

PRELIMINARY STUDY OF CHINESE  
CERAMICS IN BLUE AND WHITE  
(CH'ING HUA)

by  
Lee Yu-kuan.

TOKYO  
1971

DEUTSCHE GESELLSCHAFT  
NÜR NATUR-UND VÖLKERKUNDE  
OSTASIENS

中國的青花瓷器初談

MITTEILUNGEN  
DER DEUTSCHEN GESELLSCHAFT  
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SUPPLEMENT BAND XXXI



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## PREFACE

This "Preliminary Study of Chinese Ceramics in Blue and White" is an expanded version of a paper, read by Mr. Lee before the German East Asiatic Society (O.A.G.) in Tokyo. The lecture was illustrated by an exhibition of exquisite pieces from Mr. Lee's personal collection.

The author is proposing a new theory about the early history of blue and white porcelain in China, and it is to be hoped that this study will stimulate a lively discussion among experts.

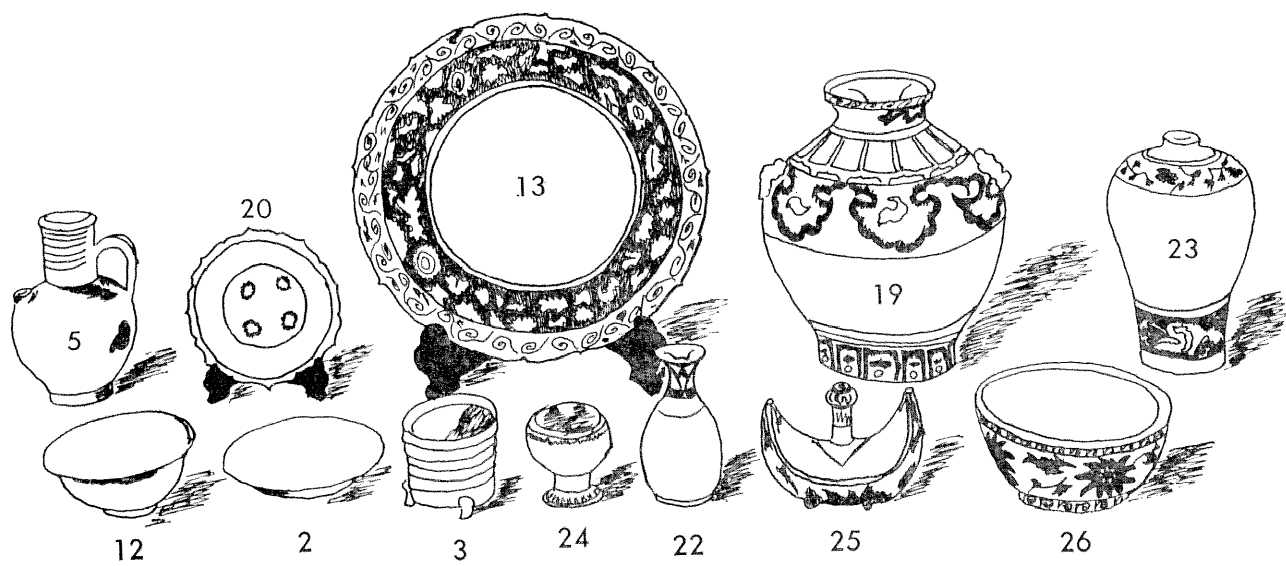
Tokyo, in July 1971

Deutsche Gesellschaft  
für Natur-und Völkerkunde  
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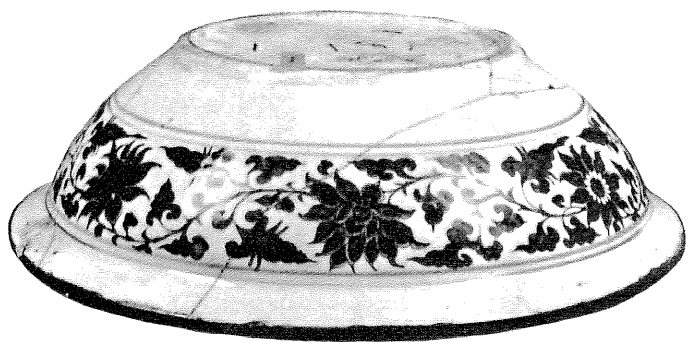
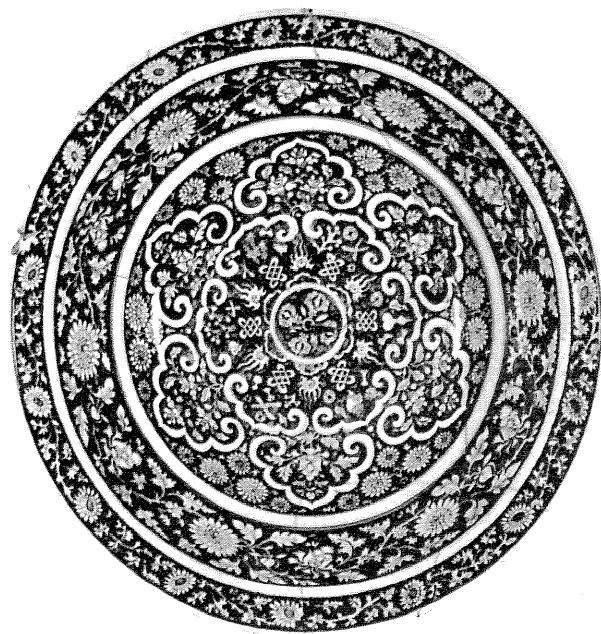
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1 Colour of the glaze of this dancer  
is olive-green (celadon). Sorry  
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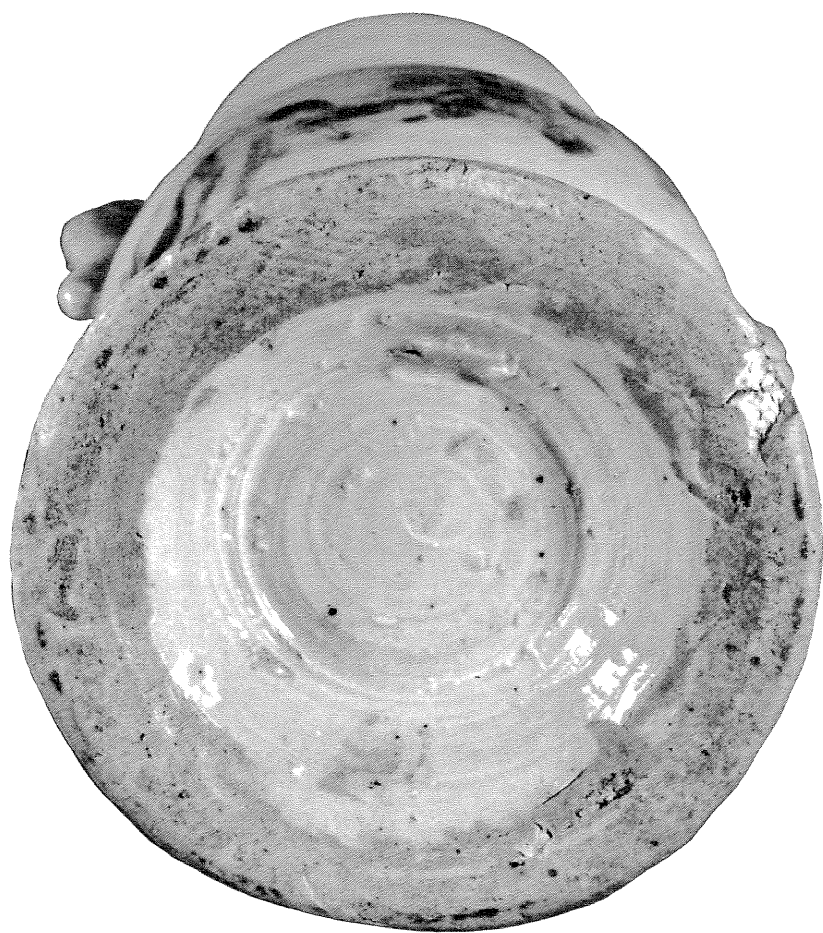


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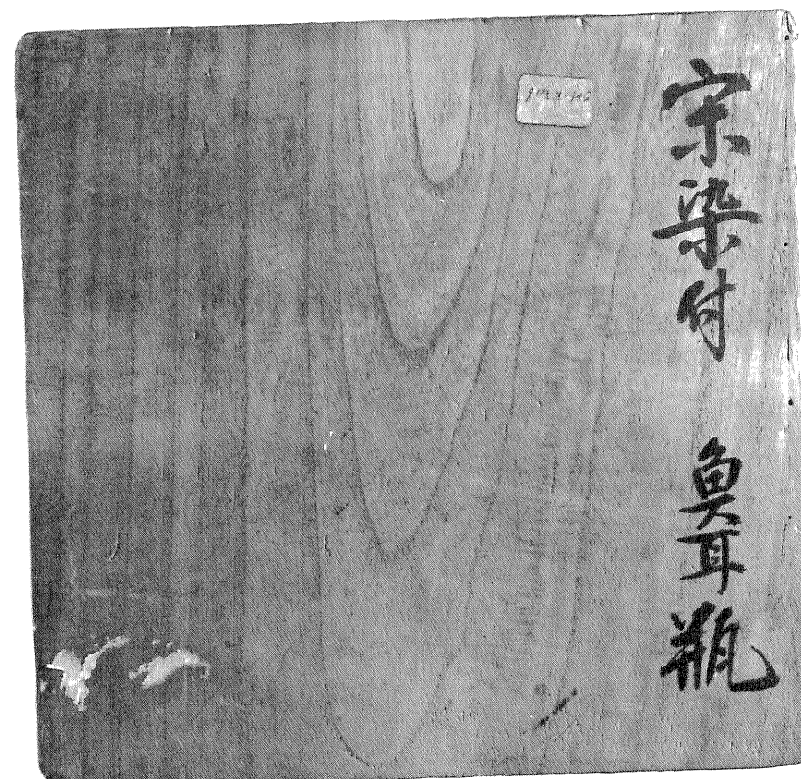


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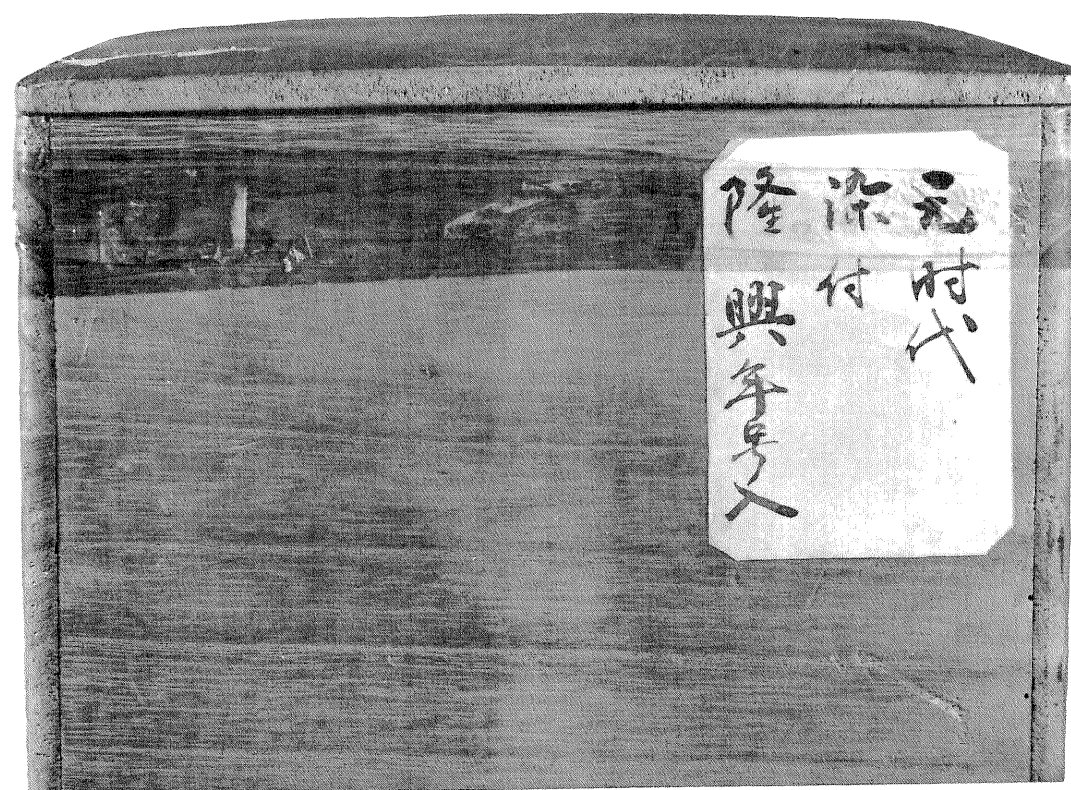


