibits the characteristic staining and crazing of the Tz'u-chou ware objects buried at the Chü-lu type-site for over 800 years. This drum is Tz'u-chou ware with incised leaf and foliate designs, and is 35.9 cm. in length. It is composed of buff stoneware with cream slip, and has incised decorations under a transparent glaze. (Plates VI-47 and VI-48) (ROM# 923.17.86). Tabular data is included on the page following the illustrations.

PLATE VI-47



PLATE VI-48



PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate VI-47, VI-48	1. <u>ku</u>	drum	Tz'u-chou	cream/ incised sgraffiato	L.:35.9 cm.	none	ROM	923.17.86	none

AUTHENTICATED GROUP: MUSICAL INSTRUMENTS

Toys

The functional use category toys is not going to be examined at this time due to the lack of authenticated specimens recovered from either Chü-lu or Ch'ing-ho Hsien. The Carl Kempe collection in Stockholm reputedly has six of these miniature utensil-shaped toys, and these have been viewed in a small photographic reproductions. To my knowledge there is nothing to substantiate that these particular objects were excavated from Chü-lu.

Palmgren recovered many examples of small terra-cotta figurines which may have been used as toys, from the area around Ch'ing-ho Hsien.¹¹⁶ A 1947 exhibition of the Bernat collection at the Museum of Fine Arts, Boston, lists several similar small figurines in its unillustrated catalogue.¹¹⁷ These however, are unglazed. A lack of sufficient information makes it impossible to study these in greater detail at this time.

Lamps

¹¹⁶Nils Palmgren, Sung Sherds, Almquist and Wiksell, (Stockholm, 1963), pp. 344-349.

¹¹⁷Boston, Museum of Fine Arts, Exhibition of Chinese Ceramics Lent by Mr. and Mrs. Eugene Bernat, Exhibition September 9 through October 19, 1947, pp. 20-23.

The last of the functional use categories is that of Chinese ceramic lamps (teng) or incense burners (lu). These have been authenticated through the one photographed object which was published in 1926 in the Chü-lu excavation report by the Peking Historical Museum (incorrectly labelled as a tou, or ancient stemmed cup).

The lamp, or Chinese teng, is one of the most common shapes and functional use groups of wares recovered from the Chü-lu type-site. Superb examples of this kind can be found in the Laurence Sickman collection (Plate VI-49); the Hoyt collection in the Museum of Fine Arts, Boston (Plate VI-50) (#50.2207); the Metropolitan Museum of Art (Plate VI-51) (#25.143.4); and the Royal Ontario Museum (Plate VI-52) (ROM #922.20.173). Additional pieces examined but not illustrated here are also in the Sickman collection; the Royal Ontario Museum; the Olga Hasbrouck collection at Vassar; the Nanjing Museum; the Carl Kempe collection; and the Myron Falk, Jr., collection in New York City.

It is interesting to note that, although this lamp or teng shape is prevalent in our authenticated sample, it is not illustrated in the report issued by the Tientsin Museum in 1923. However, as mentioned previously, one was published in the Peking Historical

Museum's excavation report in 1926.

Most of the lamps are approximately 11 to 13 centimeters in height. Only the sample in the Myron Falk, Jr., collection is decorated with the plant motif design, the others are undecorated white Tz'u-chou wares.

All of the lamps are Tz'u-chou wares, with the characteristic crackling and rust-colored staining in the glaze. One sample, in the Carl Kempe collection is of a lamp shape known as "tazza-shaped," and is labelled as Ting ware. In the literature concerning the wares recovered from Chü-lu, there are many conflicting categorizations of types of wares. Apparently the distinction between Ting wares and Tz'u-chou wares has not always been clearly made in the past. The use of the white slip under the transparent glaze is the distinguishing characteristic of Tz'u-chou wares.

With the exception of the tazza-shaped Ting ware lamp in the Kempe collection previously mentioned, the lamps in our sample can be described as follows: lamp with hollow, bell-shaped pedestal base which expands to support a deep cylindrical straight-sided bowl. The mouth is in the form of a wide, inverted saucer-shaped collar. In most cases, the greyish-white or buff-colored body is coated with white slip and

glazed a translucent creamy white. The characteristic rust-colored crackle in the glaze has been cited previously. As mentioned earlier, this crackling is due to over eighty years of burial in the silt of the Yellow River, after the inundation of Chü-lu in 1108 A.D.

Lamps date as far back as the Late Eastern Chou Period, but this particular collared form appears during the T'ang and continues through the Sung dynasty. Although lamps of this type were manufactured in a number of ceramic wares including porcelain, and sometimes celadon with a glaze, this Tz'u-chou variety is most common. Occasionally these lamps are identified by the Chinese as lu or incense burners.¹¹⁸ In other Western literature they are referred to as cupstands or incense burners. According to Yutaka Mino, the lamp is an incense burner, "a vessel associated with Buddhist ceremony in the Sung period."¹¹⁹ He cites examples of paintings illustrating this type of vessel.

Of the sample of eighty-eight ceramic wares undoubtedly recovered from Chü-lu Hsien or nearby Ch'ing-ho Hsien which form our core group of

¹¹⁸Feng Hsien-ming, and An Chih-min, Chung-kuo t'ao-tz'u shih, (Peking, 1982), p. 298.

¹¹⁹Yutaka Mino, Freedom of Clay and Brush, p. 27.

authenticated objects, eighty of the objects were either inscribed or stamped with names, dates, or values. None of these inscribed or stamped pieces were lamps. Tabular data follows the lamp illustrations.

PLATE VI-49



PLATE VI-50



PLATE VI-50
Spindle whorl
Museum of Fine Arts
Boston

PLATE VI-51

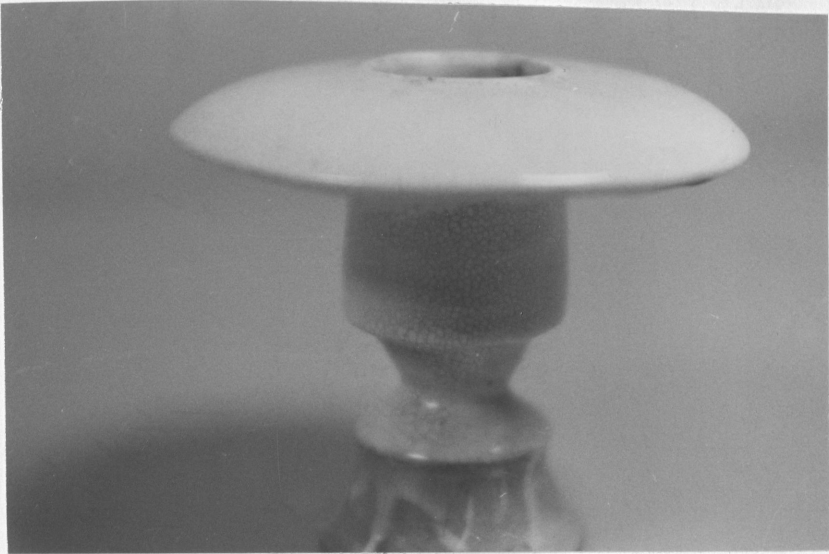


PLATE VI-52



*Museum of the
Smithsonian Institution*

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
Plate VI-49	1. <u>teng</u>	lamp	Tz'u-chou	cream/plain		none	Laurence Sickman	none	none
	2. <u>teng</u>	lamp	Tz'u-chou	cream/plain		none	Laurence Sickman	none	none
Plate VI-50	3. <u>teng</u>	lamp	Tz'u-chou	cream/plain	diam: 14.0 cm. H: 13.7 cm	Hoyt Coll. Vol. II	Boston Museum of Fine Arts	50.2207	none
	4. <u>teng</u>	lamp	Tz'u-chou	cream/plain	diam: 12.7 cm. H: 11.75 cm	Juliano	Vassar College	none	none
	5. <u>teng</u>	lamp	Tz'u-chou	cream/plain	diam: 12.2 cm. H: 11.4 cm.	none	ROM	922.20.172	none
Plate VI-52	6. <u>teng</u>	lamp	Tz'u-chou	cream/plain	diam: 11.8 cm. H: 12 cm.	none	ROM	922.20.173	none

AUTHENTICATED GROUP: LAMPS OR INCENSE BURNERS PART I

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	7. <u>lu</u>	incense burner	Tz'u-chou	cream/plain	diam: 7.7 cm. H: 7.7 cm.	none	ROM	963x100.8	none
Plate VI-51	8. <u>teng</u>	lamp	Tz'u-chou	cream/plain	H: 11.43 cm.	none	Metropolitan Museum of Art	25.143.4	none
	9. <u>teng</u>	lamp	Tz'u-chou	cream and black with plant motif dec.		none	Myron S. Falk, Jr.	none	none
	10. <u>teng</u>	lamp	Tz'u-chou	cream/plain	d: 11.43cm H: 9.53 cm	none	Nanjing Museum, PRC	none	none
	11. <u>teng</u>	lamp	Ting	white/plain	d: 7.1 cm H: 7.4 cm	Gyllensvärd	Kempe Coll.	491	none
	12. <u>teng</u>	lamp	Tz'u-chou	white/plain	d:13.7 cm. H: 11.3 cm.	Gyllensvärd	Kempe Coll.	498	none

AUTHENTICATED GROUP: LAMPS OR INCENSE BURNERS PART II

Conclusions

Including the eighty-eight core group authenticated pieces published shortly after their excavation from Chü-lu, more than 238 objects were examined either in person or through clear photographs and determined to be authentic objects indeed recovered from the buried Chü-lu type-site. Each documented object had the characteristic crackling and staining in the glaze or it was eliminated on that basis alone. More than one hundred and eleven of these objects belonged to the functional use category of vessels used in the consumption of food or beverages.

Eighty-five of the objects were grouped under the functional use category of ceramics vessels for the serving or storage of food or beverages. Seven objects were categorized as vessels used in washing; twenty as pillows used during sleep; thirteen as lamps or incense burners; two as musical instruments; and six as toys. Just a few of the most debatable objects which need further study are shown in tabular form in the pages following.

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	1.	bowl, serving	Tz'u-chou	cream with white and brown slips	d:25.7 cm. H:12.4 cm.	Mino: <u>Freedom...</u>	Myron S. Falk, Jr.	none	none
	2.	2-handled jar	Tz'u-chou	cream/plain	d:9.2 cm. H:8.8 cm.	none	ROM	963.100.12	none
	3.	2-handled jar	Tz'u-chou	cream and brown with plant motifs	unknown	none	ROM	909.12.52	none
	4.	jar	Tz'u-chou	cream/ incised & combed	d:12.07cm. H:7.62 cm.	Yale	Yale	1954.49.47	none
	5. <u>hu</u>	ewer	Tz'u-chou	cream/plain	H: 30.48	none	Nelson- Atkins Museum of Art	35-108	none
	6. <u>hu</u>	ewer, lobed	Tz'u-chou	cream/plain	H:15 cm.	Gyllensvärd	Kempe Coll.	493	none

NEEDS FURTHER STUDY: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART I

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	7.	lobed jar	Tz'u-chou	cream/plain	unknown	none	Laurence Sickman Collection	none	none
	8.	lobed jar	Tz'u-chou	cream/plain	d:13.1 cm. H:9.3 cm.	none	BMFA	Kershaw Collection 30.416	none
	9.	lobed jar	Tz'u-chou	cream/plain	d:13.2cm. H:11.3 cm.	none	ROM	978.300	none
	10.	lobed jar	Tz'u-chou	cream/plain	d:10.9 cm. H:10.1 cm.	none	ROM	909.12.59	none
	11.	lobed jar	Tz'u-chou	cream/plain	d:13.97cm.	TOCS	anonymous	noen	none

NEEDS FURTHER STUDY: VESSELS USED IN SERVING OR STORAGE OF FOOD

PART II

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	1.	shallow dish	Tz'u-chou	cream/plain	d: 12.1 cm. H: 3.0 cm.	none	ROM	925.26.241	none
	2.	deep cup	Tz'u-chou	cream/ incised & combed dec.	H: 6.35 cm.	Gray: Connoisseur	Clarke	none	none
	3.	jar/cup	T'zu-chou	cream/ carved	unknown	none	ROM	920.10.11	none

NEEDS FURTHER STUDY: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART I

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	1. <u>hsi</u>	wash basin	Tz'u-chou	white/plain		none	Nelson-Atkins Museum of Art	31-136/19	none

NEEDS FURTHER STUDY: VESSELS USED IN WASHING

PHOTOGRAPH	CHINESE NAME	ENGLISH EQUIVALENT	CERAMIC WARE CLASS.	COLOR/DEC.	DIMENSIONS	PUBLISHED	COLLECTION	I.D. NO.	DATE/INSCR
	1. <u>chen</u>	pillow tiger-shape	Tz'u-chou	cream/plain	H: 10.3 cm	Berlin Exh. cat. 1929	Hardt Coll.	none	none

NEEDS FURTHER STUDY: PILLOWS (USED IN SLEEPING)

CHAPTER SEVEN

CLASSIFICATION OF METHODS OF TZ'U-CHOU WARE DECORATION
FOUND IN CHU-LU AND ITS USE IN DATING TZ'U-CHOU WARES

As mentioned previously, Yutaka Mino 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. Not all of these nineteen methods were in use prior to the inundation of the Chü-lu area in 1108 A.D. Therefore, an examination of the methods of decoration used on the Tz'u-chou wares recovered from Chü-lu can be useful in dating Tz'u-chou wares, in general.

