SONG CERAMICS

Mary Tregear

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with 317 illustrations, 42 in colour,
and 35 maps and line drawings

THAMES AND HUDSON

THE TRANSCRIPTION OF CHINESE

The Chinese have worked out a new system of transcribing their language into the Roman alphabet. This is called 'pinyin'. It gives a rendering of standard spoken Chinese, which has the advantage of being international. In 'pinyin' polysyllabic expressions are written as one, whereas in the older systems they were separated by hyphens, except for the names of provinces. Although 'pinyin' is becoming increasingly widespread, we have retained the older Wade-Giles transcription in parentheses at the first occurrence of a term or name for the sake of the readers unversed in the new method. *The Pinyin Chinese–English Dictionary*, Wu Jingrong (Ed.), Hong Kong and London, 1979, has served as the basis for the transcription.

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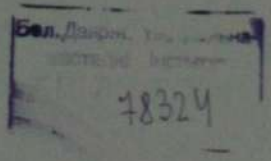

Maps and line drawings by Virginia Edwards

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MAJOR SONG-DYNASTY KILN SITES

Based on *Kiln Sites of Ancient China: Recent Finds of Pottery and Porcelain*, London, 1981

THE SONG DYNASTY (960–1278)

The Song (Sung) dynasty was born out of a period of fragmentation and struggle picturesquely called the Five Dynasties (907–60) in the north and the Ten Kingdom period in the south. During that period, the northern part of China, north of the Yangtze river, was divided into states whose fortunes varied. These states formed alliances and struggled almost ceaselessly to maintain their own identity or to expand. Toward the end of the period, a general, Zhao Kuangyuan (Chao K'uang-yuan), of the Later Zhou (Chou) state[1] emerged to fight, at first, for his patron, the ruler of the state, and later, after the ruler's death, on his own account.

General Zhao eventually overcame the major states of Southern Tang[2] and Shu and set up his capital at Kaifeng, which was called Bianliang (Pien Liang) at that time. It is situated just south of the Yellow river to the east of Luoyang (Loyang) and not far from Zhengzhou (Cheng Chow). Zhao Kuangyuan became the first emperor of the new dynasty—the Song dynasty—and set about uniting this new, much enlarged state. Although by training he was a military man, Zhao showed considerable insight and judgment in the cultural and administrative management of the aftermath of eighty years of unrest.

Not the least of the problems overshadowing the new Song dynasty was the continuing pressure and unrest on their northern borders. Both the Khitan tribes in the north-east and the Jurchen in the north were ambitious for territory and were old enemies of the Later Zhou state. The Khitan had established the state of Liao and made considerable inroads into Chinese territory inside the Great Wall, taking both Beijing (Peking) and Datong (Ta Tung). They were eventually halted and pacified by a treaty that required payment of an annual tribute in money and kind. Similarly, the Jurchen and the Tangut Tibetans to the north and north-west were kept at bay by payment of tribute from Kaifeng.

The first two emperors of the Song dynasty were adept in selecting ministers and kept a firm hold on their governments. They were educated, cultured men of practical ability, and the new dynasty moved forward in many ways, becoming the first 'modern' one in China.

Kaifeng, the capital, was a fine city. It was rebuilt in 1078 and had a population of some 1,200,000; the area within the city walls was some 16 square miles (*c.* 4,130 hectares). Many of the facilities recorded—a fire brigade, street lighting, merchant and business quarters, tea houses, wine shops, inter-city money-exchange centres, hospitals, orphanages and an old people's home—make this sound like quite a modern city. It was one of several to grow up during the Song dynasty. Hangzhou (Hangchow) and Suzhou (Suchow) in the east came close to Kaifeng in size, and in the later part of the dynasty were, of course, as important. Quanzhou (Chuanchow) in the south, with Canton, grew into a very large and cosmopolitan city with foreign settlements.

The aristocracy, while still considered a part of the palace set, was not as all powerful as it had been in the Tang period. Education gradually became more widely available, and the bureaucracy was composed of a broader section of the population. The cultured class, which seems to have been expanding throughout the dynasty, produced poetry and painting of great quality. Many great painters served the Song court, and an interest in aesthetics was the concern of men of letters. This was especially true in the reigns of certain emperors, the most notable of whom was Huizong (Hui Tsung), the last of the Northern Song rulers.[3] He raised the status of art and the position of artists to that of the literati, giving artists equal rank at court with administrators of the civil service.

The merchant class too was gaining in influence as trade became important: at first with southern China, as the outlying states were taken under control, and then farther afield, the overseas trade. The first one hundred and fifty years of the Song dynasty was a time of growing political awareness in China. Aided by the newly invented movable type and a consequent increase in printing, lively discussions were carried on about the policies required to handle the increasing inequalities between the merchant landowners and the peasants, who were being progressively dispossessed. Wang Anshi (Wang An-shih), a great reformer, put forward his programme in the eleventh century, but it was never completely enacted and is still being discussed to this day.

Throughout the eleventh century, trouble in the north drained the energies and the resources of the Kaifeng government. By making alliances with the Liao, they were able to keep the peace and even to repel invasions by the Xi Xia (Hsi Hsia) in the north-west. Eventually, however, in the 1120s, the Jurchen, ancestors of the Manchus, swept south, crossing the Yellow river and capturing Kaifeng and with it the whole court. The emperor abdicated in favour of his son in 1126, and a few members of the court escaped. The Jurchen continued their invasion south to the Yangtze river. The remnants of the Song court retreated to Hangzhou in Zhejiang province. This was already one of the great merchant and cultural cities of the Song state, and there, what was left of the court established a capital. The Chinese were able to drive the Jurchen, or Jin (Chin) as

they termed their state, north to the Huai river. Emperor Gaozong (Kao Tsung) decided at this stage to end the state of war existing between the Jin and the Song. He ordered the cessation of fighting, and a treaty was made whereby China paid heavily, and the loyal general Yue Fei (Yueh Fei) was executed in 1141. Ever since he has been honoured as a national hero. The Song dynasty, which was now governed from Hangzhou, is known as the Southern Song dynasty (1126–1278), to distinguish it from the Northern Song dynasty (960–1126) of the Kaifeng period.

Hangzhou, or Linan as it was called then, is situated on the internal canal system of China, near the coast. It became a great city with an estimated population of one million. It was a city of canals, surrounded by gentle hills and lakes. The city itself seems to have had much the same facilities as Kaifeng, and it became very prosperous. Paper money had come into general use there, and a huge quantity of copper coins was in circulation. Hangzhou may not have been the largest, but it was probably the most beautiful of the Song cities and, as the poet Lin Sheng wrote in the twelfth century, it was a solace for the loss of Kaifeng:

> Beyond the hills more blue hills; tall buildings are backed by taller.
> When, here on the West Lake, does singing and dancing cease?
> So heady is the warm breeze that pleasure seekers, quite drunk,
> Forget their southern exile and take Hangzhou for Kaifeng.

This poem[4] also underlines the warmth and ease of a more southerly town, the contrast is not only in climate but also in the pace of life. Painting and poetry flourished in this atmosphere. Chan Buddhism dominated such Buddhism as was still active in China and emphasized the contrast between court and religious life. Even the disagreements among the fashionable neo-Confucianists Zhu Xi (Chu Hsi; 1130–1200) and Liu Jin Yuan (Liu Chin Yüan; 1139–93) were carried on in an academic, literary manner, a long way from the passionate arguments among Buddhists of the Tang dynasty.

The Southern Song period was one of considerable affluence for merchant traders. The east-coast ports were cosmopolitan settlements in which Arab and Indian traders lived and built their mosques and temples. The improvement of Chinese sea-going ships, which were now equipped with water-tight compartments, balanced rudders and better superstructures, made the Chinese leaders in maritime trade. They also discovered and began to use the magnetic needle during this period, and this made them far more mobile at sea: where before most ships had had to hug the coast, now it was possible to follow a course across the open sea. Other inventions and ideas from overseas had a lasting influence: the invention of the first astronomical clock and the introduction of the concept of zero into the Chinese system of mathematics. The latter innovation possibly came from India, the same source that introduced cotton and sorghum into China, both crops that became important in the Chinese economy.

This lively state in southern China was eventually overrun by a new invader – the Mongols of Genghis Khan, who conquered the Tanguts in the north-west first and then attacked the Jin, taking their capital at Beijing after a bitter siege in 1215. They then moved to the south-west. Genghis Khan's grandson, Kublai Khan, set up the Yuan dynasty in 1260, but it was not until 1280 that the whole of China was gathered under Mongol rule. The reunification of China, albeit under foreign rule, had striking cultural results, not the least for the craftsmen who had been separated by the barriers between the China of the Jin and that of the Southern Song dynasty. Once more communication was easier, and some of the older styles began to flourish again.

CHRONOLOGICAL TABLE

Tang dynasty	AD 618–906
Liao dynasty	AD 907–1125
Five Dynasties	AD 907–60
Song dynasty	AD 960–1278
– Northern Song (capital at Kaifeng) Emperor Huizong (1101–26)	AD 960–1126
– Southern Song (capital at Hangzhou) Emperor Gaozong (1127–63)	AD 1126–1278
Jin dynasty (capital at Beijing)	AD 1115–1234
Yuan dynasty (capital at Beijing)	AD 1278–1368
Ming dynasty	AD 1368–1644
Qing dynasty	AD 1644–1912

STYLES IN SONG CERAMICS

The Song period is one during which Chinese society became more complex. While it maintained overall authority, the court was not necessarily the richest nor the most influential class. Merchants ranked high in both wealth and influence because of trade. The monasteries, especially the Chan[5] and Amida[6] sects of the Buddhist church, wielded cultural influence and, last but by no means least, the bureaucrats and aesthetes, a growing class, set a standard for artistic taste in the fine arts and the higher crafts, to a greater extent than their numbers would seem to justify. Classes of society became more clearly defined in the course of the Song dynasty, and the tastes of each class can be seen at work on art and literature. For differing reasons pottery was important to each of the classes, and at least one style can be associated with each of them. This was not to the exclusion of other styles of pottery, but every class in society may be regarded as a patron, inspiring and encouraging either the growth or the selection of a particular style of pottery.

The court style can best be described in terms of quality; it was characterized by a search for perfection. At the start of the Song dynasty, fine Ding ware satisfied the new court and was acceptable as tribute ware from provincial officials who included pottery in the tribute sent to the court. This ware stands out among its contemporaries, such as Cizhou wares, because of the fineness of both its body and glaze. Apparently at this time no other kilns made such a refined ware. The Ding pieces combine elegance of style and an important resemblance to objects made of silver. (The decoration and even some of the shapes of Ding ware seem to have developed from motifs and shapes used on silver in Tang times and in the tenth century.) These objects in precious metal would have been much treasured by their original courtly owners, and probably also by the members of the early Song court.

2, 29

5, 6, 13

52, 57, 59

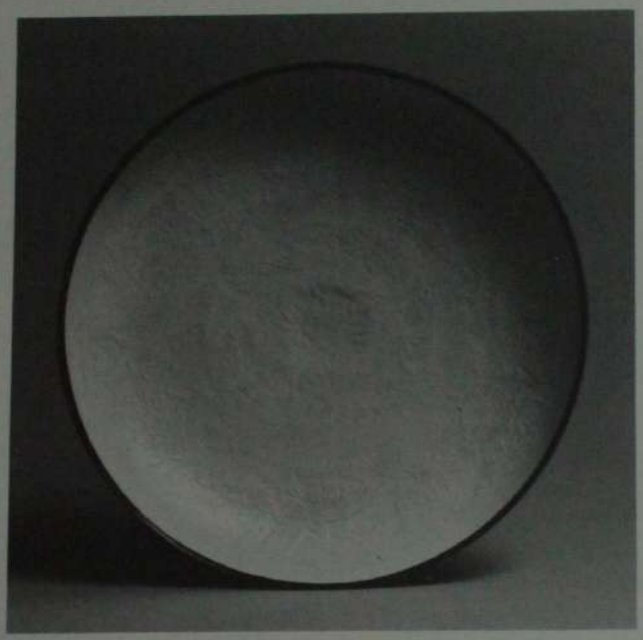
1, 11

Characteristically, the court quite soon objected to the 'tear-drop' flaws in Ding glaze and gave their preference to the strong greenwares from Yaozhou. The quality and type of greenware used by the Song court seems to have been the finest 'carved' wares. Again this was a refined and

15

1
Double bowl or mortar. White stoneware, slightly bluish, transparent glaze. White ware. Northern Song dynasty, 10th century. D. 26.5 cm. Percival David Foundation of Chinese Art, London, 182.
This piece has been assembled and fired on spurs on the base. Here a shallow bowl with a flattened rim fits into a cylindrical bowl with a flat base. It has been classified as white ware to distinguish it from ivory-coloured Ding ware. It appears to be an early Song piece, which may slightly pre-date classical Ding wares. The decoration is similar to incised decoration on tenth-century tribute wares from northern Zhejiang.

2
Cylindrical incense-burner with three feet shaped like animal paws. White stoneware, transparent ivory glaze. Ding ware (Hebei). Northern Song dynasty, 12th century. D. 13.1 cm. Ostasiatiska Museet, Stockholm, Kempe collection, 447.
This simple shape seems to derive either from an ancient bronze ritual vessel, the *lian*, or perhaps more directly from the lacquer version of it. The profile is subtly designed; the sides slope very slightly inward, and the horizontal ribs have been carefully calculated to enhance the shape. The barrel-shaped body is encircled by a series of relief bands. The mouth is bound with silver.



3
Saucer-like dish with a small low foot. Fine whitish stoneware, transparent glaze of uneven ivory colour. Ding ware (Hebei). Jin dynasty, 12th–13th century. D. 29 cm. Collections Baur, Geneva, 161.
The dish is glazed all over except for the rim, which is bound with copper. The impressed decoration is composed of phoenix and lotus in the central medallion and phoenix and peonies in the surrounding zone. Here the phoenixes seem very close to peacocks and have pronounced 'eyes' in their tails. Again, the decoration of this dish could be compared to cobalt-blue decoration of the fourteenth century on wares from Hutian at Jingdezhen. Compare this piece also with Pl. 43.

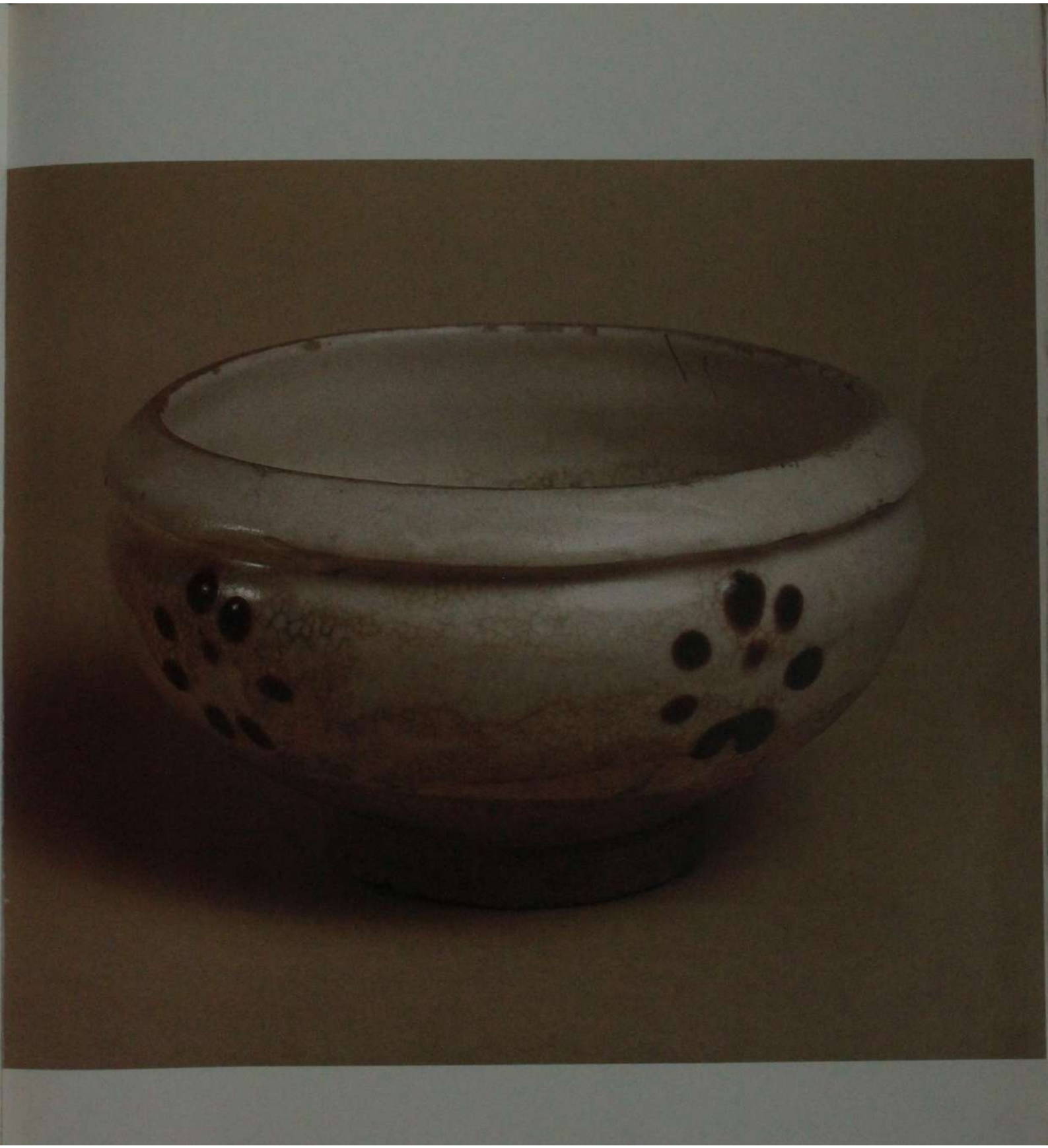
technically impressive ware in an exotic style—often a factor in court taste. Foreign shapes were retained at the Yaozhou kiln complex with much greater panache than at any of the other kiln sites, and this could have made them attractive to the court. Yaozhou supplied tribute ware probably for the entire eleventh century. During the last twenty-five years of the Northern Song dynasty, there was a striking change in court taste that is not easy to account for except in terms of the dominant personality of that period—Emperor Huizong.[7] A man of definite and refined artistic taste, he exerted an enormous influence not only over the painting and calligraphy of his time but also over the finest works of craftsmen. His court became a model of refinement, and he treasured the Ru wares of the early twelfth century above all other ceramics. In the light of the emperor's personal taste and preferences, it is possible to understand the change in court taste away from Yaozhou ware to Ru ware. Not only was the craftsmanship demanded by Huizong's court of the very finest, a love of texture and elegant restraint in colour were also in evidence. In some instances, there was also a feeling for archaism, which came to the fore in the ritual bronzes made at this time in a style thought to simulate the shapes of ancient Shang and Zhou ritual vessels. A few of the Ru wares were also based on bronze shapes that were new to the Song series of ceramic shapes. Nephrite jade was a material much admired by the late Northern Song court, and the smoothness and texture of Ru glazes recalls this aspect of the more highly valued material. It would seem that this unusual ware was picked out by the court for a short period to satisfy the taste of a specific person—the emperor.

Once Ru ware had been established as a court style at Kaifeng, the Southern Song court at Hangzhou made a conscious effort to continue the style with the *guan* ware of the Longquan and Hangzhou kilns. This ware had an even greater emphasis on archaism and bronze prototypes. Court taste in the Southern Song period seems to have preferred solemn elegance and romantic self-consciousness; this is perhaps best illustrated in the crackle (see the Glossary), which became an important part of *guan*-ware style. The style of *guan* ware also goes well with the court style of painting represented by Xia Guei (Hsia Kuei) and Ma Yuan.[8]

It is not clear at what point court taste changed once again to favour the white porcelain from Jingdezhen. This was probably not until the Yuan period, by which time the court was completely different in character and taste.

Monastery style contrasts with court style. Buddhism was not strong in China during the Song dynasty, but throughout the period the Chan and Amida sects gained in popularity. A certain informality, even an element of the primitive was called for by these sects. Emphasis on personal enlightenment and a lessening in the importance of the scriptures and formal ceremonial was particularly true of Chan or Zen Buddhism. Tea drinking was just one of the customs of the Chan sect, but it selected the dark wares of Fujian for this, and these assumed the status of a cult ware (see Chapter 7). This cult ware would not have

4
Bowl. Stoneware, colourless glaze. Cizhou-type ware. Northern Song dynasty, 11th century. H. 6.9 cm. Ashmolean Museum, Oxford, 1956.1100.
This type of bowl with a turned-back lip and a wide shallow foot is an early Song shape; compare it with Pl. 77. The very simple brown slip decoration that covers the body in rosettes of dots was a style very popular at many kilns in Henan in the eleventh century and was also made at Guantaizhen, Cizhou, in Hebei.



appealed to court taste, but it was much to the taste of a small portion of late Song society and also to that of the flourishing group of Zen converts in Japan. This seems to be the explanation for the rapid growth of this style of potting in kilns such as Jizhou. When the dynasty changed, and society with it, under the Yuan dynasty, such monastery ware quite quickly disappeared.

264, 272

The bureaucrat-aesthetes[9] formed a class of society somewhere between the court and the monasteries. These people were concerned with fine writing, calligraphy and painting. Their houses were set beautifully in a garden, and they were connoisseurs of fine things, though not necessarily rich. These scholar-officials, as bureaucrat-aesthetes are often called, had even more discerning taste than court collectors, and they crossed social categories. It seems that it was this class of patrons that, from the Song dynasty onward, was the chief guardian of quality in Chinese craftsmanship, as it also was of one of the great schools of painting. In the Song dynasty, it may have been the scholar-officials who sought out the very best of the great wares. In a sense Emperor Huizong was a fine aesthete of this type.

There is documentary evidence that scholars were connoisseurs and collectors. Already in the ninth century, Lu Gueiming had written of the Yue wares in poetry, and the poet Lu Yu of the Southern Song, wrote in a collection of notes and essays of Yaozhou, which produced 'green-wares that are called Yue ware and are the same mysterious colour as the kind from Yuyaoxian[10] [Yü Yao Hsien in northern Zhejiang]'. It seems that the green-glazed wares attracted their attention particularly because of the mysterious colours of the glaze that formed pools in incised decoration.[11] It is possible that such people were not able to acquire a piece of Ru ware, for it was truly a court ware, but were looking at the wares of Yaozhou and Longquan. Such collectors acquired pots as objects to be treasured, not primarily for use but rather to handle and look at, much as they would their jade, stone or bronze objects. To merit such treasuring, a piece of pottery had to be either exotic or of exquisite style.

It is possible that with less and less foreign inspiration for exoticism, potters of the Song dynasty turned to exquisite style and to archaism, both aspects of the green-ware tradition and its close relative, the black wares from southern China.

A rich merchant class became an important part of Southern Song society. The new rich cities were run in an almost modern fashion by these forward-looking wealthy families, who were probably more interested in objects than in painting or literature. These merchants had a very acute eye for quality and style. Very quickly pottery had become a useful trade commodity within China, the more prestigious kilns warranting a good transport system to link them to the main canal system for the dispersal of their wares. By the later Song period, merchants had recognized the profits to be made in the ceramic trade and were acquiring interests in kilns and their output. It was at this stage that pressure was put on those operating such kilns to increase their output, and it would seem that the merchants were behind the initial growth of *qingbai* porcelain at the Jingdezhen and Dehua kilns. Both places seem to be examples of a kiln area that benefited from a tremendous injection of money and orders for a huge amount of middle- and low-quality wares in the thirteenth century. Both of these kilns later increased their output of exquisite wares, in the case of Jingdezhen for the court, and in the case of Dehua for connoisseurs and the high-class export trade. Since merchants were concerned with overseas trade, they influenced all the southern kilns in China during the twelfth and thirteenth centuries, again perhaps more with respect to quantity than quality. Although foreign clients had clear ideas of the types of wares they preferred (see Chapter 8), they were not connoisseurs of quality in ceramics, with the notable exceptions of the Koreans and the Japanese 'treasure' trade.

There can be no tidy allocation of each style to one class of patron; indeed in several cases there is overlapping and sharing of tastes. There was also a marvellously rich and country-wide tradition of potting termed Cizhou,[12] which seems to have had a heritage rich enough to keep it alive and influential for many centuries. Cizhou wares were the high-class, practical, everyday wares of China, matched in the south by a huge tradition of grey to green-glazed stone-wares that were sometimes cherished but more often used hard in the home: for storage, on the table, as lamps or pillows. The design and decoration of Cizhou wares changed very little and slowly, but these wares endured because they were so useful and satisfying enough in glaze, decoration and form to be valued above lesser wares. In a sense the ordinary man was the patron of these wares that survived changes of dynasty and taste and are still made to this day.

POTTERS AND CERAMICS IN SOCIETY UNTIL THE SONG DYNASTY

In China, pottery had been, from very early times, the chief material used to make domestic utensils for cooking and storage. Rough earthenware—both unglazed and then

glazed, modelled or thrown on a wheel—had long been used for mundane pots and tiles and for making burial objects.

The latter were replicas of more precious possessions: bronze ritual vessels, glass or gold and silver objects. This low-fired ware was also used to make the tomb models of humans, animals and everyday objects that were needed for the burial rituals. That was the position of earthenware in China in the last half of the tenth century.

5
Meiping *vase*. Stoneware, white and black slip. Cizhou-type ware. Northern Song dynasty, 12th century. H. 40.5 cm. Hakutsuru Fine Art Museum, Kobe. There is painting in black slip of a dragon and petal borders above and below. The painting is richly incised. The use of finely incised drawing within the painting identifies the group to which this exceptional piece belongs as one producing masterpieces of the Cizhou style. On this piece, all slip techniques of painting, as well as cut-away and incised lines, are used. A strikingly elaborate motif, which certainly reappears in underglaze painted wares, has been employed to great effect.

The other, larger, class of Chinese ceramics was the kind very generally termed stoneware. This term designates a hard impervious ware, made of granite clay, which occurs so widely in China. Stoneware has such a long-standing tradition in China that there is a tendency to regard it as a natural product of the clay. In fact, it is due to the culmination of several centuries of experimentation by potters seeking to master the clay they had to hand. The clay available to Chinese potters in central and eastern China has a high alumina, silica and flux content, giving it a very beautiful composition that requires skilful firing to mature and fuse the clay to its full potential. The development of the skills of handling and firing, kiln building and glazing had been going on continuously since at least the fourth century BC.[13] By the mid tenth century, mastery of the body and of glaze firing within a limited range of colours and quality had been attained. White-glazed stoneware was produced widely in China but was of special quality in several northern areas. The grey-bodied green-glazed stoneware of the Wu-Yue state, situated in northern Zhejiang, had made for itself a fine reputation that was based on the beautiful Yue tribute wares sent to the court of the Later Tang and the Later Zhou states[14] at Kaifeng. This was not the only green-glazed stoneware made; such wares were produced by many of the larger kiln areas, along with white wares. The tradition of making white-slipped and dark-slipped wares was equally widely spread. The custom of enhancing these wares with decoration incised through the slip (see the Glossary) is associated with the Cizhou region of Hebei province. 5–6

It is noticeable that most of the areas mentioned—with the exception of Yue, the old name for Zhejiang, seem to be in northern China. Some of the most inventive potters of the north were those of the Liao state.[15] They seem to have inherited traditional pottery-making techniques, including many for coloured glazes, which were used by Tang potters on low-fired wares. The shapes of their wares were the finest innovation of the Liao potters. Adopting shapes from objects made from other materials and from objects with foreign origins, these potters produced shapes that lent much to both Song wares and Korean wares of the Koryo period (918–1392) in the eleventh century. It seems that northern potters in the tenth century were in close touch with traders from Central Asia. They understood exotic shapes and used them in their own work, which contributed greatly to the enrichment of craftsmanship in the following centuries. 9–10

At the outset of the Song dynasty, as we have seen, there was a well-established, deep-rooted tradition for making stoneware, and also a tradition for making the inferior-

quality earthenware that had long since been relegated to mundane usage and burial objects.

The possibilities of decoration and glaze on stoneware were limited. Stoneware with a white or pale-greyish body was usually left undecorated, but either white or black[16] slip was employed under the glaze to create a monochrome white or black piece. A new departure in decoration at this 6, 73 time was to incise through the slip to create simple designs, often apparently derived from the decorated silver objects produced by workshops of the metropolitan area during the Tang dynasty. Only the highest-quality green-glazed stoneware with a grey body – Yue ware – was decorated. The decoration was incised into the body under the glaze; the motifs were flowers and birds and, very occasionally, human figures. The shapes produced in stoneware were extremely varied, with many composite pieces and exaggerated forms.

Notwithstanding the high reputation of Yue ware,[17] which was used for tribute, ceramics did not rank high among the crafts of the tenth century. Silk, jade and lacquer must have been cherished more highly as materials as they have been during all of Chinese history.

Silk had long been a prime trade material for exchange and tribute. In its many forms it was counted among the great treasures of the country. Jade was prized as a rare and beautiful stone that was not native to China; the Chinese endowed it with near magical qualities and treasured it for its beautiful texture and for the semi-translucency of good nephrite.[18] Lacquer-making was already an ancient craft and also a speciality of China, where craftsmen were capable of fashioning very elegant and durable objects. Lacquer was traditionally a great craft of southern China where both the wood for the matrix and the lacquer tree grow.

Ceramics were ranked somewhere after those three precious materials and indeed were not considered usable for tribute, apart from the great ware of the Yue state, until the Song period when the first ware to be so used was Ding 2–3, 53 ware.

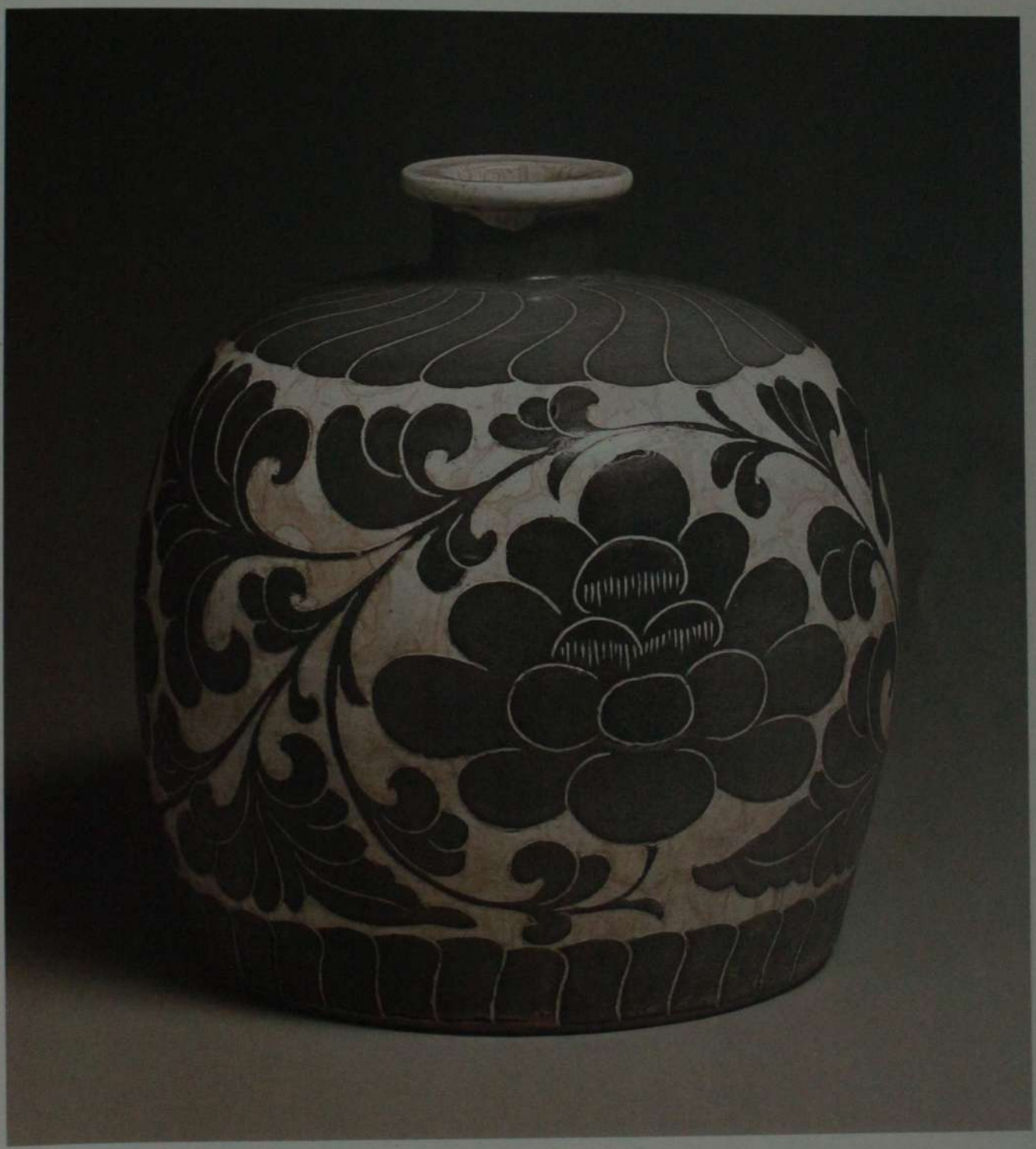
The position of the potter in the larger kiln areas at the beginning of the Song dynasty was probably already that of a specialist craftsman. It is possible too that there was already a certain amount of division of labour at these kilns: craftsmen specializing in running the kilns, preparing the clay and throwing or decorating the pots. At the smaller kilns, it is quite likely that potters were still part-time workers, farmers as well as potters. The kiln areas, like the villages, were privately owned by landlords who, during the Song dynasty, soon amassed considerable wealth.

SONG CERAMICS

From this position of technical mastery of the craft of potting, which included a wide range of shapes, albeit with a limited range of colour in the high-fired wares, the ceramic tradition quite suddenly blossomed and flourished during the next three centuries. From its humble position in the craft hierarchy, ceramics moved into a position of importance, artistically and as a trade material. Both the quality and variety of Song ceramics is astonishing, and later in the dynasty, the quantity produced came near to the output of modern factories. From these three points of view alone, Song potters and their craft are worthy of attention and appreciation. Their work was some of the most beautiful ceramic work ever produced in China or elsewhere. They became such experts in the craft of making stoneware that they have been taken as models by the potters of many other cultures.

Such virtuosity seems to have been due to the circumstances of the time. As so often happens, these were brought about by a combination of developments that were not necessarily related. First, the accelerated growth of wealth among the merchants combined with a change of direction in the commerce of the country. One effect of the troubles with the tribes in the north and west was the virtual closure of the traditional overland trade routes to the Caspian Sea, the Near East and even to India. In the preceding dynasties, and notably during the Han and Tang dynasties, China had been open to traders and travellers coming along the caravan routes of Central Asia. Indeed, from time to time China had wielded some considerable control over these routes. Through this close contact had come much of the cultural enrichment of northern China. Not the least of this enrichment for Chinese craftsmen had been the inspiration of seeing and handling exotic foreign objects and materials. It had become customary for craftsmen, even for potters, to take ideas from, and contribute them to, this trade so that Near Eastern craftsmen also benefited from the contact. The Chinese and Liao potters produced pots in shapes borrowed from 9, 52 metal and even glass objects, and they also borrowed decorative motifs and techniques from these crafts.

6
Jar with a wide base. Stoneware, white slip and dark slip cut away. Cizhou-type ware. Late Northern Song dynasty, late 11th-12th century. H. 24 cm. Collections Baur, Geneva, 494.
This is a much simpler use of techniques similar to those used on the vase in Pl. 5. The dark motifs are incised to define the shapes and a little combing is used. This is a technique of decoration found at Guantaizhen in Hebei.



When this overland route was firmly closed by the animosities of their northern neighbours, the Chinese of the Song dynasty turned their attention to their own southern regions. These had not all been under direct Chinese control and were slightly foreign, even to other Chinese. At this time, the Wu-Yue region (present-day northern Zhejiang) was invested by the Chinese, and today's Yunnan province came under central Chinese control. Commerce was organized internally at first—roads and canals were constructed so transportation of merchandise between growing cities became much more convenient. Internal trade had become possible and clearly soon became profitable. One can imagine the aristocratic and growing bureaucratic and merchant classes looking around for the crafts and art works that would satisfy the taste for the elegant and the exotic that seems to always have been present in Chinese society. Such taste, it may be presumed, had been satisfied by the inventions of the Tang and Liao craftsmen who had taken their inspiration from foreign designs. But with the curtailment of that source, perhaps the Chinese looked to their own potters to produce a fine native style. It seems to have been some such combination of circumstances, including a demand for ceramics by discerning patrons, that encouraged the growth of so many great potteries within the space of a single dynasty.

Although the potters were always anonymous, and it seems unlikely that anything more than a commercial deal was made between merchant and potter, fastidious customers or groups of customers do eventually have an effect on the product.

The effect of customer expertise is very clear when a patron knows his craftsman personally and works with him like a partner. The effect is much more subtle and difficult to analyse when neither knows the other. This is always so in overseas trade, and in China itself there are several examples of custom-made objects. But it seems that, within China, the taste and demand of the collector-aesthetes of the Song dynasty were strong enough to bring to full flower one marvellous style and type of ceramics after another. There really seems to be no other explanation for the phenomenon that took place during the dynasty: the kiln centres were, for the most part, already established and, as a rule, had been producing some sort of ware for more than a century. They had been making a

7
Vase of meiping *shape* by Isabelle Tanner. Porcelain, grey-green crackled glaze over an incised and combed decoration. Lausanne, 1981. H. 16.5 cm. Private collection, Fribourg.
This is an example of a modern European artist-potter's work in the general tradition of Chinese celadon style during the Song dynasty. The piece was fired at 1300°C in a reducing atmosphere, and the glaze has a high silica content with a mixture of fluxing agents that include calcium, potassium, magnesium and sodium.

8
Jar with a wide mouth and two small loop handles. Pale stoneware, white slip 'strings' and shiny black glaze. Cizhou-type ware (probably from a site in Henan: Lushan or Baofeng). Song dynasty, 11th–13th century. H. 20.32 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P197.
Such treatment of white slip decoration under a black glaze was probably more widely used, since pieces of similar ware have been found as far away as Zibo in Shangdong.

broad spectrum of white, green and black stonewares with some slip-decorated wares. However, no kiln except Yue was known by name, or at least has been recorded, as a specialist kiln.

The emergence of specialist kilns seems to be the vital new development as far as potters were concerned. With the growth in private wealth, the curtailment of foreign arts and crafts of fine quality and possibly even a shortage of precious metal with which to make fine vessels, the demand for special pots increased. Connoisseurship quickly grew with expertise in which vogue and fashion played a part. For the first time, once again with the notable exception of Yue ware, types of ware began to be named. These wares have all retained their Song names to this day. Thus, Ding ware became a well defined ware, readily recognizable and of ever more refined quality. It was made at a kiln in Hebei province that had been making undistinguished stonewares for more than a hundred years. The same is true of the Yaozhou kiln complex in Shaanxi province, which quite abruptly began to specialize, during the first decades of the Song dynasty, and quickly achieved a great refinement in its products that had not been evident in the earlier output. The transmission of ideas such as refinement and of standards remains one of the mysteries of artistic culture. The Song dynasty ceramic phenomenon is a clear example of such forces in action, for they transformed the quality, style and criteria of ceramic aesthetics during this dynasty.

30–44

117–25

While the specialization within the kilns was the most striking factor in the development of Song wares, it is also important to note that many of the larger kiln complexes made several styles of pottery in addition to their own speciality. This is particularly true of the earlier Song kilns, e.g. Ding and Yaozhou. Probably for commercial reasons, the Ding kilns, known for their white ware, made several types of Cizhou ware, with incised slip decoration and coloured overglaze. Similarly, the Yaozhou kilns from time to time produced white wares. Even at the famous Jingdezhen kiln complex in Jiangxi province, a type of *temmoku* tea ware was produced in the thirteenth century, although this kiln seems to have abruptly ceased to produce greenwares very early in the Song period. And so while generally there was a definite move toward large, specialist kilns, Song kilns did not totally ignore the more general markets and were capable of producing wares of types other than their own speciality.

4, 8

Furthermore, these kilns all produced a very wide range of quality in all the wares that they made. Awareness of the extent of the range of quality is important; it brings the vastness of the whole ceramic industry to life in the mind of the ceramic historian. It is not yet possible to illustrate or discuss the entire range of quality, for archeological evidence is very incomplete, but enough is known to support the view that the great wares of the Song dynasty were firmly anchored on a bedrock of middle- and low-quality wares of which they were the pinnacle.

STYLES OF STONEWARE AND PORCELAIN DURING THE SONG DYNASTY

Shapes

To some degree shapes in pottery vary both with time and place. It is possible to point to shapes made only in southern or northern China during the Song period and also to shapes that seem to have been discontinued. This is not always simply a question of fashion. As we shall see, communications between kilns in China during the Song dynasty were close, and the kilns were additionally bound by trade and the need to satisfy common markets. Therefore, to attempt to generalize about the shapes produced by the Song potter leads one into a puzzle of maze-like quality, for the shapes, particularly of Northern Song wares, are of such variety as to defy a brief categorization. It is also obvious that our information is not complete and probably never will be. Perhaps it will be helpful to draw attention to the characteristics shared by stonewares produced over the whole Chinese subcontinent during the three centuries of the Song dynasty.

The Tenth and Eleventh Centuries

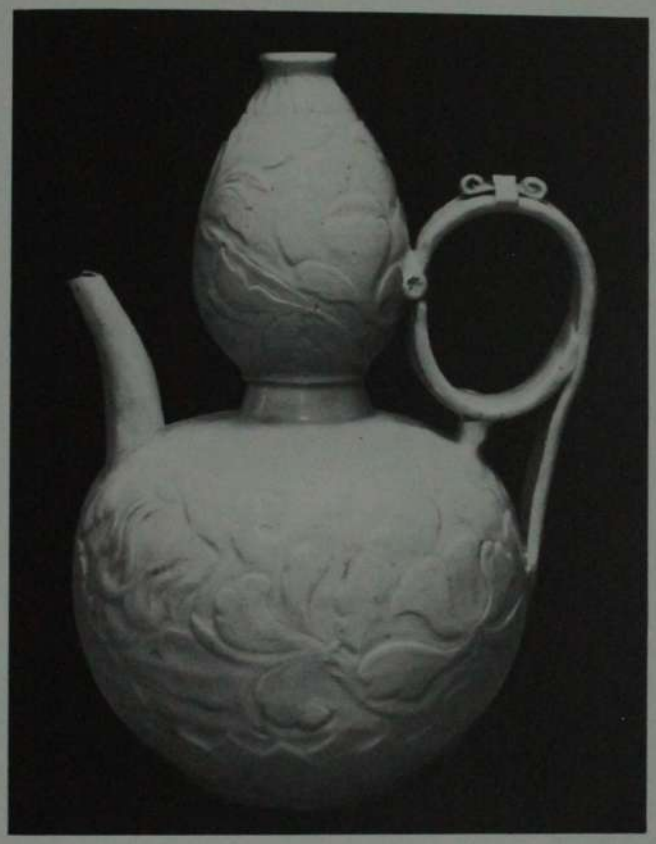
Of course, at the beginning of the dynasty, potters continued in the traditions of their area. Many characteristics of Tang and Five Dynasties ceramics persisted, notably in the production of Buddhist shapes such as the *kundika* and the double-gourd with a loop handle. Both of these shapes seem to derive from the Liao tradition of potting, and it is not surprising that at this time they were the products of northern—Ding and Yaozhou—kilns (see Chapters 1 and 3).

9, 300

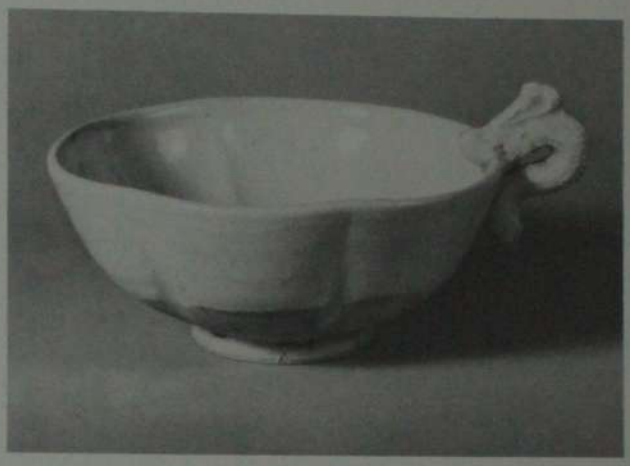
Bowls. The bowl is the chief product of most Chinese kilns. Of every size, from wine-cup to large basin, it is often associated with a saucer and a cover. Early Song bowls seem to have been simple cup shapes with rounded sides; often they were six-lobed with a foliated lip. This was a simplification after the multi-foliated shapes of the late Tang and Five Dynasties periods. Even the way the

22

11, 132



9
Spouted double-gourd. Fine white stoneware, transparent, colourless glaze. Ding ware (Hebei). Northern Song dynasty, late 11th–12th century. H. 23.5 cm. Musée Guimet, Paris, GR5700.
In this composite piece the lower part was built up from a round-bodied jar, the top from a small, pear-shaped vase. The loop handle is unusual. The surface is decorated with carved and incised lotus-petal borders and peony scrolls. There has been discussion as to the provenance and date of this piece, since it is unusual and very handsome. This shape is most clearly related to the Liao dynasty.



10
Shallow, six-lobed cup with a dragon handle. Pale-grey porcelain, chalky-white glaze. Ding-type ware, Northern Song dynasty, 10th–11th century. D. 9.1 cm. Östasiatiska Museet, Stockholm, Kempe collection, 426.
This piece seems to echo earlier styles in shape and decoration: here the moulding of the dragon handle has become almost two-dimensional. There are five spur marks inside the cup. The use of a chalky-white glaze that is opaque and shiny is also a feature of much tenth-century potting; however, this is a porcellaneous piece, and at a Song date, the style is gentler in character.

11
Shallow dish with fluted sides and rim and a straight foot-ring. White stoneware, ivory-tinged glaze. Ding-type ware. Northern Song dynasty, 10th–11th century. D. 11.8 cm. Östasiatiska Museet, Stockholm, Kempe collection, 431.
This is a very beautiful example of early Ding ware, showing the influence of earlier shapes and the gradual evolution of the refinement of the specialized potting of the Ding kilns. There are four spur marks inside the dish.

foliation was made changed to a simple nick in the lip during the Song period, as opposed to the actual dent in the cup that had shaped the lip with the side of the bowl on the earlier versions.

The way the foot of the bowls was formed was peculiar to each kiln area and, of course, to each shape: the foot of a bowl from a Ding kiln was different from that on a tall ewer from the same kiln.

Although bowls with rounded sides were probably the most common shape at this period, they were not the only bowls produced. Bowls with flaring, somewhat straighter sides were also made at both the Ding and Yaozhou kilns, and the Yaozhou kilns also continued to produce an older shape – a bowl with a flanged rim. At the Cizhou kilns in Hebei a very distinctive deep bowl was made; it had a slightly incurved lip. This also seems to have been a shape current in nearby Henan province, for it turns up in Jun ware too. 78 142

Saucers. The saucers, which accompanied bowls, were often simple shallow dishes, also foliated, with a tiny foot. The innovation in shape here seems to have been the production of a saucer with a flat base, no foot and short
67, 198, 213 straight sides. This was an eleventh-century shape that persisted until the thirteenth century and is peculiar to Ding and later to *qingbai* wares.

33, 35, 53 *Basins*. The large and handsome early Ding basins seem to be related to the saucer with a flat base in that they have a shallow foot and a very wide well; the sides are rounded but almost vertical, so that the diameters of the mouth and the base are similar. This shape seems to have disappeared in the eleventh century.

Cup-stands and Lamps. In the tenth century, the Yue potters of north Zhejiang piled up composite bowl and saucer shapes and invented cup-stands and lamps. Potters
84, 118–19 at the Yaozhou and Cizhou kilns took up the idea and produced both elaborate and simple versions of these objects. In particular, the shape—often described as a lamp—with a wide lip gently turned back was carried through with great panache by the Yaozhou potters. The cup-stand formed by inverting a cup and setting it into a saucer with a hole cut out in the centre was another shape
215–16 borrowed from Yue potters. It persisted, with refinements, throughout the Song period.

9 *Ewers*. Apart from exotic shapes such as the double-gourd, carried over from Liao potting, the spouted shape of the earlier Song period seems to have had a wide body with a sharply angled shoulder, a straight neck with a cover and a rather long, slightly curved spout. A tall strap handle was
74, 191, 193 fixed at the neck and just below the shoulder. This shape was a continuation of a tenth-century Yue shape. It appeared in Cizhou wares at a very early, pre-Song, date and was taken up in Yaozhou wares. The shape persisted and was associated with a deep basin in the twelfth century.

Meiping *Vases*. The term *meiping* designates a vase shape with a short narrow neck and wide rounded shoulders that
5, 91, 143 taper to a narrow foot with no visible foot-ring. Being easy to seal at the mouth, it was a very useful shape for storage. The kilns producing Cizhou ware in Hebei and, indeed all the northern kilns, used it. Apparently, *meiping* vases were not produced in the south until a little later when—probably as a follow up to Yaozhou ware—they were made at
139 Wenzhou and Longquan in Zhejiang in the early Northern Song period. Variants on the *meiping* shape seem to have more to do with the kiln of origin than with the date: both round-sided pieces and pieces with more slender profiles can be contemporary. The formation of the mouth, however, gives an indication of the date of the piece, since it seems that the short neck with a rounded and out-turned lip was the early form. In the eleventh century, the lip was pulled up a little at the inner edge and the flange turned 93
back. This probably had something to do with the sealing and covering methods then in use.

A squat shape often called a 'truncated' *meiping* had a 6, 87–8
neck and mouth very similar to the *meiping* vase just described, but the piece had a flat base and a shallow foot-ring, not visible at the very edge of the foot. This shape must have had uses similar to the *meiping*. It is popular in Cizhou- and Yaozhou-type wares. Again it seems to have been a shape preferred in the north.

Cup-mouthed Hu. This is a shape ultimately derived from early bronze vessels called *hu* and, in the form in which it appears in the eleventh century in grey stoneware with a green glaze, one that is peculiar to the southern kilns at Wenzhou and Longquan. That ware, which seems to be in 129, 138
the tradition of Yaozhou ware, was short lived, but the *hu* shape was carried through into later Longquan green-wares. At that period, the profile was often disguised by a modelled dragon that formed a wreath around the 286
shoulder.

Boxes. Covered circular boxes with a flat base and a 117, 220–2
slightly domed cover were produced at almost every kiln. They are a part of a tradition of long standing, which survived and indeed thrived throughout the Song dynasty. The shape remained almost unchanged: the base had a lip on which the cover rested. The latter was fired in place, separated from the base by spurs only.

The Eleventh and Twelfth Centuries

Probably the high point of Song ceramic production, the period from the mid eleventh century until the end of the twelfth marks the peak of potting in the north and the rise of the great influential kilns at Jingdezhen in Jiangxi in the south. Ru ware (see Chapter 4) dominates the period; the shapes are calm and simple with no exaggerations.

Bowls. There is more variety in the profiles of Ding, 38, 54–5
Yaozhou and Jun-ware bowls, a new profile in the latter type consisting of a flared bowl with an inturned lip. The foliated bowl was no longer so much in evidence, and with the rise of decoration inside the bowl, flaring, wide-open shapes became very popular. The use of impressed and moulded decoration began to affect shapes, leading to a blandly curved profile and a very thin-walled bowl with practically no foot. The face-down method of firing used at the Ding and Jingdezhen kilns was also responsible for the loss of the foot-ring. However, bowls of this period

195, 199 from Jingdezhen were not in the forefront of this development and still show a strong foot, which can be quite tall; they were fired on a solidly made kiln support.

Saucers and Dishes. The near disappearance of the six-foliated bowl was reflected in the saucer, which at kilns producing Jun and Ru wares were typically very simple, widely flaring shapes with a gently curved lip. They stood on a firmly potted foot-ring.

Cup-stands and Lamps. The tradition of making these
197, 201 shapes continued at Jingdezhen with considerable variety, but the cup-stands and lamps were now less obviously contrived and compiled from other shapes. The hollow cup-stand, so perfect in both Ru ware and Korean celadons of the Koryo period, seems to be derived from a Yue-ware original which, although it is not hollow, is composed of a globular cup set into a saucer on a foot.

Ewers and Basins. It is possible that the earlier spouted ewer was meant to be set in a basin, but it is not clear what
191–2 shape the basin would have had. In the twelfth century, there can be no doubt on this subject. The spouted ewer with an angled shoulder, a long spout, handle and neck and a decorated cover was intended to sit in a deep bowl. Not only were both pieces made with complementary decora-
193 tion (as in the very beautiful example from Jingdezhen), but that decoration was designed to be seen as a whole. Sometimes the decoration was only on the shoulder of the ewer. The cover of the ewer, which seems a little top heavy, is then the crown of the whole combination. Fluted basins were also used in such combinations—an application of the multi-foliate shape employed in the mid Song dynasty, which can be seen in Yaozhou ware, where it is most effective in the saucer shape.

Meiping *Vases*. This northern vase shape continued into the Jin dynasty (1115–1234) in that part of China under the control of the Jin state. The silhouette became more slender and the backward slope of the lip much more pronounced. At that time the shape was taken up at Jingdezhen, which appears to be a bridge kiln that used both northern and southern shapes.

The Twelfth and Thirteenth Centuries

This period is dominated by the southern kilns—probably fortuitously—since it has not been possible to investigate the northern kiln areas as much as the southern ones. The range of wares produced in this period is very wide; output was enormous and variants many.

Bowls. There was a tendency to heaviness in both Jin-dynasty bowls of northern Yaozhou ware and the Southern Song bowls of Longquan ware. Bowls from Yaozhou had simple curved profiles and strongly potted, slightly everted 124–5
feet. The rims of the southern bowls were neither rolled nor emphasized; they were a subtle variation on the profile of widely flaring bowls with a small, but strongly potted foot. The *qingbai* bowls from both Jingdezhen in Jiangxi and Dehua in Fujian reflect the various techniques used (either throwing or moulding), although the range of bowls produced was similar in each area: from straight-sided, flaring bowls on a small foot to bowls with a curved profile and often a minimal foot; the latter were fired on the lip. The lip of many of these southern wares is gently everted. Indeed, in the south there is a softening of the profiles of bowls in many such subtle ways.

Saucers. Jingdezhen kilns took over so many of the Ding-ware styles and techniques that is not surprising to find saucers with flat bases and vertical sides in *qingbai* ware produced during the later Song dynasty at the Jiangxi kilns. 198

Cup-stands and Lamps. These shapes continued to be made, particularly, it seems, in *qingbai* wares, but there is more emphasis on the lower stand. Construction was now straightforward and featured a cupped saucer derived from the tenth-century shape from Zhejiang. 202

Ewers, Basins and Dishes. The ewers with long spouts made at the Jingdezhen kilns show a tendency to elongation of the body. Apparently the shape was not made at the Longquan kiln complex, although small sauce or wine pots with short spouts were produced, both at that kiln complex and in the Quanzhou area in Fujian. The deep basin was not a popular shape, but deep dishes with flanged rims were a major shape at the Longquan kilns. The shape 245, 283
appears to be of very ancient origin, deriving from the bronze *pan* shape of the Han dynasty. This shape had been passed to the potters of the second and third centuries at the kilns in northern Zhejiang. It was not a popular shape in the tenth century, but recurred with great style in a range of sizes during the later Song dynasty.

Meiping *Vases*. Although this type of vase was made in the later Song dynasty both at Jingdezhen and at Longquan, it was not as popular as it had been earlier at the northern kilns. *Meipings* could be of exaggerated profile, for instance at Longquan, where the ribbed *meiping* had a very 239
narrow neck set in a wide, almost horizontal shoulder that tapered to a foot with just a hint of an outward turn. The double curve became usual on *meipings* from the thirteenth century onward. It was used at the Jin-dynasty kilns making Jun ware and, of course, later at Jingdezhen.

Pear-shaped Vases. This elegant form seems to have originated in the southern kilns. It was made in both green-glazed Longquan ware and black-glazed Jizhou ware during the later Song period. Pear-shaped vases are capable 146

12
Detail of the base of Pl. 13, showing the *Jiangjia-zhao* mark stamped into the clay.

of as much variation as the *meipings*. There seems to have been a period of experimentation in the thirteenth century when exaggerated proportions were tried. This was before production of the fine Jingdezhen porcelains in this shape began, in the mid fourteenth century.

Spittoons and Mallet-shaped Vases. These two, quite distinctive, shapes were never made in the north. The spittoon is a wide-mouthed jar with a bulging body below
182 a deep collar and has a wide foot-ring. The severity of the piece is sometimes relieved by a slight indentation of the lip; many spittoons of this shape were made at the Longquan kilns in Fujian during the thirteenth century. It may have been this shape that was adapted to provide the bell-shaped flower containers of the very late Song and Yuan periods; they were also from the Longquan kiln complex. It is probable that the spittoon shape comes from a metal prototype, which may indeed have been an incense-burner.

152 The mallet-shaped vase, said to be based on the beater used in paper-making, was at first a simple shape with a long neck, a squat body and no visible foot-ring. This very simple version was made at the Longquan kiln complex and quickly evolved into the popular classic shape, which had a long neck, a flanged lip, an angular squat body and two 'wings' of fish, phoenixes or dragons on the neck. This was a local and short-lived shape, which apparently died as the Longquan kilns went out of production.

Incense-burners. Jars were always made for this purpose and were usually wide-mouthed and relatively shallow. A typical shape with two lugs and three legs, apparently directly derived from a bronze shape, was brought into the Song potting tradition by the kilns producing Jun ware. 229
Variants of this were produced at the Longquan kiln complex. The most elegant shape, which seems to be even more directly related to a traditional ritual bronze vessel 122
(*li-ding*), was popular in high-quality thirteenth-century Longquan ware.

Shapes Derived from Ritual Bronzes. The wares called *guan* ('official'), made at Longquan in Zhejiang in the twelfth and thirteenth centuries, are often directly derived

13
Rectangular pillow with a slightly concave surface and an overhanging top panel. Grey stoneware, white and black slip. Cizhou ware (Henan). Jin dynasty, 13th century. L. 42.5 cm. Museum für Ostasiatische Kunst, Cologne, H. W. Siegel collection. F73.47.
All the decorated panels, painted with slip, are bounded by ogival panels filled with floral scrolls. On the top of the pillow is a garden scene in which figures are grouped around a central pine tree. Bamboo and flower sprays fill the side panels. The pillow is marked: *Guxiang Jiangjia zhao*. This is a fine example from the series of pillows bearing the Jiang-family inscription. Guxiang is in the Anyang area, south of Cizhou. The picture on the top surface seems to come from a book illustration and is one of a series that seems to be related to early fourteenth-century porcelain decorated with cobalt blue.

from the shapes of archaistic bronzes of the Han dynasty (206 BC-AD 220). It seems that at this time (during the Southern Song dynasty), there was a marked taste at court for such bronzes, and the small group of wares called *guan* 236 echo that taste quite faithfully.

In summary, the shapes of Song ceramics are marked by the curtailment of foreign contact through Central Asia. The Tang and Five Dynasties periods produced such a wealth of shapes, borrowing richly from foreign traditions, that when this contact was broken, potters were still left with a large vocabulary of shapes on which to work. During the Song dynasty, that vocabulary was used selectively and, as the dynasty wore on and no other foreign contacts were made, the mild but elegant taste of southern China came to dominate; it tended to smooth out shapes and to simplify them further.

Only foreign trade by sea eventually stimulated invention, and the new *kendi*, a drinking vessel derived from an Islamic vessel of that name, was invented for Muslim customers both inside China and abroad.

Decoration

Techniques

At the beginning of the Song period, the techniques of decoration customarily used by potters were incising, slip painting and impressing. All of these techniques were further developed during the Song dynasty.

The techniques of incised decoration had been explored and brought to great elegance of style by the potters of the Yue state in northern Zhejiang. They had used a technique of incising fine lines into the leather-hard body, which resulted in an almost invisible decoration, picturesquely called 'secret' decoration in Chinese. This technique was not immediately carried through into the Song dynasty, but the porcelain potters at Jingdezhen used something very 195 like it on *qingbai* ware (see Chapter 5). Alternatively, the Song decorators used a line made by holding a bamboo blade at an angle to the hard body; this made a sloping cut, one side of which sloped steeply and the other very gently. This cut with unequal v-shaped sides filled with glaze, producing a shaded line that, in the hands of skilled decor- 28 ators, became one of the chief beauties of Song ceramics. This sloping cut was used with different but equal elegance in both white wares (Ding and *qingbai* wares) and in grey and green-glazed stonewares (Yaozhou, Wenzhou and, to a 230 restricted degree, Longquan wares).

The incised decoration used by Cizhou potters in Hebei 73, 75 is derived from a different tradition. The line is incised through the slip only, and the style is much more closely related to engraved decoration on objects made of precious metal from the Tang and Five Dynasties periods. There are basically two methods of decorating with incised slip: one is to draw into the slip with a point, which will leave a clear thin line. This appears to be the earlier of the two incised techniques used on Cizhou ware; it is associated with a ring-punched background, an apparently clear link with silversmiths' techniques from the Tang dynasty. The designs produced by this technique of drawing lines can be either very precise or very free. The second technique of incising slip is called 'cut away', a type of *champlevé* decoration. In this method, the decorator clears the slip away to create a silhouette that contrasts with the body and is 6, 99 emphasized in that manner. This method was used very often in combination with drawn incised lines and with combing, all of which produced a bold and rich decoration, characteristic of Cizhou wares in the middle of the Song 92 dynasty.

Very occasionally, and probably only in the early years of the dynasty, the slip was cut and cleared to a considerable depth, creating a relief effect. This seems to have been a speciality of some kilns in Henan and was a short- 74 lived style.

The kilns associated with slip decorating are all linked together as 'Cizhou type' (see Chapter 2). The only further elaboration of these techniques—made later in the dynasty—was to clear away or incise through not only the slip but also the glaze. This resulted in a very bold line, since the glaze and slip reinforced the depth of the cut. When both the glaze and slip are 'cut away' in this manner, the result can be somewhat coarse in texture and style. The unglazed body was roughened and did not develop a sheen when fired, and the outline characteristic of the 'cut-away' technique, which is usually somewhat angular and abrupt, was not then mitigated by the surface glaze. Very often this technique was used for elaborate decorations to which it added crispness and strength, in character with the decorative style of the late thirteenth and fourteenth centuries.

Slip painting—at its very simplest perhaps the 'string' 8 lines of white slip under a black glossy glaze, like those found on tenth-century northern ware—is essentially a

14
Small dish with rounded sides and a shallow, square-cut foot-ring. Buff stoneware, cream slip and a transparent glaze. Cizhou ware (Hebei). Jin dynasty, 13th century. D. 17 cm. Collections Baur, Geneva, 13.
The inside of this bowl is decorated with overglaze motifs of a peony spray in three colours with a line border. Cizhou-type ware with coloured overglaze decoration has so far been found at five sites in Henan, Shanxi and Shandong provinces. They seem to date from the early thirteenth century and production may well have extended into the Ming dynasty.

brush technique that stands at the head of a long and influential tradition of underglaze painting techniques. In the Song dynasty one of the earliest uses of slip painting with a brush was undoubtedly at the Cizhou-type kilns (see Chapter 2). Slip is a fine clay, much diluted, chosen for its colour derived from a range of earth tones. It can be used with a brush like a gouache-type paint and is usually painted onto a leather-hard body that will be very absorbent; however, there is no 'spreading' comparable to what occurs when painting on absorbent paper. A glaze can be put on top of this slip decoration, and the slip painting will remain inert under the glaze. Using this technique, Chinese potters produced marvellous calligraphic painting, with strong free lines. In the hands of decorators in southern China, these lines became even freer and almost abstract in quality. When using a dark slip, decorators sometimes used a more ferruginous mixture, and this reacted as a metal oxide in the glaze. The result is a more translucent, dark-brown line that seems to move a little with the glaze during firing. This effect cannot always be judged by eye, but it seems possible that, during the Song dynasty, slip decorators were gradually discovering the technique and material required to produce underglaze decoration with metallic oxides. That iron should be the first oxide to be used seems natural, for it is almost ever-present in Song stoneware potting. In the north, where there was a taste for crisp and clear decoration, thick inert slip was the most common medium, used with a strong brush style. In the south, there seems to have been more variation in texture of the slip, and there is a possibility that an iron-oxide mixture was being used for slip decoration. This produced a more transparent brown line that lies in the glaze rather than on the body and has a certain fluid effect in the glaze. This is significant in consideration of the fourteenth-century developments in ceramic decoration, which changed the style and aesthetics of Chinese ceramics from that time onward.

78 291–2

Impressed decoration was much employed by the northern potters of the Liao dynasty in the tenth century. It seems to have been adopted by Song potters only after a certain time lag. At the Ding and Yaozhou kilns during the mid eleventh century, it was customary to use a high-fired mould made of clay. This was carved with the complete decoration, which always covered the inner surface of a bowl or a saucer. The piece was thrown in the normal way, then laid onto the mould and pressed firmly into its surface. The outside of such pieces was usually 'turned' so that the walls could be very thin. It is not at all clear when Song potters first began to use two-piece moulds. This technique, where a sheet of clay is pressed between two moulds, must have been used by Liao potters when making their lobed dishes, and so it is not a Song invention. However, it seems to have been called into use for the requirements of mass production during the later Song dynasty. Its use does not affect the decoration itself, except that a two-sided, impressed decoration was then possible.

42–4

The technique of reserve decoration in either the glaze or the slip depends on there being layers of glaze or slip. A motif, made of paper or wax, was placed on the surface of the piece; a layer of glaze or slip was then put on top, after which the reserve motif was removed, exposing the surface below it and creating a silhouetted decoration. The underlying surface was either the body of the pot or a lower layer of glaze, which would then show through as the silhouette. The most dramatic effect with this technique is achieved when a leaf is employed; it will burn off during firing and leave only the outline of its skeleton behind. The popularity of reserve decoration seems to have been restricted to the Jizhou kiln in Jiangxi during the Song period, although, naturally, it was known and employed infrequently elsewhere.

261–3 25 26

Resist techniques were well known for decorating textiles at this time, and it is interesting that both the stamped and reserve-dyeing techniques should have been used in ceramic decoration.

Motifs

As with the discussion of shapes in Song ceramics, an attempt to summarize briefly the motifs of decoration employed during the dynasty should carry with it *caveats* about incomplete series and the many variants that make up any lively tradition. In general, it may be remarked that the major motifs used on ceramics at the outset of the Song dynasty were birds and flowers. The most popular flowers were lotus and waterweeds. Some of the most beautiful representations are on series of Ding wares on which the lotus and waterweeds are sometimes the setting for swimming ducks. An incised sloping line was often used for these motifs, with a thinner supplementary line to accentuate the sharper side of the sloping cut. The composition of early flower and bird motifs was free – sometimes to the

34

15
Jar with a round body. Grey stoneware, blue-green glaze. Yaozhou ware (Shaanxi). Northern Song dynasty, 11th century. H. 13.6 cm. Museum für Ostasiatische Kunst, Cologne, H.W. Siegel collection, F73.78.
This is a type of ware sometimes called *dong* ware. A similar piece has been reported from Binxian (Pin Hsien), which indicates that it comes from the Yaozhou kilns. It is an example of a northern ware that shows a clear relationship in technique and style with tenth-century wares from Zhejiang. The decoration is composed of a peony scroll done in deep relief carving. Within the relief is some fine, incised line drawing.

point of lacking any regard for the internal form of the bowl or basin on which they were laid out. There was also a sense of informality about the choice of motif, which lacked hieratic or iconographic weight. Undoubtedly the lotus was borrowed from Buddhist iconography, but on these pots it seems to be used more for its natural beauty
28, 35 than as a motif with religious significance. The scrolling lotus of free and generous proportions was also used for borders and occasionally to fill the well of a bowl. The
122 lotus was depicted on Yaozhou ware very strikingly too. The darker line of the dark-green glaze made for a more dramatic design, and this seemed to inspire a more striking
124 composition, which led to the back-to-back lotus group of Jin-dynasty wares. At the Longquan kilns, the eleventh-century pieces are formally decorated, whereas the lovely twelfth-century lotus bowls, which are rare, provide
230 examples of a marvellous short-lived decorative tradition at this kiln.

Apparently sometime during the eleventh century, the peony joined the lotus in the repertory of motifs. It was
117 used in incised decoration and, later in the century,
87, 89 appeared in slip painting. The peony is a flower that lends itself to stylization, and the multi-pointed leaf makes a fine foil for the heavy flower. A scrolling arrangement seemed to be favoured for such flowers until the end of the eleventh century, when a new motif—a single spray placed upright
106 on a vase or centrally in the well of a bowl—was added to the ceramic decorator's repertory. The peony was an especial favourite of slip painters at the Cizhou kilns.

These motifs all appear at the Jingdezhen kilns in Jiangxi, but rapidly developed either toward stylization of the scroll or spray or a freer southern style that was nearly abstract. The latter style was carried through with great
293 panache at the Dehua kiln sites in Fujian. There, the meaning of the design was almost lost in the swirling lines and scoops of combing.

Sprays of peach blossoms were added to the repertory of floral motifs in the thirteenth century, notably on Jizhou ware. In that century a new dimension seemed to come into incised, resist and painted decoration: there was a tendency to create almost a picture on the surface of the vessels. At its simplest, the single spray of peach blossom was not only centrally placed but was positioned on the surface, be it the well of a bowl or the shoulder of a jar, with obvious care.
261 The feeling for composition demonstrated was related, however crudely, to the style of pictorial composition then practised by court painters at Hangzhou. Another version of the peach-blossom motif was to juxtapose the floral spray with a crescent moon. This was a poetic reference new in Song ceramic decoration—a picture to be read for its content. The same is true of the well-known motif found on Yaozhou (and also *qinghai*) wares of the 'cow gazing at the moon'. These pictorial effects lead naturally to the fourteenth-century underglaze decoration and all that lay beyond it. In the Song dynasty, this particular style of pictorial decoration seems to have been the start of a long tradition, which was beginning to make its appearance in the fourteenth century and joined with the other underglaze painting traditions of the Song dynasty.

Ducks and cows have been mentioned as motifs. Toward the end of the dynasty a greater variety of creatures made their appearance in ceramic decoration, usually as adjuncts of a floral composition. Until sometime in the thirteenth century, small children appear among the branches of 126
floral scrolls on Yaozhou and Linru wares. Dragons and phoenixes were used at the Ding and Yaozhou kilns but are assumed to have been reserved for the tribute wares made by those great kilns. They are relatively rare, and the animals seem to be strongly drawn: the dragon was a scaly serpentine creature with four legs and a long nose. It is not possible, however, to generalize about such wares.

Finally, the wares with impressed decoration from all the kilns show an aesthetic style quite different from that of wares with either incised or painted decoration. There was a formality and complexity about impressed decoration 136–7
that apparently conflicted with the free and sinuous lines used in the other techniques. The one link between the techniques seems to be the rich designs on the 'carved' style of incised ware from the Yaozhou kilns. On the impressed bowls of Ding ware, Linru ware, Jingdezhen or Yaozhou ware the crowded design of ducks and lotus or phoenixes and flowers are reminiscent of work in other media: primarily, perhaps, textile printing and to a certain degree the impressed wares of potters of the Liao dynasty. Many of the designs are close to contemporary designs printed on fabrics. Since the idea of stamping a design was close to that of moulding one, it is possible that there might have been an interchange of craftsmen between the two crafts: the making of a fabric stamp is a craft similar to that of cutting the design into a ceramic mould.

Reserve decoration such as that found at the Jizhou kilns 262
was probably carried out by placing cut-paper designs in the first glaze. It is interesting that the motifs—birds, butterflies, flowers, geometric shapes and Chinese characters signifying good luck—all still occur today in the local tradition of paper-cutting in many regions of China. This seems to provide an indication of how long this tradition has been a folk craft in China. Reserve decoration was either composed in the 'pictorial' style with one motif carefully placed to support the design or it was rigidly arranged

in a completely balanced manner, rather like designs on Chinese coins, with motifs at each point of the compass.

Techniques of Glazing

Although it has been widely assumed that Chinese potters used a single technique to fire the glazes of their high-fired wares, it is becoming clear that they used several variants to produce the great series of glazes characteristic of the Song dynasty. The heavy glazes on Jun and Ru wares, which do not entirely match the body in structure, may have been used on pre-fired bodies, although authorities differ on this point: the whole piece would seem to be comparatively low-fired, and yet the glaze is certainly an alumina-silica and lime glaze, and the entire piece must be regarded as a stoneware. This remains an unresolved problem that may depend for its answer on the discovery of the kiln site that produced Ru ware. At the Longquan kilns, firing twice or three times seems to have occurred on a wide scale. Partially glazed pieces have been found at the kiln sites, i.e. with a very thin glaze and underfired, the inference being that the body was glazed and partly fired (sintered)[19] before being reglazed and full-fired. This technique would allow a very thick layer of glaze to be built up and would encourage close bonding between the glaze and the body. It seems that only at the Jingdezhen kiln complex was there no evidence of pieces being fired twice.

A biscuit firing must be used for low-fired lead glazes such as those found on lower-fired, inferior wares at many of the large kilns.[20] The body is pre-fired at a higher temperature than is subsequently used for fixing the glaze in the second firing. This technique was well known in both the Liao and Tang dynasties. A new use of the
14 technique occurred in the Song dynasty with overglaze decoration such as that employed at the Cizhou kiln sites in Hebei. There, in a first firing, the glaze was high-fired and then an overglaze decoration with a lead glaze was applied. The overglaze painting was in a style closely related to the slip painting of the period. The second firing was done in a muffle kiln under oxidizing conditions; therefore, the iron and copper commonly used produced, respectively, a red and a bright-green decoration.

The Colours of Glazes

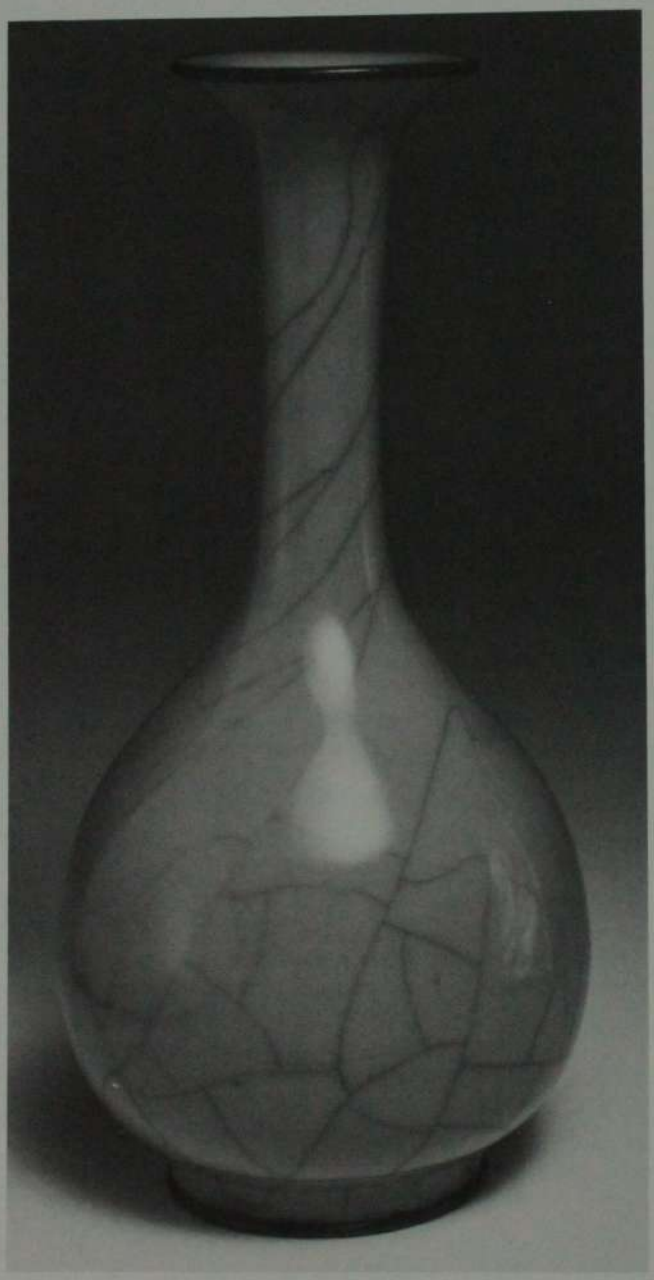
So much of the special quality of Song stoneware is due to the glaze—its texture, colour and depth. The peculiar strength of Song glazes (see the Glossary) meant that the potter was able to use them very thickly and that they would survive even if they were not quite fully fired. The high-firing temperature (*c.* 1100°C) required to produce and glaze Song stonewares also meant that potters were only able to use the limited range of colours that would stand up to such firing without vaporizing.

The colour in a glaze is produced by metallic oxides in suspension in the glaze, which, during firing, either take up oxygen (are oxidized) or are deprived of oxygen (are reduced). Several metallic oxides, in one form or another, will produce a colour in the glaze. However, only a few metallic oxides will survive the high temperatures required to fire something more vitrified than earthenware.

Iron is the colouring agent most commonly used in Song glazes. Under reducing conditions, the presence of an iron oxide in the body and glaze will produce a grey body and colours in the glaze ranging from dark brown or black to pale blue-green (see the Glossary). The colours produced within this range depend on the concentration of iron oxide in the glaze: on the whole, the darker colours are due to a stronger concentration of iron oxide. The other metallic oxides that can survive high-temperature firing are copper and cobalt. Copper oxide, which produces a deep red under reducing conditions, was not used during the Song dynasty and appears only as a purple splash at kilns making Jun ware. Potters appear not to have used cobalt blue until the Yuan period (1278–1368), although this is a subject under discussion. It would appear that when these oxides were first used they were thought of as decorative colours rather than as monochrome glazes, an idea which came much later. The colours in most Song stonewares are almost exclusively derived from iron in the glaze. The firing conditions are, for the most part, those of a reducing atmosphere, but the degree of reduction may vary among the kilns.

Green Glazes. The green glaze over a grey body found on Yaozhou wares is in the grand tradition of the potters of the 15
Yue state, whom we know added iron to both the body and glaze of their wares to improve the colours. The green glaze on Yaozhou wares, used thickly with some bubbling, has the rich green colour of reduced iron and shows some signs of a tendency to underfiring, which was typical of many northern wares. Where the pieces are a yellowish olive-green, the colour seems to be due to traces of titanium in 119, 125
the glaze rather than evidence of oxidization.

Some of the finest Song glazes are those produced in the Linru area for Jun wares and at an undefined site for Ru wares and the related *guan* wares from Longquan (see Chapter 4). These are all stonewares of varying hardness, distinguished by their thick and beautiful glazes. Each is a thick iron-coloured, alumina-silica, lime or potash, glaze. Jun-ware glazes, the coarsest of the three, are a beautiful



16
Pear-shaped vase. Grey stoneware, blue-green glaze, widely crackled. *Guan*-type ware (Zhejiang, probably from Longquan). Southern Song dynasty, 12th–13th century. H. 18 cm. Percival David Foundation of Chinese Art, London, 4.
Both the lip and the foot rim of this piece are bound with metal, probably for protection. The spiral of the crackle, which so beautifully enhances this piece, was caused by the stress of throwing that still remained in the body of the piece when it was fired.

blue that shades from dark turquoise to pale duck-egg blue, 142
sometimes with very pale streaks. A distinctive splash of 17
copper-red or purple singles out the glaze as belonging to a unique style of glazing of the Song period. This glaze is semi-opaque, with a dramatic quality to the movement and sheer thickness of the glaze. No other glaze is exactly similar to it, the closest being the fine and dense Ru-ware 151, 153
glaze. Again, this is within the range of blue-green to grey glazes, but it is of such elegance of texture and evenness as to make it the aristocrat of stoneware glazes of any age. Although Ru wares are complex and their glazes appear not to match the body as well as comparable wares from southern kilns, the results achieved with a Ru glaze can only be compared with the contemporary Koryo celadons of Korea. The *guan*-ware glaze, made at the Longquan kiln 156
complex in Zhejiang, was often more grey than blue and a conscious attempt to match the Ru style of glazing. Crackle (see the Glossary) was also one of the features of later Song greenware glazing on Longquan wares.

The 'ordinary' green glaze on Longquan wares was technically one of the finest of the high-fired glazes because 18
of the true match of the body and glaze. In smoothness of texture it somewhat resembles the Ru and *guan* glazes, but green glaze on Longquan wares does not have the relative opacity of the northern glazes. The green glaze on Longquan wares had an inner translucency that enables light from its much paler, almost white, body to reflect through the glaze. The brightness of this glaze, although its colour is very soft and gentle, contrasts with the much heavier looking glazes on Ru and *guan* wares.

Transparent White Glazes. A thin, nearly colourless, transparent glaze that is shiny was used over a white body in complete contrast to the tradition of green or blue glazes on grey-stoneware bodies. The finest of these nearly colourless, transparent glazes are the ivory glazes on Ding 29
wares and the bluish glazes on *qingbai* wares. The trans- 22
parent ivory glaze used on such white-bodied wares as Ding ware was a clear, very sparsely bubbled glaze that is very shiny. It had a tendency to run in 'tear drops' and had the rather glue-like consistency of a lime-fluxed, high-fired glaze. This seems to be an example of a ware fired in a slightly oxidizing atmosphere, for traces of iron in both the body and glaze tend toward a warm colour—when held to

17
Dish with a flat rim and a shallow base. Grey stoneware, opalescent, lavender-blue glaze with purple splashes shading to olive-green on the base. Jun ware. Northern Song—Jin dynasty, 12th–13th century. D. 18.5 cm. Percival David Foundation of Chinese Art, London, 72.
This is a piece of Jun ware of exceptionally fine quality. Both the body and the glaze are of fine texture. The glaze covers all but the foot-ring. The copper splashes are almost symmetrical, showing evidence of the potter's control.

the light, some Ding wares will show a definite orange tinge. This slight oxidization, or very slight reduction, appears to occur at several northern kilns. Reduction was not as severe as for most wares fired in southern kilns. A comparison between Ding ware and *qingbai* ware from Jingdezhen illustrates the contrast in colour that is probably due almost entirely to firing conditions. The glazes on *qingbai* wares from Jingdezhen and Dehua are typically southern in structure, being close in composition to the body material; they contain traces of iron that produce a bluish tinge. The 'white' glazes of the Song dynasty are not thick, but they enhance the incised or impressed decoration beneath them and 'fit' the body exceptionally well. This fit gives the pieces their strong yet delicate look and feel. The porcelains do not seem brittle, nor is there any feeling of sharpness to detract from the delicacy of the body or its decoration.

Black Glazes. A black or very dark-brown glaze was commonly used at both northern and southern kilns before and
8, 27, 267 during the Song dynasty. These glazes have a very high iron content and, when fired medium-high, become bright and shiny; high-firing produces a duller texture. This type of glaze is associated with Cizhou-type potting during the Northern Song dynasty (see Chapter 2). Later in the
257 dynasty, dark southern glazes such as the 'hare's-fur' glaze of the Jianyang kilns in Fujian created a new tradition. This led to a new aesthetic in pottery glazing, which, in the last two centuries of the Song dynasty, inspired some spectacu-
258–60 lar glaze effects, as characteristic of the later Song period as Ru ware was of the mid Song period. Again, many of the special effects owe as much to the conditions of firing as to the content of the glaze. The effects of refraction in Fujian wares can be very dramatic and are still not completely understood by modern potters. The composite dark glazes
266 from Jizhou in Jiangxi do not show the same effects of refraction as those on the Fujian wares. They are clearly composed of two or more distinct glazes, either run together or employed one on top of the other. This dappling effect with dark glazes was particular to the later Song period.

Low-fired, Coloured Glazes. Continuing a tradition that originated in the Tang and Liao dynasties, a certain amount of low-fired glazes were also used during the Song dynasty. These glazes were associated especially with Cizhou wares from Hebei and with some products of the Quanzhou kilns in Fujian and the Jizhou kilns in Jiangxi. These wares are always fired twice, a technique used more often than has previously been thought likely. The glazes are often coloured bright green (from copper), yellow (from iron) or dark brown (from iron) and are probably lead glazes, fired at a lower temperature (850-1000°C) in an oxidizing atmosphere. The huge quantities of brown-glazed rough ware, made in the south and sometimes used in the export trade of the thirteenth and fourteenth centuries, includes many examples of such thin glazing. After looking at the thick, unctuous, alumina-silica, lime glazes, lead glazes seem meagre, but they have the advantage of never masking impressed relief decoration. During the Song dynasty, this use of a low-fired glaze over a body previously fired at a slightly higher temperature was an early experiment in 'on-the-biscuit' glazing, which was used in the seventeenth and eighteenth centuries precisely because it did not blur the modelling of the figures and curiosities popular at that time.

