CHU-LU: A NORTHERN SUNG CERAMIC LEGACY

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

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

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

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

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

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

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

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

I dedicate this work in memory of Mr. Laurence Sickman who was a constant source of inspiration for me. I also owe a debt of gratitude to my husband Xiaokang, without whom I could not have retained such unwavering commitment to my project.
CHU-LU: A NORTHERN SUNG CERAMIC LEGACY

INTRODUCTION

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

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

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

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

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

Although few scholars today discuss the
possibility of reopening the Chü-lu type-site to investigators, comments on the analogy between the catastrophes that befell Pompeii and Chü-lu were not limited to only American and European scholars. During his travels to Chü-lu and nearby Ch’ing-ho hsien in 1935, the Swedish investigator Nils Palmgren noted that "they can, in a way, be regarded as the Herculaneum and Pompeii of Eastern civilization."\(^1\) The Japanese scholar Hasebe Gakuji also noted the similar fates of the buried Pompeii and Chü-lu in his volume *Jishuyo*.\(^2\) And in the *Bulletin of the Metropolitan Museum of Art*, from July, 1922, it is mentioned that Chü-lu Hsien has been "described as being a kind of Pompeii."\(^3\) In the Chinese journal, *Ho-pei ti-i po-wu-yüan pan-yüeh-k’an*, November 25, 1931, one of the staff of the Tientsin Museum when asked the question "When we discover ancient cities or sites, how should we preserve them?", replied: "We should copy the way Italy treated its ancient city of Pompeii as the model. They cleaned, cleared, and preserved the ancient buildings and site, \(^1\)Nils Palmgren, *Sung Sherds*, Almquist and Wiksell, (Stockholm, 1963), p. 266.  


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

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

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

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5Ibid.
ceramic wares, most notably a cream-colored porcellaneous stoneware, all with a distinctive reddish crazing and staining caused by their burial in the silt of the Yellow River for over eight hundred years.⁶ Chū-lu, located in southern Hopei Province, and the surrounding areas, were inundated when the Yellow River burst its banks in 1108 A.D. This historical fact is recorded on the stele of the Hall of Miao-yen in the Buddhist temple of San-ming-ssu and in Volume III of the Chū-lu hsien chih. This latter source additionally mentions that Chū-lu was built and rebuilt prior to the inundation in 1108 A.D., because of other natural disasters such as meteorites, storms, and locust invasions. Other sources record that the town of Chū-lu was also destroyed by floods several times before the penultimate in 1108.⁷ As a result of the inundation, the year 1108 A.D. is considered as the terminus ad quem for the ceramic pieces with the characteristic crackling and staining. According to the report in the Kuo-li li-shih po-wu-kuan tsʿung-kʿan, it was not until A.D. 1111 that the town began to

⁶The Chang River lies nearest to Chū-lu, and is a tributary of the Yellow River, but historical records such as the Chū-lu hsien chih consider that the flooding was caused by the Yellow River bursting its banks.

show signs of revival.  

Chü-lu was a marketplace - always a center of traffic. This explains the wide variety of ceramics unearthed by farmers beginning around 1919 and continuing through the 1930's. When it was so unexpectedly buried by alluvium in 1108, the story of daily life in this prosperous Sung marketplace was simultaneously preserved. The city of Chü-lu became known to the world when the site of this Northern Sung city was accidentally discovered by farmers digging wells during a drought in the area around 1920 (although it is believed that some pieces were accidentally discovered earlier). The farmers dug to depths of more than three meters and found Sung dynasty ceramics. Then the antique dealers heard of the discoveries, resulting in a convergence on Chü-lu. The farmers not only uncovered pottery and porcelain, but objects made of bronze, iron, stone, wood, bone, and lacquerware.

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

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9From conversation with Laurence Sickman, March 27, 1986, when Mr. Sickman noted that more Chü-lu relics must have been uncovered in the 1930's, as large quantities were on the market in Peking at that time.
Museum. By the time they arrived to investigate the site, much of it had been pillaged and the ceramic wares sold to dealers through whose hands hundreds of pieces were sent out of China. Only common pieces were left behind.

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

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

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

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

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

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11 Mino, p. 13.
because crockery and chopsticks were found still on the table, a meal was at the point of being served and the people had no warning at all of the imminent disaster. The bowls in one house all have the character "Wang" inscribed on their bases, and the character "T'ung" is inscribed on those excavated from the other house. Obviously these are the names of the respective families.

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

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

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

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

No one has previously done a study of the ceramics recovered from Chü-lu Hsien. Chü-lu is mentioned in many other writings, but not in a particularly contributory manner, just repetitive. The term "Chü-lu type" ceramics appears again and again—with attributions to Chü-lu seeming almost random, and occasionally implying that kiln sites were located in Chü-lu itself. It seems that scholarly research was halted when rice paddies replaced excavation pits in Chü-lu. Only reworkings of earlier studies fill the literature today. The investigation should go further.

The marketplace of Chü-lu was preserved, intact, at the time of its inundation by the Yellow River. It seems obvious that Chü-lu, despite its unspectacular nature, has a wealth of information to offer the researcher. Chü-lu Hsien and nearby Ch'ing-ho Hsien, in Hopei Province, both buried in the Yellow River flood, have proven instrumental in the dating of ceramic materials from the Northern Sung. "The variety of ceramic wares found at both places is amazing and clearly shows how wide spread trade must have been at this time."14

According to the information gathered by Nils Palmgren,

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

Although there has been debate as to whether
kilns were actually ever located in either of the
buried cities of Chü-lu or nearby Ch’ing-ho Hsien, Chü-
lu can most reliably be given credit for being a
"market center of sufficient importance to give its
name to the...pottery of the period."\textsuperscript{16} I believe
that it is this use of Chü-lu as a type-site that is
most realistic.

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

\textsuperscript{15}Palmgren, p. 240.

\textsuperscript{16}Margaret Medley, \textit{The Chinese Potter}, Charles
archaeological processes from the Chü-lu type-site. Therefore it is important to define the limitations of this investigation. Ceramics which resemble the wares archaeologically recovered from Chü-lu and nearby inundated areas, yet not from this inundated sample, can not be considered as part of this identifiable, comprehensive collection of datable ceramics from the Chü-lu type-site. No attempt will be made to distinguish between ceramics recovered from Chü-lu and those unearthed at Ch'ing-ho Hsien or nearby towns. If museum accession records indicate a specific site, it will be mentioned, but all ceramic wares recovered from these sites will be dealt with collectively as from the Chü-lu type-site.

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

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

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

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

The first is to assemble all of the available materials on Chü-lu, from both published sources and personal efforts. Secondly, a concentrated study of selected pieces is necessary, in order to gain a basic understanding of the techniques, shapes, glazes,
decoration, etc., found in Chü-lu type wares. Next, a thorough analysis of the selected group of Chü-lu objects is accomplished by a comparative study of related pieces available in various collections. On a broader basis, these Chü-lu materials are then related to the other excavated Tz’u-chou wares materials from the lower Yellow River Valley.

A major goal of this project is to then place these important Chü-lu materials within the context of Chinese ceramic history -- by a historical 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, will be carefully scrutinized. Because these Northern Sung Chü-lu/Tz’u-chou wares had an important impact on the development of the ceramic industry in China, an entire chapter will be devoted to putting this collection in its proper historical perspective.

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

A discussion of the methodology used to attain these goals follows. After the careful scrutiny of previously published literature concerning the area
of Chü-lu, Northern Sung Chü-lu will be presented—its importance as a marketplace and trade center, traffic from kilns in the area, physical appearance, and historical records.

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

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

Terms will be defined as to classification of types of wares (i.e., Tz’u-chou wares, Ch’ing-pai wares, etc.) and the division of wares based on functional uses, and subcategories of shapes will be explained. The sample will be analyzed according to probable functional uses and corresponding shapes, and classification of type of Chinese ceramic ware. Clear
tabular data will again be presented in order to summarize the collection and make future comparisons possible.

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

Kiln site attributions will be hypothesized, based on published materials in Chinese archaeological journals such as K’ao Ku and Wen Wu.