All of the authenticated ceramic materials recovered from Chü-lu, both the sample of eighty-eight objects published in China soon after their excavation, and those remaining 150 objects in this reliable sample can aid in the dating of other Tz'u-chou ware material due to the fact that none in the sample date later than the 1108 A.D. date of inundation of the area by the flooding of the Yellow River.

One way of examining the evolution of Tz'u-chou wares during their long history, is to select one popular motif for decorating these wares, and analyze its use or lack of use on these datable wares from Chü-

lu. Several colloquiums at the University of London Percival David Foundation have dealt with related topics. In 1975, the colloquium was concerned with Chinese Painting and the Decorative Style, and Jan Wirgin, Director of the Museum of Far Eastern Antiquities in Stockholm, gave a presentation on "Sung Ceramic Designs and Their Relation to Painting." At the same symposium Roderick Whitfield discussed "Tz'u-chou Pillows With Painted Decoration." And at a 1978 colloquium concerned with Decorative Techniques and Styles in Asian Ceramics, Margaret Medley examined "Sgraffiato and Painting in Tz'u-chou Wares."

Of course the Tz'u-chou wares that they discussed all have in common that they are people's wares, meant for daily use, and all utilized stoneware clays which have a white slip under a transparent glaze. It is the white slip that is the distinguishing characteristic of Tz'u-chou wares.

Wirgin's talk focused on how close Sung Tz'u-chou ceramic decorations were to painting and how this influence became more pronounced towards the end of the Sung and Yüan. He credits the importance of Tz'u-chou wares for both the creation of new designs and "as being the first real attempt to free painting under the

glaze."¹²⁰ Whitfield's presentation dealt mainly with the so-called "Chang family pillows," and stressed that Tz'u-chou wares were remarkable in the Sung in that they were the only ware to have painted decorations, and that the pillow's relatively large flat surface seemed to have attracted the decorator and was comparable with paintings on paper and silk, with woodcut illustrations, and architectural decoration.¹²¹ Medley drew a direct connection between T'ang metalworking techniques and the decoration of Tz'u-chou wares, including sgraffiato and ring-matting, and the popularity of bird and flower motifs.¹²²

Each of these scholars had their own focus and perspective, but they overlapped in their acknowledgement that there was a definite progression in the decoration of Tz'u-chou wares. The same type of chronology is noted by Yutaka Mino. It can be concluded that the earliest Tz'u-chou wares are the

¹²⁰Jan Wirgin, Sung Ceramic Designs, Han-Shan Tang, Ltd., (Stockholm, 1970).

¹²¹Roderick Whitfield, "Tz'u-chou Pillows with Painted Decoration," Chinese Painting and the Decorative Style, in Colloquies on Art and Archaeology in Asia No. 5, University of London, Percival David Foundation, June 23-25, 1975, p. 74.

¹²²Margaret Medley, "Sgraffiato and Painting in Tz'u-chou wares," Decorative Techniques and Styles in Asian Ceramics, from Colloquies on Art & Archaeology in Asia No. 8, University of London, Percival David Foundation of Chinese Art, (London, 1978), p. 52.

undecorated white wares with transparent colorless glaze, followed by Tz'u-chou wares with incised and carved designs, then those utilizing sgraffiato decoration, and finally, those with more freely painted designs.

The people of the Sung dynasty were most interested in the shape of the vessel. "They accepted only such ornamentation as would harmonize with and preserve a vessel's shape."¹²³ The decorative techniques most commonly used on Yüeh wares, Yaochou wares, and Ting wares, were based on carving. "This helps to explain why the Tz'u-chou kilns employed incised and scraped decoration before painted decoration, for in doing so they were simply following the tradition of earlier kilns."¹²⁴ This also helps explain why the plain, undecorated white wares form the earliest Tz'u-chou ware group.

The general dating of the production of Tz'u-chou wares with these types of decoration can be gleaned from examining the ceramic wares from the Chü-lu type-site. The plain white Tz'u-chou wares arose from the tradition of T'ang white stonewares.¹²⁵

¹²³Masahiko Sato, Chinese Ceramics, Weatherhill and Heibonsha, (New York and Tokyo, 1981), p. 108.

¹²⁴Ibid.

¹²⁵Yutaka Mino, Freedom of Clay and Brush, p. 9.

According to Mino, "plain white Tz'u-chou ware is made in a variety of shapes, most of which can be indentified as relatively early in the general development of this ware."¹²⁶ He bases this conclusion partially on the fact that "the majority of the ceramics found at Chü-lu-hsien are of this group." (Mino's Group 1)¹²⁷ The Cleveland Museum ewer (Plate VI-13), the lobed jars at the Nelson-Atkins Museum of Art (Plates VI-21 and VI-22), and the peony jars the Laurence Sickman collection (Plates VI-36 and VI-37) are all examples from Mino's Group 1.

These most prevalent plain white Tz'u-chou wares from Chü-lu have a greyish clay body covered with a white slip and then a transparent colorless glaze. A few of the examples in this group have carved lotus leaf petals or other designs added before the white slip is applied. Most frequently occurring shapes include bowls, ewers, mei-p'ing, truncated mei-p'ing, basins, tou, and lobed jars.

Another classification of Tz'u-chou wares found at Chü-lu is the related ware with splashes of green color in the glaze which are usually applied as accents in addition to the usual white ware. (Mino's

¹²⁶Ibid., p. 15.

¹²⁷Ibid.

Group 2) This type of decorating technique can be found on ewers, six-spouted jars, and tou. A six-spouted jar in our sample from the Royal Ontario Museum is from this group (see Plate VI-27 and VI-28).

Pillows with the design stamped on the white slip under the glaze, form the third group of Tz'u-chou wares that were recovered from Chü-lu Hsien. (Mino's Group 6) Small star-like flowers are used, yet designs of deer, floral scrolls, and small boys and ducks form the larger common motifs. A pillow excavated by the Tientsin Museum and published in Ho-pei ti-i po-wu-yüan pan-yüeh-k'an is from this group (Plate III-44).

Still another technique employs a white background incised with the design on a combed ground. Peonies and lotuses are frequent subjects for these objects. (Mino Group 7) The pillow excavated from Chü-lu Hsien with the characters ch'ang-ming chen ("longevity pillow") is from this group and is illustrated in Plate III-35.

Objects with a layer of black slip on top of the white, where designs are incised on the black slip which is then scraped away to reveal the underlying white slip, were also recovered from Chü-lu. (Mino Group 10) The leaf-shaped pillow excavated from Chü-lu with the sgraffiato design ch'ing ching tao sheng (Plate III-39 and III-40) is of this group.

Another category distinguished by Mino Yutaka were those with the white decorated with simple patterns of round and tear-drop shaped dots in brown. The dots are generally applied on top of the transparent colorless glaze. (Mino Group 11) The two-handled jar at the Metropolitan Museum of Art (Plate VI-25) is an example of a Chü-lu ware from this group.

In looking at the collection of Tz'u-chou wares recovered from Chü-lu from the perspective of bird and flower motifs as designs, we find no evidence of the type of free-style painting on ceramics found in the Southern Sung dynasty and Chin, most clearly related to the naturalistic school favored by Emperor Hui Ts'ung (reigned 1101-1125) at his official academy of painting. The pillows with the stamped designs of deer and floral motifs may be considered to have "bird and flower motifs," and so may those objects with sgraffiato designs such as the dragon vase at the Nelson-Atkins Museum of Art. But none authenticated from this site have the freely painted designs of birds and flowers so closely related to Sung bird and flower painting. This fact clearly reinforces the knowledge that the lack of such objects at the Chü-lu type-site shows that while many other earlier decorative techniques were evident, that these freely painted Tz'u-chou wares were not produced prior to 1108 A.D.

Indeed all evidence indicates that they were not produced until the late 12th century or Chin dynasty.¹²⁸ Mino states "no dated examples with painted decoration in underglaze black iron pigment from the Northern Sung period are known, nor were any examples found at the site of Chü-lu Hsien."¹²⁹

¹²⁸Whitfield, op.cit., p. 85.

¹²⁹Freedom of Clay and Brush, p. 116.

CHAPTER EIGHT

DATED AND INSCRIBED CHU-LU CERAMIC WARES

According to Li Hsiang-ch'i in his 1923 Introduction to the Chü-lu Sung-ch'i ts'ung-lu, "judging from the ceramics and their inscriptions, Sung civilization was so highly developed that it almost had no difference from our own, and in some aspects, like social prosperity, for example, it was far more advanced than today's."¹³⁰

These Sung ceramics recovered from Chü-lu were recognized in the early 1920's as being the first ceramics to have inscriptions on them. This is why the inscribed wares were gathered together and catalogued with descriptions, line drawings, and tracings of the inscriptions.¹³¹

Japanese scholar Hasebe Gakuji writes that these inscriptions contain important documentation that proves both the circumstances of the buried Chü-lu and contributes valuable materials for the study of pottery. He adds that the inscriptions show the life-

¹³⁰Li Hsiang-ch'i, and Chang Hou-huang, Chü-lu Sung-ch'i ts'ung-lu, vol. I, Tientsin po-wu-yüan, (Tientsin, 1923), Introduction II by Li Hsiang-ch'i.

¹³¹Ibid.

style of the Sung people.¹³²

All of the ceramic objects included in the 1923 Tientsin Museum publication Chü-lu Sung-ch'i ts'ung-lu have inscriptions of either dates, names, or values. Five of the objects had complete dates on them. Two wash basins or hsi had complete dates on them. One reads: Ta-kuan erh-nien-tzu szu-yüeh ch'u szu-jih mai ya ("bought on April 4th, the second year of Ta-kuan Period. Sold.") The other reads: Ta-kuan erh-nien szu-yüeh erh-shih-wu-jih chih-tao tung-Wang ya ("Bought on April 25th, the second year of Ta-kuan Period, verified by Mr. Wang in the East.") [Plate VIII-1] Both of these dates correspond to the year 1108 A.D., the year of the autumn inundation of Chü-lu. The ya character that appears at the end of these two inscriptions can be seen on many of these Chü-lu ceramics. It is a word always signed at the end of a document or a contract.¹³³ Ya usually functions as a kind of verification, meaning the document is true, or the object is bought or sold. According to the Tientsin catalogue, the inscriptions including the ya characters were most likely written by the dealer. The article continues, "it could be written by the buyer or

¹³²Hasebe Gakuji, Jishuyo, (Tz'u-chou Wares), in Toji taikai, vol. 39, Heibonsha, (Tokyo, 1974), p. 87.

¹³³Li Hsiang-ch'i, op.cit., p. 3.

PLATE VIII-1

後器題字

大觀
貳年

大觀
二年四月二十

五日
置到
東王
處

even the producer, who makes and sells his product like most of the people did in ancient times. But since we have not yet discovered any kiln sites near Chü-lu, the chances of the inscriptions being written by the producers are very small."¹³⁴ It was Paul Pelliot's belief that the inscriptions were "indications of ownership,"¹³⁵ and thus consisted primarily of proper names. He states that "many of the owners' names are really signatures."¹³⁶

Pelliot also noted that on at least one of the inscriptions, the usual Chinese system of calendar calculations based on the Sixty Year Cycle use of both heaven and earth parts, was not adhered to by the people of Chü-lu. Instead, they formed the same Sixty Year Cycle without naming the character for the heaven part. Thus the year is noted by only one character belonging to the earth part. Pelliot says, "there is perhaps here an indication of a popular custom that I do not remember having encountered elsewhere and which could be likened to the almost exclusive use of the twelve-animal duodenary cycle during the same period

¹³⁴Ibid.

¹³⁵Paul Pelliot, "La data des 'ceramiques du Kiu-lou'," T'oung Pao, vol. XXII, (Leyden, The Netherlands, 1923), p. 380.

¹³⁶Ibid., p. 381.

amongst the peoples of Central Asia."¹³⁷

In an article concerning the investigation of kilns in Ho-pi-chi in Honan Province, where inscribed wares were recovered, the authors suggested that these inscriptions were added by the manufacturers, and show the competition between the manufacturers at that time.¹³⁸ It seems that the evidence points to inscriptions by manufacturers, shop keepers, and the buyers.

Sheila Riddell gives an interesting rationale for believing that these ink inscriptions were authentic and that they were inscribed by either the buyer or the seller. "There is even a scarcity of pieces dated in this rather unusual manner, which may be accounted for by the frequent change of reign-period in the latter days of the Northern Sung regime...the calligraphic minded Chinese, anxious to record accurately the quickly changing face of history, delayed inscribing his vessel until all the pertinent facts were available," and she adds "if he had made his inscription when the piece was originally fired, it would have been too late to alter the text, had any of

¹³⁷Ibid.

¹³⁸"Honan-sheng Ho-pi-chi Tz'u-yao yi-chih fa-chüeh chien-pao," Wen Wu, 1964, no. 8, p. 11.

the facts become incorrect."¹³⁹

Two small boxes or ho in the Tientsin Museum's catalogue of Sung artifacts from Chü-lu, also have dated inscriptions. One inscription appears on the outside rim of the foot and reads: Yüan-yu ch'i-nien pa-yüeh shih-chiu-jih mai and ch'ien wu-shih ("bought on August 19, the 7th year of Yüan-yu Period. Price: fifty ch'ien.") This corresponds to the year 1092 A.D. Sung Emperor Yüan-yu ruled from 1086-1094. The ch'ien was the smallest unit of money used at that time.