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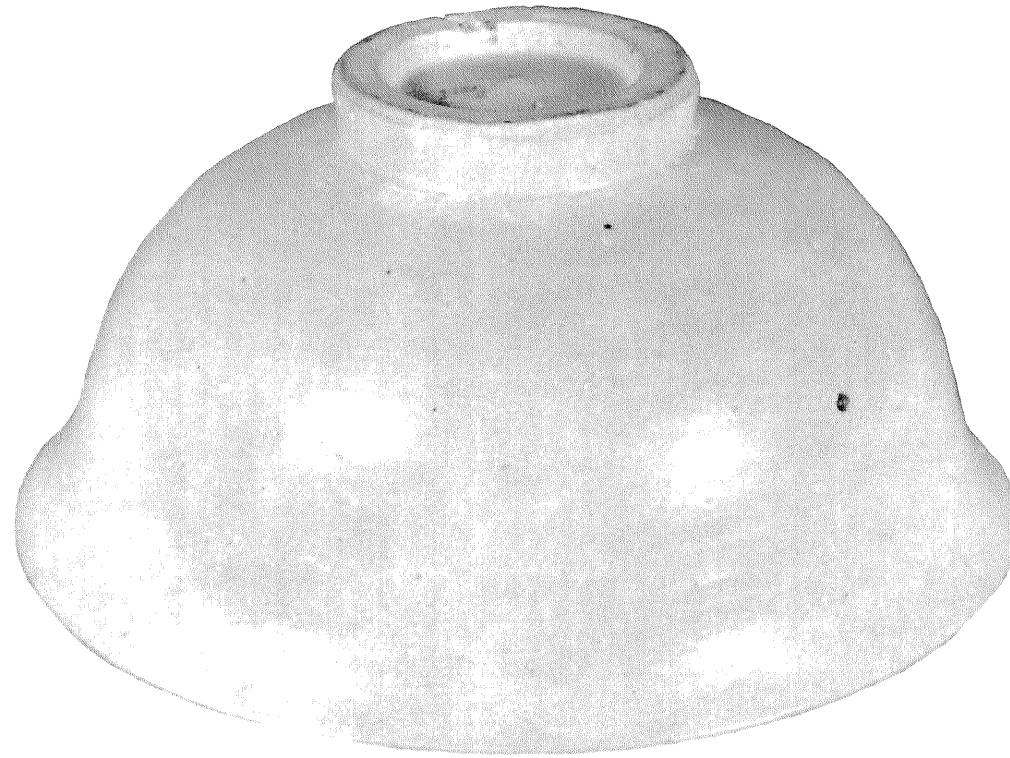




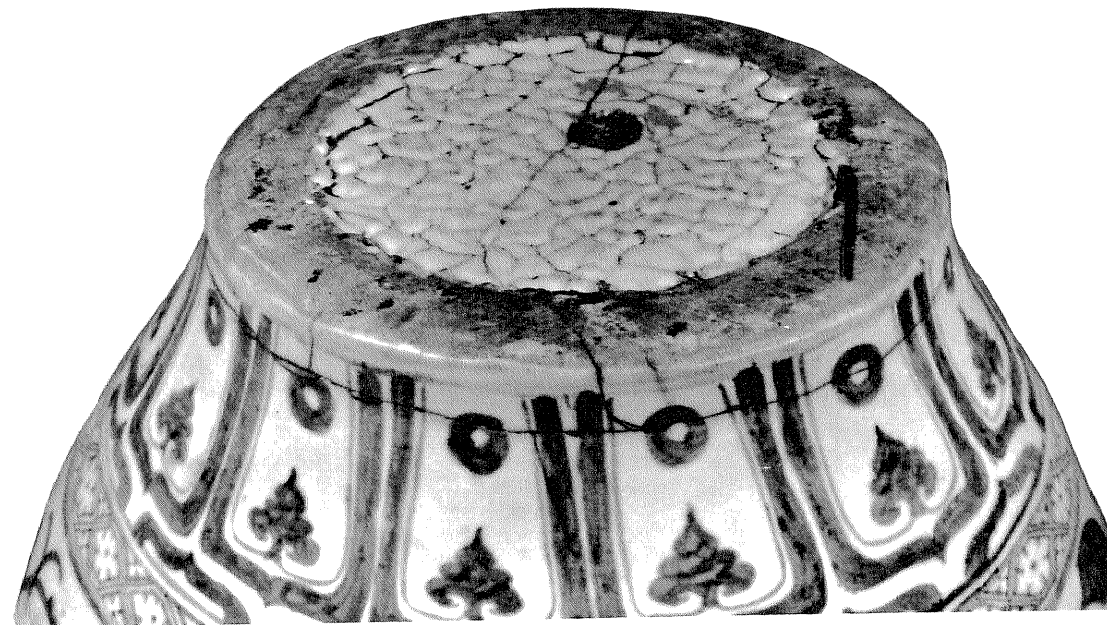
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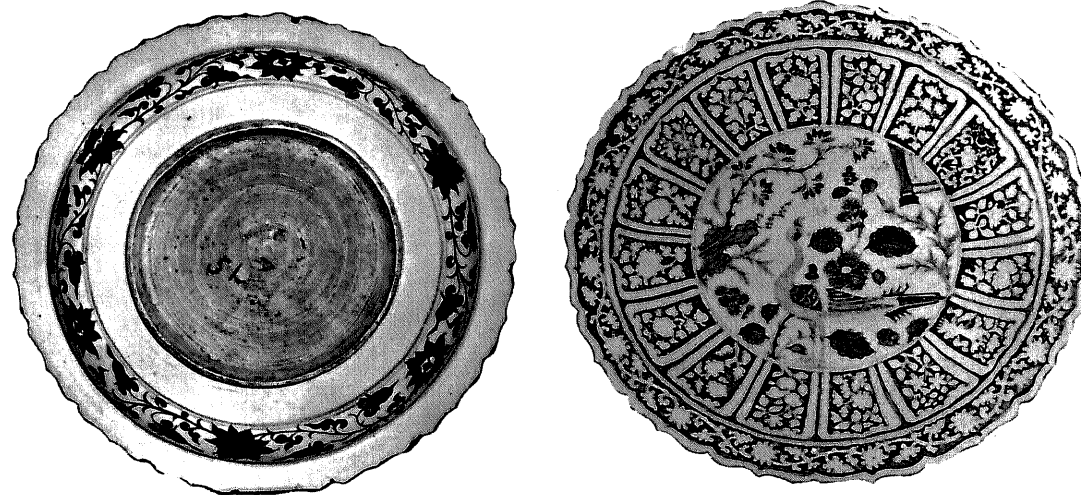
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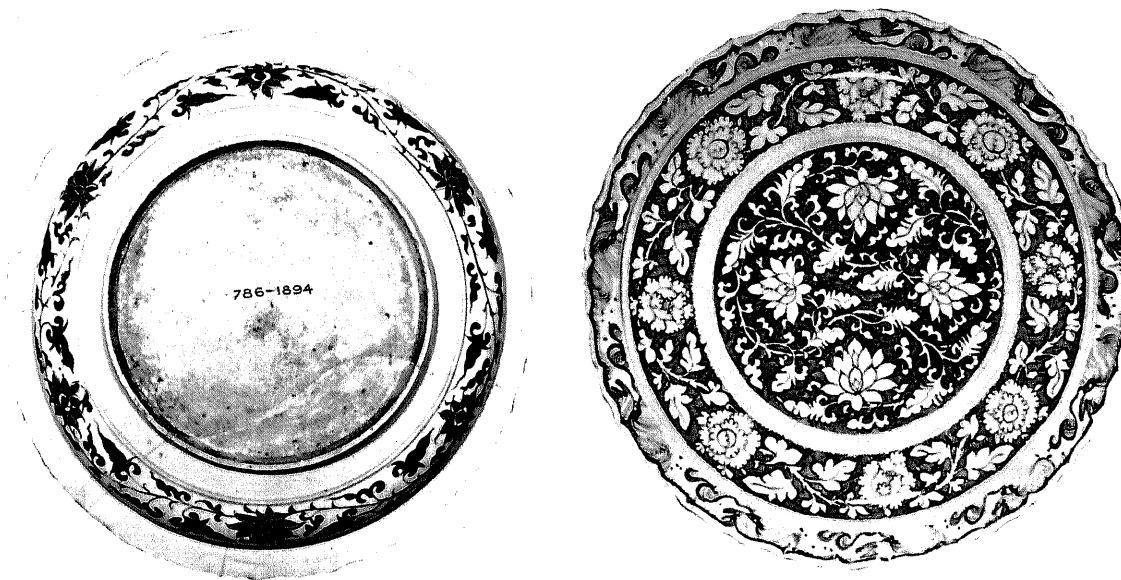


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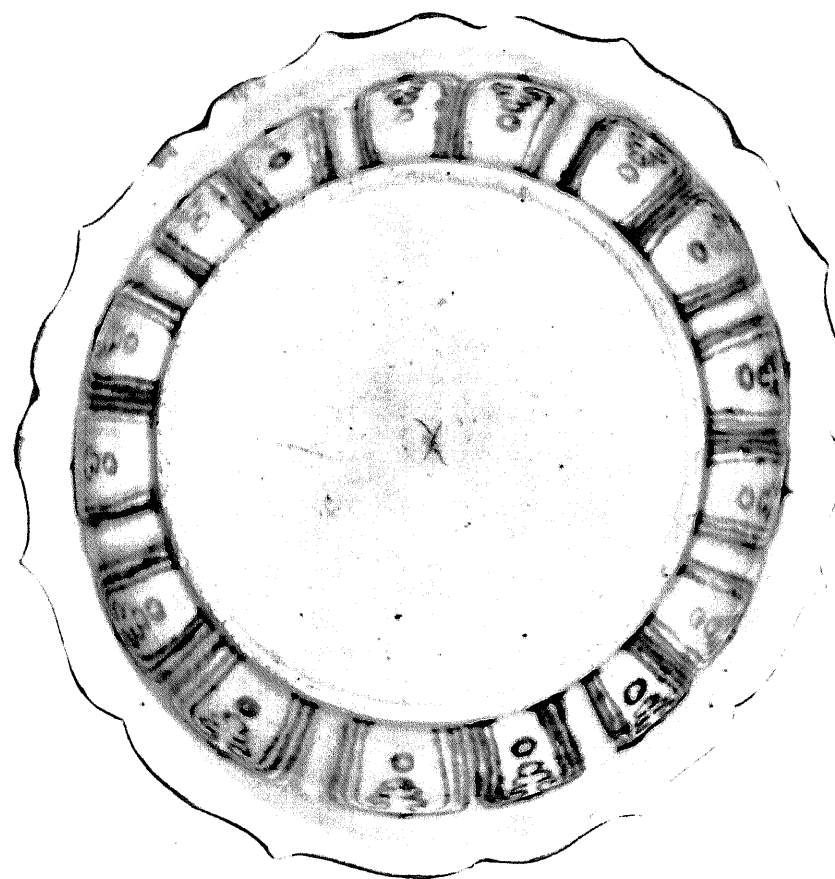


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27 This 18th century vase has underglaze red decoration on white ground. Sorry for no color photo.