KILNS AND WORKSHOPS

Although several kiln sites dating from the Song period have been found, it has not been possible to make a positive reconstruction of a working kiln area. After many centuries, the most striking remains of a kiln are often just an enormous quantity of broken pieces of fired, half-fired and misshapen pots—the wasters thrown out by potters after firing—as well as a litter of kiln furniture. Unfired pots will not survive in damp soil, and, on the whole, unsuccessfully thrown pieces will be returned to the clay store to be re-used. The waster pile is usually close to the actual firing area—the kiln.

In China, the kilns were built of bricks and were of two basic types: the down-draught kiln with a single chamber Fig. 24
and the dragon kiln. No complete Song example has been found for either one, so to complete the ground plan—which is usually all that is left—they have to be compared with more recent examples. The single-chamber kiln was common to both northern and far southern China (Fujian province), while the long, rising kiln with a continuous chamber—the dragon kiln—was in common use south of the Yangtze river. At Jingdezhen in Jiangxi both types of

18
Vase with a tall neck, a cup mouth and a depressed, pear-shaped body. Fine pale-grey stoneware, grey-green glaze. Longquan ware (Zhejiang). Southern Song dynasty, 13th century. H. 31.7 cm. Percival David Foundation of Chinese Art, London, 202.
This is a beautiful example of style in the Southern Song dynasty: restraint of potting combined with a rich, thick glaze and a gentle colour. The opacity of the glaze is caused entirely by the suffusion of bubbles suspended in it. The underglaze decoration of incised rings covers both the body and neck. The foot-ring is straight and slightly trimmed on the outer edge. The base is glazed and the unglazed foot rim has oxidized.

kiln were used. In kiln areas as large as the sites under discussion, there were several firing sites. It is interesting that when discussing the Jizhou site in Jiangxi, the local gazetteer mentioned that, at its height, as many as five kilns were operating at that site, seeming to imply that this was a large number, and indeed the area of the town, with a population of one thousand households and working potteries, was extensive. As many as one hundred and fifty kiln sites have been found at Dehua in Fujian, but there is no indication that they were all in use at the same time.

This very brief description emphasizes the point that, although the pottery centres are known as kilns, that firing structure was only part of a whole concentration of workshops, clay pits and tanks, sheds and packing houses.

Put very simply, the process of pottery-making starts with the gathering of clay (which in China was mined or cut locally, for kilns grew up around a useful source of good potting clay). The clay could well be in the form of ground rock that was pulverized and put into water to separate the larger particles, which would sink to the bottom. The clay, in suspension in the water, was then run down to a lower tank for further washing. Purified clay was gradually dried until it could be pressed and trodden, or kneaded, in preparation for use by the potter: air bubbles are disastrous in clay during firing, since they will expand and shatter the pieces of pottery in the kiln.

Once the clay was ready for use, it was handed over to the potter, who probably worked in a large shed. No Chinese potters' wheels of the Song period have been preserved, but clearly the kick wheel had been in use for a long time, and the potters probably sat down to a wheel sunk in a pit in the ground. During the Song period, it was already common for potters to build pots from thrown sections. Shapes such as ewers and *meiping* vases naturally need joins, and these were luted with slip (see the Glossary). As the pots were thrown, they were removed to racks to dry gradually to a state descriptively called 'leather hard'. At that stage, the piece could be handled and any decorating that was planned was then put onto the surface. Then, if it was required, slip was applied and then finally the glaze. At this stage, the pot could wait until a firing was prepared.

For firing, the pot was placed in a saggar, in which it would stand on some sort of a supporting stand. Up to six layers of saggars were stacked in the firing chamber of the kiln. Exceptionally large pieces, too big to be put on saggars, were placed on stands among the stacks of saggars, which protected them to some extent from the flames in the kiln. Fig. 1

Firing a kiln was traditionally the work of a kilnmaster and his team. High-firing was an operation that took several days and would have been one of the most expensive processes in the production of pots. When the firing was completed, and the kiln had cooled sufficiently to be opened, it was unpacked, and the successfully fired pieces were taken to be packed for distribution.

Ceramics were usually transported by water, the pots being packed and tied up in stacked bundles and put into basket containers. The remains of packing dating from the thirteenth century were found in a ship excavated off the Sinan coast of Korea.[21]

From this very brief description, it is evident that to produce a sizable output, a notable kiln complex had to cover a wide area. Near or at the site, there would be sources of both clay and fuel. In the north, the latter was characteristically coal, and in the south, wood. Also it was rare not to have a good access by water very close to the kiln complex, although Dehua in Fujian lacked one.

All the various stages in ceramic-making required workshops, and at any of the large kiln complexes there were a considerable number of houses, many without walls. A flourishing kiln area gave the appearance of being a busy town. Several hundreds of people were required for quite a modest pottery; the larger well-known potteries employed thousands.

It is not clear just what tools were used by potters in the Song period. No wheel has yet been found *in situ* and, although the remains of later dragon kilns (still packed) have been found, the finer points of stacking and packing are still not known. It is also not sure whether Song potters used shelves in their kilns, since there is as yet no evidence on this point.

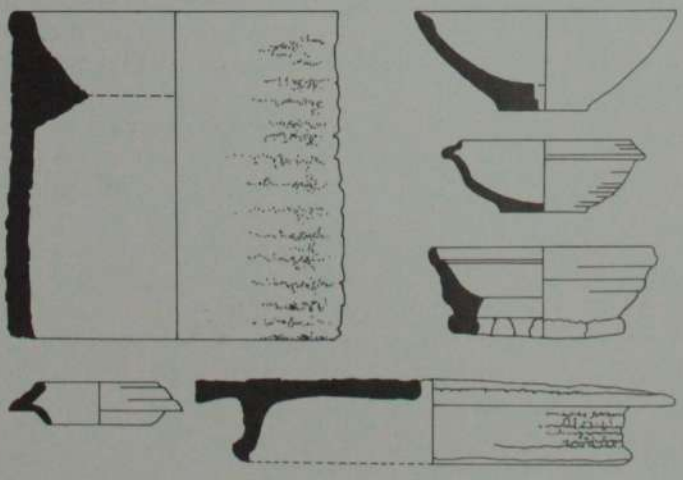


Fig. 1 Diagram showing the simple saggars used in Song kilns

19
Bean-shaped pillow. Fine grey stoneware, blue-green glaze. Korean celadon. Koryo dynasty, early 12th century. L. 26.67 cm. Duksoo Palace Museum of Fine Arts, Seoul.
The sides are cut through in open-work lotus scrolls. Comparison with contemporary pillows of Cizhou ware shows some relationship, but the Korean piece is of a far superior quality. There seems to be no green-glazed Chinese pillows for comparison.

20
Upper surface of Pl. 19, decorated with an incised peony scroll.

The chief innovation of Song potters was the almost universal use of the saggar as a container for all medium- to fine-quality wares. The exceptions were very large pieces and wide dishes. The most common Song saggar was a
Fig. 1 heavy bowl with straight sides and a bowl-like base, having an angle underneath to make it simple to stack one piece on top of another. A plate-like cover could be used to seal the top of these saggars. The saggar was made of a very heavy, gritty, high-fired pottery. One of the variants used was the tall-sided saggar, which could be made even taller by adding a ring. Vases and ewers could be fired in these saggars. A further refinement was the use of the stepped saggar (Fig. 2), in which the inside walls of the saggar were cut in a series of stepped grooves that allowed a graded series of bowls or dishes to be fired face downward. The saggars were then packed and fired in the usual way. This method of firing appears to have been used first at the Ding kilns in Hebei; the theory is put forward that face-down firing might have helped to alleviate problems of sagging during firing.[22] This method was also taken up at Jingdezhen and Dehua, where the technique seems to have been an aid to mass production, allowing the kilns to be packed much tighter.

Information about other kiln furniture is not quite as clear cut. A variety of supports were in general use in kilns throughout the country. Many kilns used three- or five-point spurs on a pad. At the Ding kilns the pads were simple tri-lobed ones with a short point at the end of each lobe. At this same kiln, a very flat saucer with an upturned rim was used as a stand, presumably for the foot-ring. Cizhou wares show signs of quite large, wedge-shaped spurs on the foot and within the bowl, evidence of one bowl being stacked within another. This is a characteristic of rough wares fired at all kilns: multiple spurs were used and no attempt was made to disguise the scars within bowls.

At kilns producing Ru ware, an unusual spur technique was in evidence: it left three or many more tiny points in the glaze, which always cover the base of such wares. This technique is so reminiscent of that used by potters of the Yue state and at the kilns producing Koryo wares in Korea as to reinforce the hypothesis of a link between these three wares.

Early *qingbai* wares from Jingdezhen were supported on a strip of clay coiled to fit inside the tall or shallow foot and to stand the bowl well clear of the saggar. This left the oxidized, gritty black scar so typical of porcelains of the earliest period. The southern wares from Longquan and Fujian were mostly supported by saucer or cup supports that fitted the unglazed foot-ring. Saggars with a flat base or bowl-like base were used, along with ring saggars and stepped saggars. The Jianyang-type tea wares were placed very simply on a button of clay in the base of the saggar.

Very few implements used by Song potters have been found. Pestles and mortars and bowls with serrated surfaces were presumably used to grind and pound clay and to

21
Six-foliate cup-stand with a short foot and a hollow cup holder. Pale-grey stoneware, transparent blue-green glaze. Korean celadon. Koryo dynasty, 12th–13th century. D. 17.3 cm. Museum of Fine Arts, Boston, 11.1826.
This style of cup-stand demonstrates that the links between Korean and Ru-ware celadon traditions were very close at this time. Compare this piece with Pl. 151. Korean celadon characteristically has a more transparent and bluer glaze than the Chinese ware. See also Pl. 301.

prepare the other hard constituents of pottery. No brushes have survived, but these may be presumed to have been of the traditional kind used for ink. Incised decoration was probably done then—as now—using a slip of bamboo cut to a wide 'nib', which could be used either as a point or, on its edge, to produce the relief-cutting typical of the decor-
44 ators who made Yaozhou ware. Moulds used for moulded decoration have been found at Ding, Jingdezhen and Quanzhou. They are heavy, solid objects, often signed —presumably by the master craftsman—as personal property, and as such, they are rare examples of personal possessions that belonged to potters. The moulds were made of a very fine-grained, high-fired clay that became polished with use.

Dated 1084, an inscription dedicated to one of the potters' gods on a temple tablet at Yaozhou reads: 'Clever as though moulded in metal and delicate as jade. First the earth is compounded to make the clay, shaped on the potter's wheel, to any shape, square or round, great or small; all are perfectly regular. Then placed within the kiln, bright as fire; fierce flames dart out, blue smoke rises up. Fired for days on end: suddenly it is made. When you tap it, it sounds pure, when you look at the colour it has warmth....'[23] This contemporary description of the making and the finished quality of the finest Yaozhou ware hints at much of the technique and, ultimately, the true mystique of such wares and other fine wares of the Song period.

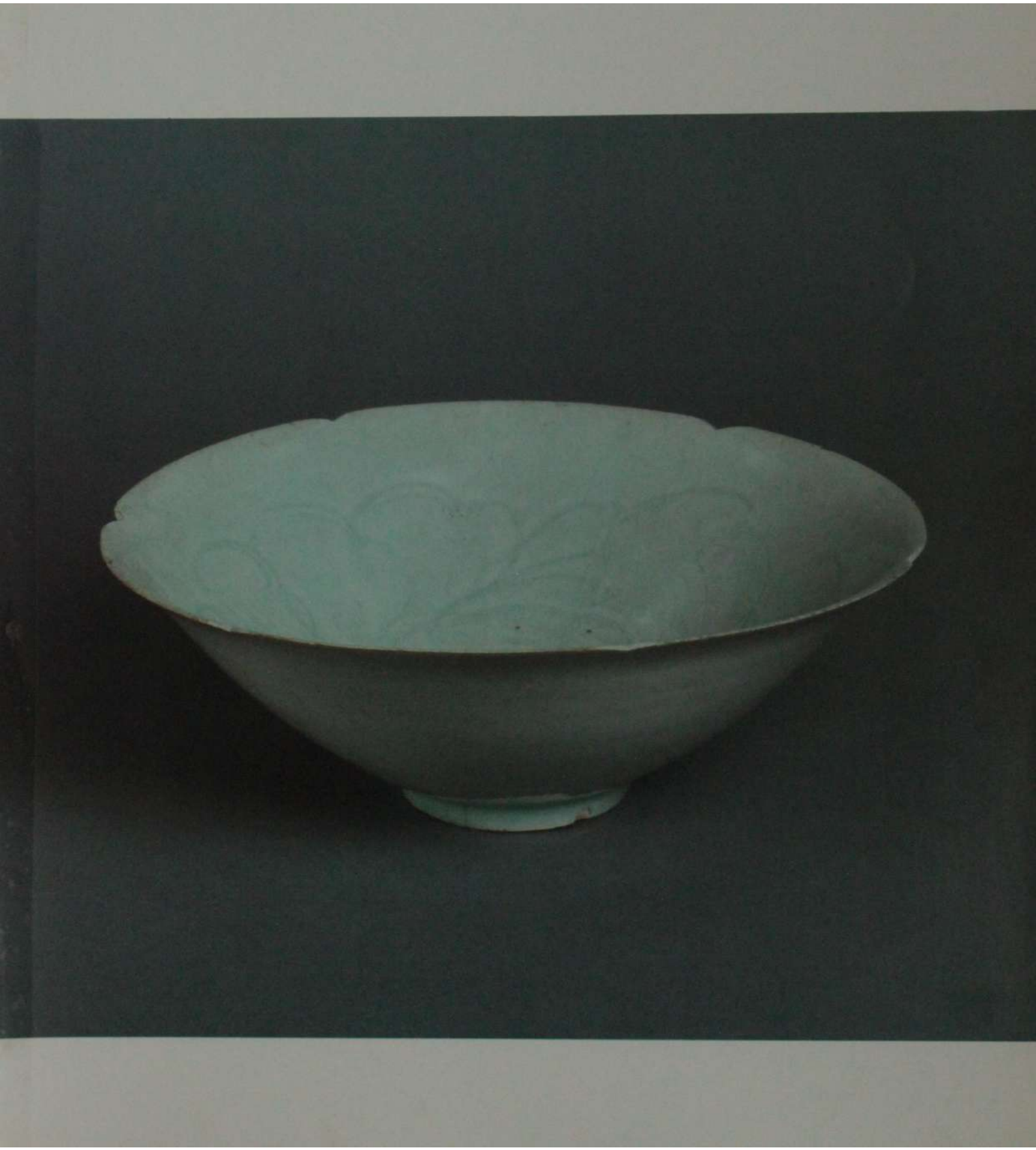
THE RELATIONSHIP BETWEEN THE INFLUENTIAL KILNS OF THE SONG DYNASTY

Although the flowering during the Song dynasty of so many great kilns of such diversity can be accounted for to some degree in terms of the market and the developing taste of connoisseurs in China, in a more technical sense these seemingly diverse kilns, in fact, form a network over the country. Each of the named kilns is famous for one style of ware, in which it specialized and to which it gave its name; however, many of these kilns also made other wares of an inferior quality in addition to their speciality. This was particularly true at the beginning of the Song dynasty, for, at that time, the named wares were only starting to emerge. Since during the preceding dynasties all major kilns had produced green-, white- and black-glazed stonewares, these three types may be considered the three 'strands' of Chinese potting that formed the main web of the network.

It seems clear that certain kilns, either by reason of their exceptionally fine craftsmanship, outstanding clay and glaze material or, more probably, a combination of all these characteristics, made a type of ware that was admired and prized by connoisseurs. Such wares were not only collectors' treasures and merchants' trade goods, they were also an inspiration and guide for other potters. The network of ceramic styles that evidently covered the whole of China during the Song dynasty was not simply the result of obtaining markets or of exemplary local enterprise. There were a series of dominant kilns, each of which, with their own specialist ware, advanced the style of that type of ware and influenced other kilns, either contemporary or subsequent. There were, of course, many many kilns which made medium- or low-quality wares in the styles of the greater kilns. Here we are concerned almost exclusively with the influential kilns that created the Song ceramics we know and admire today.

The white ware strand of the Song ceramic network was at first dominated by Ding ware, which seems to have 28
emerged from a tradition generalized in northern China 1
during the Tang dynasty and the tenth century; the product

22
Six-foliate bowl. White porcelain, pale-blue, transparent glaze. *Qingbai* ware (Jingdezhen in Jiangxi). Northern Song dynasty, late 11th century. D. 17.09 cm, Ashmolean Museum, Oxford, 1956.1415.
The gently flaring, foliated bowl is a typical product of the Hutian kilns at Jingdezhen at the very end of the Northern Song and in the early Southern Song dynasties. The base on this example is thick, and the foot, tall and neatly formed. The bowl was fired on a pad on the unglazed base. The inside is decorated with a freely drawn floral motif.

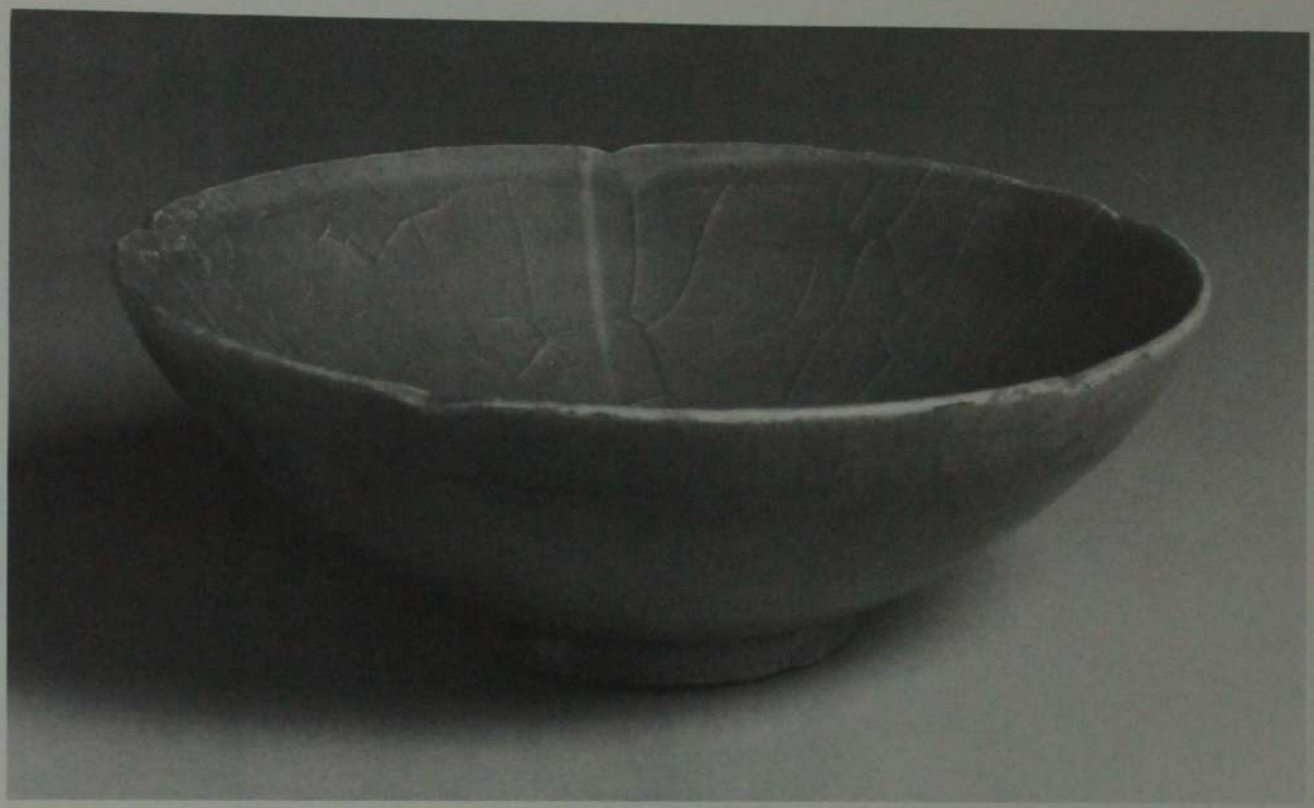


was a good, strong, almost-white ware. The innovations introduced by the Ding kilns were many: they produced a thin-walled, shiny ware with a creamy glaze; on this they began using incised and then moulded decoration and, more technically, employing the face-down method of firing and stepped saggers. Not all of these things were inventions of the Ding kilns; incised decoration seems to have been fashionable at the time and was used at many kilns, but the Ding kilns employed it on white ware for the first time. Impressed decoration and moulding also seem to have been in fashion in the eleventh century. But Ding ware established an ideal for white ware, which was accepted and taken up successively by the Jingdezhen and Dehua kilns. Jingdezhen has become so dominant as the white-
194–6 porcelain kiln of China that it is useful to note its initial debt to the Ding kilns. Taking up more or less when the Ding kilns went into decline, potters at Jingdezhen accepted both the criteria and techniques of Ding ware. They made a very fine, thin-walled ware similar in design to the Ding pieces; initially the decoration was incised and
198 later impressed and moulded. Jingdezhen potters certainly made great use of the face-down method of firing and of stepped and ring saggars for packing kilns – methods of the Ding kilns. To these, they added their own important contribution, which subtly changed the ideal of white ware in China. Technically, the clay and glaze material and the techniques utilized at Jingdezhen allowed the potters to produce a translucent porcelain, which they exploited and perfected. The porcelain produced at Jingdezhen has all the strength and elegance of that material, used in a style that has remained an ideal for later potters at Jingdezhen itself and at other ceramic centres throughout the world. There is no mistaking the influence of this great centre in Jiangxi, which was achieving important levels of production toward the end of the Song dynasty. The immediate follower of Jingdezhen was the Dehua kiln complex. At Dehua the early pieces (from the thirteenth century) were superficially so similar to *qingbai* ware from Jingdezhen that they might be regarded as no more than a commercially successful development of the more northern kilns. Apparently, the Dehua kilns made many more moulded pieces and developed mass-production techniques to meet the huge demand from their commitments to the export
221, 227 trade. The chief influence of Dehua ware was its effect overseas, a result of this thirteenth-century export trade and, of course later, thanks to a different style of white porcelain made at Dehua that was of marvellous quality.

The tradition of making grey-bodied wares with a green glaze is older than the Song period. Already in the later Tang dynasty and in the tenth century, very fine and

23
Tazza-shaped lamp with a tall foot and double-fluted flanges on the stem. Porcelain, ivory-tinged glaze. Ding-type ware (Qinghexian in Jiangxi). Northern Song dynasty, 11th century. H. 7.1 cm. Östasiatiska Museet, Stockholm, Kempe collection, 491.
This stemmed shape became very popular at the Jingdezhen kiln complex and is often seen in *qingbai* ware.

influential wares were made in the kilns of the Yue state in northern Zhejiang. A high-fired, grey-bodied ware with incised decoration and a transparent green-blue glaze was made there and fired on spurs. When the specialist kilns of the Northern Song dynasty began to emerge, Shangyu, the major kiln of the late Yue state, which would have come within the boundaries of the Song state, was already in decline. The influence of the great greenware produced at Shangyu was passed to the Yaozhou kiln complex in Shaanxi, where a ware technically very similar, but stylistically different, was made. High-quality greenware from Yaozhou is grey-bodied with a dark-green glaze over an 120, 122, 125
incised, and on later wares an impressed, decoration. Technically, this is a development of native greenware made before the Song period, but the elegance and quality of Yaozhou ware are quite new. It seems that inspiration may have reached the Yaozhou kilns through the Yue



24
Five-foliate bowl. Pale-grey stoneware, grey-green, glassy, speckled glaze. Longquan ware (Zhejiang). Southern Song dynasty, 13th century. D. 14.3 cm. Percival David Foundation of Chinese Art, London, 256.
It seems to have been a custom in the thirteenth and fourteenth centuries to impress both decoration and simple inscriptions of good luck or, as in this case, the name of a place, in the well of bowls. Slip trails emphasize the foliations inside the bowl, and the impressed four-character mark in the well reads: *Hebinifan*. At Longquan, the quality of such bowls varies considerably. There are many examples of impressed characters on wares from the Fujian kilns of the thirteenth and fourteenth centuries, too.

tribute ware of the tenth century. A great kiln like Yaozhou added to the Yue tradition of greenware, and the carved decoration on Yaozhou greenware was an enrichment of the delicate southern decoration on Yue greenware. Potters at Yaozhou also produced a shiny, deeply coloured glaze, through which the sharply cut decoration shined clearly. The incised and combed decoration produced at the Yaozhou kilns is far from the decoration on tenth-century wares from northern Zhejiang. The impressed decoration from Yaozhou kilns, and their close relative the Linru kiln, was much like the current incised style of these kilns and also not far from that of the Ding kilns. The natural successor to the Yaozhou kiln complex seems to have been the early Longquan and Wenzhou kilns in Zhejiang. These kilns have not as yet been fully investigated; they inherited all their techniques of potting and glazing from traditions in northern Zhejiang; however, they carried over from the Yaozhou kilns complex, bold, incised and combed decoration and a shiny dark glaze.

Another strand in the network of grey-bodied wares with green glaze in the style of Yue wares was the marvellous Ru ware of the early twelfth century. One of the Yue-ware styles was a ware with a dark-grey body and a smooth, opaque, grey-green glaze, applied so thickly as to mask the fineness of the potting. This Yue ware was fired on fine spurs. In many ways this description fits Ru ware, with the exception of the very special glaze evolved at the Ru kilns. Short-lived though the production of Ru ware 153
was, because the ware itself was so highly regarded in its own day, it was inevitably influential. That is evident in the most obvious successors to Ru ware, produced as *guan* 156
ware at Longquan and Hangzhou. In a certain sense, *guan* ware seems to be a ware created for a specific market—the court—and it died with the market; thus, it cannot be regarded as an influential ware.

More interesting is the so-called *kinuta*-quality celadon
18 from Longquan, made at or near the same kilns as the *guan* wares and that achieved much of the same aesthetic quality as Ru ware but transformed it. Because of the very distinctive technical equipment employed to make them, Longquan wares, with their fine grey body that is almost white and their blue-green glazes that are as strong and well-bonded as those on *qingbai* wares from Jingdezhen, are very different to handle than either Ru or Yue wares. However, if Longquan products of the tenth and eleventh centuries are compared with those of the twelfth and thirteenth centuries, quite a definite change in direction in the aims of the potters will become evident. Shiny glazes and rich decoration were dropped in favour of a glaze with a beautiful texture, used thickly over a body with thin walls and almost no underglaze decoration. It seems that this tradition, which travelled from Yue wares via Ru wares to the Longquan kiln complex, was enriched by technical perfection there and remained the inspiration for producers of celadon ware in several centres since the Song dynasty.

The third great strand in the network of Chinese ceramics – black-brown wares – is not a very tidy part of the network, especially since it includes one of the traditions of potting that is the most widely spread in China.

4 The grey-bodied wares, coated with slip, of the Cizhou tradition, seem to have been the common wares of northern China. This tradition is based on Tang and Liao styles, and insofar as the tradition survived through the Song dynasty, Cizhou – the kiln at which all the many styles of decoration have been found – was the 'influential' kiln. The importance of this whole tradition in a discussion of influence lies in the decoration itself and the techniques of decoration. The great ingenuity at Cizhou in the use of
5–6 slip, first as a coating to be incised and then with a brush under a glaze, seems to have led the way toward underglaze decoration with metallic oxides – a subject not of much concern in the Song dynasty, but very influential from the fourteenth century onward. Similarly, potters at Cizhou experimented with on-the-biscuit glazing and with over-
14 glaze decoration. In so many ways, not the least of which are traditions of several styles of decoration, Cizhou wares seem to lead up to the great traditions of underglaze decor-
13 ation with cobalt in the Yuan dynasty.

Apart from these decorated wares, the kilns of the north
8 made black-glazed wares, using a shiny black glaze on a grey body. In southern China, a tradition of using a dark-brown glaze on a buff body had also developed. In this case
25 the glaze contained a high concentration of iron; in its forms it was closely related to greenware and had a rather more matt surface texture.

There seems to have been a need for dark-glazed wares of medium quality. One of the more notable early wares had been made at Lushan in Henan. This was a dark-glazed ware with an ash-grey splash in it that has traditionally been associated with the copper-splashed Jun ware from Linru. However, the first kilns that can be classified as influential and that produced dark-glazed wares as a speciality were the Jianyang kilns in northern Fujian. This 257
was apparently a truly peasant ware with a very dark body and a ferruginous glaze that develops luminous streaks during firing. This effect has been called a 'controlled accident' and was the starting point of a great many experiments at other kilns in both northern and southern China. The use of more than one glaze to achieve something akin to these Fujian glazes resulted in the oil-spot, tortoise-shell 26, 255, 260, 269, 272
and partridge-feather glazes of the late Song dynasty.

Painting with metallic oxides on a dark glaze, a tech- 27
nique that came into use at the very end of the Song dynasty, was also derived from the Fujian glazes. Such painting led to inventive potting at Jizhou in Jiangxi, a kiln that was the recipient of influences from both this tradition and the Cizhou one. Unfortunately, the Jizhou kilns were active and inventive at the very end of the Song period and were overtaken by the changes in taste and political conditions at that time.

From the preceding brief analysis, it seems clear that potters in different areas were aware of each other's work. We know that this was the case in other crafts, and although there is no evidence that craftsmen were itinerant themselves, there is every reason to believe that they were able, at least in the great kiln areas, to see the work of other potters. In the early part of the Song dynasty, the tribute wares would have been known to the potters in the metropolitan area. This is the evidence which has been put forward to support the influence of Yue wares in northern China. Much more intriguing is the transmission of techniques across such distances as those from the Ding kiln in Hebei to Jingdezhen in Jiangxi. The terse remarks in local records do not help us to solve these puzzles; however, a skilled potter can deduce a great deal about the probable methods of production of a ceramic object simply by handling and examining it. Provided the examining potter

25
Bowl. Buff stoneware, black glaze. Jizhou ware (Jiangxi). Southern Song dynasty, 12th–13th century. D. 10.79 cm. Ashmolean Museum, Oxford. 1956.744.
This very beautiful use of the reserve technique, in which a leaf has been employed as the reserve motif, is not confined to the Jizhou kilns; northern potters also appear to have used it. The composition of the decoration, however, is close to that used on wares with decoration cut through the glaze (see Pls. 261–3), for the motif is carefully placed on the surface of the pot.

has as much or similar expertise, he can by experiment often arrive at something that looks the same; such a potter would be able to pick up technicalities like the face-down method of firing and the use of stepped saggars. It takes very sophisticated potters indeed, such as the Longquan craftsmen, to change the natural colour of the body of their own ware and the texture of their glaze to produce a *guan* ware. It is significant that this – almost artificial – ware did not survive. It was the celadon-type wares, more properly relevant to the local materials and skills at Longquan, which developed and outlived the Song dynasty. The collector himself may have been the catalyst in some of these transmissions. If he were a bureaucrat (who in the course of his career was moved around the country), he would have become aware of the different types of wares. It is clear, from the few records of such notable collectors as Mi Fei of the Northern Song dynasty, that these people loved well-documented curiosities. It may well be that there were ceramic collectors who searched for pots from different parts of the country, and certainly for the known and named types, which were recorded in the gazetteer of each kiln area; however, unfortunately, connoisseurs writing on ceramics did not come into vogue until much later.[24]

The most persuasive evidence for the interchange of ceramics among the kilns areas is the swift transfer of decorative motifs. The progression of decoration makes it clear that current fashions were at work on the products of the important kilns: the lotus motif always seems to precede the peony, and impressed decoration to follow incised decoration.

It is interesting that, although the motifs followed the fashions, the style of decoration varied, without reference to the style of potting. For instance, although an incised lotus motif on a piece of Ding ware may be stylistically related to that on an incised *qingbai* piece from Jingdezhen, the same motif will be different on an incised piece from Yaozhou of the same period, and different again on a piece of Cizhou ware. Each kiln had its own skilled craftsmen who adapted the current designs to their own styles and tastes. This was the fine balance that ensured the individuality of each kiln area, while at the same time contributing to a 'period fashion', often making it possible to date a piece of ceramic ware from the decorative motif and to place the origin by the style and glaze of the body. The potters' traditions of craftmanship seem to be more persistent than the decorators'.

The shapes discussed above also found their way from kiln to kiln, possibly in a more restricted manner, since some seem to be typically northern or southern. Shapes were similarly adapted to each kiln's style, which helped maintain consistency in the style of shapes within any period: although a large kiln complex such as Longquan made more than ten different shapes, any one of them can be recognized as coming from those kilns. Even more specifically, the way the foot of such a shape is formed will be peculiar to each kiln; it is possible to describe the foot of a twelfth-century bowl from Longquan with enough accuracy so that it can be distinguished from a celadon made in Fujian in the same style.

Such consistency in potting within each kiln area points to a degree of specialization among the craftsmen who were repeatedly making bowls and other shapes according to an agreed pattern, probably designed by the master-craftsman at the kiln. Once a style had been established and was successful, it was quite difficult to change it, although time would gradually move the potters further from the original pattern. It seems very likely that considerable division of labour was practised at the large kiln complexes of the twelfth and thirteenth centuries and that a pot might well be the work of three or more craftsmen: one who threw it, one who decorated it and one who glazed it. This does not take into account those who prepared the materials, nor the kilnmasters, nor the packers. The very simple division of labour outlined above immediately removes the question of decoration from the pot-makers' hands and may explain the apparent fickleness of decoration and the stability of style in the pots.

Glazes, as we have seen, are very much a matter of technical skill and dependent on local materials; they were not subject to whims. The only surprise is that, produced by the division of labour outlined, the final product has such wonderfully balanced unity. When a new style was being tried out, the balance was not always so unerring, e.g. in early incised ware from the Ding kilns or perhaps in some of the early twelfth-century incised wares from Longquan. In the former case, the composition and in the latter the final style had not reached its mature finesse. This ability to 'mature' a style seems to be one of the great skills of Song potters, working in parts of their country that were far apart. As each great style reached maturity, there seemed to be no reason why it should not continue forever, but fine ceramics, being now both a collector's item and an important part of the export trade, were subject to two pressures: fashions in China itself and the tastes of foreigners. The first of these changed radically in the fourteenth century, and the second developed a selective taste for wares in the lower range of quality. The combination of these two factors spelt a quiet demise for some beautiful Song wares and a tremendous expansion for others.

SONG CERAMICS: AN OVERVIEW FROM THE PERSPECTIVE OF LATER DEVELOPMENTS

It is instructive to look back at the Song dynasty with the Ming and Yuan dynasties in mind. The emergence of a 'modern' state can be traced. The three centuries of the Song dynasty were a time of great internal changes, which included shifting the capital from northern to southern China, growth in private wealth and the change from overland trade and contact with Central Asia via centres in northern and western China to overseas trade with South-East Asia and eventually India and the Arab countries, via ports in south-eastern China. For the first time, during a period in which China was unified, the hold of court and capital began to loosen, and many more districts of the country became both rich and important. Large cities of considerable distinction, which continue in existence today, were founded and developed in widely separated areas of China.

The ceramics of the period were marked by a great blossoming of the craft in both status and style, which had been developing technically and stylistically for a long time. By the Song dynasty, technical problems had been solved for the most part, and potters could concentrate on the niceties of fluxes and mixing clays or controlling the effects of conditions of firing. It is as though potters in very many centres arrived simultaneously at technical maturity, which allowed them the freedom to focus their talents on questions of style, form and texture. The level of skill among potters throughout China was such that, although they worked in widely separated centres, they were able to pick up ideas from each other's pots. Such coherence in styles, and particularly in decoration, as there was in the Song period seems to have been achieved by the circulation of pots.

Seen from the standpoint of the Ming dynasty, famous for its overwhelming output of fine-quality porcelain (decorated or plain), which was chiefly the output of one huge kiln complex, Song-dynasty ceramics are amazingly varied and individual. The elegance of Ding ware offsets the richer elegance of Yaozhou ware, and both contrast with the sheer cool quality of Ru ware. Any one of these great wares would have established the China of the Song period as a great ceramic culture. Yet in the three centuries of the Song dynasty, at least seven great wares of equal distinction existed side by side. Each was organized to function locally: with local clay, fuel supplies and craftsmen. But each kiln had to sell its products nationally or internationally to survive. So the great kilns stand out as private enterprises, linked to a national trading system. This was just before the era of the merchant consortia that invested in kilns and made possible, in the fourteenth century and later, very large enterprises such as Jingdezhen and Quanzhou.

The lack of close attention to this output by the court, with the possible exception of Ru and *guan* wares, is in contrast to the situation in subsequent dynasties and added to the feeling of freedom and diversity that was so characteristic of Song ceramics. Never before or since has there been a period of such richness and variety in ceramic styles, nor of such high quality throughout those diverse styles. This is the period that immediately preceded the production of the great Chinese porcelains, and it was indeed the golden age of stoneware potting in China.

During the Song dynasty, the full range of high-fired potting was in the hands of craftsmen-potters. This is the nearest that the Chinese tradition gets to the individual artist-potters so greatly respected in Japan. In China only very rarely is a potter's name known or his work identified, and at present none are known from the Song period, except perhaps the family names that appear on Cizhou wares. And yet there was great individuality within the production of each kiln, and a potter's hand and personal style was visible in many of the wares. Most likely this can be attributed to a family trait that continued over more than one generation but remained within the family unit. In this respect, the Jizhou kilns provide a fine example; there several styles of finishing the foot of an object were practised, and a variety of decorative techniques flourished side by side. It seems to have been a kiln site at which several families worked in their own techniques and styles at quite separate workshops. 12–13

The craft of stoneware potting allows a wide range of potting, from the delicate to the more massive. Glazes are also capable of wide variety, from thin to thick, from clear to opaque, although their colours were restricted by the high-firing temperature required for stoneware. Decoration, however, was only slightly restricted by the very high temperatures required in firing. From the broad spectrum of possibilities, Song potters produced styles that have become classics. Although the styles varied, there was clearly a broad community of style. This is most evident when Song ceramics are placed next to either Tang or Ming ceramics. The Song potters invented fewer shapes than Tang potters, who experimented with shapes and borrowed from other media, but Song potters refined shapes; they were master potters of the balanced form. It is this sensitive awareness of balance and attention to details in the profile that is characteristic of each great Song kiln and

26
Tea bowl on an inlaid lacquer stand. Buff stoneware, black and light-brown speckled glazes. Jizhou ware (Jiangxi). Southern Song dynasty, 12th–13th century. D. 12.3 cm. Registered National Treasure, private collection, Tokyo.
This is a famous and handsome example of a type of combination piece called *moji tenmoku* in Japanese because of the characters used in the decoration. The bowl has a roughly cut foot and rounded sides. The decoration of good-luck motifs is done in paper resist, and there is a geometric border. The use of a contrasting material as a mount opens up many possibilities for the craftsman. The lacquer cup-stand is of a later date, and it is quite possible that several materials were used together in table settings in both China and Japan.

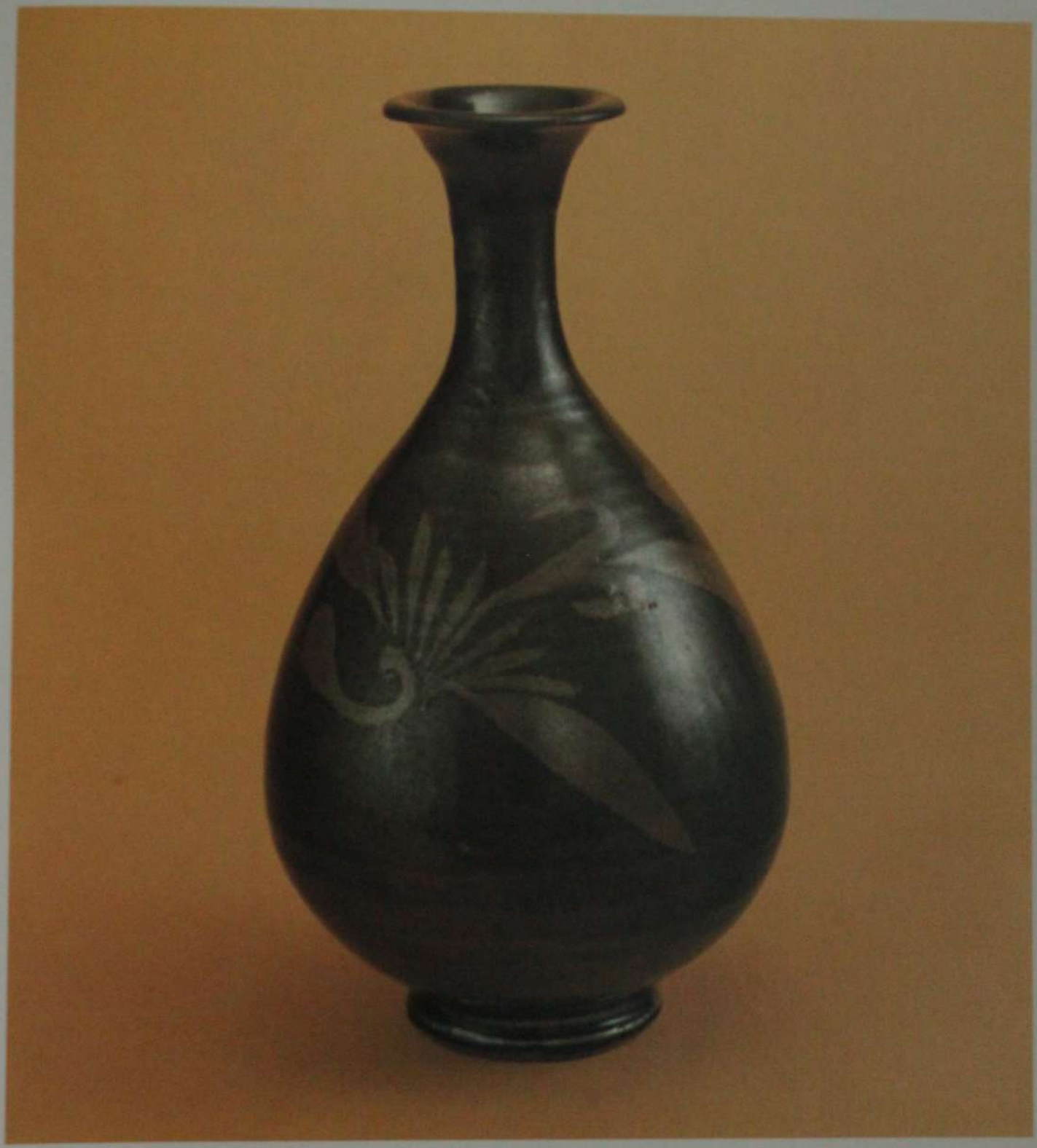
that gives such simplicity and grandeur to so much of Song ceramics. In contrast to the flamboyance and daring of Tang ceramics and the studied refinement of Ming porcelains, Song stonewares seem restrained, almost quiet in form. On closer acquaintance, they will be found to be subtly dynamic, even lively, while meeting the criteria of connoisseurs who asked for a pot with a good strong feel and physical balance, and who rarely tolerated exoticism in shapes. Decoration, however, was rich: incised wares from Ding, Yaozhou and Cizhou, and wares from Cizhou with painted surface decoration that is varied and often almost extravagant. Decoration was subordinated to the form of the pot in most cases and demonstrated a marvel of judgment on the part of the potter. On later decorated porcelains, the pots appear to serve as vehicles for the decoration, but Song decoration was always intended to enhance the pot and not to detract from its form or over-all effect. So too with Song glazes, of necessity still restrained in colour, they did much to enliven the sombre character of the major wares. By comparison with those before and later, the variety in texture and depth is great. It seems to be the glaze that brings Song pieces to life. The love of a thick glaze—a peculiarly Song trait—its depth accentuated by bubbles or crackle or both, added a richness that turned the pots into objects that were made to be handled and appreciated like a beautiful and precious gemstone. Although the very thickness of these glazes tended to soften the profiles of the pots and blur the niceties of throwing, they added another dimension to the appreciation of potting. Being confronted with thick glazes or the composite and 'tricky' glazes of southern China, must have awakened the connoisseur to the pleasure of handling pottery.

This pleasure is close to the potter's own pleasure in handling his work, the pleasure of balancing the form, weight and texture of the whole piece. The surface texture of the glaze on Song stoneware is as smooth and cool as a water-worn pebble and inviting to the touch. The desire to handle pottery is particularly relevant to stoneware, and later to porcelain. The textures of Song glazes were more subtle and varied than any before or since. In the later periods, it seems that, with very few exceptions, variety in surface texture occurs only in archaisms of Song styles.

It is significant that the porcelain tradition in China grew out of the flourishing stoneware traditions of the Song dynasty. Porcelain-making—a type of potting so obviously dependent on the use of a fine clay, on translucency and delicacy—has, in other hands, tended toward brittle fragility or even fussiness. In China, the clay and glaze combination used at Jingdezhen, which established the porcelain tradition, had physical properties that made it strong, and potters there retained good judgment for the feel and form of pots. As a result, from the earliest time, there was a satisfactory 'strong' feeling on handling Chinese porcelain, which was derived from the same tradition as the celadon from Longquan and had something of the same certainty and resonance.

Perhaps some part of the magical unity of form, glaze and decoration that is so much a part of Song ceramics was due to the state of the ceramic industry at that time. Kilns were flourishing but not overwhelmingly large; they were not as closely connected to each other, so they could not be

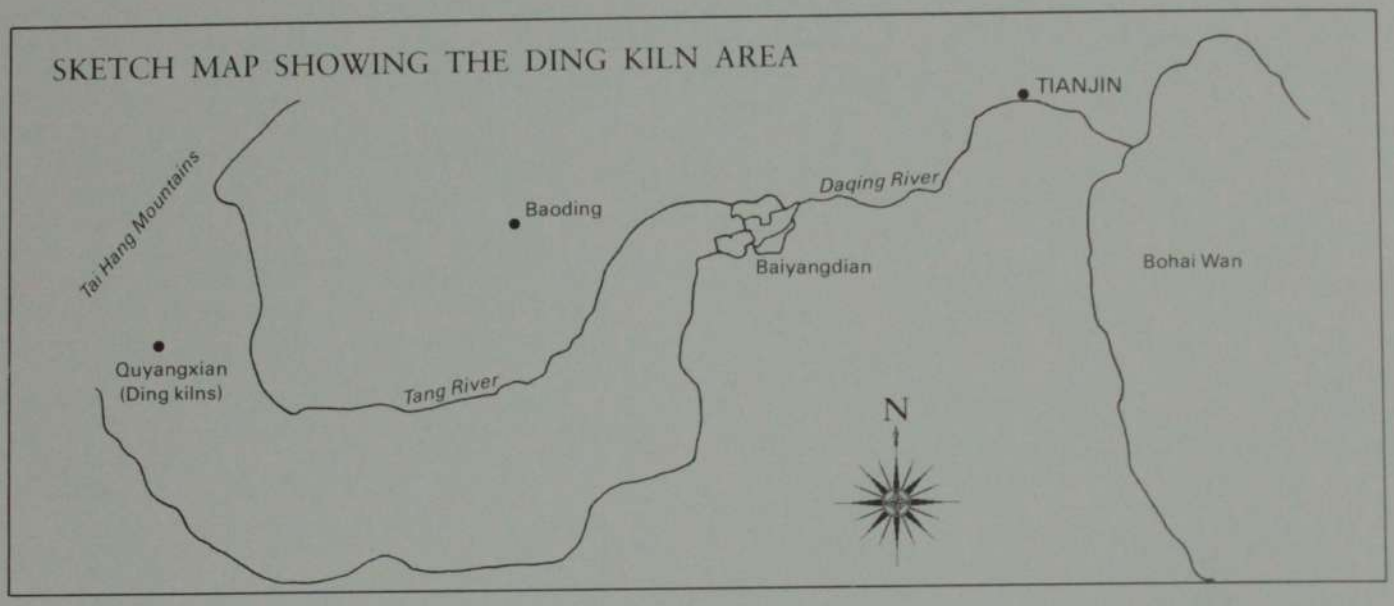
27
Pear-shaped vase. Pale-grey stoneware, black glaze. Black-glazed ware (probably from a southern kiln). Southern Song dynasty, 13th century. H. 28 cm. Private collection, Switzerland.
This is a beautiful example of a type of dark-glazed, pear-shaped vase in which metallic painting into the glaze almost produces a lustre effect. An iron-painted plant motif is laid into the glaze. The shape is very typical of this period; compare this vase with Pl. 292, showing a piece of Longquan ware.

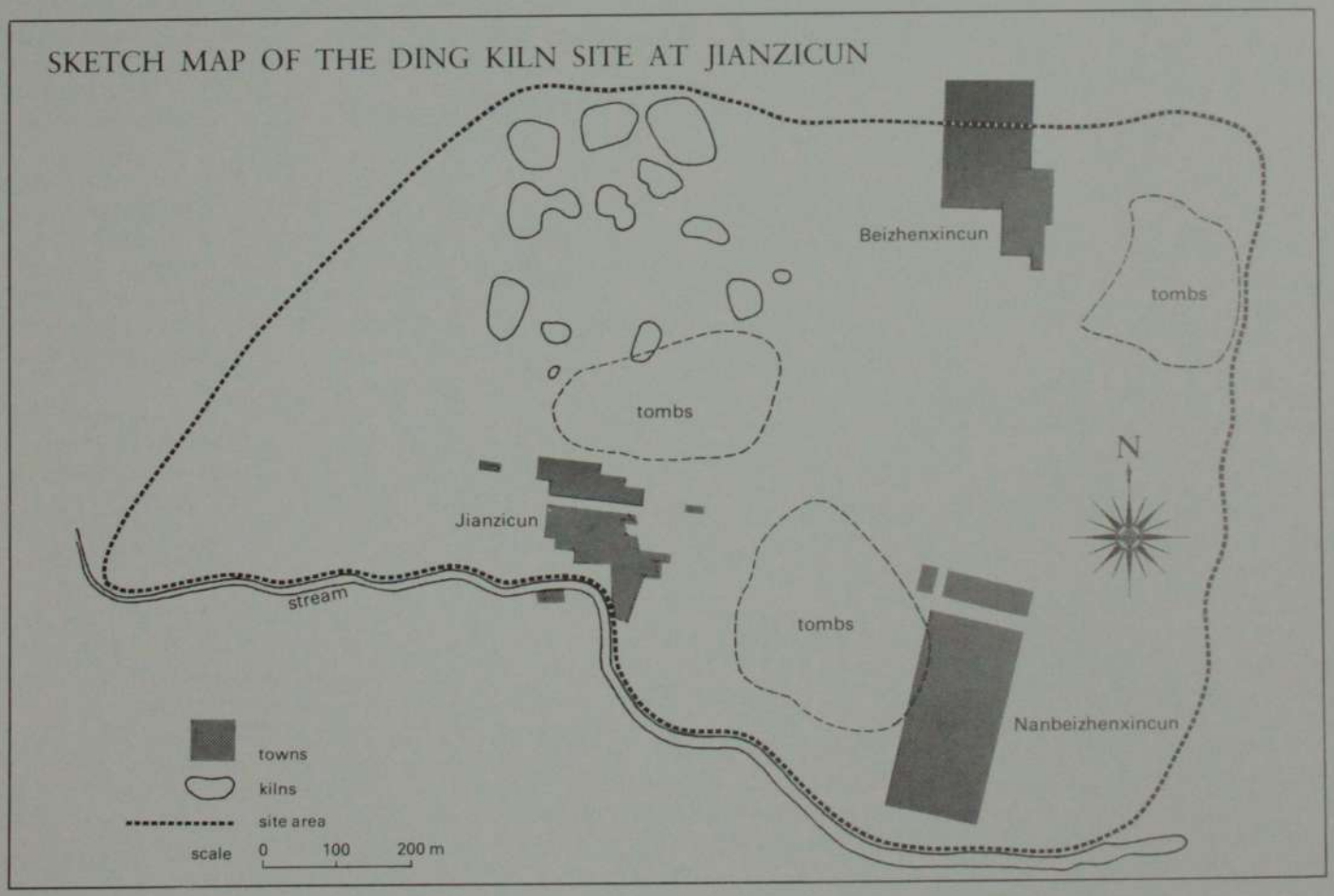


dictated to by other kilns or by merchants. Although there seems to have been some division of labour at the kilns, there must have been influential master-potters who, perhaps, made the prototypes. It is difficult to imagine more than one person creating the marvellous effects of Longquan or Ru wares or the finest Ding wares. All the masterpieces we admire in these wares were repeated over and over again, for there seems to be no reason to believe that Song kilns made unique 'one-off' pieces. However, the pieces are so unfailingly well designed that they must have been the work of one man originally. This is probably the clue to many Song styles. The output of a kiln was the reproduction of a master-craftsman's work.

Song ceramics stand at a high and pivotal point in the history of Chinese ceramics: the thrust of tradition was turning from monochrome glazed stoneware toward decorated porcelain. Technically, this was a very important and influential move, which chiefly concerned the kilns at Jingdezhen, Dehua and Quanzhou. Although in many ways porcelain was a logical development from white stoneware, the solution to several problems had to be found before high-quality porcelain that would satisfy Song connoisseurs could be made. The question of decoration was very closely allied to the solution of technical problems too. The techniques were being evolved at other kilns, perhaps principally at the Cizhou-type kilns, and were applied to porcelain only in the fourteenth century. Decorated porcelain is probably the Song dynasty's most immediate contribution to its ceramics successors. It was a tradition that grew so rapidly that it eclipsed the great Song stoneware traditions within a century. The changes in aesthetic taste that allowed, or insisted on, this change are an intriguing subject, but outside the scope of this study. Nevertheless, even the briefest contemplation of them serves to clarify Song taste in ceramics.

In many parts of the world, Song ceramics are, quite understandably, held in high esteem. In part they are considered marvels of the early mastery of a craft, beyond the reach of other craftsmen until much later, and in part Song pots are admired for their readily understood and appreciated beauty of form, texture and colour. In China, Song ceramics are the representatives of a marvellous period of pottery-making—when the pots are as lovely to handle as to look at—and of a period in which strength of potting and sheer quality were highly rated by connoisseurs. Probably never again were ceramics treasured by such a wide cross-section of society, for never again was such a variety of great pots available.


SKETCH MAP SHOWING THE DING KILN AREA
TIANJIN
Daqing River
Tai Hang Mountains
Baoding
Baiyangdian
Bohai Wan
Quyangxian
(Ding kilns)
Tang River
N


SKETCH MAP OF THE DING KILN SITE AT JIANZICUN
Beizhenxincun
tombs
tombs
N
Jianzicun
stream
tombs
Nanbeizhenxincun
towns
kilns
site area
scale 0 100 200 m

INTRODUCTION

At the start of the Song dynasty, the ceramic production in China can be pictured as a widespread tradition that made white, green and black-glazed wares. These wares seem to have been common to all potteries in northern China and at least as far south as the Yangtze valley.

Exceptional greenware was made in northern Zhejiang and in Hunan provinces. Fine white wares came from a number of kilns, not always identified, in Hebei, Shanxi, Henan and Hunan provinces. Black wares also seem to have been made widely at kilns producing both white ware and greenware. At the beginning of and during the earlier part of the Northern Song dynasty, the slip-decorated wares, termed Cizhou wares, were the most popular and widely produced everyday stonewares in northern China. The story of Song-dynasty potting is how this generalized ceramic production, so widely distributed, developed into the production of much more particular types of ware, associated with named kilns or kiln areas.

It seems that one of the first wares to emerge as special and influential from among the Chinese kilns flourishing at the end of the tenth century was the variant of white ware called Ding ware.[1]

A distinction is often made between 'white ware' in general and such special white wares as Ding and *qingbai*. Useful as this is for classification, it is necessary to keep in mind that the special wares no doubt developed from earlier, more mundane white wares that continued to be produced alongside the Ding and *qingbai* wares as production of lower quality from the same kilns throughout the Song period.

DEFINITION AND LOCALITY

Ding ware, as we known it, is a hard, fine stoneware, ivory-white in colour, which has some of the characteristics of porcelain. Ding is the name of the place currently called Quyangxian (Ch'u Yang Hsien) in Hebei province. The local gazetteer[2] records that the *xian* ('county') was called Dingzhou during the Tang and Song periods and that the wares made in the area were called Ding wares. Although Ding wares were made during the Tang period, it seems that the white ware was without distinction and that it was not until the tenth century and the Song dynasty that the Ding kilns flourished. The Northern Song period (960–1126) was the very finest period of production for Ding ware. Opinion is divided as to the length of time for which production was maintained; it seems possible that it continued through the Jin dynasty (1115–1234) and into the Mongol Yuan dynasty (1278–1368).

The actual kilns were situated some thirty kilometres to the north of Quyang at Jianzicun (Chien Tzu Ts'un). This site was investigated first in 1957 and later from 1960 to 1962; the main report on it was published in 1965.[3] Jianzicun lies in a circle of hills (the highest are to the north-west); one kilometre to the north-east is Beizhenxincun (Pei Chen Hsin Ts'un) and to the south of it is Nanbeizhenxincun (Nan Pei Chen Hsin Ts'un). In Song times, this place was called Longquanzhen, and indeed in the *Quyangxian zhe*, chapter 10, under the section on pottery products, it is stated that: 'white stoneware comes from Longquan, and people call it Ding ware'. There is an area, about two and a half kilometres to the north-east, that is a known source of clay and glaze material, and some ten kilometres to the north, in the Taoshan mountains, coal mines have been located, which could have provided the fuel for firing. The three towns lie in the bend of a small river, a tributary of the Tang. The small stream is seasonal: in the dry season it is possible to cross it on foot, but in the wet season it links the valley to the main river, which flows north to south and provides a fine transport highway. This site was, therefore, exceptionally well supplied with all the facilities potters need: clay, firing fuel and transport.

The kilns were situated mainly to the north of Jianzicun, and today the area is littered with sherds, kiln furniture and the remains of many kilns. Some thirteen of these kilns have been investigated. They are all simple single-chamber kilns with a rounded dome: they are down-draught and coal burning (Fig. 24). The majority of the wares found at the site are of the typical fine ivory-white stoneware associated with Ding kilns.

Ding ware of the eleventh century is the culmination of a tradition of making white wares inherited from other tenth-century kilns, but the Ding kilns produced a smooth ware, not readily translucent, with an almost white paste.[4] In transmitted light, the body of Ding wares will sometimes show a warm glow, which can be defined as a characteristic of porcelain. But Ding wares are not fired as high as one would expect, and are usually classified as a fine porcellaneous stoneware. The potting techniques used were sophisticated, producing a thin-walled bowl with a finely finished lip and an elegantly fashioned foot-ring. The glaze has an ivory tinge and is completely transparent, but collects in some places into a slightly gummy-looking drip. Apparently, the glaze, which has almost no bubbles, was applied by dipping, and the well known 'tear-drop' flaw may be due to a double layer of glaze that accumulated where the piece was turned in dipping but is also typical of

1, 28

29

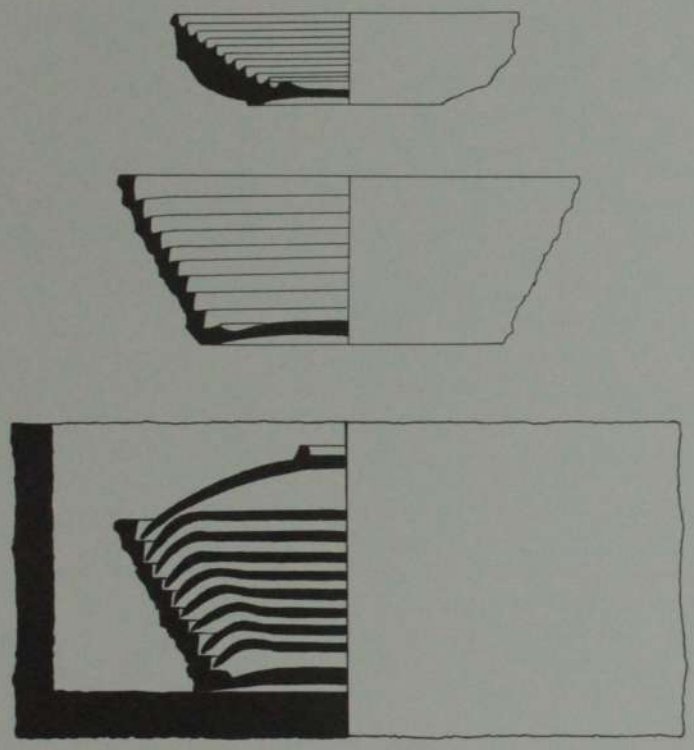


Fig. 2 Stepped saggars showing the method of packing

lime-fluxed glazes. Analysis of both the body and the glaze of Ding ware shows that it is an iron-free alumina-silicate ware with a high percentage of magnesia and a lime flux. There also seems to be evidence of firing in a slightly oxidizing atmosphere—not uncommon with northern wares and possibly related to the use of coal for firing. Like the potters at all Song kilns, those at the Ding kilns used saggars for packing their kilns to improve the reliability of firing. This practice also allowed the Ding potters to employ their other invention, that of firing bowls with the mouth rim downward *(mangkou)*. This practice had two distinct effects, one technical and one aesthetic. Like most Chinese kilns, the majority of the output at the Ding kilns was composed of bowls and dishes. These were placed face downward in a saggar with stepped sides so that they rested on the graded ledges at the sides of the container (Fig. 2). One effect of this was that the lip had to be wiped clear of glaze to avoid its sticking to the saggar. A less obvious result was the near elimination of the foot-ring, which was reduced to a tiny strip, and the whole foot and base was coated with glaze. The reduction or elimination of the foot-ring made it easier to pack the saggars.

SHAPES AND DECORATION

The earliest high-quality Ding wares in Song times were, typically, deep foliated bowls, very similar to but more refined than the tenth-century bowls. In the early Song period, no new shapes seem to have been created. Bowls were undecorated, except for a thin trailing line of slip up the inside, which accentuated the foliation that, now, was often a simple V-shaped cut in the lip. The central medallion in the well of the bowl remained plain. During the first twenty-five years of the Song period, incised decoration was introduced on Ding ware: either a floral motif, fish in waves or ducks. The technique of cutting a sloping, incised line into the leather-hard body was common to many kilns in the Song period and seems to be derived from a tradition well established in tenth-century greenwares from Zhejiang.

Styles and techniques of decoration travelled fast and easily within China. As the interest in ceramics grew and internal trade in pottery increased, more motifs and techniques of decoration were exchanged. A style that was in vogue could be shared by kilns over a wide area and could also disappear just as quickly. Thus, cleanly cut, incised decoration is present in many of the major wares of the early Song period. Ding-ware examples combine a refinement in materials and potting, and at their best, are among the most elegant examples of this lovely style. The combination with a foliate bowl shape is often successful.

The incised decoration on Ding ware was lightly drawn in a series of lines, usually with a broad, sweeping, sloping cut that was strengthened by one or more fine lines running parallel. The design was placed on the inside of a bowl or dish, with seemingly no regard for the profile of the object, for identical designs were applied to a deep bowl, a shallow dish or a carinated bowl. Partly because the colour of the body and the glaze do not throw up the fine, shallow, incised lines, these Ding pieces have an understated beauty: thus, in Pl. 34 the two ducks on a lotus pond almost disappear unless the piece is held at an angle that reveals them. In this case the decoration has been treated as an oft- 34
repeated formula and rather loosely drawn. Similarly, flower sprays sweep gently round a bowl in the craftsman's version of the painter's brush line. This style of freely drawn, incised design is unusual in northern China where the calligraphic style is seen at its best in painted slip decoration. Perhaps the examples from the Ding kilns show a newly adopted style that has not been completely adapted, for in the hands of the decorators at Yaozhou a similar technique evolved slightly differently and with greater assurance.

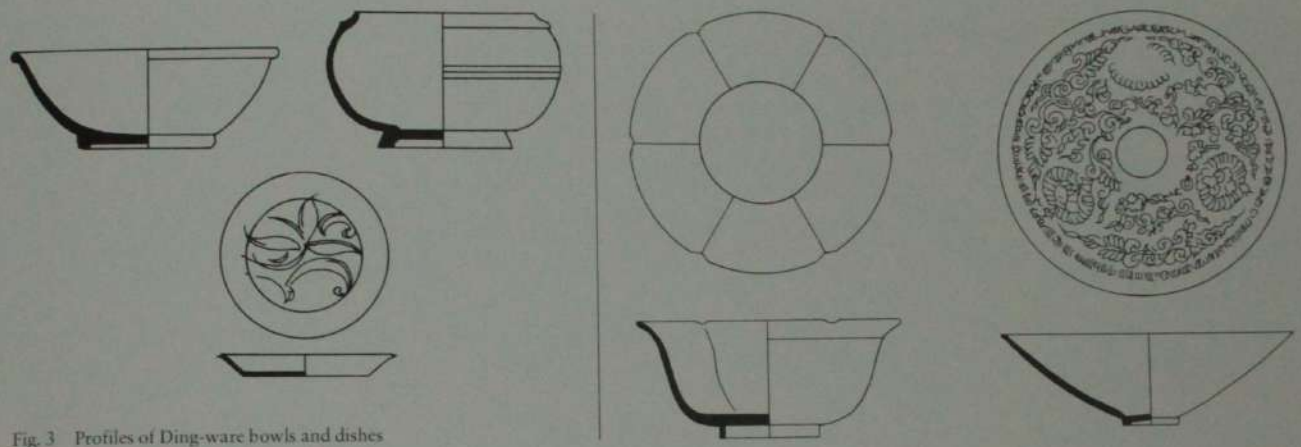


Fig. 3 Profiles of Ding-ware bowls and dishes

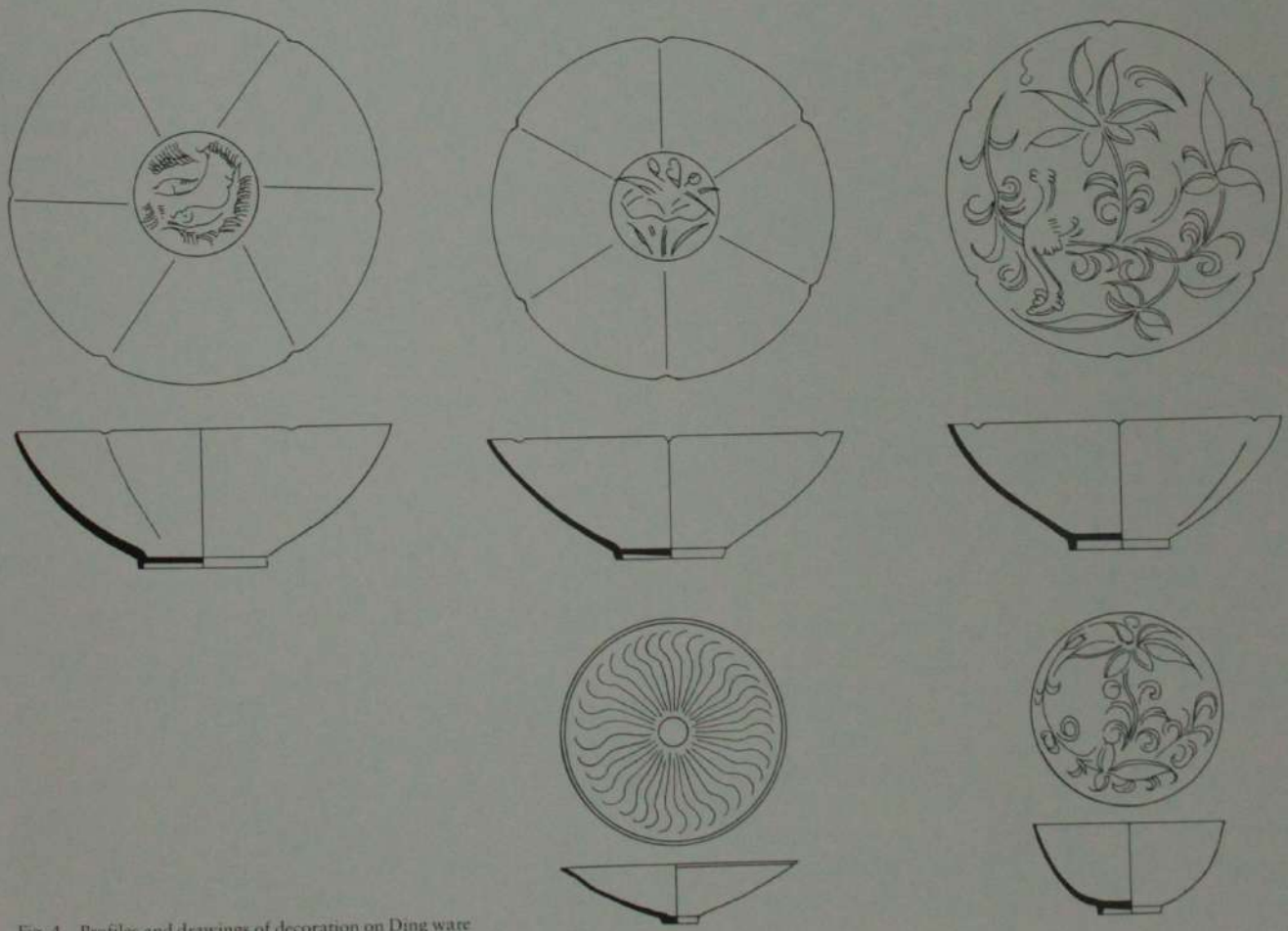


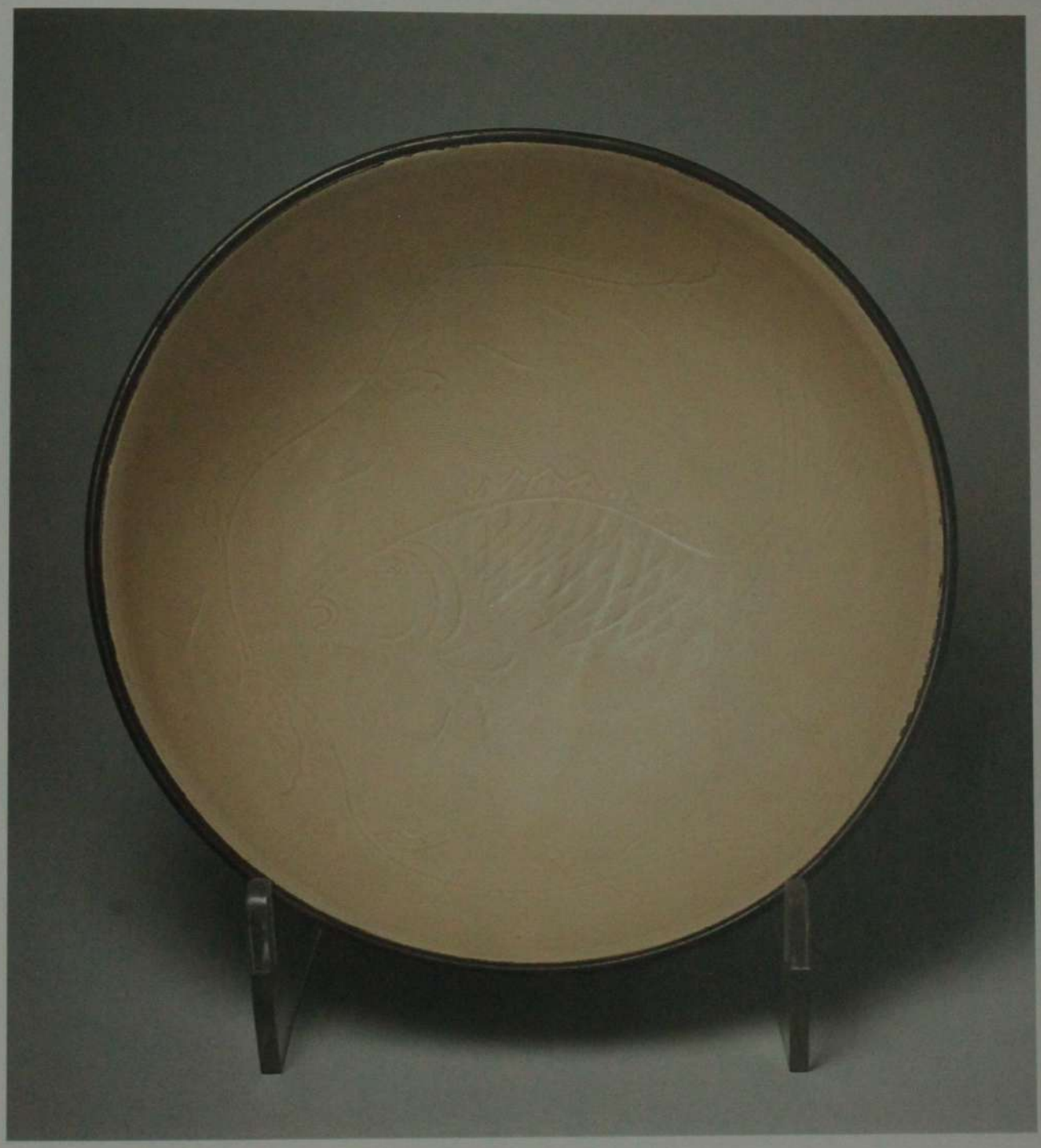
Fig. 4 Profiles and drawings of decoration on Ding ware

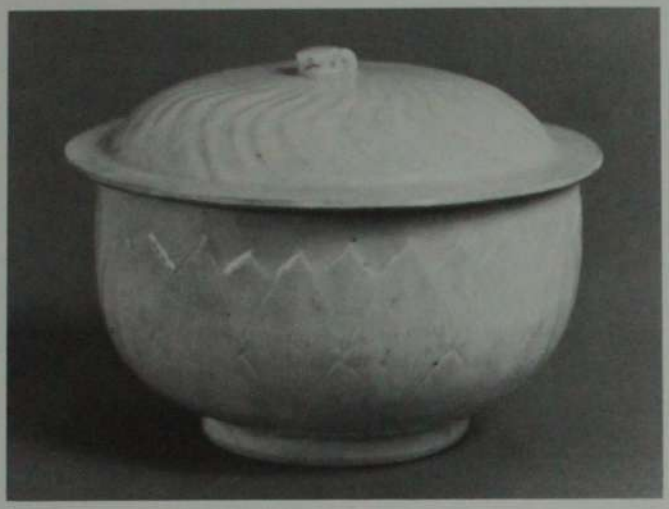
It is not known how soon afterward another technique of decoration was added to the methods of incising; this
42 technique was impressed decoration. In impressed decoration, the bowl is thrown in the usual way and then, as soon as it is dry enough to handle, it is placed face down
44 over a ceramic mould, on which a deeply cut design has been worked. The piece is pressed firmly into the mould to take an imprint of the design and, probably at the same time, the outside of the bowl is turned as though it were on a lathe to reduce the thickness of the wall. The moulds were made of a prefired, fine-grained pottery and were solid pieces that could be used repeatedly. After the bowl was removed from the mould it was glazed and fired in a saggar in the usual way. The aesthetic underlying impressed decoration was quite different from that underlying incised decoration. At Dingzhou impressed decoration was both more formal and more elaborate than anything attempted with the incised technique. It seems evident that the origin of the former style was quite different from the latter. The motifs may have come from the textile designs of the period, and the crowded format was perhaps based on earlier styles of relief decoration on Tang-dynasty wares. One characteristic of Chinese taste is to have at least two contrasting styles of decoration flourishing concurrently. Impressed pieces of Ding ware were always decorated on the inner surface of the dish or bowl. The main field of flowers, dragons and foliage was enclosed by a border. The most popular border was a squared spiral used in a narrow band placed well below the lip of the bowl. The main field motifs form a wreath around the centre, frequently without any central feature. This lack of central decoration is related in some ways to the casualness noted previously in the placement of incised decoration: there is an uncharacteristic insensitivity to the profile of the vessel. The impressed designs seem to flatten out the shape of the bowl rather than enhance it. The whole design is carried out in almost a thread relief, which stands up in positive, giving an over-all effect of considerable richness and extravagance in the later pieces from the twelfth and thirteenth centuries in which birds and flower motifs are combined. Although in the Song dynasty many of the major kilns produced wares with impressed decoration, each of them had its own individual style when using the technique. Motifs were shared by all the major kilns, birds and flowers being the most popular. There appears to be a link with the decoration on Tang textiles and metalwork, but the Song version on pottery from Dingzhou was less organized and lost the feel for symmetry, while retaining some of the Central Asian or Near Eastern feel for decorating an object all over. Floral motifs were used as both the background and the main subject, and, gradually, other motifs were added. Notable among them are the dragon and the phoenix. The Ding kilns

[con't. p. 59]

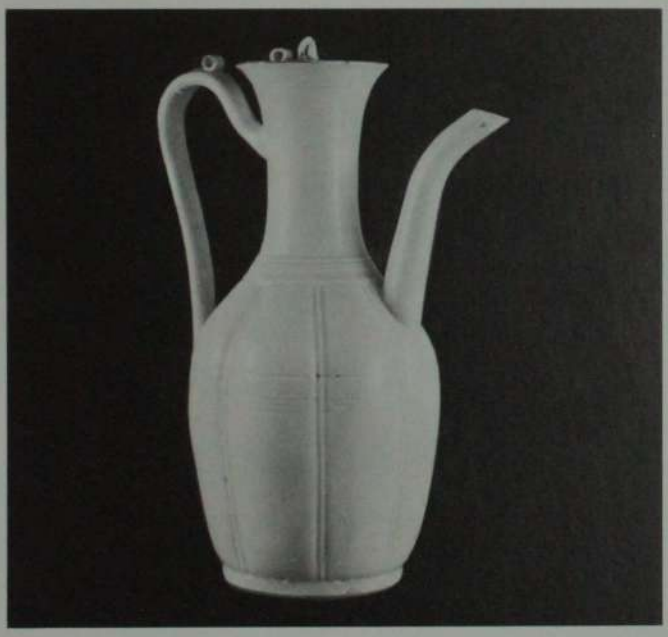
28
Jar with high shoulders. White stoneware, transparent, ivory-coloured glaze. Ding ware (Hebei). Northern Song dynasty, 11th century. H. 28.6 cm. Victoria and Albert Museum, London.
This is an unusual shape for Ding ware and shows the early free style of incising very beautifully. The incised decoration is applied in three zones: the upper and lower bands consist of the lotus-petal motif and the central band of scrolling lotus stems with flowers and leaves. The incising is carried out in a double line without combing. Compare with Pl. 56.

29
Large basin with rounded sides and a square-cut foot-ring. White stoneware, transparent glaze with an ivory tinge. Ding ware (Hebei). Northern Song dynasty, 11th–12th century. D. 29.5 cm. Percival David Foundation of Chinese Art, London, 154.
This is one of several handsome large pieces in this collection that show clearly the reason for the very high esteem in which Ding ware was held. The decoration is composed of a freely incised and combed design of fish among waterweeds. The outside of the bowl is decorated with a double row of carved and incised lotus petals. This piece has been fired mouth downward, and its unglazed edge is bound with copper. The motif of fish among waterweeds and waves was taken up by the decorators at Jingdezhen almost immediately after its introduction.

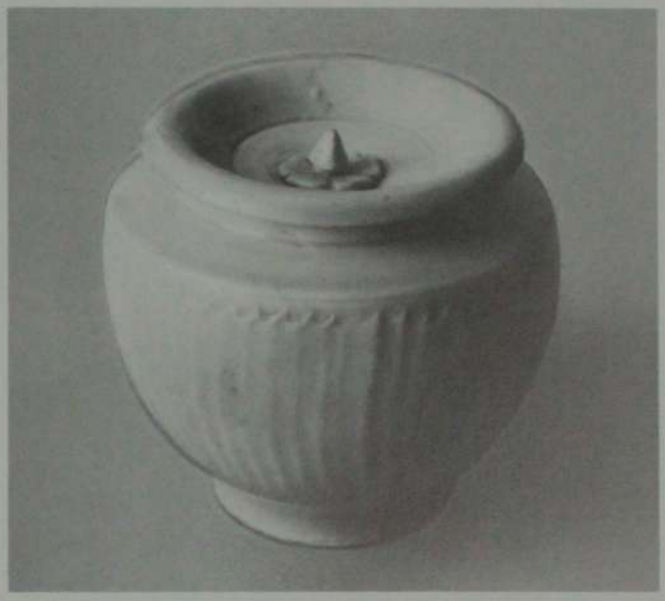




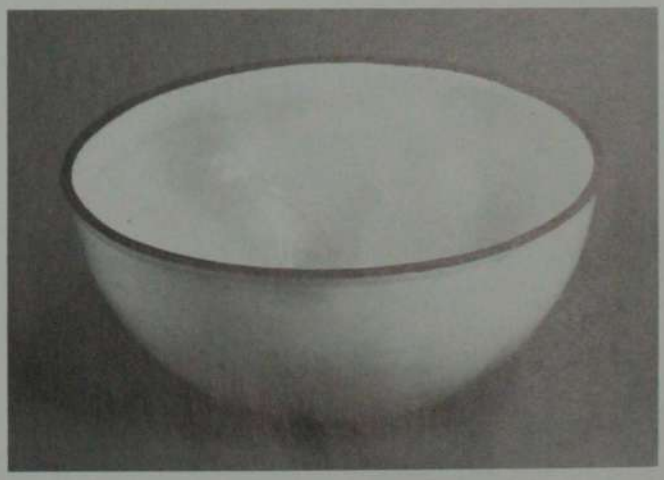
30
Bowl and cover. White stoneware, transparent ivory glaze. Ding ware (Hebei). Northern Song dynasty, late 11th century. D. (mouth) 11.4 cm. National Museum, Tokyo.
There is a carved lotus-petal motif on the bowl and a swirling lotus-leaf relief on the cover. The shape and decoration of this piece seem to have affinities with Yaozhou ware; compare this with Pl. 121.



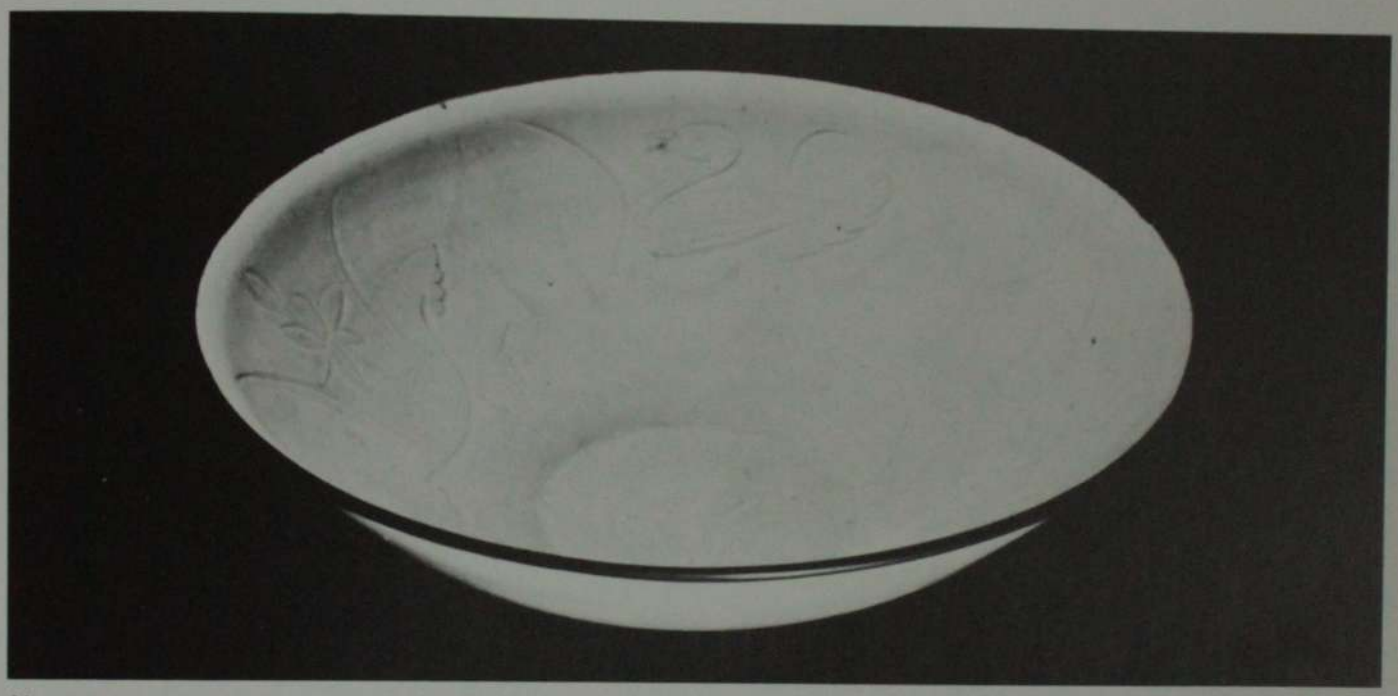
31
Ewer with an ovoid eight-lobed body and a tall neck. Porcelain, ivory-tinged glaze. Ding ware (Hebei). Northern Song dynasty, 11th century. H. 28 cm. Östasiatiska Museet, Stockholm, Kempe collection, 394.
This is an elongated form of the ewer, well known in northern Zhejiang in the tenth century. The spout is long and there is a tall curved handle. The domed cover with a stalk knop sits low in the flaring mouth. This piece has the elegance of early Ding ware; compare it with Pl. 52.