The second inscribed and dated box or ho has eighteen characters in a circle on the unglazed foot. It reads: Tzu Ta-kuan erh-nien szu-yüeh shih-san-jih mai and Fan-hsiu yao-p'u nan-ts'ao ya, and circled by the eighteen characters are another four characters ch'ien san-shih-wen. This can be translated as: "Bought by the Nan-ts'ao of the Fan family's drug store on April 13th, the second year of Ta-kuan" and "price: 30 wen." A lot of ceramics have been excavated from the same area with the Fan character on them, so it is believed to be a large local family. The nan-ts'ao refers to a division within the drugstore, implying that it is a large drugstore. The wen is a unit of money at the time. Ta-kuan erh-nien corresponds to the

¹³⁹Sheila Riddell, Dated Chinese Antiquities: 600-1650, Faber and Faber, (London, 1979), pp. 55-56.

year 1108 A.D.

The last of the inscribed and dated pieces collected by the Tientsin Museum is a petal-shaped pillow with a date corresponding to 1103 A.D. It has six characters inscribed on the base: Ch'ung-ning erh-nien hsin-hsü ya ("the second year of Ch'ung-ning Period - the new groom - sold.")

Several objects reputedly recovered from the Chü-lu type-site and meeting all of the criteria for authenticated Chü-lu objects, also have complete dates inscribed on them. The inscription on a jar in the Percival David Foundation [Plate VI-32] can be translated as "made in the first year of Ta-kuan" (1107 A.D.). A pillow also in the Percival David Foundation [Plate VI-44] has an inscription that can be translated as "third year of Chih-ho" (1056 A.D.) and is stamped "made by the Chang family." An undecorated white Tz'u-chou ewer in the Cleveland Museum of Art [Plate VI-13] has an inscription on its foot that can be translated as "Ch'ung-ning, fourth year, second month, twenty-ninth day, bought price seventy coppers, Ch'in family" (1105 A.D.).

Of the 238 objects authenticated in this study, only these eight ceramic objects had dates inscribed on them. Due to the sparsity of dated pieces, no chronology of shapes or decorative

techniques can be formulated. The other objects either were unmarked or inscribed with names or values. These shall now be examined.

From the core group of authenticated ceramic objects from the Tientsin Museum's catalogue, Chü-lu Sung-ch'i ts'ung-lu we have the following inscribed pieces. The box cover or ho kai is inscribed on the inside rim with Hsü chu-yüan or "Director Hsü." The bowls or yu have the following characters inscribed on them: Chang ya ("Chang sold"), Hao ya ("Hao sold"), Li ya ("Li sold"), Liu Ch'eng, Wang T'ung, Tuan Ming-tso, Ta-Wang ("the first child - son - of the Wang family"), Wu Wu Wu, Yang, Li, szu ("four"), shih ("ten"). If not noted otherwise, most are taken to be surnames or family names.

The bowls or wan are inscribed as follows: Chang, An, Yang, Tung, Huang erh hsü ya ("Uncle Huang the Second. Sold"), Wang chia ("Wang family"), Chao (this one has six petal-shaped marks around the family name, considered most likely as a symbol that the Chao family used at that time), ya ("sold"), and Cheng.

There are eighteen cups or ou featured in this same Tientsin catalogue. The first cup is inscribed as follows: Hua and Hua Li (all on one cup) This Hua was a common family name of a minority group which didn't appear in the Chinese surname list until

the Northern Sung dynasty. The last two names Hua Li must be the woman and her mother's family names together. "The implication of the inscription tells us that Chü-lu is indeed a heavy traffic center and all kinds of people came to this place to settle down, including some minorities."¹⁴⁰

Other ou have the following characters on their bases: Hsü Hsü (written twice; a family name), Ts'ao and ya (a family name and "sold") which appeared on two cups, Chou, Keng. One cup has the character dian on it, which suggests that the cup was probably used as a bonus so that when a customer bought ten or a hundred cups he got one extra. And this one is one of the extra bonus cups - and that's exactly what the character means.¹⁴¹

The other ou or cups have the characters ya ("sold"), Li (three with this family name), Hao ya (family name and "sold"), Lu, Liang, Huo, Wang, Ch'eng, and Lü (all surnames).

The next category of cups or pei has three examples illustrated in this Tientsin catalogue. This includes one with the inscription Huo on its foot, and two with the character she. This second character could

¹⁴⁰Li Hsiang-ch'i, op.cit., p. 13.

¹⁴¹Ibid.

have two potential meanings. It could either be a family name, as this is indeed a family name, though extremely rare, or it could be translated into the meaning "partying." These types of cups were then used especially as tea cups where folk parties or celebrations were held.¹⁴²

The four characters on the foot of the kan or cup in this sample are too unclear to identify.

The next group are shallow bowls or p'an. There are nine objects in this group. The inscriptions are as follows: Fan and ya (family name, and "sold"), two bowls with the inscription pei Sun chia ("the northern Sun family"), ta Hao chia ("the big Hao family"), Sun, Ch'in, Hsin, Sung, Yang (all family names).

The eight plates or tieh have these inscriptions: Yi Lang, Li, Luo Hsien kung yung ("Luo County Official Use"). Luo County is far away in Szechwan Province. The author is unsure how this plate was shipped to Chü-lu.¹⁴³ It might also be significant that this piece is documented as Lung-ch'üan ware. The next piece in this group has the characters Sung and ya ("sold") on the foot. The next four plates have the

¹⁴²Ibid., p. 15.

¹⁴³Ibid., p. 25.

name Li inscribed on the foot.

The three tsun vessels have the characters She, She and ya, and pa ("eight") and ya ("sold"). The single k'ui or bowl has three Hsü characters on its base.

In addition to the pillow with the inscribed date equivalent to 1103 A.D. on its base, a similar pillow is inscribed with four characters. The first two characters, Ch'eng and san ("Cheng the third"), are large, while the second two characters, Ch'eng and hsiao ("Cheng the small"), are smaller. "Judging from the inscription, we can tell that the pillow was shared in the bedroom by the father and son of the Ch'eng family."¹⁴⁴

The white p'ing or bottle is inscribed ya or "sold" on its base. There are other characters, but they are impossible to identify.

The earthen drum or t'u ku has many characters inscribed on its inside surface. These include: san-yüeh erh-shih-pa-jih ("March 28th"), szu-yüeh shih-jih ("April 10th"), szu-yüeh shih-san-jih ("April 13th"), szu-yüeh erh-shih-erh-jih ("April 22nd"), etc. As mentioned previously the custom still existed in the Sung dynasty, that when there was a

¹⁴⁴Ibid., p. 30.

drought a Taoist monk would be invited in to play the drum to plead with the local deities and wind or rain "uncles" to come.

The inscriptions on the remaining pillows or chen range from being inscribed (sgraffiato decoration) on the pillow surface only (and therefore presented in a different section of this paper), to being illegibly inscribed on the base, to one which is stamped with Chang chia tso ("made by the Chang family") and has a twenty-four-character inscription, four of which were written incorrectly. The author suggests that the inscriber was a person who was not highly educated, yet made his living by writing the inscriptions for the ceramics industry.¹⁴⁵ He further states that "judging by the inscriptions, the literacy rate in the Sung dynasty couldn't be too low."¹⁴⁶

In contrast, very few of the pieces in our sample from other collections were inscribed. In addition to the three pieces mentioned previously that had dated inscriptions, only four other ceramic objects had any writing on them. Most well-known is the dragon vase at the Nelson-Atkins Museum of Art in Kansas City, which is inscribed hua-p'ing Liu-chia tsao or "flower

¹⁴⁵Li Hsiang-ch'i, op.cit., p. 40.

¹⁴⁶Ibid.

vase made by the Liu family." Another Tz'u-chou ware bowl at the Nelson Gallery (#35-114/2) has an illegible character on its foot. Two bowls at the Royal Ontario Museum have Li characters on their bases. One (#922.20.201) is a large bowl, and the other, a small foliate-shaped bowl (ROM #921.21.219) [Plate VI-7].

Almost all inscribed pieces were Tz'u-chou wares, either white undecorated, Northern black or brown-glazed wares, sgraffiato wares, etc. Only two with inscriptions were, without a doubt, Lung-ch'üan wares. It can not be said based on this sample that inscriptions occur more often on any particular category of functional ware or shape, except for the fact that pillows, only, have the stamp of the Chang family on them.

What is of greatest interest is that for the first time these people's wares carried calligraphic writings on their clay bodies as they were sold to various Sung dwellers. Due to the types of inscriptions appearing on some of the pieces, such as wedding notes or father and son notations, it is unlikely that these inscriptions were supplied by the manufacturer. Rather, they were most likely added by the seller at the time of purchase, perhaps as a monogram-type idea or symbol of ownership.

These inscriptions must be considered as the

precursors of the calligraphic reign marks and stamps which were applied to blue and white porcelains beginning in the Ming dynasty and continuing until the end of the Ch'ing dynasty. The significance of this contribution will be placed in historical perspective in Chapter Ten. The calligraphic signatures add a personal touch to these folk wares, and enhance an already appealing object. These objects must have therefore been considered very personal, and material goods deemed desirable, as ownership was emphasized so greatly by the addition of these calligraphic signatures.

CHAPTER NINE

KILN ATTRIBUTIONS

Even as recently as 1953, Basil Gray wrote "it is hard to believe that, in the present state of our knowledge of North China kiln sites, it is possible to discriminate between the products of different kilns -- the examination of the sites visited has been too hurried and partial...".¹⁴⁷ Our knowledge about North China kiln sites has advanced a great deal in the last thirty years, and hypotheses concerning kiln site attributions are not unfathomable, based on published research concerning archaeological investigations in China.

Despite available published materials which could be used for comparison purposes, most investigators seem to not want to deal with the problem of kiln sites. As Martin Feddersen stated in his 1961 volume, Chinese Decorative Art, "the place of manufacture (of wares from Chü-lu) is uncertain."¹⁴⁸ He does note that in addition to the Tz'u-chou wares recovered from Chü-lu, there were also Ch'ing-pai

¹⁴⁷Basil Gray, Early Chinese Pottery and Porcelain, Pitman Publishing Corporation, (New York, 1953), p. 26.

¹⁴⁸Martin Feddersen, Chinese Decorative Art, (New York, 1961), p. 66.

wares, Northern celadons, and Honan Temmoku. One can presume that the presence of this many different types of wares would make a discussion of probable kiln sites that much more complicated, which is why the subject has not been dealt with in the past by scholars.

However, the earliest writings about the Chü-lu type-site mention several sites as the probable locations of the kilns that produced the wares excavated at Chü-lu. The Chü-lu Hsien Chih, Chü-lu Sung-ch'i ts'ung-lu, and Chü-lu Sung-tai ku-ch'eng fa-ch'üeh chi lüeh do not mention potential kiln sites. But the Pelliot article, "La data des 'ceramiques du Kiu-lou'," in the T'oung Pao, hypothesizes possible inkstone kiln sites. And the Ho-pei ti-i po-wu-yüan pan-yüeh-k'an attributes several of the published ceramic objects from Chü-lu to kilns in the area.

Kilns in Tz'u-chou are noted as the probable manufacturing sites for the pillow with the ch'ing ching tao sheng ("the pure Taoist way of life") inscription, the "longevity pillow," and the undecorated elongated white vase, while two other pieces were attributed to the Ch'ai kilns -- a small Ch'ing-pai ewer and a high-footed Ch'ing-pai ware bowl.

Nils Palmgren journeyed to the areas of Ch'ing-ho Hsien and Chü-lu in 1935. He argues that there were local kilns in Chü-lu, or more likely,

Ch'ing-ho Hsien. He notes, "The existence of a local kiln in Ch'ing-ho Hsien or its immediate neighborhood was also confirmed by the fact that...there was also a merely unfinished vessel with incised decoration, evidently intended to be covered by the glazing. This vessel also had its support from the kiln still adhering to its base. It seems less likely that a vessel of this kind would have been transported from some comparatively distant kiln e.g. in Ting Chou or Tz'u Chou."¹⁴⁹ His beliefs have not been substantiated by any local kiln site discoveries.

Some other collectors also believed that Tz'u-chou wares were produced in Chü-lu and Ch'ing-ho Hsien.¹⁵⁰ Warren Cox goes as far as differentiating between the Tz'u-chou wares from the two sites and quotes Sir Percival David as saying that "on the whole the Ch'ing-ho Hsien wares are potted better and are more choice than the Chü-lu Hsien ones."¹⁵¹

These early attribution of the Chü-lu type-site wares to kilns in Tz'u-chou and Ting-chou are not surprising, since at that time the fact that there was more than one kiln producing a given type of ware was

¹⁴⁹Nils Palmgren, Sung Sherds, Almquist and Wiksell, (Stockholm, 1963), p. 231.

¹⁵⁰Cox, pp. 193-194.

¹⁵¹Ibid.

unknown. In his 1955 publication, Sung-tai pei-fang min-chien tz'u-ch'i, Chen Wan-li criticizes his predecessors for assuming that all the ceramics found in Chü-lu and Ch'ing-ho Hsien were the products of kilns in Tz'u-chou. He writes, "As to the kiln sites producing the ceramics from Chü-lu and Ch'ing-ho Hsien, people thought they were all Tz'u-chou wares, and thus the products from Tz'u Hsien kilns."¹⁵² He states that this is a very careless assumption, since Tz'u-chou ware as a type of ware includes "many various types of similar products from various provincial sites. They were not only from Tz'u Hsien."¹⁵³ Numerous waterways served in linking Chü-lu to kiln sites in outlying areas. For example, a major waterway, the Fu-yang River, connected kilns in Tz'u-chou with Chü-lu.¹⁵⁴

In addition to the Ting ware and Tz'u-chou ware kilns, Palmgren observed that regarding Chü-lu and Ch'ing-ho Hsien, "some of the most famous ceramic kilns of Northern Sung were more or less nearby."¹⁵⁵ He believed that "during market times, and probably

¹⁵²Chen Wan-li, Sung-tai pei-fang min-chien tz'u-ch'i, (Peking, 1955), p. 2.