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Hai". But I must apologize for (1) my inability to get  
a similar Sung piece as an example and (2) the fact  
that the photo of the vase is not a coloured one.  
Ko Ku Yao Lun says: "Of the Chichow kiln products  
there are white color purple  
color vases."  
T'zu Hai says: "Products of the Chichow kilns all  
have purple flower (decoration) on  
a white ground."

## INTRODUCTION

Acting upon the proposal by Prof. Dr. von Rague, Director of Staatliche Museen Preussischer Kulturbesitz Museum für Ostasiatische Kunst, Berlin, to exhibit my collection of blue and white porcelains at their Museum following the exhibition of my Ryukyu lacquers there, I have prepared an article for these ch'ing hua (blue and white) porcelains on their history and origin supported by material and written evidence.

Dr. Wu Lai-hsi (吳來熙)<sup>1</sup>, now deceased, of Peking, recognized the beauty of early blue and white pieces at the beginning of the 20th century and prized them very much. He not only preached to scholars as well as dealers in Peking about blue and white but also collected many valuable pieces, two of which are the vases dated 1351 A.D. at the David Foundation today. Now that these vases are considered as a landmark in the development of blue and white, Dr. Wu must be very happy in the other world. But unfortunately they seem to have been used in establishing a borderline, if you will, a porcelain curtain, earlier than which no porcelain student can go, especially in the West. This is perhaps the reason why few, if any, scholars have ever mentioned the fact that blue and white porcelain wares were already in existence in the Sung period.

This is probably also one of the reasons that prompted the late Mr. R. L. Hobson to say that to suggest pre-Ming blue and white would be regarded as a mild form of insanity.<sup>2</sup> Mr. Hobson's unfortunate statement is a vivid picture of the similar situation in which Dr. Wu Lai-hsi found himself, for, the writer remembers, when he told people that the vases were made in 1351 A.D., he was called "Wu Feng Tze" (吳瘋子), namely, an insane boy by the name of Wu, by which pseudonym he was known for all the rest of his life.

Blue and white porcelain wares of the Sung and Yuan dynasties are articles which have been prized internationally, but between the Chinese terms themselves and the translation of the terms into a foreign language, some interesting confusion has cropped up in re-

cent years.

This article has three parts. Part I will introduce porcelain studies in several aspects such as kilns, colours and types of porcelain; Part II attempts to clarify two difficult questions facing porcelain students today, first, just what does the term "ch'ing hua" mean, and second what evidence to date supports the existence of Sung blue and white porcelain. Part III will consist of descriptions and comments on a series of blue and white pieces.

My deceased wife, Shu-ying, repeatedly cautioned me to refrain from any more writing after my book on lacquers was finished, for she said, "From what I observed on my last trip with you to Europe and America I know that you are too frank and straightforward with your friends. Although you are sincere with all of them, new friends will misunderstand and be hurt by your attitude and loud voice."

These remarks of my wife reminded me of a story of the scholar-states-man, Su Tung-po (蘇東坡), of the Sung dynasty. One day he bared his belly and asked his maids what was in it. One of them, Chao Yun (朝雲)<sup>1</sup> immediately replied, "A belly full of ideas incompatible with current conditions." I admire the high intelligence of this maid which undoubtedly is the reason that her name was recorded in history despite the fact that she was only a maid. (Ref. "T'zu Hai" (辭海), p. 48)

While I fully agree with the feeling of my wife and must apologize to those friends whose feelings I might have hurt, the question "What to do with the documentary and material evidence I have collected in the past decades" has been troubling me very much. Some of my good friends have suggested that I should sell my collections, tear up my papers, consider the matter finished and say what the authoritative writers say. Speaking out in a painful time is difficult and not always helpful, but I feel that I must publish my conclusions now. And I am confident that the accuracy of my comments will be judged fairly by students of porcelain, now and tomorrow.

What I have written is based on the written documentation

1. Friend of Fishermen by Right Rev. Andrew Y. Y. Tsu, pp. 33-34.  
2. Transaction of the Oriental Ceramic Society 1926, No. 11, p.19.

1. Chao-yun was a lady of the palace who was given to Su Tung-po by the dowager empress when she learned that he had not been promoted after the prince he taught had become emperor. A long scroll painting belonging to Dr. J. Cahill has a scene of this anecdote.

and the objects which have so far received little or no attention. Additional knowledge may be developed by specialists in technology and chemistry.

I wish to thank his Excellency Dr. H. Röhreke, Dr. R. Schinzinger and The O.A.G. Haus for their generous assistance. I also wish to thank Prof. M. Loehr and Mr. John Ayers for favoring me with the photographs; Sir Harry Garner for his generosity in allowing me to make quotations from his book "Oriental Blue and White"; Prof. F. Koyama, Mr. Paul Blum, Mr. Tom Paton and Lu Lo-san sensei for their valuable opinions and help to me. I am especially grateful to the Wen Wu Press and its authors for the newly discovered information and evidence published by them, to which I have made reference in my article, and the Claredon Press, Oxford, for their permission to let me quote from the "Description of Chinese Pottery and Porcelain" by S.W. Bushell.

李汝寬

Lee Yu-kuan, of Shantung

Tokyo, 1971

## PART I

### Development of Ch'ing Hua (青花) (Underglaze Blue and White) and Other Types of Procelain

In discussing the origin of ch'ing hua t'zu (青花瓷) blue and white, I think we should first deal with the following in the order of their development:-

#### Kilns (窑)

The following is a rough summary of the kilns which have been regarded as the oldest according to various Chinese writings, and which have relation with "p'iao"(缥), "ch'ing"(青), and "ch'ing hua".

All porcelains, potteries, bricks and tiles are from kilns. As fuel, coal is generally used in the north while firewood is used in the south. The oldest recorded kiln was that at Tung Ou<sup>1</sup> (東甌) in the present day Yung Chia Hsien(永嘉縣), Chekiang Province (浙江), of the Chin(晉) period (4th century); the second was the one at Kuan Chung(關中), Shensi Province, and the one at Lok-ing(洛京), Loyang(洛陽), Honan Province, and the third was at Ch'ang-nan(昌南) which is the present day Ching-te Chen(景德鎮). The foregoing are quoted from "A Brief Description of Porcelains" which Mr. Kuo Pao-ch'ang<sup>2</sup> (郭宝昌) wrote for the catalogue of the Chinese art exhibition held at London in 1935-36.

1. See Wen Wu 1956, vol. 11, pp. 1-10.
2. Mr. Kuo was the man who was supposed to have made the porcelains of the "Hung Hsien"(洪憲), viz., Yuan Shin-kai(袁世凱), period. He was an expert in porcelains and knew well its modern history. He was a fellow country man of the manager of an old firm, Teh Tai Porcelain Shop, at Chienmen Street, Peking, Mr. Yao Hsiang-ting(姚祥亭). The two frequently discussed porcelains. Mr. Kuo was actually the mentor of Sir Percival David whenever the latter visited Peking. Mr. Kuo always told people to know the new porcelains first and then study the old ones. Teh Tai Porcelain Shop was the only center in Peking for making copies of early porcelain wares at Ching-te Chen, especially during the period when Mr. Kuo was director of the Peking Palace Museum.

As far as the writer knows, the Tung Ou kiln was the forerunner of the Yuch kiln (越窑), Chiao-tan kiln (郊壇窑) and Hsiu-nei-ssu kiln (修内司窑); the Kuan-chung kiln was the forerunner of Yao-chow kiln (耀州窑); Loking was the forerunner of the kilns in Honan Province, and the Ch'ang-nan kiln was the forerunner of the Ching-te Chen kilns. Ching-te Chen is also the place where the T'ao kiln (陶窑), Ho kiln (霍窑), Hungchow kiln (洪州窑) and Chichow kiln (吉州窑) of the T'ang period were located. But the four old kilns referred to, namely, Tung Ou, Kuan-chung, Loking and Ch'ang-nan, may safely be called the predecessors of the porcelain industry in both southeastern and northwestern China.

Changes in kiln sites in the olden times were both quick and extensive, but recent researches and excavations have proved some of the kilns mentioned above. For those that have not yet been proved, we will have to wait for further information from reports of the researchers who are now engaged in excavations in China.

In his book "Chinese Pottery and Porcelain" (中国陶磁) published last June Prof. F. Koyama did elaborate work in listing the names of about 200 old kiln sites in China. One of these sites is given as Pi Chia Shan kiln (筆架山) of Chaochow (潮州) which, together with the Shui Tung kiln (水東窑), was located at Pai Yao Tsun (百窑村), namely, a village of one hundred kilns.

Regarding porcelain artisans of Ching-te Chen, the following poem which was attributed to Shen Chia-cheng (沈嘉征) and recorded in Fu Liang Hsien Chih (浮梁縣志) is a lively picture of the labour situation at Ching-te Chen and might be a supporting evidence for the opinion maintained by many authors that artisans from North China went to work at Ching-te Chen after the invasion by the Tartars:

"Ching-te Chen produces good porcelain ware, 景鎮產佳瓷  
But not working hands; 產器不產手  
Artisans come from everywhere, 工匠來四方  
Who, after completion of their work, leave in bands." 器成天下走

#### Techniques (技術)

As late as the early 18th century the technique of manufacturing blue and white porcelain was puzzling to the general public as proven by the following information contained in a letter which was written by Pere d'Entrecolles, a Jesuit missionary, who lived in Ching-te Chen, and might possibly still be unimaginable to many

today:-

"A beautiful blue colour appears on porcelain after having been lost for some time. When the colour is first painted on, it is pale black; when it is dry and the glaze has been put on it, it disappears entirely and the porcelain seems quite white, the colour being buried under the glaze. But the fire makes it appear in all its beauty, almost in the same way as the natural heat of the sun makes the most beautiful butterflies, with all their tints, come out of their eggs." (Ref. "Oriental Blue and White", pp. 5-6, by Sir Harry Garner)

Mr. Shen Tsung-wen (沈從文) must have had this in mind when he said, "At the Tang Yang Yu (當陽峪) and T'zuchow (磁州) kilns the unglazed bodies were painted with a light brown, pale red or brown glaze, covered with a white overglaze and then fired. This is undoubtedly the process of the ch'ing hua porcelain." (Ref. "中国的瓷器" (Porcelain Wares of China), p. 166)<sup>1</sup>

#### Colours (顏色)

A special characteristic of blue and white porcelain is their refreshing and cooling effect, the blues cooling and calming man after being in the sun. They are, therefore, particularly suitable for regions where the weather is hot, helping to explain its great popularity in Southeast Asia even in 1349 A.D.<sup>2</sup> and before.

##### a) P'iao Colour (缥色)

This is the colour of a kind of light blue or green silk textile. According to the book "Shu Wen" (說文) (986 A.D.), light blue colour is called "p'iao", and "Kuang Yuen" (廣韻) (1008 A.D. circa) says that bluish yellow is called "p'iao" colour. These two explanations agree with the colour of "p'iao" porcelain (缥瓷). "P'iao" was changed to "ch'ing" after T'ang.

