

CHINESE CERAMICS IN BLACK AND WHITE



J. J. LALLY & Co.
ORIENTAL ART

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IN BLACK AND WHITE

March 20 to April 10, 2010

J. J. LALLY & CO.

O R I E N T A L A R T

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CATALOGUE

1. A NEOLITHIC BURNISHED BLACK POTTERY VESSEL WITH TWO HANDLES

Longshan Culture, Shandong province, 3rd millennium B.C.

the very thinly potted and elaborately shaped beaker with a high hollow reel-shaped base and wide pear-shaped sides rising to a cylindrical neck, the solid rimless foot with splayed edge and the wide mouth with slightly flared lip, applied on opposite sides of the rounded belly with two loop handles, one projecting vertically and the other horizontally between engraved single line borders, the sloping shoulders decorated with two shallow concave bands and the neck decorated with twin narrow grooves, the exterior surface burnished to a high gloss all over, the interior and base with very fine shallow parallel lines on the unburnished surface, with remains of burial earth.

Height 7½ inches (19 cm)

A similar Longshan Neolithic black pottery vessel of smaller size with a single handle is illustrated in *Yanzhou Xiwusi* (Xiwusi Site of Yanzhou County), Beijing, 1990, pl. 38, no. 1, with a line drawing on p. 83, pl. 74, no. 7.

A Longshan burnished black pottery cup of related form but with one handle, excavated in 1977 from Linyi, Shandong province, is illustrated in *Zhongguo wenwu jinghua daquan: Taocijuan* (Compendium of Chinese Archaeological Treasures, Ceramics), Hong Kong, 1993, p. 23, no. 077. The same piece is illustrated again in *Shandong wenwu jingcui* (Highlights of Shandong Cultural Objects), Shandong, 1996, p. 55, no. 50, with description on p. 249.

Compare also the smaller Longshan black pottery jug of this type, but with a single handle, shown at the China Institute in America and illustrated in the exhibition catalogue by Krahl, *Dawn of the Yellow Earth: Ancient Chinese Ceramics from the Meiyintang Collection*, New York, 2000, p. 83, no. 29. The same vessel is illustrated again by Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume Three (I), London, 2006, p. 57, no. 1069.

新石器時代 山東 龍山文化 黑陶雙把盃 高 19 厘米



2. A NEOLITHIC WHITE POTTERY TRIPOD EWER (*GUI*)

Longshan Culture, Shandong province, *circa* 2400–2000 B.C.

with rounded body raised on three short, splayed tapering legs and decorated with three raised circular bosses around the middle, surmounted by a tall neck which is pinched at the front to form a rising tapered gutter-form spout, the back of the neck flaring out to a rounded rim above the twisted handle ornamented at the top with two circular bosses on either side, the white pottery shading to a buff color and lightly burnished overall, with areas of encrusted earth from burial.

Height 14 $\frac{1}{8}$ inches (35.8 cm)

Compare the white pottery ewer unearthed at Sanlihe, Jiaoxian county, Shandong province in 1974–75 and illustrated in *Jiaoxian Sanlihe* (Report on the Excavation of the Sanlihe Site), Beijing, 1988, pl. LXV:1, and in a line drawing on p. 27, fig. 17:1.

Compare also the ewer with a more elongated spout unearthed in 1960 from the Yaoguanzhuang site, Shandong province, illustrated in *Zhongguo wenwu jinghua daquan: Taocijuan* (Compendium of Chinese Archaeological Treasures: Ceramics), Hong Kong, 1993, p. 20, no. 67.

新石器時代 山東 龍山文化 白陶鬶 高 35.8 厘米



3. A NEOLITHIC BURNISHED BLACK POTTERY STEM CUP

Dawenkou Culture, Shandong province, *circa* 2800–2500 B.C.

the thinly potted tulip-shaped cup with flaring rim and gently rounded base raised on a high hollow stem with ovoid bulbous central knob pierced with two pairs of circular apertures vertically arranged on opposite sides and resting on a domed circular foot, the pitch-black pottery with smoothly burnished surface, showing a high gloss, with traces of earth from burial.

Height $7\frac{3}{8}$ inches (18.7 cm)

From the Collection of Yeung Wing Tak, Hong Kong

Exhibited on loan at the opening exhibition of the Museum of the Tomb of the King of Nanyue, Guangzhou, 1993

Burnished black pottery stemcups of very similar form excavated at different Neolithic sites in Shandong province are illustrated by Valenstein in *A Handbook of Chinese Ceramics*, New York, 1989, p. 14, fig. 13, and by Medley in *The Chinese Potter*, Oxford, 1976, p. 25, fig. 12.

Other burnished black pottery stemcups of similar form found in Shandong province, Jiaoxian county and identified as Dawenkou Culture vessels are published in *Jiaoxian Sanlihe* (Report on the Excavation of the Sanlihe Site), Beijing, 1988, pl. XLI: 3 and in line drawings on p. 74, fig. 41.

Another black pottery cup of waisted cylindrical form on a high stem pierced with multiple holes together with a tulip-shaped cup on tall pierced stem made from grayish white pottery, both excavated from Neolithic sites in Shandong and identified as Dawenkou Culture, are illustrated in *Treasures from Swallow Garden: Inaugural Exhibit of the Arthur M. Sackler Museum of Archaeology*, Beijing, 1992, p. 80, no. 26 and p. 78, no. 25.