32
Covered jar with an everted foot, fluted sides and an angled shoulder. White stoneware, transparent glaze with an ivory tinge. Ding ware (Hebei). Northern Song dynasty, 11th century. H. 9.6 cm. Östasiatiska Museet, Stockholm, Kempe collection, 396.
The beauty of this small piece is to a large extent due to the elegance of the cover, which is so often missing on such jars. The cover, with a small flower knop in the centre, is concave and extends over the lip of the jar. Here it completes the form in an unusual manner. Compare this cover with those in Pls. 31, 205.

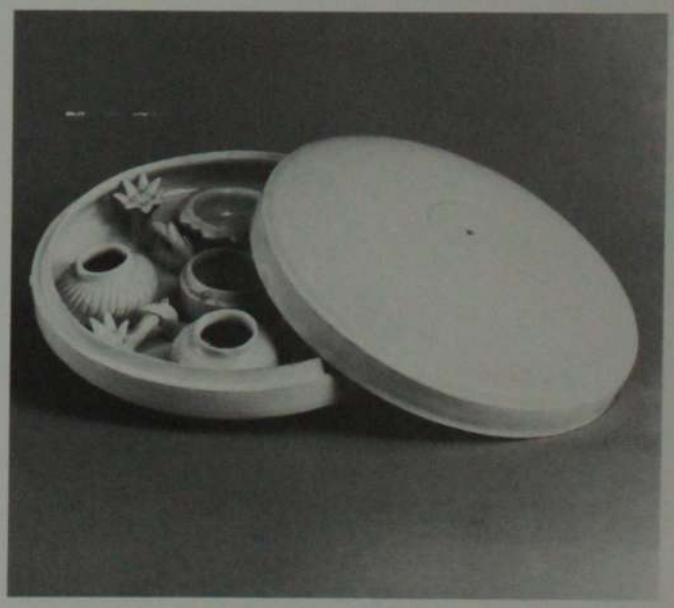


33
Deep bowl with rounded and slightly lobed sides. Fine white stoneware, transparent, ivory-coloured glaze. Ding ware (Hebei). Northern Song dynasty, early 11th century. D. 18.7 cm. National Museum, Tokyo.
The rim is bound with metal. There is an incised lotus decoration inside the bowl. The simplicity of this large piece seems to suggest an early Song date, and the use of a freely incised lotus motif supports this. Compare this piece with Pls. 35, 38, 53.

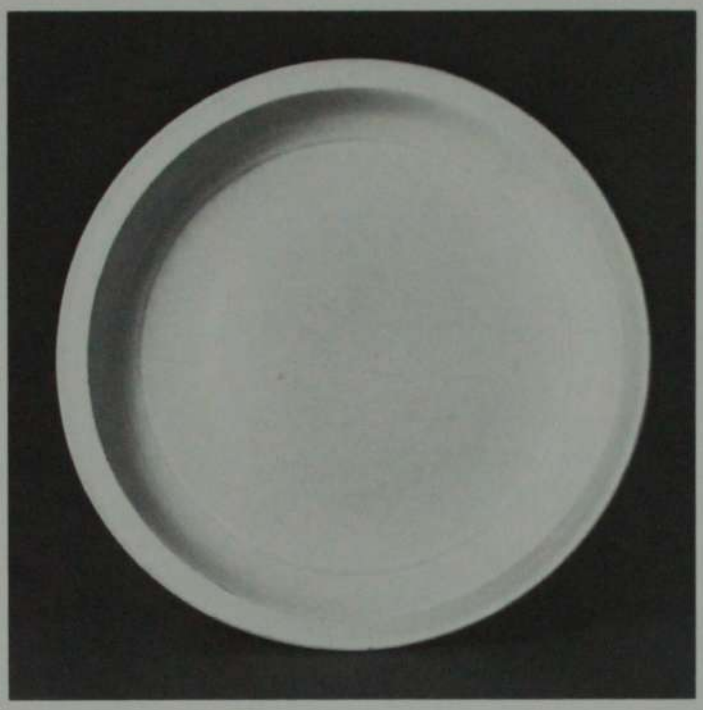


34
Bowl with a copper-bound rim and sides that are slightly curved and flared. White stoneware, transparent ivory glaze. Ding ware (Hebei). Northern Song dynasty, 12th century. D. 23.4 cm. Percival David Foundation of Chinese Art, London, 187.
The glaze does not reach the rim or completely cover the base. A combed and incised decoration of ducks and waterweeds covers the whole inside of the bowl. The very freely composed style of decoration on this piece appears on several Ding wares of this period and is usually uncertainly composed on the shape available. This decoration seems to be the forerunner of the duck and waterweed motifs used with more confidence in underglaze blue decoration at Hutian, Jingdezhen, in Jiangxi.

35
Deep bowl with a rolled lip and low foot-ring. White stoneware, transparent ivory glaze. Ding ware (Hebei). Northern Song dynasty, 11th century. D. 17.3 cm. Östasiatiska Museet, Stockholm, Kempe collection, 411.
The decoration inside consists of a single lotus spray placed across the central medallion; there is also a freely incised lotus-flower motif outside. The mouth is bound with copper, but the lip is still thickened. The view illustrated gives a very clear idea of the eleventh-century incising style of the Northern Song potters. Compare this with Pls. 33, 53, 56.

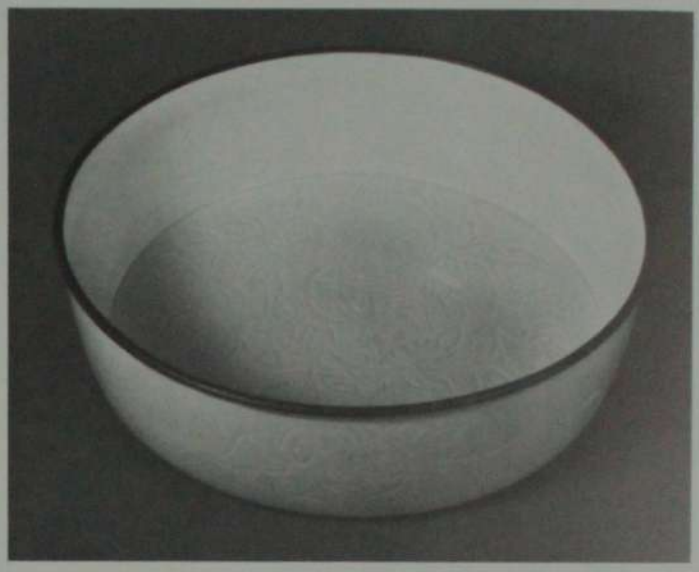


36
Covered circular box, fitted with small jars and saucers between small lotus flowers. White stoneware, transparent ivory-coloured glaze. Ding ware (Hebei). Northern Song dynasty, 11th–12th century. D. 18 cm. National Museum, Tokyo.
This is a large-sized example of a shape popular in tenth-century greenwares from Zhejiang and in twelfth- to thirteenth-century *qinghai* wares from Jingdezhen. The cover of the box is decorated with an incised lotus motif. Such fittings in a box, which identify it as a cosmetic holder, often appeared in *qinghai* wares from Jingdezhen; see Pl. 220.

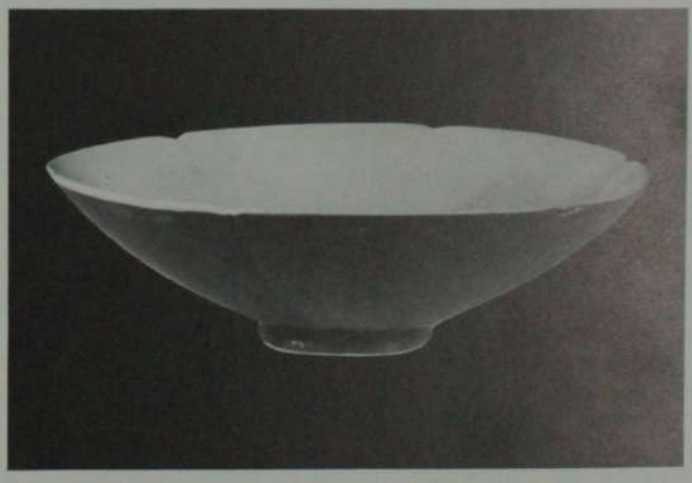


37
Plate with a flanged rim. White stoneware, ivory-coloured glaze. Ding ware (Hebei). Northern Song – Jin dynasty, 12th–13th century. D. 18.3 cm. Percival David Foundation of Chinese Art, London, 176.
A carved, incised and combed decoration of fish among waves covers the entire inner surface. See J. Fontein and Tung Wu, *Unearthing China's Past*, where the note on No. 97 compares this treatment of the waves with that of Liao-dynasty material and stresses the northern source for much of the earlier Song style of decoration.

38
Six-lobed bowl with a gently foliated rim. White stoneware, transparent glaze with an ivory tinge. Ding ware (Hebei). Northern Song – Jin dynasty, 12th century. D. 20.5 cm. Percival David Foundation of Chinese Art, London, 106.
This is a fine example of a slightly later style of incised decoration, after the peony had been adopted into the repertoire and a more formal composition was usual inside bowls. Each lobe is marked by a slip trail inside the bowl. The central medallion is incised with a single floral motif, and the panels with sprays of peonies.



39
Large basin with straight sides, a wide base and a tiny foot-ring. White stoneware, transparent ivory glaze. Ding ware (Hebei). Northern Song dynasty, 11th–12th century. D. 27.7 cm. Percival David Foundation of Chinese Art, London, 102.
This is one of the grandest pieces of Ding ware. Since it is large, it is quite sturdy and richly decorated both inside and out with incised peony scrolls. The undulating stem is most effective along the steep sides; in the well of the bowl this stem is beautifully composed around four side-views of blossoms and a small central bud. The basin has been fired face down, the rim being bound with copper.

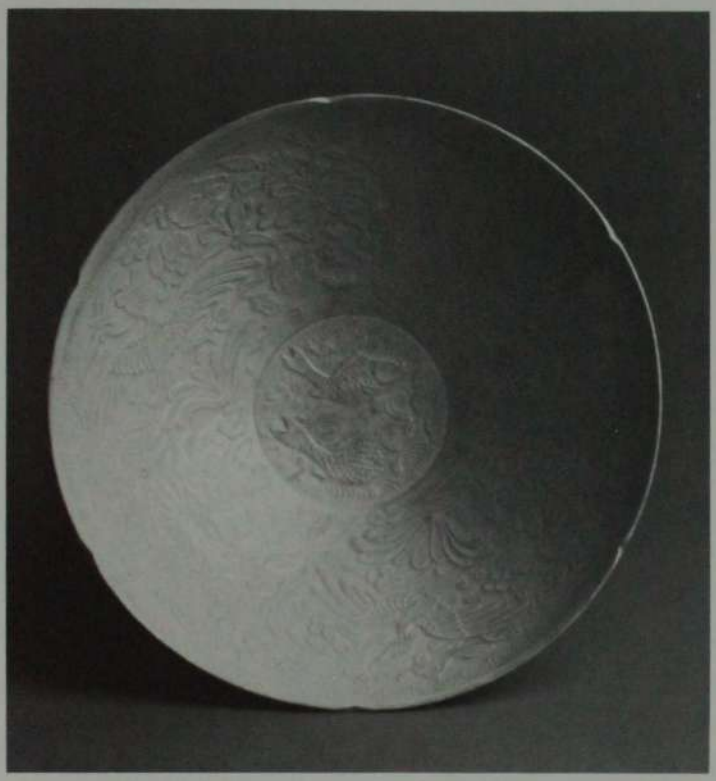


40
Six-foliate bowl with slightly curved sides and a square-cut, bevelled foot-ring. White stoneware, cream glaze inside; dull rust-coloured glaze outside. 'Red Ding' ware. Northern Song dynasty, 11th–12th century. D. 21.5 cm. Percival David Foundation of Chinese Art, London, 174.
The inside of the bowl is undecorated. This piece shares many of the characteristics of cream- and black-glazed wares found at kiln sites at Hunyuan in Shanxi (see *Kiln Sites of Ancient China*, Nos. 483–4). It has been called 'red Ding' and may well have been made at the Ding kilns, although it is closer to the traditions of black-glazed wares and Cizhou wares in the use of slip and contrasting glazes; see also Pls. 62a, b.

41
Pillow in the form of a baby with a lotus leaf. White stoneware, transparent ivory glaze. Ding ware (Hebei). Northern Song dynasty, 12th century. L. 18.95 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P1351. This style of pillow seems to have been highly regarded at this period, and this is a beautiful example carried out in the finest Ding style. The figure of the baby is modelled and carved, and the upper surface of the leaf, which forms the head-rest, bears an incised floral design. Compare this pillow with the example from the Cizhou kilns, Pl. 100.

supplied a tribute ware in the earlier years of the Song dynasty; these wares would have been bought from the kilns by provincial officials required to send tribute to the capital, and they are thought to have been decorated with impressed dragons and phoenixes as imperial symbols. It is reported that Ding ware fell out of favour as a tribute ware in the latter part of the eleventh century because of the flaws in the glaze known as 'tear drops' and that subsequently tribute wares were purchased from the Yaozhou kilns. However, impressed Ding ware continued to be produced into the Jin dynasty; the popular motif of the 'cow gazing at the moon' appears on that ware.

Like the introduction of face-down firing which caused a change in the shape of the foot on Ding ware, all these additions to the decorative traditions of Dingzhou accompanied variations in the shape of the pieces. A series of shapes became popular for wares of better quality: bowls in flower shapes, at first with straight lips and a profile very like a buttercup, later with a more flared lip and even a flange. A most elegant, straight-sided bowl shape, excep- Fig. 4
tionally well suited to this ware, was also introduced. Its straight sides flared from a tiny foot, making a wonderful surface for either incised or impressed decoration, which usually emphasized the minute central medallion. A basin



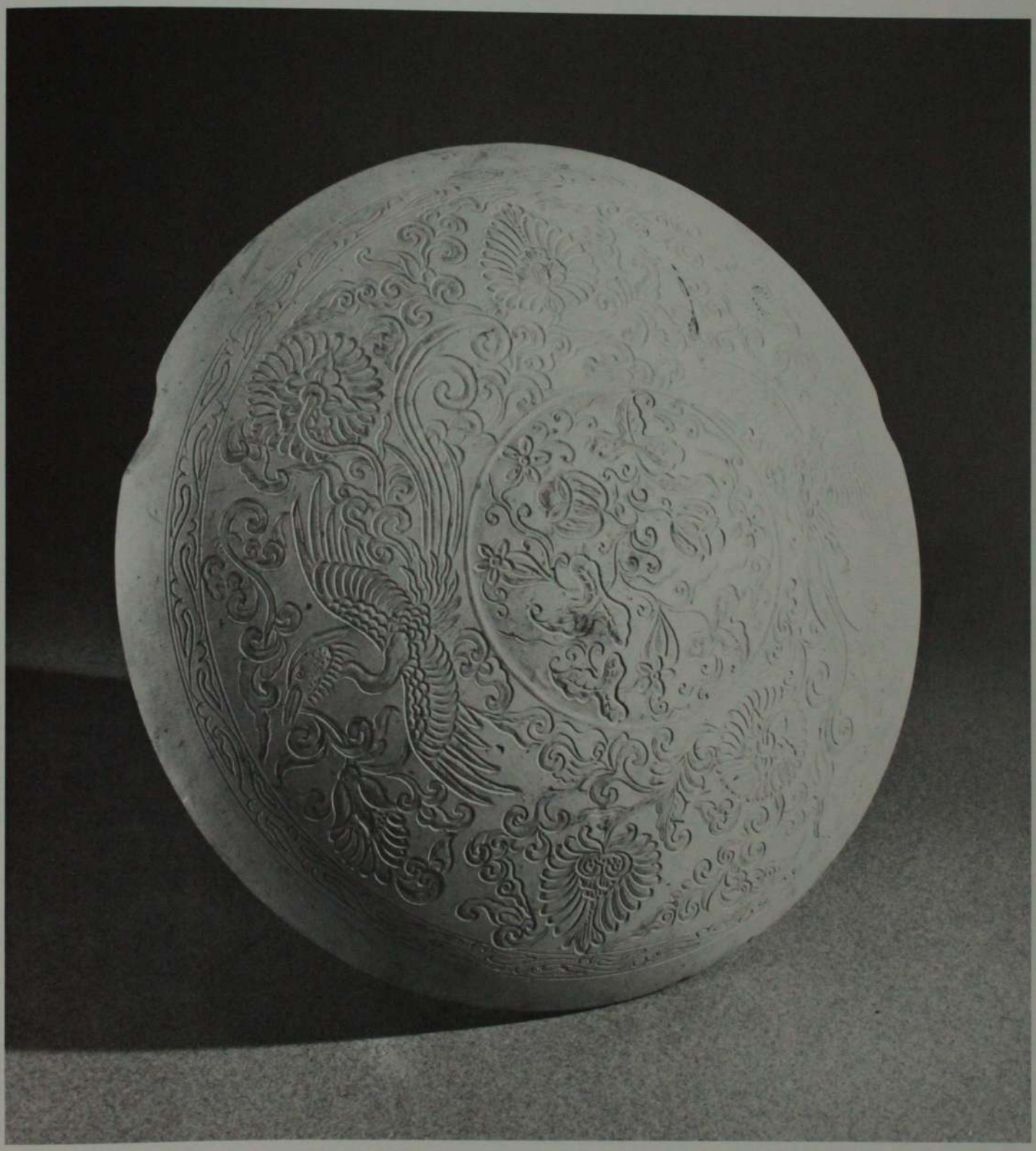
and saucer shape with a completely flat base but without a foot was also especially elegant in Ding ware, perhaps because its colour and delicacy retained something of the silver original on which it was based. The rim of such a piece, which was fired face down, and thus unglazed, was customarily protected by a metal band clipped on after firing. This may have been considered an enhancement, but it also protected one of the most delicate parts of the pot, its unglazed lip. 39

Besides the bowl and dish shapes that predominated, the Ding kilns made vases, jars, ewers and small covered jars, all with a simple foot-ring and often with an unglazed base. The decoration on such upright shapes included incised and, occasionally, impressed surface treatment. To recognize these wares the connoisseur must rely on the special body and glaze, for as yet no full series of the shapes made at the Ding kilns has been established. Nor can the progression of styles and the techniques of decoration be dated firmly.

◁42
Six-foliate bowl. Fine white stoneware, transparent creamy-ivory glaze. Ding ware (Hebei). Jin dynasty, 13th–14th century. D. 19 cm. Collections Baur, Geneva, 408.
This is a very beautiful, clearly impressed piece with a combination of decorative motifs. Only the lip is unglazed. The impressed decoration consists of two fish among waves in the centre and three phoenixes among lotus and water plants on the inner walls. There is a squared-spiral border just below the rim. Each of the motifs – the fish among waves and the birds with lotus – were taken up by potters at Hutian in the Jingdezhen kiln complex and used in painted decoration in underglaze blue.

◁43
Dish with a flanged rim thickened at the edge. White stoneware, transparent ivory glaze. Ding ware (Hebei). Jin dynasty, 13th century. D. 22.86 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P1404.
The scroll motif on the flange appears to be incised; the remainder of the decoration is impressed. The central foliate roundel is filled with a 'picture' composed of peonies, a peacock and a rock. This is a new motif that was used in underglaze decoration at Hutian, Jingdezhen, in Jiangxi in the fourteenth century.

44
Mould for a Ding-ware bowl. Very heavy, hard stoneware, unglazed. Ding kiln ▷
(Hebei). Jin dynasty, dated 1184. D. 21.9 cm. Percival David Foundation of Chinese Art, London, 181.
The convex surface is incised all over with a decoration of phoenixes and flowers. The reverse is concave and bears an incised inscription dating this piece to 1184. The inscription reads: 'made by Wang Shen-chi himself on the twenty-sixth day of the fourth moon in the twenty-fourth year of Ta Ting.' Da Ding (Ta Ting) is the period of a reign in the Jin dynasty (1161–89); see Percival David Foundation, *Illustrated Catalogue of the Ting and Allied Wares* by Margaret Medley, No. 47. As well as being a very useful document for dating this style of decoration, this piece is also a fine example of mould-making, demonstrating the clarity that was achieved at that time.



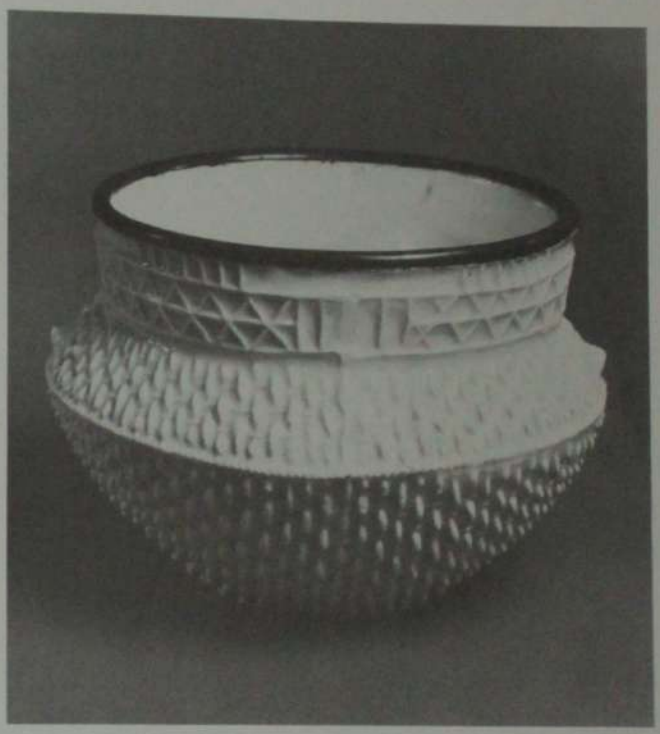
45
Flanged octagonal plate with a flat base and curved cavetto. White stoneware, transparent ivory glaze. Ding ware (Hebei). Jin dynasty, 13th century. D. 11.5 cm. Östasiatiska Museet, Stockholm, Kempe collection, 467.
The incised, bold design of lotus sprays can be compared to pieces of Yaozhou ware of the same date. The shape of the flanged lip also seems to be a later development. The flange is decorated with incised spiral scrolls. The border scrolling is comparable to borders on thirteenth-century Cizhou wares; see Pls. 90, 108.

46
Dish with a flanged lip and metal-bound rim. White stoneware, transparent ivory-coloured glaze. Ding ware (Hebei). Late Northern Song – Jin dynasty, 12th century. D. 25.8 cm. National Museum, Tokyo.
The incised and combed decoration consists of lotus and waterweeds. The squared-spiral border was popular in impressed wares, both white and green. Here the border appears to have been incised: this seems to be an example of an early use of combing and incising.

A SUGGESTED CHRONOLOGICAL CLASSIFICATION

It would seem that very shortly after the beginning of the Song dynasty, incised decoration was introduced at the Ding kilns and that impressed decoration was used very soon after that for tribute ware, which would date this technique to the early eleventh century. The method of firing face down also seems to have been introduced at about the same time, much in advance of the use of this technique in other areas of China. So in the over-all development of fine Ding ware, a period of intense activity and innovation must have occurred in the first thirty or forty years of the Song dynasty. Apart from high-grade Ding wares, there was also another class of white ware made during the Northern Song period at the Ding kilns and contemporary with the ivory-glazed wares. The body of this lower-quality ware is a chalky white, but it does not fire to a smooth surface and has a tendency to speckle when oxidized. The glaze is opaque white and shiny with a somewhat uneven surface. The most typical shape for this ware was a shallow bowl with curved sides and a lip that was either rolled or turned back with a flange. The foot of such bowls was neatly potted and quite low; the base was glazed. It is not uncommon to find a scratched inscription cut through the glaze on the base of these wares; the most common inscription is the single character *guan* ('official'), but longer phrases have been found at the site, notably *Xang Xi Ru* ('Office of Imperial Banqueting').[5] Naturally, the *guan* mark has been thought to indicate an official use, but such pieces have never been found in tombs that would indicate their status. Chinese authorities now think that these pieces were made for a more humdrum purpose as the Imperial Banqueting Office inscription indicates. It is interesting that this ware has found its way to many different points on the Near Eastern trade route, such as Fustat and Samarra.

47
Bowl with a slightly everted foot-ring and widely flaring, straight sides. Fine white stoneware, shiny black glaze. Ding ware (Hebei). Northern Song dynasty, 11th–12th century. D. 18 cm. Hakone Art Museum, Japan.
This is a fine example of a rare ware. The body is the same type and quality as the white ware from this kiln area. The shiny black glaze is a refined version of the black-glazed wares of the period. The gilding of floral decoration that was on the glaze is present now only as a shadow.



48
Deep bowl with a sharply angled shoulder and almost rounded base. White stoneware, transparent ivory glaze. Ding ware (Hebei). Jin dynasty, 13th century. H. 10.16 cm. Ashmolean Museum, Oxford, X1269.
The surface is impressed to simulate basketry, and the mouth is bound with metal. In spite of the somewhat crude surface detail, this is a good-quality ware, which is unusual for many of the impressed wares of the period.

DING WARE WITH COLOURED GLAZES

Although the Ding kilns were known throughout China for their marvellous ivory-white wares, they were not 'one ware' kilns, and coloured glazes were also used. In much smaller quantity, the Ding kilns produced fine-quality, white-bodied wares with a brown glaze whose colour was derived from iron oxide in the glaze. Examples of this ware, called 'brown Ding', are very rare; it has an almost lustrous quality of exceptional beauty which is also found in some Cizhou wares. The brown colour must be closely related to a so-called 'purple Ding', which was, again, a finely potted, white-bodied ware with a soft-brown monochrome glaze applied over an incised or an impressed decoration. Also coloured by iron oxide in the glaze was a
47 black-glazed ware, dense and shiny, with a fine white body. This was one of the finest black-glazed wares made at that time and stood out as a high-quality ware of a type much in demand during the Song dynasty. There was an even rarer monochrome ware, the 'green Ding', first reported in 1957 and exhibited in 1980.[6] Once again it is a white-bodied ware with a finely incised decoration under a rich copper-green glaze. The green glaze must be coloured by oxidized copper and is well known as a low-fired glaze. If that was indeed the glaze used on 'green Ding', it must have been a twice-fired glaze. It is becoming clear that twice-firing was not unusual at Song kilns, and this may be a case in point. No complete pieces of 'green Ding' are known, but comparison with other copper-green glazes on contemporary wares from kilns in Hebei and Henan provinces shows that the glaze on 'green Ding' was of very special colour and quality and quite peculiar to the Ding kilns. Green appears to be the only overglaze colour used at Ding. The red, brown, purple and black are all derived from underglaze iron. 62

Another type of ware that was also made at the Dingzhou kilns was decorated with slip and related to Cizhou-type wares. This ware has the local white body too, which is of a finer grade than the more southerly, Cizhou-type ware, so that the contrast between slip and body (where one is cut through to reveal the other) is very understated and produces a muted version of the decoration employed at the Cizhou kiln. Examples of slip-decorated wares from Dingzhou have been excavated recently, and sherds were exhibited in 1980. This type of ware from the great Ding kilns must be regarded as a product subsidiary to the typical wares made at the kiln to the south and as an instance of a kiln area producing not only a great and

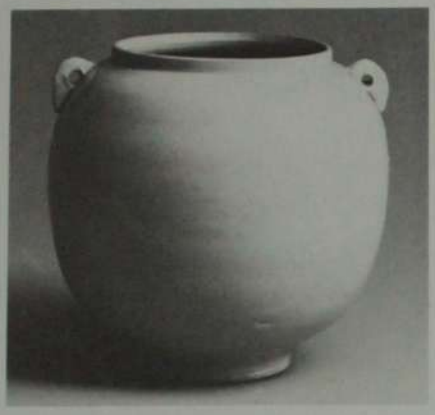
influential ware but also, among its lower-quality products, versions of the great wares from other kilns.

THE INFLUENCE OF DING WARES

The emphasis placed on the variation in quality among the various types of wares at the Ding kilns is intentional. With their ivory-white wares, the Ding kilns stand at the head of a great tradition, which they carried forward through the Song dynasty. All kilns making white wares were affected by the style and technical innovations of the Ding kilns. The greatest of the kilns that inherited this tradition was, of course, the Jingdezhen kiln complex in Jiangxi, and Jingdezhen is a link in a chain leading to the south.

But there was one notable heir to the tradition of white-bodied wares with a creamy glaze and impressed decoration much closer to the Hebei site. This was Huoxian in Shanxi that produced a ware during the Jin dynasty of which Cao Zhao in his *Ge Gu Yao Lun*[7] says: 'Peng Junbao copied ancient Ding ware making "waisted" vessels that were very neat. The white ones are similar to Ding ware'. The body of this ware from Shanxi, which usually consisted of smaller pieces, is the chalky-white type found at many northern kilns; the walls of the pieces were potted very thin. These bowls had a curved profile and a pronounced and relatively tall, flared foot-ring of small diameter. An impressed design of floral scrolls and dragons encircled the central medallion that was often filled with a petal motif. The whole impressed design was frequently somewhat perfunctorily applied and then defaced, a wide ring being wiped clear of glaze and design. At Huoxian, the technique of packing the kiln involved stacking, and the ring cleared of glaze served as the stand for the foot of the piece above in the stack. The foot was supported on tiny spurs, little balls of white clay that often still adhere to the foot rim. It is not uncommon to find characters among the decoration on these wares. This custom was often used on relief decoration in Song times; the characters usually referred to the person for whom the piece was destined and were not a signature, nor of any poetic significance, although they may be wishes for good luck. The glaze used at the Huoxian kiln was fine in quality and of a creamy colour with a very glossy surface. There are no signs of oxidization on the body. Although this Huoxian ware was not among the finest of the products of the Jin dynasty (1115–1234), it has been widely dispersed through trade and has found its way into European collections.

49
Small bowl with a delicate foot and rounded sides. Chalky-white stoneware, creamy transparent glaze. Huoxian ware (Shanxi). Probably Yuan dynasty, 13th century. D. 12.7 cm. Ashmolean Museum, Oxford, 1956. 1437.
This is a most distinctive ware, one of the few clear followers of the Ding tradition. The impressed floral decoration in thread relief incorporates good-luck characters for weddings and a family name. The piece was fired on small round spurs on the foot and has been stacked using the unglazed circle in the well of the bowl.



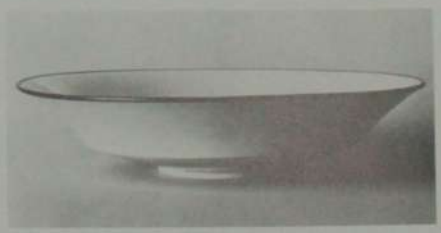
50 *Jar with two pierced lugs.* White porcelain, transparent glaze, tinged with ivory, over all but the foot. Ding ware (Hebei). Northern Song dynasty, 11th–12th century. H. 14 cm. Collections Baur, Geneva, 645.
This is a curiously archaistic shape and style, but the thinly potted piece is made in the distinctive ware of the Ding kilns.

51 *Barrel-shaped water-pot.* Greyish-white stoneware, creamy glaze. Ding-type ware. Northern Song dynasty, 12th century. H. 5.6 cm. Östasiatiska Museet, Stockholm, Kempe collection, 474.
This is a lower-quality ware sometimes classified as *fending (fen ting)*. It weighs less and is more opaque than the higher-quality ware. It is decorated with four bands of rope-like appliqué, each headed by a floral stud. This piece may not originate from the Ding kiln area.

52 *Small spouted ewer with a tall strap handle.* White stoneware, transparent ivory glaze over all but the foot rim. Ding ware (Hebei). Northern Song dynasty, 11th–12th century. H. 9.72 cm. Ashmolean Museum, Oxford, 1956.1435.
Probably a sauce pot. This is a beautiful example of the simple style of Ding potting, which is undecorated and quite sturdy. The body is six-lobed, and the handle is neatly formed by a rolled strip having a small band to bind it (presumably part of the fixing for the cover, which is missing). Compare this piece with Pl. 31.

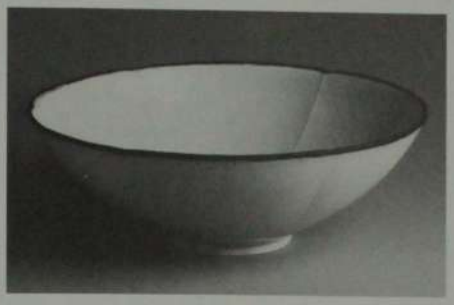
53 *Deep bowl with a rolled rim and square-cut foot-ring.* White stoneware, transparent ivory glaze. Ding ware (Hebei). Northern Song dynasty, 11th century. D. 31.7 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P1491.
This simple, very large bowl shows the potting and some of the most sketchy decoration of the early incised pieces: a freely incised lotus motif within, and a triple row of lotus petals outside the bowl. Compare this piece with Pls. 29, 33.

54 *Bell-shaped bowl with everted lip and bevelled foot rim.* White stoneware, transparent glaze tinged with ivory. Ding ware (Hebei). Northern Song dynasty, 11th century. D. 16 cm. Östasiatiska Museet, Stockholm, Kempe collection, 410.
This is an exceptionally beautiful shape characteristic of kilns in northern China in the eleventh and twelfth centuries. The glaze has been applied over an incised lotus decoration. The rim is bound with silver.



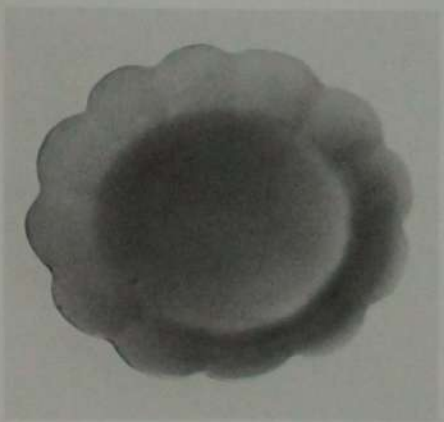
55 *Shallow dish with angled profile and tiny foot-ring.* White stoneware, transparent ivory glaze. Ding ware (Hebei). Northern Song dynasty, 11th–12th century. D. 21.5 cm. Östasiatiska Museet, Stockholm, Kempe collection, 415.
This shape seems to be carried over from the tenth century and was also revived much later at Jingdezhen. The incised, underglaze decoration, freely drawn over the whole area, disregards the pronounced articulation of the inner surface of the dish and is composed of ducks among waterweeds. Compare this piece with Pls. 56, 58.

56 *Slightly foliated bowl with angled sides.* White stoneware, transparent glaze tinged with ivory. Ding ware (Hebei). Northern Song dynasty, 11th century. D. 21.6 cm. National Museum, Tokyo.
The angled sides of this bowl seem to be evidence in support of the early Song date. The freely incised decoration in double line, which depicts lotus flowers, and the composition of the design across the entire form are also characteristic of this earlier style.



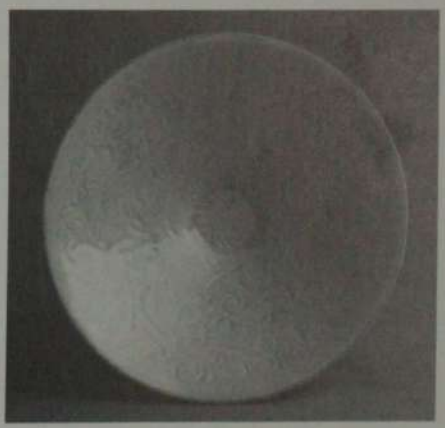
57 *Six-foliate bowl with rounded, gently lobed sides.* White stoneware, transparent ivory glaze over all but the lip. Ding ware (Hebei). Late Northern Song – Jin dynasty, 12th–13th century. D. 24 cm. Collections Baur, Geneva, 179.
This formally arranged decoration – each of the panels and the central medallion is decorated with a single incised spray of peonies – seems quite distinctive of the later style of incised decoration, which may be contemporary with the more elaborate impressed ware. A slip trail accentuates the lobing within the bowl. There is a low, narrow foot, and the lip is bound with metal. Compare this piece with Pl. 38.

58 *Dish with tiny foot-ring and copper-bound edge.* White stoneware, transparent glaze tinged with ivory. Ding ware (Hebei). Northern Song – Jin dynasty, 12th century. D. 7.3 cm. Percival David Foundation of Chinese Art, London, 175.
Here a single spray of peony – used with such effect by the Cizhou decorators – is incised and combed in the centre of the bowl. Around the rim is a squared-spiral border. Compare with Pls. 14, 46 and 106.

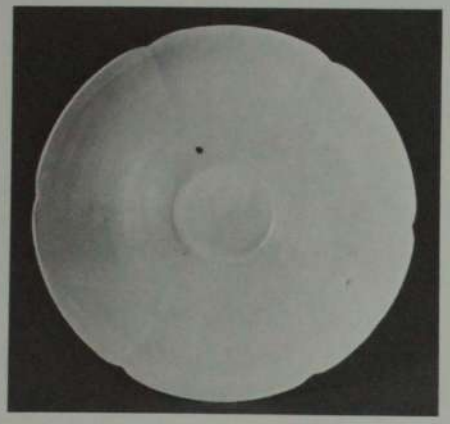


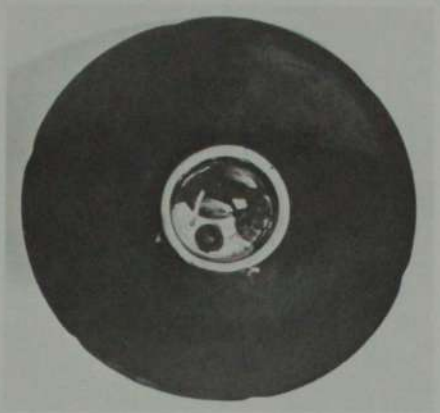
59 *Shallow fluted dish with gently scalloped lip.* White stoneware, ivory-tinged glaze. Ding-type ware (Hebei). Northern Song dynasty, 10th–11th century. D. 14.6 cm. Östasiatiska Museet, Stockholm, Kempe collection, 430.
The outside of the dish is gently curved, but within there is a clear flat base that angles out to the sides; it has a small foot-ring. This may possibly be an early piece of Ding ware, still showing influence of Tang-dynasty forms in the foliation and the lovely contrast between the internal and external profiles.

60 *Shallow eight-lobed dish.* White stoneware, creamy glaze. Ding ware (Hebei). Northern Song dynasty, 11th–12th century. D. 21.59 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P1393.
The combination of shape and decoration on this piece is unusual. The flower shape of the dish seems to belong to the earlier incised style, whereas the central zone of the dish is filled with a dense floral decoration that is impressed.

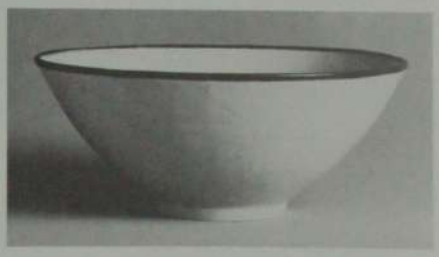


61 *Conical bowl with a small, narrow foot.* Whitish stoneware, transparent ivory glaze over all but the mouth. Ding ware (Hebei). Northern Song dynasty, later 11th–12th century. D. 19.5 cm. Collections Baur, Geneva, 491.
Compare this piece with Pls. 39, 45 and 46. This design seems typical of the later phase of incised and combed decoration from the Ding kilns and includes a lotus-leaf swirl in the centre, surrounded by a twining peony scroll, which has blooms that face alternately upwards and sideways. The mouth of the bowl is unbound.





62a+b *Inside and outside of the six-foliated bowl in Pl. 40.*
The exceptionally fine white body and smoothly finished foot-ring set this piece apart from the many black and white wares of the same period. It is an example of the way in which a major specializing kiln may produce wares outside of its own 'type', to satisfy a very popular market. Even though the style is not typical of Ding, the body material and the quality of the potting are of the area.



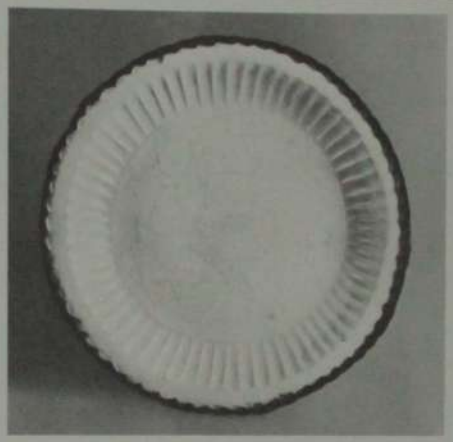
63 *Deep bowl.* White stoneware, transparent ivory glaze. Ding ware (Hebei). Jin dynasty, 12th century. D. 18 cm. Collections Baur, Geneva, 106. This is a fine example of impressed Ding ware, decorated with fish and waterweed, lotus and chestnuts. This view shows clearly the profile of the larger bowl with rounded sides from this period, as well as the small squared foot. The glaze covers both foot and base. The lip is unglazed and bound in metal. The name Li Weng ('Old Li') is incorporated in the squared spiral below the rim. The use of a name (probably of the owner) is unusual in this ware.

64 *Covered circular box with straight sides and a flat base and top.* White stoneware, transparent glaze tinged with ivory. Ding ware (Hebei). Northern Song dynasty, AD 1089. D. 12.2 cm. Östasiatiska Museet, Stockholm, Kempe collection, 403.
An important document because of the dated inscription on the base, this covered box is of a type used widely in China from the tenth century.

65 *Ribbed circular box with cover.* White stoneware, creamy transparent glaze all over. Ding-type ware (from Qinghexian, Hebei). Northern Song dynasty, 12th century. D. 6.5 cm. Östasiatiska Museet, Stockholm, Kempe collection, 490.
Such small boxes must have been produced in great quantities; the northern products are not as well known as those from Dehua and Jingdezhen (Pls. 206, 227). This is one of a group of pieces in the Kempe collection that come from Qinghexian, a city site at which there is no evidence of a kiln. The top of the box is moulded with a swirling lotus-leaf motif.

66 *Small jar with cover.* Stoneware that is almost white, transparent creamy glaze. Ding ware (Hebei). Jin dynasty, 13th century. H. 10.2 cm. Ashmolean Museum, Oxford, X1178. The whole piece is moulded and oval in section, while the surface has been moulded to simulate basketry. Although this is a miniature of a larger basket, it too was made for use as a container: the small loops can be threaded with a cord run up the grooves on the sides, much as a Japanese *inro* is corded. Compare this jar with Pl. 48.

67 *Dish with a flat base (no foot-ring) and simple everted sides.* White stoneware, transparent creamy glaze. Ding ware (Hebei). Jin dynasty, 13th–14th century. D. 12.7 cm. Ashmolean Museum, Oxford, 1956.477.
Probably a saucer. The dish has been fired face down, and the rim is now unbound. Both in material and technique this ware is of coarser quality than the earlier pieces, and the 'picture' decoration is typical of Jin style. The design of a deer seated among *ru-i* sceptre heads ('lucky fungus') and looking at the clouds is impressed. The character *Chu* (a name) is incorporated in the design.



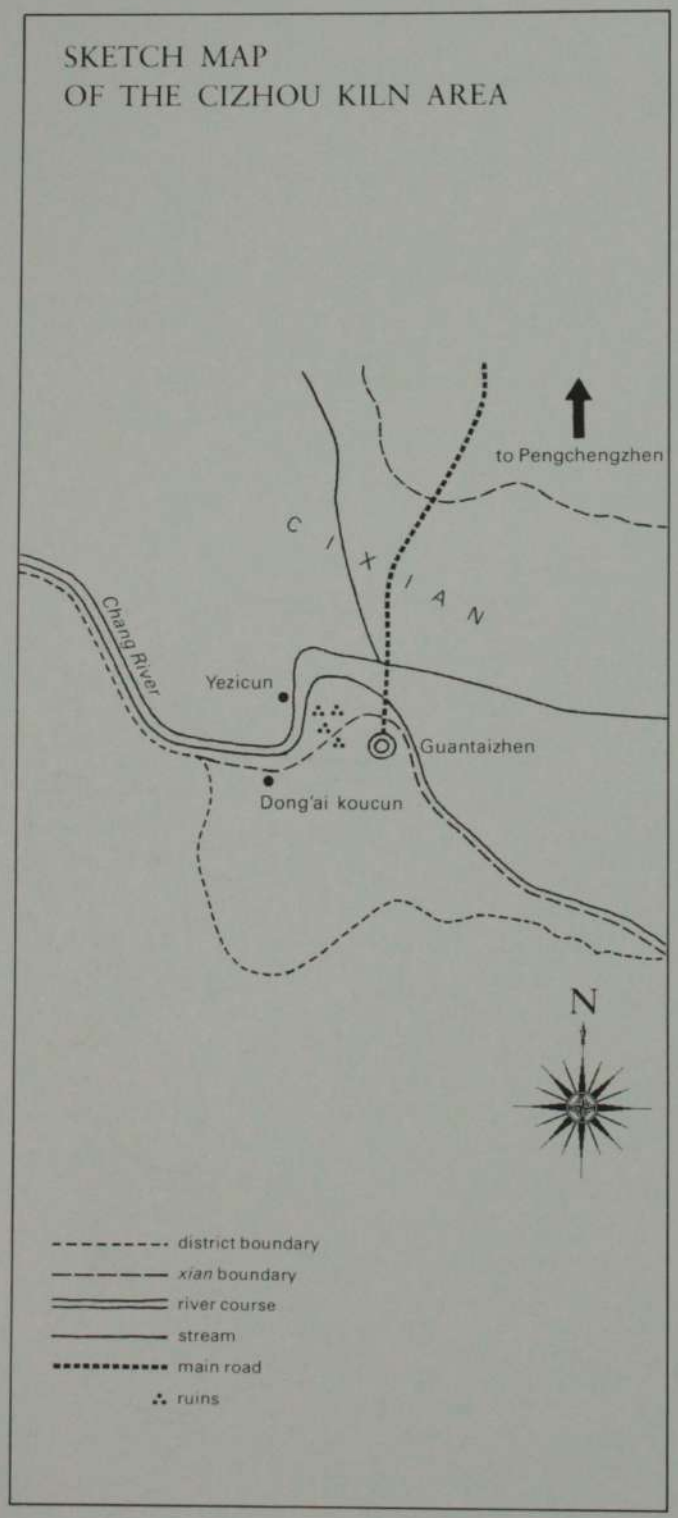
68 *Fluted dish with flanged lip.* White stoneware, transparent glaze tinged with ivory over all but the lip. Ding ware (Hebei). Jin dynasty, 12th–13th century. D. 21.4 cm. National Museum, Tokyo.
This is an example of an elaborate 'picture' format of moulded decoration, consisting of flowers in a vase with animals. The piece is a finer-quality example of the fluted dish shape seen in Pl. 67. It has also been fired face down, and the rim is protected by a metal ring.

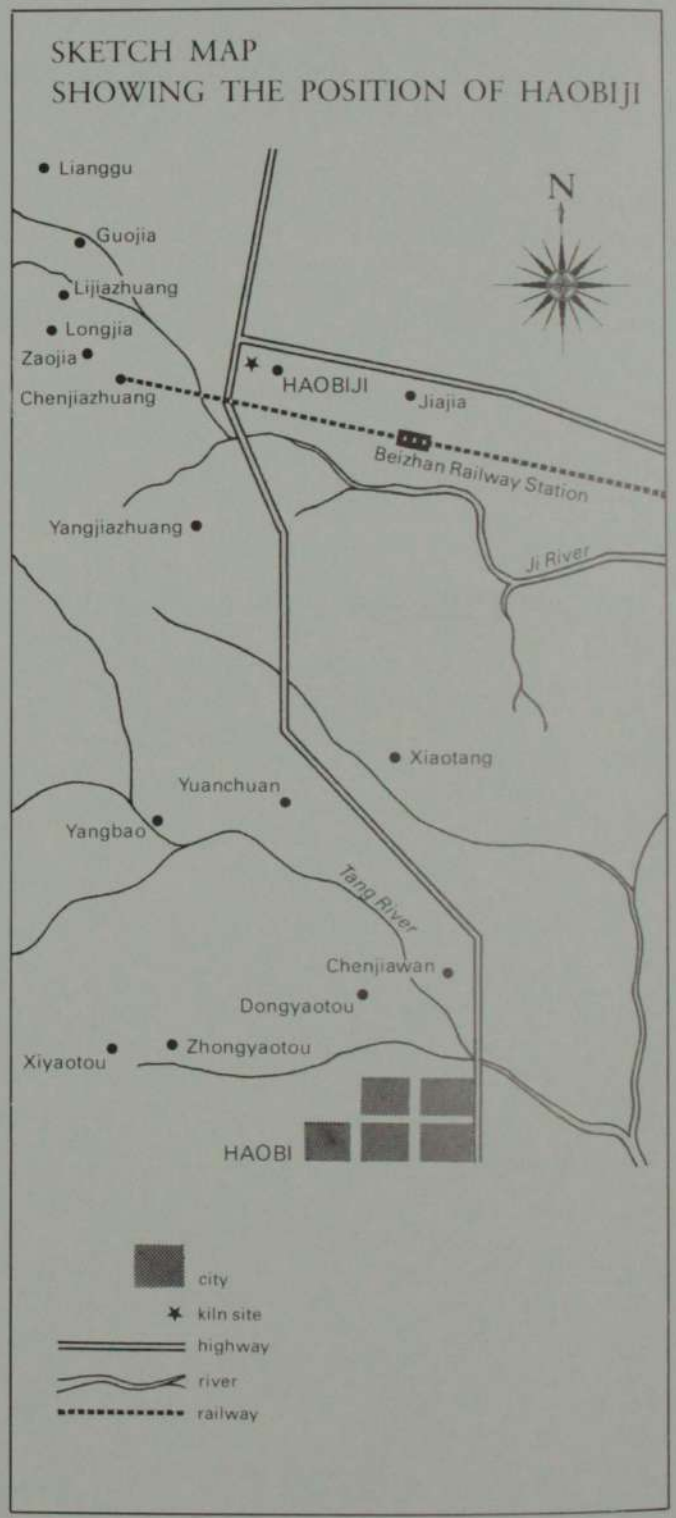
69 *Square box with a flat base and slightly domed cover.* White stoneware, glaze tinged with ivory. Ding type (Hebei). Northern Song dynasty, 12th century. 6.5 cm square. Östasiatiska Museet, Stockholm, Kempe collection, 512.
This is a most unusual piece of fine quality, with a lovely design on the cover. The corners are cut out to make a four-lobed shape, and the cover bears an impressed design of a foliate quatrefoil. The box appears to be closely derived from a metal (perhaps a silver) original. See Pl. 70 also.

70 *Cover of the square, four-lobed box in Pl. 69.*
The formality of the decoration on the cover is unusual: impressed motifs of leaf sprays around a central circular medallion.

71 *Miniature double-gourd vase.* White stoneware. Ding-type ware (from Qinghexian [Ching Ho Hsien], Hebei). Northern Song dynasty, 11th–12th century. H. 6.9 cm. Östasiatiska Museet, Stockholm, Kempe collection 482.
Such a small piece is difficult to judge, but this seems to be an early example of impressed ware with a most unusual decoration for the period, consisting of moulded palmettes. Miniatures of vessels and figures were popular in both the Song and Jin dynasties; most notable kilns probably produced them.

72 *Small seated figure.* White stoneware, transparent white glaze. Ding ware (Hebei). Jin dynasty, 12th–13th century. H. 6.8 cm. Östasiatiska Museet, Stockholm, Kempe collection, 464.
This moulded figure holding two lotus blossoms seems to be of the type so popular during the later period of the Song dynasty (compare with Pl. 114). Probably this example has greater significance than that of a mere toy, and it may be a Buddhist votive figure for a burial.


SKETCH MAP
OF THE CIZHOU KILN AREA
to Pengchengzhen
C I X I A N
Chang River
Yezicun
Guantaizhen
Dong'ai koucun
N
district boundary
xian boundary
river course
stream
main road
ruins


SKETCH MAP
SHOWING THE POSITION OF HAOBIJI
Lianggu
Guojia
Lijiazhuang
Longjia
Zaojia
Chenjiazhuang
HAOBIJI
Jiajia
Beizhan Railway Station
Yangjiazhuang
Ji River
Xiaotang
Yuanchuan
Yangbao
Tang River
Chenjiawan
Dongyaotou
Zhongyaotou
Xiyaotou
HAOBI
N
city
kiln site
highway
river
railway

The ware most widely made in northern China at the beginning of the Song dynasty seems to have been a heavy stoneware on which a white or black slip was used. The slip was primarily a coating used to create a monochrome ware – white or black – under a colourless glaze. Many of these wares, however, were decorated, either by incising, by cutting away the design in the slip or by painting a design using one slip on top of the other. This type of ware, which was made at a great many kilns, apparently had its origin in the Tang dynasty and came from kilns in Hebei, Henan, Shanxi and Shaanxi provinces. Traditionally it has been called Cizhou (Tzu Chou) ware after a kiln area in Hebei.[1] The author of the fourteenth-century *Ge Gu Yao Lun* reports that an ancient pottery coming from Jangdefu (Chang te fu), Cizhou, is like Ding ware, but rougher, with carved and incised decoration. So it seems that the term Cizhou is quite old. The style referred to was shared with tenth- and eleventh-century potters of the Liao dynasty (907-1125).

Its vitality is such that, before the end of the Song dynasty, variants were produced by most kilns in the country that made decorated ware. It is interesting that there is no evidence (except at Baofeng in Henan) of a combination of the slip-decorating techniques of the Cizhou kilns and the incised techniques of the Ding or Yaozhou kilns. Nor does impressed decoration play any part in the Cizhou tradition. Therefore, it is possible to discuss the style of Cizhou ware as something apart.

73
Basin. Stoneware, white slip, colourless glaze. Cizhou-type ware. Jin dynasty, early 12th century. D. 35.5 cm. National Museum, Tokyo.
The rim of this basin is unusual for this shape but similar to many smaller bowls. The decoration is incised through the slip to the body. The central motif is the character *ren* ('benevolence'). The style of decoration, using a Chinese character as the chief motif, is typical for this date.

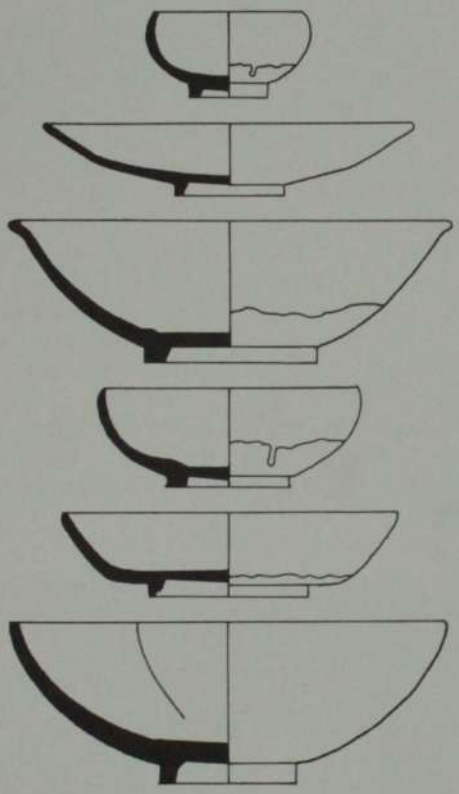


Fig. 5 Profiles of bowls from the Guantaizhen kiln sites

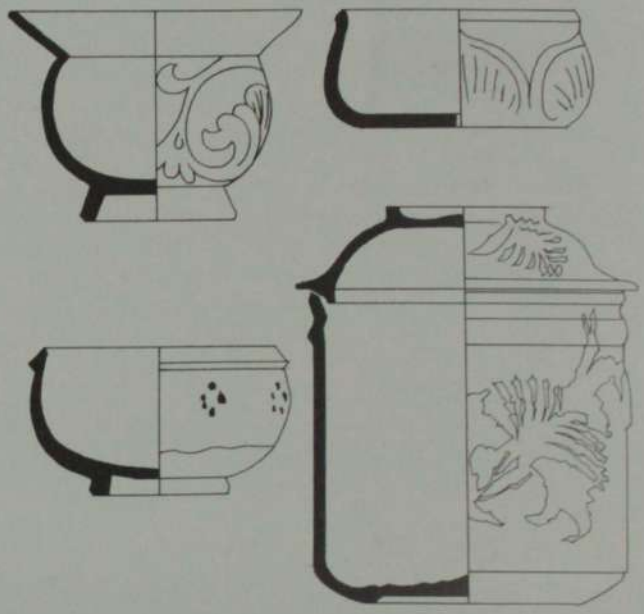


Fig. 7 Profiles of vessels from the Guantaizhen kiln sites

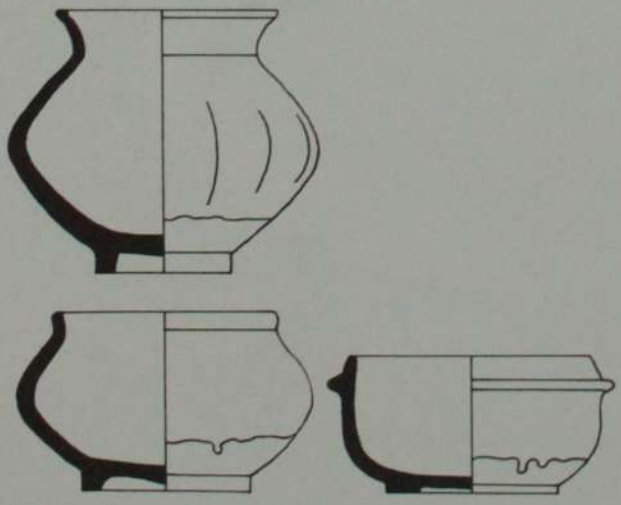
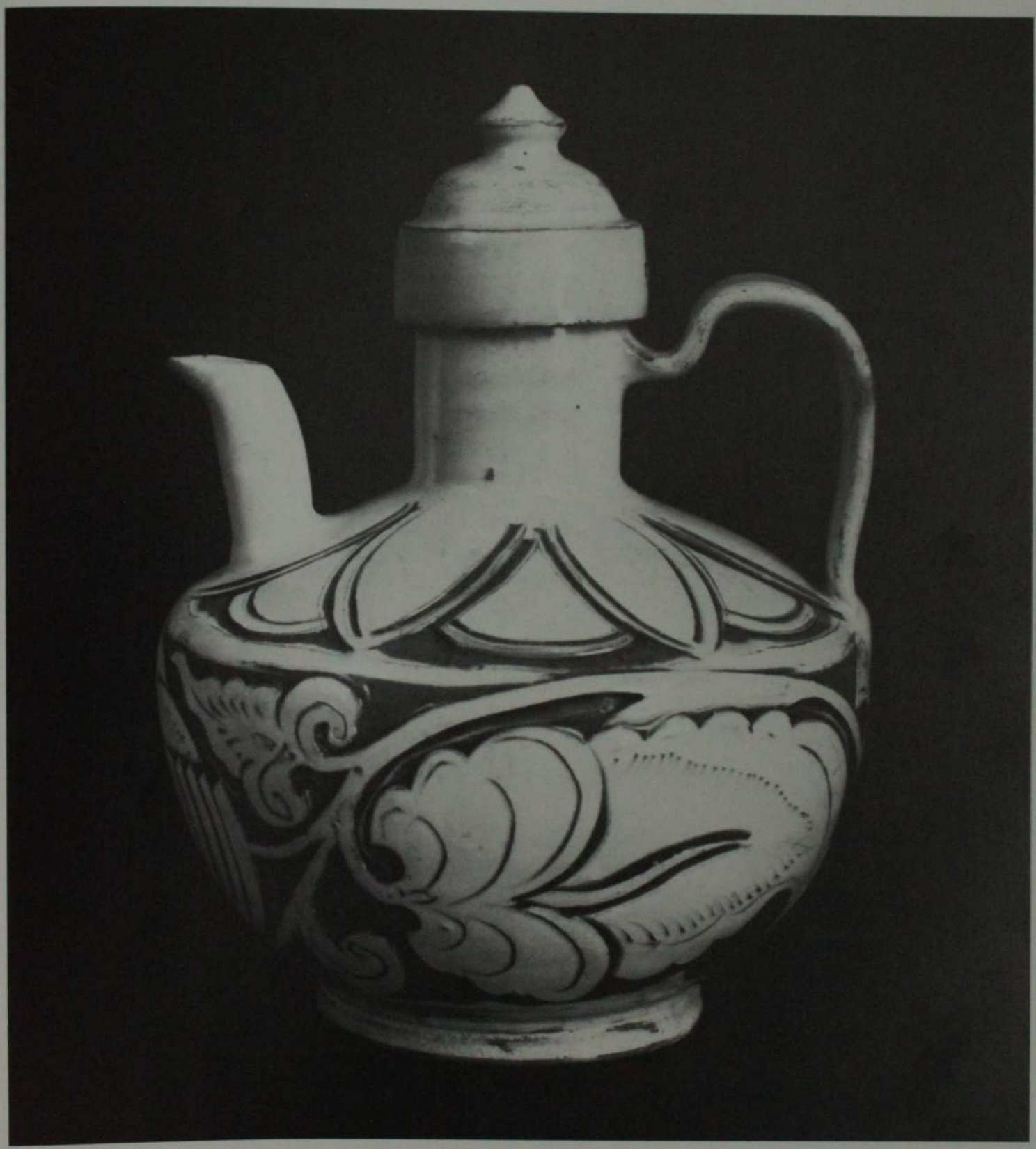


Fig. 6 Profiles of vessels from the Guantaizhen kiln sites

But having said that, it is clear that the Cizhou style was also part of the great Song tradition, for there is more than a superficial relationship between the styles of the three great kilns of northern China that produced decorated ware: Ding, Yaozhou and Cizhou. Just as at the other kilns, at Cizhou there was a duality of decorative style: the sweeping, simple brush work of the slip painter at the Cizhou kilns seems to parallel the incised lines of the decorator of Ding ware, and the decorator at Cizhou who used cut-away slip to create his design is close to the impressed designs on Ding ware with their complex and stiff composition. This may be simply a comment on northern styles of decoration in the eleventh to fourteenth centuries, for in the hands of the potters in southern China the Cizhou style was changed to suit southern taste.

74
Spouted ewer and cover. Stoneware, white slip, colourless glaze. Cizhou-type ware. Northern Song dynasty, late 10th–11th century. H. 20.4 cm. National Museum, Tokyo.
This is a fine example of the very deeply carved style of decoration – here a peony scroll – which seems to have been used for a short while in the early years of the Song dynasty at Dengfeng in Henan. Both the shape and design are developed from Liao-dynasty styles.



LOCALITY OF THE CIZHOU KILN AREA

The exact whereabouts of the kiln area for Cizhou wares was not clear until recent investigations established a series of sites at Cixian (Tzu Hsien), close to the border of the provinces of Hebei and Henan, north of Anyang and on the banks of the Chang river.[2] Four main kiln sites have been identified, three within Cixian itself: Guantaizhen (Kuan T'ai Chen), Dong'aikoucun (Tung Ai K'o Ts'un) and Yezicun (Yeh Tzu Ts'un) and, further away, Pengchengzhen (Peng Cheng Chen). At Cixian the major kiln is at Guantaizhen, but in the region on either side of the Chang river (now called Cixian), a great many kiln remains are visible, and the considerable quantity of sherd material is evidence of a kiln complex that worked over a long period. The remaining kilns seemed to follow the type customary in northern China. They are domed, down-draught kilns built of brick with a single chamber. The Cixian kilns first became known for their greenwares during the Sui dynasty (581-618) and then in the Song, Jin and Yuan dynasties for their slip-decorated wares. The remains at the three centres mentioned above show all the types of designs common to the slip-decorating technique; therefore, although this is not the earliest slip-decorating kiln, it is reasonable to use the general site as the type name for this ware.

Despite the stress on the decoration of this ware, the majority of the output of all the kilns there was a monochrome ware glazed white, black or brown. All this output consisted of medium-fired stoneware; the body was a light grey or buff, not fired in a heavily reducing atmosphere, so it often showed dark speckling after firing. All the shapes are sturdily potted and have thick walls, strong foot-rings which are low, wide and slightly everted. The creamy-white slip was applied freely, apparently by dipping and swirling the slip within the bowl, for they are always slipped inside, but only partly outside. The monochrome slip was then covered by an almost colourless, but slightly milky, glaze. It was also applied by dipping and swirling and rarely matched the slipped area but ran down in drips outside the bowls and jars. The shapes in this class of wares range from dishes with foliated, carinated or angled sides, bowls, deep jars, squat jars and jars with round bodies, drawn-in necks and dented sides, as well as mallet-shaped vases with wide bases. Many of these shapes, peculiar to white ware or shared with the other Cizhou wares, were carried through from tenth-century shapes. The dark-glazed wares also have a putty-grey body with a dark-brown or black glaze but are not of such a wide variety of shapes: jars with several handles and bowls with strong profiles being among the most popular.

DECORATION ON CIZHOU WARES

Decoration at the Cizhou kilns can be classified under five types, all using just white, black or brown slip with incised lines, the cut-away techniques or brush-painting under the glaze. The techniques can be placed in an approximate chronology by order of introduction, although they all persisted long after their introduction. It is not possible to date Cizhou pieces solely by their decoration, for such wares are made even today. The earliest style of decoration seems to have been lines engraved through the slip; the designs were freely drawn, in zones, around the jar. The 75, 97
main motif was often a flower, and the background was textured all over with a ring-punch motif, very similar to the treatment of silver objects in the Tang dynasty. This ring-punched decoration was usually applied on a cream-slipped piece; the design was freely incised through to the body, as was the ring punching that appears to have been done with a small tube-like instrument. The incised line frequently seemed to be darker than the natural body colour, as though there were a dark slip, perhaps on the instrument used for incising. The glaze enhances the contrast between the slip and the body and brightens the design.

Another style of decoration consisted of bold designs incised through a thick brown slip, or similar designs of thin lines incised through both the glaze and the slip. These 73
incised linear designs may be among the early types of decoration on Cizhou ware. They were followed by the so- 6, 99
called cut-away decoration. In this style at its simplest, the slip was simply cleared away to leave the design in positive on the bare body. Then the whole piece was covered with glaze. A more complex version of this technique was to use two slips, perhaps with a dark slip below a cream slip; the design was then cut through one layer of slip to the other. This resulted in a bold, carefully drawn design, more formal than that achieved with the incised linear style. This style of decoration appears to be a true Song style and was probably widely adopted by the eleventh century.

Painted decoration came a little later. In this technique, the decorator draws with a brush—often very fluently and 4, 78, 102
most dramatically—painting black on white, or brown on white, as though he were working on paper. A favourite

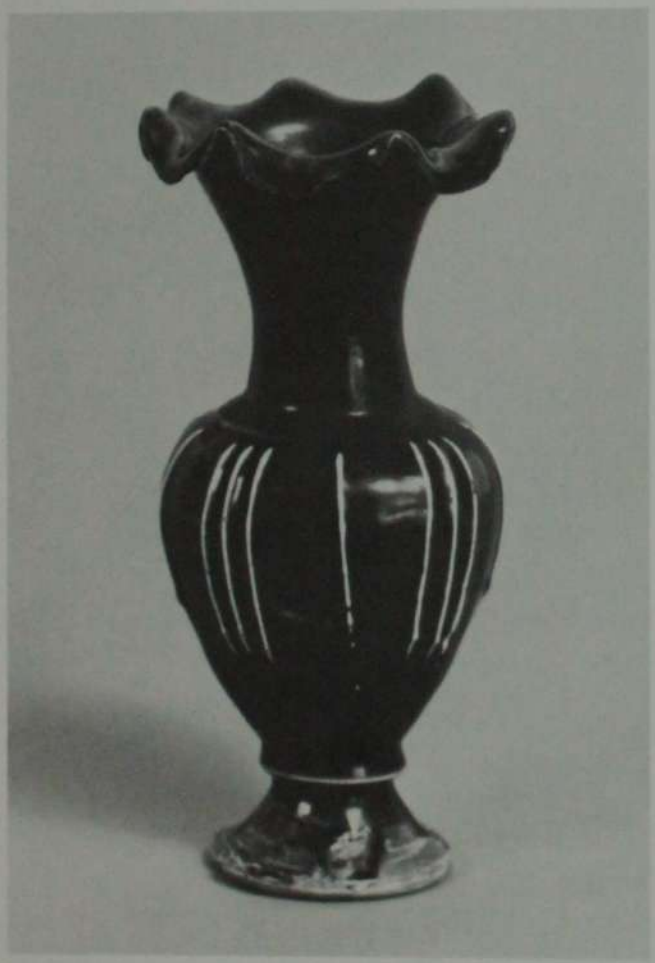
75
Jar in meiping *shape*. Stoneware, white slip. Cizhou-type ware. Northern Song dynasty, 11th century. H. 31 cm. Collections Baur, Geneva, 397.
This jar belongs to the simplest incised type of Cizhou ware—with decoration incised through one slip—which comes from the Cizhou site itself and from Dengfeng in Henan. The simple form of the *meiping*, with an ovoid body and cupped mouth, point to a mid Northern Song date.

78 motif was the bamboo spray: this was the period at which bamboo painting was a high art. Painted decoration provides an example of the northern decorator at his most romantic. Also in this group of decoration are the figurative paintings done on pillows that demanded graded tones when painting and real painterly qualities of composition, brush work and rhythm of line. This style of underglaze painting seems to have been a twelfth to thirteenth century innovation and is of particular interest in the study of other underglaze painting techniques. 13, 80

Finally, there was an additional variant of the last two techniques: painting on a slipped body and then incising details through the painting. This technique was used, particularly in some of the floral decorations, to show the veins of leaves and petals or the feathers of birds. There were almost bewildering possibilities of varying these basic techniques, and no systematic classification has yet been undertaken. 87–8

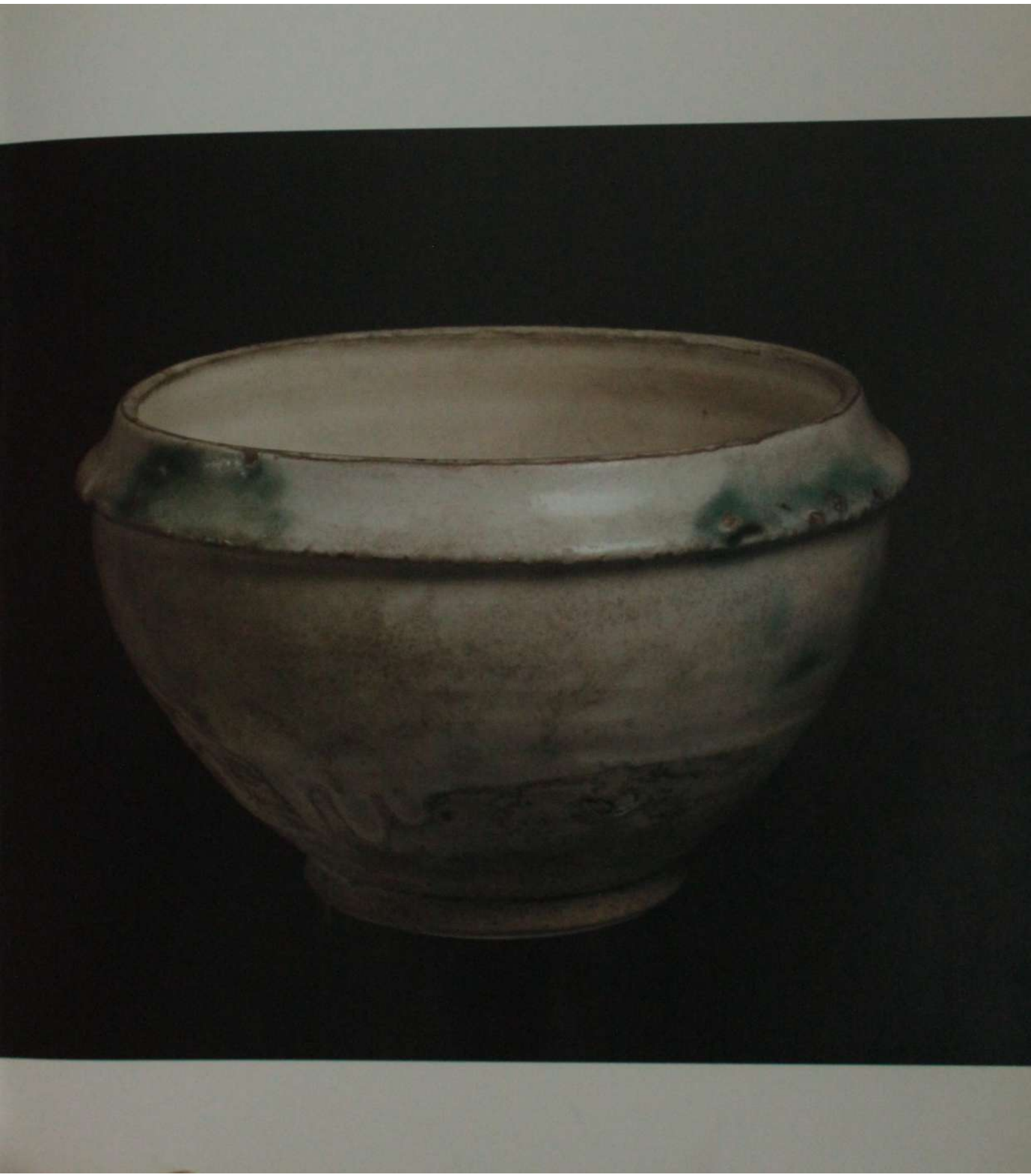
In addition to slip decoration, the Cizhou potters also used low-fired, coloured glazes, either on a biscuit-fired piece (e.g. on the pillows carved in relief and glazed in green and yellow) or on the incised, green-glazed pieces. They also produced a type of ware with a glaze that was a mixture of green and brown derived from copper and iron and used on a modelled or incised object. All of these glazes presuppose that these kilns used twice-firing, and it is becoming more and more evident that Song potters did indeed use this technique where it was necessary, and particularly if they were working with a high-fired body and a low-fired, coloured glaze. The most striking use of the method of twice-firing was the overglaze red and green decoration found at Guantaizhen. The small bowls decorated in that manner appear not to have been made at the site but to have been brought pre-fired to the kiln, decorated and then refired at a low temperature. It has been reported that there is no sign of the bowls being manufactured at the site. 82, 91 14, 85

Finally, there was a ware made at many Cizhou-type sites on which the decoration seems to have been painted onto the slip with another slip having a high metallic content. That led to underglaze painting, which merged with the glaze to an unusual extent and often with a beautiful lustrous effect. Of course the effect of concentrated iron in a glaze was well known to the potters in Zhejiang, who had used it to produce dark spots as accents in a green glaze. Perhaps the Cizhou potters were unaware of the iron content of the slip they were using. However, in a glaze iron can produce the *café-au-lait* colour sometimes seen on pieces from the later Song dynasty or a deeper 84



76
Zhun-shaped vase with an undulating five-foliate lip. White stoneware, black glaze. Cizhou-type ware. Jin dynasty, 13th century. H. 20 cm. National Museum, Tokyo.
This shape is well known in a slip-decorated form, a very large version of which, in the Barlow collection, Brighton, is dated to 1251. This small example, of unusually elegant shape, has beautiful proportions between the foot and mouth. White ribs stand up through the glaze. Such ribbed treatment of the body under a black glaze is common in Cizhou techniques, being found at Zibo in Shandong, at Cizhou itself in Hebei and in Shanxi province.

77
Bowl with a turned-back lip. Stoneware, white slip inside and partly down the outside; colourless glaze with splashes of copper-green. Cizhou-type ware. Early Northern Song dynasty, 10th–11th century. H. 8.89 cm. Ashmolean Museum, Oxford, X3748.
The green splash is an early technique of Cizhou decoration, shown here on a bowl of early shape. It is associated with the kilns in Henan province from the Five Dynasties to the Song period, in particular with the kilns at Haobiji, where examples have been found with material from the tenth and eleventh centuries.



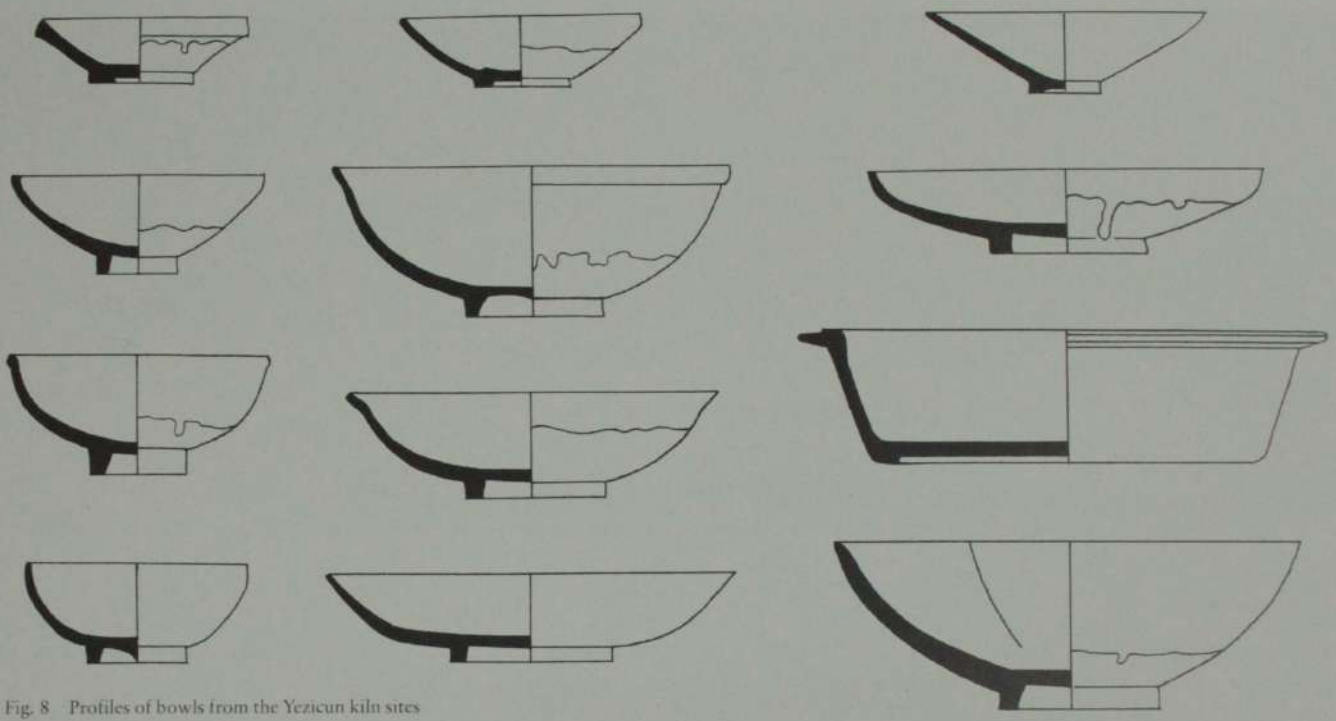


Fig. 8 Profiles of bowls from the Yezicun kiln sites

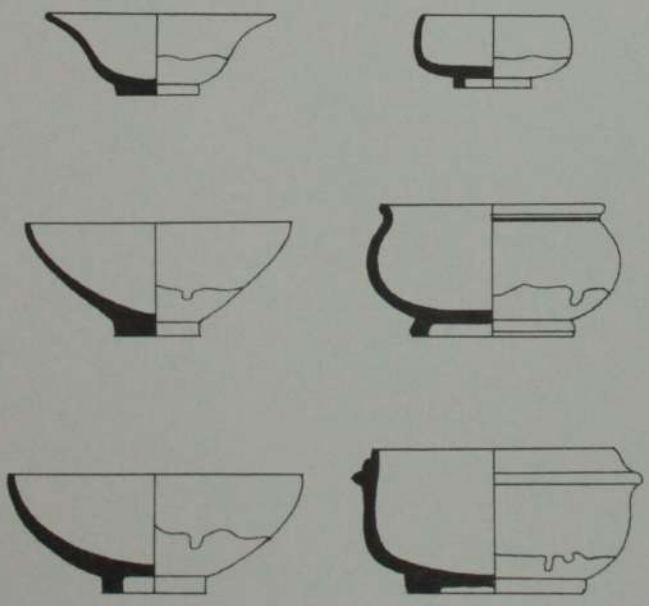


Fig. 9 Profiles of bowls from the Yezicun kiln sites

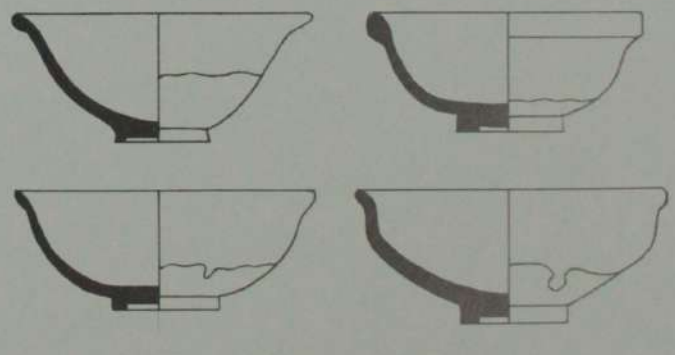


Fig. 10 Profiles of deep bowls from the Yezicun kiln sites

78
Covered jar. Pale-grey stoneware, white slip, colourless glaze. Cizhou-type ware. Northern Song – Jin dynasty, 11th–13th century. H. 15.9 cm; D. 14 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B62 P169.
This piece is very similar in style and shape to a covered jar excavated at Dong'aikoucun, Cizhou, in Hebei. The small 'buttons' on the cover and base mark the 'match'. The cover is in the form of an inverted saucer. The painting in iron slip is an example of the finest period of brush-painted decoration.

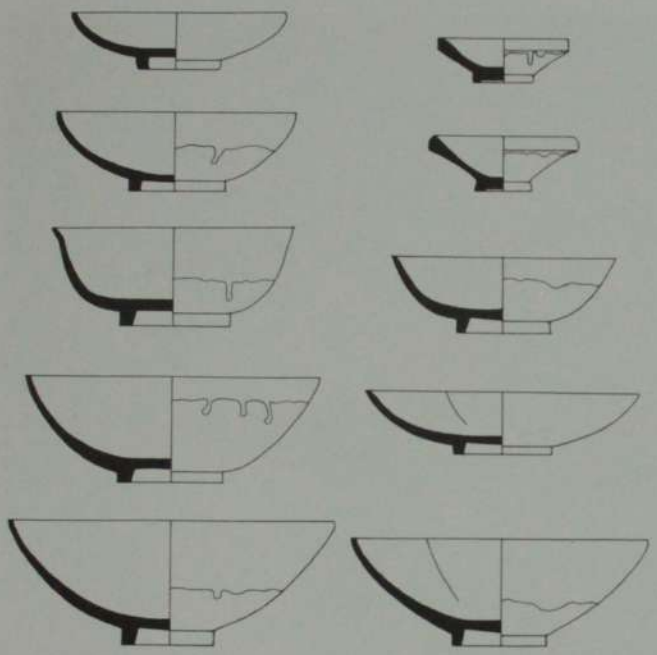


Fig. 11 Profiles of bowls from the Dong'aikoucun kiln site

brown that makes the slip seem to have a richer cream colour. The latter must be among the most beautiful iron-decorated wares made in China.

The finds at the site at Cixian emphasize, on a small scale, the specialization that probably took place within this massive tradition that is termed Cizhou. It seems very likely that, although some of the wares described above were common to most sites, there were others that may have been unique to one kiln. At all four kiln sites at Cixian, there were white wares. The dark monochrome wares were found mainly at Guantaizhen; there were a few at Dong'aikoucun and none at Yezicun. The early style of decoration incised through a white slip is found only at Yezicun, but pieces decorated with ring-punching have been found at both Guantaizhen and Yezicun. Painted pillows occur at all three sites in Cixian; however, the famous Jiang-family pieces seem to come almost exclusively from Dong'aikoucun, though there are a few from

79
Tiger-shaped pillow. Stoneware, white and black slip, colourless glaze. Cizhou-type ware. Late Northern Song–Jin dynasty, late 12th century. H. 11.4 cm; W. 38.1 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P423.
This slip-painted pillow is from the kilns at Haobiji. A similar pillow in the form of a tiger (with a bird on a bough on the upper surface) has been found at Dading and dated to 1162. It is in the Shanghai Museum (*Kaogu* No. 5 [1979]: Pl. 9, 1).

80
Wide, bean-shaped pillow with a top that slopes forward. Grey stoneware, white and dark-brown slip. Cizhou ware. Jin dynasty, 13th century. L. 26.6 cm. Staatliche Museen Preussischer Kulturbesitz, Museum für Ostasiatische Kunst, Berlin, 1966.30.
This is a fine example of later wide pillows. The top is decorated with a river-side landscape and the sides with classic scrolls. Compare this piece with Pls. 98, 108. The painting of the landscape is very close to contemporary styles of fan painting.

81
Cloud-shaped pillow. Grey stoneware, white and ferruginous black slip. Cizhou ware (Yuxian). Jin dynasty, 13th century. L. 25 cm. H.W. Siegel collection, Ronco.
The slip painting consists of a palm-leaf motif on the sides and a verse inscribed on the top: 'Wind stirs the bamboos in the front courtyard. The rain bends the blossoms around the back pavilion'. This is an exceptionally fine example of a type of painted pillow now established as being of the mid to late Jin dynasty. The border painting of a palm-leaf scroll is characteristic of wares found at the Yuxian site in Henan. This is regarded as the only known complete example of a pillow from Yuxian.