##### b) P'iao Ch'ing (缥青).

A poem by Ts'ai Yung (蔡邕) of the Han dynasty (2nd century A.D.) gives a good description of this colour when it says, "回顧生翠色動搖揚縹青" which literally translated means, "When a kingfisher looks back, its feathers show a bluish green colour; when it moves, the shade colour of its feathers discloses a 'p'iao' or 'ch'ing

1. Published June 1962 by The Museum of Chinese History, Peking.

2. Tao I Chih Luch (島夷志略) 1349 A.D.

colour.” This is the first time the words “p’iao” and “ch’ing” were used in combination to describe a colour and had since led people to use the colour of “p’iao” or “ch’ing” to describe porcelain. (Ref. “T’zu Hai”, p. 1564)

c) **Jade Colour (玉色).**

Jade colour was popular in the T’ang period (circa 621 A.D.). Dark jade colour approximates the colour of spinach, a colour called “lan” (藍). Light jade colour approximates the colour of turquoise which is “ch’ing” (青).

d) **Ch’ing Colour (青色).**

The ch’ing family of colours may be divided into three kinds, namely, (A) ch’ing (青) a light blue colour, (B) “lan” (藍) a dark blue colour, and (C) ying ch’ing (影青) the colour with a greenish or bluish tinge approximating turquoise. People of the countryside (of north China at least) call the blue colour in general “lan” and people in the field of art in the cities, who are more or less alienated from their rustic brothers, call the same colour “ch’ing”. For example, in North China, there are “san lan” (三藍) (three blue colours) rugs which are rugs with three kinds of blue colours, viz., dark blue, medium blue and light blue. No one calls these blue colours “ch’ing”, but, on the other hand, people in the art field in the cities call blue and white porcelains “ch’ing hua” (青花) while people in the countryside call them “lan hua” (藍花).

e) **Luan Pai Colour (卵白色).**

The “luan pai” colour is a monochrome colour like the colour of the egg albumen. Linguistically, it sounds very similar to “lan pai” (藍白) (blue and white) and must not be confused as meaning blue and white. In addition to luan pai, there are tien pai (甜白) (sugary white) which was popular up to the early 15th century, ya pai (牙白) (ivory white), yueh pai (月白) (moon white), chih pai (脂白) (lard white), etc.

**Types of Porcelains (瓷類)**

**I P’iao Porcelain (縹瓷).**

This was developed and produced at the Tung Ou kiln. These porcelains generally had a light blue

or bluish yellow colour which was very prevalent even in the T’ang period, for a poem by P’i Jih-hsiu (皮日休) of the T’ang dynasty (860 A.D. circa) says in one verse, “全吳縹瓦十萬戶” meaning there were one hundred thousand households in the Wu (吳) state whose houses had tiles of the “p’iao” colour (PL-1). This is clear explanation that from Chin to the end of T’ang the use of “p’iao” to describe the blue or green colour had been continued and it shows that the “p’iao” colour was so popular that it was used even for tiles. As an example, the documented objects in plates 125, 127 and 128 of the book “江蘇出土文物選集” (A selected collection of cultural objects excavated in Kiangsu Province) are articles of these periods of the “p’iao” or “ch’ing” colour.

**II Ch’ing Colour Porcelain (青瓷).**

This is a very comprehensive term not only for “p’iao” porcelains produced in the Chin period or jade colour porcelains of the T’ang dynasty but also for a wide field of other porcelains.

**III Ying Ch’ing Porcelain (影青) (Shadow Greenish Tinged Porcelain).**

Ying ch’ing porcelain (PL-2) has a shadowy greenish colour similar to that of the porcelains produced in 621 A.D. at the T’ao and Ho kilns with a bluish colour imitating jade. After 621 A.D. porcelain wares from these two kilns were used for tribute purpose. The bodies of ying ch’ing porcelains are thin and the glaze is even and thin. These features indicate that they were made by southern artisans in Kiangsi or Chaochow.

**IV Luan Pai Porcelain (卵白) (Egg-albumen White).**

Luan pai porcelains (PL-3) are of the shu-fu type, but differ from the above ying ch’ing type because of the rough workmanship and greater weight and thicker glaze which indicates that they were made by northern artisans, many of whom might have been slave labour. However, those made at the official kilns excelled the ying ch’ing wares in quality.



It is interesting that Mr. Sun's article on luan pai<sup>1</sup> porcelains immediately follows the article by Mr. Chen Wan-li both published in Wen Wu 1963, vol. 1, pp. 20-24 and pp. 25-26, in which, it seems to me, Mr. Chen cited further evidence in arguing against a new suggestion to use ch'ing pai in describing ying ch'ing porcelains. Is this coincidence accidental?

**V Ch'ing Hua Porcelain (青花) (underglaze blue and white porcelain)**

These porcelains have either a blue decoration on a white ground (ch'ing hua pai t'i) or a white decoration on a blue ground (pai hua ch'ing t'i). They form the principal subject of this article and have a host of other terms which lend themselves to confusion and interesting but inconclusive argument.

The lack of official record on blue and white porcelain in the Sung period may be explained by the fact that in T'ang and Sung dynasties only monochrome porcelain wares were used by the imperial court and noble class. Polychrome porcelain wares were then regarded as vulgar and, therefore, not used by them.

**VI Sometsuke (染付)**

This is a Japanese term which is used in describing blue and white porcelain only (青花) from the early part of the Muromachi period (1392 A.D.). The term is said to have its source in "aizome" (藍染) meaning dyeing blue colour. (Ref. Sanseido's New Concise English-Japanese Dictionary, p. 348) Interpreted from the Chinese characters of the term, Sometsuke means "putting blue colour onto the porcelain". (Ref. Bijutsu Jiten (美術辞典), p. 389)

The method seems to be similar to that by which the hair, eye-balls and eyebrows of the four images dated 1067-1069 A.D. were painted with blue pigment. Sometsuke pronounced in Chinese is "yen fu" which may or may not have some relationship with the Chinese

1. The shu-fu or luan-pai types of wares, according to the description by Mr. Sun Ying-chou, were manufactured in a similar manner, at least in the following aspects:
  - (a) Moulded, printed or slip decoration.
  - (b) Decoration includes two characters.
  - (c) Arrangement of the decoration.

term "yen ku" (染古).

**VII Yen Ku (染古)**

This means "dyeing or painting in colours of the old originals". A book entitled "Record on Books and Paintings" (宋思陵書畫記) says, "In the books found, many are broken beyond repair or mounting. The painters are ordered to make exact copies of them and submit the copies for approval. When approved, the copies are handed to Chuang Tsung Ku (莊宗古) to colour them with the exact colours of the originals." (Ref. T'zu Hai, page 1016)

## PART II

### Problem I - Clarification of the Term "Ch'ing Pai"

In this connection, I would like to quote a paragraph about ying ch'ing from the book "Oriental Blue and White" by Sir Harry Garner, page 9, which reads as follows:

"Ying ch'ing (shadow blue) is a thin translucent white porcelain covered with a clear glaze of bluish tint. The term is a modern one, invented by Chinese dealers, which has unfortunately become established in the West. The identity of this ware with any of those referred to in the Chinese literature has not yet been determined. Sir Percival David has suggested that the term ch'ing pai (greenish or bluish white), which is used in the official report of the Imperial connoisseur Chiang Ch'i, the Tao chi luo, first published in 1325 and subsequently widely reprinted in the Fou liang hsien chih and other books, should be used in describing these wares."

Thus, it is clear that Sir Percival David considered ying ch'ing and "ch'ing pai" as one and the same.

Both the problem and the correct translation are to be understood through the ambiguities of the Chinese language. The words "ch'ing pai" separately mean "blue" for "ch'ing" and "white" for "pai". As is, this combination "ch'ing pai" can easily appear to mean either "bluish-white" which is the David translation or it can mean "blue and white". This is the point for which Mr. Chen Wan-li made laborious analysis through documentary evidence. (See Appendix II)

The many different terms used in describing one and the same object can be attributed to the following:

- (a) Chinese authors, especially of old books, had the habit of trying to be too concise.
- (b) Many words in the Chinese native spoken languages are like tape-recorder, which are sounds only and have

no equivalent in written characters.

Another term for blue and white porcelain is "ch'ing hua", literally meaning "blue flower". The Chinese term for decoration is "hua wen" (花紋) or "hua yang" (花樣) meaning "flower decoration", whether the decoration is actually flowers or not. A piece of porcelain described as "ch'ing hua" means "blue decoration" on a white porcelain piece or blue and white porcelain.

Another of the many term-combinations meaning blue and white porcelain is very much more explicit; for its literal translation is "blue-flower (decoration) white base" (青花白地) "ch'ing hua pai t'i" or "white flower (decoration) blue base" (PL-4) (白花青地) "pai hua ch'ing t'i".

### Why Was "Ch'ing Hua" Not Used to Describe Blue and White Porcelain in the Sung Period?

The term "ch'ing hua" was used to describe a kind of inkstone<sup>1</sup> made in Tuan Hsi (端溪), Kwangtung Province, from 1041 to 1225 A.D. These inkstones overshadowed "ch'ing hua" porcelains during this period, because the former were prized as one of the four important instruments for scholars. From 1225 to 1349 A.D. inkstones gradually lost the term to the blue and white porcelains in view of the latter's growing popularity.

For further material evidence, I refer readers to a Tuan Hsi inkstone with a blue design on its surface in the possession of Prof. F. Koyama, which he kindly showed me once.

I list below the principal terms from 1225 A.D. or before and their sources to show the periodic changes in these terms:-

Period	Term	Source of Information
1225 A.D. (Sung)	Ch'ing pai (青白)	Chu Fan Chih (諸番誌) written in 1225 A.D., page 25, used the term "ch'ing pai t'zu" which means "blue and white porcelain" in Chinese and was translated as "green (or blue) and white porcelain ware" in the English translation of this book, which

1. See Ko Ku Yao Lun, vol. 7, "T'zu Hai", page 2157, and Japanese Dictionary of Books, Paintings and Antiques, page 80.

- was made in 1911 A.D., page 78, because in the Sung period the term "ch'ing hua" was used to name a kind of inkstone referred to above.
- Yuan Plate - Ch'ing t'i pai hua (青地花白) (Date closer to 1351 A.D. David vases) Victoria & Albert Museum, London. This plate has a "ch'ing t'i pai hua" or white decoration on blue ground.
- 1349 A.D. - Ch'ing hua (青花) (Yuan) Tao I Chih Lueh (島夷志略) written in 1349 A.D. in a report of exports to South East Asia mentioned "ch'ing hua pan wan" meaning "blue and white dishes and bowls".
- 1416 A.D. - Ch'ing hua (青花) (Ming) Ying Yia Sheng Lan (瀛涯勝覽) written in 1416 A.D., page 80, also used the term "ch'ing hua t'zu" (blue and white porcelain).
- 1436 A.D. - Ch'ing pai hua (青白花) (Ming) Ch'ing hua pai (青花白) Hsing Cha Sheng Lan (星槎勝覽) written in 1436 A.D., pp. 17 and 43, mentioned "ch'ing pai hua t'zu" (blue and white flower porcelain) and "ch'ing hua pai t'zu" (blue flower white porcelain).
- 1591 A.D. - Ch'ing hua pai t'i (青花白地) (Ming) Tsun Sing Pa Chien (遵生八箋) written in 1591 A.D., stationery section, page 7, mentioned a "ch'ing hua pai t'i pan" which means a blue and white plate.

In Appendix II, I have translated a meaningful article written by Mr. Chen Wan-Ii and published in Wen Wu 1959, vol. 6, pp. 11-13, and the following is a summary of his conclusions:

- (A) "Ch'ing pai" is not "ying ch'ing".  
 (B) "Ch'ing pai t'zu ch'i" (青白瓷器) (blue white porcelain wares) is the abbreviated term for "ch'ing pai hua t'zu ch'i" (青白花瓷器) (blue white flower porcelain).