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

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

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

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

As Ts'ao K'o-chia wrote in his introduction to a study of Sung dynasty people's wares, "...we should not ignore the value of folk wares...folk ware ceramics developed pervasively along the massive Yellow River valley. People loved them and used them for hundreds of years. They possess great national heritage -- only with the excavation of Chü-lu and Ch'ing-ho Hsien...did people recognize and appreciate
the value of these folk ware ceramics."\(^{17}\)

Most importantly, as Jan Wirgin has noted, there is great difficulty in dating Chinese ceramics, and the ceramics of the Sung dynasty are no exception. According to Dr. Wirgin, the "two main sources for dating are dated pieces and specimens from datable excavations."\(^{18}\) The Chü-lu type-site contains both.

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


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

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

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

These twelve volumes contain valuable information regarding its long history of flooding, the
function of Chü-lu as a marketplace and trade center, the physical appearance of Chü-lu in the Northern Sung Dynasty, traffic from kilns in the vicinity, and the major inundation in 1108 A.D.

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

These earliest volumes will be elaborated on in Chapter Two, the history of Chü-lu Hsien.
PART TWO - Chü-lu Sung-ch'i ts'ung-lu

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

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

After giving a brief history of the area of Chü-lu and discussing its importance geographically in terms of traffic and marketing, Li and Chang report the importance of the recovery of these ceramics, from this Northern Sung site. The staff of the Tientsin Museum was able to obtain during three visits, seventy-eight ceramic pieces, all with inscriptions. These ceramics were collected and catalogued as significant by the Chinese authorities because these ceramics possessed the first inscriptions on ceramics by "ordinary people" — a preserved collection of calligraphic folk inscriptions. Even in 1923, it was realized that these ceramics with folk inscriptions on them would greatly
contribute to our understanding of the customs of the Sung dynasty.20

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

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

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

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21Ibid., Introduction II, by Li Hsiang-ch'i.
the inscription accompanying each entry. Dimensions, color and inscription explanations are the most prevalent of the information given. It is interesting to note that only five of the objects in this catalogue have inscriptions which date the piece absolutely. These include a reddish-brown glazed box (1092 A.D.), catalogue, p. 3; two white glazed basins (1108 A.D.), pp. 1-2; a reddish-brown glazed box (1108 A.D.), pp. 4-5; and a pillow (1103 A.D.), p. 28. The valuable documentary information on the other artifacts deal with names and/or the amount paid for it.

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

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

This group of ceramics will serve as one of the three core groups of authenticated Chü-lu type-site wares. The objects will be presented more fully in Chapter Three.
Of the few existing primary sources dating from around the time of the excavation of the Chü-lu site in 1920, is the article in the 1923 *T'oung Pao*, volume XXII, by Paul Pelliot, entitled "La data des 'ceramiques du Kiu-lou'". In his article, Pelliot reports that (included here is a translation of the original French) "Since 1920, large shipments of ancient stoneware, of the Sung type, have arrived in America and Europe. Along with the pieces of stoneware, an identical name of origin was transmitted to the importers, that of Kiu-lou [Chü-lu], accompanied by a story about a flood which had not, at first, been widely believed."\(^{22}\)

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

published in 1886.

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

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

23Ibid., p. 379.
24Ibid.
come from Kiu-lou as being from Kiu-lou, but even acquisition on site at Kiu-lou will not be a guarantee if one is not sure of the conditions in which the 'find' was carried out."25 He continues, "the site does not, for all of this, lose any of its extreme importance. It is a considerable repository, to be exploited, and a system of verification and control should be organized."26 He suggests that other areas must also have been inundated and "hide many precious documents for archaeologists and collectors."27

25 Ibid., p. 382.
26 Ibid.
27 Ibid.
In July, 1921 a team from the Museum of Chinese History in Peking travelled to Chü-lu. They excavated the remains of two dwelling sites in the town of Chü-lu. These reports were published in the Kuo-li li-shih po-wu-kuan ts’ung-k’an article "Chü-lu Sung-tai ku-ch’eng fa-chüeh chi lüeh," (volume 1, no. 1, 1926, Peking).

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

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

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

\textsuperscript{29}Liang was one of the leading spirits of the Reform Movement of 1898, and a famous scholar and educator.

\textsuperscript{30}\textit{Ibid.}, p. 3.

\textsuperscript{31}\textit{Ibid.}
History in Peking's excavation summary is the full text of approximately one thousand characters, of the inscription of the stele which stood at the San-ming-ssu. The inscription is dated to the third year of the reign of Hsüan-ho (A.D. 1121), and in it is a description of the history of that temple. In summary, the temple called San-ming-ssu was built at the old seat of the Chü-lu district in A.D. 590, but later it decayed and was abandoned. The inscription on the stele notes that at the same site in the early T'ang dynasty another temple was constructed, but due to floods it too was abandoned. Then in A.D. 685, the seat of the district was moved to a seemingly safer area eleven li to the south-east, and the temple rebuilt there in A.D. 753, at which time some of its beams and tiles were used from the ruined temple in the old town. Then in the autumn of 1108 A.D., the Yellow River burst its banks and the area of the town was flooded, destroying all but the pagoda. Twenty-four feet of silt remained after the flood water receded. But by 1111 A.D. the town began to revive, and during the next six years the temple was rebuilt. The completed temple was called Miao-yen-tien, and the inscription credits the temple as acting as a magnet to attract people to reside once again in the town of Chü-lu.
This brief report and its three attached articles all offer background information concerning this Chü-lu type-site, its history, and a summary of the results of the investigation by the Museum of Chinese History in Peking. Only four objects were illustrated in this report, a wooden table and chair (see Appendix, Plate A-2), and two ceramic objects which are reproduced in Chapter Three, Plate III-33. Therefore, for comparative purposes, only two objects can be added to our core group of authenticated wares published soon after their excavation from Chü-lu.
PART FIVE -
Ho-pei ti-i po-wu-yüan pan-yüeh-k’an

The last yet most illuminating of the primary sources that is concerned with the artifacts recovered from Chü-lu Hsien, including illustrations, is the series of photographs and notes published between 1931 and 1933 in the Chinese journal Ho-pei ti-i po-wu-yüan pan-yüeh-k’an. Not only does this journal give us up to the minute thoughts in the early 1930’s, concerning these wares and the excavation site, but, most importantly, illustrates these notes with useful, clear photographs of one painting fragment, three ceramic pillows (two with inscriptions), one ceramic ewer, two lacquerware objects (a shoe and a cupstand), a stone cooking pot, a pair of metal scissors, a footed ceramic cup, three small ceramic bowls, two ceramic jars, and an inkstone with inscription. The most beneficial contribution that these photographs and notes can make is that these ten objects which can all be documented to have been excavated from Chü-lu, two of which are also included in the 1923 Tientsin Museum report Chü-lu Sung-ch’i ts’ung-lu, can be used as part of the core group of authenticated Chü-lu ceramics and can therefore be used in a comparison with other objects reputedly recovered from Chü-lu.
Of this sample of sixteen objects, the ten ceramic objects can be taken as representative of the types of ceramic objects recovered from Chü-lu. The broad groupings of ceramic bowls, cups, jars, pillows, and ewers are represented. Within these five groups of functional shapes, most belong to the T’zu-chou ware family, and others to the Northern black or brown-glazed ceramic family, Ch’ing-pai or Ying-ch’ing wares, and the marbled ware tradition. Methods of decoration among the T’zu-chou wares in this sample is also quite representative of the variations available.

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

More detailed information will be presented in subsequent chapters.
PART SIX - Sung Sherds

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

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

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PLATE I-3
trafficking is questioned. Some of the facts that Palmgren relates have been proven inaccurate, such as his account of the rediscovery of Chü-lu which he places in 1929,\textsuperscript{33} rather than 1918, a date which has been corroborated by both the Tientsin Museum and the Museum of Chinese History in Peking.

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

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


\textsuperscript{34}\textit{Ibid.}, p. 251.