Yezicun and none from Guantaizhen. There seems to be some evidence that Guantaizhen, which is undoubtedly the largest site, was a kiln that survived for a long time. Decoration in both the overglaze technique and the painted-and-incised technique have been found at this site.

This very brief analysis of finds reported to date from Cizhou itself underlines the claim of that area to be the main site for Cizhou ware, for almost all types of Cizhou ware can be found there. A little of the nature of a group of kilns in the ceramic industry of the Song period has also been touched upon. The source of clay and fuel were common to all the kilns in the area, but each kiln seems to have been filling slightly different orders. Certain kilns may have specialized in particular shapes, such as pillows, or in specific techniques of decoration. The fact that the 13–14 Guantaizhen kiln specialized in techniques of low-fired decoration seems to indicate that kilns and craftsmen also specialized in techniques of firing.

Cizhou decoration is rich in variety, and the potteries employed fine draughtsmen. This is never more clearly 79–80 demonstrated than in the slip-decorated pillows they produced, which were very much in vogue from the eleventh to the fourteenth centuries. The earlier pillows in this group were decorated with incised lines and ring-punching following the Tang style. The kidney-bean shape 97 is the most popular, as are bird and flower motifs. A series of pillows with marks showing them to have been made by 12, 98 or for the Jiang family are famous and have been collected in China for their exceptional decoration that consists mainly of slip painting in black on white. These pillows are usually rectangular in shape with a slightly concave upper surface. Thus, there are five rectangular surfaces to be decorated. The upper surface of the pillow was treated as an album leaf, and a composition in a popular contemporary style of painting was produced to fill it: a bird and flower motif was designed to fill the space, balancing lines 79–81, 98 and mass, much as a Northern Song painting was constructed. Even more striking are the figures depicting 13 incidents from popular romances and histories. They seem close to their underglaze-blue successors of the fourteenth century from Jingdezhen. These pillows probably provide an example on ceramics of the genre style of the day, a style that has been largely lost because of the more perishable nature of paper on which such subjects would have been painted. The organization of the decoration on the other, subsidiary surfaces of the rectangular pillows is also interesting. The corners of the lateral rectangles were often

filled with ogival panels containing a favourite scrolling floral motif. This was the Song version of that long-lived motif, the scroll, used here as a rich space filler, either painted, incised or cut away. The central panels of the sides of the pillows were decorated with bird and flower motifs in a manner picked up again in later blue and white decoration on porcelain.

Cizhou wares were not among the highest ranking pottery in their time, indeed they were the everyday wares of the people. Nevertheless the work of the Cizhou decorators provides many clues about later decorative traditions, for they were the innovators of the painted tradition in ceramic decoration that was to become very important on later high-quality wares. There is little evidence that these Cizhou potters ever incised the bodies of pots in the manner of the decorators of Ding and Yaozhou wares. When the Cizhou decorators used a cut-away technique or an incised line, it was to produce contrasted two-tone decoration in two dimensions, quite different in intention from an incised line that caught the glaze to create a shaded, carved motif that was intended to show off the texture and quality of a glaze. At the Cizhou kilns, the glaze was merely applied to protect the slip and, rather like a wet covering, it was a means of emphasizing the contrast between the colour of the slip and that of the body.

Cizhou wares were made at many notable kilns, one of the most refined wares, as we have seen, came from the Ding kilns. Further to the south, east and west, flourishing kilns made variants of Cizhou ware throughout the Song dynasty and into the Yuan.

KILNS IN HENAN

Mixian. Mixian, in central Henan province, is associated with early examples of incised decoration and with ring-
97 punched backgrounds, often dated to the late Tang dynasty. This kiln seems to have engaged in production continuously from the Tang dynasty into the Song. Yutaka Mino, in his paper 'Tzu Chou ware decorated with incised patterns on a stamped "fish roe" ground',[3] discusses a possible chronology for this ware and dates that would carry the Cizhou style into the Song dynasty. Clearly the Mixian kilns, in particular the one at Xiguan (Hsi Kuan), were making both black-glazed and white-glazed monochrome wares, as is usual at Cizhou-type kilns, but the
112 Mixian kilns also produced low-fired wares with yellow and green glazes. A later kiln at Mixian is the one at Yaogou (Yao Kou), where wares decorated with slip painting continued to be made throughout the Jin and Yuan dynasties.

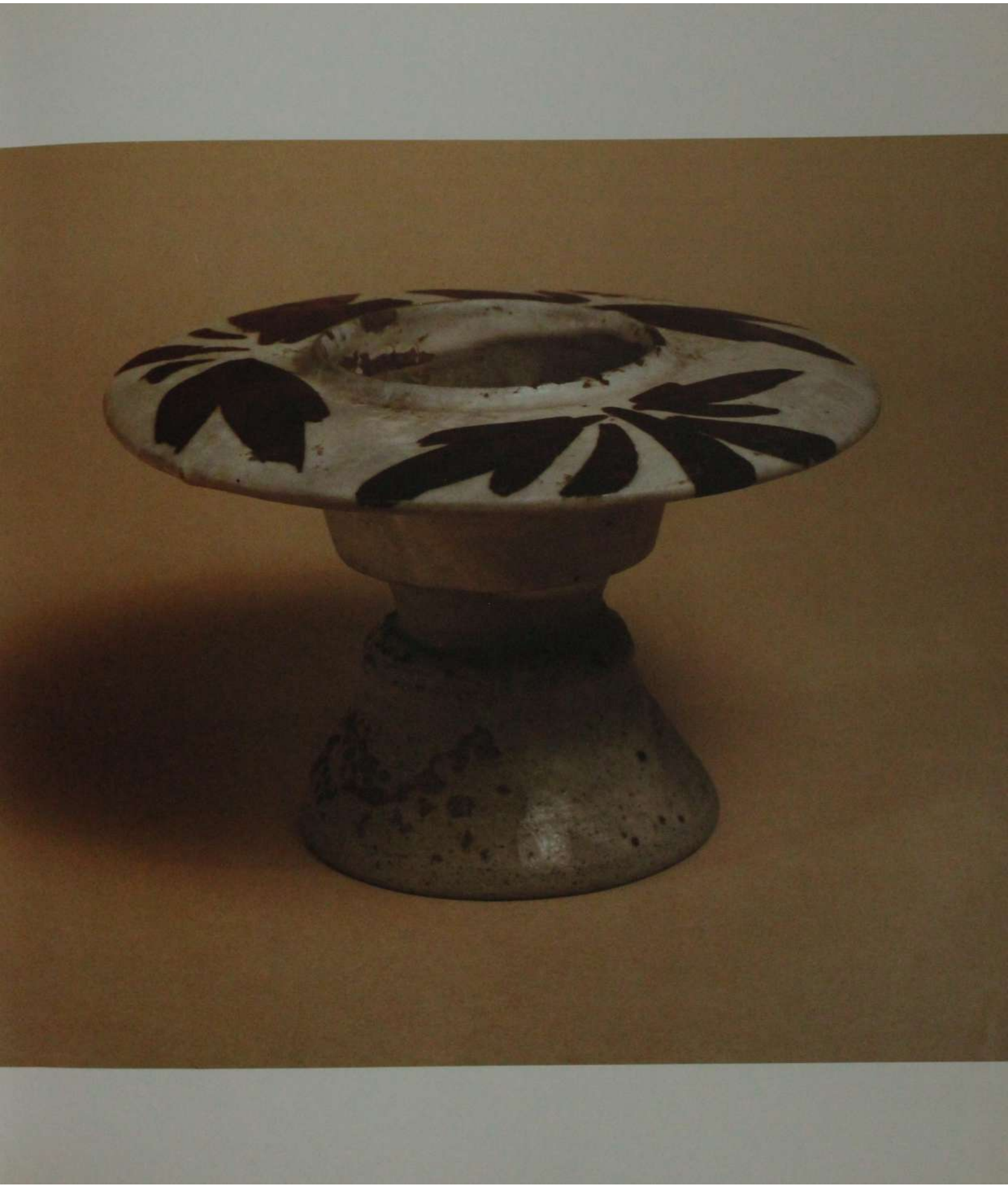
Dengfeng. Very closely related to Mixian in style and date is the kiln at Dengfeng, to the west of Mixian but still in central Henan province. Here the kiln is at Quhezhen (Ch'u Ho Chen). This kiln appears to have been active over a period similar to Mixian, from the Tang dynasty well into the Yuan. A great many sherds of pillows with incised decoration and ring-punched backgrounds have been found at 97
this site. Perhaps this was the most popular shape produced at the kiln; however, the majority of its output was of monochrome wares. Dengfeng made a wide range of tall bottles in the *meiping* shape, typical of the period and the area, that is to say, a rather fat-bodied, high-shouldered vase with a very short neck and a sturdily potted mouth. This shape was decorated with incised flowers or geometric motifs, rather sketchily executed. One of the distinctive wares of Dengfeng was a pillow with moulded relief or an incised *meiping* vase with a dark, mottled, brown and green glaze. This was the local version of the coloured, low-fired, lead glazes that were used at all Cizhou kilns during the Song period. The glaze was usually applied as an overglaze on a high-fired body and was fixed by a second firing. The temperature of the first firing would be relatively high; the second, with glaze, lower. During the later Song and Jin dynasties, this technique was associated with an elaborate pillow, with decoration incised or even 82
cut through the glaze, and perhaps particularly associated with the Baofeng kilns.

Baofeng. The kilns at Baofeng to the south of Mixian and Dengfeng are at Qinglong (Ch'ing Lung) temple; they seem to have been at their height during the Song and Jin dynasties. These kilns produced Cizhou-type wares, mainly decorated with cut-away designs, but also using incised 6
lines and ring-punched backgrounds. The Baofeng kilns

82
Pillow with a moulded base in the form of two lions with a ball between them. Buff stoneware, splashed with dark-green and brown glaze. Cizhou-type ware. Northern Song dynasty, 11th century. L. 20.32 cm. Ashmolean Museum, Oxford, X1585.
A similar piece has been found at the kiln sites at Dengfeng in Henan. The use of this dark-green and brown splashed glaze appears to be a tradition retained from the Tang and Five Dynasties periods, and one which seems to have disappeared quite quickly in the Song dynasty.

83
Small dish. Pale stoneware, yellow, green and colourless glaze. Cizhou-type ware. Jin dynasty, 1269. D. 12.4 cm. National Museum, Tokyo.
This piece with an incised date is of great importance in fixing the span of time during which this style and technique of decoration continued. The design is composed of an incised rabbit. The kiln sites associated with this type of ware are in the Dengfeng and Baofeng areas in Henan. Compare this dish with Pl. 90.

84
Cup-stand with a wide turned-down saucer. Grey stoneware, white and brown slip, colourless glaze. Cizhou-type ware. Jin dynasty, 12th–13th century. H. 7.18 cm. Ashmolean Museum, Oxford, 1956.3111.
This shape is sometimes called a lamp, but the tiny up-turned lip on this piece seems to suggest that it was used as a cup-stand. The floral decoration is very simply painted in brown slip on white. The very free painting in brown may signify that production was in the Cizhou area.



also copied a speciality of the Shanxi kilns: the technique of decorating by cutting away the slip and glaze. In this both the slip and the glaze are scraped away, leaving the design on the bare, unglazed body. Baofeng also made colourful wares with three-colour *(sancai)* glazes over an incised design and a green-splashed ware. The latter was a widespread and popular style from Tang times to the Song period. A monochrome, white-glazed, Cizhou-type piece
77 was enlivened by splashes of copper green in the glaze. The green markings seem almost to be at random and were certainly not in a planned pattern. Very rarely the piece has been fired in a reducing atmosphere; then the splashes are red—a phenomenon reported only in Shanxi to the present.

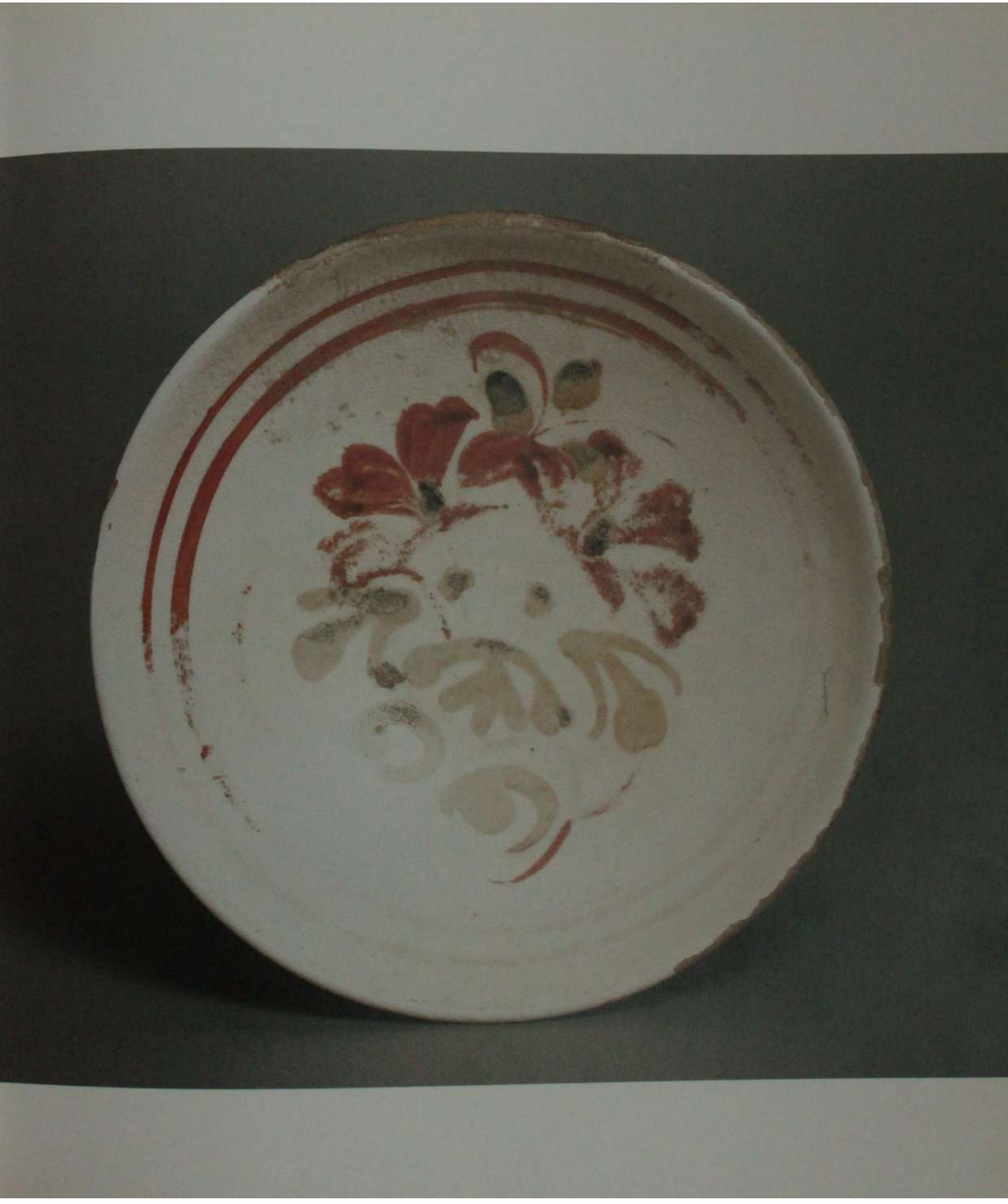
Baofeng was unusual among the Cizhou-type kilns, for it made a high-fired greenware in the tradition of the Yaozhou kilns in Shaanxi. Clearly the Baofeng wares were in the nature of an imitation of those wares. Technically, they are inferior to the products of the master kiln from Shaanxi, but the style was similar. This is a case in which the Cizhou-type ware is the major product of the kiln, while greenware seems to have been the low-grade product; however, the Baofeng kilns are among the best of the northern kilns.

Duandian. Near Baofeng at Lushan is the kiln of Duandian (Tuan Tien) which was in production from the Tang to the Song dynasty. The Cizhou-type wares produced there during the Song dynasty were also chiefly decorated with incised designs, occasionally covered overall by a green-copper glaze. A shiny black-glazed ware was
8, 76 also made at this kiln and sometimes decorated with lines of white slip under the glaze. These lines stand out through the glaze as elegant white stripes and were a feature of Song and Jin decorations wherever a shiny black monochrome glaze was used.

Haobiji. Finally, among the Henan kilns, there is the Haobiji (Hao Pi Chi) kiln complex that was examined and reported on between 1953 and 1963; studies of the site continue today. The kilns date from the late Tang to the Yuan dynasty, and the early wares were similar to wares from Mixian. In the later periods, some of the finest painted wares have been found at this site. A pea-green glaze was used occasionally, as was a distinctive black glaze for the outside of bowls, while the insides and the
95 rims were glazed white. The kilns found at Haobiji are the well-established type of northern Chinese kiln: round, built of brick and with a single chamber. The kiln area was bordered by a workshop area and was close to a stream that gave access to a river. The most distinctive of the later Haobiji pieces, which might date to the Yuan dynasty, are sleeping-tiger pillows, painted lamps and inscribed jars. In 79, 113
shape and potting style there seems to have been some relationship between the Haobiji kiln and the Jun kilns at Linru (see Chapter 4).

85
Bowl with a shallow foot. White stoneware, white slip, colourless glaze. Cizhou-type ware. Jin dynasty, 13th century. D. 16 cm. Gemeentemuseum, The Hague, OC(VO) 397-1935.
This back-to-back treatment of the lotus flower and leaf was popular at Yaozhou and Jingdezhen in the thirteenth century. The overglaze decoration in red, green and yellow consists of a lotus leaf and blossom. The style of painting used for the lotus blossom is close to wall paintings found in a Jin-dynasty tomb at Licungou in Shanxi.

86
Small dish with a small low foot. White stoneware, white slip, creamy glaze. Cizhou-type ware. Jin dynasty, early 13th century. D. 13.33 cm. Ashmolean Museum, Oxford, 1956.1094.
This is an example from a group of small bowls and cups that were decorated after the first firing. Compare this piece with Pls. 85, 109–10. Simple motifs were painted on in low-temperature glazes, and the pieces were re-fired. The glaze on this piece covers the inside and part of the outside of the dish. The colours were usually a strong red (from iron), green (from copper) and a much less successful yellow that often failed or disappeared completely. This overglaze design in red, green and possibly yellow glazes was probably a peony spray (placed vertically) of the type so popular at this period.



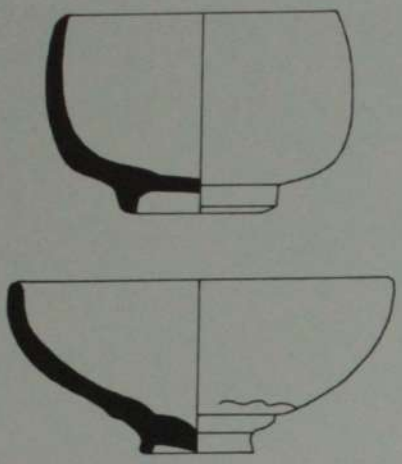


Fig. 12 Profiles of bowls from the Haobiji kiln sites

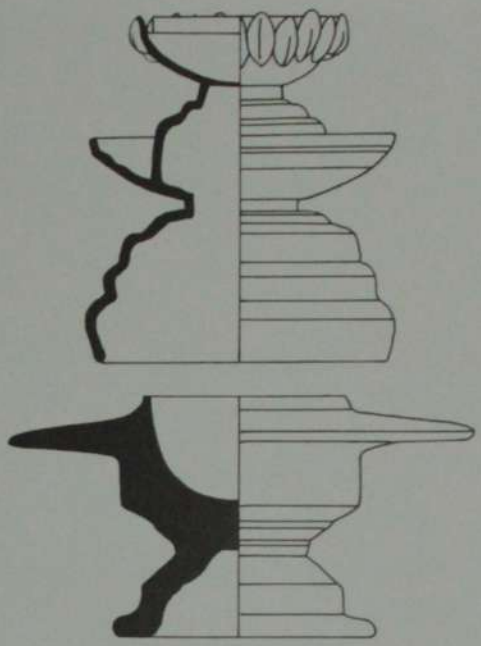
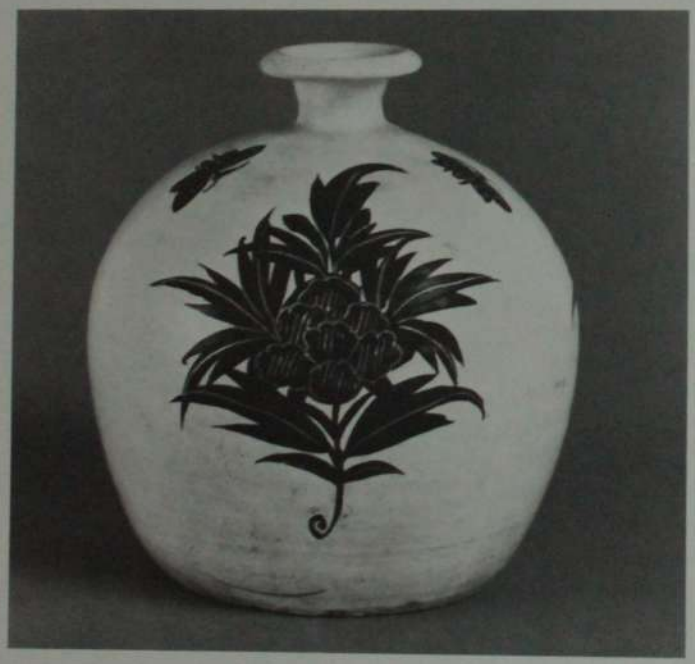
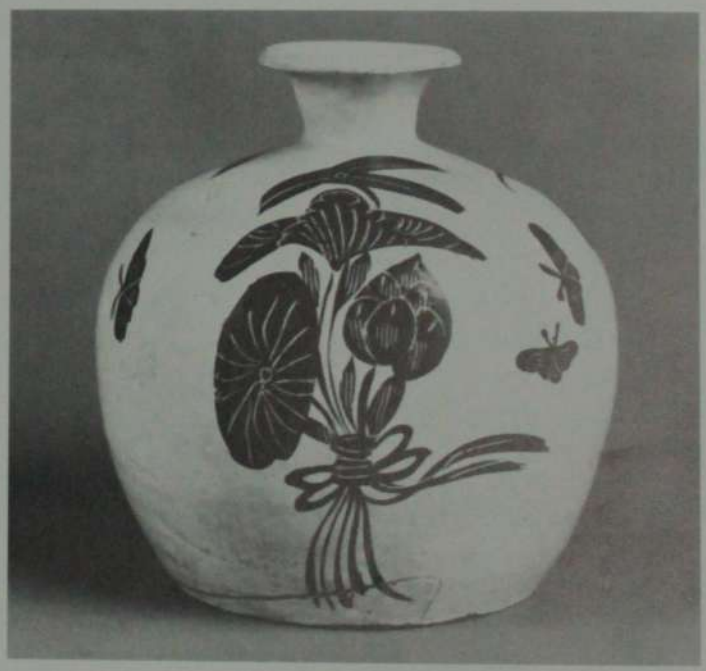


Fig. 13 Profiles of lamps from the Haobiji kiln sites ▷



87
Jar with a wide base (truncated meiping). Stoneware, white and black slip, colourless glaze. Cizhou-type ware. Jin dynasty, 13th century. H. 22 cm. National Museum, Tokyo.
Within the painted motifs of peony sprays and butterflies there are incised lines. The decoration, both motifs and style, is found at Guantaizhen and Dong'aikoucun at Cizhou itself. This painting in black slip is a later development from brush painting and seems to have been quite common in Henan.

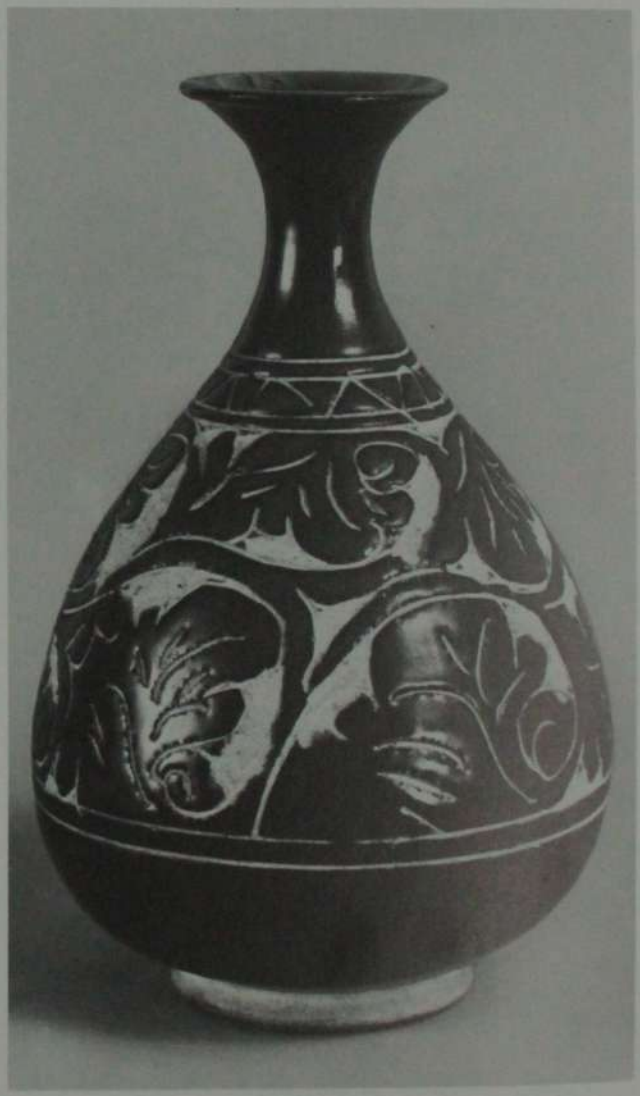


88
Jar with a wide base. (truncated meiping). Stoneware, white and black slip. Cizhou-type ware. Jin dynasty, 13th century. H. 17.9 cm. National Museum, Tokyo.
The slip-painted decoration of a lotus posy has incised and combed lines within the motif. The shape is a more rounded version of the wide-based jar from the Yaozhou kilns, and the incising on the inside through the painted motif seems to indicate a later type of ware, the Dong'aikoucun and Guantaizhen types at Cizhou itself. The motif of a bunch of lotus is particularly interesting.

89
Long octagonal pillow with an overhanging top. Pale-grey stoneware, black and white slip, colourless glaze. Cizhou-type ware. Jin dynasty, 12th–13th century. L. 43.8 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P421.
The kiln site that produced the group of pillows of which this is one example has not yet been discovered. The cut-away decoration of a formalized peony is similar to several other pieces of this type and also to wares with red and green overglaze decoration and to pieces with black and white slip decoration (see Pl. 6). This same formalization seems to be continued in the fourteenth-century ware from Jingdezhen with underglaze decoration.

90
Bean-shaped pillow. Pale stoneware, white slip, green, yellow and colourless glaze. Cizhou-type ware. Jin dynasty, 12th–13th century. L. 33.5 cm. National Museum, Tokyo.
Such bean-shaped pillows with three-colour glaze have been found at many kiln sites, including Guantaizhen, Cizhou, in Hebei and Baofeng and Dengfeng in Henan. Three-colour decoration is a speciality carried over from the northern techniques of the Liao dynasty that are closely related to the general traditions of Cizhou ware. Compare this with Pl. 108. The central motif is a hibiscus spray; there are scrolling motifs in the border.

◁91
Meiping *vase*. Stoneware, white slip and dark-green glaze. Cizhou ware (possibly from Guantaizhen itself). Northern Song dynasty, 12th century. H. 40 cm. British Museum, London.
The incised peony-scroll decoration is cut through the slip to the body. The use of a green glaze in place of the more usual clear glaze was an innovation at many of the Hebei and Henan kilns in the twelfth century. The mouth of this vase is typical of the earlier style of *meiping*.



92
Pear-shaped vase. Stoneware, white and brown slip, colourless glaze. Cizhou-type ware. Jin dynasty, 13th century. H. 22.2 cm. National Museum, Tokyo.
Comparison of this vase with pear-shaped vases from Zhejiang points up the contrast between northern and southern styles. The decoration is cut away through the glaze, leaving a floral scroll against an unglazed background. The cut-away decoration here is bold; this seems to be characteristic of work of the later thirteenth century.

KILNS IN SHANXI

Exceptional examples of the great tradition of painting in slip on white seem to have been produced at the Shanxi kilns. Their origin has been dated to the later Northern Song dynasty; undoubtedly production continued for many centuries, in some places even to the present day. This tradition was at its most dramatic during the last century of the Northern Song period; later, during the Jin and Yuan dynasties, the designs became tighter and were often elaborated with incised lines that created a broken effect.

The other speciality of the Shanxi kilns seems to have been decoration using the technique of cutting away the glaze, in which not only the slip but also the glaze was cut away to leave a shiny decoration standing proud on an unglazed background. This technique created a more striking, but cruder, effect than the version of the same technique from Henan and Hebei provinces.

One of the major areas for kilns in Shanxi was at Jiexiu (Chieh Hsiu) where the kilns were at Hongshanzhen (Hung Shan chen).[4] These kilns were very long lived, active from the Northern Song until the Qing dynasty (1644-1912). During the Song period, they produced Cizhou-type wares and apparently specialized in a ware of this type with brown decoration. These kilns also made white and black-glazed wares, which were clearly closely related to wares from the Ding kilns and other similar kilns. Black and white wares were popular throughout China, and finds of both monochrome and decorated wares have been made in many areas.

KILNS IN SOUTHERN CHINA

In the Southern Song period the kilns at Xicun[5] in Guangdong and the kilns in southern Fujian, notably at
291, 293–4 Tongan and Anxi,[6] produced what might be called Cizhou-type ware with painted-slip decoration. The brown slip that was used there is difficult to distinguish from a painting material containing iron oxide. This is a fascinating aspect of the movement, under way at this time in both China and Korea, toward the use of metallic oxides rather than slips for painted underglaze decoration. For the potter there is no real difference between using a brown slip or a ferruginous slip, and the shift could have been made from one to the other without the potters even realizing that they were using a different material. Iron does not run in glazes or react to oxygen to quite the same

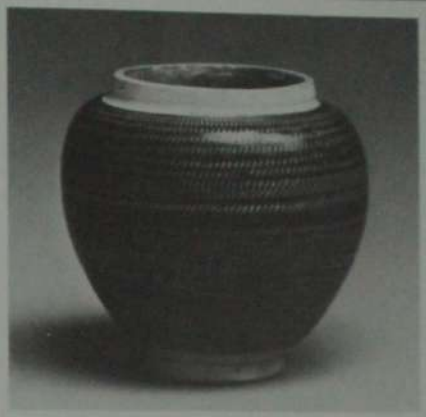
93
Meiping *vase with a conical mouth*. Buff stoneware, white and black slip. Cizhou-type ware. Jin dynasty, 12th–13th century. H. 39 cm. National Museum, Tokyo.
This graceful vase with delicate, all-over decoration of peonies painted in black slip, is an example of a well-known type of ware supposed to come from Shanxi province, but the kiln site is unspecified.

degree as either of the other two metallic oxides used in decorating—cobalt and copper—and so it is not surprising that it was the first metal to be used and that it developed very simply from the use of an earth colour, brown.

A few beautiful pieces of ceramics from southern Fujian have been found, particularly in Japan. The kilns at Tongan and Anxi produced incised white ware and green-ware, as well as white ware with painted decoration. The body is a strong white paste, similar to wares from Dehua, and often has fire cracks in the base. It was potted with heavy walls in the shape of wide-mouthed bowls and dishes 204 with a flanged lip. All these objects have a strong foot-ring and a casually finished base with a point of clay left in the centre, which is characteristic of so much potting from that part of China. The decoration was painted with a sweeping stroke in what is often described as calligraphic style. This implies a degree of stylization or abstraction that subordinates representational considerations to the line and is an expression of the physical movement of the hand. The results were often fine examples of free decoration, painted with an uneven strength, as the brush was exhausted. There was no attempt to trim or emphasize the decoration. Although this ware is not well known and has not been fully studied, it represents an aspect of Cizhou-type ware that is yet another link to the great tradition of underglaze decoration in China. The style of decoration in southern China lent itself to brush-painting, and it seems possible that southern Chinese potters were, if not the originators, among the first to experiment with pure metallic oxides for calligraphic underglaze decoration.

94
Meiping *vase*. Grey stoneware, dark and cream slip, brown glaze. Cizhou-type ware. Jin dynasty, 13th–14th century. H. 34.5 cm. British Museum, London, 1947, 7–12, 155.
This is an unusual piece both in form and decoration. A dark slip covers the body onto which a floral motif has been painted in cream slip. The profile and finish of the neck seem to point to a later date, and possibly to a provenance from Shanxi. The flower used as decoration is more fanciful than is usual.

95 *Bowl with a neatly formed foot and rounded sides.* Pale-grey stoneware, shiny black glaze outside and on the foot rim, and a creamy-white glaze inside. Ware from Hunyuan (Shanxi). Early Northern Song dynasty, 10th–11th century. D. 21.5 cm. Museum für Ostasiatische Kunst, Cologne, H.W. Siegel collection, 73.46.
This bowl is in a style popular in this area, and one which was carried over from the Tang dynasty into the early Song period. In the later Jin and Yuan periods, these kilns produced wares in the Cizhou style with the decoration cut through the glaze.



96 *Jar.* Stoneware, white and dark-brown slip. Cizhou-type ware (Shanxi). Jin dynasty, 12th century. H. 10 cm. Collections Baur, Geneva, 159.
Two layers of slip were used for painting, the white first, covered by a dark-brown. A rouletting tool was then run over the surface to create the design.

97 *Bean-shaped pillow.* Stoneware, white slip. Cizhou-type ware. Early Song dynasty, 10th–11th century. L. 19.88 cm. Ashmolean Museum, Oxford, 1956.1309.
The shape of this pillow and the technique of its decoration seem to belong to a pre-Song tradition that was carried over into the Song period. The decoration is incised and ring punched; it depicts a quail and growing weeds, which cover the entire surface of the head-rest. The incised line and the ring punching penetrate into the dark slip below. Such pieces have been found at the Mixian kiln sites in Henan and at the Cizhou kilns in Hebei.

98 *Rectangular pillow.* Stoneware, white and brown slip, colourless glaze. Cizhou-type ware. Jin dynasty, 13th century. L. 43.3 cm. National Museum, Tokyo.
The landscape paintings on the long rectangular sides (three mountains rising from mists over water with a scholar and servant in the foreground) were popular with the painters of these Jiang-family pillows. The treatment of the corners of the panels is also traditional. Many specimens of the impressed mark *Jiangjia zhao* have been found at kiln sites at Dong'aikoucun, Cizhou. The dates for such pillows and this mark may well extend into the fourteenth century.

99 *Small jar.* Stoneware, white and brown slip. Cizhou-type ware. Northern Song dynasty, 12th century. H. 9.5 cm. Ashmolean Museum, Oxford, 1956.1307.
This is a small version of a type of jar that can be large and massively potted. The decoration of a classic leaf scroll, a type that remains traditional throughout Chinese ceramic decoration, is cut away to the slip below. The technique of decoration used here seems to place this jar in the mid twelfth century.

100 *Pillow with a head-rest shaped like a lotus leaf, and the stand like a reclining baby.* Pale stoneware, white and black slip. Cizhou-type ware. Northern Song dynasty, 12th century. H. 17.5 cm. National Museum, Tokyo.
This design for a pillow is known in Ding ware (compare with Pl. 41), where it was carried out more elegantly. It seems likely that these two pieces are closely related in date. The head-rest is decorated with incised black slip. The style of the modelled figure should be compared with Pl. 101, where there is a similarity in the modelling and the use of white slip.

101 *Lion-shaped pillow.* Stoneware, white slip, colourless glaze. Cizhou-type ware. Northern Song dynasty, early 12th century. L. 37.7 cm. National Museum, Tokyo.
This lion, with its mane of ringlets and a long curling tail, seems to belong to an earlier tradition (fifth to sixth century) of pottery models and stone carvings of lions from Zhejiang. It is possible that this is a tenth-century piece, related to the white wares of the Liao dynasty and to early white Ding wares. The back is smooth, but there is no headrest. Compare this pillow with Pl. 100.

102 *Cup-stand.* Stoneware, white and black slip, colourless glaze. Cizhou-type ware. Late Northern Song dynasty, 12th–13th century. H. 6.8 cm. National Museum, Tokyo.
A comparison with Pl. 84 will show that, although this is a smaller object, the shape and formation of the lip (with a slightly turned-down profile) are very typical of the period and possibly of the northern area (compare with Pl. 119).

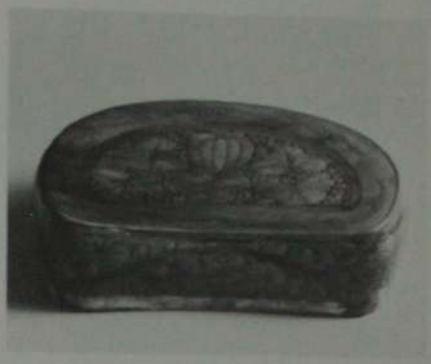
103 *Leaf-shaped pillow on a high hollow foot.* Grey stoneware, white and black slip. Cizhou-type ware. Jin dynasty, 12th century. L. 29 cm. Asian Art Museum, San Francisco, Avery Brundage collection. B65 P51.
This is an unusual pillow with cut-through, symbolic decoration in incised lines (a deer and clouds), indicating wishes for advancement and long life. It seems that the use of incised drawing within a painted motif was a Jin-dynasty technique.

104 *Leaf-shaped pillow on a block-shaped foot.* Relatively low-fired stoneware, white slip. Cizhou-type ware. Jin dynasty, 13th century. H. 14 cm. Ashmolean Museum, Oxford, 1956. 1365A.
The peony-spray motif relates this decoration to Pls. 87, 106, although the composition and technique are both different. Here the motif is incised through the slip and the background is combed. That technique is found on many pieces made at many Cizhou, kilns, but notably at Yezicun, Cizhou, in Hebei.

105 *Leaf-shaped pillow on a block-shaped base.* Pale stoneware, black and white slip. Cizhou-type ware. Northern Song dynasty, 11th–12th century. H. 19.3 cm. National Museum, Tokyo.
It seems that the white motif was painted over a dark slip and an incised line cut into this to give the dark line. This is a technique closely related to the cut-away techniques employed at Guantaizhen, Cizhou. The placement of the motif (a spray of hibiscus) is similar to that seen in Pl. 106.

106 Zhun-*shaped vase.* Relatively low-fired stoneware, white and black slip, pale-green, transparent glaze. Cizhou-type ware. Jin dynasty, 12th–13th century. H. 24.3 cm. Collections Baur, Geneva, 525.
The motif of a flower spray with incised lines inside is placed vertically on the side of this piece; this is a style of composition that was quite unusual in Chinese decoration but used with effect at the Cizhou kilns. This is the plain version of the ritual bronze *zhun* shape, with proportions closer to the black-glazed example in Pl. 76. Compare the motif with Pl. 87.

107 Meiping *vase with a conical mouth*. Pale stoneware, white slip, colourless glaze. Cizhou-type ware. Jin dynasty, 13th–early 14th century. H. 38.1 cm. National Museum, Tokyo.
The profile of this shape, the somewhat stiff decoration (slip cut away to the dark ground) and particularly the little scroll motif in the second zone (compare with Pls. 90, 108) seem to point to a late Jin-dynasty date, and this piece probably came from Henan province.



108 *Bean-shaped pillow*. Red earthenware, white slip, monochrome green glaze. Cizhou-type ware. Jin dynasty, 12th–13th century. L. 37 cm. Collections Baur, Geneva, 750.
Such earthenware pieces with coloured glazes were fired at a lower temperature than stoneware, perhaps to accommodate the glaze. When three colours were used, there is some evidence that the pieces may have been fired twice. The bean shape is associated with earlier pillows (see Pl. 97), but this whole group of coloured pillows seems to date from the Jin dynasty. The incised decoration consists of a vine-gourd scroll. Compare the scroll border of this piece with that of Pl. 90.

109 *Bowl*. White stoneware, white slip, colourless glaze. Cizhou-type ware. Jin dynasty, early 13th century. D. 13 cm. National Museum, Tokyo.
This bowl is related to the dishes decorated with peonies that are firmly dated to the early thirteenth century. The border pattern – a regularly placed motif composed of four dots – is typical. The overglaze decoration in red and green incorporates the character *ho* ('crane'). This is slightly more unusual and refers to a wish for long life. Five kiln sites are reported to have made this ware, including Haobiji in Henan and sites in Shanxi and Shandong provinces.

110 *Stem-cup*. White stoneware, white slip, colourless glaze. Cizhou-type ware. Jin dynasty, early 13th century. H. 6.9 cm. National Museum, Tokyo.
The overglaze decoration inside is of peonies in red, green and yellow. An inscription wishing good luck encircles the outside. The stemmed shape was popular in the thirteenth and fourteenth centuries and was continued in porcelain production. The peony motif links this piece with many other small bowls believed to have come from Haobiji in Henan and other kilns in Shanxi and Shandong provinces.

111 *Small dish on a wide low foot-ring*. Relatively low-fired stoneware, white and black slip. Cizhou-type ware. Jin dynasty, 14th century. D. 9.72 cm. Ashmolean Museum, Oxford, 1956. 3103.
This type of dish with slip decoration of a painted flower spray is contemporary with the pieces decorated in red and green over the glaze (see Pls. 85, 109–10). The style of decoration is typical of the products of the later period from the kilns at Haobiji in Henan.

112 *Rectangular pillow*. Stoneware, three-colour glaze. Cizhou-type ware. Jin–Yuan dynasty, 13th–14th century. L. 40.3 cm. National Museum, Tokyo.
This shape of pillow is typical of a later period of production. The flower motifs in yellow and green glazes are seen on pear-shaped vases of the period. The incised decoration is composed of fish among waterweeds. Such wares are reported from Cizhou-type kilns in Henan.

107 Meiping *vase with a conical mouth*. Pale stoneware, white slip, colourless glaze. Cizhou-type ware. Jin dynasty, 13th–early 14th century. H. 38.1 cm. National Museum, Tokyo.
The profile of this shape, the somewhat stiff decoration (slip cut away to the dark ground) and particularly the little scroll motif in the second zone (compare with Pls. 90, 108) seem to point to a late Jin-dynasty date, and this piece probably came from Henan province.

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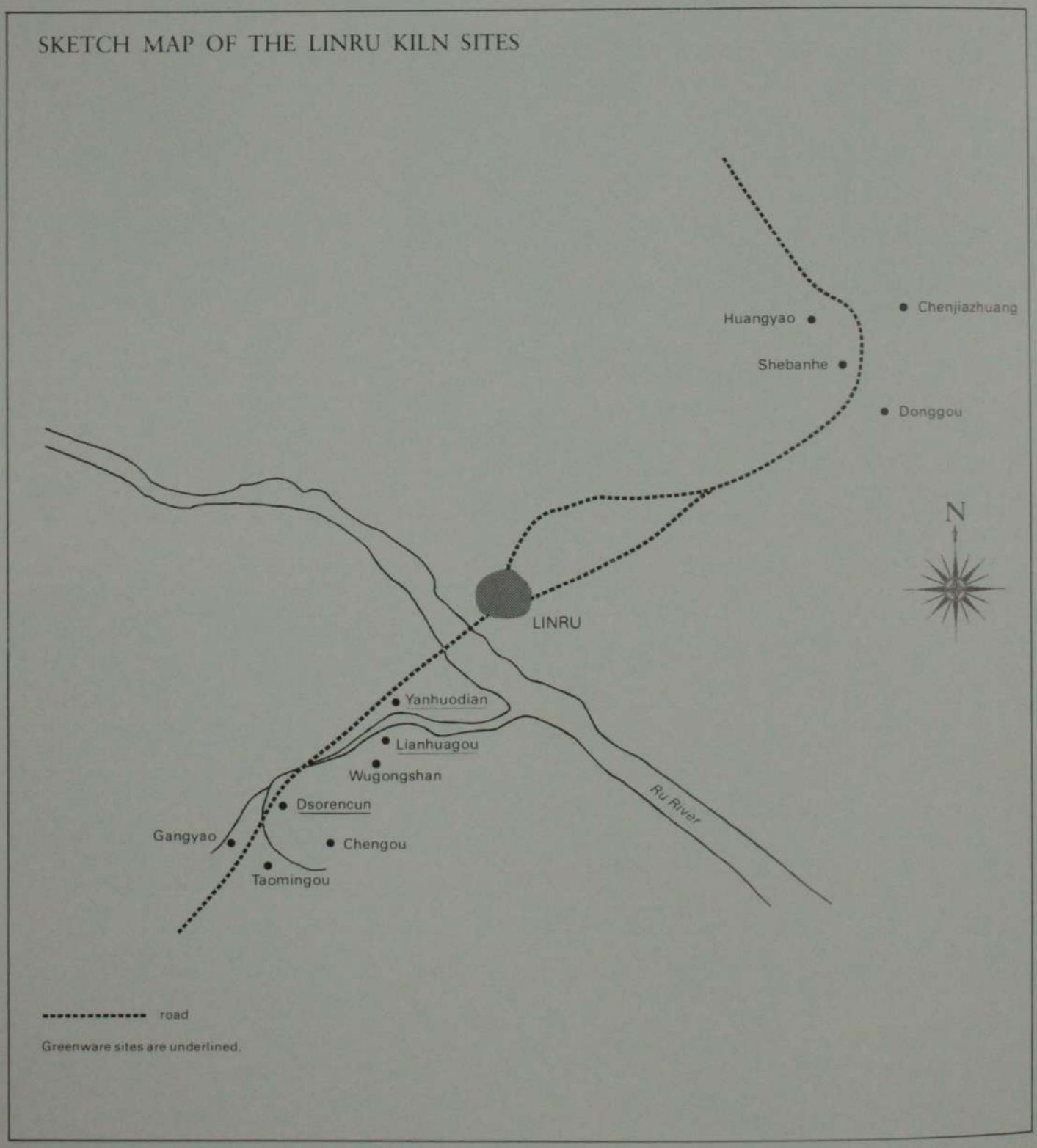
113 *Bottle with four loop handles.* Pale stoneware, white and dark slip. Cizhou-type ware. Jin dynasty, early 14th century. H. 28.8 cm. Gemeentemuseum, The Hague, OC(VO) 28–1922.
This bottle is typical of wares fired at relatively higher temperatures in later periods. The somewhat dissolved brush work is also typical of the early Yuan kilns at Haobiji in Henan, for instance a large group of jars with a wide variety of decoration, ranging from written characters and floral scrolls to human figures.

114 *Figurine of a child.* Light-buff stoneware, white slip, colourless glaze. Cizhou-type ware. Jin–Yuan dynasty, 13th–14th century. H. 17 cm. Collections Baur, Geneva, 9.
This figurine is moulded. The production of small figurines of humans and animals was a minor concern of potters in most periods. The Cizhou pieces are among the most beautiful in the Jin and Yuan periods. They are probably from kilns in Henan such as Yuxian and Haobiji. The overglaze decoration is in red, green and yellow.

115 Meiping *vase with a conical mouth.* Stoneware, white and black slip. Cizhou-type ware. Jin dynasty, 13th–14th century. H. 38.4 cm. National Museum, Tokyo.
The form of this *meiping*, with a pronounced conical mouth, would seem to place this piece in the later period of the northern group. The black slip seems to contain areas of glaze, cut away to reveal the white slip below, which have been touched in. The two bands of cut-away decoration depict flower scrolls and lotus-panel motifs. The arrangement of the decoration is unusual.

116 Lian-*shaped jar.* Pale stoneware, white slip. Cizhou-type ware. Late Jin–Yuan dynasty, 14th century. H. 19.5 cm. Gemeentemuseum, The Hague, OC(VO) 394–35.
This is an archaistic bronze shape that is very unusual. The cut-away decoration of a floral scroll and a diaper motif is also unusual, both the treatment of the motif and the appearance of a diaper motif, which became popular in greenware from Longquan at this time.


SKETCH MAP OF THE LINRU KILN SITES
Chenjiazhuang
Huangyao
Shebanhe
Donggou
N
LINRU
Yanhuodian
Lianhuagou
Wugongshan
Dsorencun
Ru River
Gangyao
Chengou
Taomingou
road
Greenware sites are underlined.

The third great ware of the Northern Song dynasty was the green-glazed stoneware usually termed celadon in Europe. This type of ceramics had an established and prestigious tradition dating from before the tenth century. At that time the most influential celadons were made at Shangyu and the other kilns of the Yue Kingdom in northern Zhejiang.[1] The characteristics of these wares were a grey (ferruginous) body, high-fired to make a strong stoneware, and a transparent green (ferruginous) glaze, which was also fired at a high temperature and traditionally only once, with the body.[2] The firing was done in a reducing atmosphere, which produced the colour of both the body and the glaze; this method extracts much of the oxygen from the iron oxides in both body and glaze and creates the characteristic grey-green range of colours. It had long been traditional in Zhejiang to decorate such greenwares with motifs incised or stamped into the unglazed body. The glaze then ran thickly into the design and emphasized its lines.

The wares produced in the Yue style in Zhejiang won the admiration of the connoisseurs of the tenth century, and the highest quality Yue ware was used as a tribute ware. Because of this, it travelled widely and would have been known in all the major centres of China. Therefore, the market for greenware grew and many kilns made it. In the north, the low iron content of the clay and the firing techniques utilized would seem to make production of a successful grey-green ware much more difficult than in the south. Greenware was actually widely made in the north but was usually of inferior quality. The typical clay for northern bodies was pale grey to white, which did not flatter the transparent green glaze and made it appear anaemic. The early kilns tended to produce a yellow-glazed ware, which may indicate that there was some oxidization during firing. The northern kilns produced wares typical of firing in an only slightly reducing atmosphere that differed from the southern equivalent.

117
Covered circular box. Grey stoneware, transparent dark-green glaze. Yaozhou ware (Shaanxi). Northern Song dynasty, 11th–12th century. D. 18 cm. Percival David Foundation of Chinese Art, London, 244.
The crisp profile of this piece is characteristic of the Yaozhou kilns. The carved and combed floral scroll (a peony) can be compared to the cut-away and combed decoration in Cizhou style from the twelfth century. Compare this piece with Pls. 6, 74, 89.

THE YAOZHOU KILN COMPLEX

As in all the other cases of notable wares from the Song period, one group of kilns came to the fore and made special-quality wares to which their name has been attached as the type name. Such a group of kilns, located in the area of Tongquan (T'ung ch'uan), north of Xian in Shaanxi province, in many respects inherited the prestige and market of Ding ware in the mid Northern Song period. Although they are grouped under the Song name for the area – Yaozhou – several kilns, notably at Tongquan (or Tongguan) and Huangbaozhen (Huang Pao chen), had been noted in the Tang period under the name of Yaozhou and, as in the other cases, this name has remained.[3] The Tang kilns at Yaozhou made monochrome glazed stonewares in black, green and white. Not until the Song period did the greenware, for which the Yaozhou kiln complex became famous, come into prominence. It was during the Northern Song period (960–1126) that the Yaozhou potters developed their own style, using the current techniques of incised decoration. They produced the striking green-glazed stoneware that has been termed 'northern celadon' in Europe. This general term covers the production of many kilns, but the highest-quality ware was probably the product of the Yaozhou kiln complex. 119, 122

The kilns grouped around Tongquan and Huangbaozhen were investigated in the 1950s and 1960s.[4] The kilns are 15 kilometres apart, in the Qi river basin, north of Yaoxian. Tongquan is the furthest north; Huangbaozhen lies to the south-west on a river that flows south through Yaoxian to join the Zu river. Once again the kilns were on good communication routes by river, and indeed also by road. Nearby there were good sources of coal and charcoal, the fuel used in these kilns. As at all northern kiln sites, the kilns were domed, down-draught kilns with a single chamber.

118
Large cup-stand. Fine grey stoneware, transparent dark-green glaze. Yaozhou ware (Shaanxi). Northern Song dynasty, 11th century. H. 19.4 cm. Staatliche Museen Preussischer Kulturbesitz, Berlin, Museum für Ostasiatische Kunst, 1968.14.
The stem of the stand is surrounded by six grotesque kneeling figures; the bowl of the stand is decorated with appliqué motifs of lotus petals and the upper lip is incised and carved. This exceptional piece should be compared with Pl. 119, a contemporary piece. This cup-stand is unusual in its use of small figures in the round. The whole conception of the piece accentuates the monumentality that was sometimes apparent in northern Chinese potting.

The first source of inspiration for Yaozhou wares is thought to have been the Yue wares from northern Zhejiang from the Five Dynasties period (907–60). That was the opinion of the Song poet Lu Yu in his *Laoxue biji* ('Collections of Notes and Essays'): 'Yaozhou produced greenware that is called Yue ware and is the same *mise* ["mysterious"] colour as the ware from Yuyaoxian [Yü yao hsien]'. Lu Yu was writing in the thirteenth century, and it is possible that he was referring to a slightly later ware from Zhejiang, for the Yaozhou potters had developed a special style and vitality in potting and decoration that was far removed from the refined and restrained tenth-century wares of Yue. During the early years of the Song dynasty, the kilns at Yaozhou began to produce a grey-bodied stoneware with a shiny green glaze that had a distinctive, sober, brown-yellow tinge. The glaze also had a special, ochre-coloured halo at its edge, due to oxidization, and a tendency to a speckled blemish. The potting is heavy but very strong. Flaring bowls have a subtly shaped lip, 121
often with a double curve, and a severe profile, that is as crisp as any Ding ware; however, in style and weight Yaozhou ware contrasts with the contemporary Ding ware. Compared with the Ding potters' design, the foot on Yaozhou ware was not refined and firing was not done in a face-down position. Rather, on Yaozhou ware, there is a proportionately small foot-ring that was carefully and cleanly made. It had a square section and a slight flare, typical of foot-rings in the Song dynasty. The weight of clay in such a foot and ring balanced the piece. As at all other kilns, the shapes made at the Yaozhou kilns consisted chiefly of a wide variety of bowls. The multi-lobed shapes were derived from an earlier northern ware. The six-lobed variety is very crisply indented and often has a cusped lip, since the roll of the lip has been indented with the same stroke that indented the body. The flanged mouth, also popular in other wares, was used for shallow bowls in Yaozhou ware, the majority of which were foliated, curved or had straight sides.

Aside from such a wide array of bowls, there were, in the late eleventh century, elaborate pieces distinguished by a clean-cut profile and sharply articulated, multi-sectioned shapes. Although these shapes can be found in Cizhou and Ding wares too, the pillows, ewers, lamps, boxes and 117–20
covered bowls in Yaozhou ware had their own style that seems to recall metal prototypes; this style had been adapted to ceramic techniques, however, for more than a century. When considering the shapes of Yaozhou ware, it is helpful to compare them with related pieces from Longquan to the south. Such comparison says more about the shapes from each area than any written description.

The transparent dark-green glaze was not tidily applied on Yaozhou wares, and there are finger marks around the foot where the potter held the piece when dipping it in the glaze. The foot rim has been wiped clear of glaze, and there is little evidence of the type of kiln support favoured. From archeological evidence we know that a small spur pad was

119
Cup-stand with an everted rim. Grey stoneware, transparent green glaze. Yaozhou ware (Shaanxi). Northern Song dynasty, 11th–12th century. H. 17.78 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P1379.
This is an exceptionally elegant example of a cup-stand. It is made more distinguished by the use of pierced panels on the body and foot. The shape is a composite one, and the stem-cup placed face down to form the foot is most unusual. The carved decoration on the rim is of the highest quality.

used; this was the most popular type of support employed in the bowl saggars that were in general use at the greater Song kilns. The range of quality in Yaozhou ware was wide, and as with other wares, it is the finest quality that is the easiest to recognize and, with a few exceptions, this is the quality that will be discussed.

Probably the most distinctive characteristic of Yaozhou ware is its clear, cleanly designed, deeply incised decoration. The craftsmen at Yaozhou come close to the potters of Ding ware in the elegant use of this decorative technique. The Yaozhou potters had an added advantage in the contrast and clarity given to the decoration by the darker body and rich green glaze that took on an even deeper colour when it formed pools in the V-shaped cuts (almost relief carving) on the pots. The decoration on Yaozhou ware was carved, even more deeply than that on Ding ware, into the surface and enlivened by combing. That technique created a rich all-over decoration with something of the same effect as that achieved by Cizhou potters when decorating by cutting away the slip. The carving on the surface of Yaozhou pieces ranged from designs cut remarkably deeply to much shallower versions that were filled in with glaze. The most pronounced relief cutting could be almost 5 millimetres deep and had several planes that were further defined by incised lines. The surface of such a pot had a strong relief, unusual in Chinese ceramics. This style of decoration was practised at Dengfeng on Cizhou-type wares and also by potters at Jingdezhen and in Fujian province. When covered by a green glaze, this style of decoration has been termed *dong* ware (a term that may be a place name), but with no supporting evidence, either archeological or indeed literary, for the use of the term that was introduced much later. It seems possible that the deeply cut style of decoration was an early Song fashion, perhaps followed by the rich but shallower all-over style that seems to coincide with the golden age of the Yaozhou kilns.

123, 135 121 15 74, 120

120
Spouted ewer. Grey stoneware, transparent green glaze. Yaozhou ware. Northern Song dynasty, 12th century. H. 22.8 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P1233.
This formalization of a flower—here a carved peony scroll—is also seen in wares of this period from Wenzhou and Longquan in Zhejiang. The neck and inelegant spout are typical of this evolving shape. Compare this piece with Pl. 74, an early Song version.

121
Bowl with steep sides and an emphatic, neatly formed foot. Pale-grey stoneware, transparent green glaze. Yaozhou-type ware. Jin dynasty, 12th–13th century. D. 13.58 cm. Ashmolean Museum, Oxford, 1956.499.
The inside of the bowl is completely glazed but undecorated. This is a well-known type of Yaozhou ware, contemporary with the lotus-petal bowls from Longquan (Pls. 228, 230). A similar piece has been reported from Binxian. The decoration here is of lotus petals carved in relief.

122
Three-legged incense-burner in the shape of a bronze ding. Grey stoneware, transparent dark-green glaze. Yaozhou ware. Late Northern Song dynasty, 12th century. H. 17.34 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P134.
The carved 'pineapple' decoration around the collar of this piece is a feature of both Yaozhou and Ding wares from this period. The carved and incised floral scroll, incorporating a lotus leaf and a leafy scroll seems to be related to Jin-dynasty styles; see Pl. 124. The legs in the form of monster masks are traditional features of the archaic bronze original.

123
Six-foliate bowl. Grey stoneware, dark-green glaze. Yaozhou ware (Shaanxi). Jin dynasty, 12th–13th century. D. 16.5 cm. Ashmolean Museum, Oxford, X1265.
This example, with combed and carved decoration of a duck among waves, shows the vitality of the carving of Yaozhou craftsmen. This is especially true of the wave border. Comparison with Pl. 134 shows the difference in the quality of workmanship within this style at the same period.

The motifs used in this style of decoration are floral—chiefly lotus flowers and leaves with curving stems. This floral scroll gradually became more elaborate, and later included birds and children. It was most commonly used on ewers or on the squat three-legged bowls with a single handle. From the known examples, it would seem that this deeply cut style of decoration was relatively rare; either it was an early style that was discontinued, or it was an unusual style that was not as popular as the style with shallower carving.

The most characteristic Yaozhou style of decoration from the mid eleventh to the early twelfth century, was shallow relief, carved in an all-over design. The surface of the pot was carved with a sloping cut that had a wide shallow angle on one side and a vertical one on the other. This resulted in shading in the glaze surrounding the sharply defined shape. The twining floral stems, the motifs used in this style of decoration, were further enhanced by combed lines within the leaves. The crisp, clear carving enhanced the pots of the Yaozhou kilns, which had clean lines; it was sufficiently shallow to enable the glaze to fill the relief completely; so the surface is smooth and untextured. This style of decoration seems to have been characteristic of the very finest-quality work produced at the Yaozhou kiln complex. Among this very fine-quality ware was a tribute ware, distinguished by its use of dragons and phoenixes in the design. This ware is very rare and few pieces are preserved in Western collections, but finds at the kiln sites have established it as a production of the Yaozhou kiln complex and literary references confirm these findings. The dragon and phoenix were combined with the traditional floral scrolls of high-quality Yaozhou ware of the late twelfth century. There is not enough evidence to make a classification of its shapes possible.

Simultaneously, and perhaps continuing into the thirteenth century, was a simple style of floral decoration in

124
Bowl. Grey stoneware, green glaze. Yaozhou ware (Shaanxi). Jin dynasty, late 12th–13th century. D. 19 cm. Victoria and Albert Museum, London.
This is a very popular version of the lotus leaf and flower motif of the period (compare with Pls. 85, 133). The flower and leaf appear almost back to back, and the accompanying tendrils curl to fill the spaces. This motif was also used to fill rectangular spaces; compare with Pl. 122 for the same motif in a horizontal format.

bold design that was shown to advantage in the well of a bowl. In this style, the lines were similar to those on Ding ware, but much stronger. The motif was designed to fit within the bowl and was stiffer and more formal than anything produced at Dingzhou. Moreover, the dark glaze emphasized the strength of the drawing. Both of these styles – the ordinary and the official – can be compared with Ding wares, with which they were contemporary. 136 Impressed ware does not seem to have been common at the Yaozhou kilns until the thirteenth century, when the area was under Jin rule.

The Yaozhou kilns enjoyed a period of great prestige during in the middle of the Northern Song period, when they seem to have taken over the position formerly held by the Ding kilns. The remains of a huge number of shapes, types of decoration and range of qualities of Yaozhou ware are evidence of the enormous and rich production of this kiln complex. Excavations at the sites also point to a rise and fall in the fortunes of the Yaozhou kilns. The lower levels excavated contained simple grey-green and brown wares, the middle stratum (from the Song period) had the richest variety and number of wares, while above this was a stratum consisting of mainly everyday ware. For, like most Song kilns, the Yaozhou kilns were folk kilns enjoying a period of success when they rose to the status indicated by the presence of tribute ware.

In this case, archeological finds can be supported by literary evidence: the gazetteer of *Nine Regions* for the period 1078 to 1085 (Volume 3) mentions fifty items of tribute ware from Yaozhou and Chapter 87 of the 'Treatise on Geography' in the *Song History* refers to one hundred thousand pieces of tribute ware from Yaozhou. Both the dates that can be derived from these references point to the period between 1078 and 1106 for the supply of tribute wares. This period can be considered the one when the highest-quality wares were produced by these kilns. These dates also accord with the estimates of the success and decline of the Ding kilns. It seems clear that tribute ware was demanded from one kiln at a time, so a rough dating for Ding ware as tribute ware would be from the beginning of the Song dynasty until the last quarter of the eleventh century when the Yaozhou kiln complex took up providing tribute ware before it was superseded by Ru ware in the last twenty years of the Northern Song dynasty.

The later output of the Yaozhou kilns gradually declined in quality and became an ordinary local ware, which after its days of greatness, included a series of bowls with formal, incised designs on the centre of the well. In particular, these designs included the motif of the 'cow gazing at the moon', which seems to have been a thirteenth-century motif that appeared on both white wares and greenwares in the north. Impressed wares from Yaozhou include a 136 simple, relatively rough ware with a segmented design. The glaze, which is typically yellow or brownish-green, was wiped clear on the inside of the bowl to enable a cup-shaped stand to be placed face-down in it to hold the next piece. The next bowl would then stand on the flat base of the cup-stand and show no firing marks. It seems likely that this type of firing was done either in ring saggars, which can be built up to take stacked wares, or with no saggars at all. A glaze-free circle is a characteristic of many low-quality wares of the Song period and seems to denote the method of firing; it has already been noted for

125
Bowl. Grey stoneware, transparent green glaze. Yaozhou ware (Shaanxi). Jin dynasty, 12th–13th century. D. 13.2 cm. Percival David Foundation of Chinese Art, London, A210.
The use of a carved floral motif combined with combed waves was popular at the Yaozhou kiln complex at this period. The small foot is unglazed. Compare this piece with the one decorated with a duck among waves in Pl. 123.

126
Small bowl with a tiny foot and rounded sides. Grey stoneware, dense green glaze. Linru-type ware. Jin dynasty, 12th–13th century. D. 11.06 cm. Ashmolean Museum, Oxford, 1956.435.
The decoration of such pieces (see Pl. 137) is built up on a scrolling motif into which flowers, birds and children can be introduced: here the impressed decoration is of children among branches. Small Linru bowls vary in profile but have a slightly everted rim and a tiny foot, the latter often marred by kiln dirt.

thirteenth-century white wares from Huoxian, where it was also associated with an impressed ware.

Many other kilns must have made variants of Yaozhou ware when the latter was at its height. Only comparatively recently has Yaozhou ware been identified by art historians as a separate ware, and there are certainly many variants still to be identified. One of these was the product of Baofeng—one of the more varied kilns in Henan province notable for its Cizhou ware. There the Yaozhou-type ware is heavier and more roughly executed than in Shaanxi, but the glaze is a very fine, lustrous green. Only sherds have been found, and so it is not possible to identify the shapes associated with the greenware from Baofeng.

LINRU

Related to and contemporary with the Yaozhou kiln complex is a group of kilns near Linru on the Ru river, close to Luoyang.[5] This group of kilns began producing a larger output in the Song dynasty and made three notable wares: Yaozhou-type greenware, Jun ware and possibly a *guan* Ru ('official') ware.

The three kilns associated with Linru greenware were to the south of Linru, on the north and south banks of the Mangquan river, a small tributary of the Ru. The ware has

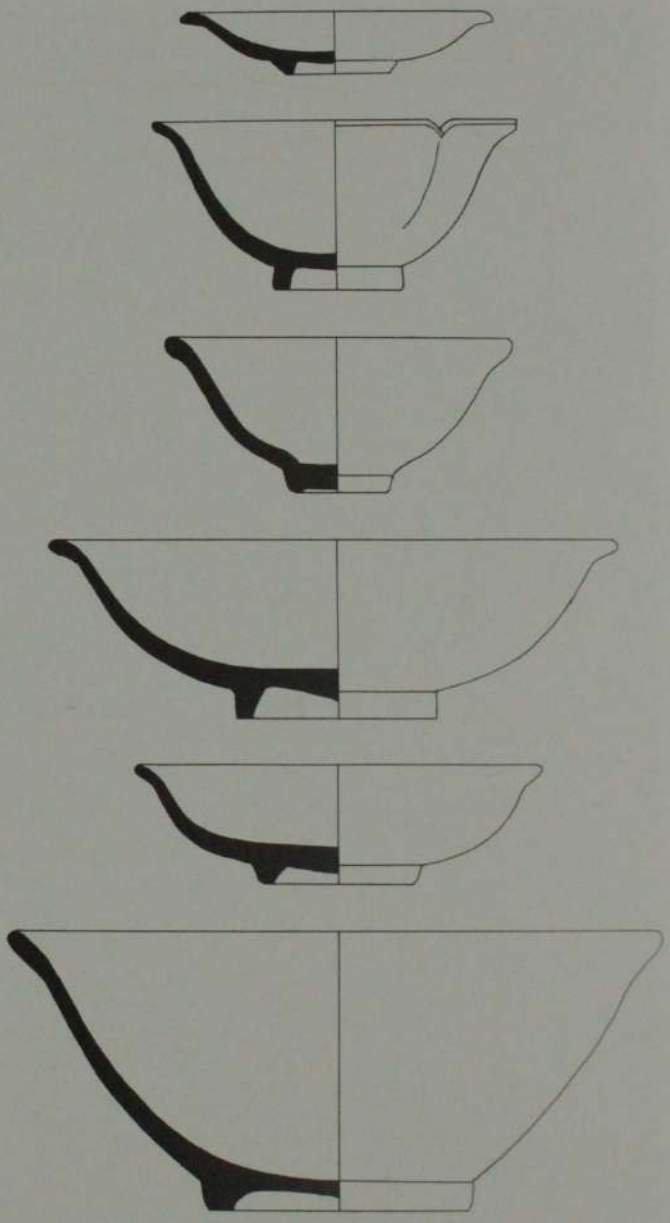


Fig. 14 Profiles of vases and bowls from the Linru kiln sites

127
Meiping *vase with sharply angled shoulders.* Grey stoneware, green glaze. Yaozhou-type ware (possibly from Baofeng or Linru). Jin dynasty, 12th century. H. 31.3 cm. Yamato Bunkakan, Nara, Matsushige Hirota Gift.
This is a most unusual piece, both because of the profile of the *meiping* shape and the arrangement of the carved decoration (a lotus scroll). It has been classified as a ware from Linru, in which case its incised decoration would also be unusual for that kiln.

a grey body and a green glaze that is often almost indistinguishable from a low-quality Yaozhou ware; however, characteristically, bowls predominated in Linru greenware,
126 and the majority of them seem to be small bowls. The body of these wares was rather thicker and heavier than their Yaozhou equivalents, and the glaze was also thicker and an almost opaque green; it was suffused with bubbles. This opacity was a feature of the glazes in the immediate area and may have been due to the small proportion of alumina in the glaze or to an increase in the proportion of silica. (It is alumina in the glaze that clears the bubbles, and so any alteration in its proportions affects the texture of the glaze.)

Another characteristic of Linru greenware bowls is that they were potted less meticulously than the Yaozhou bowls. In particular, the foot—which is small—was often flawed. Linru wares were more poorly glazed than Yaozhou wares around the foot, and the potters' finger marks are much in evidence. The typical tea bowl had flaring, steep sides that were often almost straight; the central medallion within the bowl was tiny. The outside of the bowl was usually plain, but was sometimes ornamented with a slicing cut on the diagonal: a much simplified version of the carved lotus-petal relief used at the Ding, Yaozhou, Wenzhou and Longquan kilns.

The simplified treatment of decoration used at Linru was equally widely spread and is more indicative of second-quality ware than of a region of production. The decoration within Linru bowls was very similar in design to Yaozhou ware: all-over decoration with floral scrolls covering the whole area. Most often this decoration was impressed and presented a tightly knit design of flowers and waves with softened outlines, since the imprint from a mould does not allow quite the same sharply cut lines as those on high-quality Yaozhou ware.

The floral designs are of two main types and very similar to those on Yaozhou ware. The six-flower scroll had one blossom full face in the central medallion of the bowl, and a scroll circulated around the five other blossoms, which
137 were placed symmetrically around the wall of the bowl. The other floral design contained one large flower, centrally placed, that covered the larger part of the inner surface of the bowl. Waves, a favourite motif of northern decorators, vary from minute designs to much more broadly treated motifs.

All these pieces were fired in the customary down-draught kiln of the north with a single chamber, and the fuel is assumed to have been coal. The pots were fired in saggars, apparently with pad stands within the saggar; there is no sign of stacking within the saggar.

As yet there is neither archeological nor literary evidence that would enable the production of the greenware kilns of Linru to be dated, but the use of impressed techniques and the evidence for the rise in popularity of other kilns in the area at the same time, could support the assumption that the major production from these kilns was during the last fifty years of the Northern Song dynasty and that it continued into the Jin dynasty.

CENTRAL AND SOUTHERN CHINA

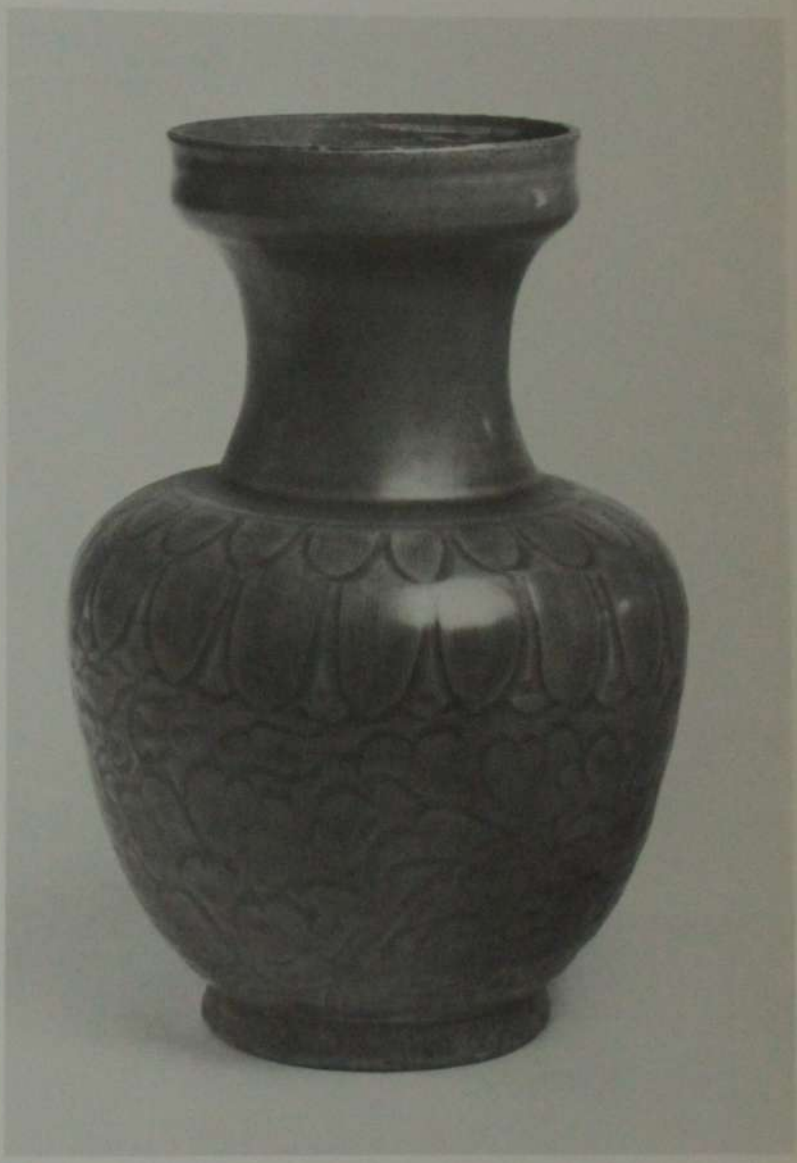
Wenzhou (Zhejiang). The most notable relatives of this major greenware tradition in North China were the greenware kilns of Wenzhou in Zhejiang of the tenth and eleventh century. The kilns of this area have been surveyed, and Song kiln sites were identified at Laofengshan, up river from Wenzhou city, and at Yuhoucun near the coast, to the north of Dongqin. The first site made greenware[6] and the second brown-glazed ware. A third site, to the south of Wenzhou city, seems to have specialized in white wares. Wenzhou is now a built-up area, and archeological work there is difficult. From the sparse finds in the sites at present visible, it is evident that this was an active kiln area for many centuries, and that it remained important at the beginning of the Song dynasty.

128
Bowl with a cut-out foot. Light-grey stoneware, thin, dark-green glaze. Ware typical of southern Zhejiang (possibly from the Longquan kilns). Northern Song dynasty, 12th century. D. 18.4 cm. Ashmolean Museum, Oxford, 1956. 801.
This is of a type of ware that must be regarded as southern in both shape and decoration, here incised and combed decoration of sweeping floral-scroll motifs. The glaze is very thin and crazed. It seems likely that it is an early piece from Longquan made before the Southern Song style became established at that kiln area.

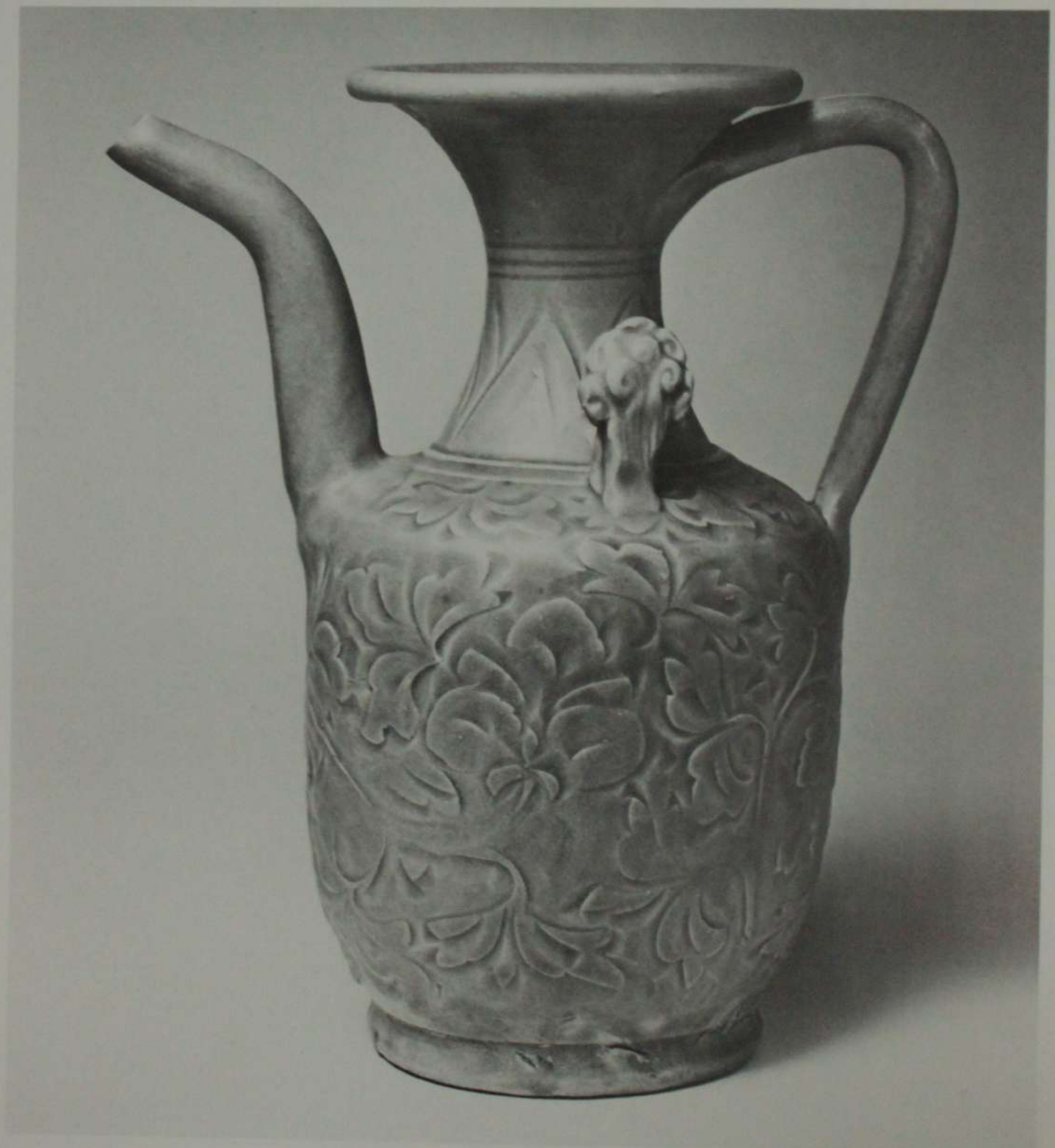
The Song style at Wenzhou was a combination of elements of earlier and contemporary styles from both northern and southern China. An instructive comparison between northern and southern wares can be made here, for the potters of Wenzhou, although they took much from their neighbours to the north (especially from the Yue kilns at Shanglinhu in Zhejiang), were also clearly conscious of the great tradition at Yaozhou. Indeed the quotation from Lu Yu, a poet of the Southern Song dynasty, in his *Laoxue biji* ('Collections of Notes and Essays'), which has been quoted as evidence of the link between the two areas, might even indicate that the potters at Yaozhou were looking at wares from Wenzhou and calling them Yue ware. From Lu Yu's remark it seems that, by the thirteenth century at least, terms and names of kilns were already being used loosely. Lu Yu said: 'Yaozhou produced greenware that is called Yue ware and is the same *mise* ('mysterious') colour as the ware from Yuyaoxian'. He must have been using the term 'Yue' to describe a general style that was not very close to the high-quality, tenth-century Yue ware, and one wonders if by this time (the thirteenth century) the term was not being applied to any grey-green ware with incised decoration, because the comparison taken in the strict sense is not convincing. Wares from Wenzhou were incised in a style that was bold and more elaborate than the traditional Zhejiang style; this made them superficially similar to the Yaozhou wares carved in relief but without the real relief carving of the latter kiln complex. The bowls and jars made at Wenzhou were much more heavily decorated than those that had been made at the Yue kilns, but the potters at Wenzhou retained the southern methods of potting. For centuries southern potters had used spur supports, and potters at Wenzhou continued to do this. Spurs are small points of clay; they are either set on a pad and pre-fired or are left as unfired pellets, if the clay is less fusible, and applied to the foot of a pot but knocked away after firing. Spurs may leave a scar on the base or foot rim of a pot, and they will probably cause signs of oxidization on the foot.

At Wenzhou, pots were fired in the dragon kilns of the south, using wood as fuel. Although it was not obvious in the final result, this did lead to a greater variety in the colour of glazes and may also have contributed to the glassy quality of the glaze.

The most striking feature of Wenzhou greenwares is their style of decoration. Only incised techniques seem to have been used. Floral motifs, combined with lotus-petal borders, were the most popular. The technique used for cutting the decoration was quite different from that on Yaozhou wares: the instrument seems to have been a stick



129
Jar with a slightly cupped mouth. Grey stoneware, dark-green glaze. Wenzhou-type ware (Zhejiang). Northern Song dynasty, 11th–12th century. H. 29.09 cm. Ashmolean Museum, Oxford, 1956.197.
This is a typically southern shape, popular in Zhejiang province through several centuries. It should have a domed cover with a flat rim and lip that fits inside the cupped mouth. The incised and combed decoration is composed of lotus petals and floral scrolls. The use of a lotus-petal zone on the shoulder, running downward, is unusual and exceptionally beautiful. Compare the treatment of the lotus-petal motif here with Pls. 139–40. This jar is glazed overall except for the base.



130
Spouted ewer with a large loop handle. Grey stoneware, green glaze. Longquan-type ware. Northern Song dynasty, 11th–12th century. H. 24.76 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B66 P12.
This is a version of the ewer characteristic of northern Zhejiang province in the tenth century. Here the body is taller and the decoration is a variant of the Yaozhou style of carved floral decoration, although the composition of the motifs is typical of southern style in its freedom. A vertical ornament masks a small loop on the shoulder. The glaze is closer in texture and colour to later Longquan glazes than to that used on the bowl shown in Pl. 128.

with a rounded point. It was probably of bamboo, since that wood, which contains silica, could stand the abrasion of cutting into leather-hard clay. The line drawing was bland, without the graded slope and hard edge achieved by the decorators at Dingzhou and Yaozhou. In one style, Wenzhou decorators seem to have worked with the cutting edge at right angles to the pot; this created bold yet soft designs. They also use a combed texture in the decoration. For a crisper style, the tool was perhaps cut to an 'italic'-style edge, capable of making one sharp and one wider, sloping cut—somewhat similar to the tool used by Ding potters.

The motifs of the potters at Wenzhou resembled those of their contemporaries, ranging from bold petal decoration to elaborate floral scrolls laid in bands around the upright shapes or arranged symmetrically on bowls.

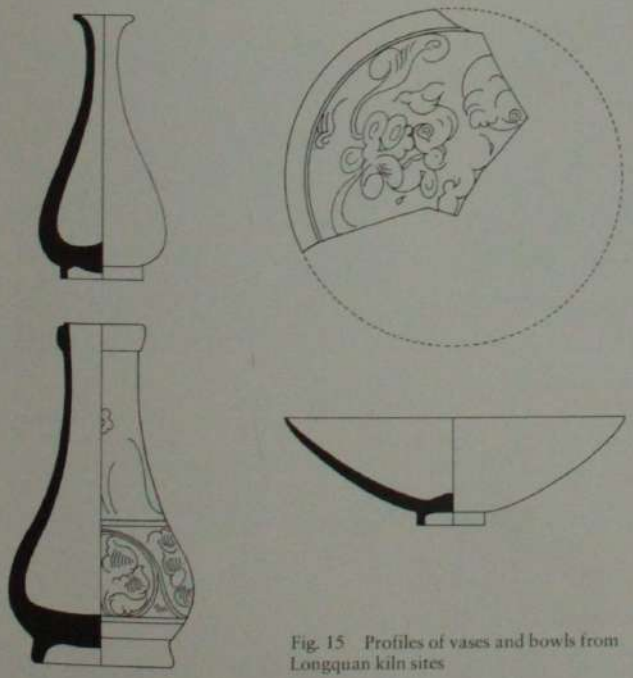


Fig. 15 Profiles of vases and bowls from Longquan kiln sites

The potting at Wenzhou varied in quality. The Laofengshan site produced a fine quality and the full range of shapes: bowls, ewers, jars, vases and shallow dishes; all have a foot-ring and are glazed all over. The body at Wenzhou was whiter than that made with clay from northern Zhejiang. The glaze was definitely green, and glassier than on the other wares with which it must also be associated— the large kiln complex on the Longquan and Ou rivers that became dominant during the later Song period.

It seems possible that Wenzhou greenware, insofar as it was influential, would have been at its height during the early Song period, thereafter, during the mid Song period, the kilns would have produced trade wares for the port at Wenzhou.