- (C) "Ch'ing pai hua t'zu ch'i" and "ch'ing hua pai t'zu ch'i" (青花白瓷器) (blue flower white porcelain wares) is interchangeable in use.  
 (D) "Ch'ing pai hua t'zu ch'i" can also be called "ch'ing hua t'zu ch'i" (青花瓷器) (blue flower porcelain wares).  
 (E) Blue and white porcelains had reached a high standard of refinement at the time of Chiang Chi. (蔣祈)  
 (F) "Ying ch'ing" porcelains had become unpopular.  
 (G) The two words "ch'ing pai" (blue white) used by Chiang Chi meant "blue and white porcelains" and not "ying ch'ing."  
 (H) Chiang Chi was himself a good porcelain artisan.

## Problem II - Does Sung Blue and White Porcelain Exist?

The theory that blue and white porcelains were developed from shu-fu porcelain is, in my opinion, hard to justify. The reason is that, according to "Chu Fan Chih"<sup>1</sup> (諸番誌), page 25, or its English translation, page 78, written by Chau Ju-kua (趙汝适) in 1225 A.D., blue and white porcelain wares were already an important commodity in foreign trade at or before his time while shu-fu wares were only developed in the Yuan dynasty.

As further evidence, I refer to a report by Mr. Chen Wan-li on his findings at the Shui Tung kiln (水東窑) site in Chaochow (潮州) published in Wen Wu 1957, vol. 3, page 36, in which he mentioned that he identified four images, one of which is dated 1067, two dated 1068 and one dated 1069 A.D. All these images are products of Shui Tung kiln and have hair-knots, hair on the temples, eye-balls, and eyebrows painted in blue pigment which is the pigment usually used in painting blue and white<sup>2</sup>, proving that blue pigment was used from 1067 A.D.

In 1962, Mr. Shen Tsung-wen (沈從文) in the book "中國的瓷器" (Porcelain Wares of China), page 166, made special reference

1. It is an admirable feat of Mr. Friederick Hirth to have spent ten years from 1885 A.D. to 1895 A.D. of his valuable time in translating Chu Fan Chih into English and published his translation in various papers or magazines and in book form in 1911 A.D. after he had made revisions in cooperation with Mr. W.W. Rockhill. In this English version the "ch'ing 'pai t'zu ch'i" in the sentence was translated as "green (or blue) and white porcelain ware."  
 2. See "Porcelain Wares of China", page 163, first line, last paragraph, by Shen Tsung-wen published in June 1962 by the Museum of Chinese History, Peking.

to the scraps of Sung blue and white unearthed in 1950 in the Ching-te Chen area.

In another elaborate article in *Wen Wu* 1963, vol. 1, pp. 20-24, Mr. Chen Wan-li made further effort to prove that ch'ing hua (青花) porcelain was one of the important commodities in Chinese foreign trade from the late Sung period through to the beginning of the Ch'ing dynasty.

In addition to the above evidence from Chinese sources which we know are reliable, there is a growing amount of material emerging in support of the Sung existence of blue and white porcelain. The wealth of material and culture uncovered in the excavations of Santa Ana in the Philippines should be studied seriously. I quote the last paragraph on page 104 of the book "Oriental Ceramics" authored by Mr. and Mrs. Locsin, which reads:

"The common occurrence of Ch'ing-pai in the monochrome area of Santa Ana and the association of several of these with a coin dated 1068 plus the obvious relationship of Ch'ing-pai to early blue-and-white place the latter easily within a Sung date. This is further augmented by Carbon 14 tests of skeletal remains from three graves, one of them containing early blue-and-white wares, which showed a reading of approximately eight hundred and eighty years plus or minus one hundred twenty years. Thus, to confine this type of early blue-and-white to the Yuan period exclusively (A.D. 1280-1368) would seem hard to justify in view of the Santa Ana associations.

Moreover, there remains the obvious gap in development between the famous vases in the David Foundation dated 1351 and the simple, experimental early blue-and-white wares found in Santa Ana."<sup>1</sup>

All sources of information on the identification of early blue and white objects, whether they are old or new, Chinese or Western, suppositive or argumentative, can throw light on this rather complicated question if they are carefully analyzed.

Comparisons of the respective viewpoints of Sir Percival David with that of Mr. Chen Wan-li and Mr. Sun Ying-chou, or Ko Ku Yao Lun with that of the Chinese dictionary "T'zu Hai", or the

1. Quoted material from "Oriental Ceramics Discovered in the Philippines" by Mr. & Mrs. L. Locsin, pp. 104, published by Charles E. Tuttle and Company with kind permission of the publisher.

Carbon 14 tests mentioned by Mr. and Mrs. Locsin with comments in footnote 50 in the catalogue of "Chinese Art under the Mongols" published by the Cleveland Museum of Art will offer enough good material for any serious student of porcelain to digest and will contribute something to worldwide understanding of porcelain.

## PART III

### Descriptions and Comments on Eleven

#### Blue and White Pieces.

Although no documentary record can be found on how the technique of making blue and white porcelain was developed, there is the possibility that it might be the by-product of an accident or error through the carelessness on the part of the workers as indicated by the pitcher described below, which, I think, was produced by accident.

#### Item 1 - White Porcelain Wine Pitcher with Blue Spots.

Height 25.5 cm. 10th century,

Under the white glaze a series of faint blue spots can be seen which is not a decoration painted purposely, but must have occurred in the following manner:

Before the white glaze was applied, a cobalt pigment was being mixed nearby by a careless craftsman. He added more and more water, trying to make a solution thin enough to be painted onto pieces like this one with a brush. But some of the watery pigment splashed onto this piece, spoiling it for painting. White glaze was applied to cover the messy pitcher (plate 5) and the second mistake was made; in order to cover the spots, the glaze was applied too thickly, resulting in "tear-drops", with more running on the side and with more to hide. The dripping occurred in the oven, during firing, for above this piece was a brown piece with cobalt glaze(?) which dripped off the bottom of the above jar into this pitcher. This is supported by the fact that all four dropping inside and outside are in the same area covering a diameter of 10 cm. which might well be the diameter of the above jar's base from which the hot cobalt dropped.

Cobalt: This material is gray-black and becomes brown. However, if covered with glaze and fired, it turns blue and this chemical reaction creates the blue and white. This piece shows cobalt both under (blue) and above (brown) the white glaze.

Firing: The mating edge of the white glaze and the brown

blobs of cobalt show that the white glaze rises slightly to meet the brown edge, suggesting that the two materials were slightly fused at the mating edges during firing.

Material: Both the glaze and the clay material are finely ground and of high quality. The thickness of the body is like that of the T'zuchow ware and the fineness of the clay and glaze is also like that of the Ting (定) ware.

As further material evidence for the above, I refer to the collection of porcelain in the possession of Mr. Wu Ying, London, which has both underglaze and unglazed decorations painted in cobalt pigment, including one piece where that part of the cobalt painted decoration which was not covered by glaze remains pale brown after firing while the rest of the same decoration which was covered by glaze is blue. The difference in colour between underglaze decoration and unglazed decoration painted with the cobalt pigment is really astonishing.

#### Item 2 - Blue and White Vase with Two Fish Form Side-handles and an Inscription "Lung Hsing" (隆興)

Height 33 cm.

As a description of this vase, I think it better to quote an unpublished article on it written by Kingsi Lee (See Appendix I), the main features of which are as follows:

1. "Lung Hsing" (隆興) inscription, (plate 7 colour) a reign of Sung (1163-4 A.D.). (Other known two-word Sung inscriptions are "Ta Kuan" and "Cheng Ho" on two pieces of porcelain fragments.)
2. Size: Height 33 cm. Width of rim 13 cm. Width from ear to ear 18 cm.
3. Sung style calligraphy of the inscription.
4. Inscription was written vertically on the front position of the vase as opposed to the underneath position of the Ming and later articles. (Plates 8, 9, 10 and 11).
5. Peony decoration.
6. Fish form of side-handles.
7. Wang-wen design engraved on the side-handles.
8. Peony, fish and wang-wen designs were very popular in the Sung period and these characteristics, together with the open mouth, heavy body and the uneven blue of the decoration and the "Lung Hsing" inscription, are all

identical to those of the products of Shui Tung kiln of the Sung dynasty. Colour of the glaze of the body is green-tinged. (卵青).

**Item 3-Shu-fu or Luan-pai Bowl.**

Diameter 17 cm. 1263-1300 A.D.

The body of this piece has a pale red colour. My conclusion is that shu-fu (枢府) bowls without inscription were made between 1263-1275 A.D. while those with shu-fu inscriptions were made after 1275 A.D. and have a finer clay and glaze. The so-called shu-fu wares are mostly of the luan-pai colour and were for the exclusive use of the Mongolian rulers.

Size of shu-fu bowl (plate 12): Diameter 17.1 cm. Height 8.2 cm. Weight 450 grams.

Size of ying ch'ing bowl for comparison:

Diameter 18.75 cm. Height 5.5 cm. Weight 300 grams.

Most shu-fu wares have thick bodies and a luan-pai (egg albumen white) colour. Their glaze is thick and uneven. All these indicate that they were made by the northern craftsmen who came to the South when north China was invaded by the Tartars. Shu-fu wares attained the best quality during the Yuan period.

Shu-fu is the short term for "Shu-Mi-Yuan" (枢密院) (Privy Council) which was first established in the T'ang dynasty and continued during the Sung period. The Yuan dynasty first set up Shu-Fu Council at Kai-p'ing (開平), Tolun (多倫), inner Mongolia, in the 4th year of Chung Tung (中統), namely, 1263 A.D. It should be noted that the Yuan government in 1273 A.D. abolished taxes for three years for the Ch'ang-nan area, but it was not until 1275 A.D. that the Mongolian forces succeeded in establishing complete control of Kiangsi Province. It is recorded in history that during this period unlicensed merchants or smugglers were rampant and the ban on them was sometimes tightened and sometimes relaxed.

A number of shu-fu pieces have the characters shu-fu in the decoration and Mr. Sun Ying-chou described one piece with an inscription "Tai Hsi" (太禧). It is interesting that the two characters were sandwiched in a ring of patterns with the ends of the characters facing each other at a considerable distance instead of being written one below the other or side by side, which is very unusual for inscriptions.

According to the Chinese dictionary "T'zu Hai", the official

shu-fu kiln was supervised by Chiang Chi who was still living in the Chih Cheng (至正) period. There is no record on his age when he was appointed to this job, but if he were between sixty and seventy years old, which is the very likely age for an artist to become famous, there was the possibility that the Tai Hsi plate mentioned by Mr. Sun Ying-chou was made during the period he was supervisor of the kiln.

The above is a brief history of the characters "shu-fu" or luan-pai<sup>1</sup> and the porcelain wares with this term.

A more important fact that has to be mentioned here is the following series of events connected with the shu-fu porcelain manufacturing from the beginning of the Yuan dynasty:-

1. A bureau known as "Fu liang t'zu chu" (浮梁瓷局) was established on the system of the Sung period in order to collect porcelain wares.
2. Like the Sung period, porcelain wares were also confined to monochrome pieces which were generally of the luan-pai colour, because the Mongolians liked gold or silver wares more than they did porcelains.
3. The location of the "Fu liang t'zu chu" was probably Hutien (湖田) or Ch'ang-nan (昌南), alias, Ching-te Chen.
4. After the Yuan regime became stabilized and the Mongolians began to like porcelain wares, "Fu liang t'zu chu" established the shu-fu kiln between 1275-1300 A.D. circa.
5. My shu-fu type bowl in item 3 is a product of the period before 1275 A.D. and, therefore, comparatively primitive. A shu-fu Kuan-yin with a written date which, the writer believes, was made during the prime period of the Yuan dynasty, is illustrated in plate 26 in the catalogue "Chinese Arts under the Mongols" of the Cleveland Museum of Art. In this catalogue there is a wealth of good samples of shu-fu and other similar type of wares which mostly have luan-pai glaze. These deserve the serious study of earnest por-

1. "T'zu Hai", page 1064,  
Wen Wu 1963, vol. 1, pp. 25-26,  
Yuan History, pp. 6140, 6141, 6147, 6149 and 6213.  
"Porcelain Wares of China", pp. 168-171, published by the Museum of Chinese History, Peking, June 1962.

celain students to discern the subtle differences between the various types which may look similar at a glimpse.