\textsuperscript{35}\textit{Ibid.}, p. 256.
was just to "merely find out what kind of wares occurred in Chü-lu Hsien during the Sung period." 36 One of his most important observations was that "a characteristic rusty color often marks the crackle of Chü-lu Hsien's stoneware, which is white or ornated against a white background." 37 He suggests that "this color has its origin in the ferrohydrates of the rust-colored soil, which have penetrated into the crackles of the glaze while the pieces were resting for a thousand years in the soil." 38

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

36 Ibid.
37 Ibid. p. 256-7.
38 Ibid., p. 257.
impressive, but not reliably documented, and therefore, will be excluded from this analysis as authenticated evidence, beyond indicating the variety of ceramics in the area at the time of inundation in 1108 A.D.
PART SEVEN - Miscellaneous Sources

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

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

Most other catalogues of collections or major

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

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

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article\textsuperscript{41} in \textit{Oriental Art} magazine which was published in 1970. It serves as a translation of the original Chinese sources, rather than offering new data.

CHAPTER TWO
HISTORY AND GEOGRAPHY OF CHU-LU

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

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

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

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


\(^{45}\) Ibid.
North of Chü-lu, nine small rivers merge into one, creating a rich, prosperous area, notable as a market center because of its easy accessibility due to its many waterways, but also frequently plagued by flood after flood, due to the very same abundant river transportation system.\textsuperscript{46} This network of rivers includes two Chang Rivers which merge and flow to the ocean, functioning as branches of the Yellow River. The endless flooding made the soil very salty, and thus less usable.\textsuperscript{47} And when droughts came, the farmers tried to use the water to irrigate their farms, but the salty water did nothing but kill the crops.\textsuperscript{48} The \textit{Chü-lu hsien chih} paints bleak images of periods of long droughts and long floods, with resulting "bleak farms...with no smoke coming out of the chimneys because there was no food to cook...and deadly quiet households because the people were too hungry to get up...and on the streets, scenes of beggars too miserable to describe."\textsuperscript{49}

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

\begin{itemize}
\item \textsuperscript{46}Ho Shen-hsiu and Ling Hsieh, \textit{Chü-lu hsien chih}, 1886, vol. I, p. 5.
\item \textsuperscript{47}Ibid., vol. 12, p. 59.
\item \textsuperscript{48}Ibid.
\item \textsuperscript{49}Ibid.
\end{itemize}
but it was always situated within thirty li or so of the present site. It is stated that the old city was eleven li north of the present city (in the Ch’ing dynasty, 1886) because of a flood during the T’ang dynasty. Many pages of the Chu-lu hsien chih are devoted to discussing the continuous problems of frequent flooding and then the subsequent rebuilding of everything after the floods.

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

50 Ibid., vol. I, p. 5.
52 Ibid., vol. XII, pp. 29-30.
undertaken until the mid-Ch'ing dynasty.\textsuperscript{53} Palmgren, too, noted that "for Ch'ing-ho Hsien as for Chü-lu Hsien -- situated close to another river system -- it was a matter of continuous struggles against the floods -- struggles that went on for thousands of years and were successfully concluded only during the latter half of the 16th century when, under the emperors Chia-ching and Wan-li, a drainage system planned on a large scale with dams, walls, and moats was achieved, thus preventing at least all too great catastrophes."\textsuperscript{54} Many other attempts were made through the years to channel the Chang River in other directions, and hence protect the townspeople. The changing course of the Chang River was noted in the 1886 addition of the Chü-lu hsien chih, when the authors noted that west of the Chang River there is a trace of the ancient river bed which had dried up after a previous flood.

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

\textsuperscript{53}Ibid., vol.XII, pp. 60-62.

\textsuperscript{54}Nils Palmgren, Sung Sherds, Almquist and Wiksell, (Stockholm, 1963), p. 262.

\textsuperscript{55}Ibid., p. 262.
resident as saying, "when the big rains come, this low plain is like a large basin -- an aquarium for fish--where men are the fish." The plain has several branches of the Yellow River system close to the town.

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

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

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

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


60 Ibid., vol. XII, p. 10.
Tung feng ts’u lang t’ao hua nuan,
Cheng shih yü lung pien hua shih.

This poem can be roughly translated as follows:
Into the Yellow River, heading towards
the sea it is going,
Everywhere near the banks is green in
the spring.
The east wind brings ripples, and peach
flowers bloom,
The time has also come for fish to jump
in the river.

Very little has been recorded concerning the
population of Chu-lu through the years. The Chu-lu
hsien chih records that increases and decreases in
population are generally decided by nature, but human
factors also play an important part.61 Because Chu-lu
was always an important area strategically, it has
always been occupied by the various dominant armies,
which subsequently was quite detrimental to population
growth in the area.62 This historical account records
that the armies took up allot of available space and
produced a great threat of war in the area; the farmers
would have their crops either destroyed by the armies

62 Ibid.
or taken over by the army; and lastly, with the army in the area, local residents would be immediately drafted upon reaching maturity.\(^{63}\) No statistics are given prior to the Southern Sung, but between that period and the Ming dynasty, the population never exceeded 2,000 households, and 30,000 total in population.\(^{64}\) This can be compared with the end of the Ch’ing dynasty, the reign of Kuang-hsü, where there were 21,851 households, and a total population of 58,467.\(^{65}\)

In his Introduction to the Tientsin Museum’s publication *Chü-lu Sung-ch’i ts’ung-lu*, Chang Hou-huang discussed the significance of Chü-lu as a marketplace. He noted that in the Chin dynasty Chü-lu was one of the thirty-six administrative regions (*chün*). During the Sung dynasty Chü-lu became a county within the Lu-Hsinte Administrative region (*fu*) in the Hopei area. In 1923, Chü-lu was in the Ta-Mingtao Region in Chih-li Province.\(^{66}\) He continues that "for centuries, Chü-lu has always been famous for its geographic position

\(^{63}\)Ibid.

\(^{64}\)Ibid.

\(^{65}\)Ibid.

\(^{66}\)Chih-li Province was an administrative region from the Ch’ing dynasty to 1949, which approximately included Hopei, Shanhsi, Shaanhsi Provinces, and part of Mongolia.
mainly in terms of traffic and market."

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


68 Freedom of Clay and Brush, p. 10.
Further evidence of Chü-lu as a marketplace was uncovered during the excavations at Chü-lu. According to Chen Wan-li, "in the process of excavating Chü-lu, a ceramic store was discovered. Inside the store were a lot of pillows." This also is cited as proof that people used the pillows in daily life, in addition to the fact these sorts of pillows are still used in some places today. The use of pillows in daily life has been elaborated on in Chapters Three, Six, and Eight.

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

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69 *Food in Chinese Culture*, p. 150.
71 Ibid.
In addition, a somewhat obscure court artist named Chang Tse-tuan painted a long scroll called Ch’ing-ming Shang-ho t’u, which details life in the Northern Sung capital of Kaifeng. Plate II-5 illustrates a section of the scroll by Chang Tse-tuan (now in the Palace Museum in Peking). It shows restaurants and food shops in the Sung capital. This is the closest recording of market life in the Sung, in the absence of photographs. It shows bustling city streets, with travelers from afar, and abundant food and material goods evident.

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

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

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

It is well-known that China's overall food supply increased in the Sung. The fact that China's population was then nearly one hundred million, did not detract from its rising levels of production. Not only was there abundance, but also a greater variety of foods were raised and thus available than ever before. Crops such as sugarcane became an important cash crop in parts of Szechwan and Fukien.\textsuperscript{74} At this same time, tea came into common use. It no longer was a luxury, but a daily necessity, "which even the humblest household could not be expected to forego."\textsuperscript{75} This would help account for the large quantity of tea bowls and cups recovered from Chü-lu. In Sung China, their systems of agriculture and distribution had reached a

\textsuperscript{73}Ibid.

\textsuperscript{74}Food in Chinese Culture, p. 147.

\textsuperscript{75}Ibid.
level of efficiency which allowed fairly widespread consumption of food and drink far beyond the subsistence level.

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

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

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

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76 Food in Chinese Culture, p. 148.