Fujian. The wares from Wenzhou were probably transported down the coast, and the potters of Fuzhou in Fujian produced their own rough version of the Wenzhou style, heavily potted with a roughly cut foot-ring, the base of which is scooped out in a distinctive stroke, leaving a peak of clay in the centre. The body of Fuzhou ware was a light grey with some speckling; it was a strong stoneware made in a slightly reducing atmosphere. The quality of the potting was not distinguished: mainly bowls and ewer shapes with a straight lip and a square-cut foot. The glaze tended to be a watery green or a very blue colour. The decoration was fairly perfunctory: abstract floral motifs

131
Bowl. Pale grey stoneware, green glaze. Fujian ware (possibly from Tongan). Southern Song dynasty, 13th century. D. 18.7 cm. National Museum, Tokyo.
This is an example of free southern incised decoration (possibly derived from a floral scroll), and of the inferior quality of some of the greenwares from the coastal kilns. There is no glaze on the foot. This piece is recorded as having been found in the 'South Pacific', indicating a trade site.

that were incised. Sometimes this was attractive and stylish. As the decorator allowed the tool to dictate the design, he achieved some of the finest southern Chinese
141 ceramic decoration, in a style much admired by the Japanese.

As the trade centre moved south to Quanzhou, the kilns at Dehua, mostly associated with a *qingbai* white ware, became of great importance. These kilns also produced a incised green-glazed stoneware in the style of Wenzhou.

Guangdong. The potters of Guangdong also used this style to make greenware. As a second-quality ware it seems to have been used widely for everyday purposes in southern China, as Cizhou ware had been in the north.

Thus it is possible to grasp the influence a great kiln can have over a wide area, especially on low-quality potting; however, this influence will eventually be dissipated unless additional innovations come into and revive the tradition.

132 *Multi-foliate dish with a flat base and no foot-ring.* Grey stoneware, transparent dark-green glaze. Yaozhou ware, Northern Song dynasty, 11th–12th century. D. 8.89 cm. Ashmolean Museum, Oxford, 1956.1240.
The twelve-foliate shape is close to wares in Tang style; it is probably related to a metal prototype from an early period. Here the glaze has been wiped clear of the base.

133 *Bowl.* Grey stoneware, yellow-green glaze. Yaozhou ware (Shaanxi). Jin dynasty, late 12th–13th century. D. 20.32 cm. Ashmolean Museum, Oxford, 1956.1254.
The potting of bowls of this type is uniformly firm and strong. They have an everted foot-ring and a cut-out base that is slightly convex. The glaze is thin and a very close fit, even if, as in this case, it is crackled. The carved decoration is composed of lotus flowers and leaf motifs.

134 *Bowl.* Grey stoneware, yellowish-green glaze. Yaozhou-type (probably from Xunyi in Shaanxi). Jin dynasty, 12th–13th century. D. 17.3 cm. Ashmolean Museum, Oxford, X1471.
This bowl has the characteristic profile of a Jin-dynasty bowl, with slightly rounded sides and a neatly formed foot-ring. There is an unglazed ring within the bowl. The foot-ring is everted and the base unglazed. An incised line is often the only embellishment on the outside of such bowls. Compare the wave motif with the one in Pl. 123.

135 *Bowl.* Grey stoneware, green glaze. Yaozhou-type ware. Northern Song dynasty, 11th–12th century. D. 20.5 cm. Fitzwilliam Museum, Cambridge, C51-1946.
The carved and combed decoration—a peony spray—is executed in swirling lines and with a free use of combing that seems to relate it to southern versions of this type of decoration. Compare this bowl with Pls. 138–9.

136 *Shallow dish (or saucer) on a shallow foot-ring.* Grey stoneware, yellowish-green glaze. Yaozhou ware (Shaanxi). Jin dynasty, 13th century. D. 17.5 cm. Ashmolean Museum, Oxford, 1956.455.
Examples of this type have been reported from Yaozhou in Shaanxi. The decoration is impressed in a segmented composition. The contrast between impressed and incised decoration is well illustrated by a comparison between this dish and the one in Pl. 123, from the same kiln area. An unglazed ring within the bowl indicates that it was stacked for firing and is an inferior-quality ware.

137 *Small bowl.* Grey stoneware, dark-green glaze. Linru-type ware. Jin dynasty, 12th century. D. 10.16 cm. Ashmolean Museum, Oxford, 1956.1233.
The clarity of the design, an impressed decoration of flower scrolls, shows the high technical quality of the moulded decoration from this kiln; it is often very close to a carved decoration. The decoration here is a fine example of flower scrolls, full flowers and buds, alternating around a central floral medallion. This is the moulded version of the peony seen in painted wares from Cizhou (Pl. 86) and in incised wares from Zhejiang (Pl. 138). The decoration outside is gadrooning.

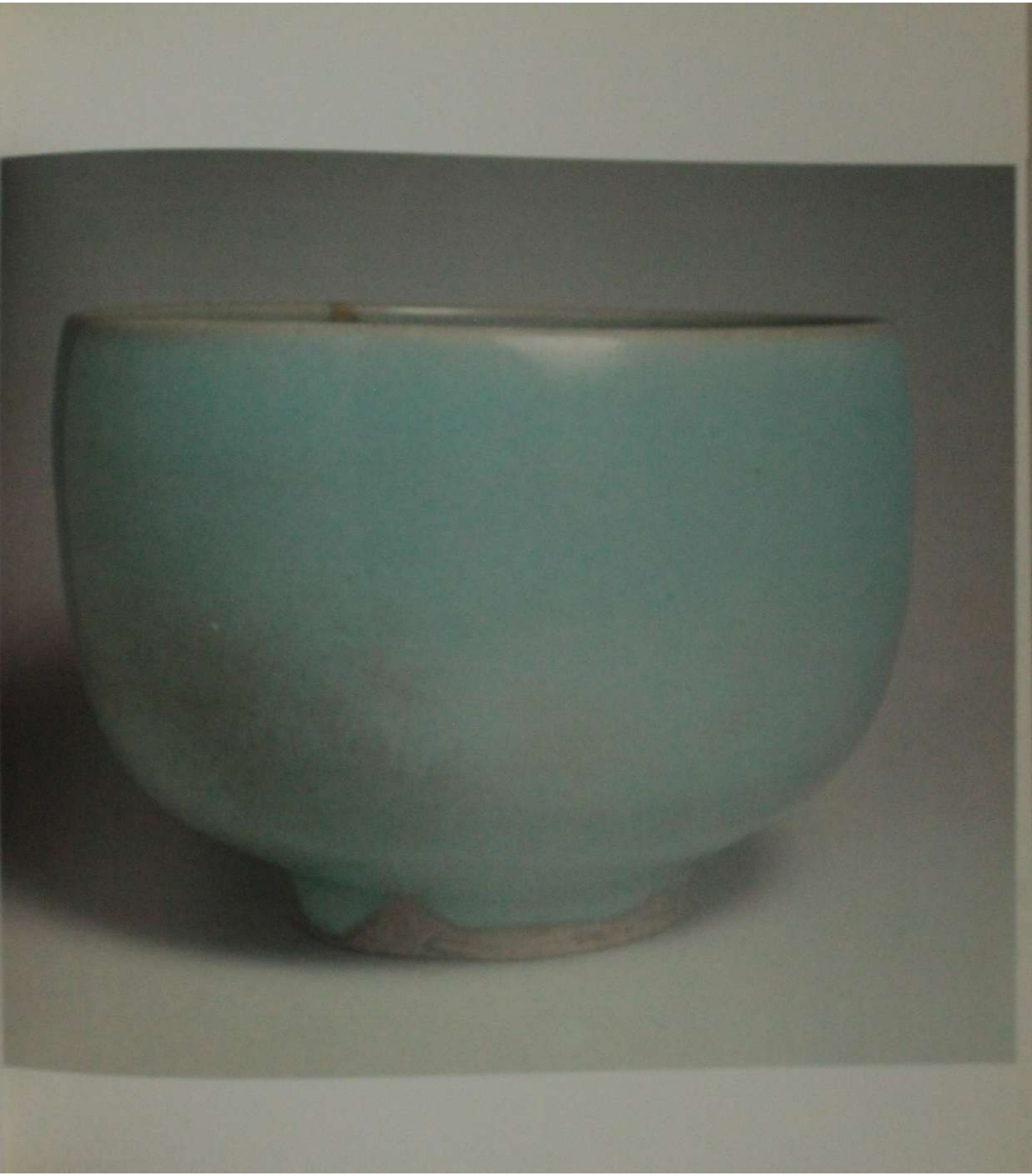
138 *Jar with a cupped mouth and a rounded, hu-shaped body.* Grey stoneware, dark-green glaze. Wenzhou-type ware (Zhejiang). Northern Song dynasty, 11th–12th century. H. 17.62 cm. Ashmolean Museum, Oxford, 1956.1258.
The incised and combed decoration on the body is a peony scroll and in the lower zone, lotus petals. Compare the floral scroll on this piece with that shown in Pl. 120. The use of a varied flower motif in the scroll is striking: the blossom changes from full face to half up and facing to the side. The much more desultory treatment of the stylization is a fine example of the contrast in styles between the north and the south. The base is unglazed.

139 Meiping *vase with a rounded profile.* Grey stoneware, glassy brownish-green glaze. Wenzhou-type ware (Zhejiang). Northern Song dynasty, 11th–12th century. H. 22.2 cm. Ashmolean Museum, Oxford, 1956. 1251.
The incised and combed decoration is composed of flowers, tendrils and foliage. There is a lower border decorated with lotus petals. The use of prick combing, employed here for the floral motifs on the shoulders, seems to be a characteristic of southern wares and was used generally in southern Fujian province in the thirteenth and fourteenth centuries.

140 *Mortar and pestle.* Heavy grey stoneware, dark-green glaze. Zhejiang-type ware (possibly from Wenzhou). Northern Song dynasty, 11th–12th century. D. 13.2 cm. Percival David Foundation of Chinese Art, London, 291.
A lotus-petal frieze in low relief with combing decorates the sides. Although this is a very simple and practical type of potting, the treatment of the lotus-petal motif seems to link this piece with Pls. 129, 138 and to suggest the same kiln and date of production for it as for those pieces.

141 *Bowl with a wide base and a low, cut-out foot.* Very pale-grey stoneware, transparent blue-green glaze with crazing. Ware from Fujian province. Southern Song dynasty, 13th–14th century. D. 16.6 cm. National Museum, Tokyo.
This piece was excavated at Gifu-ken, Japan, and is of the type that can be classified either as greenware or *qingbai* ware. It may be the product of the kilns at Anxi in southern Fujian. The foot is unglazed; the decoration consists of incised lotus flowers.

142
Deep bowl. Grey stoneware oxidized to a dark-buff colour, opaque lavender-blue glaze. Jun ware. Northern Song dynasty, 12th century. H. 13.7 cm. Percival David Foundation of Chinese Art, London, 41.
This is a fine example of the colour of Jun ware; comparison with the Ru ware piece in Pl. 151 makes clear the differences in quality and colour between the two wares. There are three spur marks inside this bowl; the foot rim is unglazed, but the base is glazed.



Another, quite exceptional, aspect of the wider greenware tradition in China was an undecorated, green-glazed stoneware. Although in many respects it was very close to the other contemporary greenware, it was aesthetically different and inventive. The Yaozhou wares were a grey ware, incised to produce an interesting surface decoration that was covered by a transparent glassy-green glaze, which emphasized the decoration; the undecorated ware, however, depended on the elegance of the potted shape and on the texture and colour of the glaze alone. As with so much of the greenware tradition in China, these wares may have been derived from a style produced at the Yue kilns in northern Zhejiang. The undecorated tenth-century Yue ware was a grey-bodied ware, with thinly potted sides, a flared foot rim and often a foliate lip. These wares were covered by a very grey-green opaque (ferruginous) glaze. The pieces were fired on small spurs set within the foot-ring. In the Northern Song period, two notable styles of potting seem to have developed from this Yue ware; in both, the thick, opaque, ferruginous glaze is the most striking characteristic. Neither of the two developments have been fully studied, but they are—each in their own way—among the most innovative and elegant wares of the Northern Song period. Both wares seem to come from kilns in the province of Henan: these two quite different wares are Jun ware and Ru ware.[1]

JUN WARE

Main Characteristics

The lesser of these two wares, in quality but not in distribution, is Jun ware. It is a simply potted ware, comparable in weight and style to Cizhou ware. It was fired at a relatively low temperature and in a slightly reducing atmosphere. Its very thick glaze is a distinctive
142 blue colour. This glaze, which was probably applied repeatedly to produce the coating (as much as 3 mm thick) ran slowly away from the lip and collected richly inside the bowls or on the sides of other vessels. The Jun glaze ranged in colour from a familiar green-grey to a beautiful duck-egg blue. Where it is thick, it is opaque and, where it runs thin at the lip, an almost watery, transparent green-brown. The opacity of glaze noted for the glaze on Linru green-ware may be due to a slight lessening in the proportion of alumina in the glaze.[2] The blueness of the glaze is dramatic, considering that, in the eleventh century, stoneware glazes were limited to black, white, green and yellowish-brown. This blue colour became even more dramatic when, at the end of the eleventh century, potters introduced a copper splash, purple in colour, into the glaze. Using this volatile material with some finesse, the potters produced suffusions of purple or red in the blue Jun glaze, which must have 17
made it the gaudiest ware of its time.

Shapes

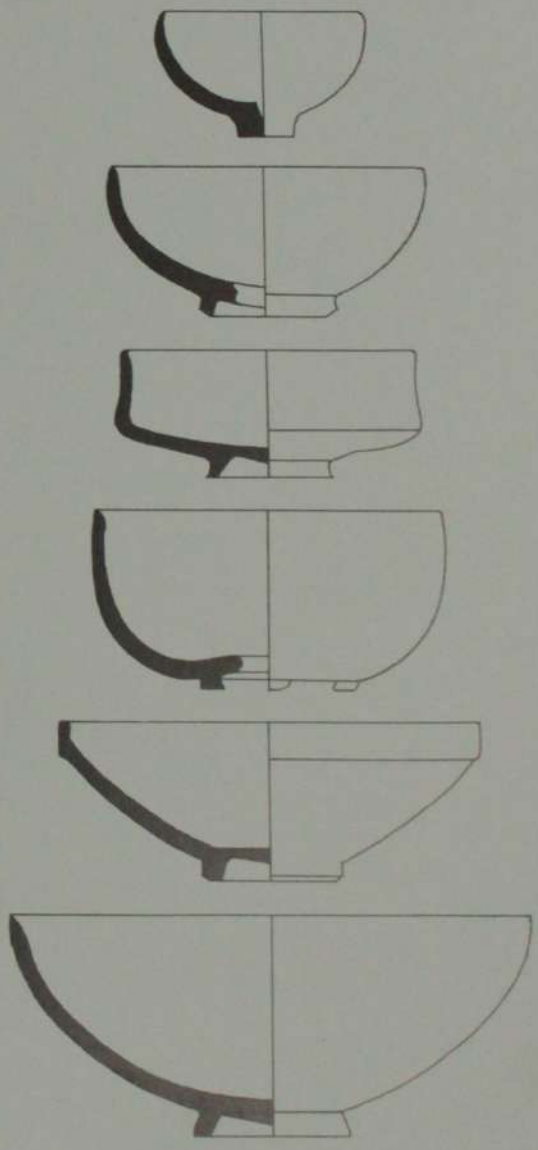


Fig. 16 Profiles of Jun-ware bowls

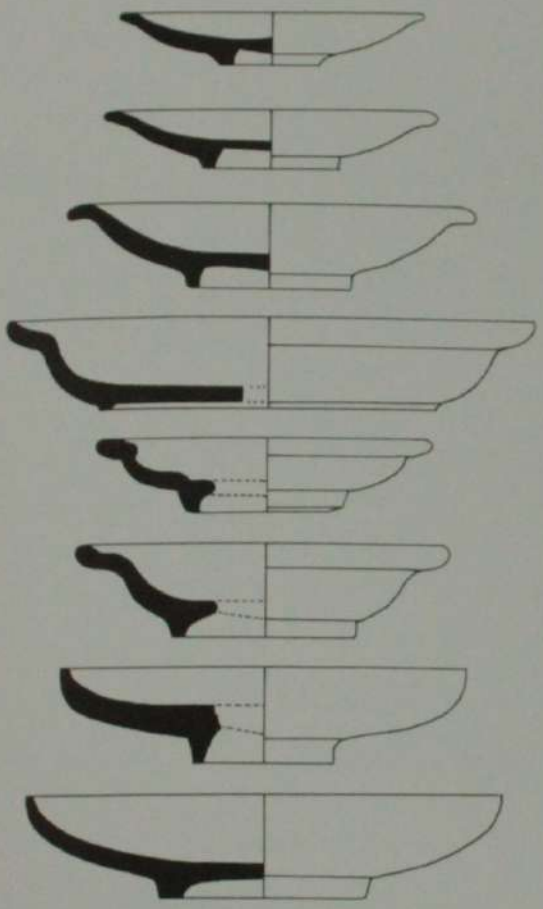
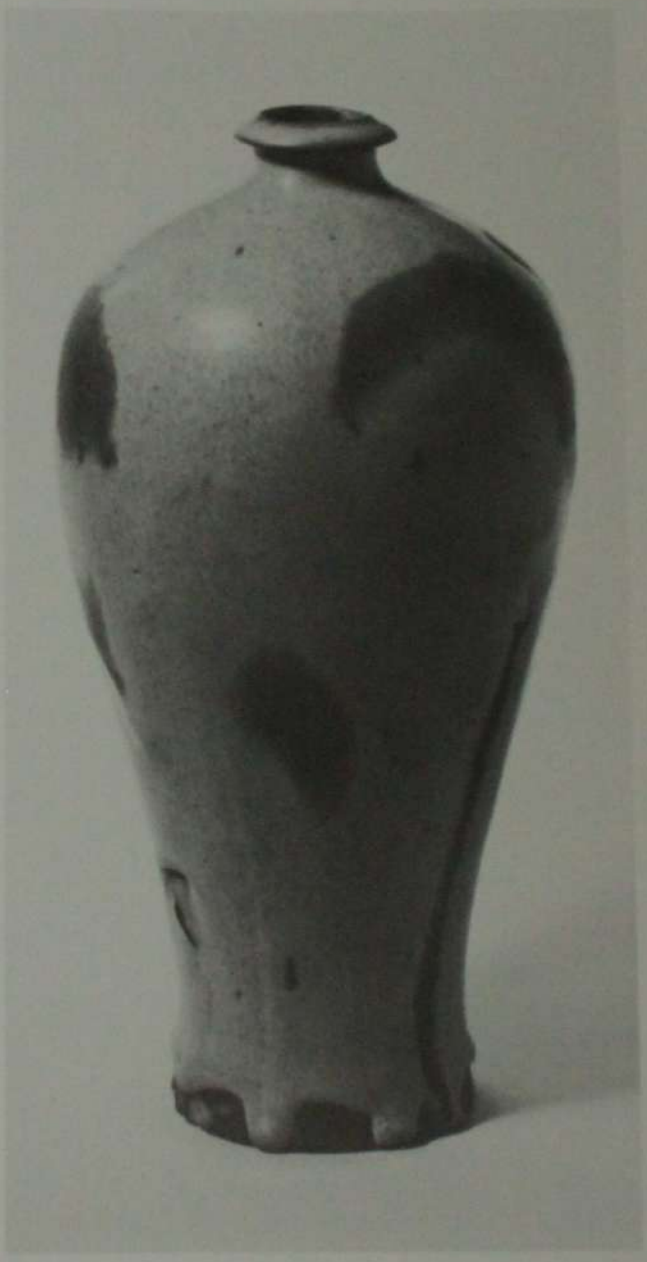


Fig. 17 Profiles of Jun-ware dishes

Shapes typical of Jun ware included many common to Cizhou ware, for these two wares are similar not only in weight and quality but probably also in their uses in the houses of the period. These wares were the practical, serviceable pots in the household. Deep bowls with almost straight sides and wide sturdy foot-rings, dishes with flanged lips and almost flat bases were the everyday wares of the period. The deep bowl or cup with gently swelling sides, an incurved mouth, an almost pointed well and a strongly made foot-ring were more peculiar to Jun ware, although they can also be found in Cizhou ware. Apart from these utility shapes, Jun potters made animal models, incense-burners, water-pots, bulb bowls and pillows.



143
Meiping vase. Heavy grey stoneware, thick, lavender-blue glaze, splashed with purple. Jun ware. Northern Song dynasty, 12th century. H. 33.5 cm. Asian Art Museum, San Francisco, Avery Brundage collection B60 P19+.
The shape of this *meiping* should be compared with Pls. 5, 93, 115 and 139. Such a comparison illustrates the variations of this form in different areas at different dates. Where the glaze has crawled, the body has oxidized to a rich red-brown.

144
Basin with a flanged lip. Grey stoneware, opaque blue glaze, splashed with copper-red. Jun ware. Northern Song dynasty, 12th century. D. 42.2 cm. National Museum, Tokyo.
This is an unusual piece in both shape and glaze. It appears to be a forthright, practical bowl of a type often produced in Cizhou-type wares. Compare it with Pl. 73.

145
Six-foliate dish. Grey stoneware, thick, opaque glaze, streaked pale lavender-blue. Jun ware. Jin dynasty, 13th century. D. 18.38 cm. Ashmolean Museum, Oxford, 1956.1346.
This moulded ogival shape seems to have been popular in the later period and to have continued into the Yuan dynasty, when it can be compared to shapes in lacquer work. The glaze covers the dish as far as the foot.

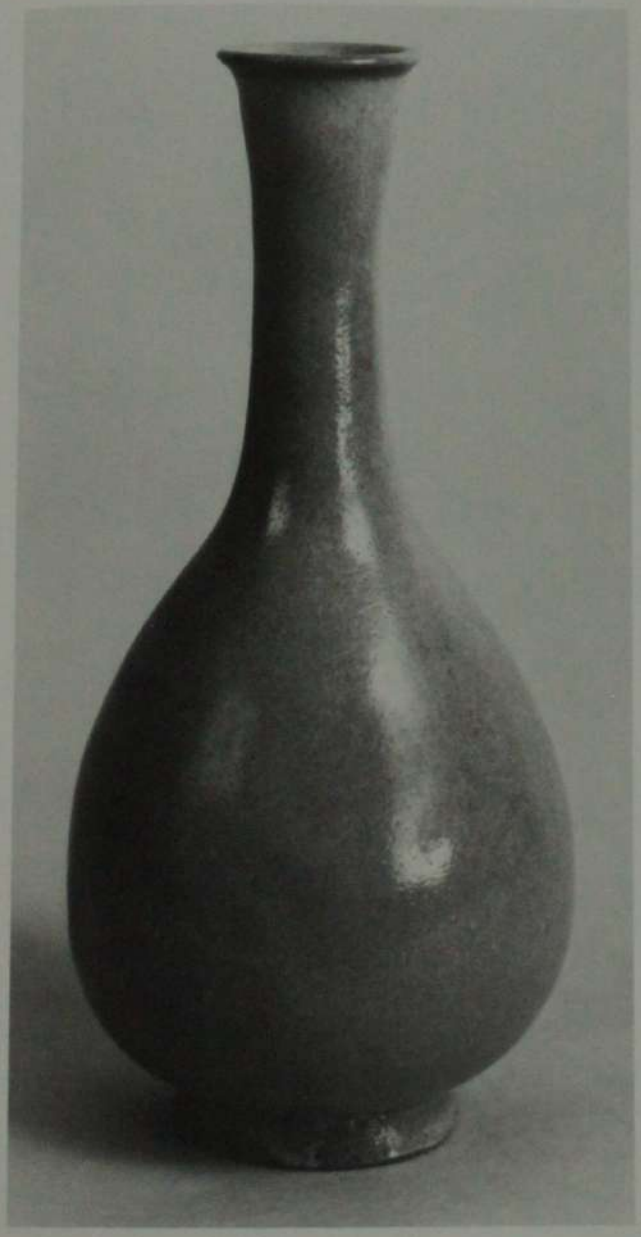
These wares were fired in standard, individual bowl saggars, inside which the pieces stood on a pad or ring. The firing in the kilns was not done in a severe reducing atmosphere, for although the glaze is the colour of reduced iron, the exposed body is often quite a rich red, and the broken sections of the body are buff-coloured. This contributed to the strength of the ware, for firing under severe reduction conditions weakens the structure of the fired clay. There also seems to be evidence of biscuit-firing at the Jun kiln sites. Perhaps this helped to bring off the very thick glaze and to prevent it from coming off the body, because a lower firing temperature could be used for the glaze than was needed for the body.

Jun ware is sometimes said to be related to the so-called 'Black Jun' ware of the Tang dynasty, which came from Lushan in Henan and other kilns. But 'Black Jun' seems to be far removed in potting style from the Jun ware of the Song dynasty, its chief similarity being the splash effect in the glaze. The Song-dynasty Jun ware was not very clearly within either the black or the green tradition and was one of the most original wares made at that time. By the eleventh century, Jun ware was being made, and production in the Henan kilns continued through the Jin dynasty and into the Yuan. Probably it continued even longer, for the so-called 'red wares' of the Ming dynasty (1368–1644) or 'flambé-glazed wares' of the Qing dynasty (1644–1912) may well be regarded as further developments of Song-dynasty Jun ware.

Whereabouts of the Jun Kiln Sites

Although few kiln sites have been identified for Jun ware, it is clear from finds made at trade and dwelling sites that this ware was a widely distributed one. The chief kiln sites that have been studied to the present are at Linru near Luoyang, where Jun kilns are interspersed with the greenware kilns already discussed. Lately other Jun kilns have been found cf. map p. 100 at Yuxian in Henan. The Linru kilns have traditionally been regarded as the major kilns for Jun ware. These kilns were grouped to the north-east and south of the city of Linru, which was on the northern bank of the Ru river. The area has been investigated several times to search for the Ru-ware kilns. It was clearly a large kiln complex situated on tributaries of the Ru. The known kilns that produced greenware at Linru thus far reported are to the south of Linru. They were very close to, and intermingled with, four Jun-ware kilns. But even then, the kilns produced quite different products; each one specialized. Four additional Jun-ware kilns have been reported to the north-east of the city of Linru on yet another tributary of the Ru.

Wugongshan is the chief Jun-ware kiln to the south of Linru; it is near to Yanhuodian and across the river from Lianhuadong, both major greenware kilns. The glaze at the Wugongshan kiln was of an especially beautiful colour – a delicate blue with a faintly lavender tinge and splashes of 143
copper. Wugongshan made only Jun ware of the highest quality and dates to the Song period. About 50 metres



146
Pear-shaped vase. Grey stoneware, opaque bluish glaze, flecked with white. Jun ware. Jin–Yuan dynasty, 13th–14th century. H. 26.4 cm. National Museum, Tokyo.
The texture of the glaze on this piece is coarse, a characteristic regarded as signifying a later date. This pear shape is quite different from the southern version popular at this time. The unglazed foot rim has oxidized to a dark red-brown. Compare this vase with Pls. 92, 292.

147
Narcissus bowl with three 'cloud-scroll' legs. Heavy grey stoneware, brilliant purple and blue glaze, with white flecks and flambé effects; olive glaze on the base. Jun ware. Jin–Yuan dynasty, 13th–14th century. D. 20.35 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P103.
Compare this bowl with Pls. 170–2. This group of highly coloured, glazed plant containers has not yet been securely dated. They are undoubtedly the product of Jun kilns; wasters have been found at Yuxian in Henan. See *Kiln Sites of Ancient China*, Nos. 395–7.

away from the main heap of wasters at this kiln site are the remains of an actual kiln, the base of which is complete. It was a round structure with a bag wall about one quarter of the way across the chamber. It would appear to be a down-draught kiln with a single chamber, typical of the northern kilns of the Song period.

Of the other three kiln sites in this group, Taomugou, near a stream in a very beautiful valley surrounded by hills, seems to be close in style to Wugongshan, but Taomugou was of a later date, for it was a Yuan-dynasty (1278–1368) kiln site. (Later wares were characterized by a coarsening of the glaze.)

Close to this site was another Yuan site, Chengou, where a ware was produced that had exaggerated contrasts between the black or whitish glaze and the red splashes in it. Chengou seems to be a poor site; it had bad communications and a poor water supply. This may point to its being a seasonal kiln where peasant potters made second-quality wares.

Gangyao, the fourth kiln of the southern group, also appears to be a Yuan-dynasty kiln.

In the north Donggou and Chenjiazhuang were the finest Song-dynasty kilns for Jun ware. The bowls, basins and cups (with and without foot-rings) from these two sites have the finest glaze of all the Jun-ware kilns. Huangyao, a

148
Globular jar. Stoneware, thick turquoise-blue glaze, with large purple splashes. Jun ware (probably from the Linru kilns). Northern Song dynasty, 12th century. H. 9.5 cm. British Museum, London, 1936, 10–12, 151.
This is a fine small example of the type of Jun ware that seems to be a product of the Linru area. The use of purple splashing is beautiful.

sparse site, produced a pale glaze with purple splashes, and Shibanhe, a big site of some depth, seems to be a Yuan-dynasty site. There, as in the entire area around Linru at that date, a coarsening of all the wares was noticeable.

Technical Problems

During the Northern Song period, the glaze that is the most striking feature of these Jun wares, was at its finest: an opaque, almost duck-egg blue glaze which was applied thickly. Technically the glaze is unusual; it reacts very much to firing conditions and the position of the piece in the kiln. Chemically the colour is derived from iron, but the glaze contains traces of phosphorus pentoxide, which contributes to its opacity and also to the blue colour characteristic of Jun wares.

The construction of Jun glaze has interested modern potters and been one of the most minutely studied. It is unusual because, as analysis reveals, the glaze was not as closely related to the body as was customary on Chinese wares. This seems to support the archeological evidence that suggests that Jun wares were fired twice. The Jun glaze has the surface texture and depth of southern Chinese glazes, which were suffused with tiny bubbles. Although there seems to be no one explanation for them; it is possible that the combination of the presence in the Jun glazes of phosphorus pentoxide, which produces larger bubbles in a glaze, and slightly more silica in proportion to alumina raised the melting temperature of the Jun glazes and led to underfiring, in which case the bubbles would not be cleared from the glaze.

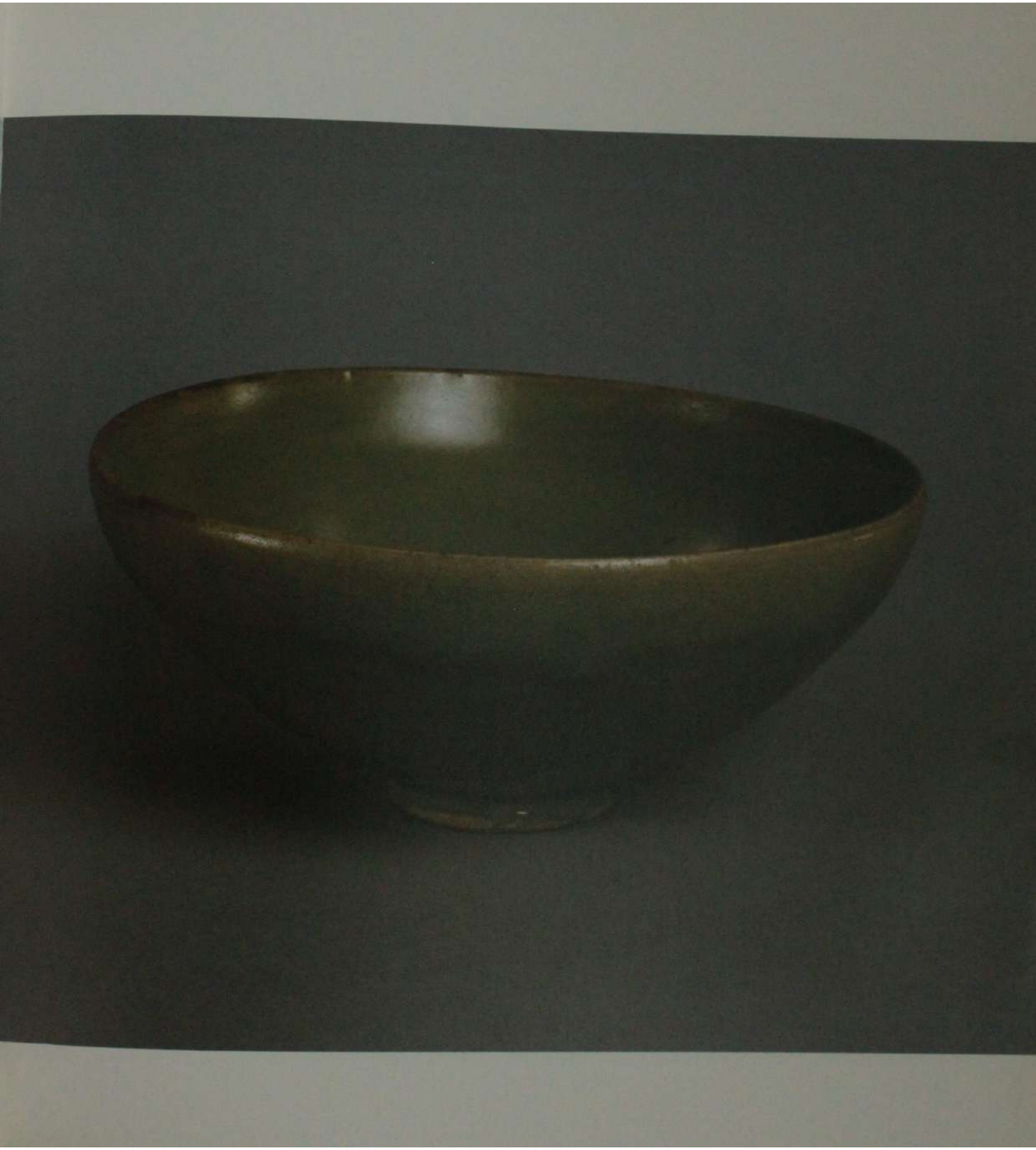
At some kilns Jun potters further embellished their glaze with a copper splash which, under reduction firing conditions, produced a red or, in a blue glaze, a purple colour. This is a new application of an old tradition: the use of splashes of contrasting colours in a glaze. Potters in Zhejiang had done the same with iron spots during the Six Dynasties period (220–580), and potters in Shanxi had used copper on white wares, which, in the oxidizing atmosphere of their kilns, produced a green splash. There are even rare examples of red splashes on pieces with white glazes, notably from Hunyuan in Shanxi. So the Jun splash was part of a well-established tradition of glazing. But the thickness and opacity of these glazes was in a new tradition, perhaps an innovation of the tenth-century Yue kilns on the small group of undecorated pieces Fujio Koyama termed 'pre-Ru' ware or grey ware. 17, 148

The Development of Jun Ware

The development of Jun ware has not yet been charted with any certainty. The products of the later kilns at Linru, notably Taomugou and Chengou, seem to show a coarsening of both potting and glaze. The shapes, however, remained traditional through the Jin and Yuan dynasties, but the glaze colour tended toward greater contrasts: the whitish opaque glaze faded to an almost black colour, and the red and purple splashes became more emphatic.

At Yuxian in Henan remains of a very brilliantly coloured ware, associated with the flower containers that are numbered on the base, have been found. These belong to a series of traditional shapes and are glazed brilliant blue and purple with an olive-green glaze on the base into which 147, 171

149
Large bowl. Grey stoneware, opaque, soft-green glaze. Jun ware. Northern Song dynasty, 12th century. D. 22.3 cm. Ashmolean Museum, Oxford, 1956.3073.
A comparison between green Jun ware and the superficially similar greenware from Longquan emphasizes the opacity of the Jun glaze and the distinctive, slightly flared foot on Jun ware that oxidizes to a rich shiny red-brown when left unglazed. Here the unglazed foot-ring is burned a deep red-brown.



the number denoting the size or shape of the object has been impressed. These shapes were fired on the base on multiple spurs, usually a sign of a southern Chinese influence. There is some controversy over the dates of these pieces, but they do indicate that production extended to a wider area than just the one around Linru. They may well indicate that production went on over a longer period, for we know that the popularity of Jun ware continued for several centuries. This is supported by the appearance of Jun ware at Yixing in Anhui during the Ming dynasty and also by a version made in the Canton kilns as late as the Qing dynasty.

RU WARE

Toward the end of the Northern Song dynasty, a new tribute ware known as Ru ware was recorded; it was very highly esteemed. In many ways Ru ware was a finer version of Jun ware, and it too is related in style to the tenth-century undecorated ware from the Yue Kingdom, termed pre-Ru ware by Fujio Koyama. Ru ware is also close in many respects to Korean greenware of the eleventh and twelfth centuries. There is much circumstantial evidence that relates these three wares to each other. The tenth-century tribute ware of the Wu-Yue Kingdom would certainly have been known to northern Chinese potters of the Kaifeng area; it would have gone to Luoyang as a tribute ware. There was a close political link between the rulers of Wu-Yue and those of the Kingdom of Koryo in Korea in the tenth century, and pottery from China, in particular from Zhejiang, would have been taken to Korea. Perhaps the great Yue ware of Zhejiang inspired the two other greenwares – the eleventh-to-twelfth-century ware and the celadons of the Koryo period (918–1392) in Korea.

19–20, 276–81

Ru ware, as we know it from very rare remains, was a finely potted but not very high-fired stoneware. It was usually made in small, elegant, domestic shapes: bowls, cup-stands, ewers, plates and dishes. These had a small, neatly made foot and a lip form often taken from metal or lacquer shapes; i.e. there seems to have been a predilection for foliated, gently curving lips and simply curved sides. The Ru-ware glaze is probably the most beautiful of all the lovely Song-dynasty glazes. It is a glaze with reduced iron, ranging in colour from a soft blue with a lavender tinge (not as bright as Jun glazes and much finer in texture) to a grey-green. The glaze is opaque but very fine. The degree of reduction seems to vary, leaving the body either buff or grey. Traditional sources maintained that Ru ware contained ground agate; since agate is largely silica, it would presumably alter the proportions of the latter in the body and the glaze, and may have contributed to the opacity of the Ru glaze.

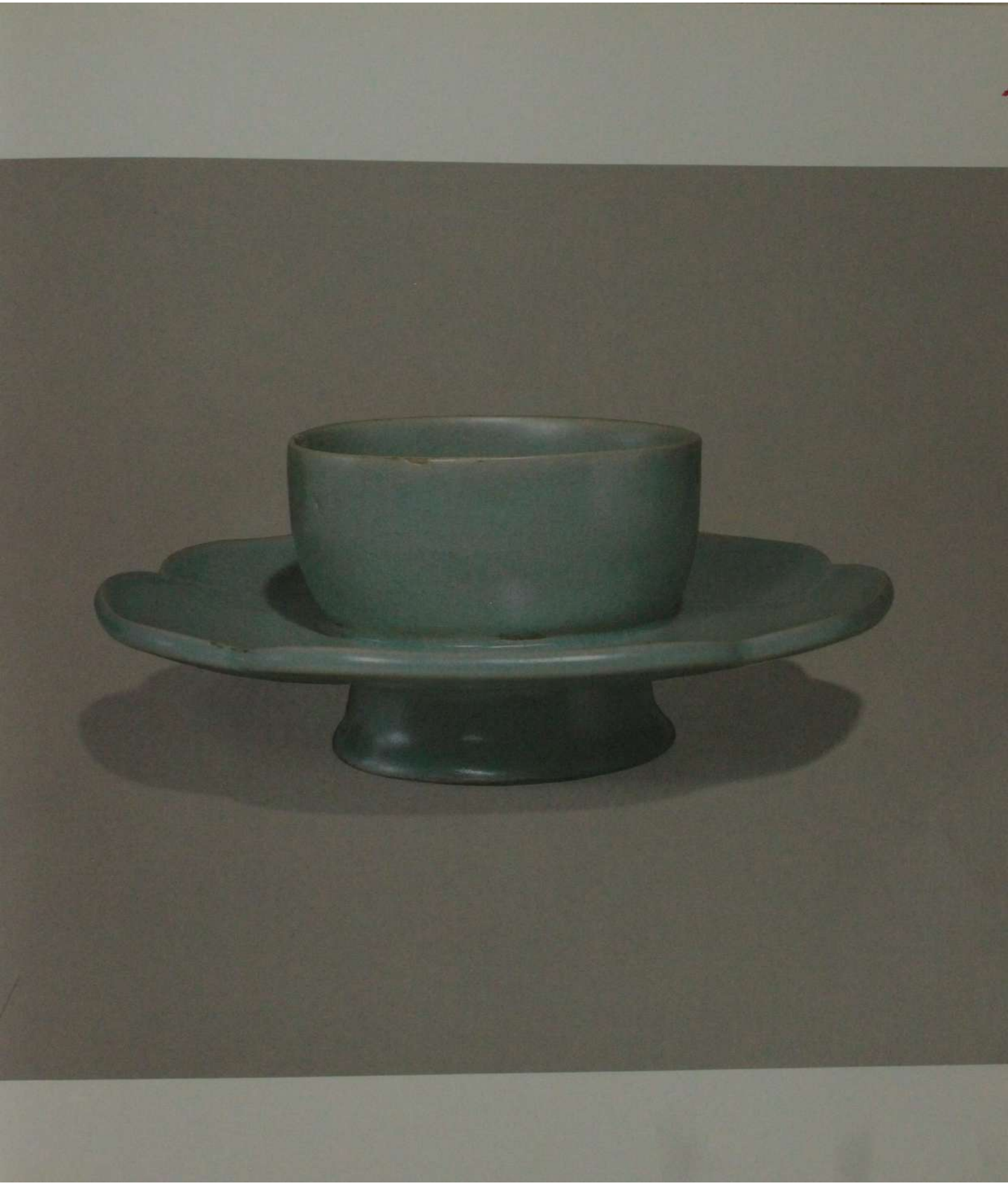
The site of production of this almost legendary ware has not been identified yet. The name would suggest a place in the valley of the Ru river, and Linru has been studied but no evidence was forthcoming. Since this was an eminently imperial ware, it has also been thought that it may have been made at a site close to Kaifeng, the Northern Song capital.

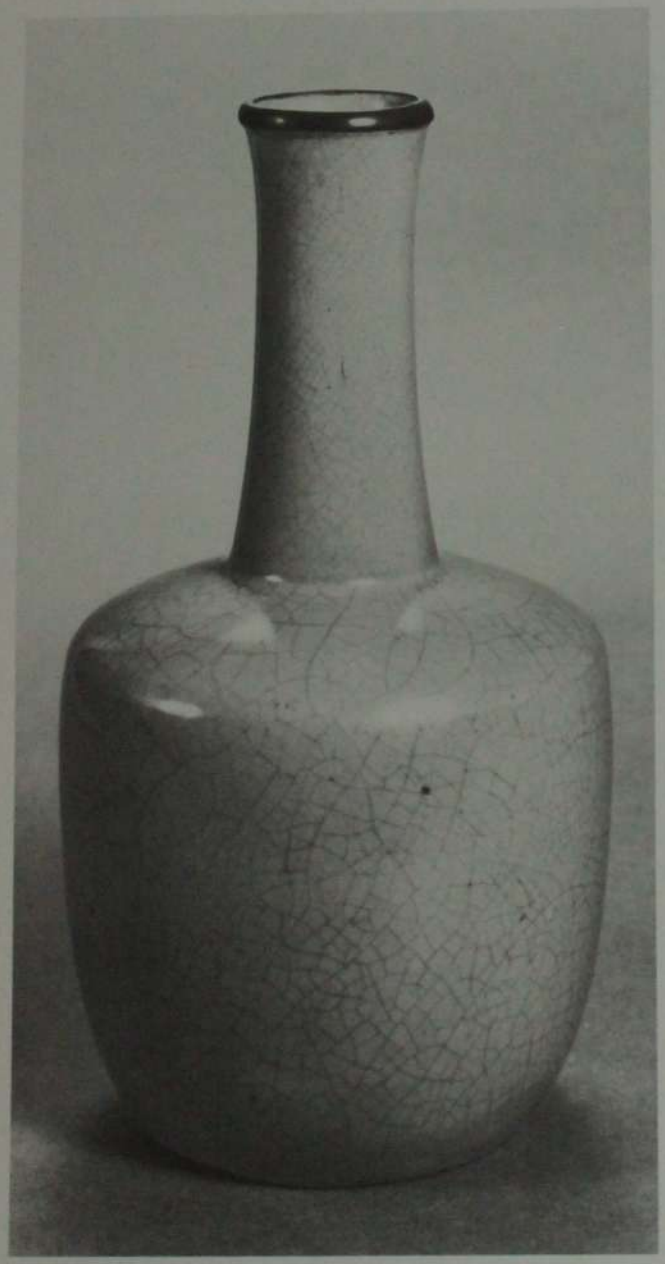
cf. map p. 100

Ru ware has been treasured since the very beginnings of its manufacture. Chen Wanli estimates that production started late and puts the dates at 1086 to 1106 on the basis of burials in dated tombs; records support this view, which is now widely accepted. The style of this very understated, aristocratic ware accorded well with the taste of the last Northern Song emperor, Huizong (1101–26). He was a fastidious aesthete, who wielded powerful influence on the taste of his time and particularly on that of his court. That such a refinement in the greenware tradition should occur

150
Narcissus bowl with four feet. Grey stoneware, smooth, dense, greenish-blue glaze. Ru ware. Northern Song dynasty, early 12th century. L. 23.1 cm. National Palace Museum, Taiwan.
The glaze is crackled widely on the outside and finely on the inside. This piece was fired on spurs that left buff points on the base. The glaze covers the entire piece. This is the refined version of a vessel that occurs in Jun ware at a later period in a much bolder form (see Pl. 171).

151
Cup-stand. Grey stoneware oxidized to a pale buff, beautiful, smooth, blue-grey glaze. Ru ware. Northern Song dynasty, late 11th–early 12th century. D. 16.7 cm. Percival David Foundation of Chinese Art, London, 81.
This is one of the finest pieces of Ru ware in the West; the quality of the potting and the glaze distinguish it from inferior wares of the time, and the elegance of the proportions of the cup-stand provide a contrast with apparently more experimental versions. This piece is glazed all over, except the foot rim. The saucer lip is foliated, with sections having light slip trails. Compare this cup-stand with Pls. 21, 150.





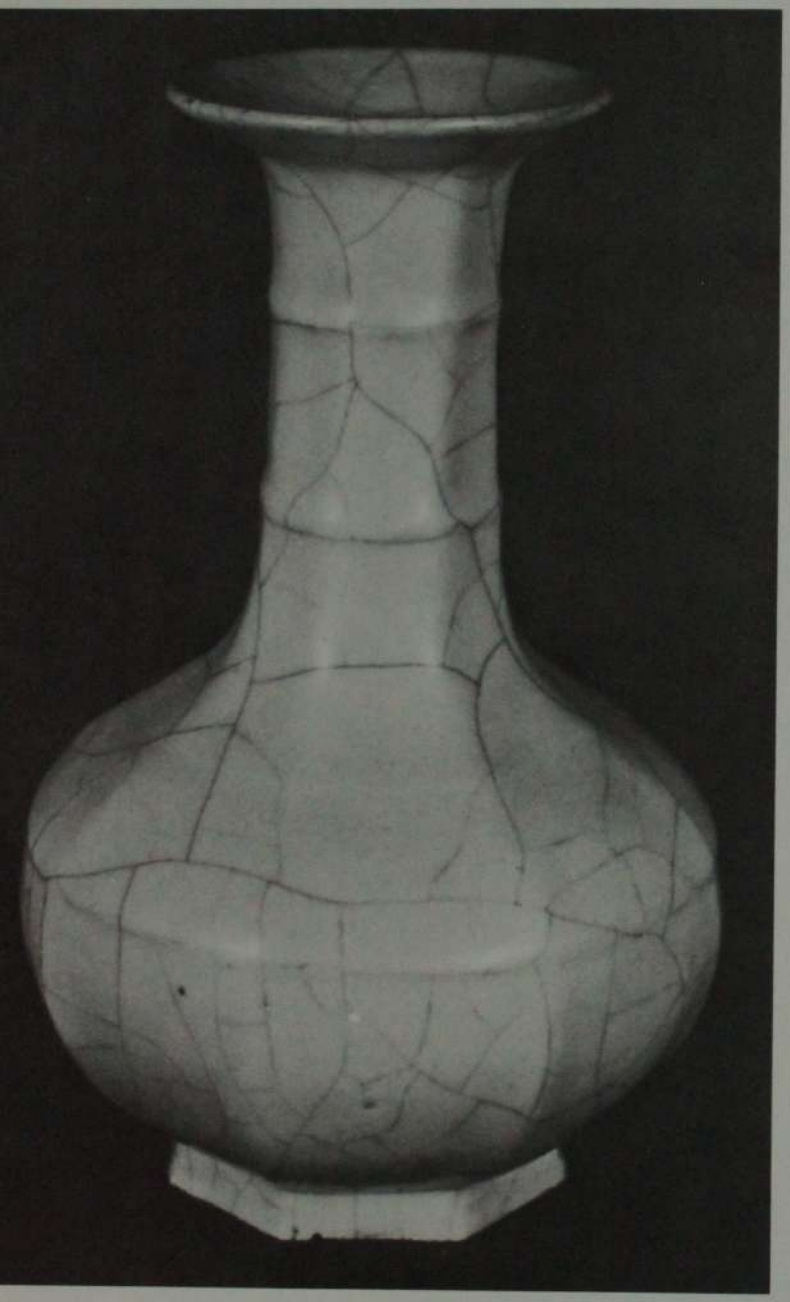
152
Vase shaped like a paper beater. Grey stoneware oxidized to pale buff, pale greenish-blue crackled glaze. Ru ware. Northern Song dynasty, early 12th century. H. 22.6 cm. National Palace Museum, Taiwan.
There is no foot-ring; the vase was fired on five spurs in the glaze. There is a metal rim at the mouth of this very thinly potted vase. A poem and the title *fenghua* were incised into the glaze on the base by order of Emperor Qianlong (1736–96). This vase, and all Ru ware, typify the exquisite taste of the court of Emperor Huizong (1101–26) at the very end of the Northern Song period.

during his reign is quite understandable. This is perhaps one of the rare instances where individual patronage directed a ceramic style. In China, for the most part, ceramics were not considered important enough for individual patronage. Pottery was made to be used, and even the most highly esteemed wares were not deemed to have the same status as silk, lacquer, jade, gold or silver. Ru ware, therefore, which benefited from imperial patronage, was quite exceptional and holds its position not only because of its rarity but also by right of its exceptional beauty.

GUAN WARE

At least part of the importance of Ru ware must lie in the influence that it wielded, at first very directly. When the Northern Song court at Kaifeng fell to the Jurchens and the Song court moved to the south to re-establish itself at Hangzhou in 1126, there was a natural wish to find replacements for the favourite crafts of the north. The Ru-ware equivalent was called *guan* ware, or 'official' ware. Not surprisingly, the *guan* ware of the Southern Song was, 156
at first, very similar to its northern predecessor. Kilns were built near Hangzhou in Zhejiang under the direct control of the imperial palace. These were the earliest known, truly imperial factories. No remains of kilns have been found within the palace precinct, but a site called the Altar of Heaven has been found just outside Hangzhou at Jiaotan (Chiao t'an), and the products found there can be equated with *guan* ware. There is, therefore, a group of *guan* wares that can be called Hangzhou *guan* ware; they show a clear derivation from northern Ru wares and also a most beautiful transition to the southern ware. While echoing northern Ru ware in style and glaze, they have definite southern characteristics of shape and technique. As at all the great kilns, several qualities of *guan* ware were produced at Jiaotan, but since *guan* ware was intentionally a grand ware, a full range of qualities was not desirable. This ware seems to have engendered, in turn, a very similar ware that was produced at the kiln complex in southern Zhejiang known as Longquan. Therefore, we are con-
[con't. p. 132]

153
Deep foliate bowl. Grey stoneware, pale greenish-blue crackled glaze. Ru ware. Northern Song dynasty, early 12th century. H. 10.4 cm. National Palace Museum, Taiwan.
The fine crackle on this piece seems to accenturate the density and smoothness of the glaze. This bowl is finely potted and was fired on five spurs on the base. Compare this bowl with Pl. 152. Perhaps this bowl was meant to take a ewer (see Pl. 193).



154
Octagonal hu*-shaped vase with a flared lip.* Grey stoneware, pale blue-green glaze, widely crackled. *Guan* ware (Longquan type). Southern Song dynasty, 12th–13th century. H. 22.4 cm. National Palace Museum, Taiwan.
The exceptionally beautiful crackle and even the 'palm-eye' flaws in the glaze enhance this lovely vase, which should be compared with Pls. 155 and 232, both from the same period but from Longquan. There is a poem of the Qianlong period (1736–96) engraved into the glaze on the base; only the foot rim is unglazed.

155
Brush holder. Dark-grey stoneware, greenish-blue glaze, widely crackled. *Guan* ware (Longquan type). Southern Song dynasty, 12th–13th century. H. 9.8 cm. National Palace Museum, Taiwan.
There is a poem on the base of this thickly potted piece, incised by order of Emperor Qianlong; this indicates that such pieces have been in the imperial collection for several centuries and have been treasured possessions since the Song dynasty. The unglazed foot rim has been dressed with dark-brown slip.

156
Slim vase. Dark-grey stoneware, light blue-green glaze. *Guan* ware (Longquan-type). Southern Song dynasty, 12th–13th century. H. 15.6 cm. National Palace Museum, Taiwan.
The glaze is widely crackled in a slow spiral. The thickly potted vase has a short foot-ring. The foot rim and base are unglazed. There is an incised ring at the base, possibly meant to fit into a stand. A poem is engraved on the base; it was added by order of Emperor Qianlong (1736–96). The thick glaze runs away from the lip, revealing a grey body, and collects in a roll above the incised ring at the foot. Compare this with Pls. 152, 154–5.

sidering a type of ware made in at least two areas and which, to the present, remains difficult to distinguish.

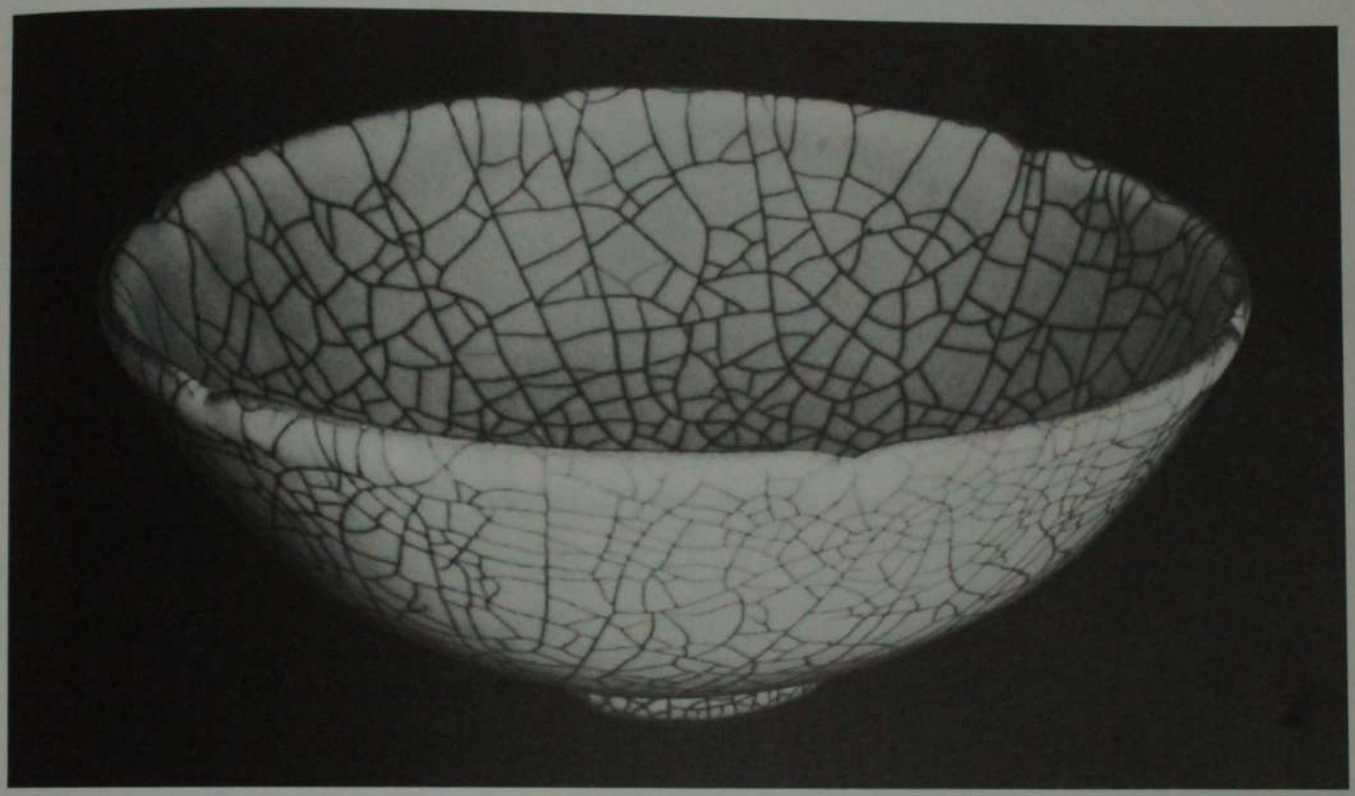
The highest-quality *guan* ware came from either Jiaotan or Longquan, specifically from Dayao (Ta Yao) or Qikou (Ch'i K'ou). The body and the shapes are the best criteria
154 for judging these specimens. The body was dark and showed brown at the foot rim and at the lip through the glaze. (This was described by the Chinese as an 'iron foot and an iron lip'.) The potting of the ware was very thin, and it was made in a great variety of shapes. One group consisted of bowls, vases and dishes that were often foliated, squat leys jars (receptacles for the dregs of wine or tea) and spittoons—all with elegant proportions and smooth profiles. The second group of shapes, derived from ritual bronze vessels, resulted in a dignified and sombre ware. The foot was slightly splayed and very delicate. The glaze on such high-quality wares ranged from pale blue through
159 brown or 'burnt rice' to dark grey; it was opaque, had bubbles and was often crackled. The grey glaze was very thickly applied, possibly in successive layers. The effect of the heavy glazing, which covered the entire piece except for the rim, was to mask the profile and soften all the lines. This softening of the lines of a pot with glaze was one of the chief characteristics of potting under the Southern Song dynasty and is encountered at its finest in *guan* ware.

157
Bowl with a six-foliate rim. Grey stoneware, pale-blue glaze, densely crackled. *Guan*-type ware (probably from the Longquan kilns in Zhejiang). Southern Song dynasty, 12th–13th century. D. 26.1 cm. Registered as important cultural property. National Museum, Tokyo.
This famous bowl has a most lovely crackled glaze, firstly because of the colour that is an exceptional pale duck-egg blue. This is greatly enhanced by the crackle, one layer of which has been stained, and perhaps particularly by the second unstained crackle that reflects the light to produce a brilliance not always present. The metal binding of the rim is a later addition.

CRACKLE

178–81 Crackle in the glaze, a technique much in vogue in twelfth-century China, was perhaps inspired by a crazing present in the glaze of Ru ware, where it would have been unintentional. But crackle, a much wider and deeper cracking of the glaze, was intentional and was caused by an incompatability, in terms of expansion and contraction, between the body and the glaze. Crackle produced light-catching flaws in the glaze similar to that in pieces of jade. Just as the flaw in the jade accentuates its depth, the crack in the glaze gives it a three-dimensional element. The finer grade of crackle is called 'fish scale'; it catches the light and reflects it back with the glitter and sheen of live fish-scales. Another beautiful feature of crackle can be seen on pieces that have been thrown on a potter's wheel: the tension still remaining in the body twists the crackle so that a sweeping
16 spiral is created up the neck of a tall vase. If the piece has been allowed to rest after throwing, or if it was slab made, this phenomenon will not occur.

Guan ware of lower quality, found at both Jiaotan and Dayao, was also finely potted and simple but had a lighter



159
Six-foliate bowl. Grey stoneware, light grey-buff glaze, strikingly crackled and stained very dark. *Guan*-type ware (probably from the Longquan kilns in Zhejiang). Southern Song dynasty, 12th–13th century. D. 19.5 cm. Percival David Foundation of Chinese Art, London, A30.
This is a fine example of the 'burnt-rice' type of *guan*-ware glaze, which has no green tinge. Compare it with Pls. 177, 187–8.

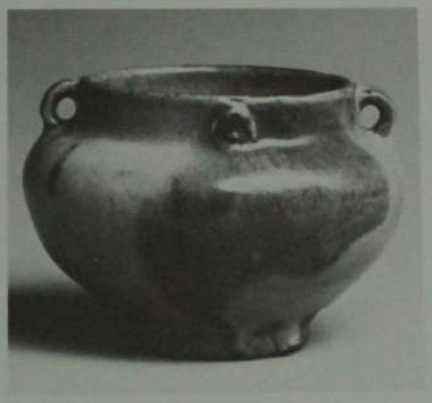
body, much closer to the finest-quality Longquan wares. The chief difference between these wares and the better-quality ones seems to lie in the formation of the foot, for the *guan* pieces were finely finished with a much neater and thinner foot-ring than the ordinary greenware of the kiln.
186 A style with a finer crackle has been identified as *ge* (*ko*) ware and is said to be related to *guan* ware. The word *ge* means 'elder brother' in Chinese. *Guan* ware was reputedly made by two brothers named Jiang at Hangzhou. The elder became associated with the finely crackled ware, and thus the name remained. *Ge* ware was often browner than *guan* ware, with a very sombre glaze in which the crackle had turned white. There is no reason to think that this ware was limited either to Longquan or Hangzhou, since there are reports that it has been found at the Jingdezhen kiln site also.

The *guan*-ware kilns were typical dragon kilns; later in the Song dynasty they were replaced by multi-chamber, climbing kilns, very much the speciality of the potters at Longquan. *Guan* ware was fired on spurs or pads, in bowl saggars, again according to the southern custom, and the kilns would have been fuelled with wood.

It is remarkable that *guan* ware, which was held in high esteem in its own time and described in later writings, was very popular as an archaic style of ware produced at Jingdezhen in the eighteenth century. The classic Song crafts were much admired by later connoisseurs and, of all the Song-dynasty ceramics, they preferred the *guan* and *qingbai* wares for models.

◁158
Vase in the form of an archaic jade zun. Grey stoneware, crackled greenish-blue glaze. *Guan*-type ware (probably from the Longquan kilns in Zhejiang). Southern Song dynasty, 12th–13th century. H. 22.5 cm. Percival David Foundation of Chinese Art, London, 99.
A fine example of the taste in *guan* ware for borrowing jade shapes; even the texture of the glaze seems to recall the surface of polished jade, and the potting and glaze together have something of the mass of the original piece of ritual jade.

160 *Jar with a round body and two small loop handles.* Buff stoneware, thick, light greenish-blue glaze. Jun ware, Northern Song dynasty, 11th–12th century. H. 12 cm. Collections Baur, Geneva, 210.
The foot-ring is unglazed but the base is glazed. Compare this piece with Pls. 163–4. The two small loop handles are reminiscent of white wares from the early Northern Song dynasty and may indicate a similar date for this piece. Compare this with Pl. 50.



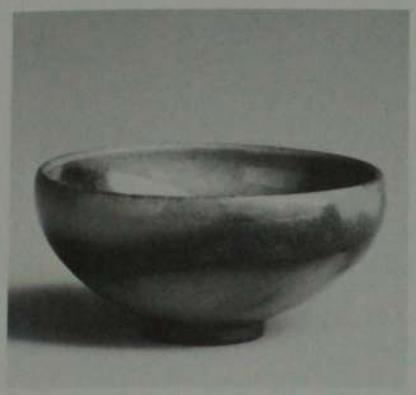
161 *Jar with two loop handles.* Buff stoneware, thick blue glaze, splashed purple. Jun ware, Jin dynasty, 13th century. H. 9.5 cm. Collections Baur, Geneva, 275.
There are two small rosettes on the shoulder. The thick glaze runs in large drops around the foot of the jar and is shiny and richly splashed with purple. Compare this piece with Pl. 143.

162 *Globular jar with two loop handles on the shoulder.* Grey stoneware oxidized to a deep red-brown, lavender-blue glaze, splashed with reddish purple. Jun ware. Northern Song dynasty, 12th century. H. 12.5 cm. Victoria and Albert Museum, London.
Compare this shape with Pl. 160. Although this jar has some similarities to Tang shapes, it is also close to black ware from the Song dynasty (Pl. 18). The slightly later introduction of copper-red splashing would seem to indicate a late Northern Song date.

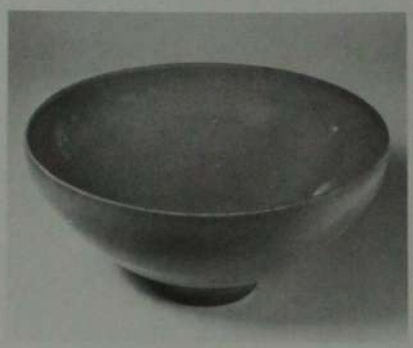
163 *Three-legged incense-burner with two lug handles.* Low-fired, buff stoneware, thick, lavender-blue glaze. Jun ware. Northern Song dynasty, 11th–12th century. H. 13.5 cm. Collections Baur, Geneva, 340.
This is a characteristic shape for Jun-ware incense-burners; it appears to have been long lived, surviving into the Jin and Yuan dynasties. The glaze here is of exceptional quality, smooth and with white flecks.

164 *Small jar of wide circumference with an indrawn mouth.* Buff stoneware oxidized dark red-brown where exposed, pale lavender-blue glaze. Jun ware. Northern Song dynasty, 11th–12th century. H. 9.5 cm. Collections Baur, Geneva, 611.
This jar is glazed overall except for the foot. The quality of this piece shows the finest style of Jun ware. The glaze runs thin from the lip to make a greenish-brown colour. Compare this with Pl. 163.

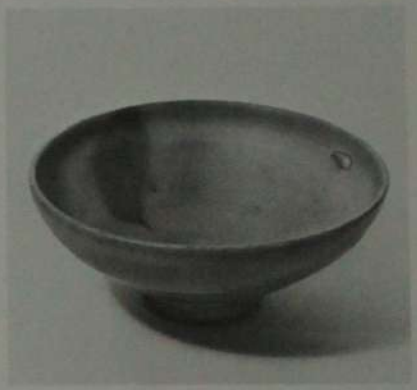
165 *Small deep bowl with a slightly incurved mouth.* Close-grained grey stoneware, smooth, opaque, lavender-blue glaze. Jun ware. Northern Song dynasty, 12th century. H. 5.5 cm. Ashmolean Museum, Oxford, 1956.516.
Compare this bowl with Pl. 166. There is no splash on this piece; the foot is unglazed.



166 *Bowl with a gently incurved lip and a slightly everted foot-ring.* Grey stoneware oxidized to a deep red-brown, light-blue glaze with purple splashes. Jun ware. Northern Song dynasty, 12th century. D. 8.5 cm. Collections Baur, Geneva, 22.
This is a very typical Jun-ware bowl that was produced in several sizes. This one seems to be a soup bowl. It appears to have been a local domestic ware comparable to *temmoku* wares from Fujian (see Chapter 7).



167 *Large bowl.* Grey stoneware oxidized to a dark red-brown, pale-blue, opaque glaze. Jun ware. Northern Song dynasty, 11th–12th century. D. 21.2 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P105.
Compare this piece with Pl. 168. The form is similar and here the glaze is unsplashed but blue flecked with white. The foot is unglazed.



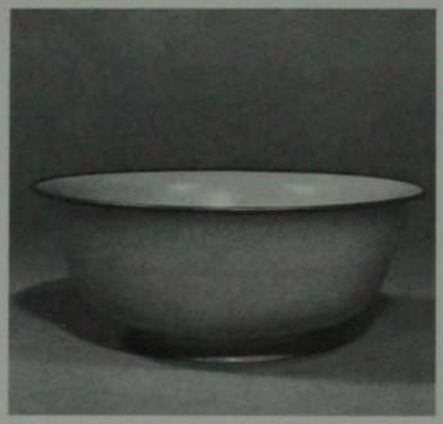
168 *Wide bowl.* Grey stoneware oxidized to a dark red-brown at the foot-ring, pale-blue glaze with greenish tinges and a purple splash. Jun ware. Northern Song dynasty, 12th century. D. 7.62 cm. Ashmolean Museum, Oxford, 1956.523.
The patch is a gold lacquer mend. This is a high-sided vegetable bowl. There is a certain thinness about the glaze of this piece that might indicate a thirteenth-century date.

169 *Dish with a flanged rim.* Grey stoneware, pale-blue glaze, flushed with rosy purple. Jun ware. Jin dynasty, 12th–13th century. D. 19 cm. Collections Baur, Geneva, 519.
Compare this shape with Pl. 17. Both of these flanged dishes are well potted, and each has an exceptional glaze. The present piece has a beautiful purple rim; both the inside of the bowl and its base are more blue in colour. This thickly potted dish was fired on five spurs on the base; the whole piece is glazed.

170 *Six-foliate* jardinière *with a flanged lip.* Heavy grey stoneware, purple and blue glaze with white streaking. Jun ware. Jin–Yuan dynasty, 13th–14th century. H. 15.27 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P18+.
This is another shape in the series of flower containers (cf. Pls. 147, 171–2), which seem to date from this period and possibly later. The glaze runs away from the lip and the moulding.

171 *Narcissus bowl with three legs.* Grey stoneware, brilliant purple and blue glaze with flambé effects and white streaking; olive-green glaze on the base. Jun ware. Jin–Yuan dynasty, 13th–14th century. D. 21.7 cm. National Museum, Tokyo.
Compare this bowl with Pl. 147. The character for 'four' is impressed on the base. Its use seems to indicate either the size or the shape by which potters classified these pieces.

172 *Quatrefoil narcissus bowl with four feet.* Buff stoneware, purple glaze, streaked with white and black; olive glaze on the base. Jun ware. Jin–Yuan dynasty, 13th–14th century. L. 18 cm. Gemeentemuseum, The Hague, OC(VO) 4–1956.
These brightly glazed flower containers became very popular toward the end of the thirteenth century and were probably made long afterward. The quality and style of these wares are coarser than earlier production. This characteristic is typified by the streaked glaze. The base shows spur marks; the feet are shaped like 'cloud scrolls'. Compare this with Pl. 147.



173 *Deep bowl with a flared foot and a slightly everted lip.* Grey stoneware, dense blue glaze. Ru ware. Northern Song dynasty, late 11th–early 12th century. D. 16.7 cm. Percival David Foundation of Chinese Art, London, 3.
This exquisite bowl has an exceptionally beautiful blue glaze. The lip was bound with metal for protection. Compare the shape with earlier Ding pieces and later pieces of *guan* ware from Longquan in the same shape, for Ru-ware shapes are to some degree independent of others.

174 Ping-*shaped vase with two ears.* Dark-grey stoneware, grey-green glaze. *Guan* ware. Southern Song dynasty, 12th century. H. 22 cm. National Palace Museum, Taiwan.
This is also a shape based on a ritual bronze prototype, the 'arrow-game' vase *(ping)*, a vase with vertical, tubular ears that was used as a target for thrown arrows. This example has an exceptionally beautifully crackled glaze.

175 *Eight-foliate dish.* Dark-grey stoneware, thick grey glaze with a very wide, stained crackle. *Guan*-type ware (probably from Longquan in Zhejiang). Southern Song dynasty, 12th–13th century. D. 17 cm. Percival David Foundation of Chinese Art, London, A46.
The shape of this dish with eight petals seems to be an archaism derived from a lacquer shape. If this is so, it is within the taste of *guan* ware, which had strong relations to bronze and jade forms.

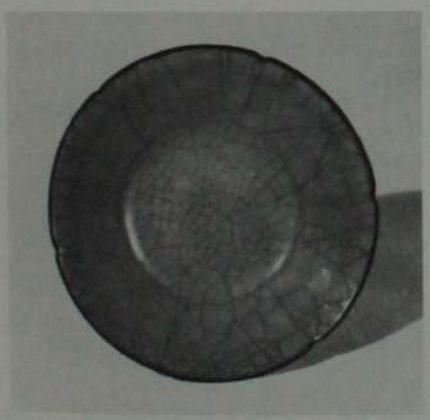
176 *Three-tiered rectangular vase.* Grey stoneware, thick blue-green glaze, widely crackled. *Guan* ware. Southern Song dynasty, 12th century. H. 12.2 cm. National Palace Museum, Taiwan.
The upper series of crackle was stained (compare with Pls. 180–1). This unusual shape is based on a ritual bronze original, but the fine moulding of the profile is almost completely disguised by the thick glaze used.

177 *Spittoon with a foliate rim.* Grey stoneware, brownish-grey glaze, finely crackled and stained. *Guan*-type ware (probably from the Longquan kilns in Zhejiang). Southern Song dynasty, 13th century. H. 13.3 cm. Percival David Foundation of Chinese Art, London, 20.
This piece has a metal-bound rim. The shape is typically southern Chinese in style. The crackling is very deep.

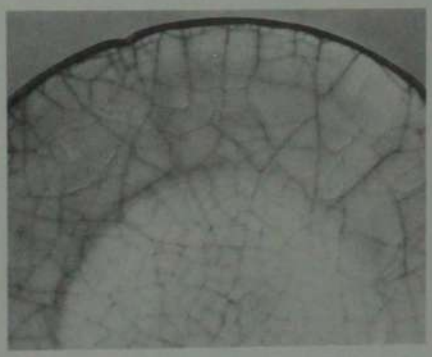
178a+b *Six-foliate dish with a gently flaring lip and fine foot-ring.* Dark-grey stoneware, very thick, grey-blue glaze, suffused with bubbles. *Guan* ware (Longquan). Southern Song dynasty, 12th–13th century. D. 14.4 cm. Percival David Foundation of Chinese Art, London, A14.

The piece has been fired on six spurs that left very clear scars within the foot-ring on the base. The dark-grey body is clearly visible on this piece as is the extent to which the fine potting was masked by the use of a very heavy glaze. The incised inscription on the base (b) is an eighteenth-century addition, added by order of Emperor Qianlong.

179 *Detail of the crackled,* guan*-type glaze on Pl. 178.* This enlargement shows the evenly divided bubbling that makes this glaze very dense in appearance. It also shows the beautiful effect of the crackling, as a linear web on the surface and also in depth, which is emphasized by the shading to either side of the cracks. Where the crackle has not been stained, the light catches the side of the cracks and produces a very gentle light that seems to be inside the glaze. Even in a black-and-white reproduction, there is some indication of the fascination and the possibilities of this vogue for crackling as a feature of such thick glazes.



180 *Foliated dish.* Dark stoneware, blue-green crackled glaze. *Guan*-type ware (probably from the Longquan kilns in Zhejiang). Southern Song dynasty, 12th–13th century. D. 19.2 cm. Percival David Foundation of Chinese Art, London, A32. The foot-ring is neat and small; the dish is glazed to the rim. Such ware is thought to have been made at Longquan; it is in the Ru-ware tradition but is a southern ware of the later twelfth and thirteenth centuries.



181a+b *Detail of the crackled glaze and underside of Pl. 180,* showing a beautiful *guan*-type crackle in a finely bubbled, thick glaze. The narrow foot-ring is unglazed only on the rim. View (b) also shows the angled side of the dish, which resulted in a much wider well inside.

182 *Spittoon.* Dark-grey stoneware, green glaze, with a fine white crackle. *Guan* ware (Longquan type). Southern Song dynasty, 13th century. H. 7.72 cm. Ashmolean Museum, Oxford, 1956.1352.
This is a uniquely southern Chinese shape, and the use of this fine, rather irregular crackle is typical of one grade of Longquan ware of the *guan* type. Compare this piece with Pls. 183–4.

183 *Octagonal plate with a flanged lip.* Dark grey stoneware, green glaze, finely crackled. *Guan* ware (Longquan type). Southern Song dynasty, 13th century. D. 15.87 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P2060.
This plate is a southern Chinese shape and possibly continued in use into the fourteenth century. Such wares may have been made at Hangzhou in northern Zhejiang. Compare this plate with Pls. 182, 184.

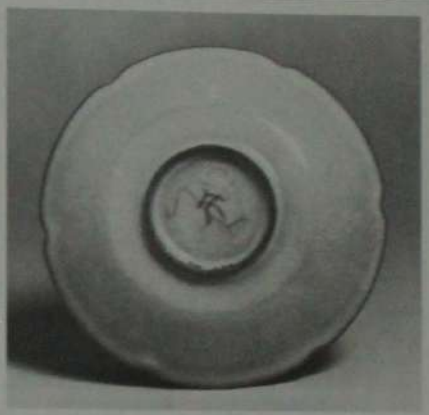
184 *Small jar.* Grey stoneware, crackled grey-green glaze. *Guan* ware (Longquan type). Southern Song dynasty, 13th century. H. 5.71 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P1738.
The neat foot is glazed to the rim inside and out. The lip has been repaired. Compare this jar with Pl. 182; here the glaze texture and crackle show especially well, as does the white accentuation of the crackling, which is characteristic of this style of *guan* ware.

185 *Foliated bowl.* Grey stoneware, thick crackled green glaze. *Guan*-type ware (probably from Longquan in Zhejiang). Southern Song dynasty, 12th–13th century. D. 11.9 cm. Gulbenkian Museum of Oriental Art, University of Durham.
In classifying such a piece as *guan*-type ware, the colour of the body and the very emphatic crackle are the main criteria. This bowl is very close to contemporary greenwares also made at Longquan and generally known as celadon. Compare it with Pls. 24, 228.

186 *Deep bowl.* Grey stoneware, greenish-grey glaze with narrow, regular crackle, stained dark. *Guan*-type ware in *ge* style (probably from Longquan in Zhejiang). Southern Song dynasty, 13th–14th century. D. 13.4 cm. Percival David Foundation of Chinese Art, London, 26.
The finer crackled wares, often with paler glazes, in the *ge* style of *guan* ware are reported also to come from Jingdezhen in Jiangxi. There is almost no twist on the crackling here, probably indicating that the piece was allowed to rest for some time before being fired. The lip and foot rim are unglazed, and the lip is stained brown.

187 *Incense-burner with two dragon-shaped ears.* Dark grey stoneware, grey glaze, evenly crackled. *Guan*-type ware (probably from Longquan in Zhejiang). Southern Song dynasty, 12th–13th century. D. 16.4 cm. Percival David Foundation of Chinese Art, London, 16.
This shape of incense-burner, with or without the handles, remained very popular in southern China in white wares and decorated wares of later centuries. Here the regularity of the crackle seems to flatten the curves.

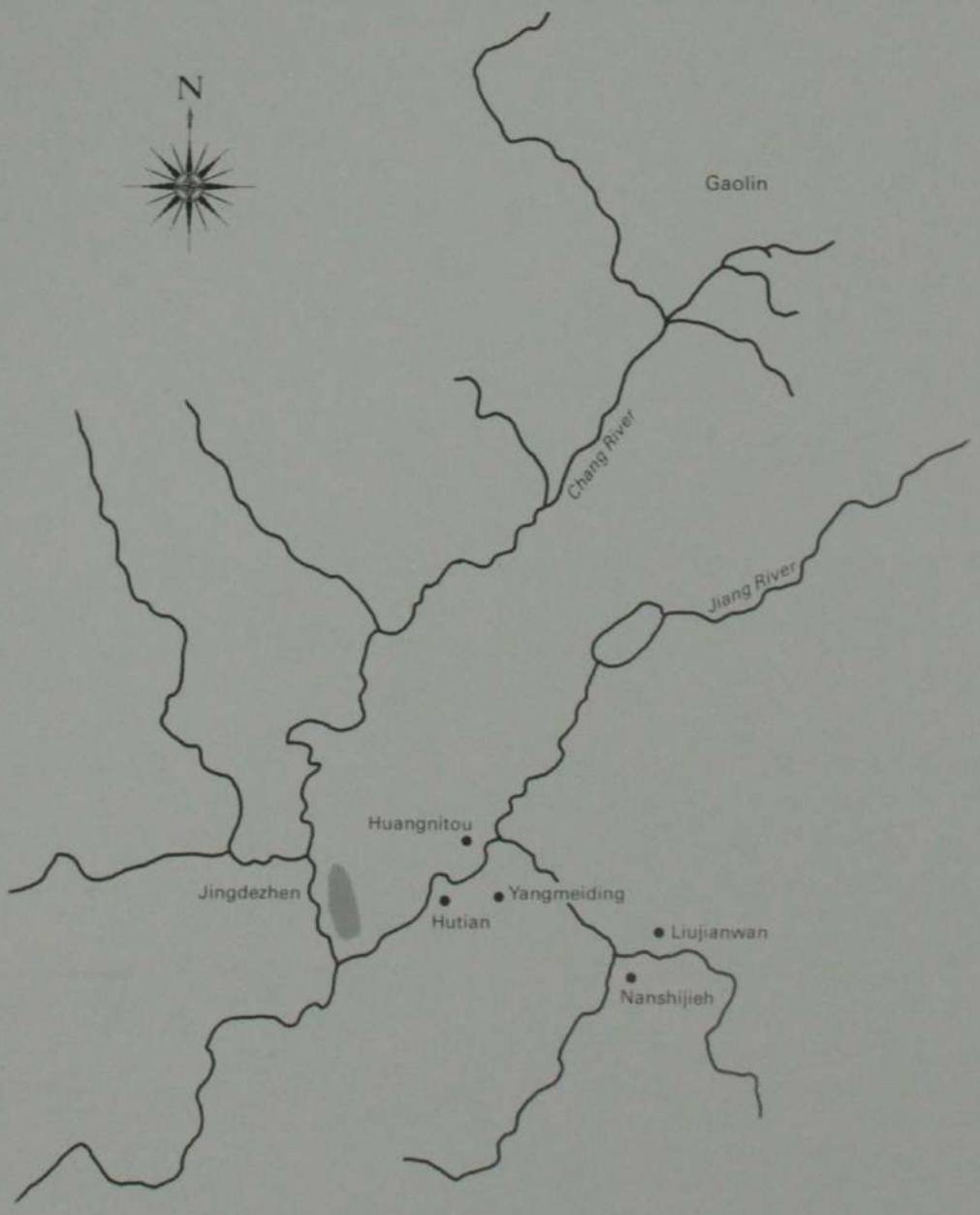
188 *Multi-foliate and lobed brush washer*. Dark grey stoneware, thick whitish glaze, crackled and stained dark. *Guan*-type ware (probably from Longquan in Zhejiang). Southern Song dynasty, 12th–13th century. D. 11.2 cm. Percival David Foundation of Chinese Art, London, A18.
By reason of its shape, this must be a moulded piece. The shaky lines of the crackle, particularly on the outside, seem to be a characteristic feature of moulded pieces. They also occurred on many later moulded pieces on which the glaze was crackled.



189 *Six-lobed dish*. Dark stoneware, thick, crackled, grey-blue glaze. *Guan* ware (Longquan). Southern Song dynasty, 12th–13th century. D. 16.2 cm. Percival David Foundation of Chinese Art, London, A39.
This view of the underside shows the typical glazing on such pieces, which leaves an unglazed rim on the foot-ring. The incised character is a later addition; possibly it was a mark of ownership.

190 *Cup-stand with a flared foot and five-foliate flange*. Buff stoneware, finely crackled, crystalline glaze. Longquan ware (Zhejiang). Southern Song dynasty, 13th century. D. 16.5 cm. Percival David Foundation of Chinese Art, London, A31.
This is a piece often classified as *dong* ware, a form of celadon from Zhejiang that must be associated with the kilns producing *guan* ware and greenware of the Longquan type. There is a shallow platform in the centre of the saucer here.