¹⁵³Ibid.

¹⁵⁴Chü-lu hsien chih, Vol. I, p. 9.

¹⁵⁵Sung Sherds, p. 261.

permanently, (they) sold their ceramic products, possibly exported them by the waterways of Ch'ing-ho Hsien."¹⁵⁶

Orvar Karlbeck noted that these Chü-lu type-site wares were "not of local make but imported from various potteries, amongst which Chiao Tso was one."¹⁵⁷

Major Tz'u-chou ware kiln excavations were completed in 1964, by Chinese archaeologists. Their report in the archaeology journal Wen Wu¹⁵⁸ states that although Tz'u-chou wares were one of the famous folk wares during the Sung dynasty, that up to now (1964) their knowledge about it has not been very great. The author, Li Hui-ping, repeats the same admonition that Chen Wan-li issued, that people always used to classify all the ceramics characterized by a white background with black flower patterns as products from the Tz'u-chou kilns. But now since the excavation of similar objects from various kilns sites in Tang-yang-yü in Hsiu-wu County in Honan; Pa-ts'un in Yü County in Honan; Ho-pi-chi kilns in T'ang-yin County in Honan Province; and the Chieh-hsiu kilns in Shanhsi Province,

¹⁵⁶Ibid.

¹⁵⁷Orvar Karlbeck, "Notes on the Wares from the Chiao Tso Potteries," Ethnos, Stockholm, vol. 8, no. 3, July-September, 1943, p. 88.

¹⁵⁸"Tz'u-chou-yao yi-chih tiao-ch'a," Wen Wu, 1964, no. 8, p. 37.

they have learned that not only the Tz'u-chou kilns produced these black and white wares.

In 1964, Chinese archaeologists from the Palace Museum investigated the areas of Kuan-t'ai in Han-tan City, Tung-ai-k'ou Village, and the southern Yeh-tz'u Village of Tz'u County. All three of these sites were founded on the banks of the Chang River, with Yeh-tz'u Village on the east bank of the river, opposite to Kuan-t'ai which on the west bank of the river. Tung-ai-k'ou Village is located on the southern bank at a turn in the Chang River, just five miles from Kuan-t'ai. "Thus the three sites form a triangle."¹⁵⁹ This same archaeology report gives a summary of the discovery of ceramics at Chü-lu in 1918. This section of the article focused on the fact that pillows were recovered from the Chü-lu site with the "Chang chia tsao" stamp on them, and these were identical to those found at Tung-ai-k'ou Village near Kuan-t'ai.¹⁶⁰ "This not only provided evidence for the manufacturing site of the Chang family pillows recovered from Chü-lu, but also provided the researchers with credible evidence for the dating of the Tung-ai-k'ou Village

¹⁵⁹Ibid.

¹⁶⁰Ibid., p. 47.

kilns (i.e., earlier than 1108 A.D.)."¹⁶¹ Chen Wan-li notes that one of the variations on the "Chang chia tsao" inscriptions is "Ku-hsiang Chang chia tsao," which refers to the Kuan-t'ai kiln and Yeh-tz'u kilns on the northern and southern banks of the Chang River in Honan Province.¹⁶² The article concludes that Tz'u-chou kilns were prevalent along the banks of the Chang River, and that there are probably many more kiln sites that they did not have the time to investigate.

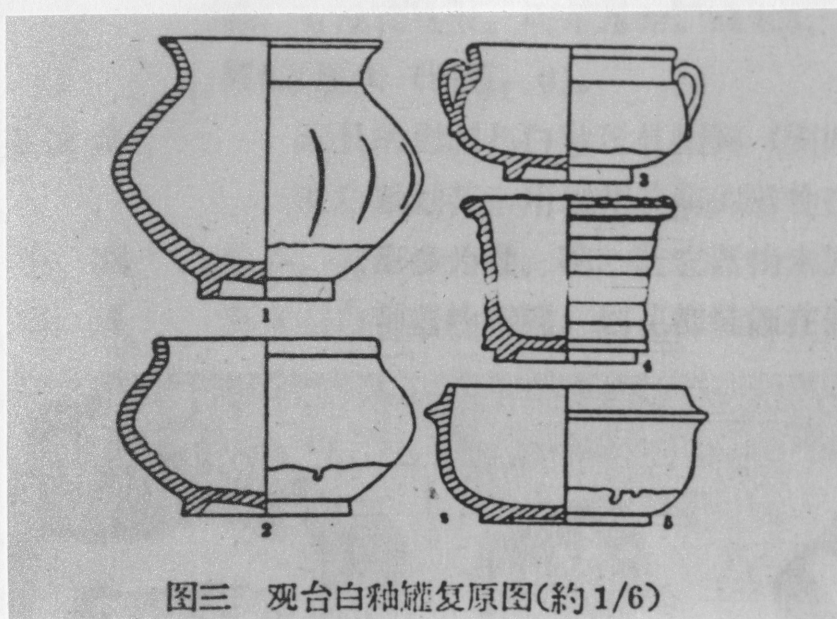
The most useful of information to be gleaned from this article is a comparison of the objects recovered from the excavation of these three kiln sites, reproduced in either photographs or as line drawings.¹⁶³ Plate IX-1 illustrates several jars recovered from the Kuan-t'ai kiln site which are identical to pieces illustrated in the Tientsin Museum's 1923 report of ceramics with inscriptions from Chü-lu (see Plate III-25). Bowl shapes are harder to compare, but many of the line drawings of bowls in the Tientsin Museum's report closely resemble those line drawings reproduced in this archaeology report of ceramics recovered during this Kuan-t'ai site

¹⁶¹Ibid.

¹⁶²Chen Wan-li, T'ao-chen, (Peking, 1954), p. 2.

¹⁶³"Tz'u-chou-yao yi-chih tiao-ch'a," Wen Wu, 1964, no. 8, p. 39.

PLATE IX-1



investigation. The same journal illustrates a bowl with a dot pattern painted on the exterior (Plate IX-2), similar to a bowl found at Chü-lu Hsien and published in the Museum of Chinese History in Peking's excavation report (see Plate III-33).

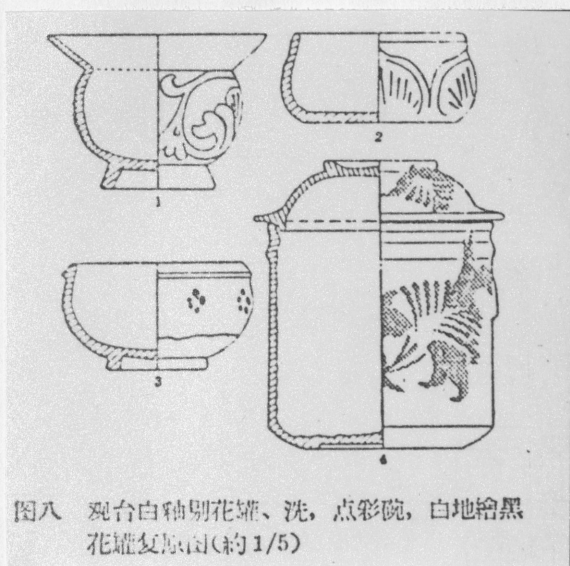
The kiln sites in Ho-pi-chi, located in Northwest Honan Province, were investigated in 1954 and 1955, and excavated in 1963.¹⁶⁴ This rich find revealed six cultural phases in eight strata, including late T'ang to Yüan dynasty. This site is most important for studying the Northern Sung pottery remains. Several bowls and a lamp illustrated in this archaeological report closely resemble those recovered in our authenticated sample of ceramic wares from Chü-lu.

Wares inscribed with the surnames "Chao," "Yang," "Chang," "Li," and "Sung" were all recovered from the kilns in this area.¹⁶⁵ The article indicates that these are the names of the manufacturers, and thus shows the competitiveness between manufacturers at that time. The same sorts of terra-cotta tiles with masks and small reliefs in terra-cotta with lion faces that

¹⁶⁴"Honan-sheng Ho-pi-chi Tz'u-yao yi-chih fa-chüeh chien-pan," Wen Wu, 1964, no. 8.

¹⁶⁵"Honan-sheng Ho-pi-chi Tz'u-yao yi-chih fa-chüeh chien-pao," Wen Wu, 1964, no. 8, p. 11.

PLATE IX-2



图八 砚台白釉剔花罐、洗，点彩碗，白地繪黑
花罐复原图(約1/5)

Palmgren retrieved from Ch'ing-ho Hsien,¹⁶⁶ were also recovered from this Ho-pi-chi site.¹⁶⁷

During the investigations of Tz'u-chou kilns in Yü Hsien in Honan Province, excavations at Pa-ts'un revealed bowls, basins, vases and pillows similar to those recovered from Chü-lu. Many are white wares with black flower patterns, similar to those produced in the kilns at Tz'u-chou.¹⁶⁸ Most significant for our purposes is a comparison of the small bowl illustrated in the dwelling site excavation report from the Museum of Chinese History in Peking (Plate III-33), and those pieces with similar dot patterns recovered from this Pa-ts'un site (see Plate IX-3).

Ting kilns have been investigated in the area of Chien-tz'u Village, Ch'ü-yang County, Hopei Province, on several occasions since the 1950's. The results of a major excavation was reported in K'ao Ku in 1965, no.8, which records that Chien-tz'u Village was one of the five famous Northern Sung kiln sites.¹⁶⁹ Of the three cultural strata identified at the site,

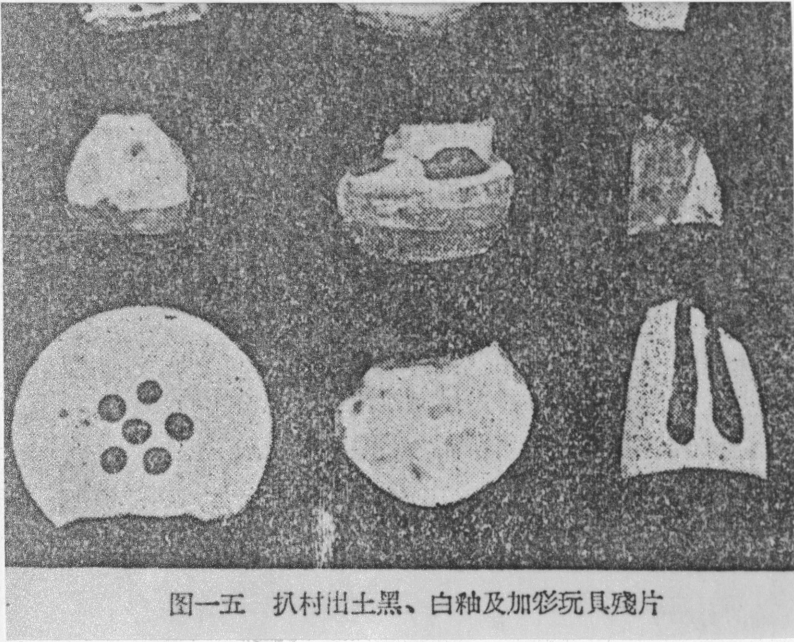
¹⁶⁶Sung Sherds, p. 331.

¹⁶⁷"Honan-sheng Ho-pi-chi Tz'u-yao yi-chih fa-chüeh chien-pao," Wen Wu, 1964, no. 8, p. 10.

¹⁶⁸"Honan-sheng Yü Hsien ku-yao-chih tiao-ch'a chi lüeh," Wen Wu, 1964, no. 8, p. 31.

¹⁶⁹"Hopei Ch'u-yang-hsien chien-tz'u-ts'un Ting-yao yi-chih tiao-ch'a yü shih-chüeh," K'ao Ku, 1965, no. 8.

PLATE IX-3



图一五 扒村出土黑、白釉及加彩玩具殘片

the Northern Sung is represented by white-glazed wan bowls, and basins, and some glazed in black, dark brown, and lavender. One jar I examined at the Nanching Museum in 1984, which was recovered from Chü-lu, was similar in form to a jar illustrated as being excavated from Chien-tz'u Village in Ch'ü-yang County.¹⁷⁰

During my research studies in Chengchou for seventeen months in 1983 and 1984, my advisor Chia Chou-chieh, an expert on Sung and Yüan archaeology and related ceramics, told me that all of the Ting wares recovered from Chü-lu Hsien were manufactured at the Ting kilns in Ch'ü-yang.¹⁷¹ He further noted that the three cities all located on the river near Chü-lu, Kuan-t'ai, P'eng-ch'eng (see Plate IX-4, photograph of site by Fujio Koyama in 1941), and Ho-pi-chi, all were major ceramic manufacturing sites and had easy access to Chü-lu via convenient waterways.¹⁷² He stated that Ho-pi-chi and Chü-lu ceramics all had the same characteristics of chih-ma ya-wen ("sesame seed impressed design").¹⁷³ In contrast, I was told during conversations with Shih Shu-ch'ing at the Museum of

¹⁷⁰Ibid., illustration no. 4, p. 411.