**Item 4-Blue and White Large Plate with Double Peacock Design.**

Diameter 46.3 cm. 1263-1300 A.D.

This piece has a white decoration on a blue ground and blue decoration on white ground in addition to a double peacock and flower decoration in the centre (plate 13). The foot ring is specially small and shallow. There are only two other pieces whose clay bodies and colour are similar to that of this large plate, namely, the shu-fu bowl (plate 14) in item 3 and the big wine jar (plate 15) in item 5. The similarity lies in the pinkish red colour and dry appearance of the body although the clay does not have the same fineness in texture. The only other piece that has a close resemblance to this plate is a plate of the Fogg Art Museum illustrated in plate 150 in the Cleveland Museum of Art catalogue, which I found during the exhibition at Cleveland.

The peacock design is another interesting clue to the date, for both my blue and white plate and the one at the Fogg Art Museum have peacock designs and the smallest ring feet. Incidentally, two Ch'iang-chin (靛金) lacquer sutra boxes at Komyobo, Hiroshima, Japan, which have a date of 1315 A.D. as well as two doors of and two screens in the tomb of a Tung<sup>1</sup> (董) family of the Chin (金) period (1208 A.D.) in Hou Ma (侯馬), Shansi Province, also have the peacock design which is evidence that the peacock design was still popular from 1208 to 1315 A.D.

Mr. Sun Ying-chou in Wen Wu 1965, vol. 11, p. 14, pointed out that Yuan big plates have smaller and shallower ring feet. Based on his statement, I have calculated the approximate measurements of the ring feet of various well-known plates throughout the world as below for whatever information they may give:

I	A Double Peacock Design Blue and White Plate in my Possession (plate 16)	Size: Diameter .....	46.3 cm.
		Diameter of	
		ring foot .....	21.0 cm.
		Height of ring foot .....	.5 cm.

1. See Wen Wu 1959, vol. 6, p. 50.

II	A Single Peacock Design Blue and White Porcelain Plate at the Fogg Art Mu- seum, Harvard University, Cambridge, Mass. (PL-17)	Size: Diameter .....	48.9 cm.
		Diameter of ring foot .....	25.0 cm.
		Height of ring foot	1.0 cm.
III	The following three blue and white porcelain plates are illustrated in the "Chi- nese Porcelains from the Ardebil Shrine" by Dr. J. A. Pope, and the approxi- mate measurements of the diameters of the ring feet are calculated in propor- tion to the diameter of the plate.	(a) No. 29-42	
		Size: Diameter .....	41.0 cm.
		Diameter of ring foot .....	22.9 cm.
		Height of ring foot .....	?
		(b) No. 29-122	
		Size: Diameter .....	41.0 cm.
		Diameter of ring foot .....	22.4 cm.
		Height of ring foot .....	?
		(c) No. 29-38	
		Size: Diameter .....	41.0 cm.
		Diameter of ring foot .....	23.3 cm.
		Height of ring foot .....	?
IV	A Blue and White Porce- lain Plate with Flower De- sign at the Victoria & Albert Museum, London. (PL.18)	Size: Diameter .....	45.7 cm.
		Diameter of ring foot .....	26.6 cm.
		Height of ring foot .....	1.0 cm.
V	A Blue and White Porce- lain Plate with Flower De- sign and recorded as a Hung Wu (1368-1397 A.D.) ware at the Taiwan Palace Museum, Taipei, Taiwan.	Size: Diameter .....	46.8 cm.
		Diameter of ring foot .....	26.6 cm.
		Height of ring foot .....	?

**Item 5 - Blue and White Big Wine Jar.**

Height 39 cm. 1263 - 1300 A.D.

The body of this jar (plate 19) bears close resemblance to the body of the shu-fu bowl. The special characteristics are its two ears

in the shape of a tiger head and its flat base which was glazed in a rugged fashion with an unglazed ring of what seems to be the foot ring, and the blue glaze is dull. The subject of decoration is a band of winged horses in ju-i or yun-chien (雲肩) (cloud shoulder) panels with a cloud pattern on the shoulders and a scroll of peonies on the body.

It will be noted that the jar was cracked around the base and in the bottom, which was probably caused by a small amount of water or diluted kaoliang (pai-kan) wine in the jar becoming frozen, suggesting that the jar was used in a very cold region.

The mouth of this jar is a new replacement of porcelain, probably because the original one was damaged through heavy rough usage and cut off. This is perhaps the reason that the mouths of quite a few of such pieces are metal replacements or sheathed in metal cover.

**Item 6 - Blue and White Small Plate with Flattened Foliate Rim.**

Diameter 21. cm. 1350-1400. A.D.

The characteristics of this small plate (PL-20) are the following:

- (a) The biscuit is dry. (PL-21)
- (b) The glaze is bright.
- (c) The impurities and lack of uniformity in the blue decoration seem to indicate that cobalt glaze ran out while it was being painted and either the glaze was prepared a second time or some leftover glaze was used. The plate is also warped.

The overall impression also indicates that the plate was the last one to be put into the kiln for firing.

**Item 7 - Blue and White Yu Hu Chun Wine Pot.**

Height 18 cm. 1350-1400 A.D.

- 1) The clay of this pot (PL-22) was not well mixed probably because the proportions of the two types of clay were wrong.
- 2) The pot might have been slightly overfired or was the last piece to be taken out of the kiln, because the body inside the flared mouth is hard while the outside of the body is soft, viz., not hard.
- 3) It has cracks.

**Item 8 - Blue and White Mei P'ing.**

Height 31. cm. 1400-1450 A.D.

I have always suspected that this type of Mei P'ing (PL-23) is the product of the Shui Tung kiln on account of its special feature of a heavy body. Compared with similar articles produced at Ching-te Chen, the colour is darker and the subjects of decoration are mostly human figures, such as "an old man under a pine tree", "Pai Ya (伯牙) visiting his friend", etc.

**Item 9 - Blue and White Stem Bowl with Hsuan-te Mark and Period.**

Height 10.5 cm. 1425-1434 A.D.

The blue decoration of this stem bowl (PL-24) is purplish and lacks brilliance because the glaze is thin.

**Item 10 - Blue and White Ship Style Ewer (Pl. 25).**

Height 14.5 cm. Length 19. cm. 1400-1450 A.D.

This is an early 15th century ware which was exported to the South Sea islands, Persia, etc. for use at the Islamic temples(?). The high quality of the body and colour is the result of the mastery of the technique of manufacturing blue and white porcelains.

**Item 11 - Blue and White Medicine Grinding Mortar.**

18th Century.

Diameter 21.5 cm.

This bowl (PL-26) displays plainly the fact that the Chinese porcelain artists of this time had attained complete mastery of the technique of using all kinds of blue glaze for painting blue and white porcelains, even a medicine grinding mortar.

The above make me recall the remarks which Mr. Yao Hsiang-ting<sup>1</sup> had often made that "One kiln may turn out 100 types of bricks in one firing; one mother may bear stupid and intelligent sons". I believe that this should be a good description of the Chinese handicrafts in the old times.

1. See footnote 2 on page iv.



## APPENDIX I

### A BLUE AND WHITE VASE WITH INSCRIPTION INDICATING SUNG PERIOD

By Kingtsi Lee

Date: 1163/4 A.D.—Sung Dynasty.

Size: Height 33 cm. Width of rim 13 cm. Width from ear to ear 18 cm.

There is reason for believing that to-date this is the only known blue and white porcelain vase with the inscription of "Lung Hsing" (隆興) of the Sung dynasty, and the following is a description of it:-

1. **Body.** The thick and heavy body (3.047 kg.) is greyish white coarse stoneware, and from a broken part of the base it can be seen that the clay was not well mixed. Similar articles made in Ching-te-chen (景德鎮) of the 16th century were made of well mixed clay which was finely ground.
2. **Colour.** The whole vase is covered with a green-tinged white glaze with an underglazed dull blue peony flower at the back and two characters reading "Lung Hsing" in front of a similar uneven blue glaze. Under the glaze are several spots of yellowish brown (unhulled rice brown with an obscure blue tinge) which seem to have been caused by the ingredient of the pigment not having been properly mixed. The two fish-form handles or ears have a criss-cross wang-wen (net) design.
3. **Inscription.** There are two possible interpretations for the two characters in the inscription "Lung Hsing". One means "prosperity" used as a greeting, in which case it would have to be written "Hsing Lung" (興隆) and not "Lung Hsing". The other is the title of the reigning emperor, Hsiao Tsung (孝宗) (1163-64 A.D.) of the Sung dynasty. These two words are written on the front of the vase, which is the common position for such inscrip-

tions from the Han to the Sung dynasties as opposed to the underneath position in the Ming and later times. Other examples of this front position for the inscription are: —

- (a) A pottery vase at Shodo Hakubutsu Kan, Tokyo, has an inscription in front position reading "Yung Shou Erh Nien" (永壽二年), namely, "Second Year of Yung Shou" (156 A.D.) of the Han Dynasty.
- (b) A porcelain jar at the Peking Museum has an inscription in front position reading "Yung An San Nien ..." (永安三年) meaning "Third Year of Yung An..." (260 A.D.) of the Wu Kingdom (吳) of the "Three Kingdom" period. (三國).
- (c) A porcelain incense burner in a Tokyo private collection has an inscription in front position reading "Tien Hsi Erh Nien..." (天禧二年) meaning "Second Year of Tien Hsi, etc." (1018 A.D.) of the Sung dynasty.
- (d) A porcelain vase at the Yamato Museum, Nara, Japan, has an inscription in front position reading "Yuan Feng San Nien" (元豐三年) viz., "Third Year of Yuan Feng" (1080 A.D.) of the Sung dynasty.

As will be noted, inscriptions from Han to Sung were usually written vertically in one or more lines.

4. **Documentation.** Mr. Sun Ying-chou (孫云洲) in Wen Wu 1965, vol. 11, p. 17, states that prior to the Yuan dynasty porcelain wares made at the government kilns had no official mark of the period of manufacture, but according to written documents there were porcelain wares made in the north Sung period which had an inscription reading "Ching Te Nien Chih" (景德年製) (made in the Ching Te period) (1004-1007 A.D.). He says that he has seen porcelain fragments with such two-word inscriptions as "Ta Kuan" (大觀) (1107-1110 A.D.) and "Cheng Ho" (政和) (1111-1117 A.D.), which are about one cycle earlier than "Lung Hsing".

5. **New Supporting Evidence.** Modern evidence which supports a Sung dating for this vase is a report<sup>1</sup> made

1. See Wen Wu 1957, vol. 3, pp. 37-39, under the subject "A Talk on Chaochow Kilns in Kwangtung on the Basis of a Few Pieces of Images" (從幾件瓷造像談到廣東潮州窑).

by Mr. Chen Wan-li (陳萬里) on the result of his investigations at the kilns in Chaochow (潮州), Kwangtung Province, the summary of which is as follows and from which it will be noted that the characteristics of this vase agree with many of those of the porcelain vases produced at the Shui Tung (水東) kilns in Chaochow where he identified four porcelain images which were products of Shui Tung kiln and dated 1067, 1068 and 1069 A.D. with hair, eye-balls, eyebrows, etc., painted in blue pigment which is the pigment used in manufacturing blue and white porcelains:

- Body** (a) The body is thick and as hard as stone.  
(b) The clay of the body is greyish white.  
(c) The green-tinged white glaze is uneven in thickness.  
(d) Some has an unhulled rice brown colour with an obscure blue tinge.