SKETCH MAP SHOWING THE SONG KILN SITES AT JINGDEZHEN

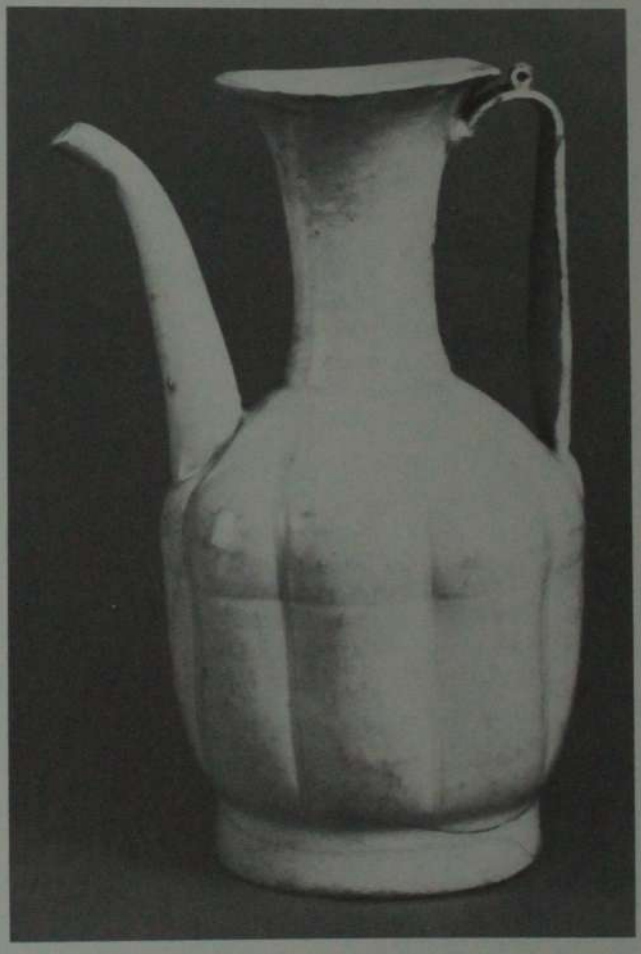


Although there has been a temptation to simplify studies of Chinese ceramics by starting from the premise that the tradition of greenware was southern and that of white ware northern, this brief survey has already made it clear that this premise does not hold good. The tradition of making such wares was well established and the demand for them so great that green, white and black wares were all made everywhere in China; notable kilns for each of the three traditions existed in both northern and southern China. The diffusion was given further impetus by the shift of power from Kaifeng to Hangzhou. This must have placed extra demands on the kilns existing in the south and encouraged better quality in the wares traditionally produced there. This may very well be one explanation for the rise of the southern white-ware kiln that took over the position of prime producer for that tradition from the Ding kilns. This southern kiln complex was the very large one known today as Jingdezhen in Jiangxi.[1]

THE ORIGINS OF JINGDEZHEN

Jingdezhen is located on the Chang (Ch'ang) river in a hilly area near Lake Poyang in north-east Jiangxi, close to the border of Anhui, in a district that has been known as Jaozhou (Jaochou) or Foliangxian (Fo Liang Hsien), a kiln area has existed there since the tenth century.[2] The wide valley of Jingdezhen is itself the basin of the Chang river, which is joined by several tributaries in the vicinity. The kilns are tucked into the wooded hills at the sides of the many streams. All the materials for potters were at hand, and gradually, from the Song period onward, a very large complex of kilns developed there. As in so many other cases, Jingdezhen was originally famous for a ware that was not one of the famous ones of the Song dynasty. It built up a reputation for greenware in the tenth century; this was similar to the Yue ware from northern Zhejiang. A white-bodied ware was also made at Jingdezhen, of the type which is commonly called very simply 'white ware'. This was a ware with a white body and an almost-white glaze; it was produced in quantity by many kilns of the later Tang dynasty and of the tenth century. At the start of the Song dynasty, this white ware was one of the chief products of the kilns in the Jingdezhen area. But the ware for which the Jingdezhen kilns were to become famous—and which was to influence the ceramic culture of not only China but also the whole world—was not developed until the eleventh century. It was a hard-bodied, high-fired white ware that was translucent and covered by a glassy transparent glaze with a definite bluish tinge. This ware has been described by potters as 'white celadon', so strong is the bond between the body and glaze and so emphatic the glaze's blueness. There are two Chinese terms for this ware: *qingbai (ch'ing pai)* and *yingqing (ying ch'ing)*. Both of these terms merely describe the colour of the ware ('bluish-white' and 'cloudy blue' respectively), and neither makes any reference to its place of origin. They may be used interchangeably, although *qingbai* is more correctly

22, 192



191
Eight-lobed wine ewer. White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Northern Song dynasty, 11th–12th century. H. 24 cm. National Museum, Tokyo.
This ewer is on a tall foot and has a softly lobed body with a tall flaring neck, a long spout and a long strap handle. Compare this piece with Pl. 31, a more elegant piece of Ding ware that may be contemporary with it. Such a ewer would stand within a deep bowl filled with heated water, to keep the rice wine in the ewer warm. Compare this ewer with the one in Pl. 193.

used to refer to the ware as a whole and *yingqing* more specifically to describe the glaze. It is a typically southern ware of cool white porcelain; the body matches the glaze beautifully, which makes a single firing feasible. Indeed at Jingdezhen there is no evidence that the wares were fired twice, except for later decorated wares.

The earliest *qingbai* wares, dating from the eleventh century, appear to have developed from the white wares that preceded them. This development was marked by the use of similar shapes, the formation of the foot and the
195, 199 firing supports.[3] A high-quality foot on early Jingdezhen ware was either a high, thinly potted foot-ring or a shallow, cut-back foot-ring. The firing support was either a disc of clay or a roughly made ring placed within the foot-ring. Wares of lower quality from this and most other southern kilns were fired on multiple spurs placed on the foot-ring or within the bowls when stacking was used in firing. The higher-quality wares from Jingdezhen were all fired in individual saggars made of a pre-fired, gritty clay. The kilns were for the most part, dragon kilns, built on a gentle slope and sheltered by a simple roof supported on pillars. The kiln was made of brick, and within it the slope was levelled to form wide shallow steps on which the pots or saggars were stacked for firing. In such a kiln, different qualities of pot can be fired in different parts of the kiln. In

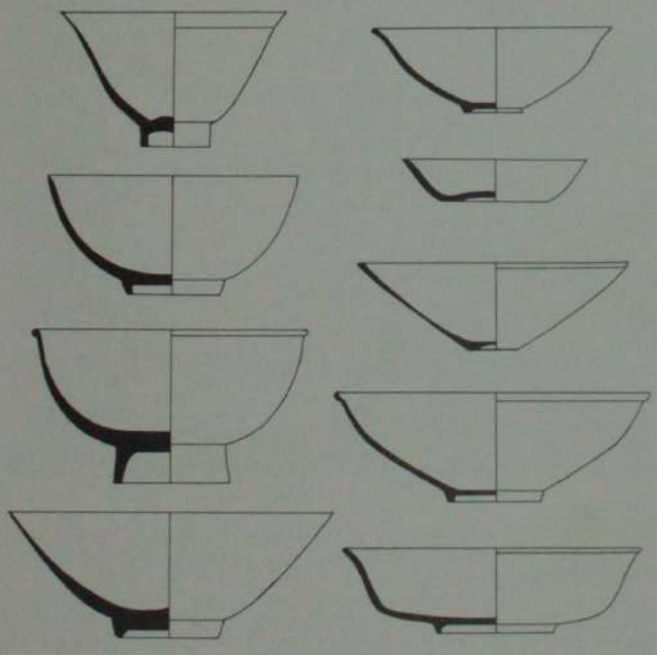


Fig. 18 Profiles of bowls from the Jingdezhen kiln sites

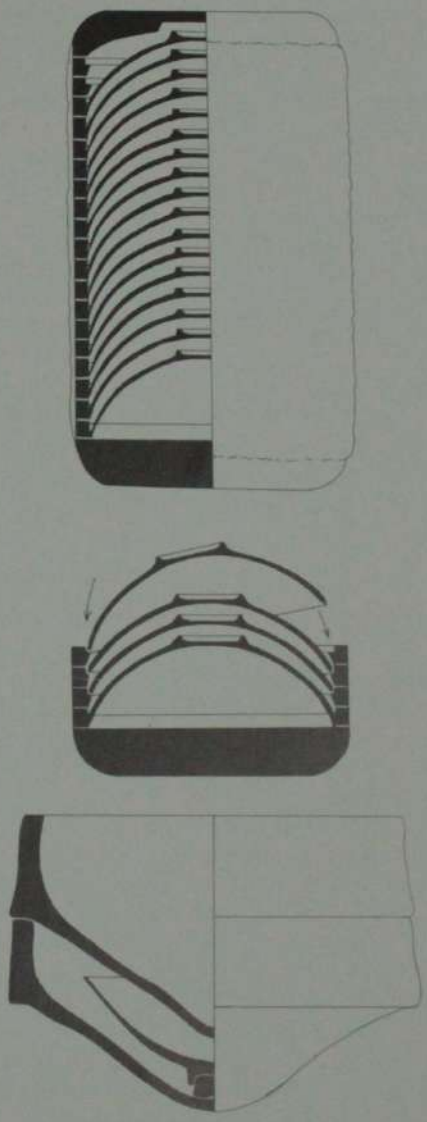
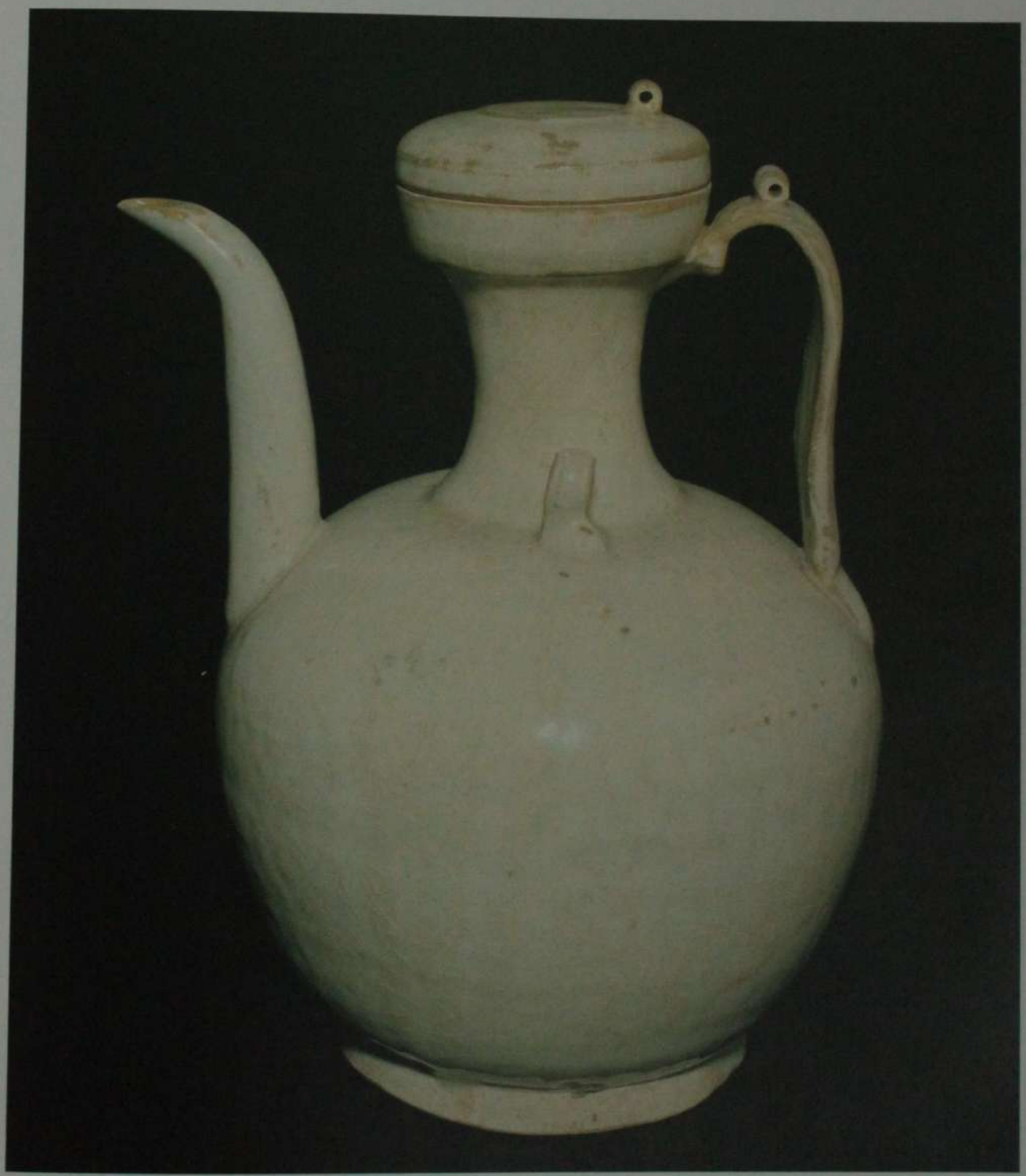


Fig. 19 Drawings of the stepped saggars used at Jingdezhen

192
Spouted ewer and cover. White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Possibly Northern Song dynasty, 11th–12th century. H. 20 cm. Museum für Kunst und Gewerbe, Hamburg, 1939.2.
Although the profile of this undecorated piece was developed from tenth-century spouted ewers from northern Zhejiang, the body is more softly rounded and the curve of the neck softer. It is unusual to find a cover still; this gives the present example a most beautiful profile. The tiny loops on the handle and cover are meant to take a tie to attach the cover to the piece. An interesting comparison can be made with Pl. 31.



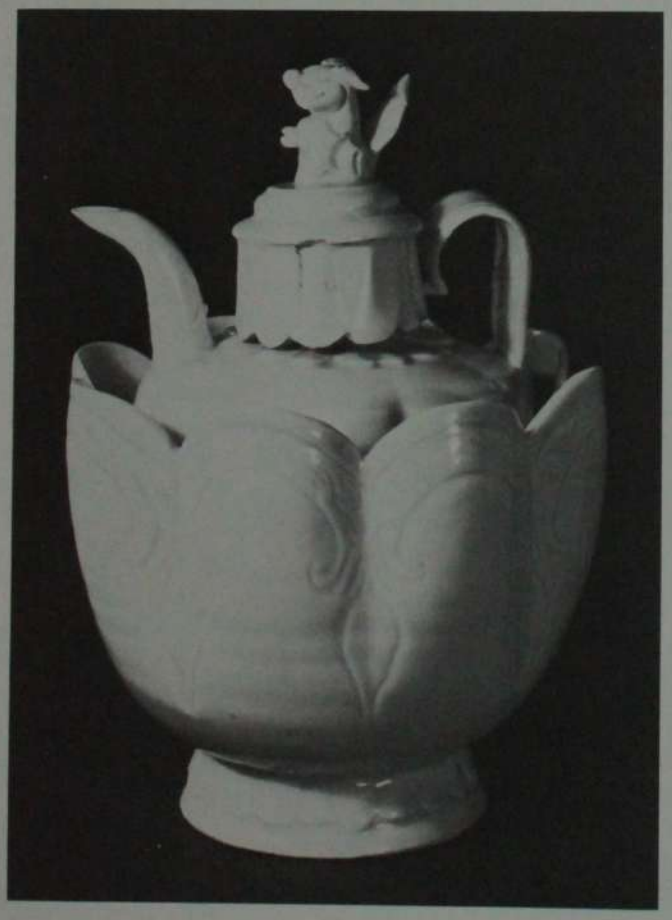
some Song-dynasty dragon kilns there is evidence that fine-quality wares were fired in saggars in the lower part of the kiln and rougher wares stacked at the top. Evidence that Jingdezhen also used single-chamber kilns alongside the more traditional southern kilns seems to exist. All the fuel was wood; there was an ample supply of bamboo and soft woods from the hills surrounding the kilns.

SONG-DYNASTY KILNS AT JINGDEZHEN

The Song kilns at Jingdezhen, which have been examined to the present, are in a small group to the south and east of Jingdezhen itself. Although it was to become a very large kiln complex, during the Song period, Jingdezhen was quite small; it grew rapidly in the thirteenth and fourteenth centuries. Notable among the Song kiln sites are: Liujiawan (Liu Chia Wan), more properly defined as a kiln of the Five Dynasties period, which was going out of production at the beginning of the Northern Song dynasty; Huangnitou (Huang Ni T'ou), a kiln also producing both white wares and greenwares in the Five Dynasties period but which continued production into the Northern Song dynasty and made *qingbai* wares; Yangmeiding (Yang Mei Ting); and, finally, Hutian (Hu T'ien), east of Jingdezhen, which was the Song kiln that lasted the longest, producing through the entire dynasty and continuing production into the fourteenth century and the beginning of the tradition for blue and white porcelain.

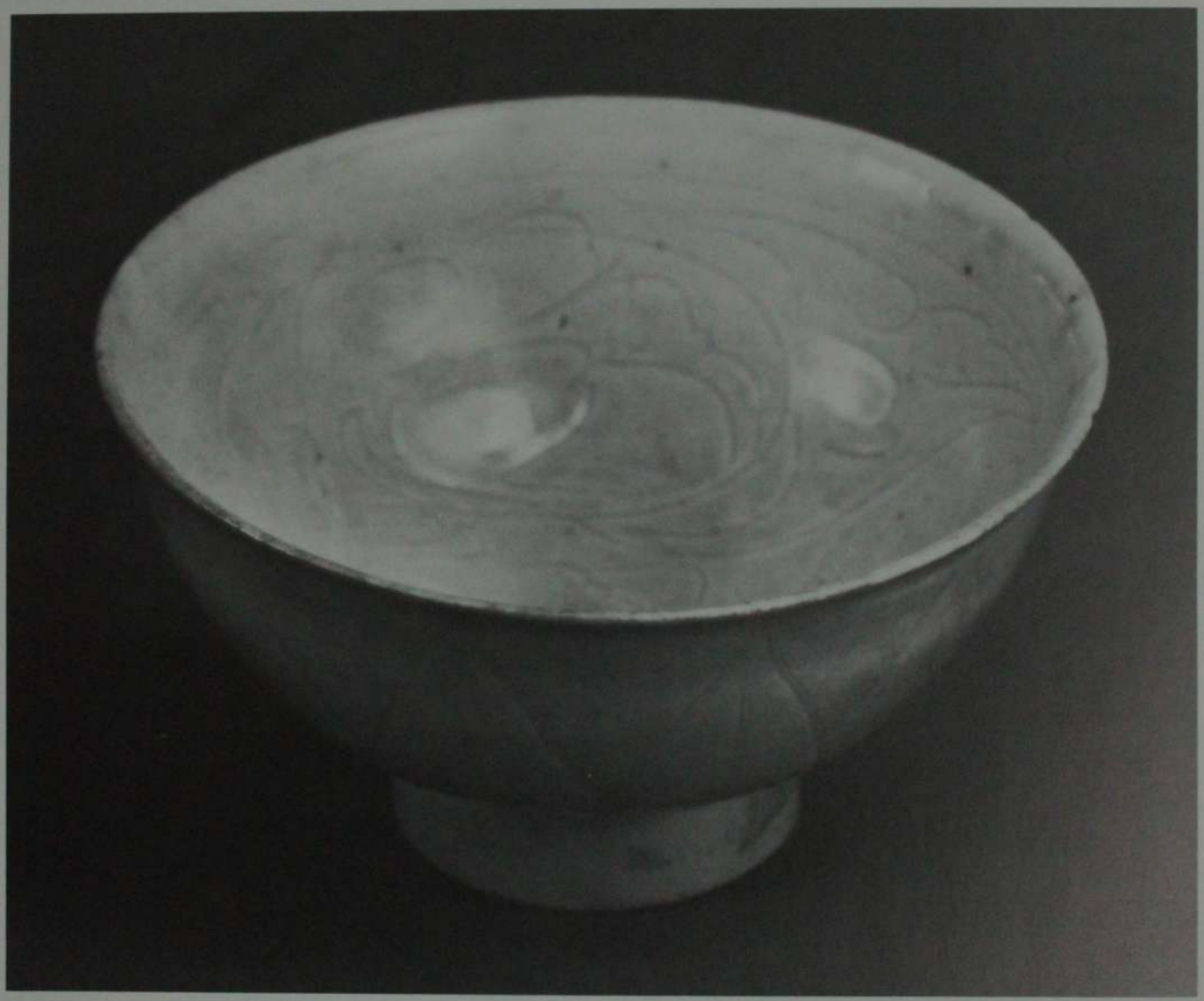
Huangnitou, north of the Jiang river which is to the east of Jingdezhen, may be taken as a typical kiln site that was in production from the Tang dynasty until the Northern Song period. In the sherds there, *qingbai* wares appear above those of white wares and greenwares from an earlier period. Among the *qingbai* wares are both plain wares and 211
those with incised decoration, but no wares with combed or impressed decoration. The progression of style was from white wares to *qingbai*, both of which were undecorated in the eleventh century.

The dominant shape in these wares was the bowl. The white-ware bowl was either foliated or had a rolled rim. Fig. 18
The foot was either tall and thin or shallow, wide and cut-back. These two characteristics were carried through to *qingbai* ware, but this ware had a very fine body with thin walls and a beautifully gentle profile; the bowls had an everted lip and a tall foot. The little bowls with rolled rims disappeared quite quickly from the finer-quality ware. Incised decoration had been added to this *qingbai* ware of finer-quality by the end of the Northern Song period. The



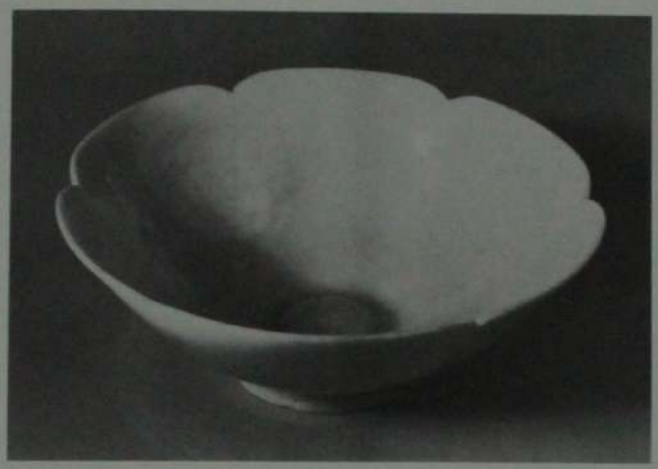
193
Spouted ewer and basin. White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Song dynasty, 12th century. H. (ewer) 20.2 cm; H. (basin) 19 cm. British Museum, London, 1936, 10–12, 153.
The ewer has a multi-lobed body and a foot in the form of a lotus pod. The cover is surmounted by a modelled and incised lion-dog, or dog of Fo. The basin is also multi-lobed in the form of lotus petals. The ewer was fired on four spurs on the base. There are four spur marks within the bowl; its base is unglazed. The ewer would stand in the basin, the two together forming a lotus flower surmounted by a lion-dog, both of which have Buddhist significance. This is a beautiful example of the combination of a spouted ewer and a basin. Compare the basin with Pls. 153, 279.

194
Incense-burner with an open-work cover. White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen), Song dynasty, 11th–12th century. H. 17.2 cm. National Museum, Tokyo.
This is a composite piece. Compare it with Pl. 208, which is a slightly less elaborate example of the same shape. Also compare the foot with Pls. 197, 216. This piece is recorded as having a Korean provenance and so perhaps may be regarded as a trade item.



195
Tall bowl with foot. White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 12th century. D. 16 cm. National Museum, Tokyo.
The decoration is incised: (inside) a peony scroll, and (outside) a lotus-petal motif. This seems to be an example of early incised ware, for the tall foot has been retained.

incised decoration was done with a bamboo tool cut at a slant, as at the northern kilns, and used in a technique similar to that of the Ding decorators. (These two styles—Ding and *qingbai*—were contemporary in the late eleventh century.) The final effect of the decoration, however, was quite different on the two wares; the glaze which collected in the incised lines was a definite blue, which emphasized rather than disguised the drawing of the decoration on *qingbai* ware. In this way, once again, *qingbai* wares are akin to celadons. It would seem that this extra visibility of the lines of decoration encouraged boldness in the decorator who, being a southerner at Jingdezhen, worked with greater freedom of style and employed near abstract motifs. It is on *qingbai* wares that the floral motifs of the north first began to break up; a swirling calligraphic line was used to very beautiful effect. All decoration on bowls



196
Shallow bowl with a six-foliate lip, rounded sides and a bevelled foot rim. White porcelain, pale-blue transparent glaze. *Qingbai* ware (probably from Jingdezhen). Southern Song dynasty, 13th century. D. 11.2 cm. Ostasiatiska Museet, Stockholm, Kempe collection, 542.
This is a very beautiful example of the simple use of incised and combed decoration—here a very freely drawn leaf design—as executed by a southern craftsman; this piece also has an accentuated central ring in the well of the bowl, a feature of much southern potting.

197
Cup and stand. White porcelain, pale-blue transparent glaze. *Qingbai* ware. Song dynasty, 12th–13th century. D. (cup) 10.9 cm; (stand) 14.4 cm. National Museum, Tokyo.
The stand, on a widely flaring, pierced foot, has a saucer with a foliated rim and a shallow raised ring at the centre. The cup itself is a six-foliate rounded bowl with an elegantly flared foot. Compare them with Pl. 216, where the stand is very similar and apparently similarly made. The different style of the bowl creates a new form when seen in combination with the stand and demonstrates the interest that Chinese potters had in combining their vessels to create more complex forms.

from Jingdezhen in the Song dynasty was confined to the inside of the vessel. There seems to be no equivalent of the early incised decoration found on the insides and outsides of Ding and Yaozhou wares. Indeed, there were no lotus-petal reliefs on the outside of bowls.

In the later twelfth and thirteenth centuries, combed decoration was added to the incised decoration and impressed decoration was introduced; this is the same sequence as at the northern kilns. With these techniques also came the face-down method of firing and stepped or ring saggars. These techniques require tiny foot-rings, flat bases and bare mouth rims, all of which are similar to Ding
57, 210 ware. During the Song period Jingdezhen seemed to follow a course of development in styles and techniques similar to the northern Ding kiln but a little later. The similarity between the two great white-ware kilns is quite striking, not only in shapes and decorations, which do travel fast, but also in actual techniques of potting and particularly of firing. It was unusual for such technicalities to be transmitted, because potters themselves apparently did not travel; in China in Song times the potters were effectively tied to their villages. The techniques having been somehow transmitted, the southern kilns continued to grow and became the centre of porcelain production in China.

Hutian is the chief Song kiln area according to present knowledge. It is to the east of the city of Jingdezhen, and there a kiln called Nalishan (Na Li Shan) has been identified. Since this kiln's output covers the entire Song period, the whole range of *qingbai* ware was present. At first an undecorated ware, made in a range of shapes derived from the Five Dynasties period, as we have seen at Huangnitou, *qingbai* ware began to have incised decoration. Foliated bowls with everted lips and freely incised floral decoration predominated. Ewers, basins and saucers were also favourite shapes in this period. A predictable rise in production obviously took place during the Southern Song period, and activity at Jingdezhen – the market town – began to grow. The output of *qingbai* wares in both volume and variety increased.

The introduction of compressed kiln packing, using the
Figs. 18–19 face-down method of firing and stepped or ring saggars, marked the disappearance of tall feet. These techniques required the flat bases and bare rims typical of the northern style. With these methods of firing and packing also came the use of impressed decoration. The impressed wares from Hutian had a more formally arranged decoration than such wares in the north. Hutian wares characteristically have a segmented layout, and bowls of flowers appear in the design. Fish in waves also made their appearance but in a curiously stiff style.

The body material used for such impressed wares was noticeably coarser than the body of the highest-quality incised wares from the same kiln. And the glaze used on impressed wares was often a glassy blue that was almost harsh. From all these observations it may be deduced that the impressed wares represented production of a lower quality, which was probably needed for the growing trade in ceramics both inside the country and, by the thirteenth century, with neighbouring countries.

MOULDED WARES

The wares made in moulds, which made their appearance in porcelain at Jingdezhen and related kilns apparently in the later thirteenth century, were related to the impressed wares. Moulding pottery is an old craft in China, but, until this period, it was usually associated with low-fired earthenware. It had always been considered in conjunction with low-quality wares, most strikingly the pottery tomb wares of earlier periods. For such cases it was biscuit-fired and glazed with a low-fired coloured glaze. But in the thirteenth century, it seems that a high-fired porcelain body clay was used to produce *qingbai* wares by means of 206, 209
moulds. The body was typically of the coarser quality described for impressed *qingbai* ware. The finished ware was lighter in weight but had walls of equal thickness throughout. Many shapes were made by moulding: shallow dishes with a tiny rounded ridge for a foot; covered boxes with ribbed sides and a flat impressed medallion on the cover, ornamented with a floral spray, ewers and jars with visible seams around the equator, and vases with a side seam and usually an elaborate impressed decoration. Lotus flowers were important in this decoration, both as petal borders and as a design consisting of flowers and leaves. An unrefined, glassy-blue glaze was used on this moulded *qingbai* ware, which was fired to porcelain hardness and often had a pinkish tinge due to oxidization on the unglazed body. Apparently moulded wares were made in quantity in the thirteenth century; they are assumed to have been made to supply material for the export trade as well as for internal markets.

198
Saucer with a flat base, no foot-ring and straight flaring sides. White porcelain, definitely blue transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 13th century. D. 14.97 cm. Ashmolean Museum, Oxford, 1956.828. The piece is moulded and has an impressed decoration of fish, lobster, waves and lotus flowers. It was fired with the unglazed rim facing down. This is a good example of one of the many impressed decorations used at the Jingdezhen kiln complex in the thirteenth century, probably at Hutian.

199
Small stem-cup with a slightly lobed body. Fine white porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Song dynasty, 12th century. H. 5.75 cm. Ashmolean Museum, Oxford, 1956.823.
A cup of such a shape might well have been set in the cup-stand shown in Pl. 201, although the size is not suitable. The quality of the porcelain is exceptional here, demonstrating the early perfection achieved at Jingdezhen.

SHUFU WARE

308 A class of heavy-duty porcelain, popularly known as *shufu (shu fu)* ware, was also made at the Jingdezhen kilns, probably in the later part of the Song period. It was a fine-quality, white-bodied porcelain made in generous shapes. The paste was dense and white but not smooth to the touch, with a tendency, similar to other Jingdezhen wares, to oxidization in the form of pinkish speckling on the unglazed surface. *Shufu* ware has a characteristic, unglazed foot-ring, square-cut, and a flat, unglazed base. Bowls and cups made in this style often have a double curve in the profile and an everted lip. All *shufu* shapes, from the smallest stem-cup to the largest deep bowl, were strongly 208 potted and smoothly curved.

The decoration on *shufu* ware was distinctive: carried out by the use of a trail of slip. In this technique, smoothly running white slip is piped onto the leather-hard surface of a pot. The resulting line is soft and even. Using this method, decorators of the later Southern Song dynasty created floral designs that are in some ways similar to the impressed designs on *qingbai* ware. By this period chrysanthemums had become an important floral motif, which supplanted the lotus to some extent. This motif, beloved of fourteenth-century decorators, made its appearance on *shufu* wares. One of the most striking motifs derived from the many petalled chrysanthemum was the deeply scooped

200
Bowl with angled sides, a square-cut foot-ring and a flared lip. Porcelain, pale-blue, *shufu*-type, opaque glaze. *Shufu*-type ware (Jingdezhen). Early Yuan dynasty, late 13th–early 14th century. D. 12.2 cm. National Museum of Korea, Seoul.
The interior of the bowl is decorated with two bands of chrysanthemum petals in relief under the glaze. This type of porcelain seems to have been introduced at Jingdezhen, at the beginning of the Yuan dynasty, as part of the experimentation there involving the addition of kaolin to the already established clay and the use of an opaque glaze. The bowl was found in the sunken ship excavated off Sinan, South Korea.

201
Cup-stand. White porcelain, pale-blue transparent glaze. *Qinghai* ware (from Hutian at Jingdezhen). Southern Song dynasty, 12th century. H. 8 cm; D. 14 cm. Ashmolean Museum, Oxford, 1956.1379.
The rounded cup stands on a saucer with a high foot. There is no surface decoration. The cup and saucer appear to be joined by the glaze. This is an example of the wares from Jingdezhen featuring a high foot, fired on a pad within the foot. Compare this piece with Pl. 199.

double row of petals that could be used inside or outside a bowl or saucer. The glaze on *shufu* ware was also distinctive, for it was opaque but still faintly bluish, matt and very smooth, possibly due to underfiring. An opaque glaze almost smothers a relief decoration, but it was an important development for the Jingdezhen kiln complex, since later it was to become the basic glaze on the early overglaze decoration of the Ming dynasty. It is clear from the kiln findings that *shufu* and *qingbai* wares were made at the same kilns in the Hutian area and that *shufu* is a ware of the very late Song dynasty that continued into the Yuan period. The term *shufu* comes from the—not uncommon—appearance of the two words *shu* and *fu* in the decoration of the ware, in exactly the same way as other characters have been noted. *Shu* and *fu* are read as a phrase, translatable as 'Privy Council'. The characters seem to denote the place where the pieces were to be used eventually; therefore, it would seem that these fine wares were intended for official government use, although not as an imperial ware.

MATERIALS

During the latter part of the Southern Song period, at an undefined time, it became the practice, when preparing clay at Jingdezhen, to combine clays from different areas in the region. This combined clay produced a fine-grained, strong, translucent and pure-white porcelain. At that time the different clays were named by the potters, and the grades of each defined. The clay from Gaolin (Kaolin) to the north-east of Jingdezhen was found to contain a very fine balance of many of the qualities needed to produce porcelain. It was similar to the material known as 'china clay' in Europe and was not easy to handle on its own in potting. However, when it was mixed with the local clay, it proved to be plastic; indeed, one of the definitions of porcelain calls for the use of kaolin in the body and the glaze. This clay was not mentioned in Chinese records until the thirteenth century. A further important additive was petuntse (see the Glossary). This was a colloquial name for a refined crushed stone that was prepared and presented in the form of little blocks. In Europe it refers to pegmatite or Cornish stone. It is not easy to ascertain when petuntse was first used, since the name itself is a potter's term and one that only appeared much later in ceramic literature and in fact is used for any 'prepared' clay.

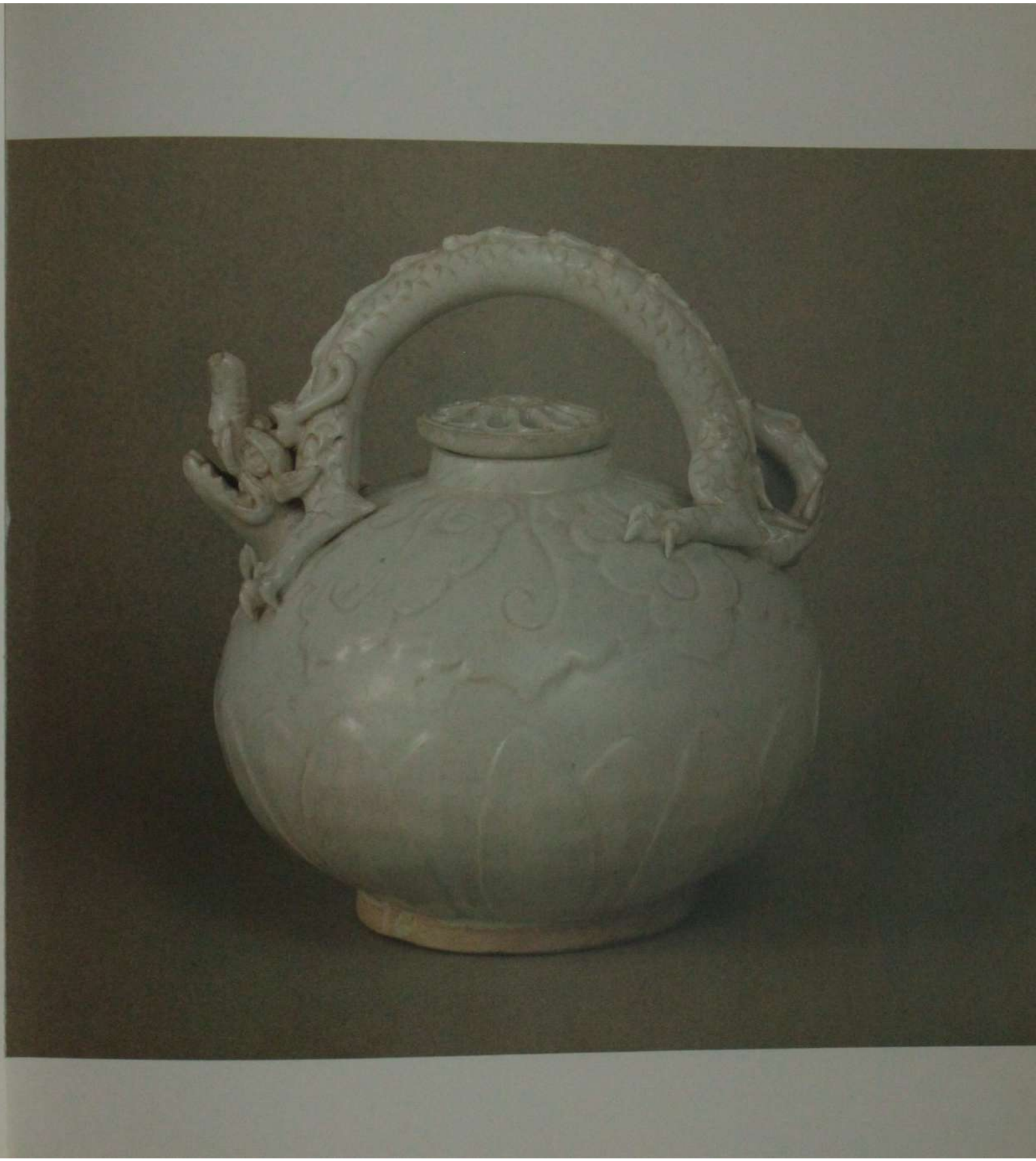
By the thirteenth century *qingbai* ware was well established, and Jingdezhen was undoubtedly the chief centre of its production. Potters there took advantage of the importance and popularity of this white-bodied ware with a pale-blue glaze and also made many other types of ware. As we have already mentioned, *ge* ware (a type of *guan* ware) was made there, as well as black-glazed tea wares and wares with underglaze decoration of the Cizhou type. But the area kept its reputation because of its porcelain.

THE INFLUENCE OF *QINGBAI* WARES

Many kilns naturally took up the production of *qingbai* wares. Kilns, at Nanfeng,[4] near Jingdezhen, produced a

202
Six-lobed bowl-stand. White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 12th century. H. 9.7 cm. Victoria and Albert Museum, London.
The foot is tall and hollow, and the six-foliate saucer has an overhanging lip. The cup, circular in section and with rounded sides, is fitted to the saucer and was fired on a stand within the foot. The lip of the saucer is unusual and provides another example of the great variety of cup-stands produced at this time. Similar pieces were produced in Korea.

203
Ewer with dragon-shaped handle. White porcelain, pale-blue transparent glaze. *Qingbai* ware (possibly from Dehua in Fujian). Southern Song dynasty, 13th century. H. 20 cm. Musée Guimet, Paris, MA 4329.
This is a most interesting piece; it has incised decoration and a modelled and incised handle in the shape of a dragon and is in the style of earlier Yaozhou ware but with southern characteristics, particularly in the treatment of the handle. The modelling can be related to tenth-century techniques from Zhejiang.



late twelfth- to early thirteenth-century style of *qingbai* ware with incised, combed and impressed decoration. Nanfeng wares have a noticeably greyish body and a characteristic brown lip, because an iron oxide has been painted onto the rim before glazing. This was perhaps done to imitate the copper or bronze rim that was customarily clipped over the bare rim of a bowl fired face-down. Nanfeng pieces were stacked in firing, as indicated by the unglazed ring inside the bowl on which the bowl above rested on its stand while in the kiln. Nanfeng was clearly a successful kiln with a varied output; it also made Jizhou-type decorated wares, but these were of an inferior quality. Nanfeng was influenced by, and subsidiary to, the Jingdezhen kiln complex, but it does not appear to have been an innovating kiln.

WORKSHOPS IN THE PROVINCE OF FUJIAN

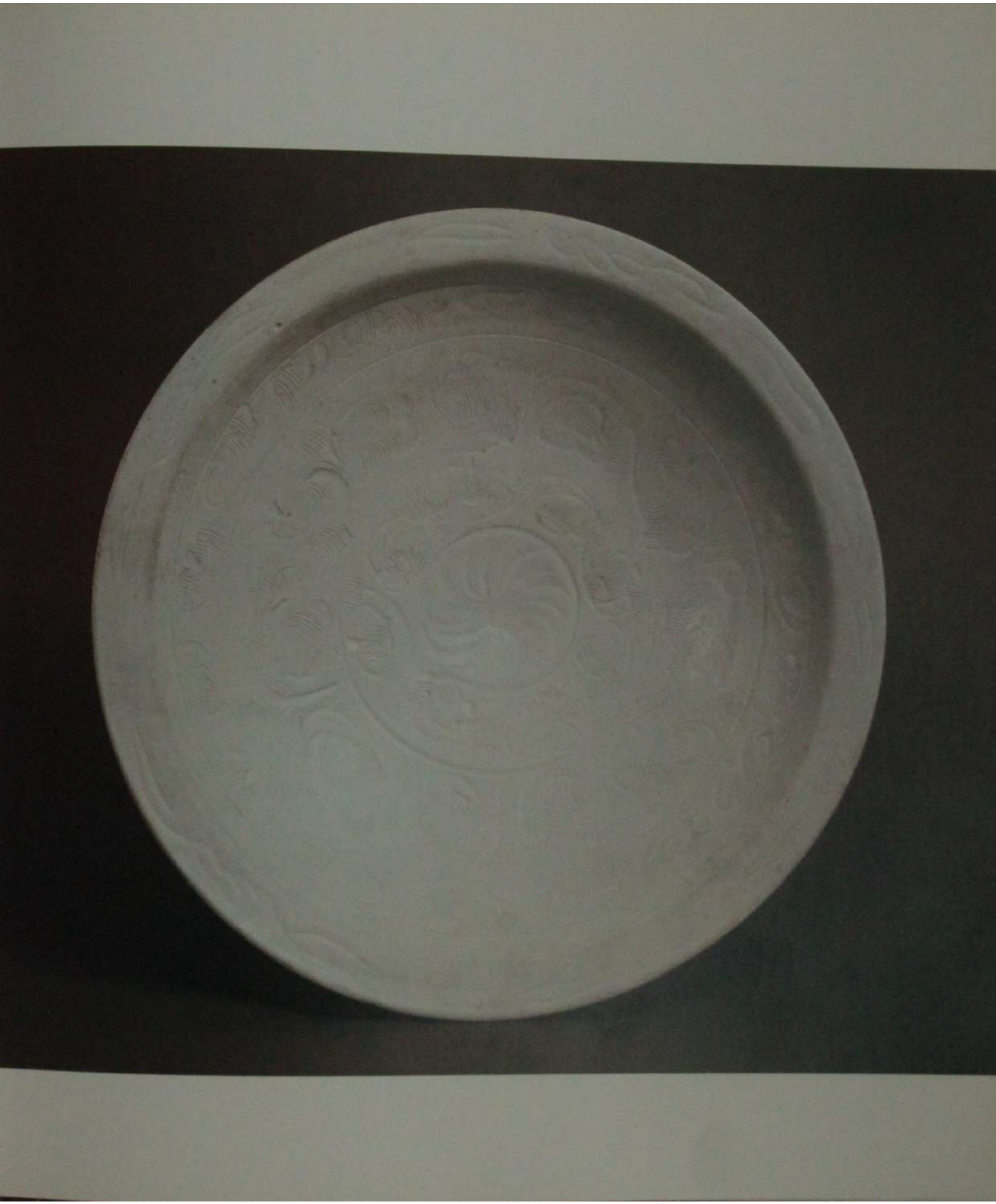
Another class of *qingbai* ware, of interest to the general picture of Chinese ceramics, was the output of the kilns in Fujian. This group of wares, studied comparatively recently, is of particular interest, first as a clue to many of the wares found in Japan and on the Pacific and South-East Asian trade routes, and secondly as a stage of development in a ceramic tradition that reached its highest level, much later than the Song dynasty, in the *blanc de Chine* porcelain from Dehua. The wares of the late Song dynasty from southern Fujian were the primitive porcelain of the area. Recent discoveries have shown that the range in quality of the wares was wide: from white porcelain with a pale-blue transparent glaze, comparable in quality to the best incised
284–5 ware from Jingdezhen, to a much more humdrum moulded ware with impressed decoration.[5]

Fine-quality *qingbai* ware was rare and apparently not exported, except in the form of tall melon-shaped boxes that are found in some numbers in Indonesia and the Philippines. The body was white and fine-grained; the
217 glaze was clear, pale-blue, transparent and shiny. In all respects this *qingbai* ware corresponds to the finest combed and incised wares from Jingdezhen. The bowls were fired on the foot, apparently on a pad, and there is some evidence of spur and pad stacking in bowl saggars. The incised and combed decoration on these wares was distinctive, however. It was in a freely flowing style; the floral-spray motif was often reduced to twists and swirls of line; waves became curls and flicks of combed curves. This might be combined with a combed motif of pricked zig-zags, which has been called 'dotted combing' and was very popular with decorators in southern Fujian during the late Song dynasty. They used it on both white wares and green-wares.

The kilns producing these wares have not been completely studied, but Dehua (at which some one hundred and eight kiln sites of various periods have been identified) must rank as the major centre. This complex of kilns was tucked up in the hills to the north-west of the chief port of the period, Quanzhou. Records affirm that Dehua shared a clay source with the kilns at Anxi in early times. Tongan (T'ung An) and Nan'an (Nan An) also made fine-quality, incised *qingbai* ware but with a noticeably greyer body and in a heavier style. These fine-quality *qingbai* wares have been dated to the late Southern Song dynasty, at the end of the thirteenth century.

In the fourteenth century, export trade from ports in Fujian grew enormously, and ceramics contributed a considerable amount to this trade. The majority of the exported ceramics were low-quality *qingbai* wares and greenwares. Typically, they were moulded with impressed decoration and similar in texture and weight to the thirteenth-century moulded and impressed wares from 220–3, 226
Jingdezhen. It seems probable that these Fujian wares date from no earlier than the late thirteenth century and that the majority of them were produced in the fourteenth century. The body was a relatively low-fired, coarse-grained, white ware that had been moulded in two-piece moulds into sections that were sometimes luted together up the sides and sometimes around the equator. These wares were not slip-cast but pressed between two moulds. The shapes of the moulded wares have not yet been classified, since the study of the whole area and the wares it produced is not completed. From the surveys made, it seems that the most popular products were bowls and circular boxes, followed by *kendis* (a type of Islamic drinking vessel) and vases. Typically, the boxes with gently domed covers were larger than those from Jingdezhen; there were two distinct shapes: one a flat domed shape with a wide base and the other a much deeper, tall box. These boxes were made at different kilns within the same general area. Since they were moulded, these pieces were all of uniform body

204
Heavy dish with everted flanged lip. Dense white stoneware, almost colourless and transparent glaze. White ware (possibly from Anxi or Dehua in Fujian). Southern Song dynasty, 13th century. D. 30.5 cm. Ashmolean Museum, Oxford, 1978.407.
The interior of the dish is decorated with incised and combed motifs. The unglazed base has a fine crackle. This is a typical example of the early white ware, not *qingbai* ware, from southern Fujian province. The freely incised and combed style of decoration was popular in this area (see Pls. 195, 217, 235, 284, 293). The foot of this piece is strongly cut.



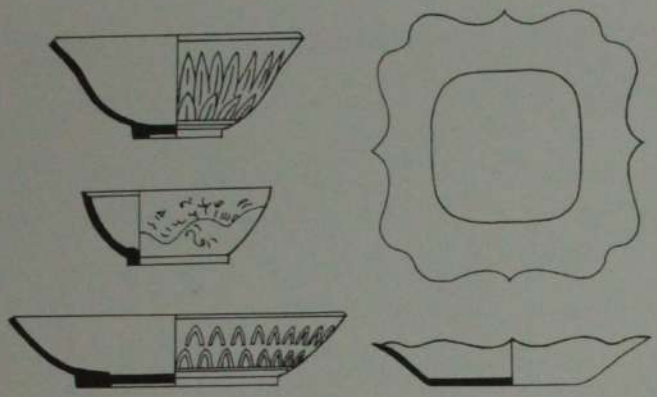


Fig. 20 Profile of moulded vessels from Dehua in Fujian

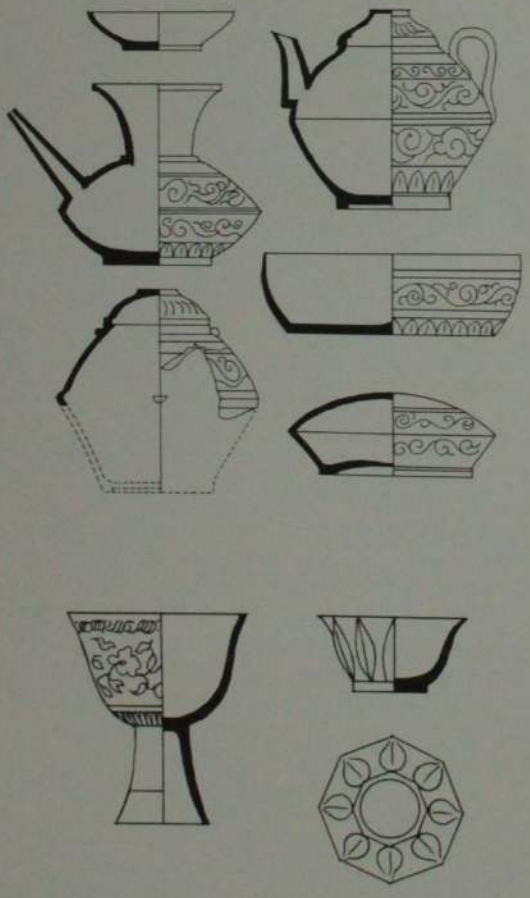


Fig. 21 Profiles of moulded vessels from Dehua in Fujian.

thickness; they were fired on the foot and have often bulged upward during firing, resulting in a concave base. All these pieces have a small, rounded foot-ring. Bowls had various profiles ranging from deeply curved sides to shallow saucer shapes, that were rather like the base of the box. *Kendis* were made for export and constructed from composite shapes luted together. This means of creating a new shape from traditional ones was a technique that potters in Zhejiang had used as early as the Six Dynasties period (220–580) to make tall lamps. *Kendis* from Fujian had an unusual shape: a straight pointed spout and a cupped mouth that is quite distinctive. These *kendis* have not yet been studied but seem to be derived from a Middle Eastern metal original.

The decoration of moulded wares was quite distinctive to Fujian. Bowls and boxes were often decorated with a lotus-petal impress, not the ribbing typical of Jingdezhen. Covers of boxes had impressed decoration of lotus sprays or geometric designs and scattered flowers in thread relief; but most striking was the classic scroll motif. This was an ancient motif that appeared in a simple form on bronze mirrors from the Han dynasty; it was a popular decorative motif on ceramics in eastern China, appearing on tenth-century Yue wares from Zhejiang. In Fujian, the motif grew from the customary border band to become a space filler on large circular box covers. *Kendis,* bowls and vases were all decorated with this impressed motif; the lines were rounded in section, rather like a very deep thread relief. The glaze used on such moulded pieces varied considerably: from a very thin transparent glaze (which has often almost disappeared and may have been stained to a brownish tinge) to a thick, opaque, bluish glaze, similar to that on *shufu* ware. This type of glaze was associated particularly with vases that are very ornate in shape and seamed up the sides. The body is white and light in weight, and the potting and finishing poor. This ware has been referred to as 'Marco Polo' ware, and it undoubtedly was a tradé article.

The kilns making the impressed ware for export through Quanzhou seem to have been clustered at Dehua. A kiln at Qudougong (Ch'u Tou Kung), which seems to have specialized in this ware, has been reported. Authorities in Beijing place the start of this kiln in the late Southern Song period; the exported pieces appeared in fourteenth-century burials in Indonesia and the Philippines. Although the ware was widely dispersed abroad, its exact origin was not certain until recent studies of the sites. It was not an influential ware within China where, however, the incised *qingbai* tradition spread to many sites in southern China during the late thirteenth and fourteenth centuries.

205
Cylindrical box with two covers. White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 12th century. H. 7.6 cm. Östasiatiska Museet, Stockholm, Kempe collection, 550.
This cylindrical box with a flat base has a shaped top and a concave inner cover with a simple knob; the outer cover (see right and Pl. 218) is very slightly domed and fits into the lip of the base. The incised design of a peony scroll with dotting has a combed background. This box was made as a tea caddy, in a form which seems to be related to a metal prototype, as is revealed by the decoration. This is an exceptional piece, complete with its inner cover, showing the probable form of many other boxes that feature an inner rim.

QINGBAI WARES FROM CHAOZHOU AND THE CANTON AREA

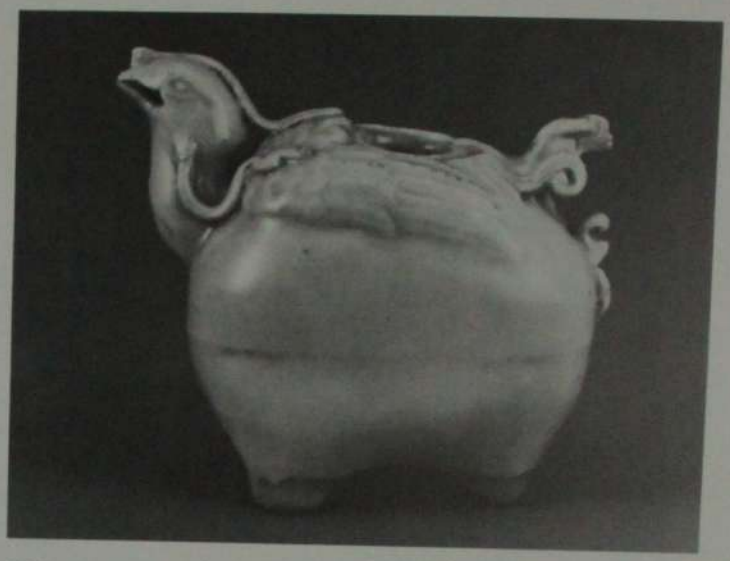
The body of wares from the far south was grey and the glaze a distinct blue, leading to some diversity in their classification as either *qingbai* wares or greenwares. Strong, deep bowls with an impressed motif in the well form a large part of the output. The simple decoration might consist of a character symbolic of good luck *(ji)* or a spray of flowers. Again, a free incised line was used to produce a beautiful allusion to the more expressive drawing of the northern decorators. The foot of these wares was strongly square-cut, similar to the foot-ring on *shufu* ware, and a bare ring within the bowl denoted the technique of stacking for firing. Two major kiln areas have been reported in Guangdong (Kwangtung) province: Bijishan (Pi Chi shan) at Chaozhou (Ch'aochou) and Xicun (Hsi Ts'un) at Canton.

Bijishan is a Song-dynasty kiln at Chaozhou at which both incised and impressed *qingbai* wares were made. The body of these wares was fine grained but of a greyish white, and the pale-blue glaze had a greyish tinge. Many of these wares were exported through the flourishing Song-dynasty port at Canton.[6]

Xicun, a kiln site no more than five kilometres from Canton, was a flourishing kiln. *Qingbai* wares were made there largely for export through the port at Canton. The better-quality ware from this kiln has incised decoration, although impressed and moulded ware was also made there. A wide variety of shapes, from bowls and boxes to jars and toys, were also made at Xicun in black ware and greenware.

The development of *qingbai* ware, both the transparent glazed type and the *shufu* type, was a major occurrence

206
Circular box with a domed cover, a flat base and ribbed sides. White porcelain, pale-blue transparent glaze. *Qingbai* ware (Dehua or Anxi in Fujian). Southern Song dynasty, 13th century. D. 14.5 cm. National Museum, Tokyo.
The cover is decorated with an impressed peony spray. Recorded as having a provenance in the South Pacific, this is a trade piece. Many hundreds of pieces of this type have been found around the trade sites of South-East Asia.



207
Water dropper on four small feet. White porcelain, *qingbai* glaze. *Qingbai* ware (possibly from Quanzhou) Southern Song–Yuan dynasty, late 13th–14th century. H. 9.4 cm. National Museum of Korea, Seoul.
The top of this small pot is impressed and modelled in the shape of a phoenix. Although this may be from Jingdezhen, there are characteristics of modelling that suggest a more southerly kiln. Compare it with Pl. 10. This piece was excavated from the wreck off the coast of Sinan, South Korea.

that was to be the basis for all the underglaze and overglaze decoration on porcelains from the fourteenth century onward. As these techniques and styles of decoration took hold at the porcelain kilns of the Yuan dynasty, the production of monochrome white wares declined. Where monochrome white wares were required, a so-called 'sweet white' or 'moon white' was developed. This was a ware with a glaze that had no trace of blue. The contrast with *qingbai* wares is such as to make the new white seem almost pink or yellowish. Some of the very fine fourteenth-century white wares in the heavy shapes of the Yuan dynasty were made in this ware, which also comes from Jingdezhen. It was a classic ware from that kiln in the fourteenth century and, as such, is closely bound up with the development of that great kiln during the Ming dynasty.

208 *Incense-burner with fluted foot and a domed cover with pierced decoration* White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 12th century. H. 13.3 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B60 P1764.
The tall hollow foot has a pronounced flange. The piece was fired on a stand within the foot. Compare this piece with Pl. 194. Essentially the burner is constructed of two bowls face to face, the lower one standing on a trumpet foot and the other, with pierced decoration, inverted to form a lattice top.

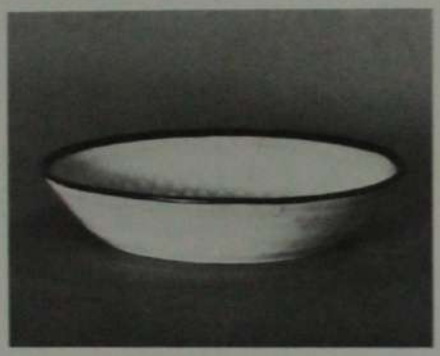
209 *Small spouted ewer.* White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 12th–13th century. H. 7.5 cm. Ashmolean Museum, Oxford, X1166.
The base is slightly concave and unglazed; the sides are gently lobed with an incised, vertical, triple line and a horizontal band around the equator; the slightly flared neck is ribbed. There are two upstanding flanges on the shoulder. This ewer has a small spout and a strap handle. Compare this piece with Pl. 52 to contrast northern and southern styles. The present piece bears many characteristics of ewers from the kilns in Zhejiang.

210 *Multi-foliate conical bowl with a bevelled foot rim.* White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Song dynasty, 11th–12th century. D. 11.6 cm. Ostasiatiska Museet, Stockholm, Kempe collection, 545.
Each division is accentuated with a slip trail, and the central medallion is decorated with an incised leaf motif. From its style this appears to be an early piece, which is derived from a Tang or tenth-century shape. Compare it with Pl. 11.

211 *Foliate bowl with rounded sides and slip-trail foliation inside.* White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Song dynasty, 12th century. D. 12.3 cm. Musée Guimet, Paris, MA 4339.
There is a narrow foot-ring, and the lip is unglazed. This is a simple, undecorated piece that may be a little later, since the foot-ring is small. Such bowls were also made in southern China.

212 *Six-foliate bowl.* White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 12th century. D. 19.5 cm. Musée Guimet, Paris, MA 4330.
The lip of the bowl is slightly everted, and the incised decoration is composed of a swirling six-petalled flower that fills the well to its deeply marked centre. This bowl is one of a type seen at the Longquan kilns also; the very beautiful treatment of the bowl as a flower was a method of decoration often used by southern Chinese potters. The foot is tall and thick with a fine foot-ring.

213 *Saucer-like dish with a flat base and straight sides.* White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 12th–13th century. D. 12.5 cm. Musée Guimet, Paris, MA 4342.
The incised decoration consists of peony stems. This is a fine example of incised decoration of excellent quality from Jingdezhen. This shape was first popular at the Ding-ware kilns and provides an example of the face-down method of firing. The glaze covers the entire dish, except the rim, which is bound with metal.



214 *Dish with a flat base and straight flared sides.* Grainy white porcelain, strong pale-blue, transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 13th century. D. 14 cm. Ashmolean Museum, Oxford, X1161.
Such dishes seem to have been produced in considerable quantity, perhaps as saucers for wares with shallow feet from both Jingdezhen and Ding. The impressed decoration consists of fish among waves and a lotus-petal border. The glaze has been wiped away from the base. The unglazed lip is bound with metal. Compare this dish with Pls. 67–8.

215 *Cup and stand.* White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Song dynasty, 12th–13th century. D. (cup) 11.1 cm; (stand) 14.2 cm. National Museum, Tokyo.
The stand has a simple, tall, pierced foot and a wide flanged saucer topped by a rounded pierced bowl-stand. The cup is in the shape of a plain, flaring, bowl with a tall foot. This is one of the many variants of the cup and stand, very popular at Jingdezhen, and in the mid Song period still at an experimental stage. Compare it with Pls. 197, 216.

216 *Cup and stand.* White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 12th century. H. 9.5 cm. Östasiatiska Museet, Stockholm, Kempe collection, 536.
The cup with curved sides has a thickened lip and a tall, slightly everted foot. The stand has a six-foliate flange and a tall, pierced, flaring foot. The cup is decorated with an incised prunus blossom. This illustration shows the composition of the cup-stand: a foot, apparently derived from a cup in a face-down position, passes through the wide saucer; the base of this 'cup' forms the saucer-ring to take the teacup. Compare this piece with Pl. 197.

217 *Shallow six-lobed dish with a flanged lip and a flat base.* White porcelain, definitely blue, glassy, transparent glaze. *Qingbai* ware (possibly from Jingdezhen). Southern Song dynasty, 13th century. D. 14.8 cm. Östasiatiska Museet, Stockholm, Kempe collection, 547.
The decoration, consisting of a swirling petal motif, is incised and combed. The solid flat base of this bowl and the glassy-blue glaze may indicate a provincial origin, perhaps from Dehua in Fujian. Compare this bowl with Pl. 212.

218 *Closed view of the box with two covers in Pl. 205.* The technique of the incised decoration on this piece may be compared with both Ding and Linru wares (see Pls. 46, 127).

219 *Deep bowl with straight sides and a bevelled foot rim.* White porcelain, pale-blue transparent glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 12th century. H. 8.6 cm. Östasiatiska Museet, Stockholm, Kempe collection, 528.
This shape is sometimes classified as a flower pot. An incised criss-cross pattern covers the lower part of the body. The rim is unglazed. The surface treatment is related to the so-called 'pineapple' pattern on some pieces of Yaozhou ware. Compare it with Pl. 122.

220 *Covered box fitted with lotus-shaped cups to form a cosmetic box.* Heavy white porcelain, transparent-blue glaze. *Qingbai* ware (probably Jingdezhen). Southern Song dynasty, 13th century. D. 9 cm. Ashmolean Museum, Oxford, 1956.1404.
The base is flat and the sides ribbed; there is an impressed prunus blossom on the cover. Compare this piece with Pl. 36. Such small cosmetic boxes, in which the cups are immovable, may have been made for burials.

221 *Box with a convex cover, ribbed sides and a flat base.* White porcelain, pale-blue transparent glaze. *Qingbai* ware (possibly from Dehua or Jingdezhen). Southern Song dynasty, 13th century. D. 8.3 cm. Östasiatiska Museet, Stockholm, Kempe collection, 553.
Such fine-quality boxes may come from Jingdezhen or Dehua; it is more likely, however, that the smaller boxes came from the more northern kiln, i.e. Jingdezhen. The impressed decoration here is composed of a peony spray.

222 *Box with a convex cover, ribbed sides and a flat base.* White stoneware, pale-blue glaze. *Qingbai* ware (probably from the Qudougong kiln site at Dehua). Southern Song dynasty, 13th century. D. 7.6 cm. Östasiatiska Museet, Stockholm, Kempe collection, 552.
The impressed decoration consists of a peony spray. The box is marked on the base: *Caijia hezhe* ('box belonging to the Cai [Ts'ai] family'). Smaller moulded pieces like this were made at many sites, notably at Hutian, Jingdezhen, at Dehua and at Anxi. The larger boxes appear to have been made at separate kilns, and finds have been uncovered at Nan'an in Fujian.

223 *Lobed ewer.* White porcelain, pale-blue transparent glaze. *Qingbai* ware, Song dynasty, possibly 11th–12th century. H. 9.2 cm. National Museum, Tokyo.
The ewer is melon-shaped, and its cover is missing. It has a simple spout and a strap handle with a curled fitting for attaching it to the cover. This freely potted, small piece should be compared with Pls. 52, 209; this is an example of a more informal type of potting.

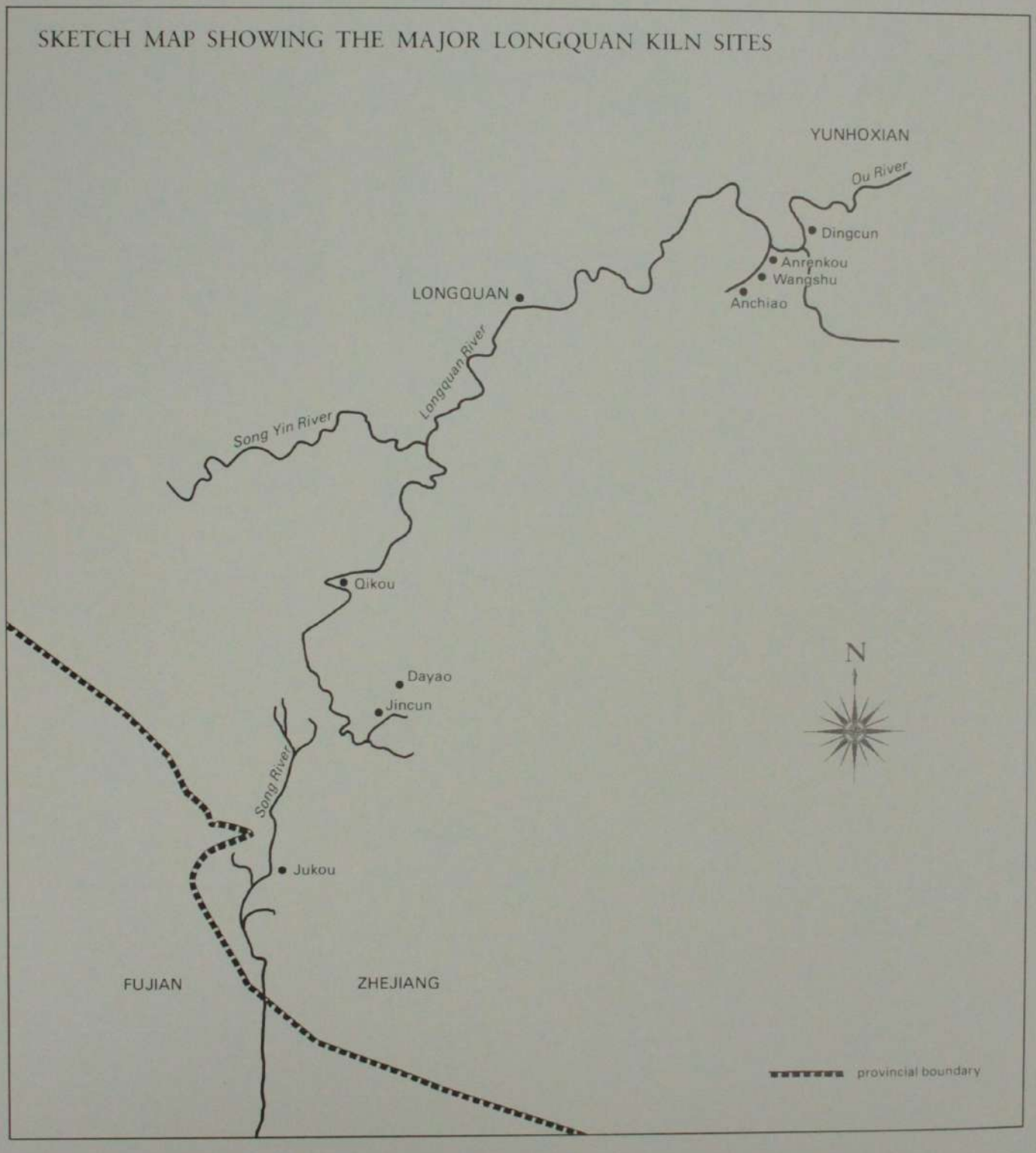
224 *Urn with a heavy foot and a tall ovoid body.* White stoneware, pale-blue transparent glaze. *Qingbai* ware (possibly from Fujian). Song dynasty, 11th–13th century. H. 77.1 cm. National Museum, Tokyo.
This is a traditional type of elaborately decorated burial urn; the appliqué decoration is composed of a dragon and figures. The jar has a long neck with a cupped mouth into which the cover, surmounted by a bird, fits. This is a much elongated version of a very early fourth-century type of urn from kilns in northern Zhejiang.

225 *Model of a sheep.* White porcelain, pale bluish glaze and brown eyes. *Qingbai*-type ware (possibly from Xicun in Guangdong). Late Southern Song dynasty, 13th century. H. 3.4 cm. Östasiatiska Museet, Stockholm, Kempe collection, 562.
This tiny figure has been pinch modelled. It is an example of the tiny toys or burial models made in the Song period in the province of Guangdong, the beginning of a long tradition that has lasted to the present day at Sek Wan (Shih Wan, Canton).

226 *Octagonal moulded vase.* White porcelain, pale-blue, transparent, crazed glaze. *Qingbai*-type ware (probably Jingdezhen). Late Southern Song dynasty, 13th–14th century. H. 24.3 cm. National Museum, Tokyo.
The whole piece has been moulded, and the impressed decoration includes several bands of geometric motif and very formalized flowers and lotus petals. This is an elaborate, fine-quality example of the impressed wares that entered the market in the late Song and Yuan dynasties.

227 *Covered box with moulded scroll decoration on the upper and lower parts.* White porcelain, pale-blue transparent glaze. *Qingbai* ware (Dehua or Anxi in Fujian). Southern Song dynasty, 12th–13th century. D. 14.8 cm. National Museum, Tokyo.
This is a larger example of the type of box made in considerable quantity at kilns in southern Fujian. It is recorded as having a South Pacific provenance and so was part of the southern Chinese export trade.

SKETCH MAP SHOWING THE MAJOR LONGQUAN KILN SITES



One of the six great wares of the Song dynasty was the greenware termed celadon[1] in the West. We have already looked at two great wares of this general type: Yaozhou ware and the group consisting of Ru and *guan* wares. Another, even more influential, group was the ware known
18, 286 loosely as Longquan celadon. This was a green-glazed stoneware that seems, in many ways, to have been an amalgam of two traditions from further north. It is high-fired stoneware with a very pale-grey body and a thick, bubbled, green-blue glaze that fits the body very well. Longquan celadons were made in a wide variety of shapes; some of them deriving from earlier ritual bronze vessels such as the *gui (kuei)* and the *cun (ts'un)*, and others from the shapes typical of the Yue wares from northern Zhejiang. The potting was strong and quite heavy, but elegant and beautifully proportioned. The foot-ring was straight on the outside but had quite a pronounced slope inwards toward the base (typically slightly concave) and a splash of glaze within. Surface decoration was rare: a simple lotus-petal relief or appliqué relief that can be very elaborate under the glaze. The glaze, which is the most distinctive decorative feature of these wares, is thick and transparent but has very many bubbles in suspension within the glaze, giving it great depth. The glaze occurred in a beautiful range of blue to green, which the pale body enhanced, making the glaze's colour brighter than any of its predecessors. The glaze on Longquan ware is so thickly applied that it masks the potting of the piece in such a way that the profile seems soft and the shape of foot and even that of the lip are disguised. Relief decoration, such as the favourite lotus-petal motif, was also softened but not completely smoothed out; both cut reliefs and appliqué motifs can be felt by palpation and are clearly visible as

228
Bowl. Fine pale-grey stoneware, thick, opaque, blue-green glaze with bubbles. Longquan ware (Zhejiang). Southern Song dynasty, 12th–13th century. D. 17.2 cm. Gemeentemuseum, The Hague, OC(VO)7–1926.
There is a carved lotus-petal relief outside; the unglazed foot rim has oxidized to a bright orange-brown. This is one of the classical types of ware from the Longquan kilns. Such lotus bowls seem to have been produced throughout the Southern Song period.

relief. The glaze covered all but the foot rim, where a bright orange oxidization occurred at the edge of the glaze. These Longquan wares invite handling and turning to catch the light in the glaze. Crackle was also employed in the glaze, and texture played a great part in the appeal of this ware. The green glaze on Longquan wares was almost matt and as sensuously smooth to the touch as a piece of polished jade.

The foregoing is a description of the high-quality wares produced at the period of peak achievement by potters in southern Zhejiang during the Southern Song period. Those people were the heirs to the grey-stoneware tradition in the north of the province that had perfected a match between stoneware bodies and green glazes. They were also heirs to what has been described as the undecorated-greenware tradition that culminated in the exquisite Ru-ware tradition of the Northern Song period. Longquan celadon was a ware that developed late, although it apparently originated in the tenth century. Production during the Northern Song period was small but expanded dramatically during the Southern Song period and in the early fourteenth century.

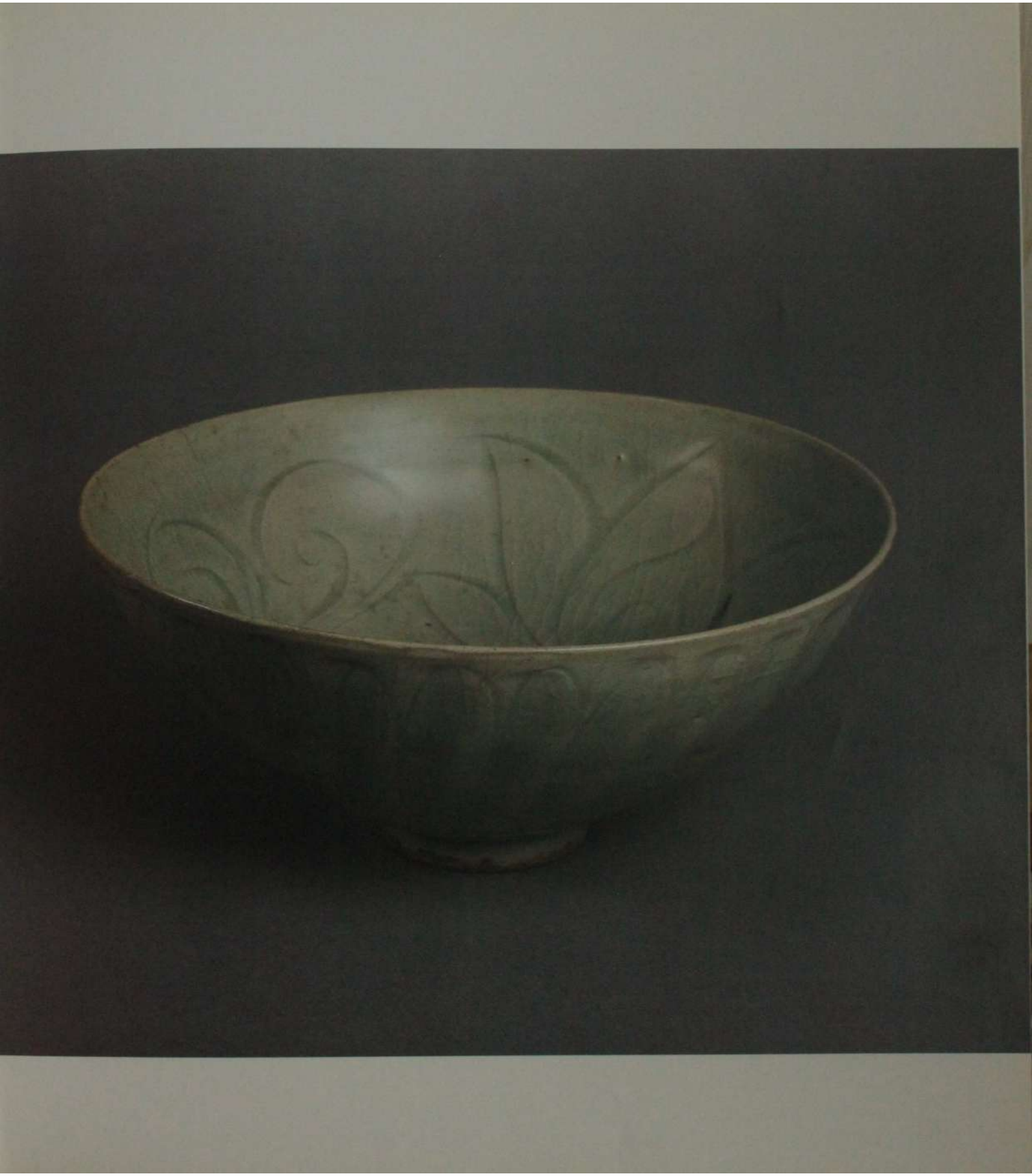
THE LONGQUAN KILNS

The name Longquan refers to the area in which the majority of the kilns have been found, and it is the name by which this general type of ware has been known from Song times onward.[2] The upper Ou river, called the Longquanqi (Lung-ch'uan ch'i), and its tributary the Song Yinqi (Sung Yin ch'i) flow in a great northward and then an eastward curve through an area limited on the south by the northern border of the province of Fujian, on the west by the hilly area termed Xianxia ling (Hsien Hsia Ling) and on the north by Yunho and Lishui (Li Shui). The city of Longquan is in the centre of the northward sweep of the Longquanqi. Some fifty-three kiln sites have been located, composing three large groups in this area that is generally called Longquan. To the south and on the Song river that flows south into the province of Fujian there was Jukou (Chu K'ou); in the upper reached of the Ou river were three major kilns: Jincun (Chin Ts'un), Dayao (Ta Yao) and Qikou (Ch'i K'ou). The group of kilns around Longquan itself is on the upper central portion of the river, and there was a densely packed group of kilns surrounding the northern bend of the river. The major kilns in the latter group were Dingcun (Ting Ts'un), Anrenkou (An Jen K'ou), Wangshu, Anchiao and Lishui, further to the north. Longquan was the market centre for the upper Ou river and so gave its name to this enormously rich area of production, comparable in its day to the Jingdezhen region.

It appears that the kilns that were active the earliest were those in the southern group. Tradition has it that these date from the Song dynasty, but excavations in 1960 showed that in fact the Song remains lay over Five Dynasties wares.[3] Early pieces were described by Song writers as being very close to Yue ware in style. This has been borne out by excavation: the pieces unearthed appear to be close in style to late Yue ware and to wares from Wenzhou. The earliest wares from Longquan (from the southern kilns of Jukou, Jincun, Dayao and Qikou) have a dark-grey body

229
Tripod incense-burner in the shape of a bronze li *with a straight collar and an everted flange lip.* Fine pale-grey stoneware, thick, pale, greyish-blue glaze. Longquan ware (Zhejiang). Southern Song dynasty, 12th–13th century. D. 14 cm. Percival David Foundation of Chinese Art, London, 279.
This is a fine example of this shape, of which there exist several variant forms that are not always as well balanced. The basin sits on three solid legs that have small air vents at the join with the body.

230
Bowl with simple curved sides and a flattened rim. Fine pale-grey stoneware, transparent blue-green glaze. Longquan ware (Zhejiang). Very early Southern Song dynasty, 12th century. D. 21 cm. Ashmolean Museum, Oxford, 1956.1289.
The decoration inside is an incised lotus motif and outside a carved and incised lotus-petal relief. The foot-ring is slightly everted. This beautiful bowl has many of the characteristics associated with Longquan ware of the early Southern Song period. The body and the colour of the glaze are typical of the period, but the glaze has not yet developed the opacity seen in the classic wares, and the inside of the bowl has incised decoration. In those ways this bowl seems to be a development from wares of the Wenzhou type (Pl. 141) and should be compared with classic greenware from Longquan: Pls. 228, 286.



with incised and combed decoration and a green to brownish glaze. Bowls and ewers seem to have predominated in this early period. The foot of bowls was often pronounced, although not as tall as the ones on early bowls from Jingdezhen. This style was described in the Southern Song period as Yue ware, like the so-called *mise* ware made for the Qian family.[4] This description is almost identical to the one Lu Yu gave of Yaozhou ware (see Chapter 3). Indeed, there was a certain similarity between early
120, 130 Longquan ware and Yaozhou ware, and once again we must assume that later Song writers were using a fairly broad interpretation of the term 'Yue' and that they were referring to a late tenth-century type of Yue ware that we might not now regard as classic Yue ware. Such early pieces of Longquan ware as can be identified with confidence are close to the type of ware made at Wenzhou in shape, decoration and quality of glaze.

By the mid Northern Song period, a larger range of shapes had been added to the repertory at the same kilns. Incense-burners, five-spouted urns and vases all appeared. Many still retained the incised decoration of floral motifs. In common with other wares of the time, the most popular motifs on these wares were the lotus flower and leaf. The glaze was becoming bluer and was of a smooth, bubbled type. By the later Northern Song period, the Longquan kilns were producing heavy bowls with an impressed four-character mark in the well of the bowl.[5] These marks, limited in number, seem to designate the owner rather than the kiln of manufacture. The characters were sometimes almost obliterated by the glaze, which was becoming thicker. The outside of such bowls may also be roughly incised with sketched lotus petals.

None of these wares were particularly notable, and it seems that, until the end of the Northern Song period, the Longquan kilns were still provincial producers of a ware well known in the Zhejiang area.

The river would have provided the means of transport for the kilns that sent their products to Longquan for marketing. The kilns at Dayao and Jincun still seem to have been the major producers in the Northern Song period. Twenty-three kilns from that period have been found at Dayao and sixteen at Jincun. They were dragon kilns, some of considerable length, and capable of firing a great many pots. A Northern Song kiln over 50 metres in length and nearly 2 metres wide has been reported at Jincun. It has been reckoned that by stacking the kiln eight saggars high throughout, it would have been possible to fire something between 20,000 and 25,000 pots at a time. These huge kilns must have had many workshops in their immediate neighbourhood. Very little can remain of the workshop areas around a kiln, but there would have been special workshop areas quite apart from the firing kiln for clay preparation, throwing, decorating and glazing.

With the dramatic increase in orders from Hangzhou after the establishment of the Southern Song court, not only was there an increase in the number of kilns, but there was also a change in the style of Longquan wares. Many changes in the design of the kiln also took place during the twelfth and thirteenth centuries, as well as in the organization of work and the objectives of the kilns.

Early in the Southern Song period, a *guan* ware was developed at Dayao and at Jukou. This has already been discussed (see Chapter 4). It was a strange ware for this area, largely because of the dark body especially developed – the local body clay is almost white. But the bubbled glaze, so much a part of *guan* ware, was related to the glaze on other high-quality wares from this area. Apart from Jincun, which seems to have been a major kiln that dropped out of production at the end of the Northern Song period, the main activity in the early Southern Song period continued to be among the kilns in the central zone on the river. In particular, many kiln sites have been found at Qikou, Dayao and around the city of Longquan itself. Dayao seems to be the major kiln for the whole group; it was very long lived and always produced wares of the highest quality.

This high-quality Longquan ware, which the Japanese call *kinuta* ware,[6] was ranked as one of the treasures of the time by contemporary connoisseurs. Potters had perfected a pale-grey, almost white, paste that was very hard; on it they used a thick, blue-green, translucent glaze, so suffused with bubbles that it had the translucency of green jade. The texture of this glaze was also jade-like to the touch.

METHODS OF FIRING

These very fine wares were fired in a gentle reducing atmosphere in the immensely long dragon kilns of the early Southern Song period. Remains of kilns found still packed show that the kilnmasters stacked all medium-quality

231
Bowl with rounded sides and a neatly made foot. Fine pale-grey stoneware, dense, opaque, green glaze with bubbles. Longquan ware (Zhejiang). Southern Song dynasty, 13th century. D. 8.2 cm. Ashmolean Museum, Oxford, X1475. The glaze covers a small florette appliquéd in the well of the bowl. This small piece is an example of high-quality, late Longquan ware. After less than a century, the quality there had already declined, and the market seems to have been swamped by wares from Jingdezhen.

wares in saggars, one piece to a round saggar. The pieces were supported on a pad of clay within the saggar. A saucer-shaped dish would be placed across the mouth of the saggar and another saggar, similarly packed, was then stacked on top. This was the way the main body of the kiln was packed. Tall pieces stood in tall saggars, and extra large jars and dishes that could not be accommodated in saggars were placed in the body of the firing chamber, protected to some extent by the stacks of saggars. From remains of sherds found at these kilns, it seems that biscuit-firing may have been practised and even successive firings for glazes.

During the thirteenth century, the potters at Longquan modified the dragon kiln to a more readily controlled kiln design – the multi-chambered, rising kiln. Varied conditions of firing and temperature can be produced in such a kiln by the firing-master; low-fired and high-fired wares can be obtained from the same firing with greater accuracy than with the simple dragon kiln. This type of kiln was adopted in southern China and used for the enormous output required in the later Southern Song and Yuan periods for both internal and overseas trade. It is this type of kiln that the Japanese adopted; in Japan it is known as a *noborigama*, and it is still used there to this day.

SHAPES IN LONGQUAN WARE

The shapes of Longquan ware in the Southern Song
Fig. 15 dynasty were varied, but bowls, dishes and saucers with a clearly cut lotus-petal relief that encircled the outside of the piece typically predominated. This relief motif is similar to that used at the Ding kilns during the eleventh century, but the treatment in southern Zhejiang was broader and of a larger scale in relation to the piece. The southern version of the mallet-shaped bottle transformed that shape. The body, which had a very low foot, was pulled up to become almost straight-sided; the neck was also elongated, ending in a formal, flat, saucer-like mouth. Characteristically, such bottles have a pair of ears in relief appliqué attached to the neck. Most often the ears were composed of moulded fish or dragons and were attached on their long edge to the neck of the bottle. The whole piece was glazed so thickly that the moulding of the appliqué is often masked, making it difficult to identify the animal used.

This is true also of covered jars that have writhing
286 dragons around their shoulders – a popular shape that seems to be derived from an urn peculiar to southern China. The method of decorating with a dragon in the

232
Pear-shaped vase with a tall neck. Pale-grey stoneware, pale, grey-green, opaque glaze. Longquan ware (Zhejiang). Southern Song dynasty, 12th–13th century. H. 29.8 cm. Nezu Museum, Tokyo.
The only decoration on the body consists of horizontal rings made with a wheel. This is a very fine example of Longquan potting, in a shape that was a classic of the period. Compare this piece with Pl. 18; the very slight differences perhaps denote two contemporary but separate kilns that made their own versions of the shape.