¹⁷¹Information from discussion with Professor Chia Chou-chieh on March 28, 1984.

¹⁷²Ibid.

¹⁷³Ibid.

PLATE IX-4



Handwritten text, possibly a signature or date, is visible at the bottom of the page.

Chinese History in Peking on December 7th and 8th, in 1983, that the many of the Chü-lu ceramics were related to Ch'ing-pai wares, not Ting or Tz'u-chou wares. He said that P'eng-ch'eng was not a manufacturing site, that most came from Ching-te-chen.

Professor Chia also mentioned that the Ch'u-ho kilns in Teng-feng County in Honan Province also produced melon-shaped white folk wares similar to those recovered from Chü-lu. This claim is substantiated by materials published in a 1964 Chinese archaeology journal (Plate IX-5).¹⁷⁴ Another related piece was recovered from nearby by kilns in Teng-feng in 1962 (Plate IX-6).¹⁷⁵

All of these speculations remind one of the early controversy surrounding the ceramic wares recovered from Chü-lu. Most early 20th century ceramic experts believed that the plain white wares from Chü-lu did not belong to any type of existing pottery.¹⁷⁶ Some of it was named t'u Ting because there were no patterns and they were plain-colored.¹⁷⁷ Basil Gray

¹⁷⁴"Honan-sheng Mi-hsien, Teng-feng T'ang Sung yao-chih tiao-ch'a chien-pao," Wen Wu, 1964, no. 2, p. 61.

¹⁷⁵"Honan Mi-hsien, Teng-feng T'ang Sung ku yao-chih tiao-ch'a," Wen Wu, 1964, no. 3, p. 52.

¹⁷⁶Hasebe Gakuji, Jishugama (Tz'u-chou Wares), vol. 39, 1980, p. 88.

¹⁷⁷Ibid.

PLATE IX-5

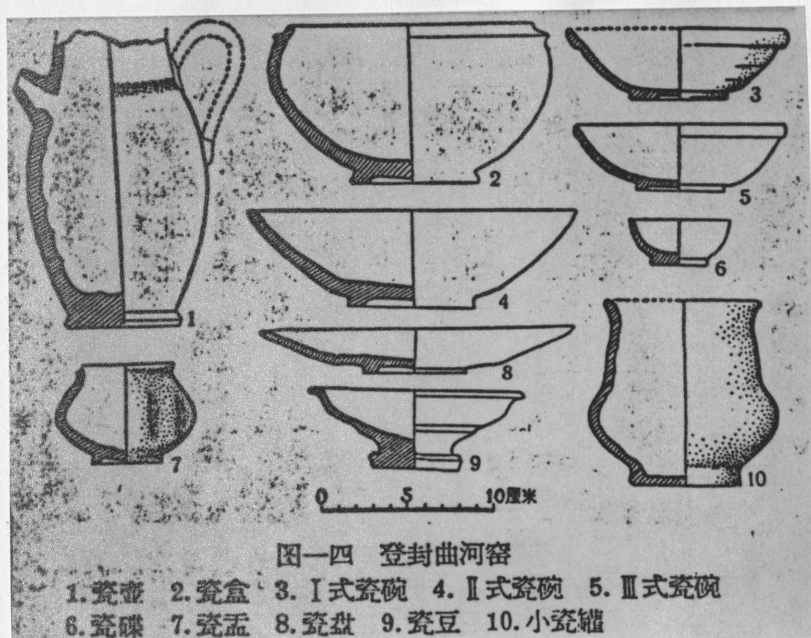
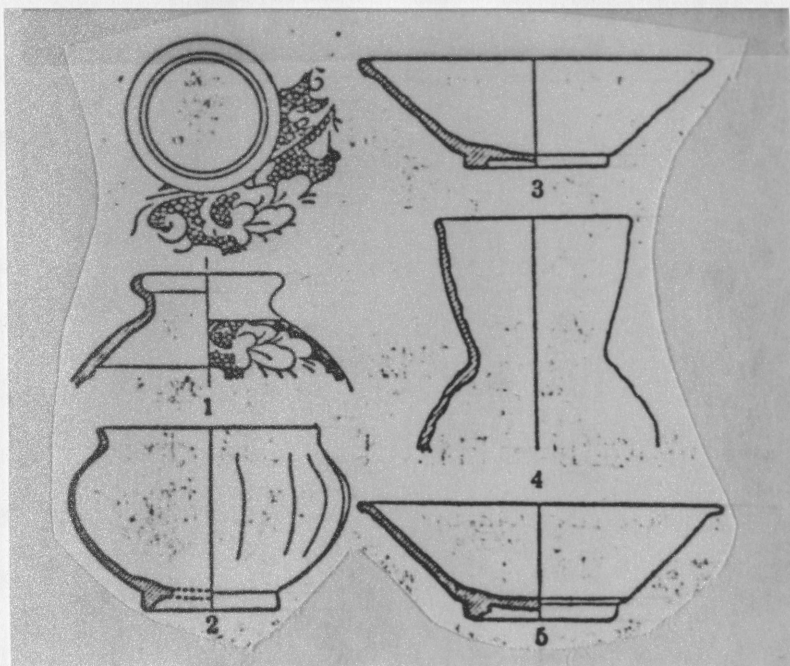


PLATE IX-6



writes in his Early Chinese Pottery and Porcelain, that "many pieces (of Ting ware) have been recovered from the site at the city of Chü-lu-hsien...".¹⁷⁸ He notes that "as a result of long burial in water-logged ground the glaze of these pieces is crazed in a way easily recognizable, and the surface has become dull like an ostrich egg."¹⁷⁹ Quite likely he is referring to what we now call undecorated white Tz'u-chou ware. This conclusion is based on kiln site excavations and closer examination of the structure of the wares with their white slip, characteristic of Tz'u-chou wares, not Ting wares. In his defense, Gray astutely notes, "but the finest white Ting-yao is not of this kind but has a more intense and denser glaze with an assured refinement of shape comparable with the other classic Sung wares, Ju and Kuan."¹⁸⁰ This issue has been further elaborated on in Chapter Five.

¹⁷⁸Basil Gray, Early Chinese Pottery and Porcelain, Pitman Publishing Corporation, (New York, 1953), p. 21.

¹⁷⁹Ibid.

¹⁸⁰Ibid.

CHAPTER TEN

HISTORICAL PERSPECTIVE

Of all the valuable information gained from this project, of greatest significance is the role that Chü-lu wares and its parent ceramic family, Tz'u-chou wares, have played in the development of the ceramic industry within China and hence, worldwide. In order to understand this position, one must compare the Chü-lu materials in relation to the earlier T'ang wares, their contemporaneous Sung wares, and then the later ceramics of China. When one examines Chü-lu wares within the context of these relationships, its place in ceramic history becomes far more significant than that of an ordinary people's ware. An analysis of this type reveals many startling contributions of Chü-lu/Northern Sung Tz'u-chou wares.

It is almost too superficial to merely compare prevalent T'ang and Sung shapes and glazes, techniques of manufacture, and decoration. In general, T'ang wares utilized bold decoration and glazes to accent shapes that were strongly influenced by contact with foreigners and foreign ideas. For the most part T'ang wares were relatively low-fired, light-bodied earthenwares, covered with lead glazes -- with many of the objects being intended for use in burial. In

contrast, most Imperial Sung wares, which no longer showed foreign influence, generally showed an admiration for bronze shapes by the utilization of archaizing shapes. Sung shapes were primarily very pure and unencumbered by gaudy decorations. Their glazes were rich and unctious. The Northern Sung Tz'u-chou wares, such as those discovered at Chü-lu Hsien, reflected their descendancy from T'ang white wares, with the shapes simple and plainly decorated, not unlike T'ang dynasty Hsing wares.

As can readily be seen in the statistics compiled concerning the Chü-lu ceramics, the majority of the recovered objects are plain, undecorated white Tz'u-chou wares. Therefore, it seems the history of white wares is more relevant than further generalizations about T'ang and Sung dynasty ceramics as a whole.

White wares appeared in the late Northern Dynasty (Pei Ch'ao 501-580), and throughout their development in the Sui and maturity in the T'ang, interest in creating a pure white ware was evident. Of the white wares of the T'ang, the most distinguished type is the Hsing wares. Evidence of their manufacture has been recovered at kiln sites in Hopei Province: Hsing-yao in Lin-ch'eng, Ch'u-yang-yao; Honan: Kung-hsien, Hopi, Mi-hsien, Teng-feng, Chia-hsien, Hsing-yang, An-yang; Shanhsi: Hun-yüan-yao, P'ing-ting-yao; Shenhsi:

Yao-chou-yao; Anhui: Hsiao-yao.

Directly descended from these T'ang dynasty white wares were the Sung dynasty court-favored Ting wares and merchant-favored Tz'u-chou wares. As stated earlier, the changes in Chinese society during the Sung dynasty were vast. The court maintained overall authority, but it was not necessarily the richest nor the most influential class. Due to the increased emphasis on trade, the merchants ranked high in both wealth and influence during the Sung. The court, merchants, monasteries, bureaucrats and aesthetes all had their own preference in pottery, though one style of pottery was not exclusive to any class.

Eventually during the Sung dynasty, the Ting wares were no longer the favored court wares, being replaced by keen interest in the ceramics of the Yaochou and Ju kilns. At the same time, the Tz'u-chou wares remained the favored pottery of the Northern Sung merchants. As stated previously in Chapter Five, the earliest plain, undecorated Tz'u-chou wares so closely resembled Ting wares, that they were originally labelled as "t'u Ting" ("common Ting") when first excavated in the 1920's in China. Not long afterwards, it was recognized that these were the earliest Tz'u-chou wares rather than "common" Ting wares. These plain, undecorated Tz'u-chou wares formed the majority of the Tz'u-chou wares

recovered from the Chü-lu type site.

The quest for white wares, most earnestly begun in the T'ang dynasty, was a search for the purest white clay body. The end result of this quest was the discovery of true porcelain, centuries later. Tz'u-chou wares played a heretofore unrecognized significant role in this discovery and the advancement of the porcelain industry in China and abroad. One must remember that the court taste for white wares died out with the Ting and was replaced by Yaochou wares and subsequently Ju wares. It was not until some time during the Yüan dynasty that white wares (then porcelain from Ching-te-chen) began once again to be favored by the court. With Ting wares and Ch'ing-pai wares taking a secondary position in court taste, what was it that kept the development of white wares progressing until the revival of court interest in such wares? It was the people's ware, Tz'u-chou wares, that were held in such high esteem by the powerful merchant class, that kept the development of white wares so active. Tz'u-chou wares relied only on the rising merchant classes' patronage, not on Imperial whim for survival. Hence, during the Sung dynasty, the Tz'u-chou potters had the leeway to experiment and explore new decorative techniques unavailable within the court-dictated ceramics kilns.

The pursuit of a white clay body has led scholars to carefully scrutinize Hsing wares, Ting wares, and Ch'ing-pai wares as the most likely sources when tracing the evolution of porcelain as we know it today. Yet it is not just the Hsing, Ting and Ch'ing-pai wares and the pursuit of the whitest clay body and ultimately porcelain that should be given credit for furthering the development of the porcelain industry in China. It ultimately is Tz'u-chou wares which had the most lasting effect on the ceramic industry in China. There are several facts which substantiate this statement.

Of great importance is the previously mentioned fact that Tz'u-chou wares have enjoyed the longest continuous history of any ceramic family in China. Due to their status as a popular ware with those in the upwardly mobile merchant society, their development as a versatile ware was uninterrupted and progress guaranteed by creative, innovative potters.

What relationship is there between the earliest Tz'u-chou wares -- such as those recovered from Chü-lu Hsien -- and the true underglazed and overglazed porcelains of the Yüan onwards? First one needs to analyze the Tz'u-chou ware clay bodies, which are never pure white porcelain, but always buff or grey stoneware. Due to their extreme hardness and high-fired qualities, these earliest Tz'u-chou wares are generally

classified as "porcellaneous stoneware."

But the distinguishing characteristic of Tz'u-chou wares regardless of age of creation is the use of a white slip over the buff or light grey body, with a clear glaze applied over the white slip. It is this use of a white slip over the clay body with the clear glaze applied as a finishing step, that is analogous to the white porcelain clay body and clear glaze of the later true porcelains. The underglaze and overglaze decorating techniques first used on Tz'u-chou wares are what lead to the same techniques being applied to later true porcelains. The development of the porcelain clay body would not have been notable without the already advanced state of underglaze and overglaze decorating techniques which were developed continually in the Tz'u-chou ware kilns of central China from the tenth century onwards.

It is the simultaneous development of true porcelain, along with the mastery of underglaze and overglaze decorating techniques which were the important innovations which lead to the modernization of the ceramic industry in China, with Tz'u-chou wares also effecting the style and aesthetics of all future Chinese ceramics. While the earliest Tz'u-chou wares such as those recovered from the Chü-lu type-site do not display all of the later overglaze and underglaze

decorating techniques seen on the post-Chü-lu inundation Tz'u-chou wares, it is these earliest wares which established the distinguishing characteristics of the Tz'u-chou ceramic family, which lead to these versatile innovations.