77 Ibid. p. 151.
fish and vegetables were common, and Laurence Sickman has suggested that this might be the function of the so-called "peony jars" in his collection. The use of the many varieties of bowls seems self-evident, but the wine ewers and small cups or bowls for serving wine were also prevalent in Sung China. According to Yutaka Mino, there was also "a large demand on the part of local wine manufacturers for wine containers of many sizes and shapes." The Sung daily diet in Northern China was composed of three meals a day. The morning meal might be soup, pastries, and little steamed cakes; the noon meal might be rice gruel, steamed cakes or shao-ping, or similar; and the evening meal would likely consist of many courses. It is not difficult to visualize the folk wares of Chü-lu in use in Sung times.

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

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

Undoubtedly it was the growing elite bureaucratic class and the merchants who were the beneficiaries of a commercial revolution, who profited most from the changes in structure of Chinese society that took place before and during the Sung. Freeman believes that "these two groups took the lead in changing dietary habits."\textsuperscript{81} It was these same people who supported the products of the regional Tz’u-chou

\textsuperscript{79}Food in Chinese Culture, p. 153.  
\textsuperscript{80}Food in Chinese Culture, p. 160.  
\textsuperscript{81}Food in Chinese Culture, p. 175.
ware kilns, making these folk wares of the Sung dynasty so popular and abundant. Unlike Imperial wares, which depended on either Imperial patronage or export markets, the Northern China Tz’u-chou wares depended solely on the supervision and supply demands of everyday people to keep their kilns so prosperous.
In order to begin an analysis of the ceramics recovered from the Chü-lu site, one must begin with the three core groups of authenticated objects which were published soon after their recovery. These three core groups include those published as line drawings with descriptions and tracings of inscriptions in the Chü-lu Sung-ch’i ts’ung-lu by Li Hsiang-ch’i and Chang Hou-huang from the Tientsin Museum, in 1923; the two photographs included in the excavation report of the site, entitled "Chü-lu Sung-tai Ku-ch’eng fa-chüeh chi lüeh," in Kuo-li li-shih po-wu-kuan ts’ung-k’an, vol. 1, no. 1, 1926, Peking; and the photographs and rubbing included in the Chinese journal Ho-pei ti-i po-wu-yüan pan-yüeh-k’an, issues dating between Nov. 10, 1931, and May 10, 1933.

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

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

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

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

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

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

Eighteen different Chinese terms were used to name these eighty-eight ceramic pieces. Rough translations of the meaning of each of these terms and the number of each of these is included in parentheses after each name. All Chinese characters are listed alphabetically in the glossary to this text. These include hsi (wash basin, 2), ho (small box, 2), kai (box cover, 1), yu (bowl, basin, or jar, 13), wan (bowl, 12), ou (cup for tea or wine, 18), pei (tumbler,
cup, 3), kan (cup, 1), p’an (basin, tray or dish, 9), tieh (plate, 8), ts’un (jar, 3), k’ui (pot or basin, 1), chen (pillow, 10), p’ing (bottle, vase, jar, flask, 3), t’u ku (pottery drum, 1), po (earthen bowl, 1), hu (kettle, pot, bottle, ewer, 1), and tou (an ancient stemmed cup or bowl - actually a Chinese teng or lamp, or lu, an incense burner, 1). Four of these categories of shapes and functional uses are utilized in more than one of these three groups, the terms wan, chen, p’ing, and yu.

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

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

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

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

Chü-lu Sung-ch’i ts’ung-lu

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

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

This volume deals with inscribed ceramic objects that were recovered from Chü-lu, and each is presented as a line drawing, with tracings of the inscriptions from each piece, and descriptive
information when relevant. Each inscription is either a date, name or amount of money. As mentioned previously, the largest shortcoming of this Tientsin report is the difficulty in understanding and interpreting the exact meaning of some of the more subtle descriptions of color, construction of glazes, and clay bodies.

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

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

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

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

Next illustrated [Plate III-4] is a box cover or ho kai described as having dark brown spots scattered around the whole jet black body. This can be considered a Northern black-glazed ware with iron oxide splashes. Its diameter is approximately 15.67 cm.
PLATE III-2
PLATE III-3
Bowls

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

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

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

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

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

The last group of cups or kan has only one specimen. This object is illustrated in Plate III-17. As the size of the line drawing is always related to the size of the actual piece we can assume this piece is much smaller than the other cups. This cup is only 5 cm. in diameter at the rim with a height of approximately 1.33 cm. It also is of the undecorated white Tz’u-chou ware group. The catalogue says this small of a cup was probably used for drinking the very strong Chinese wines that must be consumed in small quantities. The author further cites that this cup is still very popular now (in 1923) for drinking these potent Chinese wines.
PLATE III-10
PLATE III-11
PLATE III-12
PLATE III-13
Shallow Dishes and Plates

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

The next group of eight plates, has a Chinese character which can not be currently located for pronunciation purposes. The authors note that it resembles a p'an and is now known as a tieh. We will subsequently refer to it by this name.84 The three variations are reproduced in Plates III-20, III-21, and III-22. The first illustrated is undecorated white Tz'u-chou ware, but is very thinly potted and delicate. It is without foot and has only a flat base. Its diameter at the lip is 12 cm., while its height is approximately 2.33 cm. Two of this group, one of which is illustrated as Plate III-21, are Lung-ch'üan ware. They are approximately the same dimensions (10.33 cm. x 2.5 cm.) as the others in this group. The remainder

PLATE III-22
cannot be said to vary much from the plain undecorated white Tz’u-chou ware plates already described.
Wine Vessels - Tsun

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

The second illustrated tsun has a rim diameter of 11 cm., a body diameter of 15 cm., and a height of 12 cm. The third tsun has a diameter of 7.67 cm. at the lip, a body diameter of 11.67 cm., and a height of 10.17 cm.
PLATE III-24
PLATE III-25
Basin or Pot - K'ui

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

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

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Bottles, Jars

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

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

86 Ibid., p. 32.
87 Ibid.
Pillows - Section II

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

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

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

\textsuperscript{88}Ibid., p. 37.
PLATE III-31

[Image of a Chinese character with a rebus-like diagram]
the back is 11.33 cm.

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

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

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

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

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

Marbled Ware Bowl

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

The article relates the actual size of the bowl to the photograph and states that the object is displayed by the Tientsin Museum (known then as the Ho-pei ti-i po-wu-yüan). The bowl is constructed of solid marbled ware, but the current popular term of chiao t'ai is not used here, but rather an elaborate circuitous description is given. The glaze has a white color with a slight yellowish tinge, while the body is made up of white and brown clays mixed together. The author ascertains that the "cloudy pattern" on the bowl's surface was not painted on because the broken profile clearly shows the unique construction of the clays. The writer states that he has not found any record of this kind of unique ceramic object and its
unusual method of construction in any of the ceramic books that are available to him. The emphasis in this article is on the lack of information then available about these objects with hun tz'u ("mixed ceramic") bodies, even venturing to ask "noble experts" to write to the staff at the museum about their opinions or information they have about this unique object so that "the treasures of our country can be defined and the work of those noble explorers can also be appreciated."
Pillows

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

The author begins by discussing the history of pillows and emphasizes that we know this is a pillow because it even has the character for pillow, chen, on its surface. He states that the earliest pillows were made of wood in the Chin dynasty and used in burial ceremonies. But later on all varieties of pillows were used, including diamond, jade, gold, crystal and precious stones. In the Sung dynasty, the author continues, magnetic stone pillows were used to sleep on because they believed that this kind of pillow would maintain and cure people’s eye sight. They also believed that the pillow would help people maintain a clear mind and retain their good memory when they got
PLATE III-35
old. Pillows known as *ching chen* ("alert pillows"), were used because they believed that if they slept on that kind of pillow, they could maintain a clear mind at all times. The author cites other scholars as saying that square pillows were used in the summer time. After one slept on one side of the pillow until it was very hot, he could turn the square pillow to another of its eight sides and thus always had a cool surface to sleep on. He continues, stating that obviously not all pillows were square, judging by this ceramic pillow excavated from Chü-lu in 1919.