233
Dish with a deep cavetto, straight vertical sides and a flanged rim. Fine pale-grey stoneware, thick, grey-blue, opaque glaze. Longquan ware (Zhejiang). Southern Song dynasty, 13th century. D. 16.5 cm. Percival David Foundation of Chinese Art, London, 247.
The vertical, thin foot-ring shows a slightly brown oxidization at the edge of the glaze. The rim is bound with copper (the present copper rim appears to be a later repair). The colour of the glaze is close to a *guan*-type glaze, but the body here is pale. This is a fine-quality piece from the later Song period.

round, appliquéd to the surface of the piece seems to be directly descended from an old tradition in northern Zhejiang: the modelled and incised appliqués of animals on the urns of the Six Dynasties period (220–580) and later on the toad-shaped water-pots. By the thirteenth century, the technique of appliqué decoration under the glaze had reappeared. One of the favourite motifs was a 237, 245 pair of fish placed under a thick glaze on the wide base of a flanged dish. This motif was similar to the motif of incised fish swimming in waves used at many other kilns of the Song period. On the pieces from Longquan, the fish were made from a flat mould, laid on to the body and covered with glaze. Dragons were also moulded in this manner but 238 apparently not flowers or birds at this period.

CRACKLED GLAZES

Associated with this ware from the mid to late Southern Song period was the use of a crackled glaze in a style similar to that on the *guan* ware made in the kilns of this 236 same area. Crackling in a glaze has a different character over a whiter body and is especially luminous when stained ochre, or even left unstained, for the lighter body reflects light through the dense glaze. From the finds at excavations, it seems that depth in a glaze may have been achieved by several low-firings that were used to sinter on successive layers of glaze. Sherds from all stages of firing have been

234
Tripod incense-burner shaped like a bronze lian. Pale-grey stoneware, thick, soft-green, crackled glaze. Longquan ware (Zhejiang). Southern Song dynasty, 12th–13th century. D. 14.3 cm. Percival David Foundation of Chinese Art, London, 215.
The sides of this burner are straight; the feet are shaped like 'cloud scrolls'. There is also, on the base, an unglazed foot-ring which has oxidized heavily. Three bands of incised lines encircle the body. Compare this piece with the earlier Ding piece in Pl. 2, where the articulation of this shape was more subtle and the reference to the bronze original more refined. The 'cloud-scroll' feet are similar to those on highly coloured pieces of Jun ware and should be compared with those of the Ru-ware bulb bowl in Pl. 150.

found, perhaps indicating that after biscuit-firing and subsequent firings at low temperatures, the process culminated in a final high-firing (*c.* 1250°C) that matured the whole glaze. This would be a way of preventing the thick glaze from falling off during firing (see Chapter 4), for this southern glaze was not underfired as were so many of the northern glazes. Successive firings might also explain the layers of crackle that seem to be visible in some of the finest pieces.

THE RANGE OF QUALITY IN LONGQUAN WARES

As with all the other great wares, many qualities of Longquan greenware were made. Numerous different qualities of this ware have been found in all manner of burials within China and at many sites abroad. Longquan ware was the most popular ware in the Southern Song period. The highest-quality Longquan greenware, although it was not a tribute ware in the old sense of the Northern Song period, was a palace ware and was highly valued by both the Japanese and the Koreans.

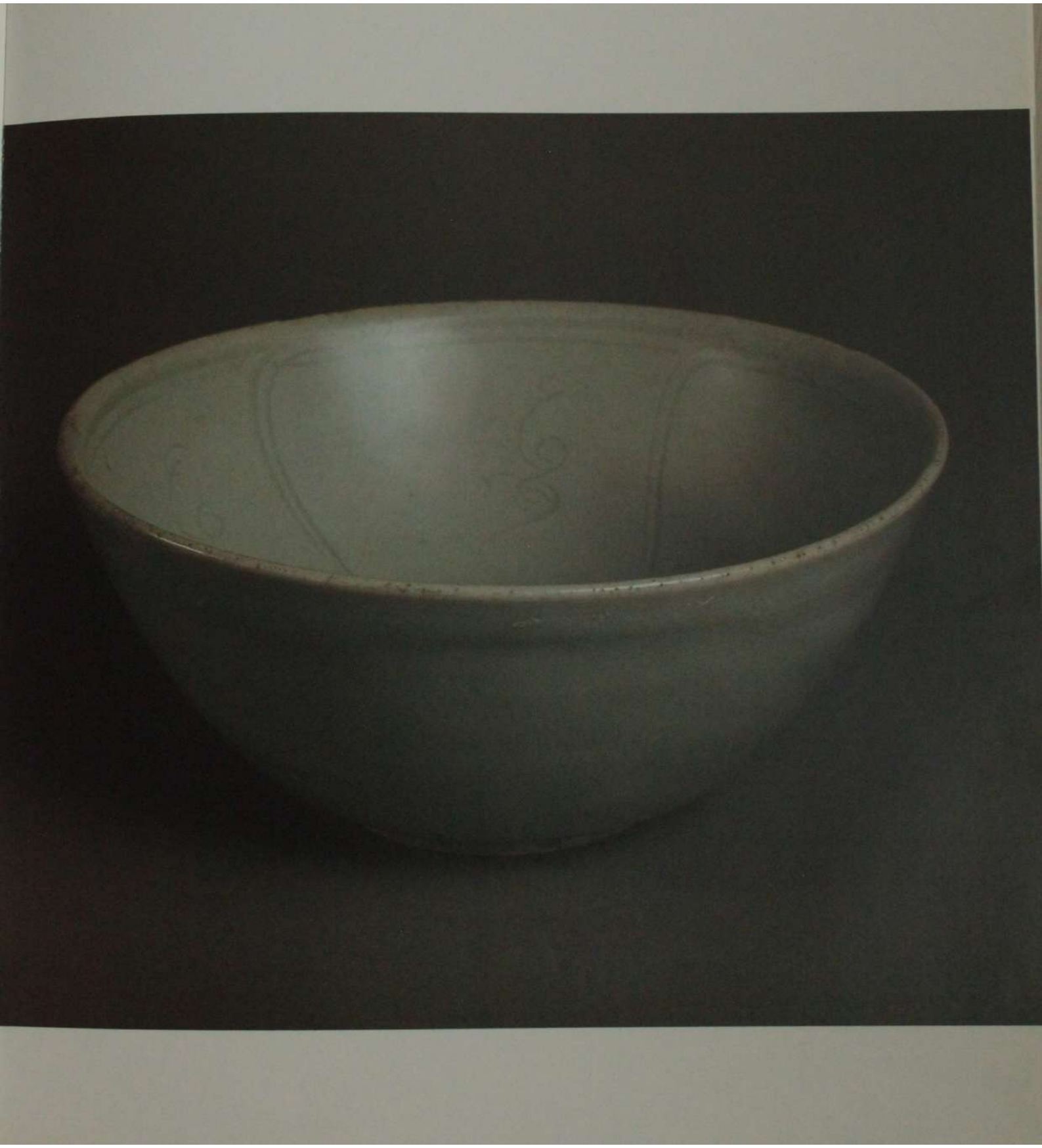
Lower-quality production was expanded to meet the demands of the growing export trade in the later Southern Song period. The changes in kiln techniques, with the adoption of the multi-chambered climbing kilns made it possible to fire large quantities reliably, and so large output became more practical. Potters in the province of Zhejiang also adopted the well known techniques of moulded decoration of the period, but more inventively: at Longquan the potters began to employ techniques of mass production such as the jigger and jolly.[7] Longquan seems to have preceded Jingdezhen in the development of methods that made it possible to produce a very large quantity of pottery of uniform quality and size.

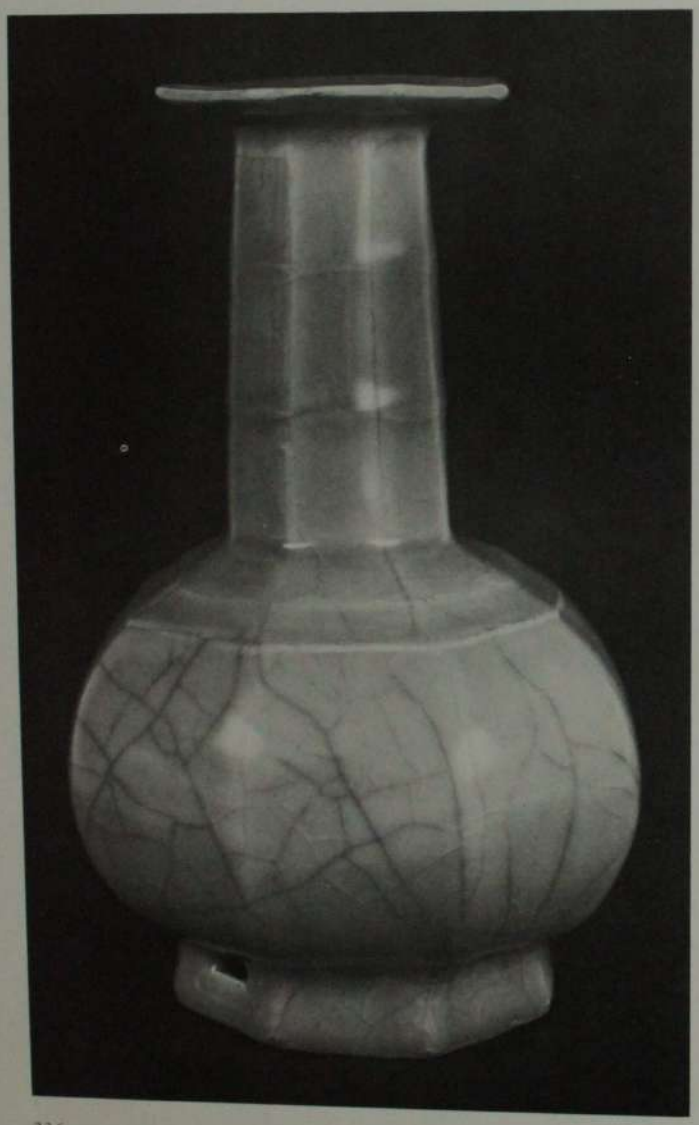
Divisions of labour within the workshops and kilns must also have reached a high level of sophistication. The uniformity of the body and glaze on pieces of inferior quality points to specialists preparing and applying the materials, and the number of quite small identical pieces found at widely separated sites indicates uniformity in the actual throwing or moulding.

The trade pieces were undecorated and well designed, 244
albeit in rather dead, mechanical shapes—chiefly dishes, bowls and saucers. The glaze ranged from grey-green to blue-grey. These wares were at the lower end of the range of trade goods and have been found at trade sites in the South Pacific and South-East Asia. This trade must be the later phase of Longquan ware, for it includes many wares that date from the late thirteenth to the mid fourteenth century.

High-quality trade ware from that area was found in a 295, 307–13
ship wrecked off the coast at Sinan in South Korea. It contained a mixed cargo of ceramics (see p. 208); the range of Longquan pieces included bowls with lotus-petal decoration, brush washers, and large flanged dishes with appliqué and incised decoration, as well as ornate vases

235
Heavily potted bowl with rounded, flaring sides and a cut-out foot-ring. Pale grey-white porcelain, definitely blue, transparent glaze. *Qingbai*-type ware (Fujian). Southern Song dynasty, 13th century. D. 15.33 cm. Ashmolean Museum, Oxford, 1956.430.
The very freely drawn incised decoration is based on lotus-petal motifs. This type of heavy bowl was made at many of the kilns in Fujian and used in the export trade.





236
Octagonal vase with a bulbous body, tall tapering neck and a flat, flanged lip. Fine pale-grey stoneware, thick green glaze with a stained crackle. Longquan ware (Zhejiang). Southern Song dynasty, 12th–13th century. H. 20.6 cm. University of Sussex, Brighton, Trustees of the Barlow collection.
The only surface enhancement is a stepped thickening at the shoulder and piercing on the high foot. This is a fine archaism of a metal shape of a quality sometimes classified as *guan*-ware. The piercing on the foot is derived from the hole in the foot of the bronze prototype, which was apparently required for the purpose of casting such pieces.

and incense-burners. In fact, this was the range of wares from the kilns of the later Song period and the fourteenth century.

By the fourteenth century, production in the Longquan area had expanded. Dayao and Qikou remained important kilns. Some fifty kilns from this period have already been reported in this extremely important area, which seems to have been in full production throughout the whole Song period. But Yuan-dynasty kilns have been found at Longquan *xian* (further up the river), further north in Yunhoxian and much further to the north still at Lishui *xian*. In all, more than one hundred and fifty kilns have been reported; this indicates a considerable increase in production.

In general, fourteenth-century Longquan ware was heavier in body and design than that made in the

237
Large dish with rounded sides and a flanged rim. Fine pale-grey stoneware, rich green glaze. Longquan ware (Zhejiang). Late Southern Song dynasty, 13th–14th century. D. 40.67 cm. Ashmolean Museum, Oxford, X1272.
The underglaze decoration here consists of incised floral scrolls and appliquéd fish. This is one of a large group of big dishes most handsomely made and decorated. Compare this style of decoration with the overglaze appliqué seen in Pls. 238, 246. The technique for using underglaze appliqué had been developed earlier and resulted in a freer style.

238
Dish with a wide base and a flanged lip. Fine grey stoneware, grey-green glaze. Longquan ware (Zhejiang). Late Southern Song–Yuan dynasty, 14th century. D. 43.1 cm. Percival David Foundation of Chinese Art, London, 255.
The decoration is partly incised under the glaze and partly appliquéd in unglazed biscuit relief; it consists of dragons among clouds and flowers, over the glaze. This is a late example of a more elaborate use of sprigged relief decoration. Now it is laid onto the glaze and oxidized in firing to produce a two-colour decoration. The glaze on these pieces is shinier and brighter than on earlier wares from Longquan. This dish is the type of ware that came from the Yunhuxian and Lishui group of kilns in Zhejiang.

thirteenth-century Song style. The shapes of vases and bowls were exaggerated: an extravagantly slender neck or tall foot-ring, or elaborate handles with hanging rings. The glaze was often thicker than on the Longquan ware of the Song period. It was either more densely bubbled, producing a heavy, smooth, green glaze, or it was cleared of bubbles, producing a glassy-green glaze. The latter glaze was often used over an incised or stamped design.

Very large pieces were made at that time; most striking
237 are the big heavy bowls and large plates and dishes. The heavy, late Longquan wares are handsome but in a style quite different from the taut classic wares of the Southern Song period. The most striking type of fourteenth-century ware from Longquan was the ornately appliquéd ware; a further development of the underglaze style of appliqué decoration. The potters at Longquan laid the unglazed one-sided pieces they moulded on an unfired glaze. During the firing, the appliqué was fixed as it floated on the
238, 246 surface of the glaze, and characteristically it turned red.

The red and green decoration produced in this way was both crisp and elaborate. Complex motifs were built up; scenes with figures of Taoist Immortals and stories, animals, birds and flowers were all assembled in a style quite new to ceramic decoration but probably close to designs on jade and lacquer and to woodblock printing of the time. This is part of the development of figurative decoration, which gained in popularity during the Yuan dynasty and became very important on Ming porcelains.

By the end of the Yuan dynasty, the classic greenware kilns at Longquan had ceased production. Thus, the celadon of southern Zhejiang was a short-lived ware, made for no more than two hundred years and possibly less. Classic celadon from Longquan was the product of the Southern Song period and the first quarter of the fourteenth century. At its finest this ware embodied many of the best aspects of southern Chinese style. There was great elegance, tempered by a sensuous glaze of a beautiful soft colour. The restraint in decoration on many of the finest pieces was accentuated by the near flamboyance of the appliqué relief. This contrast comes dramatically to the fore in the Yuan dynasty when, with the introduction of overglaze appliqués, the whole ware seems to change in style.

OTHER VERSIONS OF LONGQUAN WARE

Undoubtedly Longquan celadons were an influential ware, at first within China and later as a powerful source of inspiration for foreign potters working at some distance in time.

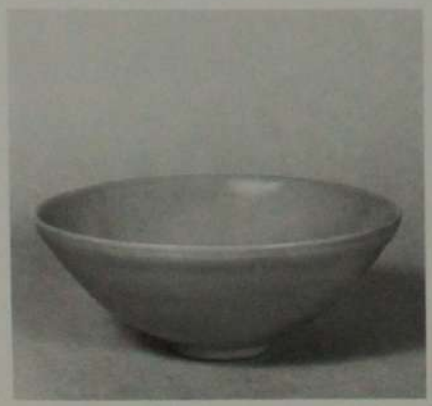
Although the making of pottery in the general greenware tradition was active all over southern China during the

239
Meiping *vase with high shoulders*. Pale-grey stoneware, shiny brownish-green glaze. Longquan ware (Zhejiang). Southern Song dynasty, 13th century. H. 23.49 cm. Ashmolean Museum, Oxford, 1956.1234.
The whole body has been decorated with rings made by a wheel to create horizontal ribbings. This group of ribbed wares seems to share the shiny, almost bubble free, brownish-green glaze. Often the reduction of the glaze is uneven. The potting is crisp.

thirteenth and fourteenth centuries, there were relatively few kilns that produced wares undoubtedly based on the glaze and potting style of Longquan wares in the Southern Song dynasty. Three areas, however, can be defined. The most northerly is near the Longquan valley but south of it, across the border of Fujian province, at Pucheng (P'u Ch'eng). This kiln area was active during the thirteenth and fourteenth centuries and made more than one type of greenware, which it exported through the port of Fuzhou. One of the wares of this kiln had a reddish body; it was rather a soft ware with a quiet green glaze that is thick and crazes easily. The most distinctive example of this ware is a vase with dangling ring handles and impressed decoration that incorporates the characters *fu* and *shou*.[8] Dates have been established for two of these vases which would place them in the last half of the thirteenth century. They appear to have been used for trade.

This was certainly the purpose of a similar type of ware made at Quanzhou. Again this ware had a reddish body and a very grey glaze. This ware from Quanzhou was of a type found in many overseas trading sites. The simple, small dishes were decorated with little appliquéd fish, and the small jars with moulded floral scrolls; both types of decoration were under the glaze. The glaze was a distinctive grey and crackled; it lacked any of the luminosity of the original Longquan glazes. This ware from Quanzhou was made in considerable numbers in small shapes and played a large part in the ceramic trade, particularly with the Philippines and Indonesia.

Another ware, apparently made at many sites but notable at Tongan, was a heavy, green-glazed stoneware with an unglazed decorative motif impressed into the well of bowls, dishes and saucers. The motif was very frequently floral, though occasionally dragons appeared. The motifs can even be classified, since the stamp belonging to one kiln has been identified. The unglazed area tended to oxidize, producing something of the same colour scheme as the biscuit appliqué on Longquan wares. The more southerly ware was a much more mundane version of the latter but is probably of a similar date.

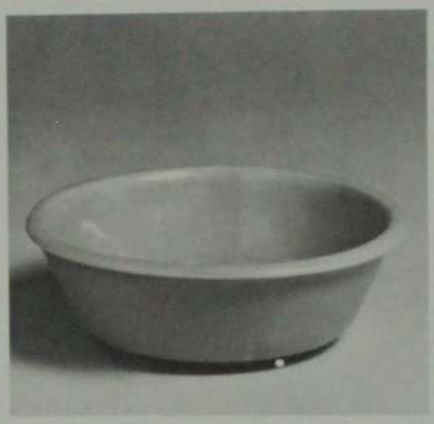


240 *Simple bowl.* Fine pale-grey stoneware, blue-green glaze. Longquan ware (Zhejiang). Southern Song dynasty, 12th–13th century. D. 14.3 cm. Percival David Foundation of Chinese Art, London, 269.
The foot-ring is small and thin; the base is glazed. This is an undecorated bowl of good-quality ware from Longquan of a type probably made very generally throughout the area.

241 *Tripod incense-burner.* Fine pale-grey stoneware, thick blue-green glaze. Longquan ware (Zhejiang). Southern Song dynasty, 12th–13th century. H. 10.5 cm. British Museum, London, 1947, 7–12, 115.
This shape and style of incense-burner were highly prized in Japan and became a model for Japanese celadon ware of the seventeenth century. The basin would be filled with sand, onto which incense could be scattered and burned or into which sticks of incense could be planted. The feet are unglazed. Compare this piece with Pl. 229.

242 *Vase shaped like a* zhun, *with a wide foot, a bulbous mid section and a trumpet mouth.* Pale-grey stoneware, crackled green glaze. Longquan ware (Zhejiang). Southern Song dynasty, 13th century. H. 24.5 cm. Percival David Foundation of Chinese Art, London, 221.
Vertical appliqué ribs and pointed blades (stylized cicadas) are symmetrically arranged at 90° intervals around the body. An archaistic shape, in accord with the taste of the time, is coarsened here in much the same ways as in Pl. 234.

243 *Five-foliate bowl with a straight, low foot-ring.* Pale-grey stoneware, green glaze. Celadon ware (Fujian). Southern Song dynasty, 13th century. D. 16 cm. Percival David Foundation of Chinese Art, London, 208.
The interior of the bowl is defined by slip trail, and there is a four-character seal impressed in the well. This is a type of greenware widely made for the export trade. The inscriptions employed were very limited and seem to be place names or personal names. In this case the inscription reads: *Hebinfan* (a place name). Compare this bowl with Pl. 24.



244 *Shallow bowl with straight sloping sides and an everted lip.* Fine pale-grey stoneware, thick, dense, blue-grey glaze. Longquan ware (Zhejiang). Southern Song dynasty, 12th century. D. 11.3 cm. Percival David Foundation of Chinese Art, London, 268.
The foot-ring is narrow and low. The glaze covers all but the foot rim. The bowl is undecorated. This is a very uniform type of ware made in regular sizes and shapes, probably by methods of mass production. The glaze has no green tinge and is opaque. This type of ware is sometimes also reported as coming from Hangzhou in Zhejiang.

245 *Dish with rounded sides and a flanged rim.* Pale-grey stoneware, light grey-green glaze. Longquan-type ware (Zhejiang). Southern Song dynasty, 13th–14th century. D. 14.1 cm. Percival David Foundation of Chinese Art, London, 265.
The decoration consists of a carved lotus-petal relief on the outside, and two small fish in relief on the inside. Such small dishes with sprigged relief decoration (usually fish) under the glaze were produced in quantity towards the end of the Southern Song dynasty. They occur at many trade sites in the Philippines and South-East Asia.

246 *High-shouldered octagonal vase with an octagonal mouth and foot.* Fine grey-speckled stoneware, cloudy grey-green glaze. Longquan ware (Zhejiang). Southern Song–Yuan dynasty, 14th century. H. 24.3 cm. Percival David Foundation of Chinese Art, London, 203.
Each facet is decorated with three impressed insets. The upper band contains chrysanthemums, the central band has alternating motifs—a figure scene with an Immortal standing amid clouds, and a flower panel of chrysanthemum sprays. The lowest band again contains chrysanthemum sprays. The central band of the decorative panels is unglazed and has oxidized to a bright red.

247 *Bowl with a broad groove just below the lip.* Fine grey stoneware, thick green glaze, widely crackled. Longquan-type ware (Zhejiang). Southern Song dynasty, 12th–13th century. D. 10.8 cm. Percival David Foundation of Chinese Art, London, 252.
The foot-ring is square cut and the base is glazed. This shape was a favourite for tea bowls of the period and seems to have originated in Fujian (compare it with Pls. 257, 272); however, it is unusual in Longquan ware. The pronounced crackle has been stained brown and appears to be more insistent than the customary crackle on green-glazed Longquan ware.

248 *Bowl with a tall, thick foot.* Buff stoneware, matt grey-brown glaze. Ware from Zhejiang (possibly Longquan kilns). Late Song–Yuan dynasty, 13th–14th century. D. 15.3 cm. Percival David Foundation of Chinese Art, London, 299.
The inside decoration consists of impressed floral motifs and, in the well of the bowl, eight quatrefoil panels containing Chinese characters. This is an example of coarser ware from this area, which had a heavy and taller foot that became more popular in the later period. The glaze here appears to have been intended as a dense green, but has misfired.

249 *Circular box with a convex cover and a flat base.* Pale-grey stoneware, thick bluish-green glaze. Longquan ware (Zhejiang). Southern Song dynasty, 13th century. D. 8 cm. Östasiatiska Museet, Stockholm, Kempe collection, 130.
The cover is slightly domed and decorated with an impressed peony spray. This is a fine example of a small piece of Longquan ware of good quality, made with an impressed design.

250 *Globular jar with a narrow mouth and no foot-ring.* Fine grey stoneware, thick, grey-green, semi-opaque glaze. Longquan ware (Zhejiang). Southern Song–Yuan dynasty, 14th century. H. 11.7 cm. Percival David Foundation of Chinese Art, London, 232.
The moulded surface decoration consists of peony scrolls and lotus petals; the piece is joined at the equator. The unglazed base has oxidized to a pale reddish-brown. This is a type of jar found widely in the Philippines and in South-East Asia.

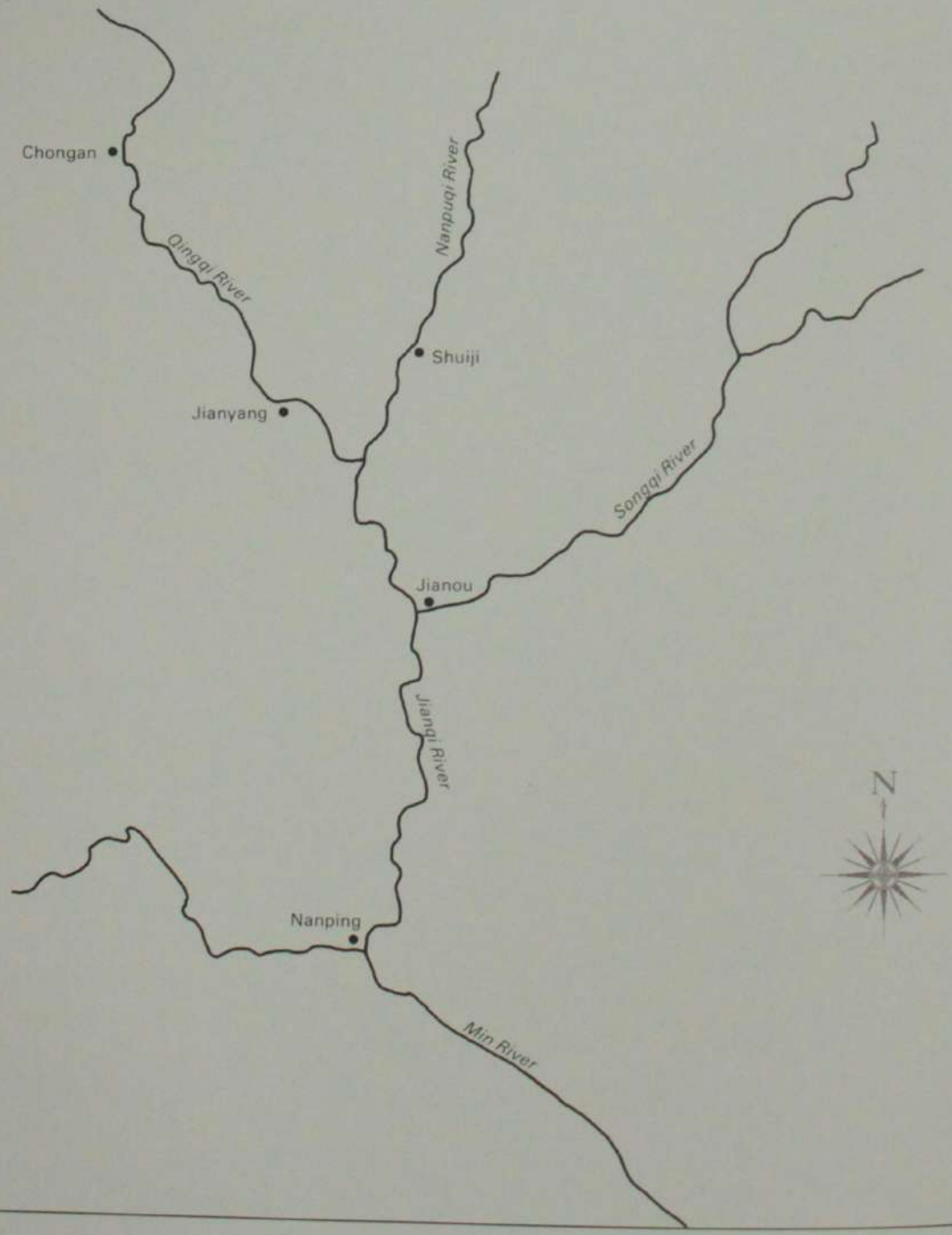
251 *Spouted bowl with no foot-ring and a thickened lip.* Pale-grey stoneware, green glaze with dark iron splashes. Longquan ware (Zhejiang). Southern Song–Yuan dynasty, 13th–14th century. D. (max.) 13 cm. Fujita Museum of Art, Osaka.
The pouring lip is luted onto the side. This shape of pouring bowl became very popular during the fourteenth century, and this piece has many characteristics of the early versions. Compare the treatment of the glaze with Pl. 292. The dark spots were caused by a concentration of iron oxide applied to the unfired glaze.

252 *Model of a granary with a movable door.* Grey stoneware, grey-green glaze, much deteriorated and whitish. Longquan ware (Zhejiang). Southern Song dynasty, 12th century. H. 26 cm. Ashmolean Museum, Oxford, 1956.1330.
This slab-made model seems to be well within the ancient model-making tradition of potters in Zhejiang. The base is flat and unglazed and has oxidized to buff. This is a sophisticated piece, probably made for a burial. It was the custom in Zhejiang to make tomb models of stoneware.

253 *Bowl.* Heavy grey stoneware, thin green glaze. Ware from Anxi (Fujian). Southern Song dynasty, 13th–14th century. D. 18.4 cm. Ashmolean Museum, Oxford, 1956.464.
The outside of the bowl is incised with bold sloping cuts, the inside with swirling lines and combing. This style of greenware potting is comparable to both Yaozhou ware, from which it probably ultimately derives (Pl. 125), and to early Longquan ware (Pl. 230), closer to it in time and place of production.

254 *Bowl with a simple, rounded profile and a straight lip.* Grey to buff stoneware, yellowish-green glaze, crazed and much stained. Longquan ware (Zhejiang). Southern Song dynasty, early 12th century. D. 20.32 cm. Ashmolean Museum, Oxford, 1956.798.
An incised lotus motif decorates the inside. Compare this piece with Pl. 230, which is of a much finer quality and in the same style.

SKETCH MAP OF THE JIAN KILN SITES ON THE UPPER MIN RIVER



The dark-glazed wares of China have been traditionally regarded as part of the group of Cizhou-type wares, until the Northern Song period, when certain famous and influential dark-glazed wares of a particular style made an impact on potters in China and also abroad.

JIAN WARE FROM THE PROVINCE OF FUJIAN

One of the greatest of these wares was certainly a ware from northern Fujian[1] with a chocolate body and a streaky glaze. This ware is associated so much with the tea ware of the Chan Buddhist sect that the origin is sometimes obscured. But this is the local folk ware of the region of the Jianqi (Chien Ch'i) river, a tributary of the upper Min river that flows into the sea at Fuzhou (Fuchow). Jian (Chien) ware, as this ware is called, has a distinctively dark body; the texture of the paste is coarse, gritty and open in structure. The potting is simple and most characteristically
254 made in the size and shape of tea bowls. Such bowls have several different profiles, but all have a simple, cut foot
Fig. 22 with a foot-ring that has been very roughly tooled. It is not uncommon to find a boldly incised character cut into the base: this denoted ownership or, perhaps, the name of the potter to enable him to retrieve the piece after it had been fired in a communal kiln. The bowls fit well in the hollow of the hand and most had a comfortable lip to drink from. The glaze, which covers the inside of the bowl, runs away from the lip, where it is very thin, forming a thick roll that stops about two-thirds of the way down the outside of the bowl. The glaze is dark, streaky, shiny and very hard. The body is burned a very dark brown ranging from almost black to the colour of plain chocolate, and the glaze was basically black with brown or yellowish streaks and spots.
257 The streaky glaze known as 'hare's-fur' glaze was the one for which the Jian kilns were the most famous. In the pools that form in the well of the bowl this glaze looks deep blue, and the beautiful brown 'fur' markings in the glaze on the sides gave it its name.

The glazes on this ware were always complex, the result, very generally speaking, of the presence of traces of minerals such as phosphorus in a ferruginous glaze and of firing conditions that have been called a 'controlled accident'. Very spectacular effects occurred and recurred in this glaze. Some have been named and are easily recog-
255, 273 nizable, e.g. the 'oil-spot' glaze in which metallic spots appear on the surface of a black glaze, rising to the surface and spreading as oil does on water. The term 'partridge-

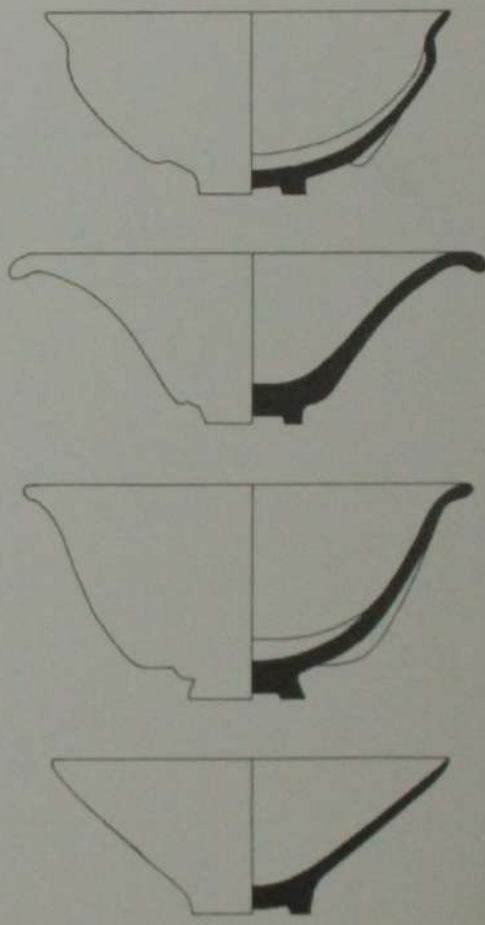


Fig. 22 Profiles of Jianyang-type bowls

feather' glaze is also self-explanatory: small splashes and 271
streaks of an opaque buff colour in a darker translucent glaze. This glaze ran into very thick pools in the well of the bowl and made rich, thick drops and rolls around the outside; this is characteristic of a fine-quality, slowly maturing alumina-silica, lime glaze. Both glaze and body were highly ferruginous, and when properly fired, the glaze was lustrous, its depth not marked by a crackle this time but by opaque streaks in the translucent glaze. The most spectacular of all the Jian bowls found to date is an almost fluorescent piece in Japan, in which a blue light seems to 260
shine out from the glaze. This and the other colour effects are all due to refraction of light caused by particles in the glaze. In section the glaze has the dark-brown to black colour of an iron-oxide glaze, but this slow-moving glaze has within it particles of foreign matter which are swirled

255
Tea bowl with flared sides and a slightly everted lip. Pale-grey stoneware, thick black glaze with oil spots inside and out. *Temmoku*-type ware (Henan). Jin dynasty, 12th–13th century. D. 12.2 cm. Seikado Foundation, Tokyo.
Compare this piece with the shapes in Pls. 47, 256. The oil spots here are more flamboyant than those in Pl. 273. The fascination of this ware lies in the variations that result from impure glazes and the techniques employed to fire them.

about as the glaze melts and boils during firing. It is the play of light on these particles that creates the extraordinary visual effects. There was a tendency to misfiring under the conditions prevailing at these kilns, and many underfired examples can be found, as well as crawled glazes, a condition that occurs when the glaze has not covered the surface of the body. Many such pieces have a matt glaze that is almost green. These misfired pieces also have a name and are collected; they are the 'snake-skin' glazes.

The sites of kilns producing this ware have been recently surveyed, and the results confirm the earlier reports of extensive waster mounds in the valley of the rivers in the upper reaches and tributaries of the Min river. There, little remains of the actual kilns, but enough spoil heaps are present to make it clear that this was a very busy kiln area. For every kiln found, there must have been several workshops preparing the clay and glazes and throwing, potting and then firing the wares. It was at this point that the waster piles appeared. Finally there were workshops for packing and transportation for the area. These were usually at the water's edge, for transport of the ware (tied up in bundles and carried in baskets) was traditionally done by boat.

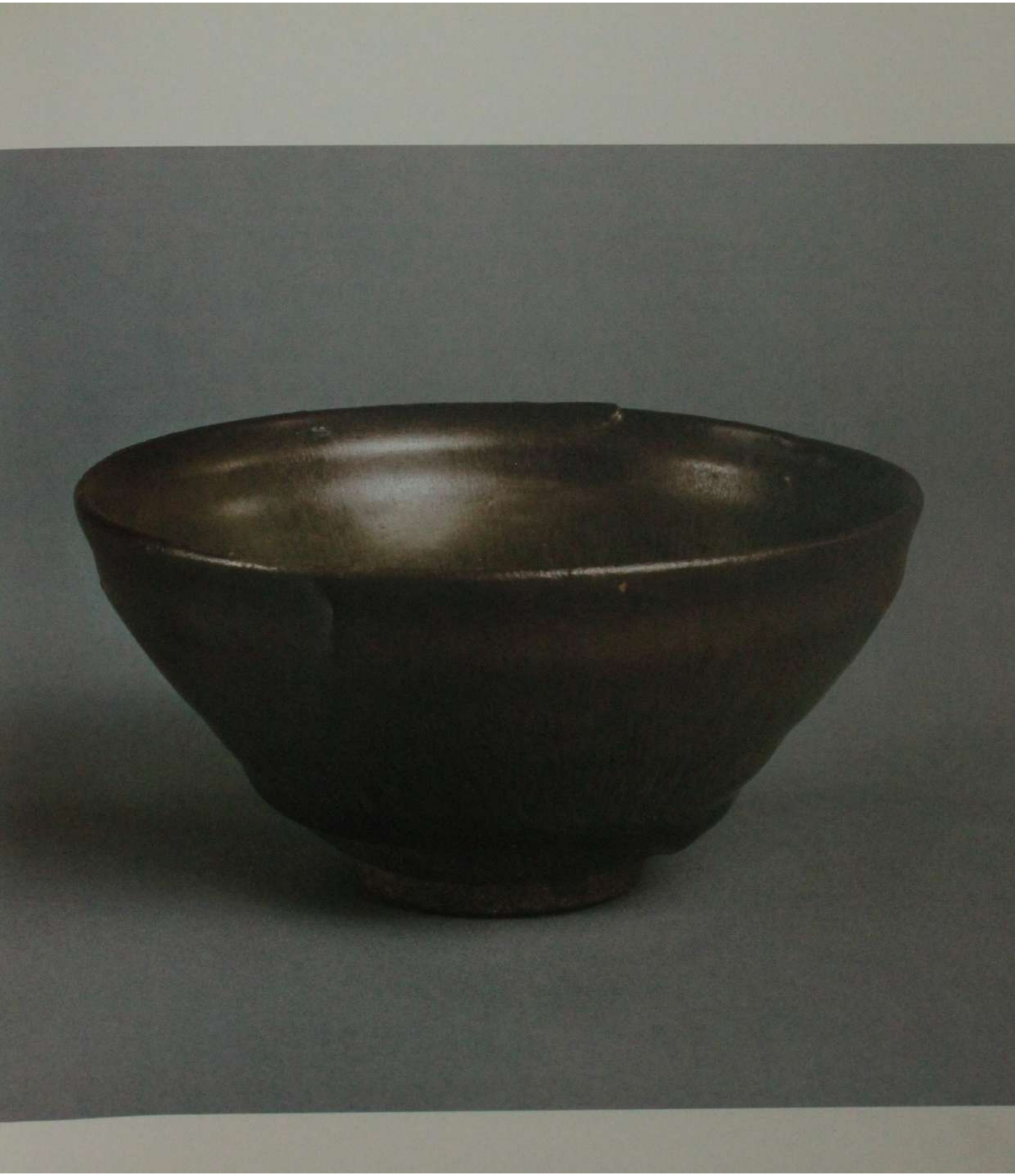
The valleys of the Jianqi and its two tributaries, the Qingqi (Ch'ing Ch'i) and the Nanpuqi (Nan P'u Ch'i), were the chief sites of the Jian kilns. Many have been reported, notably at Shuiji (Shui Chi), Jianyang (Chien Yang) and Chongan (Ch'ung An). All these sites are extensive, with huge spoil heaps and remains of both pots and kiln tools.

It appears that a separate bowl saggar was used to hold each tea bowl, which stood on a button of clay within the saggar. The saggars were stacked and the stack sealed with clay. There is little indication of the type of kiln used, perhaps it was the quite simple kiln with a single chamber of the type found at Tongan in Fujian province. Certainly the fuel was wood and charcoal from the wooded hills of the area, and the firing was done in a reducing atmosphere. In the area of Chongan, more than two hundred waster piles have been reported, containing a variety of wares of rather inferior quality. These include low-quality greenwares of the Longquan type and a grey-white ware. The kilns at Chongan continued their activity into the Ming dynasty, and finds of wares with underglaze decoration, again of inferior quality, have been reported. Shuiji, the first area in which finds were made, seems to have been a kiln area specializing in black-glazed wares, as did Jianyang. In that ware bowls predominated, and this underlines the chief reason for producing this very localized ware in quantity – to satisfy the market demands for tea wares.

Fujian province is, with Zhejiang, the centre of the cultivation of tea in China. In the tenth century, tea

256
Conical tea bowl. Pale-grey stoneware, *kaki* (reddish-brown) glaze with purplish iron spots. Dark-glazed ware (Henan). Song dynasty, 11th–12th century. D. 12.7 cm. University of Sussex, Brighton, Trustees of the Barlow collection.
The spreading shape seen here was made with especial elegance by northern potters. The mixture of *kaki* (iron-red) and black glazes is especially effective on this type of ware. The foot-ring is neat and glazed within the base. Compare this with Pls. 47, 255.

257
Tea bowl. Dark-brown stoneware, thick black and brown 'hare's-fur' glaze. Fujian ware (Jianyang or Chongan type). Southern Song dynasty, 12th–13th century. D. 12.5 cm. Ashmolean Museum, Oxford, 1956.767.
This is one of the classical *temmoku* wares: a simple tea bowl with a slight ridge below the lip and a boldly cut foot. The sides and foot are tooled.



258, 259
Tea bowl with a small foot and a flared lip that is very slightly rolled. Buff stoneware, combination of red *kaki* and a shiny black glaze run together to form a pool in the well of the bowl. Northern-type black ware. Northern Song – Jin dynasty, 12th–13th century. D. 12 cm. H.W. Siegel collection, Ronco.
The enlarged close-up view of the interior in Pl. 259 shows very clearly how the glazes have run together. The red or brown glaze usually has a matt texture, and the black glaze is very shiny with a bluish tinge. This is the northern version of the 'hare's-fur' glaze of the Fujian potters and, during the Song dynasty, was associated with the cult of tea drinking. Compare this with Pl. 260. This tea bowl is an elegant version of the flared shape that is also found in Fujian. The northern version is very finely potted at the foot, and the body is a pale fine-grained stoneware. Splashed ware like this was made at many of the northern Cizhou-type kiln sites.

drinking became an important custom in society. At first greenwares were favoured for the clear, pale-'green' tea[2] that was drunk, but by the Song period dark-glazed wares were considered both more beautiful and more practical, since they were thought to retain heat. Therefore, tea bowls from the kilns making black wares became more and more popular. It is presumed that specialization in dark wares at the Jian kilns started during the Northern Song period, reached its height in the Southern Song period and then died away as Ming porcelain came to the fore.

THE BROWN AND BLACK WARES OF NORTHERN CHINA

Contemporary with this specialization in southern China, in northern China black and brown wares with a mottled glaze were produced at several Cizhou-type kilns. This was a typical northern ware with a white body, precisely potted but having a glossy and a matt glaze (the former blue-black and the latter foxy-red) used together. Recently, it has been 256
suggested that the glaze may separate in firing. The black glaze was the traditional dark glaze at these kilns, a shiny glaze based on oxidized iron. The red glaze was similar to the glaze the Japanese called *kaki;* it was highly ferrugi-

nous with a good proportion of calcium, potassium and sodium. Typically it fires to a matt red surface when used thickly and fired in an oxidizing atmosphere. The two glazes may have been applied in splashes, one on top of the other, or have separated, and the results are sometimes called 'hare's fur', though there is very little similarity between the northern and the southern wares so termed. The northern wares benefit from all the elegance of potting and tautness of profile that one associates with the area: the bowls have neat foot-rings and straight, flaring sides or gently curved ones. In no sense could they be imitations of the southern ware; however, they were contemporary wares during the mid Northern Song period, and it is possible that they mark two aspects of a widespread vogue for wares with dark and mottled glazes for drinking tea.

By the thirteenth century the vogue for drinking tea was an important part of Chan Buddhist practices in the temples that were growing up in the area around Hangzhou in northern Zhejiang. Probably many types of ceramic ware were used for drinking tea at the temple, but it became customary to use the dark wares from northern Fujian in the temples in the Tianmu (T'ien Mu) mountains. The Japanese disciples who came to the temples to study Chan Buddhism, or as they called it, Zen Buddhism, assumed that the bowls came from the temple area, so when the priests who took the bowls back to Japan with them, they called them *temmoku* in Japanese (the Japanese pronunciation of Tianmu). Thus, the generic term for this particular type of roughly potted ware with a dark glaze is now *temmoku*, regardless of its place of origin. It was one of the few wares to be, practically within the period it was produced, disassociated from its kiln area. Another example was the problematic Ru ware of the Northern Song period. In both cases the special vogue for these wares ensured that it was influential in its own times and later. The shapes of tea bowls, and their sophisticated, 'primitive' aspect, have had an influence in both China and Japan. In Japan *raku* wares and many consciously rough-looking stonewares bear witness to the inspiration exercized by Jian wares of the Song dynasty. Jian wares were understood and appreciated in a special way in Japan, and it is there that many of the finest examples of Jian ware have been preserved and treasured as highly as the finest-quality Longquan ware from the same period.

THE JIZHOU KILNS

One of the most beautiful tea wares, closely related to the *temmoku* wares from Fujian, was the ware made in

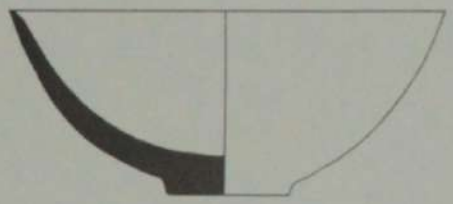


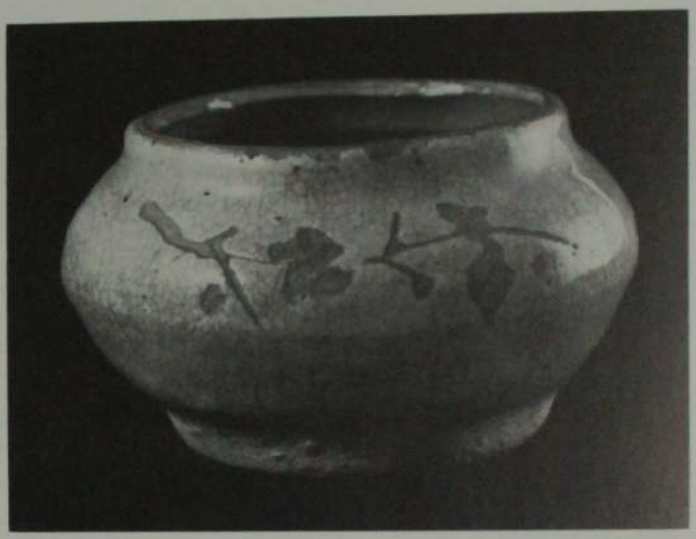
Fig. 23 Profile of a Jizhou-type bowl

southern Jiangxi province at Jizhou (Chi Chou).[3] This ware was quite perfunctorily potted; the profile was often almost unformed and the foot sketched in. Frequently the beauty of this ware lies entirely in the glaze and decoration within the glaze. Again this ware was concerned almost exclusively with tea bowls, although simple vases, ewers and jars with round bodies also form part of the repertory of shapes. The gentle vases have the wide-mouthed pear shape popular in the later Southern Song period, and the ewers also have a softened form with a long spout and a rounded body. 26, 266, 269–71

The dark-glazed wares from this kiln are of the same general type as Jian ware and have complex glazes, apparently used successively, with a decoration produced in the glaze through the use of a reserve motif. This seems to have been either a piece of cut paper or a leaf that was placed on the first glaze. Then the whole piece was covered with another glaze and the cut paper removed before firing. The shape of the reserve then showed through in silhouette where the upper glaze had been removed with the cut paper. This technique was related to resist-dyeing on fabrics, a technique already used in China in the Tang dynasty. Even the motifs—birds and flowers, geometric motifs and characters—appear on both the Jizhou tea bowls and on contemporary textiles. In the pottery version, instead of standing clear against a white background, the motifs are usually dark against a dappled, almost partridge-feather, background formed by the upper layer of the glaze. When a leaf was used, it was handled in exactly the same way as the cut paper. The finished result was a golden leaf skeleton against a shiny black background; the leaf was placed singly, apparently casually, on one side of the inside of the bowl. (On the piece illustrated, the leaf has been placed on the iron-yellow glaze; a dark glaze has then 25

260
Tea bowl. Dark-brown stoneware, dark glaze with brilliant oil spots. Fujian ware (Jianyang or Chongan type). Southern Song dynasty, 12th–13th century. D. 12.2 cm. Seikado Foundation, Tokyo.
The foot is square cut, and the glaze runs thick and dark on the outside. This is the famous *Inaba temmoku* bowl: it is a very rare type of tea bowl, of which this is the most spectacular example known.

261
Bottle-shaped vase with high shoulders, an inward sloping neck and a rolled lip. Buff stoneware, dark-brown glaze. Jizhou ware (Jiangxi). Southern Song dynasty, late 12th–13th century. H. 19. cm. University of Sussex, Brighton, Trustees of the Barlow collection.
A prunus spray has been reserved on the body; the detail of the flowers is freely drawn within the reserve. This is a fine example of decorating with dark and light reserve. The composition of this style of decoration is informal and depends largely on the placing of the motif. See Pls. 25, 262–3.

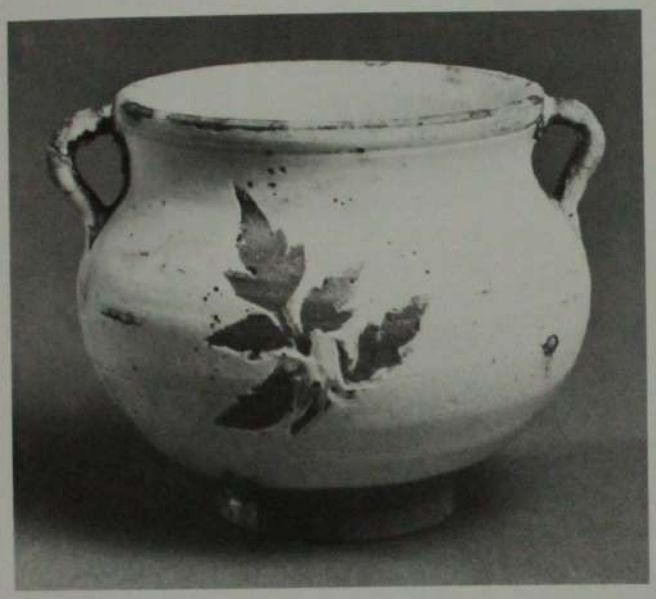


262
Small jar. Buff stoneware, pale transparent glaze, crackled and stained. Jizhou ware (Jiangxi). Southern Song dynasty, 12th–13th century. H. 5.1 cm. Gemeentemuseum, The Hague, OC(VO) 96-1932.
Compare this with Pls. 25, 261. The decoration of a prunus spray has been cut through the glaze. The use of the prunus-spray motif was typical of this type of Jizhou ware, as was the crackling of the almost colourless glaze, which was stained.

been applied and the leaf burnt off.) The most complex resist motifs were the dragon and phoenix and designs with Chinese characters; these are probably paper cuts. It is equally possible that the Chinese used wax or clay as potters do today. Oil-spot effects and glossy golden-brown and black tortoise-shell glazes on tea bowls were also produced at Jizhou, and indeed the outside of a tea bowl with resist decoration was usually glazed in a dappled composite style. Very rarely a flat dish was decorated with resist designs on both its sides; this was probably quite a late development from the fourteenth century.

There is a type of Jizhou ware close in its style of potting to the dark-glazed wares with resist decoration; it links this kiln with the Cizhou wares from Henan and Hebei provinces. This ware had a black glaze with decoration incised through the glaze in free roundels and geometric patterns, which are reminiscent of the resist motifs but often more roughly executed. Again, the bowls were very roughly potted, having a poorly cut foot and an inelegant lip. The free decoration is frequently on both the inside and outside of these bowls. The majority of the objects produced were, again, tea bowls, and the glaze seems to have been always a dark brown. Small vases were also common from this kiln. The plum-branch motif, either cut away through the glaze or perhaps resist-made, is the typical decoration. 261–2

Also related to the Cizhou tradition are the white-slipped wares from Jizhou. These may be decorated in either resist or painted slip. In the resist style the motif was laid directly onto the body and slip was applied over it; then the motif would have been removed and a clear glaze put over the whole thing. This left the resist design set in relief under a 263



263
Small jar with two loop handles. Grey stoneware, thick white slip. Jizhou ware (Jiangxi). Southern Song dynasty, 13th century. H. 6.3 cm. Ashmolean Museum, Oxford, 1956.1308.
Compare this jar with Pls. 25, 261–2. A leaf spray has been used here as a reserve motif. This piece seems to be very close to Cizhou-type potting. The potter left finger marks when removing the resist; they are clearly visible in the disturbed slip.

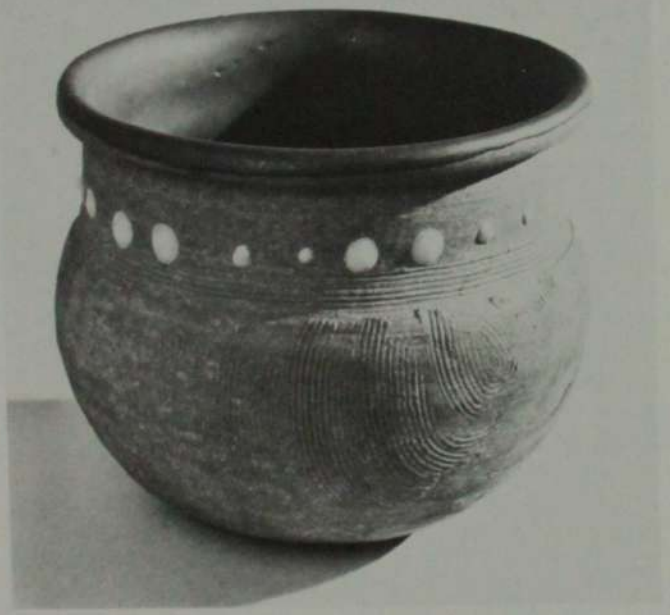
pale glaze. Strangely, there was no apparent relationship between the motifs used in the relief decoration in white slip and those used on the dark-glazed wares. The white-slipped pieces—usually round-bodied jars and ewers—are normally decorated with a floral spray or leaf motif set on the shoulder or the side of the body.

On the same white-slipped, predominantly jar-shaped pieces, potters at Jizhou painted in dark slip in a technique evocative of that used by later decorators of Cizhou ware. With a brush and dark-brown slip, they produced decorations composed of very freely drawn animal motifs combined with squared spirals or dotted scrolls, reminiscent of the scrolls on impressed *qingbai* wares from Dehua. The potters at Jizhou took up the design in both slip and resist techniques and emphasized the line with dots. This same motif recurred much later in underglaze blue on the white porcelain from Jingdezhen.

Some of the most beautiful slip decoration at Jizhou was in a style that seems to be a development of Cizhou style. To place the motif (a floral spray) on the shoulder of a jar or bowl, the painter used a thick slip of a dark greenish-brown and painted in a style that can perhaps best be described as a silhouette style. The motif was painted with rather thick slip that stood up in very slight relief under the glaze; there was no emphasis on brush strokes. Such decoration was placed, much as the resist motifs on white wares, on the shoulder of a bowl or jar with no accompanying band of decoration or any balancing motif. This style seems peculiar to Jizhou and was probably a very late development of the Cizhou style, in a new idiom that, unfortunately, seems to have had no successors.

Still another style of decoration was present at this most versatile and inventive kiln area. This was a dark-glazed tea ware decorated with an ash-grey splash that could be 271
controlled to produce a painted motif. The technique of decorating this ware is reminiscent of 'black Jun' ware of the Tang dynasty from Lushan in Henan province. A black glaze that differs from the shiny black glaze on resist and incised wares was used; it was applied thinly to show off the elegantly potted lip, which was much closer to the style of Jian ware. The decoration in the glaze might be a simple grey splash with a trail across the surface of the bowl,

264
Tea bowl. Buff to grey stoneware, two glazes: one dark, the other yellow. Jizhou ware (Jiangxi). Southern Song dynasty, 12th–13th century. D. 14.8 cm. Staatliche Museen Preussischer Kulturbesitz, Museum für Ostasiatische Kunst, Berlin, 1971.26
The resist motifs used inside the bowl are phoenixes and flowers; these show dark through the speckled upper glaze. This is one of the more elaborate resist designs used at Jizhou. Compare this piece with Pls. 26, 272.



265
Pot with a round base, drawn-in collar and wide mouth with a rolled rim. Grey stoneware, *kaki*-type glaze inside. Ganzhou ware (Jiangxi). Late Southern Song–Yuan dynasty, 13th–14th century. D. 13.4 cm. Percival David Foundation of Chinese Art, London, 323.
The unglazed outside of the pot is incised with long combed lines running under the base from the shoulder to form a concentric effect. The collar is decorated with a ring of dots in cream-coloured glaze. This is a very distinctive type of little jar, sometimes called a rice measure; they were made in graduated sizes. The colour of the body and glaze inside may vary, but the shape and combed decoration are constant. Such measuring pots were also found in the wreck off the Sinan coast of Korea (see Seoul catalogue [1977] nos. 235–7).

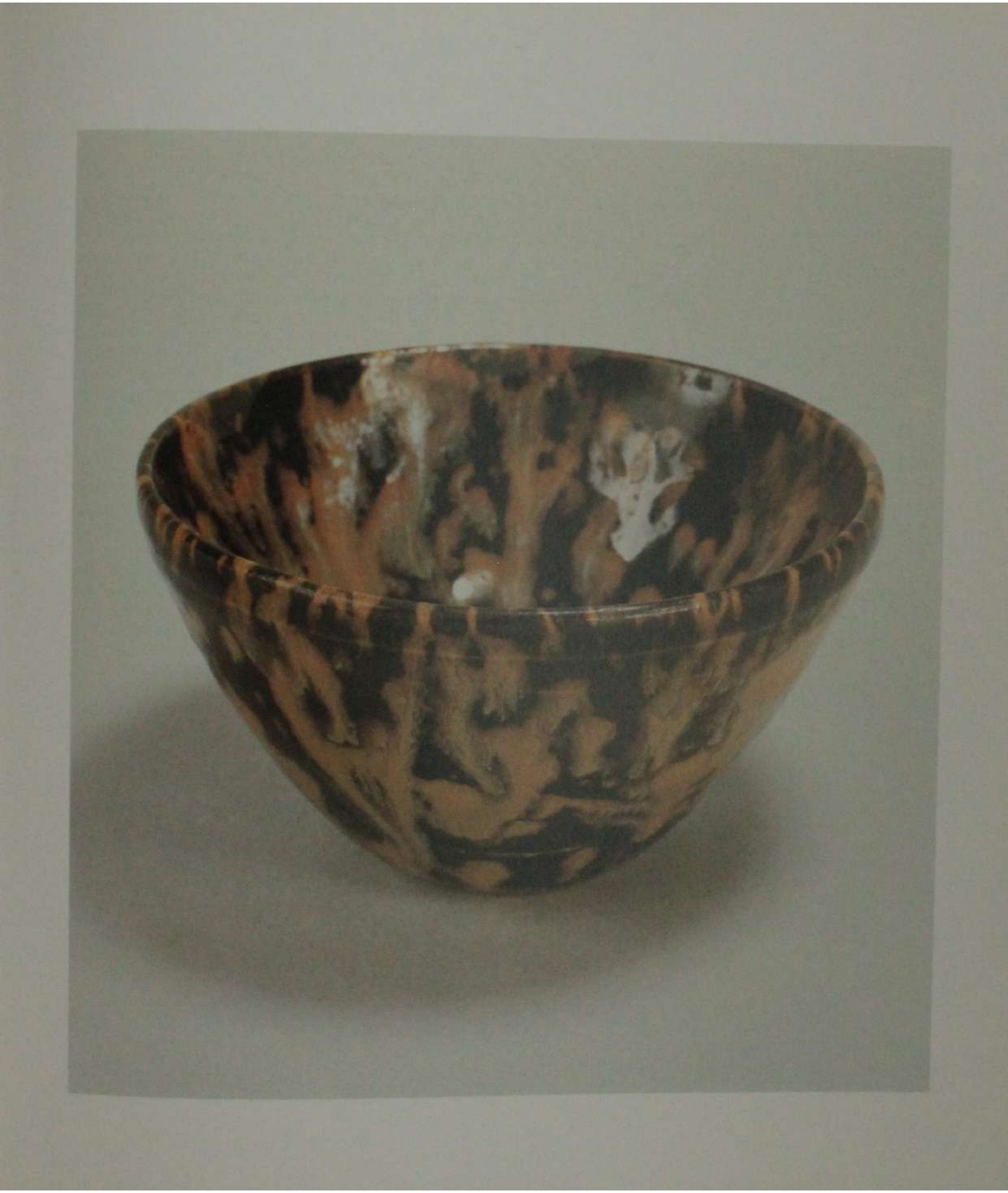
inside and out, but it could also be a painted motif. The most popular seems to have been the so-called 'plum blossom and moon' design. This motif seemed to be in vogue in the late Song period, for it also appeared on the white wares with resist decoration from the same area, on which it was more literally expressed. On the black ware, it was much more freely painted, a calligraphic flourish representing the plum branch and a dot or curve the moon.

Jizhou is an example of one of the most varied kiln areas yet investigated. The site was along the Gan (Kan) river in south Jiangxi province. This huge river flows north into Lake Poyang. The site was some eight kilometres outside Ji'an (Chian) at a place previously called Dongchang (Tung Ch'ang) but now named Yong Ho Xu (Yong Ho Hsu), the Wastes of Yong Ho. Jizhou is the Song name for Ji'an; the name was changed in the Yuan dynasty. Ji'an is on the west bank of the river in a low-lying area surrounded by hills and studded with small lakes. Well over twenty sites have been identified there. Not all of them are waster heaps; several appear to be clay mines. The *Jingdezhen Taolu* reports that there were five kilns there in the Song dynasty. Ji'an appears to have been an active pottery-making centre from the Five Dynasties period. In the local Dongchang gazetteer it was recorded as a folk kiln of the tenth century that had grown quickly in the Song dynasty to a town of one thousand households. Production continued there through the Yuan period and into the Ming dynasty. Present-day Yong Ho Xu bears witness to an exceedingly productive kiln area in the past: the walls and paths of the town contain remains of pottery and of saggars; the remains of the old kilns have been used as building material.

Although none of the wares from this site were of the highest quality or achieved a great reputation in Song times, this was one of the richest kiln sites because these potters made such a variety of wares. They followed the trends from several influential kilns and also made their own innovations. Even the kiln tools and stands found underline this aspect of the kilns. Bowl saggars have been most commonly found, both the true bowl saggar, the straight-sided saggar with a flat base and the ring saggar. Step-sided saggars have been found at the kiln areas working with white slip, indicating that firing was done in a face-down position, although no examples of this have been uncovered. Firing supports seem to have been largely rings and flat pads, as at Jingdezhen. The type of kiln that was used is uncertain, although, again, they were wood-burning kilns and – as far as one can be certain – firing was done in a reducing atmosphere. It would seem that, by the later Song period, a mixture of types of kilns was not uncommon (as we have seen at Jingdezhen), though some form of dragon kiln was preferred for large firings.

Tea wares with a character roughly incised on the base, similar to the Jian wares from Fujian, were common at Jizhou. Also, from the kilns using slip decoration came 294
many of the thirteenth- and fourteenth-century wares with the character *ji* (*chi*, 'lucky') written in brown slip in the well of the bowl. The slip-painted wares have been reported to form the largest quantity of the sherds found at the general site. They appear to have been the later product

266
Tea bowl with a thickened rim. Buff stoneware, shiny black and yellow glazes used in combination. Jizhou ware (Jiangxi). Southern Song dynasty, 13th century. D. 11.4 cm. National Museum, Tokyo.
Strictly speaking, this is not a tortoise-shell glaze (cf. Pl. 269) but a very rich use of the same coloured glazes.



of the kilns, and the amount of the remains may simply reflect this. It is not possible to set out the series of products from the Jizhou kilns in chronological order. The tea wares would have been produced for trade demands as long as that demand lasted, perhaps until the later fourteenth century, and would occur over the whole period of production. This may well be true of white wares too, and it seems possible that the Jizhou kilns engaged in true mixed production.

The inferior wares from Jingdezhen were related to the various wares of Jizhou. By the later Song period the former was the major kiln of the province of Jiangxi. Both kilns would have been delivering wares to Lake Poyang for distribution within China. Both kilns sent wares to the east coast for export in the later Song dynasty. It appears that Jizhou never competed with Jingdezhen in the production of *qingbai* porcelain ware, but both kilns produced a type of dark-glazed *temmoku* ware. Jingdezhen wares of that type were much closer to the model from Fujian than the Jizhou ware. There are reports that *ge* ware was made at Jizhou; that ware was also reported to have been produced at Jingdezhen in the Southern Song period. This is one of the occasions on which we can see a sign of competition for markets between two kilns in the boom years of the thirteenth and fourteenth centuries. In a sense too, the Jizhou kilns with their prosperous market at Nanchang (Nan Ch'ang), which also handled much of the trade from Jingdezhen, were able to continue with traditions of potting after production at the original kiln had perhaps died down. It seems likely that the Cizhou-type wares from Jizhou are of a very late date and that they were closer stylistically to the early wares with cobalt decoration from Jingdezhen than to their northern source of inspiration.

PAINTING IN METALLIC OXIDES INTO OR UNDER AN IRON GLAZE

Before leaving the subject of dark-glazed wares in China, it is important to discuss the very beautiful dark-glazed wares with 'in the glaze' decoration. Often regarded as a close relative of the *temmoku*-type glazes, these wares seem to introduce yet another technique and one which, with the technique of painted decoration used on Cizhou ware, was to play a very important part in the future development of decoration on Chinese ceramics. This technique consisted of painting with a slip having a high iron content on or under a raw, monochrome, iron glaze. The result was a dark motif on a brown glaze. This simple technique may have many lovely variants since the concentrated metallic 'slip' used to paint with could produce a lustre effect or a really bright red. Examples of wares with this decoration date from the late Song period, and the most striking effects are those on the thirteenth-century version of the pear-shaped bottle vase. These vases appear to be southern, for the glaze is not shiny, and the pear shape is similar to the version employed at Longquan in the late thirteenth to fourteenth century. This technique of painting with a metallic oxide into, or under, another glaze was to revolutionize the decoration of porcelain. It is not clear when this technique started to be used in China. The potters of Zhejiang in the fifth century had used dark spots in a green glaze (the ware classified as *tobi seiji* by the Japanese). But the use of real painting techniques in this manner, as distinct from slip-painted ones, seems to have occurred on the dark wares. The kiln of origin is uncertain, but there is no doubt that this decoration was in fashion in the later Song period—and once again, taste and technique produced a striking ware that seemed to die away when the market became flooded with monochrome white porcelains and decorated white porcelains at the end of the fourteenth century. The concentration of the larger kilns in the south, at Jingdezhen, Dehua and Canton, is also an indication of the importance of trade in the ceramic industry.

27, 267, 275

292

By the close of the Yuan dynasty, many of the styles and traditions of the Song dynasty were fading away. So many inventions that had seemed to hold promise for almost endless variations disappeared rather abruptly. But Chinese taste in ceramics and tastes in the trade market outside China were changing radically, and this was reflected very quickly in the size of production, which by the fourteenth century had reached industrial proportions.

267
Pear-shaped vase. Heavy grey stoneware, black glaze. Dark-glazed ware (possibly from southern Zhejiang or Fujian). Late Southern Song dynasty, 13th–14th century. H. 27.2 cm. British Museum, London, 1947, 7–12, 148. This elegant shape is well known in wares from Longquan (see Pl. 292). The foot-ring is slightly flared, and the base unglazed. A leaf spray has been painted in metallic oxide into or under the glaze. This is one of a group of wares, often in this shape, decorated with iron oxide; they seem to be related to the black- and *kaki*-glazed wares from Henan (see Pl. 258).

268 *Small jar.* Dark-brown stoneware, black glaze inside. Dark-glazed ware (Ganzhou in Jiangxi). Early Yuan dynasty, late 13th century–early 14th century. H. 8.8 cm. National Museum of Korea, Seoul.
The body of this jar is striated with incising; there is a row of dots of glaze around the neck. The outside is unglazed. Such jars, found in several sizes, are sometimes thought to have been grain measures. Sherds of this type of ware have been found at kiln sites at Qilizhen, Ganzhou, in Jiangxi (see *Kiln Sites of Ancient China*, Nos. 251–2). This jar was found off the coast of Sinan, South Korea. See also Pl. 265.

269 *Tea bowl.* Buff stoneware, shiny tortoiseshell glaze. Jizhou ware (Jiangxi). Southern Song dynasty, 13th century. D. 10.8 cm. Ashmolean Museum, Oxford, 1956.742.
The foot is roughly cut, and the potting is loose with an uneven profile. The decoration is basically a black glaze with a very shiny butterscotch-yellow glaze splashed into it. Compare this tea bowl with Pl. 266.

270 *Tea bowl with a slightly moulded lip and a roughly cut foot.* Buff stoneware, almost matt black glaze with grey splashes. Jizhou ware (Jiangxi). Southern Song dynasty, 12th–13th century. D. 11.4 cm. Ashmolean Museum, Oxford, X1266.
Compare this piece with Pl. 271, on which similar glazes have been used. It is possible that this is the Jizhou version of an oil-spot glaze.

271 *Bowl with a slightly everted lip having a groove below it.* Grey stoneware, almost matt black glaze. Jizhou ware (Jiangxi). Southern Song dynasty, 13th century. D. 15.54 cm. Ashmolean Museum, Oxford, 1956.764.
A prunus and moon have been painted in the glaze in a smoky-grey opaque colour. This is a type of ware related to the smoky splashed wares made at Lushan in Henan during the later Tang dynasty. At Jizhou, the potters painted with grey glaze, making very free designs composed much as the cut-through designs on Pls. 262–3.

272 *Tea bowl with a slightly rolled lip and a roughly cut foot.* Grey to buff stoneware, black glaze with buff 'partridge-feather' dappling. Jizhou ware (Jiangxi). Southern Song dynasty. 12th–13th century. D. 10. cm. Ashmolean Museum, Oxford, X 1268.
The decoration consists of four quatrefoil paper-resist motifs showing as dark areas in the glaze which is speckled yellow and buff. Compare this piece with Pl. 26. The resist motifs used here are more like the motifs employed in fabric-printing at the period. Also compare this with Pl. 264.

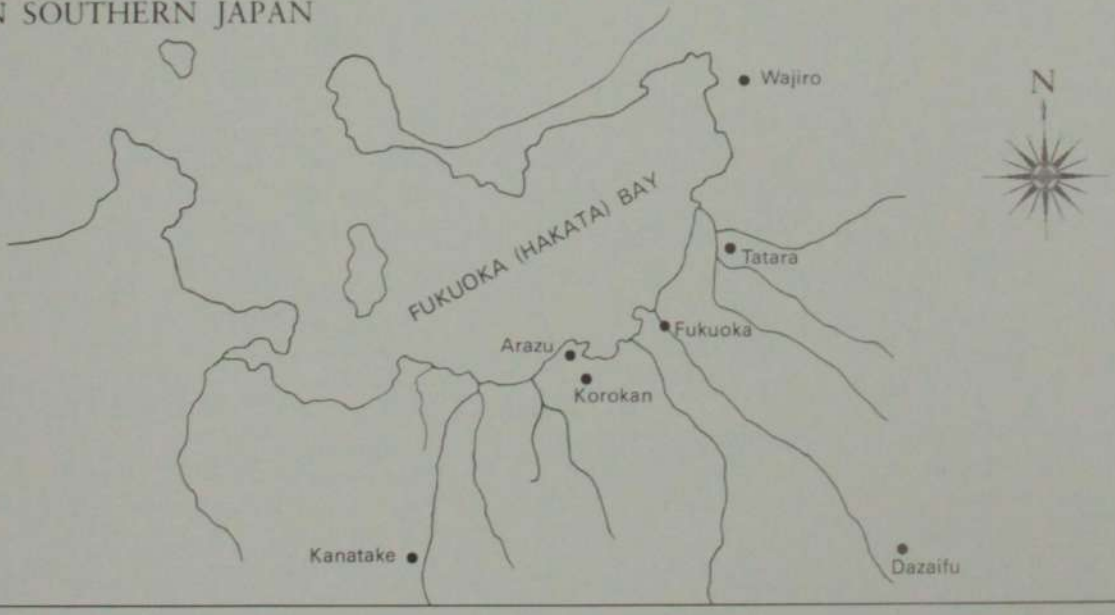
273 *Tea bowl.* Pale-grey stoneware, black oil-spot glaze inside and out. *Temmoku* ware (Henan). Southern Song dynasty, 12th–13th century. D. 9 cm. Percival David Foundation of Chinese Art, London, 301.
This is a beautiful northern black ware with fine silvery oil spotting. The unglazed lower body and the foot are dressed with a dark slip.

274 *Tea bowl.* Pale-grey stoneware, thick, glossy, black and *kaki*-red glazes. *Temmoku*-type ware from northern kilns (Henan or Shanxi). Song dynasty, 12th century. D. 12.06 cm. Ashmolean Museum, Oxford, 1956.1394.
The bowl, which has a gracefully curved profile, has a neatly cut foot and a quite sharply everted lip. The glazes used together form streaks on the inside and outside in a form of 'hare's-fur'; see Pls. 258–9.

275 *Tea bowl with slightly rounded sides and a rolled rim.* Pale-buff stoneware, black glaze inside. Northern *temmoku*-type ware (possibly from Shandong). Jin dynasty, 13th century. D. 13 cm. Ashmolean Museum, Oxford, 1956.757.
Red (iron-oxide) dashes have been painted into the glaze, resulting in a simple pattern. This seems to be another variant of the black and *kaki* glazes from the northern kilns in the Cizhou tradition. Here the effect is not lustrous as it is in the painting with metallic oxide in the black glaze seen in Pls. 267.

SKETCH MAP OF THE MAJOR TRADING SITES AND GENERAL TRADE ROUTES BETWEEN CHINA AND JAPAN IN THE SONG DYNASTY

SKETCH MAP OF THE MAJOR SITES AT FUKUOKA (HAKATA) BAY, KYUSHU, IN SOUTHERN JAPAN



TRADE

China had always had contacts, both commercial and cultural, with her neighbours. Such contacts had been on various levels ranging from the exchange of mundane commodities to barter of more exotic items like silk and lacquer in order to acquire horses and jade; a more 'cultural' trade on a less commercial level had a more lasting influence.

The oldest traditional route for trade for northern China had been through the Jade Gate in the north-west corner of Gansu (Kansu) province on the eastern edge of the Tarim Basin. From there trade routes stretched to the north and south of the Basin westward to the Caspian Sea, Asia Minor and the Mediterranean coast or southward into the north-west of the Indian subcontinent. Travellers and merchants moved along these routes trading at the settlements along the way. Few of them made the whole trip. Although Chinese merchants did not travel the entire length of the routes, Chinese rulers regarded this area as an important sphere of influence over which they sometimes gained considerable control.

The Tang dynasty had been one of the great periods for this trade and such extended power. Whatever the state of the balance of political power, the contact with the West through Central Asian trade brought to China, from the first century AD to the tenth, many artistic traditions of style, shapes and usage of vessels, techniques for employing exotic materials and the huge Buddhist system of beliefs, ideas and iconography. Many traditions – literary, musical and artistic – were implanted with Buddhism in China and took root there.

These same traditions have, in many cases, later gone to other countries as 'Chinese influences'. This was very much the case in Chinese cultural relations with Japan from the ninth century AD. Chinese culture was so much admired in Japan that, at first, the Japanese acquired objects of art and books and later paintings, often in exchange for gold, which China sought from this eastern area. For, although from one point of view this was cultural trade, for the Chinese it was an export trade, primarily to obtain gold. Central Asian trade was more varied, and the Spice Island trade (operating through Canton) with South-East Asia a good deal more mundane. From an early stage, Chinese merchants had a shrewd idea of the tastes and needs of their various trading partners. It is clear that, with a few exceptions, pottery did not play a large part in China's external trade until the Song period.

The lively trade with Central Asian merchants, which had been a major influence on the cultural and artistic life

276
Circular box and cover. Grey stoneware, blue-green glaze. Korean celadon. Koryo dynasty, 12th century. D. 12.7 cm. G. St. G. M. Gompertz collection.
The box was glazed overall and fired on tiny spurs; the cover was also fired in place. There is a marked shoulder and the top is flattened. The decoration (a squared-spiral classic scroll and lotus spray) is finely incised in the body under the glaze. Such pieces must be compared with tenth-century wares from Yue whose style and technique are very similar. However, the use of a single flower spray across the top of the box corresponds to contemporary taste in northern China. Comparison with southern Chinese boxes (Pls. 289, 299) supports the assumption that Korean potters were in close affinity with the south-eastern Chinese style of the twelfth century.

of northern China, was effectively stopped by the rearrangement of political power at the outset of the Song dynasty. The newly unified country found itself without its traditional outlets for foreign exchange to the West. In a time of constant changes and eventual collapse of the dynasty's hold on the north, attention turned to developing external trade through the southern ports. As has been seen, during the Song dynasty fine potting became not only a nationwide tradition of great variety, but also an industry with an enormous output. Production increased largely in response to demand from the merchants of the south-eastern ports, for pottery had become a major trade commodity and was required in considerable quantity and of selected quality for most of the trade engaged in through these ports.

The trade ports of the provinces of Zhejiang and Fujian seem to have flourished successively, the most northerly at Ningbo being the earliest, followed in turn by Wenzhou, Fuzhou and then Quanzhou – the greatest port of all during the Song dynasty. Each of these ports is at the

277
Dish with flaring sides. Grey stoneware, transparent blue-green glaze. Korean celadon. Koryo dynasty, 11th–12th century. D. 16.5 cm. G.St.G.M. Gompertz collection.
The finely incised decoration is composed of a parrot and flowers. The dish was fired on tiny spurs on the base and is glazed all over. These wares can be compared with tenth-century wares from Yue, but the texture of the glaze and the style of potting is related to contemporary Ru wares from northern China.

mouth of a river system, and each of these rivers was the transport highway for the major kilns of the area. So Ningbo, or Minzhou (Minchow) as it was called at that time, was the port for wares from northern Zhejiang, and incidentally also for the paintings and other items of Chan or Zen Buddhism that were traded with Japan in the tenth to fourteenth centuries and later. Wenzhou was the main port exporting Longquan wares. It is possible that these wares were shipped south from Wenzhou, down the coast, and finally exported from the port of Quanzhou, which seems to have been the major port for trade with South-East Asia, the Philippines and the Arabs, for India and the Near East. Fuzhou, being situated at the mouth of the Min river, was the primary port for the export of *tenmoku* wares from the upper reaches of the river and for the greenwares of the kilns around the port. Quanzhou, apart from acting as an entrepôt for the coastal trade, was the major outlet for wares from Dehua, Anxi and Tongan, all of which played such an important part in the expanded trade of the thirteenth and fourteenth centuries.[1]

278
Mallet-shaped vase. Grey stoneware, fine, blue-green, crazed glaze. Korean celadon. Koryo dynasty, 11th–12th century. H. 27.9 cm. G.St.G.M. Gompertz collection.
The vase has no foot-ring, a pronounced shoulder, a tall neck and a flat flanged mouth. This is the Korean counterpart of the paper-beater shape known in both northern and southern China. Compare it with Pl. 152. The simplicity and elegance of the Korean style is immediately apparent.

Clearly the pots used in the various trade undertakings were selected to fulfil different roles in each case. There is also a distinction to be made between trade that led to the development of pottery traditions in the importing countries and trade in which the pots were simply a trading commodity and met no native ceramic tradition on which they could strike a spark. A useful comparison can be made between the effect of greenwares from Zhejiang exported

to Korea, where a whole tradition of fine potting in the Koryo period followed, and similar wares exported to the Philippines, where there was no native tradition of high-fired potting to which the pots could be related. Where there was no ceramic tradition, Chinese pots might be treasured and even transformed into cult objects—as they were in Borneo—but they could not generate new life as they could in a culture where local potters were able to take up the many technical and stylistic innovations of the Chinese potters.

KOREA

Trade or, more properly, religious and cultural contact between Korea and the Wu-Yue Kingdom of northern Zhejiang was abundant in the tenth century. This kingdom paid tribute to the court of the successive Chinese dynasties and also maintained close relations with the Koryo Kingdom of south-western Korea, based on intermarriages of the ruling classes and the bond of being devout Buddhists. The dates of the Korean Koryo dynasty (918–1392) almost correspond to the Song and Yuan periods in China. During the Korean dynasty the period of the best ceramic output was the reign of King Myongjong (1171–97). Pottery from the Yue kilns was going to the Chinese capital as tribute; however, it also went by the sheltered coastal route from Ningbo to southern Korea with lacquer, silk and Buddhist cult objects of all sorts. We have seen already the influence that the Yue tribute wares had on the greenware traditions at Yaozhou and on Ru wares during the Northern Song dynasty. In South Korea, where there was already a tradition of making unglazed, high-fired wares with a grey body, the introduction of Yue ware (the delicately decorated, green-glazed type) inspired a school of potting that made exceptionally beautiful greenware with a special quality of glaze and its own particular style. It has been traditional to assign to the Liao potters and Ding wares from northern China the greatest influence on Korean potters, but certain as those influences were, it is now accepted that the trade contact of the late tenth century through Ningbo initiated the tradition of making Koryo celadons.

From potters of Zhejiang, the Koreans learned fine-quality potting, the use of a transparent green glaze and of tiny spur supports on the base of a piece for firing, as well as a style of incised decoration that employed floral sprays. The technique of so much of Koryo celadon seems to resemble that of Yue ware; the result has been conjecture

279
Ewer with cover and basin. Fine grey stoneware, blue-green glaze. Korean celadon. Koryo dynasty, early 12th century. Total H. 17.8 cm. Duksoo Palace Museum of Fine Arts, Seoul.
The bowl has rounded six-lobed sides and a foliated lip; the ewer has an angled shoulder, a tall spout and handle, and a columnar neck topped by a cover that is surmounted by a lion and cub on a lotus bud. Compare this piece with Pls. 171, 193. The Korean potter is adapting the ewer and basin combination, but these new forms did not become traditional for Korean potters of later periods.

that, at the start of the Song dynasty (perhaps when the Yue Kingdom finally came under the control of the central Song government in Kaifeng), Yue potters may have moved north to the Koryo Kingdom. There is no documented evidence for such a move; nevertheless, this is one of the most striking examples of a trade commodity being instrumental in the establishment of a new tradition in the importing country. Indeed, in this instance, the new tradition in some respects overshadows the one from which it sprang, for Koryo celadons are among the most beautiful in the world.

The introduction of the distinctive 'kingfisher-blue' glaze that gives Koryo celadons their very special effect can be dated to the first quarter of the twelfth century from contemporary reports and dated tomb finds. The reports were from a Chinese traveller, Xu Jing (Hsu Ching), who went on an embassy to Korea in 1125 and left interesting and detailed accounts of his travels, including an accurate description of the ceramics that he saw. The twelfth century marked the flowering of the lovely Korean celadon ware that is often compared with Chinese Ru ware, its near

280
Bowl. Fine grey stoneware, transparent blue-green glaze. Korean celadon. Koryo dynasty, 12th century. D. 19 cm. G. St. G. M. Gompertz collection.
The impressed decoration is of boys playing among lotus flowers. This is a fine equivalent of the subject used on Chinese impressed wares from the same period and a little later (see Pl. 126).

contemporary. The potting styles and some of the techniques of the Korean potters, such as the tiny spurs, are similar in the two wares, but the characteristics of the Korean glaze are quite different from the glaze on Ru ware.

The relationship between Korean and Chinese ceramics in general is one of some subtlety, apart from this obvious link with Zhejiang province. Chinese wares from the kilns at Dingzhou and Cizhou have been found in Korean
278, 301–2 burials, and shapes such as the cup-stand, the paper beater
300 and the Buddhist *kundika* were clearly shared with the mainland potters. The main difference becomes clear in the glaze. The development of an incised and inlaid technique
304 of decoration for celadons was something unique to Korea borrowed perhaps from the inlaying techniques used on lacquer, which employed mother of pearl. From the period discussed onward, Korean and Chinese potters and artists were acutely aware of each other, for their traditions were similar, though not indistinguishable.