The Tz'u-chou ware ceramics recovered from Chü-lu show us the evolution of ceramics at 1108 A.D. Not only did the wares from this site reveal that Northern Sung ceramic shapes were simple and graceful, relying on their pure form rather than bold decoration, they also show us that glazes were perfected, with rich, unctious creamy glazes being the norm, and even including occasional examples of some of the earliest underglaze and overglaze decorating techniques. The ceramics from this site further show us that technically, the clay bodies were at a porcellaneous stage of development, with vessel shape, decoration and glazing also indicating a high level of achievement. Although the freely painted Tz'u-chou wares did not appear until the early Chin dynasty (1115-1234 A.D.), the foundation was set and all techniques made available by 1108 A.D. Indeed, the Chü-lu Tz'u-chou wares, foresaw the development of the major porcelain industry which fully blossomed during the following two centuries. Because most of the technical problems had been solved by the beginning of the Sung dynasty, the

potters could concentrate on questions of style, form, and texture. The increased trafficking among kiln centers and market places allowed the potters the chance to learn from their contemporaries.

Another noteworthy innovation which began with these earliest Tz'u-chou wares, was the calligraphic signatures which first appeared on these porcellaneous stonewares. These Chü-lu Tz'u-chou wares foresaw the marking of ownership on ceramics, as indicated by the many inscribed and dated Chü-lu ceramics which were recovered from this site. Less than several centuries later, it was commonplace to mark reign marks on all the porcelains produced at Imperial and provincial kilns in China. Although occasional ceramics were inscribed as early as the 10th century, it is interesting to note that other than these early Tz'u-chou wares, the earliest inscribed objects always contain some marbled ware decoration. An example includes the three-colored reliquary with inlaid marbled clay rosettes dated 998 A.D., excavated from Mi-hsien. The earliest dated object recovered from Chü-lu also included marbled construction -- the pillow in the David Foundation made of marbled stoneware with Tz'u-chou decorations dated 1056 A.D. Sung dynasty marbled wares are generally categorized as related to or from the Tz'u-chou ceramic family. These earliest

signed wares are perhaps a further indication that they were manufactured at the same kiln sites.

From all perspectives, these potters of Chü-lu Tz'u-chou wares can be seen as innovators. Innovators in establishing a ceramic ware family which has been continually produced to this day. Innovators in marking the objects with dates or names denoting pride in ownership from the Sung dynasty onwards. Innovators in creating such diversified and versatile decorating techniques that they would ultimately lead to the overglaze and underglaze decorating techniques which forever modernized and altered the ceramic industry of China. Innovators in allowing, through longevity and a people's market, the creativity and discoveries which kept China's ceramic industry as the forerunner and innovator of the worldwide ceramic realm.

The most lasting result of this project is insight into the innovations and vitality of Tz'u-chou wares in 1108 A.D.

CHAPTER ELEVEN

CONCLUSION

The discovery of the buried Sung dynasty Chü-lu generated new interest in the ceramic folk wares of China. Scholars, archaeologists, collectors, and local townspeople flocked to the site in the early 1920's, resulting in publicity about these folk ware ceramics; archaeological reports were issued concerning the excavations and artifacts; many pieces were sold to foreign collectors and thereby left China; and there was general looting of the area and disruption of the natural strata at the site.

Great expectations were placed on this discovery. As Li Hsiang-ch'i wrote, "The Chü-lu Sung-ch'i ts'ung-lu only intends to offer a glance into Sung society. Great expectations still lay upon you and me to excavate the undiscovered and contribute to history,"¹⁸¹ wrote Li on July 23, 1923.

What followed did less than meet his great expectations. The Chü-lu type-site has been mentioned over and over again in literature about Chinese

¹⁸¹Li Hsiang-ch'i, and Chang Hou-huang, Chü-lu Sung-ch'i ts'ung-lu, vol. I, Tientsin po-wu-yüan, (Tientstin, 1923), Introduction II, by Li Hsiang-ch'i.

ceramics, and more specifically, when discussing Tz'u-chou wares, which were the majority of the ceramic wares recovered from this Northern Sung site. But the legacy which Chü-lu had to offer in the 1920's, which was never utilized, fortunately could still be recaptured nearly nine hundred years after the site was buried in the flood of the Yellow River.

The dating of Chinese ceramics is always difficult. The most reliable evidence one can use for comparison dating is either dated (inscribed) ceramic objects, or artifacts from datable sites. The Chü-lu type-site contained both of these opportunities. Yet these published objects from our three core authenticated groups (the Tientsin Museum catalogue, the Museum of Chinese History in Peking excavation report, and the Chinese journal Ho-pei ti-i po-wu-yüan pan-yüeh-k'an) were never gathered together and analyzed until now. This current analysis of these authenticated specimens, led to their comparison with other ceramics reputed to have been recovered from this Northern Sung site based on form, functional use, and the existence of the reddish-brown staining and crackling in the glaze. This allowed a comprehensive collection of identifiable, datable ceramics to be gathered together. This group alone gives us a good idea of the quantity and variety of ceramics available

for daily use in the Northern Sung dynasty, at the time of inundation in 1108 A.D. The inscriptions give us even further insights into the customs of the times.

We have learned from this study, that there is no way to distinguish bona fide ceramic wares excavated from the Chü-lu type-site from ceramics produced at identical kilns and not buried for hundreds of years in the silt of the Yellow River, except by the presence of the rust-colored crackling and staining evident on many of the Chü-lu type-site pieces. Since this characteristic most frequently occurs on Tz'u-chou wares, the possibility of identifying the Chün wares or Northern celadons buried at Chü-lu is highly unlikely. A few Ting ware examples do exhibit these characteristics, but basically our focus has been on these Chinese folk ware ceramics known as Tz'u-chou wares, which undoubtedly were those most in use on a daily basis.

This analysis has pulled together all of the core group of authenticated Chü-lu ceramic materials, and through comparison purposes, has nearly tripled that sample from eighty-eight to two hundred and thirty-eight authenticated ceramic objects. All of the original core group and most all of the second sample (authenticated) are reproduced in this volume, illustrated by photographs and summarized with tabular

data, and can thus be utilized by scholars in the future.

While researching this project, certain limitations became evident. First, 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 pieces throughout the world makes it impossible to conduct an exhaustive study of all the pieces potentially recovered from the Chü-lu area. Secondly, the present situation in China makes it impossible to perform an extensive and exhaustive study of the kind I originally proposed. Access to Chinese collections is limited and the photographing of objects in storage is seldom allowed. A visit to the closed city of Chü-lu was not allowed, with on-site inspection therefore denied. Nonetheless, certain goals were set and attained.

An examination of the geographical and historical setting in which these ceramics were produced and used on a daily basis was conducted. Each type of ware was examined for its functional use, in an attempt to gain some insights into daily life in the Northern Sung.

Inscriptions on these objects were also presented, which allowed a glimpse into a custom of the time, which was unique to this period of history in

China. The standard of living had risen in the Northern Sung dynasty and material goods were more plentiful and highly prized. These inscribed wares are evidence of this phenomena, with an evident pride in ownership.

Hypotheses were made as to the kiln sites which produced these various types of Tz'u-chou wares and the other types of ceramic wares in use in the Chü-lu type-site at the time of its inundation in 1108 A.D. As described early, Tz'u-chou ware production was widespread in the vicinity of Chü-lu. Certainly these kiln sites will become better known as excavations continue in modern China.

A major accomplishment of this project was to place these important Chü-lu materials within the context of Chinese ceramic history -- through a historical comparison 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, was carefully scrutinized. Finally their influence on the development of the ceramic industry in China from the Yüan dynasty onwards was examined.

As presented in Chapter Ten, these earliest

Tz'u-chou wares, such as those recovered from the Chü-lu type-site, have dramatically affected the development of the Chinese ceramic industry. Their continual manufacture from the 10th century onwards, based on merchant class patronage, allowed for discoveries and innovations unequalled in other Sung ceramic wares. The distinguishing characteristic of these early Tz'u-chou wares, which followed closely the tradition of T'ang white wares, with a white slip applied over a buff or grey body and then a clear glaze applied over it, was unquestionably the innovation which allowed for the varied overglaze and underglaze decorating techniques first used by Sung and Chin potters and soon followed as methods of decorating the true porcelains -- which altered the style and aesthetics of the ceramic industry forever. Another significant contribution was the addition of the calligraphic signatures and dates on these Tz'u-chou wares, which announced pride in ownership for the first time in Chinese ceramic history. This tradition was undoubtedly the suggestion for the addition of reign marks on the Imperial and provincial ceramics of the Yüan dynasty onwards.

The non-ceramic objects recovered from Chü-lu are included in an Appendix in order to offer a fuller picture of the Northern Sung city.

Most clearly this study has shown that the discovery of a buried Northern Sung Chü-lu has best served to reinforce our already existing beliefs concerning Northern Sung ceramics, and most specifically, Tz'u-chou wares. While not greatly altering our existing ideas about the dating of Sung ceramics, this site has provided an impressive collection of datable Northern Sung Tz'u-chou wares for study.

The compilation and analysis of tabular data concerning these Northern Sung wares has allowed for the establishment of useful data which may be applicable in future comparative studies.

This investigation should set the foundation for further studies of Sung ceramics. It alone can not be used to date all Sung ceramics. But it has established an authenticated, comprehensive datable collection of Northern Sung ceramic wares which has greatly influenced our perception of Sung ceramics. Other undated Tz'u-chou wares can readily be compared to the statistics compiled during this investigation. Comparison of shapes, decoration, and dimensions with the authenticated groups can be used to evaluate undocumented specimens. Therefore, this investigation's use for comparative dating purposes will be invaluable in all future studies of Sung

ceramics.

Yet the most impressive contribution this project has made is in the area of defining the historic perspective from which these Chü-lu Northern Sung Tz'u-chou wares should be viewed.

The results of this project can be summarized in stating that these earliest Tz'u-chou ware potters were innovators -- the Northern Sung Tz'u-chou wares recovered from Chü-lu Hsien are proof of the high level of technical virtuosity and creativity which existed in 1108 A.D. The vitality of Tz'u-chou wares is strongly evident in Chü-lu Tz'u-chou wares which have pure, unencumbered forms with creamy, unctious glazes, creating a quiet yet dramatic effect. At the same time in ceramic history, there were at least seven great ceramic wares of equal distinction existing side by side. Never before or since has there been a period of such richness and variety in ceramic styles, nor of such high quality throughout those diverse styles. While most of the other ceramic wares (Ting, Ch'ing-pai, Ju, Chün, etc.) went in and out of Court favor-- the Tz'u-chou wares relied only on the patronage of the upper class merchants. The ware survived and flourished with the resulting innovations and discoveries such as those evident in viewing the Tz'u-chou wares recovered from Chü-lu Hsien.

This project has gathered together several hundred of these Northern Sung Tz'u-chou wares recovered from the buried site of Chū-lu or Ch'ing-ho Hsien. They no longer need be viewed as individual objects, but now may be seen as a comprehensive collection of datable ceramics from one area in Hopei Province which was inundated by a flood in 1108 A.D. The legacy which remains has helped put ceramic history in a clearer perspective, in addition to providing a glimpse into the times of Northern Sung China.

APPENDIX

NON-CERAMIC CHU-LU OBJECTS

In his Introduction to the Chü-lu Sung-ch'i ts'ung-lu, author Li Hsiang-ch'i lists other non-ceramic artifacts recovered from Chü-lu.¹⁸² These include lacquerware, metal objects, stone artifacts, earthenware, bone and wooden objects. The Tientsin Museum's catalogue is called Volume I, implying that more volumes would follow. None did, to my knowledge, though tacked onto the first volume of ceramics with inscriptions were two inkstones, made of roof-tile-like ceramic. One of these is illustrated in Plate A-1.

According to the excavation report published in 1926, by the Peking Historical Museum, money, an earthen bed, wooden tables and chairs, chopsticks, combs, and cosmetics were excavated in addition to the more than two hundred ceramic pieces. Two wooden furniture pieces were illustrated by photographs [Plate A-2], along with two ceramic objects. This wooden table and chair, recovered during the Chü-lu dwelling site excavation by the Peking Historical Museum, are now in the Nanching Museum. They have been extensively

¹⁸²Li Hsiang-ch'i, and Chang Hou-huang, Chü-lu Sung-ch'i ts'ung-lu, vol. I, Tientsin po-wu-yüan, (Tientsin, 1923), Introduction II by Li Hsiang-ch'i.