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

Next the author notes that prior to this time in the Sung dynasty, pillows were used in burial only. But when this pillow was excavated "along with alot of
pillows, all of the pillows were found within the bedrooms of the households." He cites another pillow found at Chü-lu that verifies this - its inscription is concerned with "newly wedded...".

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

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

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

This pillow was also included in the Tientsin Museum report entitled Chü-lu Sung-ch'i ts'ung-lu as a line drawing [Plate III-41] and a rubbing of the inscription.
Ch’ing-pai Ewer

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

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

民国八年，鉅鹿縣出土。釉潔潤如玉，亦磁質質也。此式之瓶。當時出土者較少。故值亦較昂。
Pillows - Section II

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

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

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

It is my belief that this small bowl [wan] illustrated in the Ho-peî ti-i po-wu-yüan pan-yüeh-k'ân, is the same as the ou [cup] illustrated in the Tientsin Museum's Chü-lu Sung-ch'i ts'ung-lu, on page
PLATE III-47
fourteen [Plate III-47]. There are seventeen pieces of similar description which can only be differentiated by the inscriptions on their bases. All are described as creamy white, but with a hard and thick clay body of surprisingly light weight. This catalogue of Sung artifacts from Chü-lu notes that because the exposed edge of the clay body appears like ash, antique dealers refer to this effect as "light ash." It appears that they are describing the same object.

A hemisphere-shaped marbled ware bowl excavated from Chü-lu can be seen in volume 29, page 2, of the November 25th, 1932 issue of this journal [Plate III-48]. The only information given about this bowl is that it has the same composition as the bowl discussed in volume 4 of the same journal. The author notes that no one has yet responded to their request for information about these wares. The terms used to describe this bowl, both "hemisphere-shaped" and "marbled ware" are my own, not quotes from the article.
Bottle, Jar, Vase - Example Two

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

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

Complete tabular data regarding these core groups of authenticated Chü-lu wares are presented in Part Four of this chapter. The use of tables helps to
clarify the essence of the core group of authenticated Chu-lu wares. They will later be used for comparison purposes in evaluating the next group, the authenticated wares from the Chu-lu type-site.
Part Four