The coastal route was used for trade throughout the Song period and was extended to Japan. The presence of shipwrecks off the islands of south-western Korea support

281
Pear-shaped bottle. Fine grey stoneware, blue-green glaze. Korean celadon. Koryo dynasty, early 12th century. H. 28.5 cm. G.St.G.M. Gompertz collection.
This bottle has a wide base with a very shallow foot-ring and a tall neck with a gently flaring lip. Compare this piece with Pls. 92, 267, 292, which are of similar shape but different in style.

282
Meiping *vase.* Grey stoneware, dark green-brown glaze. Cizhou-type ware (Shanxi). Late Northern Song–Jin dynasty, 12th century. H. 38.4 cm. Staatliche Museen Preussischer Kulturbesitz, Museum für Ostasiatische Kunst, Berlin, 1962.13.
The glaze runs almost to the foot. The turned-back neck and high shoulders indicate a later Song date. This is a fine example of a dark-glazed monochrome stoneware from the Song period.

this statement, and the reports of a Song embassy describe the route in 1125. Recently, a shipwreck off the Sinan Islands has been excavated; it contained an almost undamaged cargo of late thirteenth- to early fourteenth-century wares. The ship was carrying a cargo consisting almost entirely of ceramics of high (but perhaps not top) quality from southern China, predominately from the kilns at Longquan and in Fujian. The cargo of ceramics, still packed in bundles and boxes, consists of six thousand pieces. The majority of these are green-glazed wares from Longquan or *qingbai* wares from Dehua and Jingdezhen. *Temmoku*-type wares from Jianyang or Jizhou are also included, as well as some Cizhou and Jun wares. From the coins found in quantity on board, the date of the wreck is assumed to have been between 1311 and 1325. This wreck, which was certainly not unique, provides good archeological evidence of the quality of ceramics being exported for trade at the very end of the Song dynasty. It seems likely that the ship, which may have come from Quanzhou, was bound for Japan.

JAPAN

Cultural links and more mundane trade between China and Japan were of very long standing. The earliest trade route was overland, northward and then down through the Korean peninsula, but sea trade took another route: from the south-eastern coastal ports across the dangerous China Sea or northward, hugging the coast around Liaodong Bay, and then south down the Korean coast and across to Japan. In the sixth century, Buddhism was introduced to Japan from China via the state of Silla in Korea. This accelerated interest in Chinese books, ideas and cultural objects. Interest in China was sustained and increased as Buddhism became an established religion in Japan. Aristocratic taste turned to Chinese culture and the collecting of luxury objects. Such collecting was more or less from capital city to capital city—from Changan (Xian) to Nara. This type of trade was characteristic of the ninth century, when Tang items went to Japan and were preserved in collections such as the one at the Shōsōin (begun in 756) at Nara. Although this was not true commerce, it is probable that gold was given in exchange for these items and that this was the chief attraction for the Chinese.

The beginning of trade proper with Japan was marked by the establishment of the *Dazaifu* ('Office') in Kyushu, the southern island of Japan, set up in the official provincial capital empowered to deal with foreigners and by the arrival there of Chinese officials from Zhejiang in 945. The Chinese settled at the nearby port and set up a trading centre there. This centre remained in existence for the following three centuries. Chinese ceramics had three important roles to play in the exchanges with Japan during

283 a+b
Flanged dish. Pale-grey stoneware, blue-green glaze. Longquan-type celadon ware (Zhejiang). Early Yuan dynasty, late 13th–early 14th century. D. 20.2 cm. National Museum of Korea, Seoul.
The inside of the bowl is decorated with freely drawn incised and combed scrolls; there is an impressed chrysanthemum spray in the central medallion. Compare the scroll decoration with that on Pl. 237. The addition of an impressed spray of chrysanthemum also relates this piece to wares from Quanzhou of the same period. This dish was found on the sunken ship off Sinan, South Korea, which is known to have been wrecked in the first quarter of the fourteenth century.

the Song period: first as *densei* ('handed down' or heirloom) wares; these were mainly high-quality celadons, *temmoku* and *qingbai* wares that were handed down from generation to generation and can be found in temple collections and now in museums in Japan; second the greenwares and *qingbai* wares found in *kyōzuka* ('sutra mounds') and third the larger group that came into Japan through the port of Hakata (present-day Fukuoka) on the north-western coast of Kyushu and was dispersed from there to the major towns of Fukuyama, Fukuhara and Kamakura.

The first of these groups, the *densei* heirloom pieces, included some of the finest-quality wares and the most famous masterpieces of Chinese ceramics in Japan. Although today they are mostly in temple or museum collections, *densei* wares were originally acquired privately and were most carefully selected by Japanese monks or official emissaries known for their discerning taste. These people showed a preference for monochrome wares from the kilns of southern Zhejiang and Fujian. There seems to be no sign among such pieces of the types that would have been regarded as 'classical' at this time in China (during the Northern Song period): there are no Ru, Ding or even Yaozhou wares. The Buddhism of the emissaries might explain this, for such interests would perhaps have taken them to the south, to the temples of the Chan (Zen) sect in the vicinity of Hangzhou, where they would have encountered southern ceramics. From the pieces themselves, it is also evident that much of this export trade occurred in the Southern Song period, when northern (Jin) China was not open to travellers, and therefore, communications would have been directed to the Southern Song capital at Hangzhou. These special *densei* pieces were prized and handed down within families as heirlooms; later they were often presented to a temple, and later still to museums.

The earliest *densei* piece was a greenware jar that was presented to the Horiyuji temple by Empress Komyo in 734 and is now displayed in the Horiyuji Gallery at the Tokyo National Museum. Although many beautiful pieces have been preserved and handed down in this way in Japan, it is not often possible to establish the date of their entry into Japan, though the period is clear for many pots on the basis of stylistic comparisons. This would place a known group of wares in Japan, from Longquan and Fujian, to the mid to late Southern Song period.

As often happens in Japan, many of these individually treasured pieces have been named, and one of the most romantic names is *Bakohan*, literally 'horse-hoof clips', a Japanese reading of the Chinese term for rivets. *Bakohan* is a celadon tea bowl from Longquan, formerly in the possession of the Mitsui family, who presented it to the Tokyo National Museum. *Bakohan* is of the quality termed *kinuta*, the finest-quality classic greenware from Longquan, which the Japanese associated with the paper-beater *(kinuta)* shape. The tea bowl was acquired by Taira Shigemori, who presented it to the Izuokanzan temple. Tradition says it was broken (by Ashikaga Shigimasa 1435–90) and was sent to China for replacement. The Chinese returned it riveted, saying that it was irreplaceable. It is not known how the Mitsui family, which came to the fore in the seventeenth century, came to own *Bakohan*, but such a story underlines the immense regard in which such wares were held. The admiration of the Kamakura aristocracy (1185–1392) for this quality of celadon from Longquan was so high that it is now better represented in Japanese museums than anywhere else in the world. 152, 278

In addition to the fine *kinuta* celadons found in religious foundations at Kamakura and at Nara, there are some *temmoku* tea wares from Fujian and Jiangxi provinces that came to Japan from China with the cult of tea drinking. That ceremony is associated with the priest Eisai, who visited China in 1191 and afterwards published his *Classic on Tea*, which extols its medicinal virtues. Later in the Kamakura period, the samurai adopted tea drinking as a cult and the 'tea ceremony', or *cha-no-yu*, was evolved. It is quite possible that some of the tea bowls that were named and handed down came to Japan at that time. Such was the enthusiasm for tea bowls that the Chinese term *chawan*, meaning 'tea bowl', was adopted in Japanese for a while to denote Chinese ceramics in general.

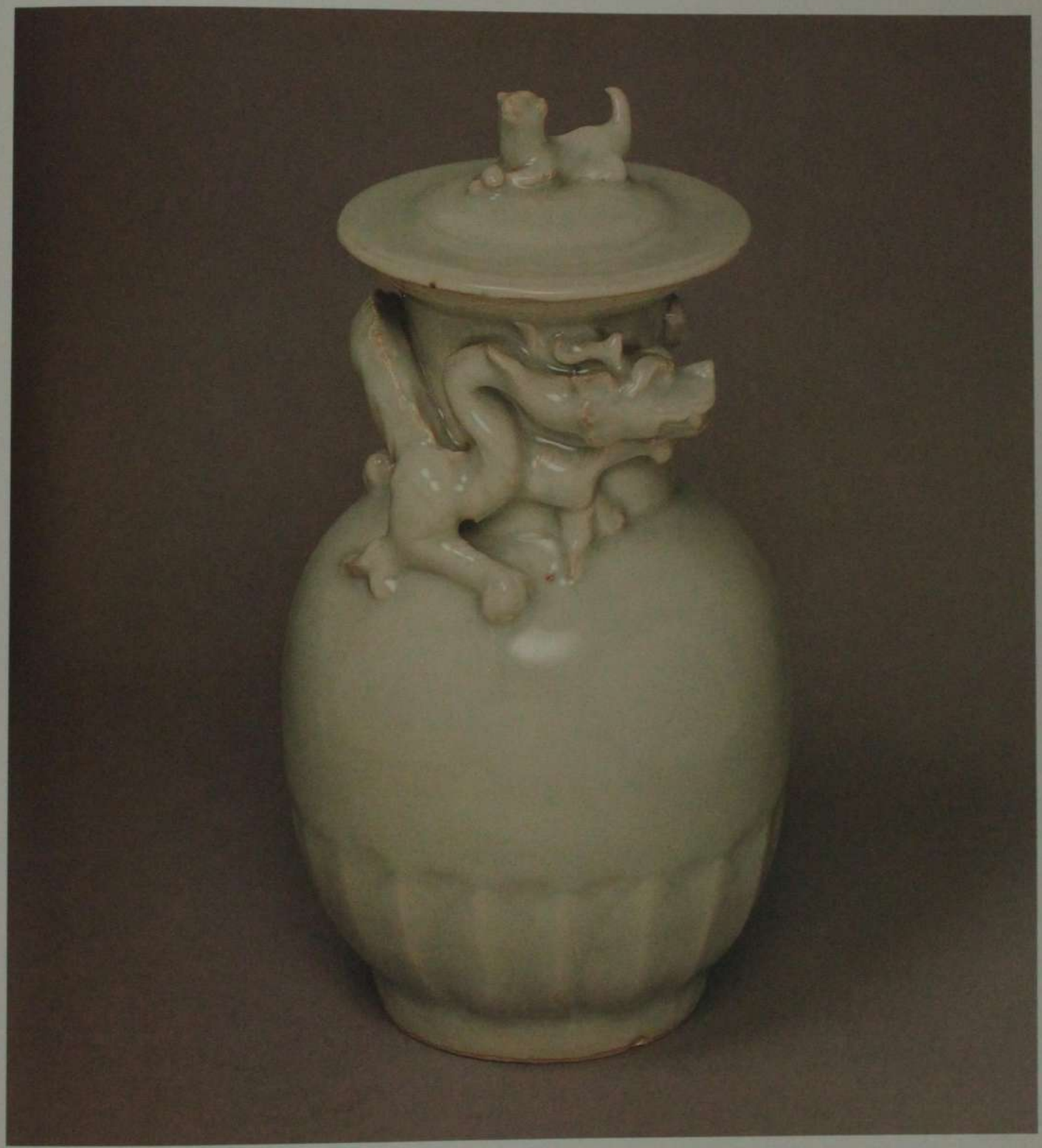
As trade with Japan grew, during the Kamakura period Chinese merchants gradually found that demands for ceramics were increasing. One special category of this ceramic trade, directed to a specific purpose, has been unearthed by archeological excavations. Buddhism was gaining in popularity in Japan and in particular the Hokke (Lotus) sect, based on the *Hokke-kyō (Saddharma pundarica* sutra), which expounded a messianic doctrine that foresaw the imminent collapse of the influence of the Buddha Sakyamuni (Mappō) and a period of decline in Buddhism before the advent of Miroku (Maitreya), the Buddha of the Future. One of the means by which the faithful could ensure merit was to build a mound over a small stone room in which a copy of the sutra, the Buddhist scripture, was buried. These mounds, or *kyōzuka*, in the southern part of Japan vary in content, but in several, in addition to the sutra in its cylindrical container of metal or ceramic, there are Chinese ceramic bowls, circular boxes and metal mirrors. The sutra case is often dated, and this provides useful archeological evidence for the limited

284
Six-foliate bowl with a flanged lip and a straight foot. White porcelain, transparent pale-blue glaze. *Qingbai* ware (possibly from Lianjiang in Fujian). Southern Song dynasty, 13th century. D. 19 cm. National Museum, Tokyo.
The interior of the bowl has an emphatic central roundel with an impressed chrysanthemum spray; the sides of the bowl are decorated with freely executed, segmented, abstract motifs, in incised and combed techniques. This is a fine example of later incised ware from southern China with an impressed motif in the well of the bowl. This style continued into the Yuan period. Compare this with Pl. 212.

285
Vase. Heavy white porcelain, transparent light-blue glaze. *Qingbai*-type ware (possibly Jingdezhen). Southern Song dynasty, 13th century. H. 38 cm. National Museum, Tokyo.
The decoration of incised peonies spreads over the entire surface. Excavated at Ibaragi-ken in Japan, this is an example of finer-quality *qingbai* ware that was exported to Japan.

group of Chinese ceramics used for these very specialized ritual burials. One of the earliest of these mounds, reported at Dazaifumachi, Fukuoka,[2] has been dated to 1114 by its sutra case. The Chinese bowl found with it has a swirling, iron-oxide, underglaze decoration that comes from southern China, possibly from the kilns at Xicun in Guangdong province or from the group of kilns including Anxi and Tongan in southern Fujian province. The majority of Chinese wares found in sutra mounds are in the
289–90, 297–9 form of small circular boxes of white porcelain with impressed and moulded decoration and a *qingbai* glaze. These pieces were fairly roughly potted and seem to be medium-quality production from the kilns at Dehua. The boxes come from sutra mounds dated to the twelfth century (the majority being from the latter half of the century) and have been found in the southern part of Japan. An undated mound at Gojokima, Ehime, contained
287 a sutra case of Chinese ceramic in *qingbai* ware with freely

286
Ceremonial jar and cover. Pale-grey stoneware, thick green glaze. Greenware from Longquan (Zhejiang). Southern Song dynasty, 12th–13th century. H. 24.13 cm. Asian Art Museum, San Francisco, Avery Brundage collection, B62 P147.
The jar is ovoid with a long neck and a cupped mouth. The wide cover is topped by a crouching dog, modelled in the round. The lower part of the jar is decorated with a band of lotus-petal relief. A writhing dragon, modelled in the round, has been placed around the neck and shoulder.



287
Sutra case with a heavy foot and a shallow, domed cover. Heavy white stoneware, transparent pale-blue glaze. *Qingbai*-type ware (Fujian). Southern Song dynasty, 13th century. H. 26.2 cm. National Museum, Tokyo.
The freely drawn decoration is an incised leaf scroll. Excavated from a sutra mound at Ehime-ken in Japan, this is an example of a shape made solely for export. No such object seems to have been used in China. This case is very roughly potted and appears to have been modelled on the more usual metal cases made in Japan. The treatment of the foot, with modelled lotus petals, is a style of decoration used on southern Chinese wares in the fourteenth century.

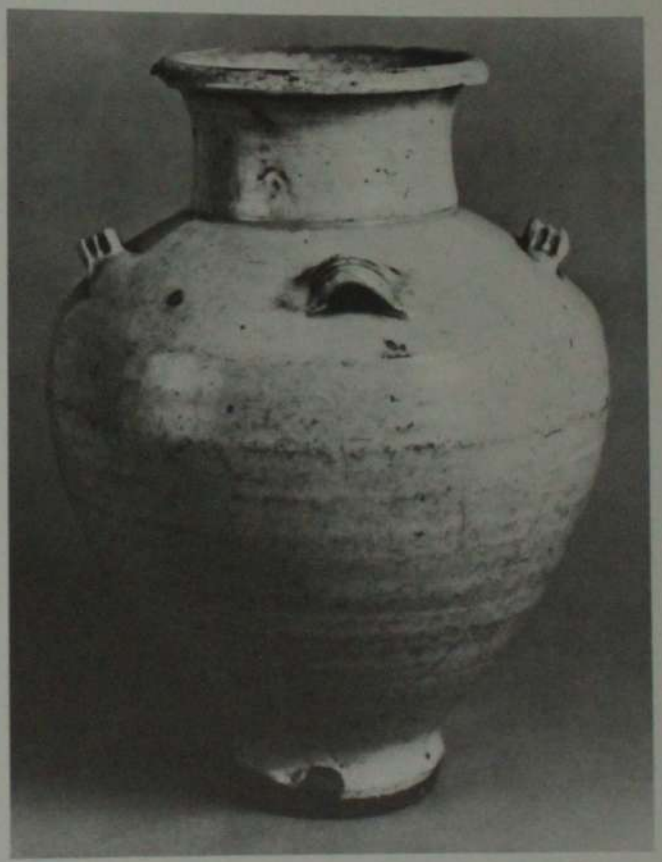
incised decoration. This shape of case was unknown in China but apparently based on the traditional Japanese cylindrical metal shape. It is not a fine piece of potting, but, as a custom-made trade object, it is of interest. Indeed, the group of wares of limited range that have been found is sutra mounds provide an interesting example of porcelain ordered strictly for trade or chosen for a well-defined purpose. These wares underline the point that, by the twelfth century, trade in ceramics was selective and specific to the customer: potters were prepared to make shapes outside their traditional range for unknown clients. This skill was exploited in the later trade wares. The small boxes needed for the sutra-mound trade were of a well-known type used in China, though not necessarily for incense, as in Japan and their inclusion reflects another side of Chinese trading customs: when markets were found for common wares, the production was increased accordingly and production methods adapted—usually moulding and impressing for these *qingbai* boxes. 297–9

By far the largest amount of the exports to Japan were included in the third category—trade by sea from any Chinese port to the only 'allowed' port of entry, Dazaifu in Kyushu; the sea front of this trading port was in Hakata Bay, now called Fukuoka Bay. Dazaifu was a town built as a replica of the capital, Nara, and established to assemble all foreigners who could be retained in this manner on the southern island of Kyushu, far from the centres of power at Nara or Kamakura. From the ninth century, with the exception of itinerant Buddhist monks, Japanese citizens were often not permitted to leave their country, so any external trade was in the hands of the foreign trading partners. The citizens of such countries were permitted to land at Hakata Bay and to set up permanent trading posts. The Chinese officials from Zhejiang, as we have noted, are recorded as arriving in 945. Yue wares from Shangyu in Zhejiang have been found at Arazu, the earliest site where trade ships landed. Since both the officials and the pots came from Zhejiang, it seems very probable that the port used for this first trade with Japan was Ningbo in Zhejiang province. Theoretically, all material coming to Dazaifu had to be examined by officials; in fact, it was not long before a portion of the imported goods were sold to private persons at the dock side. The Fujiwara court was not particularly interested in Chinese objets d'art, but the shoguns and the increasingly powerful temples were avid customers; thus, there was unrecorded trade taking place and not noted in the records at Dazaifu. In the mid twelfth century, Taira Shigemori, who governed in the emperor's name, was sending tribute independently to the court at Hangzhou and receiving gifts in return. Among such gifts there would

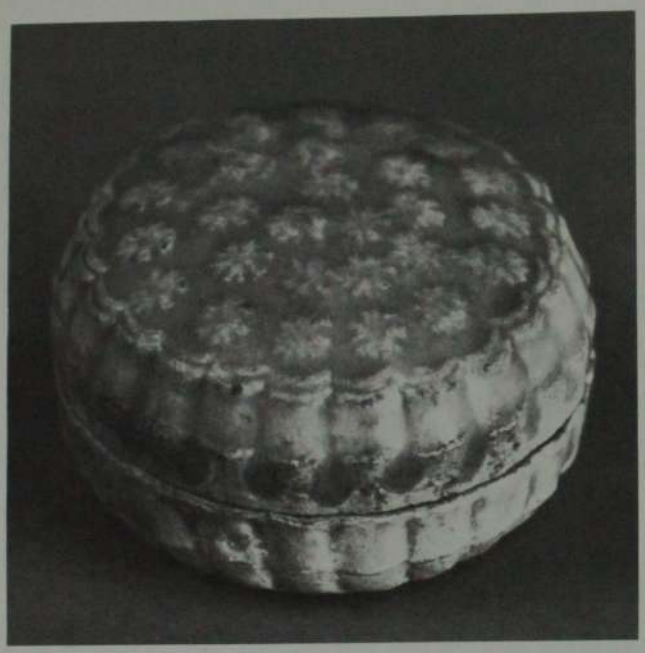
have been *densei* heirloom ceramics. Records of the Kamakura Shogunate, which succeeded Shigemori in 1185, show a varied trade with Hangzhou: silk, brocade, perfume, sandalwood, porcelain and copper coins from China, for which the Japanese sent in exchange gold, mercury, fans, lacquer screens, swords, timber and tea.

Investigation of sites at Hakata Bay has established Arazu as the earliest point of trade, as we mentioned; there the *kōrōkan*, or warehouse for imported goods, has been identified in the sailor's quarters, where cargoes were unloaded and prepared. The ceramics found there are tenth-century wares from Zhejiang, and they correspond with finds at the excavations at Dazaifu from the period. They also correspond with potsherds found at the Ninnaji temple at the site of the contemporary capital, Nara. Tatara seems to have been the next site after Arazu for the enlarged trade of the late tenth century (the site is considered to date from 990). There finds included *qingbai* wares from Fujian and greenwares of the Northern Song period from Zhejiang, both from Wenzhou and from Longquan. The site at Wajiro, further to the north, was established only slightly later (1008), and there more wares from southern Fujian (from Tongan) and greenwares from Fuzhou have been found. A Chinese tomb at nearby Kanatake, dated to the early twelfth century, also contained similar ceramics so that Wajiro can be considered as a site that was used for at least a century. The increased proportions of southern wares found seems to indicate that the departures were from a more southerly port at this time, possibly from Wenzhou and then Quanzhou.

The official route within Japan for trade was via Dazaifu, where excavations have unearthed, as we have seen, most of the wares found at the other sites on Hakata Bay (Arazu, Tatara, Wajiro), but at none of those sites were the Chinese wares of the highest quality, for this was bulk trade that did not contain wares of *kinuta* quality. The records from Dazaifu give a clue to the size of the consignments that travelled through official channels. A trader from Fujian, named Li, was recorded as bringing to Hakata 'blue silk, white damask, 400 cases of ceramic bowls and 100 cases of ceramic dishes'. This brief tally is tantalizing, since it gives no hint of the size of a case nor the quantity of the contents, which does seem to mean a large quantity. The routing for official trade goods was first to Shimonoseki on the southern tip of Honshu, the large central island of Japan. From this inland port, the goods were despatched to larger towns on the coast of the Inland Sea before finally reaching Kamakura. Kasado Sengen (present-day Fukuyama)[3] at the mouth of the Ashigawa river, founded in the Heian period, was flooded in the early Kamakura period and not rebuilt until the Muromachi period (fourteenth century), when it was flooded for the second time within a century. Excavations at Kasado Sengen have uncovered two distinct, well-defined levels of occupation. The lower level contains early greenwares from Longquan and *qingbai* wares from Fujian of the type found at the later sites (eleventh century) on Hakata Bay. The upper level of remains at Kasado Sengen contains rich fourteenth-century wares from Longquan and Fujian and some pieces that appear to have come from Jingdezhen and are very similar to wares found in the wreck off Sinan in Korea. Although Kamakura was the ultimate destination of much of what



288
Jar with four handles. Heavy pale-grey stoneware, crazed, transparent, pale-blue glaze. *Qingbai*-type ware (probably from Fujian). Song dynasty, 12th–13th century. H. 28.1 cm. National Museum, Tokyo.
The foot is very narrow but heavily potted and bevelled; the small horizontal strap loop handles are fixed simply to the shoulder. The wide neck is slightly flared. Excavated at Chiba-ken in Japan, this is a heavy-duty storage jar of very good-quality stoneware. The place of origin is not immediately evident from the style, although many features such as the foot and the handles seem to indicate a relatively early date for this piece.



289
Small circular covered box. White porcelain, transparent blue glaze. *Qingbai*-type ware (possibly from Dehua or Quanzhou in Fujian). Southern Song dynasty, 13th century. D. 5.7 cm. National Museum, Tokyo.
The cover is domed and the base is slightly concave. The box which has ribbed sides and a design of small flowers on the top, was moulded. Excavated from a sutra mound at Wakayama-ken in Japan, this box contained incense and is one of many small boxes brought from China at this time. Compare this with Pl. 299 from the same site.

the Japanese imported, no formal excavations have yet been possible there. The chief evidence of the trade is the quantity of potsherds that have been washed up after every typhoon until the present century, a reminder of the enormous wastage inherent in the ceramic trade. These sherds exactly parallel the finds made at Hakata Bay.

By the eleventh century, Japanese potters at Seto had a tradition of making high-fired, grey stonewares, which they glazed with a low-fired lead glaze. They were well aware of the Chinese trade wares that came through Kyushu and, very early, they made imitations of tenth-century Yue wares. The shapes of those wares were clearly related to those utilized by the Yue potters, but the Japanese glaze was a low-fired green from copper. It is clear that potting techniques did not travel to Japan in the same way as they had to Korea. Imitation of Yue wares, from Seto, have been excavated at Nara and are contemporary with the Yue imports found there. With the arrival of white wares from China, the potters at Seto began to produce white stoneware and, in that ware particularly, Chinese shapes became a part of the Japanese potters' traditions. Indeed, it is possible to discover much about Chinese exports to Japan by studying the shapes made at Seto in the twelfth to fourteenth centuries.

The effects of the *densei* heirloom pieces was more complex, since fine-quality greenware was not made in Japan until the seventeenth century. The time lag seems to be related to social customs in Japan rather than to any technical problems encountered by the potters. When the pieces of Chinese greenware initially came to Japan, they were prized as private treasures. Some families donated them to temples and, in the seventeenth century, when the new military aristocrats began to take an interest in ceremonial centres around the temple, they used the temple treasures for ritual purposes. This included the tea ceremony and other ceremonies, and as a result, Chinese wares from Longquan became more popular and were 292
copied, starting a tradition in Japan of making very fine greenware. Exactly the same is true of *temmoku* wares. The Japanese potters made a 'hare's-fur' glaze that was close to the Chinese one, though noticeably browner; they also developed a flourishing school of potters who made tea wares such as *raku* wares, which were fired at a lower temperature than the Chinese counterparts and are purely Japanese in style.

SOUTH-EAST ASIA AND THE PHILIPPINES

Korea and Japan were exceptional trading partners for China during the Song period because of the very direct influence that the pottery trade with China had on the techniques and style of their native pottery tradition.

This was not always the case, and in the last century of the Song and into the Yuan dynasty, ceramics played a large role economically in trade with the Philippines and South-East Asia. Looking for spices and gold, the Chinese traded widely, using ceramics as part of the trade goods from the Song period onward. Pots were used as a form of ballast or as containers. Even the small jarlets found in quantity at trade sites in South-East Asia were probably oil and sauce containers. The larger pots contained tea or rice. These containers were valued for themselves by the traders at the point of entry.

By that time, Quanzhou had taken over the role for trade that Canton had held in earlier times for southern China. Quanzhou was a noteworthy kiln area itself and also

290
Circular covered box with impressed scroll decoration. White porcelain, transparent pale-blue glaze. *Qinghai* ware (Dehua or Anxi in Fujian). Southern Song dynasty, 13th century. D. 22.3 cm. Gemeentemuseum, The Hague, OC(VO)9–1973.
Compare this piece with Pl. 227. The variations in the scroll motif are notable, as is the variation in glaze, which is much bluer here and crazed.

291
Bowl with flaring sides and an everted rim. Pale-grey stoneware, grey-blue glaze. Fujian ware. Southern Song dynasty, 13th century. D. 22 cm. National Museum, Tokyo.
This may be a piece from Tongan or Anxi in southern Fujian (see *Kiln Sites of Ancient China*, no. 119). The freely painted underglaze motif was done in iron oxide. The technique is difficult to classify, since it must be regarded as a development of Cizhou-style decoration, but the combination of stoneware body and bluish glaze have led to a classification of the bowl as a celadon. This bowl is recorded as coming from the South Pacific and was, therefore, a trade piece (see Tokyo National Museum Catalogue, no. 275).

directly linked by the overland route (called the Jiangzhou road) and by waterways via Yongchun to the kilns at Dehua. As the importance of Quanzhou as a trading centre grew, it is not surprising that it became the centre of a flourishing ceramic trade. Furthermore, the Dehua kilns soon began to specialize in such export shapes as the *kendi*, a Muslim drinking vessel that was little used in China but important for use in the Muslim areas of Indonesia.

Using the same system as that developed for Hakata Bay, the Chinese established trading posts at their other major centres overseas. This meant that there were Chinese settlements of some size in those places, which required Chinese wares not only for everyday use and sale but also the finest-quality wares for Chinese burials. The ceramics found at these trade centres are largely containers of all sizes, but also include pieces in export shapes and pieces probably treasured by the Chinese traders and buried in their tombs. In Chinese burials found at Sarawak in the vicinity of Kuching, *qingbai* and Longquan wares of some elegance have been found, although the chief Chinese trade items in this country have been the large storage jars that were presumably originally used as packing cases but that took on an heirloom status among the Dayaks of Borneo.

Similarly, trade with the Philippines seems to have taken place largely through Quanzhou or Fuzhou and to have included a preponderance of small greenware jars, possibly made at Quanzhou. Celadon-type greenwares were also important in trade with the northern Philippines; flanged dishes with appliqués of small fish appear in burials there in qualities similar to Longquan wares and to Quanzhou wares. Chinese-style burials in the area included several very fine pieces. In none of these areas (Indonesia—Java, Sumatra, Sarawak—or the Philippines), however, was there a native ceramic tradition, and the Chinese ceramic styles of the late Song period have had no later influence.

South-East Asian trade in the fourteenth century began to include Annamese and Thai (Sawankhalok) material, and there is evidence of strong trade links around the coast from the Bay of Thailand to Hanoi and north to China. This means that Chinese, Annamese and Thai pieces have been found at many of the same fourteenth-century sites throughout the area where spices were traded in South-East Asia. In both Annam (Vietnam) and Thailand, the influence of Chinese ceramics is clear; indeed, the theory that Chinese potters moved southward to the Hanoi area toward the end of the Song period may prove to be correct. However, the best production from Annam and Thailand was still in the future, and the chief influence from Chinese ceramics came from later cobalt-decorated porcelain and the heavy celadons of the late Yuan and Ming dynasties.

THE NEAR AND MIDDLE EAST

Quanzhou dominated the ceramic trade in the late thirteenth and fourteenth centuries. A settlement of Arab traders was established there, and routes leading from Quanzhou to a chain of trading posts gradually grew up. The travellers' tales of Jao Rugua[4] give a brief but descriptive picture of the varied trade being carried on through that port. In the late Song period, traders took silk, tea, rice and ceramics to the Malaysian islands and to Java and Sumatra. They either traded there and returned to China or continued on to southern India, up the west coast of India and Africa and through the Straits of Hormuz to the Persian Gulf, where a sizeable port had been set up at Siraf. Alternatively, a route, in use since the tenth century, led to the eastern coast of Africa and then by porterage north to Fustat (Old Cairo), whose large ceramic market served Damascus and the Islamic world and the Mediterranean ports. Islamic merchants and courts had become acquainted with Chinese ceramics trading with Canton and Ningbo in the Tang period. They valued these wares for the high-fired body. Tenth-century white wares from northern China and the Yue wares from Zhejiang were their favourites. The wares that found their way to the Islamic markets of the Near East at the end of the extended trade route were of a different and finer quality than much of those found in Indonesia. Porcelain was prized as well as fine-quality celadon from Longquan.

The Middle East had its own highly developed craft traditions, although pottery was not the most prized material there either; metal and glass were always preferred by aristocrats. The potters, however, were ingenious, and after the first influx of Chinese wares in the Tang period, they explored the techniques of using white slip over a buff earthenware body. This was combined with a low-fired lead glaze. (There was no source in the Near Eastern Islamic world of alumina-silica clay that would fire to a stoneware or a porcelain.) The potters could only imitate the outward appearance of the green-glazed stonewares from Zhejiang and the white wares of the Tang period. In the twelfth and thirteenth centuries, Persian potters replaced the traditional body of buff earthenware

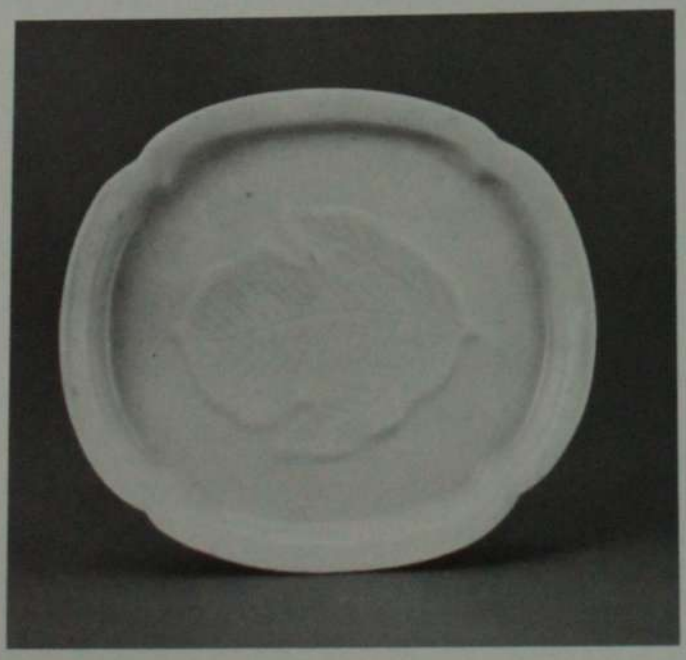
292
Pear-shaped vase with an everted foot and a narrow, flaring mouth. Pale-grey stoneware, green glaze with splashes of dark-brown (iron), which have developed a metallic sheen. Longquan ware (Zhejiang). Southern Song dynasty, 13th century. H. 27.4 cm. Victoria and Albert Museum, London.
This is the type of ware termed *tobi seiji* in Japan. The use of spots of oxide was also adopted at this period, or just a little later, in Fujian on *qingbai* ware, using cobalt and copper oxides in the same way.

< 293
Dish with a rounded cavetto and a flanged lip. Pale stoneware, glaze with a greenish tinge. Xicun ware (Guangdong). Southern Song dynasty, 13th–14th century. D. 32.5 cm. National Museum, Tokyo.
The cavetto wall is decorated with an incised floral scroll, and the central medallion has a bold painting of a peony spray in iron oxide under the glaze. The reference for classifying this piece is *Kiln Sites of Ancient China*, no. 213. This bowl is recorded at the museum as coming from the South Pacific, indicating that it was an export ware.

294
Wash basin with a thickened rim. Grey stoneware, greenish glaze. Southern ware (either Fujian or Guangdong). Southern Song dynasty, 13th century. D. 25.2 cm. National Museum, Tokyo.
An inscription in black slip or iron oxide covers the well of the bowl. (Characters signifying good luck and names were popular as inscriptions at this period.) The recorded provenance is the South Pacific; this is a southern Chinese trade piece.

by a composite 'clay' which, on firing, resulted in a translucent white paste comparable with, but not the same as, the European 'soft paste' of later periods. This transformed potting in the entire Near East and was eventually adopted throughout the area. The incentive to produce such a paste and the model for it were the *qingbai* wares 295 from Fujian and Jingdezhen that came through the markets. Despite upheavals and wars in the twelfth and thirteenth centuries, trade with the Middle East seems to have been maintained between Quanzhou and the ports on the Persian Gulf. This would have been the chief route for ceramics, since the overland routes have always been a hesitant second choice for the transport of these goods. Even after the establishment of a *pax tartarica* in 1247, when the Mongols had won supremacy over Central Asia and northern China, and after the fall of the Southern Song dynasty in 1278, the main route for ceramic trade was by sea.

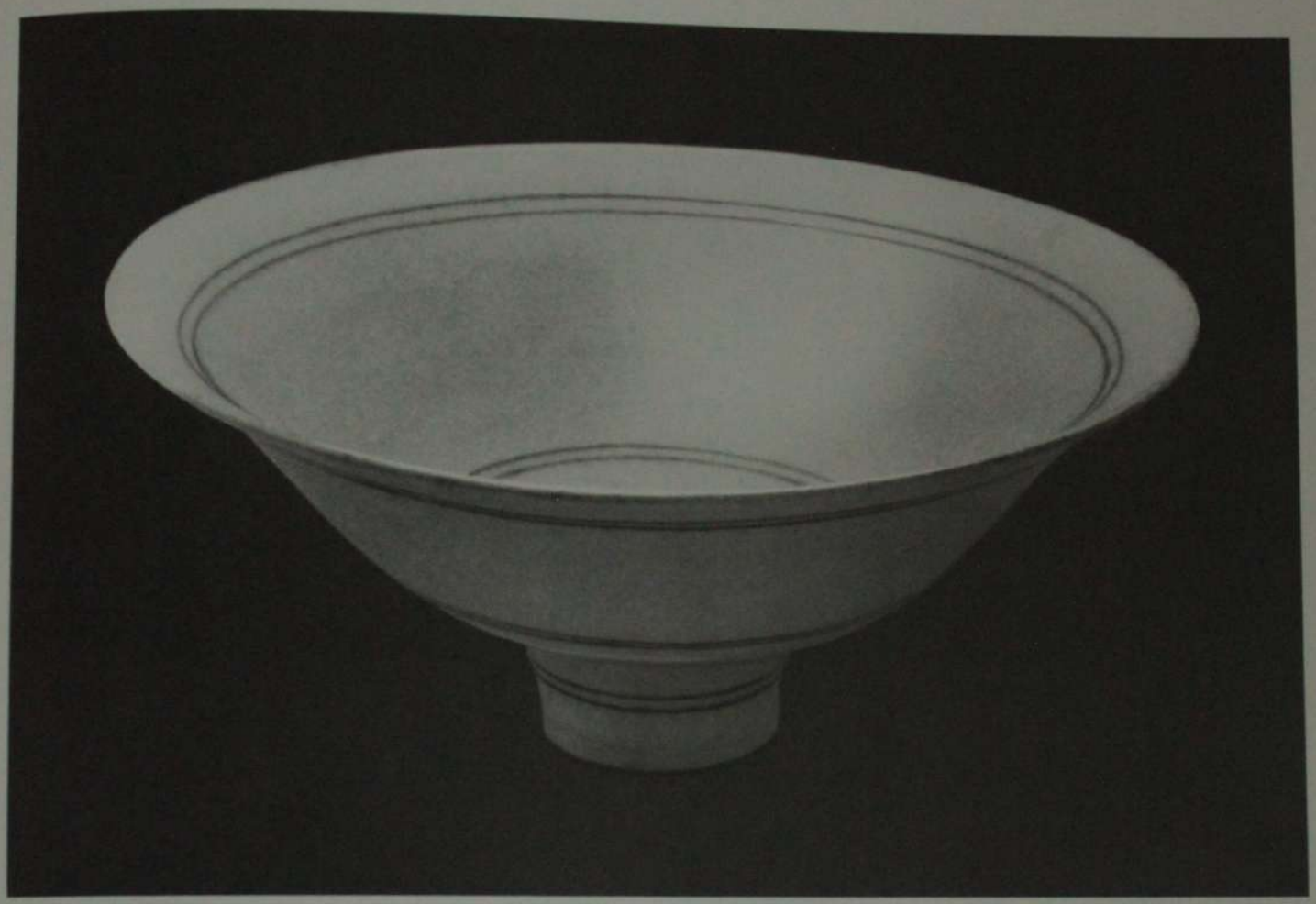
The close link between Chinese and Islamic potters extends beyond simple techniques. It was an instance of craftsmen from two very different cultures becoming aware of each other's work and developing a mutual respect and interest in it. The Chinese potters excelled in the use of very fine materials, making magnificent bodies and glaze combinations that are the envy of all other countries. They also had an acute eye for form and balance and an appreciation of tautness in profiles. Near Eastern potters had a marvellous inventiveness in all manner of decoration, in coloured glazes, lustre, incised and slip-painted motifs and in overglaze painting. Contacts between these two great traditions of potting were complex. Chinese potters were not only aware of Middle Eastern pots, they also saw metal and glass objects with the same origin, while Chinese silks, lacquer and painted scrolls went to the Middle East. The extent and nature of this exchange is a subject of great fascination, still open to investigation. The twelfth century seems to have been a time of technical development for Persian potters, who perhaps made the final move to emulate the high-fired wares of the Far East. A great surge of decorative inventiveness (almost flamboyance) occurred in Chinese potting a little later in the fourteenth century. This is often ascribed, at least in part, to Near Eastern influences that turned potters away from their Song traditions.



295
Oblong quatrefoil dish with a flanged lip and a flat base. Porcelain, transparent pale-blue glaze. *Qingbai*-type ware (possibly from Dehua in Fujian). Early Yuan dynasty, early 14th century. L. 15.1 cm. National Museum of Korea, Seoul.
The decoration is composed of a single leaf laid in the centre; it is in slight relief with incised veins. This is a fine-quality *qingbai* piece with an unusual decorative motif, perhaps related to the reserve leaf motif on black wares. See Pl. 263. The dish was found in the ship wrecked off Sinan, South Korea.

THE CONTINUING INFLUENCE OF SONG CERAMICS

As we have seen, there was a time lag in Japan between the introduction of fine-quality wares from Longquan and the production there of a comparable ware. In that case, there seems to have been a simple explanation: the social customs of the time. The increasing popularity of the tea ceremony encouraged the samurai and Zen monks to take an interest in ceramics and to obtain precious models for the native potters. In Europe today, some seven centuries later, we seem to be witnessing across this great span of time a renewed interest in Song-style ceramics, by modern studio-potters. This is a curious phenomenon, for the style of this one culture, distant both in time and space, seems to be able to speak directly to twentieth-century craftsmen-artists. Today's craftsman has before his eyes such a range of objects from different cultures and of various materials, easily available for study in public collections, that he has to make a conscious effort to maintain his own 'line' or tradition in the face of all the outside stimuli. Yet craftsmen-potters in Europe have been enthralled by the technical and stylistic finesse of Song potters, by their sheer skill and the breadth of their tradition. Our craftsmen have



296
Bowl with stemmed foot by Lucie Rie. White porcelain, matt glaze over pink lines. London, 1980. D. 21 cm; H. 9.5 cm. Private collection.
This beautiful piece by a studio-artist shows the sense of rapport between present-day European potters and those of twelfth-century China.

quite frankly taken the Song potters as teachers. The result has invigorated the European potting tradition with a subtle, critical appreciation and connoisseurship that encourages fine work. Porcelain produced by many artist-
296 potters today is similar to Song wares in its appeal, but subtly different in total effect. It illustrates perfectly what is meant by an artistic influence, which has nothing to do with copying and everything to do with the appreciation one craftsman has for the work of another.

It is fitting that the great Chinese tradition of Song-dynasty potting should still be alive in the work of potters of another culture. So much happened in China after the Song period that, although there have been great archaistic wares made in Song style in intervening periods, and although some of the kiln areas still produce traditional wares, the Song tradition as a whole, with its variety and interrelated styles, has ceased to exist in China.

297 *Small multi-lobed circular box with cover.* White porcelain, transparent pale-blue glaze. *Qingbai* ware (possibly from Dehua or Quanzhou in Fujian). Southern Song dynasty, 13th century. D. 8.3 cm. National Museum, Tokyo.
The whole piece is moulded in a chrysanthemum shape and has an indented cover. Excavated from a sutra mound at Kanagawa-ken in Japan, this box is in a shape that has achieved great importance among Japanese decorative motifs.

298 *Small circular box with slightly domed cover.* White porcelain, transparent pale-blue glaze. *Qingbai* ware (Jingdezhen). Southern Song dynasty, 13th–14th century. D. 4.5 cm. Museum für Ostasiatische Kunst, Cologne, H.W. Siegel collection, F 73,74.
Such small ribbed boxes seem to have been a speciality of Jingdezhen kilns in the latter part of the Song dynasty. This one is moulded. A spray of peonies forms the chief decoration on the cover. The single-spray decoration is also a motif of this period.

299 *Small circular box with cover.* White porcelain, transparent pale-blue glaze. *Qingbai* ware (possibly from Dehua or Quanzhou in Fujian). Southern Song dynasty, 13th century. D. 5.8 cm. National Museum, Tokyo.
The moulded bowl has a slightly concave base and ribbed sides; the domed cover is decorated with an impressed motif of a bird and flowers. This box was excavated at Wakayama-ken in Japan (see Pl. 289). There seems to be great variation in the decoration of the tops on these small boxes.

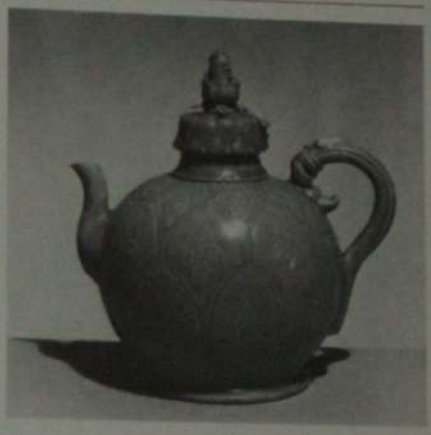
300 Kundika *(a type of drinking vessel).* Fine grey stoneware, transparent blue-green glaze. Korean celadon. Koryo dynasty, 12th century. H. 36.8 cm. Nezu Art Museum, Tokyo.
The body and the shoulder are decorated with incised lotus motifs. The name of the maker has been incised on the base. This is a Buddhist shape, current in China during the Tang dynasty and made there in Yaozhou greenware during the eleventh century. The construction of the piece in Korea, with a tall spout slightly off centre, emphasizes the foreignness of this shape.

301 *View from above of the cup-stand in Pl. 21.* Comparison with the Ru-ware cup-stand in Pl. 151 shows a beautiful affinity between these two wares at their most elegant, and the Korean piece provides support for the hypothesis of its derivation from the Yue ware of north Zhejiang a century earlier.

302 *Cup-stand.* Fine grey stoneware, smooth, transparent blue-green glaze. Korean celadon. Koryo dynasty, early 12th century. D. 12.7 cm. G. St. G. M. Gompertz collection.
The foot, which is hollow, flares slightly; the saucer and rounded cup are also hollow. The upper surface of the saucer and the outer rim of the cup are decorated with incised motifs composed of lines, a squared-spiral border and two four-legged feline dragons. Compare the shape of this style of Korean cup-stand with Pl. 301 and with the Chinese examples in Pls. 151, 215–16.

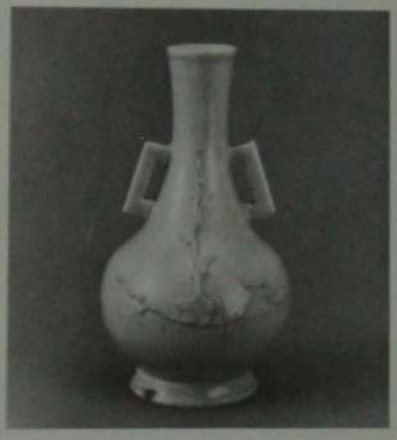
303 *Cup and stand.* Fine pale-grey stoneware, transparent blue-green glaze. Korean celadon. Koryo dynasty, 12th century. H. (of cup) 5.4 cm. Art Institute of Chicago, Russell Tyson collection.
The stand has four cabriole legs with foliate motifs, and the nine-lobed cup has a foliate rim. Both parts are decorated with carved and incised motifs. This complex combination represents a Korean adaptation of the Chinese cup and stand so popular at this period; see Pls. 151, 197, 215–16.

304 *Wine cup and stand.* Fine grey stoneware, transparent blue-green glaze. Korean celadon. Koryo dynasty, 12th century. Total H. 11.5 cm. Hakone Art Museum, Japan.
The floral decoration is inlaid in brown and white clays. Compare this piece with the Korean pieces in Pls. 301–3 and the Chinese ones in Pls. 151, 197, 215–16. Although this is a more traditional shape, the technique of decoration is unique to Korea.



305 *Wine pot and cover.* Pale-grey stoneware, blue-green glaze. Korean celadon. Koryo dynasty, 12th century. H. 17.8 cm. Brooklyn Museum, New York, Gift of Mrs Darwin R. James III, 56.138.
The piece is modelled and incised with a decoration of lotus petals and stalks outlined with spots of white slip touched in under the glaze. This pot is far more elaborate than the comparable greenware of the period from China and is an example of the establishment of a Korean style and technique of potting that moved away from Chinese taste. Compare it with Pl. 306.

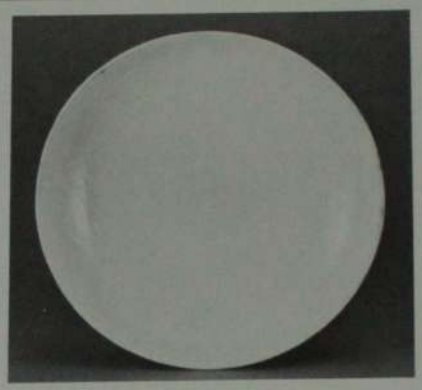
306 *Wine pot in the form of a pile of pomegranates.* Fine pale-grey stoneware, blue-green glaze. Korean celadon. Koryo dynasty, early 12th century. H. 18.4 cm. Duksoo Palace Museum of Fine Arts, Seoul.
This is an exotic shape for a small pot, which seems to be related in taste to the example shown in Pl. 305. The modelled and carved decoration is enhanced with white slip dots. It is in a style popular in China much later, in the Ming dynasty.



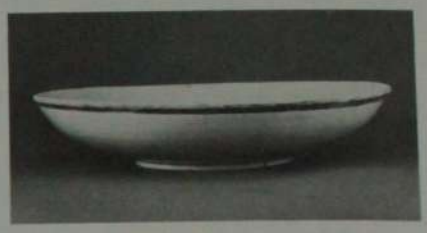
307 *Pear-shaped vase with square loop handles.* Porcelain, pale-blue transparent glaze. *Qinghai*-type ware (possibly from Dehua). Early Yuan dynasty, late 13th–14th century. H. 19.3 cm. National Museum of Korea, Seoul.
This exceptional piece appears to provide a link with later pieces from Dehua in both form and decoration. A spray of prunus blossom in relief decorates one side. The use of a single flower spray is typical of decoration in the later thirteenth century. This vase was found on the ship wrecked in the first quarter of the fourteenth century off Sinan, South Korea.

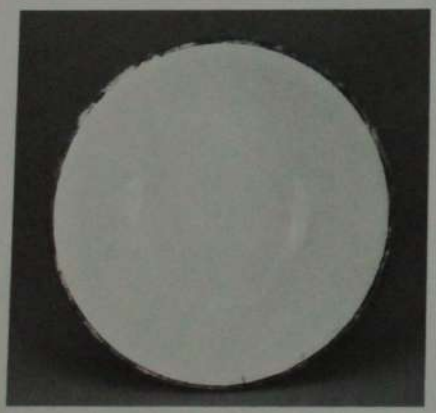
308 *Vase with handles on the neck.* Light-weight white stoneware, *shufu*-type glaze. *Shufu*-type ware (probably from Jingdezhen). Early Yuan dynasty, early 14th century. H. 14.1 cm. National Museum of Korea, Seoul.
The only surface decoration consists of horizontal ridges made with a wheel or mould. The body of this piece appears to have been made in a mould; the vase is an example of the inferior-quality *shufu* ware made for export. It was found in the sunken ship wrecked off Sinan, South Korea.

309 *Ewer with long spout and handle.* Porcelain, transparent pale-blue glaze. *Qinghai*-type ware (possibly from Jingdezhen). Late Southern Song–early Yuan dynasty, late 13th–early 14th century. H. c. 24 cm. National Museum of Korea, Seoul.
The body of this ewer was made in a mould; it is decorated with impressed phoenixes and flowers. This is a good example of a type of ewer made in considerable quantity at the period and exported widely. Compare the S-shaped tie on the spout with the handles on Pl. 308. This ewer was also found on the sunken ship wrecked off Sinan, South Korea.



310 a+b *Shallow bowl with an unglazed rim.* Porcelain, ivory-tinged glaze. Ding-type ware. Jin–Yuan dynasty, early 14th century. D. 28.4 cm. National Museum of Korea, Seoul.
It is interesting that such a piece was found in the sunken ship wrecked off the coast of Sinan in South Korea. The impressed decoration is composed of phoenix and flowers. The date of the wreck appears to point to a late thirteenth- or early fourteenth-century date for this bowl. The place of manufacture appears to have been northern China.

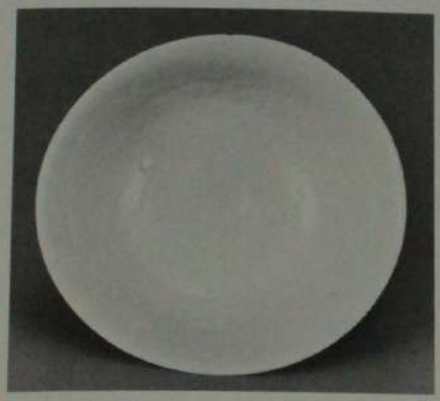


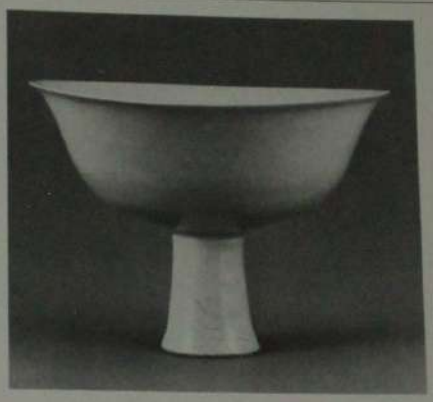


311 a+b *Deep bowl with a metal-bound rim and a narrow foot.* Porcelain, almost colourless, transparent glaze. *Qinghai*-type ware (Jingdezhen). Early Yuan dynasty, late 13th–early 14th century. D. 14.3 cm. National Museum of Korea, Seoul.

This is an unusually pale piece of Jingdezhen ware. The decoration, typical of the period, is arranged in sections and composed of floral motifs. The shape is also one that was popular in the Yuan period. This bowl was found on the sunken ship wrecked off the Sinan coast of South Korea in the first quarter of the fourteenth century.

312 *Bell-shaped flower pot with 'pie-crust' decoration at the lip.* Heavy pale-grey stoneware, green glaze. Longquan ware. Southern Song–Yuan dynasty, late 13th–14th century. H. 17.5 cm. National Museum of Korea, Seoul.
This is a shape apparently derived from the spittoon of South China. See Pl. 182. It was excavated from the wreck off the coast of Sinan, South Korea.





313 a+b *Stem-cup*. Porcelain, transparent pale-blue glaze. *Qingbai*-type ware (probably from Jingdezhen). Late Song–early Yuan dynasty, late 13th–early 14th century. H. *c.* 10 cm. National Museum of Korea, Seoul.
This shape, which was to become very popular in the fourteenth and fifteenth centuries, seems to have been developed at Jingdezhen. Plate 312a shows the impressed floral motifs inside the cup. It was found on the sunken ship wrecked off Sinan, South Korea.

NOTES

Abbreviations:

W	*Wenwu*, archeology monthly, Beijing
K	*Kaogu*, archeology monthly, Beijing
KXB	*Kaogu Xue Bao*, archeology quarterly, Beijing
OCS	*Oriental Ceramic Society Translation Series*, annual, London
TOCS	*Transactions of the Oriental Ceramic Society*, annual, London

Introduction

1 The state called Later Zhou, at the end of the Five Dynasties period, covered an area equivalent to the present-day provinces of Shanxi, Shaanxi, Hebei, Henan, Shandong and Anhui. This area had changed hands and name several times since the end of the Tang dynasty.

2 The Southern Tang state controlled much of modern Jiangxi province, so that the early Song state extended some distance south of the Yangtze River but not as far as Yunnan, Guangdong (Kwantung), Guangxi (Kwangsi) or Zhejiang provinces.

3 Emperor Huizong (r. 1101–26), see:
B. Rowland, 'The Problem of Hui Tsung' in *Archives of the Chinese Art Society of America*, V [1951]: 5–22
A. Wenley, 'A note on the so-called Sung Academy of Painting' in *Harvard Journal of Asiatic Studies*, 6 (June, 1941): 270–2
S. Bush, *The Chinese Literati on Painting: Su Shih 1037–1101 to Tung Ch'i-ch'ang 1555–1636*, Cambridge, Mass., 1971

4 From J. Cahill, *The Art of Southern Sung*, Asia House Gallery, New York, 1962, p. 5 and *Song Shihxuan*, Shanghai, 1957, p. 100

5 Chan Buddhism is better known as Zen Buddhism, the Japanese designation. It is a school of Buddhism that practises meditation and is said to have been brought to China by Bodhidharma in AD520. Chan Buddhism was strong during the Tang dynasty when the Northern and Southern sects parted company. The Northern sect with its belief in gradual enlightenment lost favour, and by the Song dynasty, the Southern sect with a doctrine of complete, instantaneous enlightenment was powerful. Temples flourished in the Hangzhou area, and Japanese Buddhists came to learn the teachings.

6 Amida (Amitabha) is the Pure Land sect of Mahayana Buddhism; its sutra is the Sukhavativyuha (Land of Bliss) that teaches the doctrine of salvation through faith which leads to the Pure Land of the Amida Buddha.

7 See Wenley, note 3 above.

8 These two great court painters of the Southern Song Academy worked in the mannered elegance of style typical of the period. While paying much attention to the elegance of brush work, painters in this style also developed a type of composition that can express great breadth in space by manipulation of tones and that can be a factor of sophisticated decorative work. See Cahill, note 4 above.

9 This clumsy term describes the highly educated class which also included the administrators of the country. Since the formal education of such scholars at that time included an appreciation and mastery of calligraphy and painting, they were naturally connoisseurs, but outside the aristocratic circle of the court.

10 At first sight, it seems difficult to equate tenth-century Yue ware from northern Zhejiang with Yaozhou ware of the twelfth century. It is possible that Lu Yu was referring to a twelfth- to thirteenth-century ware from Yuyaoxian that was more like Wenzhou ware or early Longquan ware. In which case he is using the term 'Yue' more loosely than is common usage today. Perhaps he was distinguishing the grey-green of northern Zhejiang ware from what would, at his time, have been the more pervasive blue-green of Southern Song Longquan ware, and relating it to the Yaozhou ware.

11 There are several poetic references to this colour and the mysteries of the green glaze. See G. St. G. M. Gompertz, *Chinese Celadon Wares*, London, 1958, pp. 4–5.

12 See Chapter 2

13 Relatively high-fired wares have been found from sites as early as the Anyang period of the Shang dynasty (fourteenth century BC). Occasionally, these pieces show a vestigial glaze on the surface, caused by ash from the kiln falling on the surface and fusing with the body. This would be the first development of a high-fired glaze, the body material being fused by the addition of extra flux on the surface. It is a short step from this to mixing ash (potash) with the clay to make a coating. This was apparently the case on the pre-Han and Han stoneware, which seems to be the immediate precursor of the Zhejiang tradition.

14 The area eventually called the Later Zhou had been called Later Tang early in the Five Dynasties period. The capitals of both states had followed the Tang capitals at Changan (Xian) and Luoyang.

15 J. Wirgin, 'Some Notes on Liao Ceramics' in *Bulletin of the Museum of Far Eastern Antiquities*, 32 (1960): 25–46; and W. Watson, *Tang Ceramics*, London (forthcoming).

16 Slipped stoneware, whether decorated or monochrome, is classified as Cizhou-type ware.

17 Yue ware is the classic ware of the late Tang and Five Dynasties periods. It was made in the kilns of northern Zhejiang at Shangyu, Shanglinhu and Yuyao. It is a very fine-quality, grey-green ware and was the predecessor of the celadons of the Song period. It was used as a tribute ware in the ninth and tenth centuries and was sent by the princes of the Wu-Yue state (northern Zhejiang) as tribute, first to the Tang court at Luoyang and then, in the tenth century, to the rulers of the Later Tang and Later Zhou states at the same capital.

18 The finest quality of jade at this time would have been the nephrite of Central Asia. It was rare and therefore especially valued. Quite apart from its value as a rarity, the tactile and visual qualities of jade were very much admired. The colour of nephrite is characteristically not bright, being white, grey-green or brown. It will polish to a smooth but not a shiny surface. These characteristics all find some equivalent in stoneware glazes of the Song period.

19 This implies a lower temperature than stoneware for firing, just sufficient to fix the glaze to the body. A second layer of glaze can be fired on in the same way; the final, full-firing will 'mature' the complete piece with its glaze.

20 This is an 'on-the-biscuit' technique in which the body appears to be fired at a higher temperature than the glaze. A similar biscuit-firing is often used for lead-glazed earthenware, which it seems to have been common to fire twice.
21 See the record of the finds from the Sinan wreck: 'Special Exhibition of Cultural Relics Found off Sinan Coast', National Museum of Korea, Seoul, 1977
22 See M Medley, *The Chinese Potter*, Oxford, 1976, p. 109
23 From a lecture given by Feng Xianming at Oxford in June, 1980
24 Although there are poetic references to ceramics from the ninth century, and also brief factual references in local gazetteers on the kiln areas, there was no serious writing about ceramics until the fourteenth century. These seem to have been essays or short entries in books for collectors and connoisseurs and were primarily concerned with identification and evaluation. The *Ge Gu Yao Lun (Ke Ku Yao Lun)* is one of the earliest of such volumes still extant. Books on the histories of Jingdezhen and the great wares were not written until the sixteenth and seventeenth centuries.

Chapter I

1 J.M. Plumer, 'The Ting yao kiln sites: Koyama's significant discoveries' in *Archives of the Chinese Art Society of America*, 3 (1948–9): 61–6
K, No. 8 (1965): 394–412, kiln site report, translated in *OCS*, No. 4
J. Wirgin, *Sung Ceramic Designs*, Stockholm, 1970
Kiln Sites of Ancient China: Recent Finds of Pottery and Porcelain, London 1980, Nos. 324–42
2 The official record of Quyang; a *xian* is an administrative area which includes several towns.
3 *K*, No. 8 (1965): 394–412, translated in *OCS*, No. 4
4 SiO_2 (61.72%), Al_2O_3 (32.12%), Fe_2O_3 (0.55%), TiO_2 (0.69%), MgO (1.12%), CaO (1.04%), Na_2O (0.92%) K_2O (1.31%); see Nigel Wood, *Oriental Ceramic Glazes*, London, 1978, p. 28
5 See *Kiln Sites of Ancient China, op. cit.*, Nos. 341–2
6 See *Kiln Sites of Ancient China, op. cit.*, No. 328
7 *Chinese Connoisseurship, the Essential Criteria of Antiquities, 1388*, translation made and edited by Sir Percival David Bt., London, 1971, p. 143, see *juan* ('chapter') III, section XIV

Chapter II

1 *W*, No. 8 (1964): 37–48, kiln site report, translated in *OCS*, No. 5
W, No. 8 (1964): 1–14, Haobiji report, also translated in *OCS*, No. 5
W, No. 3 (1964): 47–55, Dengfeng and Mixian report, also translated in *OCS*, No. 5
K, No. 2 (1951): 53–6, Lushan and Baofeng reports
K, No. 5 (1980): 52–60, Lushan, Henan, report
2 *W*, No. 8 (1964): 37–48, kiln site report, translated in *OCS*, No. 5
3 See *Archives of Asian Art*, XXXII (1979): 55
4 *W*, No. 10 (1958): 36–7
5 *K*, No. 5 (1979): 440–4
6 *W*, No. 11 (1974): 80–4, Tongan
W, No. 7 (1977): 58–67, Anxi

Chapter III

1 *W*, No. 1 (1963): 43–9, Shangyu report, translated in *OCS*, No. 6, which includes: Yu Yao hsien
KXB, No. 3 (1959): 107–9, Huang yen hsien
K, No. 8 (1958): 44–7, Wenchou
W, No. 11 (1965): 21–34
2 It has been noted that the Zhejiang potters were accustomed to add iron to both the body and the glaze to improve the colour.
3 *Shaanxi Tongchuan Yaozhouyao*, Beijing, 1965
Gugong Bowuyuan Yuankan, No. 1 (1980): 56–60
K, No. 12 (1959): 671–3
W, No. 8 (1959): 72–5
Chen Wanli, *Yaochi toulu*, Beijing, 1956
4 From a lecture given by Feng Xianming at Oxford in June, 1980
5 *K*, No. 8 (1964): 15–26, Linru report
6 *W*, No. 11 (1965): 21–34; see note 1 of this chapter, *OCS* translation, No. 6

Chapter IV

1 *W*, No. 8 (1964): 15–26, translated in *OCS*, No. 3
2 There has been much discussion about the character of this glaze, which was thought to be more highly fired than the body (see Feng Xianming, *W*, No. 8 [1964]: 47–55). Potters felt that the opacity of the glaze was due to the presence of phosphorus pentoxide (the percentages being between 0.5% and 1.5%; see Nigel Wood, *Oriental Ceramic Glazes*, London, 1978, p. 45). Firing conditions and the position of an object in the kiln play a considerable part in the character of the finished piece.

Chapter V

1 Sir John M. Addis, KCMG, 'A Visit to Ching-te chen' in *TOCS*, 41 (1975–7): 1–34
W, No. 8 (1955): 111–13, Hutian
Gugong Bowuyuan Yuankan, No. 1 (1980): 13
2 It is probable that there were kilns in the general area all through the Tang period. The presence of very good clays probably contributed to a better reputation, which came to the notice of merchants no earlier than the eleventh century.
3 I am much indebted to Sir John Addis for verbal reports of his findings and of discussions at the Hutian site.
4 *K*, No. 12 (1963): 686–9
5 *Kiln Sites of Ancient China, op. cit.*, Nos. 101–14
W, No. 5 (1979): 51–70, Dehua report
K, No. 2 (1979): 149–54, Dehua report
6 *K*, No. 5 (1979): 440–4, Chaozhou report
Guangzhou Xicun guyao yizhi, Beijing, 1958

Chapter VI

1 The term celadon is a European one; it refers to the grey-green colour, although it has acquired certain connotations of style. A celadon green is produced by firing an iron-green transparent glaze over a grey body in a reducing atmosphere. The combination produces a very restrained grey-green ware.
2 *W*, No. 1 (1963): 27–49, translated in *OCS*, No. 2
3 *W*, No. 1 (1963): 27
4 Family names of the sovereigns of the Wu-Yue Kingdom (907–78)
5 *Gugong Bowuyuan Yuankan*, No. 1 (1980): 3–27; see page 7. The marks seem to refer to places.
6 In Japanese the word *kinuta* means a 'beater' or 'mallet'. In this instance, a favourite shape (the paper-beater shape) in high-quality ware from Longquan has given its name to the quality. It is not unusual for the Japanese to borrow words from the Chinese or to use them in a different meaning. There was a period during which the Chinese term *chawan*, literally 'tea bowl', was used in Japanese to mean all Chinese ceramics.
7 Jigger and jolly are the template and mould used to mass produce pottery.
8 *Fu* and *shou*, meaning 'happiness' and 'long life', are Chinese characters that were popular in decoration from this period onward.

Chapter VII

1 *W*, No. 6 (1959): 67–9
J. M. Plumer, *Temmoku: A Study of the Wares of Chien*, Idemitsu Art Gallery series, No. 7, Tokyo, 1972
2 See G. St. G. M. Gompertz, *Chinese Celadon Wares*, London, 1958, and 'The Tea Drinking Contests of the Northern Song and Song Jian Wares' in *National Palace Museum Quarterly*, XIII, No. 1 (1979): 79–90
3 *Jizhou Yao*, Peking, 1958

Chapter VIII

1 Quanzhou:
Hai Chiao Shih Yanjiu, No. 2 (1980): 29–34, report on the investigation of the ceramic history of Cizhao, Jinjiangxian, Quanzhou area
K, No. 2 (1979): 149–54, Dehua export ware
W, No. 10 (1975): 1–18, report on the wooden ship excavated at Quanzhou
Japan:
Meitoku Kamei, 'Outline of the Chinese ceramics excavated in Japan from Nara to the Heian periods' in *Kyushu Rekishi Shiryokan Kankyu Ronshi*, Vol. 4, Fukuoka, 1978
M. Tregear, 'Chinese Ceramic Imports to Japan between the Ninth and Fourteenth Centuries' in *Burlington Magazine*, No. 118 (1976): 816–24
J. C. Y. Watt, 'A Brief Report on Sung Type Pottery Finds in Hong Kong' in *Journal of the Hong Kong Branch of the Royal Asiatic Society*, II (1980): 142
Y. Yabe, *Tang and Sung Ceramics Excavated in Japan*, Tokyo, 1978
South-East Asia:
E. P. Edwards McKinnon, 'Oriental Ceramics Excavated in North Sumatra' in *TOCS*, 41 (1975–7): 59–118
2 Tokyo National Museum, *Catalogue of Objects Excavated from Sutra Mounds*, Tokyo, 1967, No. 100
3 See M. Tregear, note 1 of this chapter
4 *Jao Ruguа: Zhoufanzhi (Chau Ju-Kua: Chou Fan chi;* 'Chau Ju-Kua: His Work on the Chinese-Arab Trade in the 12th–13th Centuries'), translated from the Chinese and annotated by F. Hirth and W. W. Rockhill with the Chinese text, St Petersburg and Tokyo, 1911–14; reprinted, New York, 1966

GLOSSARY

Baidunze (petuntse, meaning 'little white blocks')
The Chinese potters' term for prepared clays made up into small blocks. In a European context, the term has come to be used as the equivalent of china stone or pegmatite: a clay similar in composition to kaolin but containing a potash flux, which makes it very useful in combination with kaolin. These two clays were found naturally at Jingdezhen, and their combination provided the basis for the exceptional porcelain produced in that area. Since the term *baidunze* is a colloquialism in Chinese, used to denote any prepared clay, it is not now used in Chinese ceramic literature.

Biscuit
The term for a fired but unglazed pot, the implication being that it will be glazed subsequently and refired. It may be high-fired or low-fired. In China firing twice was used sparingly, although low-fired glazes were added to a high-fired bodies, in which case biscuit-firing was essential. On-the-biscuit is the term used when a low-fired glaze is fired on a high-fired body; this technique was used in Song times but was much more popular for decorating later porcelains.

Crackle
An intentional cracking of the glaze, caused by adjusting the formula of the glaze and body so that the fit was not complete and the shrinkage of the body cracked the glaze. Such cracking could be emphasized by staining. It seems that this was done by rubbing earth into the surface of the glaze where it would settle in the cracks. This effect was very popular during the later Song dynasty.

Crazing
An unintentional cracking of the glaze, usually fine and febrile in line. It may be caused by a glaze that fits its body poorly or by age and heat.

Earthenware
A fired clay that is unfused and therefore porous. This ware is usually fired at between 850° C and 1000° C. It may be glazed or unglazed; the glaze used must be low-fired and, in China, was most commonly fluxed with lead.

Firing
High-firing and low-firing are not exact terms; the division between the two occurs at about 1100° C, when the chemical changes of fusion take place in the body of the object being fired. Single-firing ('once-firing') implies that the piece with its glaze is fired just once. This technique is used more commonly in the Far East than in Europe and was the custom at the Jingdezhen kilns during the Song dynasty. Twice-firing implies that there are two firings: the first of the unglazed body, followed by a second, probably at a lower temperature, to fix the glaze onto the body.

Flux
The material added to alumina silica to lower its point of fusion. For low-fired glazes, the flux most commonly used in China was lead, but in high-fired glazes the flux was lime and later potash.

Glazes
Low-fired glazes, used in many cultures, were almost glass, a compound of silica and flux that coated the body of a pot. The ideal glaze on stoneware is a mixture derived from the local clay and very closely related in structure to the clay body used. Generally this can be expressed as silica 65% to 70%, alumina 14% to 15%, flux 14% to 17%. A higher flux content and relatively lower alumina content will produce a glassier substance. But the relationship of the glaze to the body was important with the techniques of firing used in China, for it was a common practice to fire the pieces only once. Therefore, it was essential that the glaze and the body mature at very nearly the same point in

the firing cycle. This simple statement masks adjustments made by potters to match the expansion and contraction of the body during firing with that of the glaze—a matter of trial and error over many centuries. The Song potters were masters at achieving this match and were well aware of the strength of the ware that resulted from it. They were also aware of the possibilities of a deliberate mismatch and developed crackle as a feature of their glazes.

The Song potters exploited the close union between glaze and body by using very thick glazes. When the glaze and body are as closely related as Song ones, fusion will occur between the glaze and the outer surface of the body, and the two become very firmly bonded. Under these conditions, a very thick glaze can be used, and it will not detach itself from the wall of the pot. The use of such a thick glaze was an important feature of stoneware potting in the Song dynasty on Jun ware, Longquan ware and dark-glazed wares from Fujian. None of those effects could have been achieved without the discovery of the proper alumina-silica glaze.

Glazing porcelain is, in principle, very similar to using high-fired glazes on stoneware, but the style is different: a thin, refined, almost colourless, clear glaze is sought. Many of these characteristics were controlled by the firing techniques that have to be sophisticated for this type of production. It is essential that a fine porcelain glaze 'fits' exactly so that it does not bubble or crawl, and this was an early feature of wares from Jingdezhen, which shows that the potters of that area understood the finer points of matching glazes to the bodies quite as well as their neighbours at Longquan and Fujian who were using heavy glazes.

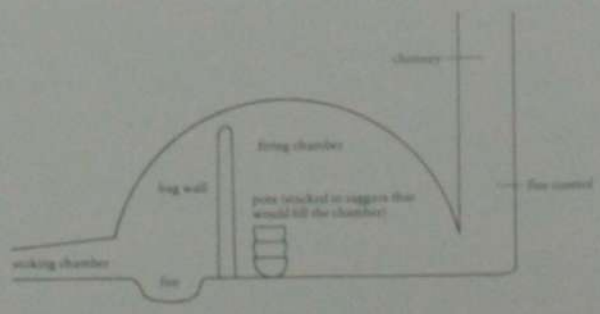
Kaolin

The equivalent of china clay. It is a 'pure' clay, with a high alumina-silica content and is almost iron-free. It fires white but will not fuse at kiln temperatures, so it cannot be used alone.

Kilns

There were two types of kiln commonly used in the Song period. The first type was the down-draught bee-hive kiln with a single chamber, generally employed throughout the dynasty in the north. It was also found in the far south, in Fujian, probably at both Dehua and the kilns making dark wares in the north of that province. The second type of kiln was the dragon kiln, a long tunnel built up the slope of a hill. This distinctive technique of firing was employed in Zhejiang and Jiangxi provinces. At Jingdezhen in Jiangxi both single-chamber kilns and dragon kilns were used. A later refinement of the dragon kiln was to subdivide its tunnel into sections, making a multi-chamber kiln.

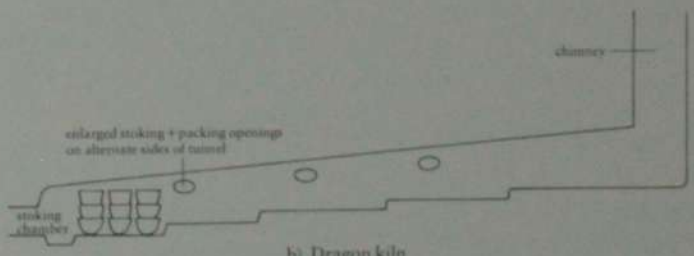
Fig. 24 Proposed diagramatic reconstruction of types of kilns in use in the Song dynasty



a) Down-draught kiln with a single chamber

The down-draught kiln with a single chamber was usually horseshoe-shaped or even round in plan. The fire box with a stoking hole or tunnel was separated from the firing chamber, where pots were stacked for firing, by a bag wall running across the kiln. This wall reached almost to the roof and allowed the flame to drag over the top in the draught that was caught by the chimney down low on the far side of the chamber: hence the term 'down draught'. The chimney at the rear of the kiln was tall and had a flue that could be adjusted externally. The critical part of this design was the distance and angle between the top of the bag wall and the chimney holes.

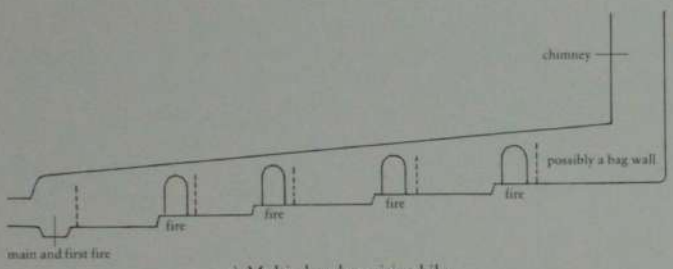
In the north, fuel for kilns was normally coal, the local fuel. It is not clear exactly what effect the use of coal had on firing, but it is possible that the steadier firing that can be achieved with that fuel (in comparison to the repeated fuelling needed with wood) may have led to more even firing and made the reducing atmosphere easier to regulate. The firing cycle is one of initial oxidization, up to a temperature of about 1100° C; this is achieved by allowing enough air to flow into the kiln to complete the combustion of the fuel. 1100° C is about the lowest temperature at which stoneware can be produced, for at this temperature the alumina and silica will combine to form mullite, an inert and irreversible substance. Further saturation with energy in the form of heat matures the material; since the chemical changes do not take place instantly, time and slightly higher heat improve the final ware. After the peak temperature has been achieved the air intake can be reduced and, by balancing the fuel, a reducing atmosphere can be produced. Under these conditions the heat will cause the carbon in the kiln to take up oxygen from both the glaze and the body of the pots (to 'reduce' them), and this will vitally effect the final colour of the wares. Strong reduction, if exaggerated, can make a pot brittle, and it is a general characteristic of the pots produced in the northern kilns of Song China that they are slightly underfired and less reduced than the wares made at southern kilns. In the absence of any contemporary account of Song firing techniques, such discussions must remain theoretical.



b) Dragon kiln

The southern 'dragon' kiln at its simplest was a tunnel built of bricks connecting a firing compartment at the foot of a gentle slope to a chimney at the top. The floor of the kiln was in the form of broad low steps, and there were openings at intervals to allow the long firing chamber to be packed. Such a kiln was fired with wood (chiefly conifers and bamboo) from the surrounding hills, although for firing finer-quality wares a special mixture of woods was used. As the kiln heated up, it was possible to stoke it by adding fuel not only at the base but also at the openings, where small stoke holes could be left unsealed. In this way the temperature of a dragon kiln could be controlled to some extent throughout its length. Dragon kilns could be used to fire simultaneously wares of differing quality; it is even possible to fire both high-fired and low-fired pieces in the same firing. A mixed array of wares have been found in the remains of dragon kilns. It appears that the better quality high-fired wares were placed in the lower to middle sections and the inferior and lower-fired pieces in the upper section.

A further development of the dragon kiln, which probably came into use in Zhejiang in the thirteenth



c) Multi-chamber, rising kiln

century, was the multi-chamber, rising kiln. This was a subdivided dragon kiln, each division having its own fire area and even a small bag wall or flame divider. Each firing chamber was individually packed. The chief firing box was at the foot of the slope and was lit first and then, as the whole kiln heated up, each chamber was fired individually in sequence. This more sophisticated kiln could really be controlled carefully and was used to fire a great variety of wares with some finesse. It was also capable of firing several thousand pots at one time, enabling the demands of the bulk trade of the later Song period in southern China to be satisfied. The Japanese still use this type of kiln for both low-fired and high-fired wares; they called it a *nobo-rigama*. The firing cycle in the long kilns was essentially the same as in the single-chamber kiln discussed above. As the kiln was allowed to die down the reducing atmosphere might well have been greater than in the single-chamber kiln, especially in the lower chambers, and this may have contributed to the noticeably greater reduction in, and higher firing of the southern pieces.

Luting
This is the technical term for joining two unfired surfaces of clay by slightly moistening each surface with dilute clay. If pressed together, the two moistened surfaces will remain joined when the piece is fired. This is the most common method of joining the sections of a moulded piece and for adding decoration (and even handles) to an object.

Petuntse
See *baidunze*

Porcelain
A high-fired, refined clay that fuses and is non-porous, translucent and usually white. Thrown pots give a bell-like ringing tone, and at its finest, it has a glassy fracture. A porcelain body contains kaolin, regarded as essential to the definition by some authorities. Porcelain may be glazed or unglazed. The glaze used was usually fine, high-fired and transparent, or low-fired and coloured. The greatest early kilns that made this ware were at the Jingdezhen kiln complex in the twelfth to thirteenth century.

Saggar
A high-fired container, either a basin or a shape with a flat base, that protects a pot during firing. Saggars are made to stack; the pot is supported inside and should not touch the sides of the container. The use of saggars, which was widespread in the Song period, reduced the need for shelves in the kiln and, by protecting the pots, made for more reliable and even firing.

Slip
A liquid clay (about the consistency of thin cream) into which an unfired pot may be dipped to provide a smooth or coloured coating. Slip was also used as a painting medium for underglaze decoration during the Song dynasty. Slip always has the colour of natural earth tones.

Spurs, Rings and Firing Supports
During firing, all but the crudest of pots are raised from the base of the saggar or the floor of the kiln so that they do not fuse to the saggar or the floor. The simplest method is

to stand the pot on sand or grit. A variety of stands were used for the better wares of the Song dynasty. Small bowls were usually supported on spurs or stilts. These were small points or balls of clay that were applied directly to the pot or fixed to a plate or cruciform base. Such spurs were knocked away after firing. Ring stands were simple coils of rough clay at Jingdezhen or re-usable saucers or cup-stands at Longquan.

Stoneware

A fired clay that is fused and not more than 1% porous. It is a high-fired material (fired at about 1100° C to 1250° C in China). Characteristically, it is heavy in the hand and gives a chinking tone when struck. It may be glazed or unglazed, but the glaze used must be high-fired, unless the piece is fired twice.

Stoneware was the basis of most Song ceramics. Chinese stoneware differs a little from wares in other parts of the world defined as stoneware, but does fulfill the chief characteristics of stoneware. It is hard, vitreous, non-porous and gives a ringing tone when struck. Even using this definition Chinese stoneware was not uniform, as the many variants produced during the Song dynasty alone demonstrate. Basically they were all variants of a similar clay. It was derived from a degenerate granite-type rock, which produced the common clay, composed of alumina, silica and lime, in proportions that will stand firing to a temperature high enough to result in a stoneware ceramic. When finely ground and mixed with other clays to improve its plasticity, alumina and silica produce a material that can be modelled or thrown, will stand firing at a high temperature, and whose particles will fuse and result in a ware that can be classified as stoneware.

Silica alone is the basic substance from which glass is made; it will melt and fuse to a clear liquid and, on cooling, remain in this clear form. It is often called a super-cooled liquid. When making glass, a high proportion of flux is needed to make the silica melt. The temperature at which pure silica will melt and fuse naturally is 1730° C, so a flux such as lime, potash or soda is added to it to lower the temperature at which the change will take place and bring the process within the compass of possibilities in a normal craftsman's workshop—about 1100° to 1300° C. This simple mixture of flux and silica will melt suddenly and harden fast, conditions that suit the glass-maker. However, these characteristics of silica are quite unsuitable for potters who need to have their wares retain their shape during firing. Fortunately the presence of alumina, which is natural in clay, has the effect of keeping the heated mixture in a less-than-fluid state during firing. Bernard Leach quotes the metaphor of silica being the blood of the clay and alumina the bones. Alumina is a stiffener that allows the clay to maintain its shape during both firing and cooling. The melting point of alumina in the pure state is 2040° C, so a flux is very necessary for the potter.

Of course this is an over-simplification, but it enables us to understand the technical problems being handled unscientifically by potters. The clay that Chinese potters had to hand contained varying proportions of the essential ingredients: alumina 18%, silica 74%, flux (usually lime) 5%. This material was sometimes called feldspar, the variants of which are named differently according to the flux present: thus orthoclase contains potash, albite soda and anorthite lime.

The development from making stoneware to making porcelain was a matter of adjusting the proportion of the essential ingredients (alumina 23%, silica 70%, fluxes7%) and possibly also due to the nature of the flux: the move away from lime as the chief fluxing agent perhaps had some significance. This would happen naturally as the local source of clay varied. The whiteness of porcelain, which, with its translucency, is the chief distinction between porcelain and stoneware, was partly dependent on how the clay was prepared and cleaned. But again this

could be influenced by the natural materials available. At Jingdezhen it was almost natural to produce a refined and strong body: kaolin, the pure white 'china clay', was the name given by potters at Jingdezhen to the clay mined in the hill called Gaolin (Kaolin) to the north-east of the town. This very strong clay was high in alumina (alumina 38.9%, silica 46.7%, flux 1.67%). The addition of a clay called *baidunze* in potters' slang gave an added flux to the clay. This mixture was one of the discoveries of the potters at Jingdezhen, which allowed them to increase greatly their production of fine, glazed porcelain from the thirteenth century onward.

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