PLATE A-1

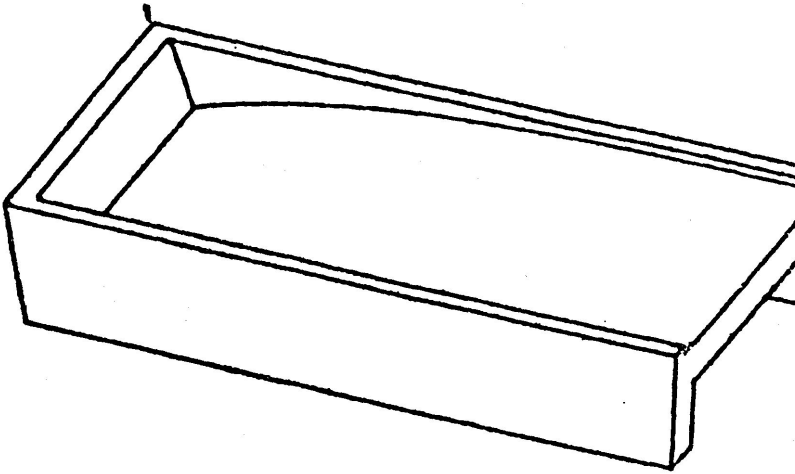
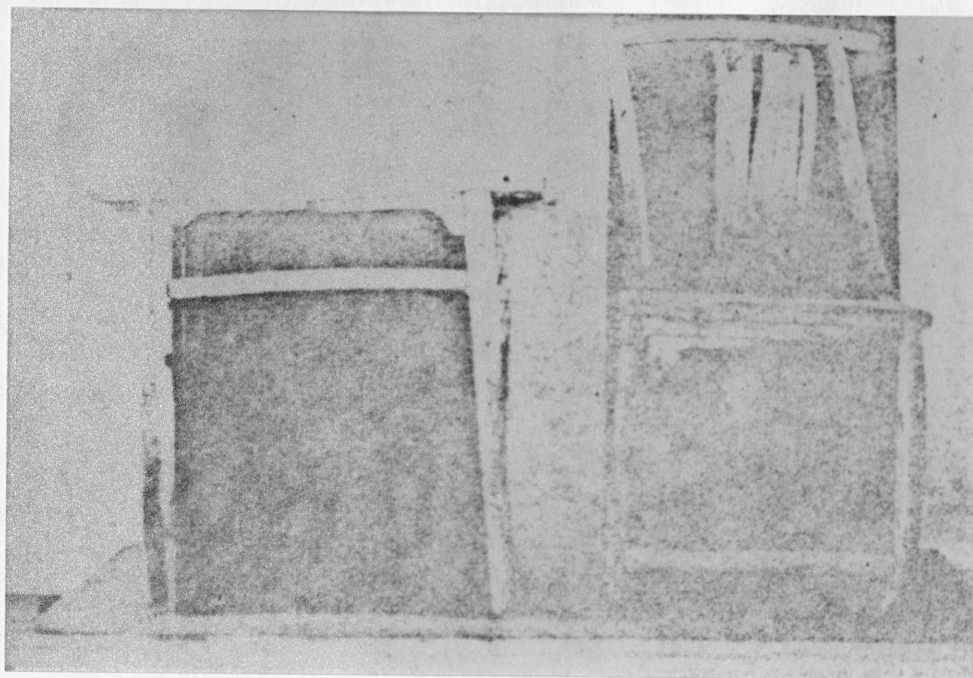


PLATE A-2



examined in the 1982 Handler dissertation about Chinese furniture.¹⁸³ This excavation report by the Peking Historical Museum notes that the chopsticks and bowls were placed on the table suggesting that a meal was in progress, and that people did not have much warning before the massive flooding that occurred once again in 1108 A.D., burying the city in up to twenty feet of mud.

In the book Chung-kuo k'ao-ku hsüeh-shih, published in approximately 1931, the author Wei Chü-hsien notes that in the excavation completed by the Peking Historical Museum the following objects were recovered: a wooden table, a wooden chair, a wooden comb, wooden abacus beads, a wooden roof beam, a wooden door, a bronze mirror, and one bronze coin. When I visited the Peking Historical Museum in December of 1983, and talked with the Shih Shu-ch'ing, he told me that only the wooden roof beam remained at the Peking Historical Museum and that I would not be allowed to view that object. He said the rest of the objects had been moved to the Nanching Museum.

In an article in Wen-wu ts'an-k'ao tzu-liao,

¹⁸³Sarah Ann Handler, Pieces in Context: An Approach to the Study of Chinese Furniture through an Analysis of Ming Dynasty Domestic Hardwood Examples in Kansas City, Doctoral Dissertation, The University of Kansas, 2 vols., 1982, pp. 58-59.

Shih Shu-ch'ing reported that in 1925, the Peking Historical Museum excavated part of a black lacquerware object, which had an inscription equivalent to "the old store of big Hsin."¹⁸⁴

Hasebe noted that the Peking Historical Museum also discovered the heating systems used in each room at Chü-lu, and decayed rugs were found on the floors.¹⁸⁵

In the volume 5, page 1, November 25th, 1931 issue of Ho-pei ti-i po-wu-yüan pan-yüeh-k'an, a Sung dynasty painting fragment was presented [Plate A-3]. The text records that the painting was excavated from Chü-lu in 1920, and that only this fragment of this painting done on silk survived the long burial period. The painter is unknown. The text states that it is recorded in the inscription of the stele of the San-ming Temple that in the fall of the Second Year of Ta-kuan [Ta-kuan erh-nien - 1108 A.D.], the county of Chü-lu was flooded. "Afterwards the remaining soil was about twenty feet high, so we can be sure the painting was buried at that time. Along with the painting, people found other ceramics, and they were dated

¹⁸⁴"Ch'i-lin shih hsiao-lu," Wen-wu ts'an-k'ao tzu-liao, 1957, no. 7, p. 56.

¹⁸⁵Hasebe Gakuji, Jishuyo, (Tz'u-chou Wares), in Toji taikai, vol. 39, Heibonsha, (Tokyo, 1974), p. 87.

PLATE A-3



earlier than the second year of Ta-kuan. Thus we think the painting also would be an earlier Sung painting."¹⁸⁶ The painting was bought by one of the Tientsin Museum investigators, Chang Hou-huang, during his last trip to Chü-lu to collect antiques for the Tientsin Museum. The article suggests that the painting may be part of a painting portraying the royal guards ceremony, though it is my belief and others, that it depicts a polo game.

A cooking pot made of stone was also recovered from the Chü-lu excavations in 1920, according to the volume 32, page 2, January 10th, 1932, issue of Ho-pei ti-i po-wu-yüan pan-yüeh-k'an [Plate A-4]. The body of the piece is thick and heavy, with ring-patterns around the handle that can be seen in the photograph. It was considered "a daily cooking pot for that time" in the Sung dynasty.

Two lacquerware objects, a shoe [chi] and a cupstand, were recovered from this site and were reproduced in volume 13, page 3, March 25, 1932, and volume 18, page 1, June 10, 1932, respectively. [Plates A-5 and A-6]. The shoe is a Chinese variety which can be worn when walking in the mud. It was first used in the Chin dynasty when the woman's variety had round or

¹⁸⁶Ho-pei ti-i po-wu-yüan pan-yüeh-k'an, vol. 5, November 25, 1931, p. 1.

PLATE A-4



PLATE A-5

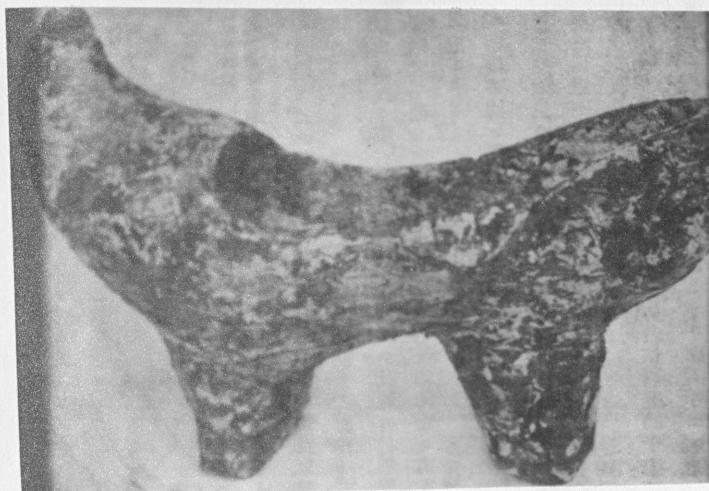


PLATE A-6



pointed toes and the men's version had square toes. Later both were worn interchangeably. A famous poet and politician in the Chin dynasty, Hsieh Ling-yün, wore a similar shoe (with modifications) to climb mountains. Also the Sung Emperor Wu Ti like to wear this kind of shoe.¹⁸⁷ The lacquer cupstand, excavated from Chü-lu in 1920, could also be viewed as a footed cup with holder, although it is just one unit. The exterior of the cup and holder are red lacquer, while the interior of the cup and the foot are black. The author writes that when the cupstand was excavated they didn't know what it was. It was only by looking at Sung history texts that they discovered ceramic of the Kuan ware family that looked just like this.

The term "cupstand" is the most frequently used English term relating to this type of shape and functional use, but a current Chinese article refers to it as a ch'a chan or "tea cup."¹⁸⁸ Su Pai calls it a t'o-tzu, or "holder."¹⁸⁹ That this shape was in use at the time, is further proven by a wall painting at the Northern Sung Pai-sha tomb in Yü Hsien in Honan Province (Plate A-7).

¹⁸⁷Ibid., vol. 13, March 25, 1932, p. 3.

¹⁸⁸Sun Chi, T'ang Sung shih-tai te ch'a-chü yü chiu-chü, unpublished, p. 3.

¹⁸⁹Su Pai, Pai-sha Sung-mu, (Peking, 1957), p. 23.

PLATE A-7



A pair of scissors [Plate A-8] was also excavated along with the ceramics in 1920 in Chü-lu. They are considered Sung because they were recovered with so many other Sung artifacts that were authenticated by inscriptions. This object was published in volume 22, page 2, of the August 10th, 1932 issue of Ho-pei ti-i po-wu-yüan pan-yüeh-k'an.

The same inkstone that was one of two reproduced as a line drawing with inscriptions in the Chü-lu Sung-ch'i ts'ung-lu, was also published in volume 34, page 1, of the February 10th, 1933 issue of Ho-pei ti-i po-wu-yüan pan-yüeh-k'an [Plate A-9]. The inkstone is made of the same substance that roof tiles are made of and bricks, too. The color is grey. A lot of inkstones of this kind were recovered from Chü-lu, but those having inscriptions are rare. It actually is made of clay and not stone, and should thus be considered with the the ceramic wares, but for obvious reasons it will be considered separately.

The inscription on the back reads: Hu-yang Liu-Wan kung-fu fa-yen. Here Hu refers to the Hu-t'o River which lies just north of Chü-lu. Yang refers to the "southern bank of the river." The article states: "In this case there is no doubt that it refers to Chü-

PLATE A-8

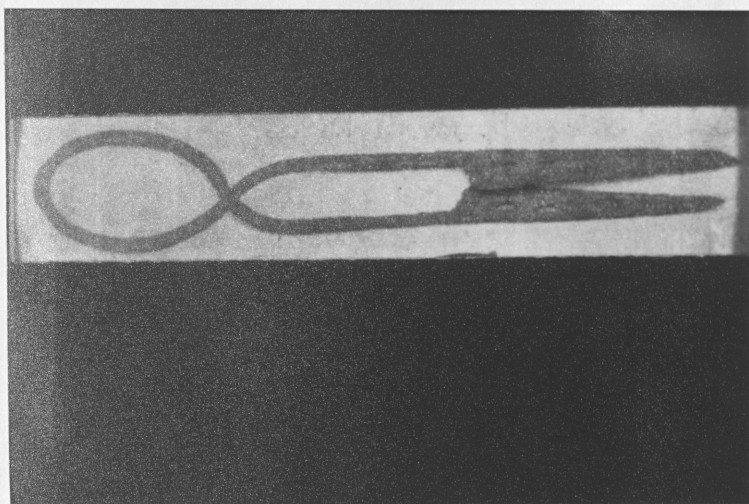


PLATE A-9



lu."¹⁹⁰ Liu Wan is a person's name, the family or surname being Liu, and the first name Wan. It is implied that Liu Wan is the name of the manufacturer, according to the text in this journal. Kung-fu fa means that the inkstone was made with great care, quality, and experience. It may be considered as advertising. Yen means inkstone.

Palmgren noted in 1935 that "ceramic wares had been only a part of the finds excavated, they said. There had also been found fragments of furniture, bronzes, lacquer work, and stone sculptures, and, finally, some paintings from Sung times."¹⁹¹ Some of these apparently ended up in collections abroad.

In addition to the authenticated non-ceramic artifacts recovered from the Chü-lu type-site, there are a few objects which were reputedly recovered from Chü-lu now in collections throughout Europe, Asia and the Americas, which we will now examine.

The Royal Ontario Museum has four lacquerware objects that were recovered from Chü-lu Hsien, according to the the museum accession records. These include a lacquer bowl [Plate A-10] which is ROM #921.21.70(a), a lacquer spoon (not pictured) ROM

¹⁹⁰Ho-pei ti-i po-wu-yüan pan-yüeh-k'an, vol. 34, February 10, 1933, p. 1.

¹⁹¹Sung Sherds, p. 257.

#921.21.478, a part of a lacquer cup and stand (not pictured) ROM #921.21.603(a,b), and a lacquerware cupstand [Plate A-11] ROM #921.21.602. The lacquer bowl has an inscribed date corresponding to the year 1082 A.D., while the cupstand has an inscribed date corresponding to the year 1077 A.D.

The Tenri Museum in Japan has a black lacquer high-footed bowl with foliated rim dated 1082, that was reportedly recovered from Chü-lu Hsien.¹⁹²

A "bowl-stand" in the Victoria and Albert Museum is recorded to have been excavated from Chü-lu, also. It bears an inscription attributing the manufacture to Ch'ang-sha and has a cyclical date corresponding to 1094.¹⁹³ This is particularly interesting since the distance between Ch'ang-sha and Chü-lu is nearly six hundred miles.

One other ceramic object which can not be grouped together with any of the sample of ceramic objects recovered from Chü-lu is located in the Museum of Far Eastern Antiquities (Ostasiatiska Museet), Stockholm, Sweden. It is a ceramic roof ornament (#K 150 73), which according to a letter received from the

¹⁹²Sheila Riddell, Dated Chinese Antiquities: 600-1650, Faber and Faber, (London, 1979), p. 202.

¹⁹³Sir Harry Garner, Chinese Lacquer, Faber and Faber, (London, 1979), p. 50.