Core Group of Authenticated Wares from Chü-lu

Tabular Data
<table>
<thead>
<tr>
<th>PHOTOGRAPH</th>
<th>CHINESE NAME</th>
<th>ENGLISH EQUIVALENT</th>
<th>CERAMIC WARE CLASS.</th>
<th>COLOR/DEC.</th>
<th>DIMENSIONS</th>
<th>PUBLISHED</th>
<th>COLLECTION</th>
<th>I.D. NO.</th>
<th>DATE/INSCR</th>
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<tbody>
<tr>
<td>Plate III-6</td>
<td>1. wan</td>
<td>bowl</td>
<td>Tz'u-chou</td>
<td>white with slight yellow tinge/plain</td>
<td>d:16.67 cm. H:8.33 cm.</td>
<td>Ch'ü-lu</td>
<td>present</td>
<td>unknown</td>
<td>none</td>
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<td>Plate III-6</td>
<td>2. wan</td>
<td>bowl</td>
<td>Tz'u-chou</td>
<td>white with slight yellow tinge/plain</td>
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<td>CST</td>
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<td>none</td>
</tr>
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<td>3. wan</td>
<td>bowl</td>
<td>Tz'u-chou</td>
<td>white with slight yellow tinge/plain</td>
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<td>4. wan</td>
<td>bowl</td>
<td>Tz'u-chou</td>
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<td>5. wan</td>
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<td>Plate III-7</td>
<td>6. wan</td>
<td>bowl</td>
<td>Tz'u-chou</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART I
<table>
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<th>PHOTOGRAPH</th>
<th>CHINESE NAME</th>
<th>ENGLISH EQUIVALENT</th>
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<th>DIMENSIONS</th>
<th>PUBLISHED</th>
<th>COLLECTION</th>
<th>I.D. NO.</th>
<th>DATE/INSCR</th>
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<tbody>
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<td>Plate III-7</td>
<td>7. wan</td>
<td>bowl</td>
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<td>Plate III-8</td>
<td>8. wan</td>
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<td>Tz'u-chou</td>
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<tr>
<td>Plate III-8</td>
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<tr>
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<td>10. wan</td>
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<td>Tz'u-chou</td>
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<td>none</td>
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<tr>
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<td>11. wan</td>
<td>bowl</td>
<td>marbled ware</td>
<td>marbled</td>
<td>unknown</td>
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<td>present location unknown</td>
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<td>none</td>
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<tr>
<td>Plate III-45</td>
<td>12. wan</td>
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<td>Ch'ing-pai ware</td>
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<td>Ho-pei...</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART II
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<td>earthen bowl</td>
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<td>none</td>
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<td>Plate III-5</td>
<td>14. yu</td>
<td>broad-mouthed bowl</td>
<td>Tz'u-chou</td>
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<td>15. yu</td>
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<td>Tz'u-chou</td>
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<td>Plate III-5</td>
<td>16. yu</td>
<td>broad-mouthed bowl</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 20 cm. H: 9.47 cm.</td>
<td>CST</td>
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<td>Plate III-5</td>
<td>17. yu</td>
<td>broad-mouthed bowl</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d:20 cm. H: 9.47 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
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<td>Plate III-5</td>
<td>18. yu</td>
<td>broad-mouthed bowl</td>
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<td>CST</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES)  PART III
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<th>I.D. NO.</th>
<th>DATE/INSCR</th>
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<tbody>
<tr>
<td>Plate III-5</td>
<td>19. yu</td>
<td>broad-mouthed bowl</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 20 cm.</td>
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<td>none</td>
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<td>Plate III-5</td>
<td>20. yu</td>
<td>broad-mouthed bowl</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 20 cm.</td>
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</tr>
<tr>
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<td>21. yu</td>
<td>broad-mouthed bowl</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 20 cm.</td>
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<td>none</td>
<td>none/inscr</td>
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<td>Plate III-5</td>
<td>22. yu</td>
<td>broad-mouthed bowl</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 20 cm.</td>
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<td>23. yu</td>
<td>broad-mouthed bowl</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
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<td>none/inscr</td>
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<td>Plate III-5</td>
<td>24. yu</td>
<td>broad-mouthed bowl</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 20 cm.</td>
<td>CST</td>
<td>present location unknown</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART IV
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<td>25. yu</td>
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<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 20 cm, H: 9.47 cm</td>
<td>CST</td>
<td>present location unknown</td>
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<td>none/inscr</td>
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<tr>
<td>Plate III-33</td>
<td>26. yu</td>
<td>bowl</td>
<td>Tz'u-chou</td>
<td>cream with floral dec.</td>
<td>unknown</td>
<td>Chü-lu Sung-tai ku...</td>
<td>present location unknown</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>Plate III-9</td>
<td>27. ou</td>
<td>bowl or cup for tea or wine</td>
<td>Tz'u-chou</td>
<td>white with slight yellow tinge/plain</td>
<td>&quot;smaller than wan or yu&quot;</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
</tr>
<tr>
<td>Plate III-9</td>
<td>28. ou</td>
<td>bowl or cup for tea or wine</td>
<td>Tz'u-chou</td>
<td>white with slight yellow tinge/plain</td>
<td>&quot;smaller than wan or yu&quot;</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
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<tr>
<td>Plate III-9</td>
<td>29. ou</td>
<td>bowl or cup for tea or wine</td>
<td>Tz'u-chou</td>
<td>white with slight yellow tinge/plain</td>
<td>&quot;smaller than wan or yu&quot;</td>
<td>CST</td>
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<td>Plate III-9</td>
<td>30. ou</td>
<td>bowl or cup for tea or wine</td>
<td>Tz'u-chou</td>
<td>white with slight yellow tinge/plain</td>
<td>&quot;smaller than wan or yu&quot;</td>
<td>CST</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART V
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<th>PHOTOGRAPH</th>
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<td>Plate 31.</td>
<td>ou</td>
<td>bowl or cup for tea or wine</td>
<td>T'zu-chou</td>
<td>white with slight yellow tinge/plain</td>
<td>CST</td>
<td>present location unknown</td>
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<td>Plate 32.</td>
<td>ou</td>
<td>bowl or cup for tea or wine</td>
<td>T'zu-chou</td>
<td>white with slight yellow tinge/plain</td>
<td>CST</td>
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<td>Plate 33.</td>
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<td>T'zu-chou</td>
<td>white with slight yellow tinge/plain</td>
<td>CST</td>
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<td>none/inscr</td>
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<tr>
<td>Plate 34.</td>
<td>ou</td>
<td>bowl or cup for tea or wine</td>
<td>T'zu-chou</td>
<td>cream/plain</td>
<td>CST</td>
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<tr>
<td>Plate 35.</td>
<td>ou</td>
<td>bowl or cup for tea or wine</td>
<td>T'zu-chou</td>
<td>cream/plain</td>
<td>CST</td>
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<td>Plate 36.</td>
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<td>bowl or cup for tea or wine</td>
<td>T'zu-chou</td>
<td>cream/plain</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES)  
PART VI
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<td>37. ou</td>
<td>bowl or cup</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 12.67cm H: 6 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
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<tr>
<td>Plate III-10</td>
<td>38. ou</td>
<td>bowl or cup</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 12.67 cm H: 6 cm.</td>
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<td>Tz'u-chou</td>
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<td>d: 12.67 cm H: 6 cm.</td>
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<td>40. ou</td>
<td>bowl or cup</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 12.67 cm H: 6 cm.</td>
<td>CST</td>
<td>present location unknown</td>
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<td>none/inscr</td>
</tr>
<tr>
<td>Plate III-11</td>
<td>41. ou</td>
<td>bowl or cup</td>
<td>Northern</td>
<td>&quot;cowpea red&quot;</td>
<td>d: 12 cm. H: 4.67 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
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<td>Tz'u-chou</td>
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<td>unknown</td>
<td>CST</td>
<td>present location unknown</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART VII
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<th>PHOTOGRAPH</th>
<th>CHINESE NAME</th>
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<th>DIMENSIONS</th>
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<th>COLLECTION</th>
<th>I.D. NO.</th>
<th>DATE/INSCR</th>
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<tbody>
<tr>
<td>Plate III-14</td>
<td>43. ou</td>
<td>bowl or cup for tea and wine</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>unknown</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
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<tr>
<td>Plate III-13</td>
<td>44. ou</td>
<td>bowl or cup for tea and wine</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>unknown</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
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<tr>
<td>Plate III-15</td>
<td>45. pei</td>
<td>cup</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d:15.67 cm. H: 4.33 cm.</td>
<td>CST</td>
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<tr>
<td>Plate III-16</td>
<td>46. pei</td>
<td>cup</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d:11.67 cm. H: 4 cm.</td>
<td>CST</td>
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<tr>
<td>Plate III-16</td>
<td>47. pei</td>
<td>cup</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d:11.67 cm. H: 4 cm.</td>
<td>CST</td>
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<td>Plate III-17</td>
<td>48. kan</td>
<td>cup</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 5 cm. H: 1.33 cm.</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART VIII
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<td>Plate III-18</td>
<td>49. p'an</td>
<td>shallow dish</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 18 cm. H: 4.67 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr.</td>
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<tr>
<td>Plate III-19</td>
<td>50. p'an</td>
<td>shallow dish</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 18 cm. H: 4.67 cm.</td>
<td>CST</td>
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<td>none/inscr.</td>
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<tr>
<td>Plate III-19</td>
<td>51. p'an</td>
<td>shallow dish</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 18 cm. H: 4.67 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr.</td>
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<tr>
<td>Plate III-19</td>
<td>52. p'an</td>
<td>shallow dish</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 18 cm. H: 4.67 cm.</td>
<td>CST</td>
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<td>none</td>
<td>none/inscr.</td>
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<tr>
<td>Plate III-19</td>
<td>53. p'an</td>
<td>shallow dish</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 18 cm. H: 4.67 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr.</td>
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<tr>
<td>Plate III-19</td>
<td>54. p'an</td>
<td>shallow dish</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 18 cm. H: 4.67 cm.</td>
<td>CST</td>
<td>present location unknown</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART IX
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<td>55. p'an</td>
<td>shallow dish</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 18 cm. H: 4.67 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
</tr>
<tr>
<td>Plate III-19</td>
<td>56. p'an</td>
<td>shallow dish</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 18 cm. H: 4.67 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
</tr>
<tr>
<td>Plate III-19</td>
<td>57. p'an</td>
<td>shallow dish</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 18 cm. H: 4.67 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
</tr>
<tr>
<td>Plate III-20</td>
<td>58. tieh</td>
<td>plate</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 12 cm. H: 2.33 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
</tr>
<tr>
<td>Plate III-21</td>
<td>59. tieh</td>
<td>plate</td>
<td>Lung-ch'uan Ware</td>
<td>not described in detail</td>
<td>d: 10.33 cm. H: 2.5 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
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<tr>
<td>Plate III-22</td>
<td>60. tieh</td>
<td>plate</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>d: 13.57 cm. H: 3.67 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART X
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<th>I.D. NO.</th>
<th>DATE/INSCR</th>
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<td>Plate III-21</td>
<td>61. tieh</td>
<td>plate</td>
<td>Lung-ch'üan</td>
<td>not described in detail</td>
<td>d: 10.33 cm H: 2.5 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
</tr>
<tr>
<td>Plate III-20</td>
<td>62. tieh</td>
<td>plate</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>unknown</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
</tr>
<tr>
<td>Plate III-20</td>
<td>63. tieh</td>
<td>plate</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>unknown</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
</tr>
<tr>
<td>Plate III-20</td>
<td>64. tieh</td>
<td>plate</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>unknown</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr</td>
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<tr>
<td>Plate III-20</td>
<td>65. tieh</td>
<td>plate</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>unknown</td>
<td>CST</td>
<td>present location unknown</td>
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CORE AUTHENTICATED GROUP: EATING VESSELS (USED IN THE CONSUMPTION OF FOOD AND BEVERAGES) PART XI
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<tr>
<td>Plate III-42</td>
<td>1. hu</td>
<td>ewer</td>
<td>Ch'ing-pai</td>
<td>pale blue/</td>
<td>unknown</td>
<td>Ho-pei...</td>
<td>present location</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>invisible carved flowers</td>
<td></td>
<td></td>
<td>unknown</td>
<td></td>
<td></td>
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<tr>
<td>Plate III-23</td>
<td>2. ts'un</td>
<td>wine jar</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>lip diam: 10.33 cm.</td>
<td>CST</td>
<td>present location</td>
<td>none</td>
<td>none/inscr</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>body: 12 cm. H: 9.67 cm.</td>
<td></td>
<td>unknown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plate III-25</td>
<td>3. ts'un</td>
<td>wine jar</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>lip diam: 12 cm.</td>
<td>CST</td>
<td>present location</td>
<td>none</td>
<td>none/inscr</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>body: 15 cm. H: 12 cm.</td>
<td></td>
<td>unknown</td>
<td></td>
<td></td>
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<tr>
<td>Plate III-24</td>
<td>4. ts'un</td>
<td>wine jar</td>
<td>Tz'u-chou</td>
<td>cream/plain</td>
<td>lip diam: 7.67 cm.</td>
<td>CST</td>
<td>present location</td>
<td>none</td>
<td>none/inscr</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>body: 11.67 cm. H: 10.17 cm.</td>
<td></td>
<td>unknown</td>
<td></td>
<td></td>
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<tr>
<td>Plate III-2</td>
<td>5. ho</td>
<td>box</td>
<td>Northern Brown Ware</td>
<td>brownish-red with brown patches</td>
<td>d: 20.13cm. H: 11.67 cm.</td>
<td>CST</td>
<td>present location</td>
<td>none</td>
<td>1092/inscr</td>
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<tr>
<td>Plate III-3</td>
<td>6. ho</td>
<td>box</td>
<td>Northern Brown Ware</td>
<td>brownish-red with brown patches</td>
<td>d: 20.13cm. H: 11.67 cm.</td>
<td>CST</td>
<td>present location</td>
<td>none</td>
<td>1108/inscr</td>
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CORE AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD PART I
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<td>Plate III-4</td>
<td>7. kai</td>
<td>box cover</td>
<td>Northern Black Ware</td>
<td>jet black with brown spots</td>
<td>diam: 15.67 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr.</td>
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<tr>
<td>Plate III-26</td>
<td>8. k'ui</td>
<td>pot, basin</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>d: 26.33cm H: 12.33cm</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr.</td>
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<tr>
<td>Plate III-50</td>
<td>9. p'ing</td>
<td>jar, bottle</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>none available</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr.</td>
</tr>
<tr>
<td>Plate III-49</td>
<td>10. p'ing</td>
<td>jar, bottle</td>
<td>Northern Black or Brown Ware</td>
<td>&quot;sesame glaze&quot;</td>
<td>none available</td>
<td>Ho-pei...</td>
<td>present location unknown</td>
<td>none</td>
<td>none/none</td>
</tr>
<tr>
<td>Plate III-43</td>
<td>11. p'ing</td>
<td>jar, bottle elongated</td>
<td>Tz'u-chou</td>
<td>white/plain</td>
<td>none available</td>
<td>Ho-pei...</td>
<td>present location unknown</td>
<td>none</td>
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CORE AUTHENTICATED GROUP: VESSELS USED IN SERVING OR STORAGE OF FOOD  PART II
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<tr>
<td>Plate III-1</td>
<td>1. hsi</td>
<td>wash basin</td>
<td>Tz'u-chou</td>
<td>white with slight yellow tinge/plain</td>
<td>lip diam: 30.33 cm. foot diam: 21.67 cm. H: 8.67 cm.</td>
<td>Chü-lü Sung-ch'i ts'ung-lu</td>
<td>present location unknown</td>
<td>none</td>
<td>1108/inscr</td>
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<tr>
<td>Plate III-1</td>
<td>2. hsi</td>
<td>wash basin</td>
<td>Tz'u-chou</td>
<td>white with slight yellow tinge/plain</td>
<td>lip diam: 30.33 cm. foot diam: 21.67 cm. H: 8.67 cm.</td>
<td>Chü-lü Sung-ch'i ts'ung-lu</td>
<td>present location unknown</td>
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CORE AUTHENTICATED GROUP: VESSELS USED IN WASHING
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<td>Plate I11-29</td>
<td>t'u ku</td>
<td>earthen drum</td>
<td>Tz'u-chou</td>
<td>unknown</td>
<td>unknown</td>
<td>Chü-lu location</td>
<td>present</td>
<td>none</td>
<td>none/inscr</td>
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CORE AUTHENTICATED GROUP: MUSICAL INSTRUMENTS
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<tr>
<td>Plate III-30, Plate III-36</td>
<td>1. chen</td>
<td>pillow</td>
<td>leaf-shape</td>
<td>Tz'u-chou</td>
<td>white/sgraffiato</td>
<td>unknown</td>
<td>Chü-lu Sung-ch'i... and Ho-pei ti-ti...</td>
<td>present location unknown</td>
<td>none</td>
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<tr>
<td>Plate III-31, III-39, III-40</td>
<td>2. chen</td>
<td>pillow</td>
<td>leaf-shape</td>
<td>Tz'u-chou</td>
<td>white/sgraffiato</td>
<td>unknown</td>
<td>Sung-ch'i... and Ts'ung-lu</td>
<td>present location unknown</td>
<td>none</td>
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<tr>
<td>Plate III-32</td>
<td>3. chen</td>
<td>pillow</td>
<td>leaf-shape</td>
<td>Tz'u-chou</td>
<td>black and white with sgraffiato design</td>
<td>unknown</td>
<td>Sung-ch'i... and Ho-pei...</td>
<td>present location unknown</td>
<td>none</td>
</tr>
<tr>
<td>Plate III-32</td>
<td>4. chen</td>
<td>pillow</td>
<td>octagonal</td>
<td>Tz'u-chou</td>
<td>unknown</td>
<td>width: 22.6 cm., length: 31 cm., H.: 11.33 cm</td>
<td>Chü-lu Sung-ch'i... Ts'ung-lu [CST]</td>
<td>present location unknown</td>
<td>none</td>
</tr>
<tr>
<td>Plate III-32</td>
<td>5. chen</td>
<td>pillow</td>
<td>octagonal</td>
<td>Tz'u-chou</td>
<td>unknown</td>
<td>unknown</td>
<td>CST</td>
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<td>none</td>
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<tr>
<td>Plate III-27</td>
<td>6. chen</td>
<td>pillow</td>
<td>leaf-shape</td>
<td>Tz'u-chou</td>
<td>white with slight yellow/plain</td>
<td>W: 31 cm., L: 35 cm., H: 21 cm.</td>
<td>CST</td>
<td>present location unknown</td>
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CORE AUTHENTICATED GROUP: PILLOWS (USED IN SLEEPING) PART I
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<tbody>
<tr>
<td>Plate III-27</td>
<td>7. chen</td>
<td>pillow leaf-shape</td>
<td>Tz'u-chou</td>
<td>white with slight yellow/plain</td>
<td>L. 35 cm. W. 31 cm. H. 21 cm.</td>
<td>CST</td>
<td>present location unknown</td>
<td>none</td>
<td>none/inscr base</td>
</tr>
<tr>
<td>Plate III-44</td>
<td>8. chen</td>
<td>pillow medallion-shape</td>
<td>Tz'u-chou</td>
<td>white/stamped and carved,deer</td>
<td>unknown</td>
<td>Ho-pei... [HIPP]</td>
<td>present location unknown</td>
<td>none</td>
<td>deer motif</td>
</tr>
</tbody>
</table>