**Form** The form of the vases produced at the Shui Tung kiln is usually with a wide mouth and a long neck. Many have spouts and handles on their bodies.

Mr. Shen Tsung-wen in the book "Porcelain Wares of China"\* states:

"At the Tang Yang Yu (當陽峪) and T'zuchow (磁州) kilns, the porcelain bodies were painted with a tea- (茶), carnation pink- (赭) or brown- (褐) colour, and then glazed and fired. This was the forerunner of making underglaze blue decoration and contributed empiricism towards manufacturing blue and white porcelains."

In the past, all scholars, collectors and connoisseurs were under the impression that the only kilns in Kwangtung Province were those at Yang Kiang (陽江) and Shih Wan (石灣). In fact, however, the kilns in Kwangtung Province are not limited to these two places. In his book "Yao Ch'i Shuo" (窑器說) (A Talk on Kiln Ware) by Mr. Cheng Che (程哲) he says, "The Kwangtung kilns are in Chaochow-fu and their products are similar to those of Yaochow (Ching-te-chen) kilns". Mr. Chen Wan-li says, "Besides these, kiln sites have recently been discovered at Huang Ti Kang

\* Ref. "Porcelain Wares of China", page 166, 1962, published by the Museum of Chinese History, Peking.

(皇帝崗), Hsi Tsun (西村), Kwangtung City (廣州市).

From the above it should be obvious to all that the overall features of this vase agree with documentation and supporting evidence, old and new, especially coinciding with the fact that the blue pigment and the process of producing underglaze blue decoration were already put to practical use in the 11th century. Therefore, no other evidence is needed to support the Sung dating for this vase.

Regarding this "Lung Hsing" vase, it is the first time in my life that I have seen a blue and white porcelain ware with an inscription of the regime of the Sung dynasty; and I am perhaps the second man in Japan who has recognized it as a Sung product, the first man being the Japanese scholar who wrote one of the records on the box or one of the former Japanese owners of the vase. At first, I regarded the vase as a 16th century piece, but as I was unable to place it in any group of this period, I studied further and reluctantly put it aside as a Yuan article as many other people did. However, being suspicious that any Yuan piece could have the reign title of a Sung emperor, I made extensive research, comparison and study and now I feel confident that I can attribute it to a Sung date.

As a further evidence for my confidence, I wish to mention the two written notes<sup>1</sup> on the box<sup>2</sup> containing the vase. One of them was written on a piece of paper and pasted on one side of the box, saying "Yuan blue and white vase with Lung Hsing inscription". The other one was written on the cover of the box in very nice calligraphy in Chinese ink, saying "Sung blue and white vase with fish ears". It is hard to tell which of these notes was written first, but it is obvious that the Yuan attribution is safe but wrong in that there was no emperor in the Yuan dynasty whose reign title (nien hao) is "Lung Hsing", and "Lung Hsing" cannot possibly mean anything other than a reign title. My respect, therefore, goes to the gentleman who identified the vase as a Sung piece.

1. From the question of the box for this vase, I have learned a good lesson on why the Japanese attach such importance to the container of any antique piece.
  - (a) The box is a protection for the article.
  - (b) The writing on the box, usually done by a third party, is regarded as a record or memorial.
  - (c) The writing on the box has the same meaning as a colophon on Chinese paintings.
2. As far as I know, there are two gentlemen in the West who attach importance to such boxes and the written record on them. One is Sir John Figgess and the other is Mr. Soame Jenyns.

## APPENDIX II

(Translation of article by Mr. Chen Wan-li(陳万里) under the subject "My View on Ch'ing Hua Porcelain" published in Wen Wu, 1959, vol. 6, pp. 11-13)

What is "ch'ing pai t'zu ch'i (青白瓷器) (blue white porcelain) recorded in written documentation? There are people who would say that they are blue wares or white wares; some would say that it is a white colour with a greenish or bluish tinge; others would say that they are blue porcelains and still others would say that they are ying ch'ing, etc.

Regarding the term "ch'ing pai t'zu ch'i" (青白瓷器) (blue white porcelain wares), Fei Shin(費信) in his book "Hsing Cha Sheng Lan" (星槎勝覽) (Travels on a Raft) written in 1436 A.D. mentioned it the most. The following are the terms used for porcelain wares used for barter according to his records annotated by Feng Cheng-chun(馮承鈞) and the appended "Chi Lu Hui P'ien" (記錄彙編):—

Term used in version		Term used in
Chapter on annotated by Feng (馮) "Chi Lu Hui P'ien"		
(Name of country)		
交欄山	Ch'ing wan (blue bowl)	Same
暹羅國	Ch'ing pai hua t'zu ch'i (blue white flower porcelain) (In the "Chu" version and "Ching" version there is no "hua" or flower.)	"
旧港	Ch'ing pai t'zu ch'i (blue white porcelain)	Same
	Ta hsiao t'zu ch'i (large & small porcelain)	Ta hsiao t'zu wung (large & small porcelain jars)
滿刺加國	Ch'ing pai t'zu ch'i (blue white porcelain)	Same
蘇門答刺國	"	"
花面國	—	T'zu ch'i (porcelain wares)
龍牙犀角	Ch'ing pai t'zu ch'i (blue white porcelain)	Ch'ing pai hua t'zu ch'i (blue white flower porcelain)
錫藍山國	Ch'ing hua pai t'zu (blue flower white porcelain)	Ch'ing hua pai t'zu ch'i (blue flower white porcelain)
柯枝國	Ch'ing pai hua t'zu ch'i (blue white flower porcelain)	Ch'ing hua pai t'zu ch'i (blue flower white porcelain)

古里國	Ch'ing hua pai t'zu ch'i (blue flower white porcelain)	Same
忽魯謨斯	Ch'ing pai hua t'zu ch'i (blue white flower porcelain)	Ch'ing hua t'zu ch'i (blue flower porcelain)
刺撒國	T'zu ch'i (porcelain wares)	Same
榜葛刺國	Ch'ing pai hua t'zu ch'i (blue white flower porcelain)	Ch'ing hua pai t'zu ch'i (blue flower white porcelain)
淡洋	T'zu wan (porcelain bowl)	T'zu ch'i (porcelain wares)
吉里地悶	"	Same
琉球國	"	—
三島	T'zu ch'i (porcelain wares)	—
蘇祿國	"	—
大唄喃國	Ch'ing pai hua t'zu ch'i (blue white flower porcelain)	Same
阿丹國	"	"
佐法兒國	T'zu ch'i (porcelain wares)	"
竹步國	"	"
木骨都東	"	"
溜洋國	"	"
卜刺哇國	"	"
天方國	Ch'ing hua pai t'zu ch'i (blue flower white porcelain)	Ch'ing pai hua t'zu ch'i (blue white flower porcelain)
阿魯國	—	T'zu ch'i (porcelain wares)

It will be noted from the above list that there are three points which should be noted with care:

1. In the chapter on Siam, in the "Shu Chu" version (說朱) ("Episodes of the Dynasty" version) (國朝典故) and the "Ching" version (景) ("Tien I Kuo" version) (天一閣) which were all annotated by Feng Cheng-chun, there is no word "hua" (花) (flower), but in the Lo I-chi version (羅以智) and the "Chi Lu Hui P'ien" version, on which Feng Cheng-chun based his annotations, there is the word "hua". It is evident from this that the term "ch'ing pai t'zu ch'i" has been brought about by the casual omission of the word "hua". It is a concise or abbreviated term for "ch'ing pai hua t'zu ch'i" (青白花瓷器) (blue white flower porcelain wares) or in other words, we may say that the "Shu Chu" version and the "Ching" version omitted one word "hua". In the chapter on "龍牙犀角" the Lo I-chi version also omitted the word "hua". But whether there is the word "hua" or not is of no importance, for

it is basically one kind of porcelain no matter whether it is called "ch'ing pai" (blue white) or "ch'ing pai hua" (blue white flower) (青白花).

2. The Lo I-chi version and the "Chi Lu Hui P'ien" version used terms opposite to each other in the chapters on "Ko Chi Kuo" (柯枝国) and "Pang Ke La Kuo" (榜葛刺国). That is, when Lo I-chi used "ch'ing pai hua", "Chi Lu Hui P'ien" would use "ch'ing hua pai" (青花白) (blue flower white) or vice versa. This proves that "ch'ing hua pai" or "ch'ing pai hua" was commonly used to describe the same thing.
3. In the chapter on "Hu Lu Mo Ssu", (忽魯謨斯) the Lo I-chi version used "ch'ing pai hua t'zu ch'i" (青白花瓷器) (blue white flower porcelain wares) while "Chi Lu Hui P'ien" used "ch'ing hua t'zu ch'i". It is plain from this that the Lo I-chi version had the word "pai" (white) thus making the term "ch'ing pai hua", but "Chi Lu Hui P'ien" had not the word "pai" and the term became "ch'ing hua" (blue flower).

From the above we derive three concise terms:-

1. "Ch'ing pai t'zu ch'i" (blue white porcelain wares) is the abbreviated term for "ch'ing pai hua t'zu ch'i" (blue white flower porcelain).
2. "Ch'ing pai hua t'zu ch'i" and "ch'ing hua pai t'zu ch'i" (blue flower white porcelain) is interchangeable in use.
3. "Ch'ing pai hua t'zu ch'i" can also be called "ch'ing hua t'zu ch'i" (青花瓷器) (blue white porcelain).

Based on the above analysis, the so-called "ch'ing pai" porcelains of that time may entirely be interpreted as "ch'ing hua" porcelains. Considered from facts, the technique of manufacture of "ch'ing hua" porcelains had reached a 100% successful stage by the Yuan period. When Cheng Ho (鄭和) went to the West, "ch'ing hua" porcelains, together with blue porcelains of Lungchuan (龍泉), occupied an important place in the porcelain wares used for barter. Popularity of porcelains of the ying ch'ing type had by this time reached a low ebb, for, as we all know, ying ch'ing wares of the Sung and Yuan dynasties had coarse and soft bodies and the glaze was coarse and yellow. Naturally such porcelain wares could not be used as a medium for barter. In the meantime, now we

know several museums in the Middle East have large collections of Chinese ch'ing hua porcelains of the Yuan dynasty of the 14th century and of the Ming dynasty. This is sufficient proof that Chinese ch'ing hua porcelains were exported to this area at that time and in large quantities. This will also explain that the ch'ing pai porcelain wares at the time when Cheng Ho made his expedition to the West were ch'ing hua without fail.

Simultaneously Ma Huan(馬歡), who accompanied Cheng Ho on his expedition, in his book "Ying Yia Sheng Lan" (瀛涯勝覽) (Sights of Ocean Shores) written in 1416 mentioned porcelains used for barter in five places. He used "t'zu ch'i" (瓷器) (porcelain wares) and "ch'ing t'zu pan wan" (青瓷盤盥) (blue porcelain plates and bowls) in two places each. But in the chapter on Java(爪哇) he pointed out especially, "Kuo jen tsui hsi chung kuo ch'ing hua t'zu ch'i" (國人最喜中國青花瓷器) (people of the country like Chinese blue flower porcelain wares the most) and this is most important.