PLATE A-10



PLATE A-11



Museum's Director Jan Wirgin, dated 1/4/87, "one of the pieces is a roof ornament in the shape of a dragon in pottery with colored lead glazes. This piece is reported to have come from Chü-lu Hsien, but there is no real evidence that this is the case." This object is illustrated in Plate A-12.

These objects, authenticated or not, are presented here to show the variety of objects that were recovered from the site. This should enable us to have a clearer picture of life in Sung dynasty Chü-lu, based on objects used on a daily basis.

PLATE A-12



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GLOSSARY

"An" (surname) 安

An Chih-min 安志敏

ch'a chan 茶盞

Ch'ai (kiln) 柴

Chang (river) 漳

"Chang" (surname) 張

"Chang chia tsao" 張家造

Chang Tao 張道

"Chang ho ch'un chang" (poem) "漳河春漲"

Chang Hou-huang 張厚璜

"ch'ang-ming chen" 長命枕

Ch'ang-sha (place) 長沙

Chang Tse-tuan 張擇端

"Chang ya" 張亞

"Chao" (surname) 趙

Chekiang (Province) 浙江

chen (pillow) 枕

"Cheng" (surname) 鄭

"Ch'eng" (surname) 程

Chengchou (City) 鄭州

"Ch'eng san Ch'eng hsiao" 程三程小

Ch'en Shih-lai 陳石瀨

Ch'en Wan-li 陳萬里

Chia Chou-chieh 賈洲杰

Chiang-hsi-sheng Ch'ing-kung-yeh-t'ing t'ao-tz'u

yen-chiu-so pien 江西省輕工業廳陶瓷研究所編

Chiangsu (Province) 江苏

chiang-tou hung 豇豆紅

chiao t'ai 絞綉

Chiao Tso (place) 焦作

Chieh-hsiu (kiln) 介休

Ch'ien-tz'u (Village) 澗磁

ch'ih (measurement) 尺

Chih-li (Province) 直隸

chih-ma ya-wen 芝麻壓紋

"Ch'i-lin shih hsiao-lu" 漆林識小錄

Chin (Dynasty) 金

"Ch'in" (surname) 秦

Ch'ing (Dynasty) 清

Ch'ing (Rivers) 清

ching chen 警枕

ch'ing ching tao sheng 清淨道生

Ch'ing-ho Hsien 清河县

Ch'ing-ming Shang-ho t'u 清明上河圖

Ch'ing-pai (ceramic ware) 青白

Ching-te-chen 景德鎮

Ching-te-chen t'ao-tz'u shih-kao 景德鎮陶瓷史稿

Chou (Dynasty) 周

"Chou" (surname) 周

Chü Ch'ing-yüan 鞠清遠

Ch'u-ho (kiln) 曲河

Chü-lu Hsien 鉅鹿縣

Chü-lu hsien chih 鉅鹿縣志

Chü-lu Sung-ch'i ts'ung-lu 鉅鹿宋器叢錄

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

鉅鹿宋代故城發掘記畧

Chü-lu tung kuan chi 鉅鹿東觀集

Chün (ceramic ware) 鈞

chün (administrative region) 郡

Chung-kuo huo-pi fa-chan chien-shih he piao-chieh

中國貨幣發展簡史和表解

Chung-kuo huo-pi-shih 中國貨幣史

Chung-kuo k'ao-ku hsüeh-shih 中國考古學史

Chung-kuo k'o-hsüeh yüan 中國科學院

Chung-kuo ku-tai t'u-an hsüan 中國古代圖案選

Chung-kuo ku-tai wen-wu chan-lan mu lu 中國古代文物展覽目錄

Chung-kuo ku-tai yao-chih tiao-ch'a fa-chüeh pao-

kao chi 中國古代窯址調查發掘報告集

Chung-kuo li-shih yen-chiu-fa 中國歷史研究法

Chung-kuo t'ao-tz'u shih 中國陶瓷史

Chung-kuo te tz'u-ch'i 中國的瓷器

Chung-kuo tz'u-jan ti-li 中國自然地理

Chung-kuo wei ta teh fa-ming tz'u-ch'i 中國偉大的發明：瓷器

Chung-kuo wen-hua hsieh-hui 中國文化協會

Ch'ung-ning (Emperor 1102-1106 A.D.) 崇寧

"Ch'ung-ning erh-nien hsün-hsü ya" 崇寧二年新婿押

Ch'ü-yang (County) 曲陽

dian 墊

"Fan ya" (surname - "sold") 范亚

fen (measurement) 分

Feng Hsien-ming 冯先铭

fu (administrative region) 府

Fu Chiu-ming 符九铭

Fukien (Province) 福建

Fu-yang (River) 滏阳

Han (Dynasty) 汉

Han-tan (City) 邯郸

Hangchou (place) 杭州

"Hao ya" 郝亚

ho (box) 盒

ho kai (box cover) 盒盖

Honan (Province) 河南

"Honan Mi-hsien, Teng-feng T'ang Sung ku yao-chih

tiao-ch'a" 河南密县登封唐宋古窑址调查

"Honan-sheng Ho-pi-chi Tz'u-yao yi-chih fa-chüeh

chien-pao" 河南省霍县壁集瓷窑遗址发掘简报

"Honan-sheng Mi-hsien, Teng-feng T'ang Sung yao- 河南省

chih tiao-ch'a chien-pao" 密县, 登封唐宋窑址调查简报

"Honan-sheng Yü Hsien ku-yao-chih tiao-ch'a chi lüeh"

河南省禹县古窑址调查记略

Hopei (Province) 河北

"Hopei Ch'u-yang-hsien chien-tz'u-ts'un Ting-yao yi-

河北曲阳县涧磁村定窑遗址调查与试掘

chih tiao-ch'a yü shih-chüeh"

Ho-pei Sheng chih t'ao-yeh 河北省之陶業

Ho-pei ti-i po-wu-yüan pan-yüeh-k'an 河北第一博物馆半月刊

Ho-pi-chi (place) 鶴壁集

hsi (wash box) 洗

Hsieh Ling-yün 谢灵运

"Hsin" (surname) 靳

Hsin Chung-kuo-teh k'ao-ku fa-hsien ho yen-chiu

Hsiu-wu (County) 修武 新中国的考古发现和研究

"Hsü Hsü" (surname) 胥, 胥

"Hsü yüan-chu" 徐院主

Hsüan-ho (Emperor) 宣和

hu (ewer) 壺

"Hua, Hua Li" 花, 花李

Huai (River) 淮

"Huang erh hsü ya" 黄二叔押

"hua-p'ing Liu-chia tsao" 花瓶 刘家造

hun tz'u 浑瓷

"Huo" (surname) 霍

"Hu-yang Liu-Wan kung-fu fa-yen" 溇阳刘万功夫法砚

Ju (ceramic ware) 汝

Kaifeng Fu (place) 开封府

kan (cup) 罍

K'ao Ku (archaeology journal) 考古

"Keng" (surname) 耿

Kiangsi (Province) 江西

K'o (ceramic ware) 哥

Ko ku yao lun 格古要论

ku (drum) 鼓

Kuan (ceramic ware) 官

Kuang-hsü (Emperor) 光緒

Kuan-t'ai (kiln) 觀台

"Kuan-t'ai yao-chih fa-chüeh pao-kao" 觀台窑址发掘报告

"Ku-hsiang Chang chia tsao" 古商張家造

k'ui (bowl) 盞

Kuo-li ku-kung po-wu-yüan 國立故宮博物院

Kuo-li li-shih po-wu-kuan ts'ung-k'an 國立歷史博物館叢刊

Kwantung (Province) 广东

li (measurement) 里

"Li" (surname) 李

"Liang" (surname) 梁

Liang Ch'i-ch'ao 梁啟超

Liang Jen-kung 梁仁公

Li Hsiang-ch'i 李詳耆

Liu (surname) 刘

"Liu Ch'eng" 刘丞

"Li ya" 李押

"Lu" (surname) 路

"Lü" (surname) 吕

lu (incense burner) 炉

Lu-Hsinte Fu (Administrative Region) 禄信德府

Lung-ch'üan (ceramic ware) 龙泉

"Luo Hsien kung yung" 雒县公用

Meng-yün-shih ts'ung t'an 夢雲室叢談

mei-p'ing 梅瓶

Miao-yen (Hall) 妙巖殿

Nanching (place) 南京

Ni Liang-chih 尼良直

ou (cup) 甌

Pai-sha Sung-mu 白沙宋墓

p'an (shallow bowl) 盃

Pa-ts'un (Village) 扒村

pei (cup) 盃

"pei Sun chia" 北孙家

P'eng-ch'eng (place) 彭城

P'eng Hsin-ch'eng 彭信成

p'ing (bottle or vase) 甌瓶

pi-seh-yao 秘色窑

po (bowl) 鉢

San-ming-ssu (Temple) 三明寺

"san-yüeh erh-shih-pa-jih" 三月廿八日

Shang (Dynasty) 商

Shanhsi (Province) 山西

"Shan-hsi Chieh-hsiu Hung-shan-chen Sung-tai tz'u

山西介休洪山镇宋代瓷窑址介绍
yao-chih chieh-shao"

shao-ping 烧饼

"she" 社

"She" 社

Shensi (Province) 陕西

"shih" (number) 十

Shih Shu-ch'ing 史树青

Shih-tsung (Emperor) 世宗

Su Pai 宿白

"Sun" (surname) 孙

Sun Chi 孙机

Sung (Dynasty) 宋

"Sung" (surname) 宋

Sung shih 宋史

Sung-tai min-chien t'ao-tz'u wen-yang

宋代民間陶瓷紋樣

Sung-tai pei-fang min-chien tz'u-ch'i

宋代北方民間瓷器

Sung-tz'u t'e-chan mu-lu 宋瓷特長目錄

Szechwan (Province) 四川

"szu" (number) 四

"szu-yüeh erh-shih-erh-jih" 四月廿二日

"szu-yüeh shih-jih" 四月十日

"szu-yüeh shih-san-jih" 四月十三日

"ta Hao chia" 大郝家

Ta-Ku (harbor city) 大沽

Ta-kuan erh-nien 大觀二年

"Ta-kuan erh-nien szu-yüeh erh-shih-wu-jih chih-tao
tung-Wang ya" 大觀貳年四月二十五日置到东王押

"Ta-kuan erh-nien-tzu szu-yüeh ch'u szu-jih mai ya"
大觀貳年子四月初四日買田

Ta-Mingtao (Region) 大明道

T'ang (Dynasty) 唐

T'ang Sung Kuan ssu kung-yeh 唐宋官私工業

T'ang Sung shih-tai te ch'a-chü yü chiu-chü

唐宋时代的茶具与酒具

T'ang Sung t'ao-tz'u wen-yang chi

唐宋陶瓷紋樣集

Tang-yang-yü (place) 当阳峪

T'ang-yin (County) 汤阴

T'ao-chen 陶枕

"Ta Wang" 大王

teng (lamp) 灯

Teng-feng (County) 登封

teng ts'ao hui 灯草灰

tieh (plate) 石菜

T'ien-mu (ceramic ware) 天

Tientsin (place) 天津

Tientsin po-wu-yüan 天津博物院

Ting (ceramic ware) 定

"Ting-tz'u te chuang-shih yi-shu" 定瓷的装饰艺术

t'o-tzu (holder) 托子

tou (ancient stemmed cup or bowl) 豆

T'oung Pao (journal) 通报

"Ts'ao" (surname) 曹

Ts'ao K'o-chia 曹克家

tsun (measurement) 寸

tsun (wine vessel) 尊

"Tuan Ming-tso" 段明作

t'u ku (earthen drum) 土鼓

t'u Ting (ceramic ware) 土定

"Tung" (surname) 董

"T'ung" (surname) 通

Tung-ai-k'ou (Village) 东艾口

Tz'u-chou (place and ceramic ware) 磁州

"Tz'u-chou-yao yi-chih tiao-ch'a" 磁州窑遗址调查

Tz'u-hsien 磁县

"Tzu Ta-kuan erh-nien szu-yüeh shih-san-jih mai, Fan-
子大觀貳年四月十三日買范秀药铺南曹押錢三十文
hsiu yao-p'u nan-ts'ao ya, ch'ien san-shih-wen"

wan (bowl) 盃 (碗)

wan chü (toys) 玩具

"Wang" (surname) 王

"Wang chia" 王家

"Wang T'ung" 王通

Wei Chü-hsien 卫聚贤

Wei Yeh 魏野

Wen Wu (archaeology journal) 文物

Wen-wu ts'an-k'ao tzu-liao (journal) 文物参考资料

"Wo tui Ch'ing-pai tz'u-ch'i te k'an-fa" 我对青白瓷器的看法

Wu Jen-ching 吴仁敬

Wu Lien-ch'eng 吴連城

Wu Ti (Emperor) 武帝

"Wu Wu Wu" (surname) 仵, 仵, 仵

"ya" 押, 亚, 亞, 車

"Yang" (surname) 杨

Yaozhou (Prefecture) 耀州

Yeh-tz'u (Village) 冶子

yen (inkstone) 研

"Yi Lang" 尹朗

Ying-ch'ing (ceramic ware) 影青

yu (basin) 盂

Yüan (Dynasty) 元

Yüan-he Chün-hsien chih 元和郡县志

Yüan T'o-t'o 元脱脱

"Yüan-yu ch'i-nien pa-yüeh shih-chiu-jih mai, chien
wu-shih" 元祐七年八月十九日買錢五十

Yüeh (ceramic ware) 越

Yü Hsien (County) 禹县