CORE AUTHENTICATED GROUP: PILLOWS (USED IN SLEEPING) PART II
<table>
<thead>
<tr>
<th>PHOTOGRAPH</th>
<th>CHINESE NAME</th>
<th>ENGLISH EQUIVALENT</th>
<th>CERAMIC WARE CLASS.</th>
<th>COLOR/DEC.</th>
<th>DIMENSIONS</th>
<th>PUBLISHED</th>
<th>COLLECTION</th>
<th>I.D. NO.</th>
<th>DATE/INSCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plate III-33</td>
<td>tou named incorrectly in report. ***</td>
<td>ancient stemmed cup****</td>
<td>Tz'ü-chou</td>
<td>cream/plain</td>
<td>unknown</td>
<td>Chu-lu</td>
<td>Sung-tai</td>
<td>ku-ch'eng</td>
<td>fa-ch'üeh</td>
</tr>
</tbody>
</table>

***actually is a teng or lu

****actually is a lamp or incense burner

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

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

The 150 selected objects were examined either in person or through excellent photographs obtained from the collection to which they belong, or through quality reproductions in books. If the object seemed to have been excavated from Chü-lu based on accession records, but I was unable to either view the object in person or obtain a clear photograph, that object was rejected from the final sample. Obviously there are
many more reliable Chu-lu type-site ceramics available in other collections throughout the world. However, I believe the size of this sample is large enough to draw some conclusions from based on its use as a reliable, representative sample. Tabular data relating to the authenticated group of Chu-lu type-site ceramics will be presented throughout Chapters Five and Six. These are useful for comparison with the core authenticated group presented in Part Four of Chapter Three.

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

Collections that were viewed in person include the collections at the:
1. Royal Ontario Museum in Toronto, Canada
2. Nanching Museum in the People's Republic of China
3. Nelson-Atkins Museum of Art in Kansas City, Missouri
4. Laurence Sickman collection in Kansas City, Missouri
5. my own collection
6. Myron Falk, Jr. collection in New York City
7. Metropolitan Museum of Art in New York City
8. Freer Gallery of Art, Washington, D.C.
9. Museum of Fine Arts, Boston
10. Avery Brundage collection at the M.H. de Young Memorial Museum in San Francisco.