In the book "Tao I Chih Lueh" (島夷志略) (A Brief Note on Island Tribes) which was written by Wang Ta-yuan (汪大淵) of Nanch'ang (南昌) in the Chih Cheng (至正) period of the Yuan dynasty, who visited many countries in the South Sea islands, references to porcelains used for barter trade are particularly many, but the terms are not uniform as will be seen from the following list:—

Chapter on (name of country)	Chinese Term	English Translation
琉 球	T'su wan, chu chou t'zu ch'i	Crude bowls, Chuchow porcelain, etc.
三 島	Ch'ing pai hua wan	Blue white flower bowls.
枝 拔	Ch'ing pai chu chou t'zu ch'i, wa tan	Blue white Chuchow porcelain and earthenware jars.
占 城	Pai hua wan	White flower bowls.
丹 馬 令	Ch'ing pai hua wan	Blue white flower bowls.
日 麗	Ch'ing t'zu ch'i, t'su wan	Blue porcelain and crude bowls.
麻 里 嚕	T'zu ch'i pan, chu chou t'zu shui t'an ta weng	Porcelain plates, and Chuchow porcelain water jars and large jars.
遐 來 物	Ch'ing ch'i t'su wan chih hsu	Blue vessels, crude bowls, etc.
彭 坑	T'zu ch'i	Porcelain wares.
吉 藍 丹	Ch'ing pai hua t'zu ch'i	Blue white flower porcelain

			wares.
丁家廬	Ch'ing pai hua t'zu kai	Blue white flower porcelain covers.	
戎	Ch'ing pai hua wan t'zu hu p'ing	Blue white flower bowls, porcelain pots and pitchers.	
羅	工 Ch'ing pai wan	Blue white bowls.	
羅	斛 Ch'ing ch'i (Hsing Cha Sheng Lan: ch'ing pai hua t'zu ch'i)	Blue vessels; blue white flower porcelain in "Hsing Cha Shen Lan".	
東冲古刺	Ch'ing pai hua wan	Blue white flower bowls.	
蘇洛高	Ch'ing pai hua ch'i	Blue white flower vessels.	
淡邈	T'su wan ch'ing ch'i	Crude bowls and blue vessels.	
尖山	Ta hsiao cheng(?) weng	Large and small jars.	
八節即間	Ch'ing ch'i, cheng weng	Blue wares and jars.	
嘯噴	T'zu, wa weng, t'su wan chih hsu	Porcelain, earthenware jars, and crude bowls.	
爪哇	Ch'ing pai hua wan	Blue white flower bowls.	
迭誕	Ch'ing t'zu ch'i chih hsu	Blue porcelain wares, etc.	
蘇祿	Chu ch'i	Chuchow wares.	
龍牙犀角	Ch'ing pai hua wan chih hsu	Blue white flower bowls, etc.	
旧港	Chu t'zu, ta hsiao shui cheng weng chih hsu	Chuchow porcelains and large and small water jars, etc.	
班卒	Chu ch'i	Chuchow wares.	
蒲奔	Ch'ing t'zu ch'i t'su wan, ta hsiao shui cheng weng chih hsu	Blue porcelain wares, crude bowls, large and small jars, etc.	
文老古	Ch'ing t'zu ch'i cheng ch'i (weng) chih hsu	Blue porcelain wares, jars, etc.	
龍牙門	Chu t'zu ch'i	Chuchow porcelain wares.	
靈山	T'su wan	Crude bowls.	
花面	T'su wan ch'ing chu t'zu chih hsu	Crude bowls, blue Chuchow porcelain, etc.	
淡洋	T'su wan chih hsu	Crude bowls, etc.	
勾欄山	Ch'ing ch'i chih hsu	Blue wares, etc.	
斑達里	Ch'ing pai t'zu	Blue white porcelain.	
曼陀郎	Ch'ing ch'i	Blue wares.	
喃啞哩	Ch'ing pai hua wan chih hsu	Blue white flower bowls, etc.	
加里那	Ch'ing pai hua t'zu	Blue white flower porcelain.	
千里馬	T'su wan	Crude bowls.	
小唄喃	Ch'ing pai hua ch'i	Blue white flower wares.	
朋加刺	"	"	
万年港	Wa p'ing chih hsu	Pottery pitchers, etc.	

天	堂	Ch'ing pai hua ch'i	Blue white flower wares.
天	竺	"	"
甘	哩里	Ch'ing pai hua ch'i weng p'ing	Blue white flower wares, jars and pitchers.
鳥	爹	Ch'ing pai hua ch'i	Blue white flower wares.

The numerous terms mentioned in the above list may be consolidated into the following:—

"Ch'ing pai hua ch'i" (blue white flower ware) ..... 7 places  
 "Ch'ing pai hua wan" (blue white flower bowl) ..... 7 places  
 "Ch'ing pai hua t'zu ch'i" (blue white flower porcelain ware) ..... 1 place  
 "Ch'ing pai hua t'zu" (blue white porcelain) ..... 1 place

The above are all different terms for the same type of article and should all be regarded as "ch'ing pai hua t'zu ch'i". The so-called "hua wan" (flower or decorated bowl) has the words "ch'ing pai" omitted whereas "ch'ing pai t'zu" (blue white porcelain) or "ch'ing pai wan" (blue white bowl) has the word "hua" (flower or decoration) left out.

Taken together, all the above point to the term "ch'ing pai hua t'zu ch'i". As to the lack of uniformity in the various terms, this is just the same with the other porcelains, such as (a) in ch'ing t'zu (青瓷) (blue porcelain) there are the terms "ch'ing ch'i" (青器) (blue ware), "ch'ing t'zu ch'i" (青瓷器) (blue porcelain ware), "ch'ing t'zu" (blue porcelain), "ch'ing pan" (青盤) (blue plate), etc. and (b) in Chuchow (処州) porcelains there are "chu chou t'zu ch'i" (処州瓷器) (Chuchow porcelain ware), "chu chou t'zu" (処州瓷) (Chuchow porcelain), "chu ch'i" (処器) (Chuchow ware), "chu t'zu" (処瓷) (Chuchow porcelain), "chu t'zu ch'i" (処瓷器) (Chuchow porcelain ware), "ch'ing chu t'zu" (青処瓷) (blue Chuchow porcelain), etc. This shows that the terms for porcelains used in the book "Tao I Chih Lueh" are variegated, numerous and not uniform.

Next I want to talk about Chiang Chi whose book "Tao Chi Lueh" (陶記略) (A Summary on Porcelain) was recorded in "Fu liang hsien chih" (浮梁縣志) (Annal of Fu Liang District). In this book he says, "With regard to porcelain wares, in Kiang(江), Hu(湖) Chuan(川) and Kwang(廣) ch'i shang ch'ing pai(器尚青白) (blue white vessels are prized) and these are products of the Chingte Chen kilns"

As mentioned above, there are many people who have different interpretations for the two characters "ch'ing pai"(青白). But personally I think that, as Chiang Chi was a man of the Chih Cheng period (His three imitations of Yu-li-hung(釉里紅) wares all have an inscription of Chih Cheng Yuan Nien(至正元年), namely, first year of Chih Cheng(1341 A.D.). These are:(a) his imitation No 109 dated Chih Cheng Yuan Nien of a Ling Ho kiln(靈和窑) ware is now at the Victoria & Albert Museum(維多利亞與亞爾培博物館) in England, (b) his imitation No 1 of a Hsuan Ho kiln(宣和窑) ware and (c) his imitation No 2 of a Cheng Ho kiln(政和窑) ware, both dated Chih Cheng Yuan Nien, are at the Peking Palace Museum) and as the book "Tao I Chih Lueh", which was written by Wang Ta-yuan in the Chih Cheng period, had already proved that there were "ch'ing pai hua t'zu ch'i", he could not possibly mean the ying ch'ing type of porcelains when he said "ch'i shang ch'ing pai", viz., vessels of blue white colour are prized. Furthermore, the blue and white porcelains produced at Ching-te Che by his time had already attained a high standard of refinement and the practice of presenting blue and white ritual vessels to temples was very prevalent. Of those pieces that have survived up to this date there are two vases with an inscription of Chih Cheng Shi I Nien (至正十一年) (11th year of Chih Cheng) (1351 A.D.) which were presented by Chang Wen-chin (張文進) as ritual vessels and are the most important material of evidence today.

Beside this, the book "Chu Fan Chih"(諸蕃志) written by Chau Ju-kua(趙汝括), in the part concerning porcelain wares used for barter, mentioned "t'zu ch'i" (porcelain wares) in 11 places, "ch'ing t'zu ch'i" (blue porcelain wares), "pai t'zu ch'i" and "ch'ing pai t'zu ch'i" in one place each. The period in which he wrote his introduction was the first year of Pao Ch'ing(寶慶) of southern Sung(1225 A.D.) which is only 54 years before the disintegration of the Sung dynasty or 126 years before the two vases with the inscription of Chih Cheng Shi I Nien (1351 A.D.). This is the period in which blue and white porcelain wares attained maturity and splendid development. Therefore, the "ch'ing pai t'zu ch'i" (blue white porcelain wares) mentioned in the "Chu Fan Chih" are also "ch'ing pai hua t'zu ch'i" (blue white flower porcelain wares).

Viewed from the above written documentation, the so-called

"ch'ing pai t'zu ch'i" (青白瓷器) is really the concise or abbreviated term for "ch'ing pai hua t'zu ch'i" (青白花瓷器). It may sometimes be called "ch'ing pai hua t'zu ch'i", "ch'ing hua pai t'zu ch'i" (青花白瓷器) or "ch'ing hua t'zu ch'i" (青花瓷器) beside such terms as "ch'ing pai hua ch'i" (青白花器) (blue white flower ware), "ch'ing pai hua wan" (青白花盤) (blue white flower bowl), "ch'ing pai hua t'zu" (青白花瓷) (blue white flower porcelain), etc. The term today is "ch'ing hua" (青花) (blue flower). Consequently, "ch'ing pai t'zu ch'i" (青白瓷器) (blue white porcelain ware) can absolutely not be called ying ch'ing and there is no doubt about this. (因此青白瓷器之絕對不能稱為影青是可以深信不疑的)

Author's note: I wish to thank Mr. Chen Wan-li for the above article which I have translated into English, because I find it contains new and revealing information which is worthy of the study by every serious student of porcelain.

### Postscript

The fact that cobalt blue was used for painting ceramics in Persia in the 9th century is recognized in the West. The fact that a similar technique was used in painting blue ceramics of the T'ang period is also accepted beyond doubt.

Technical developments in ancient China in all fields were generally a concerted effort. That is, progress was made almost simultaneously and none outgrew the other unduly, thereby creating unbalances. Moreover, early Chinese techniques were developed empirically, by groping in the dark, without any prior scientific knowledge or any purpose of acquiring such a knowledge.

The shards from Khora-Khoto and those mentioned in Wen Wu 1959, vol. 6, p. 59, together with those from Ch'ing Ho Hsien, now in Sweden, which were excavated during recent years, bear indisputable witness to the period during which Chinese blue and white porcelains were developed.

In addition, there are some pieces which have survived up to his date, such as the Yu Hu Chun pot at the British Museum in London. According to the handbook of the late Mr. R. L. Hobson, this pot came from Kuei-ch'i, Kiangsi, and was presented to the Museum by Mr. C. T. Loo on January 14, 1924; another piece, a vase from the Charles Russell Collection, is shown in *Chinese Ceramics in Private Collections*, Fig. 296, p. 164, by Mr. R. L. Hobson. The decoration of this vase is especially interesting, because it shows an old man who is apparently recalling the tragic event of the removal of the Sung government to the South. This was a composition very popular in painting from 1200 A.D. on. The vase also has features of Sung workmanship.

The above shards and objects, plus the list of commodities for export mentioned in the book "Chu Fan Chih" written by Chau Ju-kua in 1225 A.D. and in Wen Wu 1959, vol. 6, pp. 11-13, compel us to believe that the existence of blue and white in the

Sung period is not deniable.

I have written this postscript to fill in, tentatively, the gap existing between 1164 and 14th century blue and white. Sir Harry Garner suggested to me that I should express my views on this question, and I have, in this brief note, followed his advice.

Author.