Clear photographs were obtained from the following collections:
1. Baird collection
2. Barlow collection at the University of Sussex
3. Bristol City Art Gallery
4. British Museum
5. Chicago Art Institute
6. Alfred Clarke collection
7. Cleveland Museum of Art
8. Cornell University, the Herbert F. Johnson Museum of Art
9. Dreyfus collection
10. Field Museum, Chicago
11. Fitzwilliam Museum, Cambridge
12. Olga Hasbrouck collection, Vassar College
13. Indianapolis Museum of Art
14. Carl Kempe collection, Stockholm, Sweden
15. Captain Dugald Maclcolm collection
16. Musee Guimet, Paris
17. Museum für Kunst und Gewerbe, Hamburg
18. Museum für Ostasiatische Kunst, Cologne
20. Nils Palmgren collection of shards at the Ostasiatiska Museet (Museum of Far Eastern Antiquities), Stockholm
22. Philadelphia Museum of Art
23. Raphael collection now at the Fitzwilliam Museum at Cambridge
24. Collection of Mr. R.F.A. Riesco
25. Rutherston collection
26. Sackler collection
27. Schiller collection
28. Mrs. C.G. Seligman collection
29. Mrs. Walter Sedgwick collection
30. Dr. Paul Singer collection
31. Collection of King Gustav VI Adolf of Sweden
32. Tenri Museum, Japan
33. Victoria and Albert Museum, London
34. Moore Memorial collection at Yale University.

Fifty-two objects were viewed at the Royal Ontario Museum and accepted as reliable examples of Chü-lu type-site ceramic wares. Many, many others were viewed there and rejected based on either inappropriate
form or lack of the reddish-brown crackling and crazing in the glaze.

I was told by Shih Shu-ch'ing at the Museum of Chinese History in Peking, in the Fall of 1983, that all of the objects that had been in the possession of the Tientsin Museum were at one time moved to the Museum of Chinese History in Peking, but had subsequently been moved to the Nanching Museum in Chiangsu Province. But the twelve objects I was allowed to view there in October of 1984 were not those included in either the Tientsin catalogue Chü-lu Sung-ch'i ts'ung-lu, or their museum journal Ho-pei ti-i po-wu-yüan pan-yüeh-k' an, because none of the objects I viewed in Nanching had inscriptions, and all of the pieces published in the Tientsin Museum's 1923 catalogue had inscriptions. None of the pieces I viewed matched those published in the 1930's Tientsin Museum journals either. I asked the attendants who helped me at the Nanching museum, if any of the other Chü-lu pieces in their collection had inscriptions and I was given a firm "no." I was never given a definite total of the number of Chü-lu ceramic pieces in the Nanching Museum, either, though I asked several museum staff members and have subsequently written letters raising this question. I was given the impression that there were many, many more, and I suspect that they probably
possess the largest collection in the world. It was also unfortunate that I was not allowed to photograph the objects at the Nanching Museum, as my sketches and measurements now seem too inadequate for the inclusion of these items into the data for the authenticated sample.

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

Before presenting the actual objects which form this reliable, authenticated sample group, terminology needs to be defined and the classification system as to types of wares and functional uses and shapes, needs to be established.
According to the evidence from the three core groups of authenticated Chü-lu type-site wares, a large variety of Chinese ceramic wares were in use in Chü-lu at the time of its inundation in 1108 A.D. Even though the superb collection of sherd materials gathered by Nils Palmgren can not be offered as the most reliable evidence of the types of wares available in Chü-lu in 1108 A.D., those materials, too, must be included in an analysis of the variety of classes of wares in use. Therefore, in addition to the Tz‘u-chou wares, marbled wares, Ch’ing-pai wares, Northern black or brown-glazed wares (referred to by Nils Palmgren as black and brown Temmoku), and Lung-ch’üan wares, one must additionally include Northern celadons and Chekiang celadons, Ting wares, Chün wares, and "yellow" (Yüeh) wares. I believe his classifications of "black Ting-allied wares" and "Ting-allied wares" can now be interpreted as Tz‘u-chou wares with some characteristics of Ting wares. Although most of Nils Palmgren’s writings are concerned with Ch‘ing-ho Hsien, and less with Chü-lu Hsien, there is no reason to believe that these towns that lay roughly thirty-two miles apart had greatly different existences. Therefore, they and the neighboring areas
will be discussed as a unit, the Chü-lu type-site, rather than contrasting sites. The sherd material presented by Nils Palmgren is rather outstanding. Its reliability has been questioned, as his record-keeping was perhaps flawed and, in fact, his notes were not compiled and published until long after his death. Nevertheless, the materials are invaluable.

Tz’u-chou Wares

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

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

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

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

Ting Wares

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

91Ibid., p. 15.
wares, the Ting ware origin was likely from T'ang dynasty white wares. A major Ting ware kiln site was discovered in Ch'ü-yang Hsien in Hopei Province, by Fujio Koyama. Published by him in 1941, the Hopei Province Bureau of Culture investigated the site in 1961-62. In the Northern Sung, Ch'ü-yang was part of Ting-chou prefecture, which is where the ware got its name. Ting wares correspond to the taste of the Northern Sung Academy, in its simplicity, restraint and feeling for natural form.

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

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

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

PLATE V-1
PLATE V-2
glaze. Plates V-4 and V-5 illustrate another similar example in the same collection (ROM #922.20.137).

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

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

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

Hasebe notes that early collectors of Chinese ceramics believed that the ceramics found at Chü-lu "did not belong to any type of existing pottery...and called the plain, undecorated wares t'ü Ting."94 James Plumer wrote that there were three grades of Ting ware


produced, so that even "the poorest peasant in Sung China could afford wares that are priceless today." 95 The poorest grade, known as t'u Ting is heavier with a dark grey body dipped in white slip and a transparent glaze. 96 He noted that much of this t'u Ting was excavated from Chü-lu Hsien. At the same time Tz'u-chou wares were also recovered from Chü-lu. He describes those in which "white, brown and black slip and glaze were combined in a number of ways with the white and buff body clays." 97

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

Sherman Lee noted "the line between Ting and Tz'u-chou to be often vague and tenuous in the extreme." 98 As to the use of the term "Chü-lu Hsien

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

**Ch'ing-pai Wares**

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

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

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99 Ibid., p. 169.
with Ting or Northern wares).

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

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

\begin{itemize}
  \item \textsuperscript{100}Ho-pei ti-i po-wu-yüan pan-yüeh-k'\an, vol. 8, January 10, 1932, p. 3, and vol. 23, August 25, 1932, p. 3.
  \item \textsuperscript{102}Ibid.
\end{itemize}
Emperor Shih-tsung (954-59), and was apparently made for only a short time. There is some debate about whether it was an Imperial ware of Yüeh pi-seh-yao, or Chūn or Ch’ing-pai ware, or whether it existed at all. Feng Hsien-ming states that "perhaps the perfectly beautiful Ts’ai (Ch’ai) wares never existed; maybe the Ming scholars simply mis-identified the ch’ing-pai wares of Ching-te-chen." 103

Marbled Ware

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

唐 捌 捌

（197）

松 璃 蔘

撈泥用在種不異色泥撈
成外塗以薄釉此類多在
河北省鉄隆縣出土
according to museum records, was recovered from Chü-lu. This piece is reproduced in Chapter Six, Plate VI-44.

**Black or Brown-glazed Ware**

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

Most scholars today group these together as Northern dark wares as they believe these Northern black or brown-glazed stonewares were produced in the
same variety of Tz’u-chou kilns. They vary from plain glazes, either mat reddish-brown or fairly glossy black. Often iron-oxides are applied to produce rust-colored spots or splashes or bold sweeping rusty brown designs against a lustrous black ground. A somewhat more rare type utilizes an oil-spot glaze.

**Lung-ch’üan Ware**

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

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

Chün Ware

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

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

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

also located in nearby Honan.

**Ju Ware**

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

**Conclusions**

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

during the Sung dynasty primarily used Tz’u-chou wares in daily life.\textsuperscript{107}

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

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

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