Compare also the Shandong Neolithic black pottery tulip-shaped cup on high pierced stem illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume Three (I), London, 2006, p. 52, no. 1059.

新石器時代 山東 大汶口文化 黑陶高柄盃 高 18.7 厘米



4. A MOULDED WHITE POTTERY 'DANCING MONKEY' FLASK (*BIANHU*)

Sui-Early Tang Dynasty, A.D. 7th Century

of shield shape and oval section, standing on a splayed foot, decorated in high relief on both sides with a figure of a long-tailed monkey shown high-stepping in a lively dance, holding a wine ewer of Central Asian form in one hand and a stemcup in the other, surrounded by impressed medallions, whorls and rings, all framed by elaborate stamped and moulded borders, the short reel-shaped neck impressed with similar designs below the thick flanged mouth rim and flanked by a pair of pierced scroll handles on the shoulders, the high-fired white porcellaneous body covered with a translucent glaze of pale yellowish tone.

Height 6¼ inches (15.9 cm)

A straw-glazed pottery flask of the same design, but less crisply moulded, is illustrated by Krahl in *Yuegutang: Eine Berliner Sammlung chinesischer Keramik* (Yuegutang: A Collection of Chinese Ceramics in Berlin), Berlin, 2000, p. 129, no. 100.

Compare also the white pottery flask moulded with twin dragons, from the Collection of the MOA Museum of Art, Atami, Japan, included in the 1988 special exhibition at the Nezu Institute of Fine Arts, illustrated in the catalogue entitled *Tang Pottery and Porcelain*, Tokyo, 1988, p. 26, no. 13, described as Sui-early Tang.

隋/唐初 白陶扁壺 高 15.9 厘米



5. A BLACK BURNISHED POTTERY 'PHOENIX-HEAD' EWER

Tang Dynasty (A.D. 618–907)

of upright ovoid form, raised on a flat circular foot and surmounted by a freely-modelled phoenix head with curled crest, large round eyes and hooked beak pierced to serve as the spout, the triple-stranded loop handle joined to the wide aperture at the back of the phoenix head by a rounded stud and the central ridge down the front of the vessel marked by a vertical row of small stamped rings to simulate the stitching or fastening on the seam of a leather canteen, decorated on one side with an incised figure of a seated lion and on the other side with three illegible Chinese characters, with stamped and applied medallions randomly distributed on both sides and clustered at the front, the heavy dark gray pottery with blackened surface unevenly burnished and with traces of burial earth.

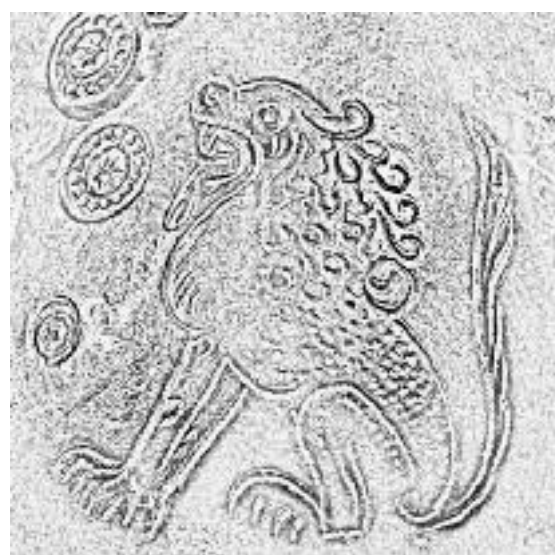
Height 12½ inches (31.8 cm)

The specific form and elaborate decoration of this ewer appears to be unique, but pottery ewers of 'phoenix-head' design, based on Sasanian prototypes, were a popular type of luxury vessel in China in the Tang dynasty.

A Tang white-glazed stoneware 'phoenix-head' ewer of related type in the collection of the Tokyo National Museum is illustrated in the catalogue of the exhibition entitled *Cultural Crossings—Tang Art and the Japanese Envoys*, Tokyo, 2005, p. 82, no. 47 together with a glazed white pottery ewer of similar form but with simple lobed mouth, p. 83, no. 48, from the Gotoh Museum, and a large and very elaborate *sancai*-glazed pottery phoenix-head ewer of related form, p. 117, no. 80, from the Hakutsuru Museum.

Compare also the *sancai*-glazed pottery 'phoenix-head' ewer of the more common type, moulded with designs derived from Sasanian metalwork, included in the traveling exhibition organized by the Cultural Bureau of Shaanxi Province and shown at the Hong Kong Museum of Art and illustrated in the catalogue, *Treasures from Chang'an: Capital of the Silk Road*, Hong Kong, 1993, no. 30.

唐 黑陶鳳首執壺 高 31.8 厘米



6. A BURNISHED BLACK POTTERY BUDDHIST RITUAL VESSEL (*KUNDIKA*)

Tang Dynasty (A.D. 618–907)

following a metal shape, the well potted ovoid body resting on a high hollow splayed ring foot and applied on the shoulder with a bulbous spout rising to an upright cup-shaped mouth, the tall slender neck of the vessel interrupted by a wide disc-shaped flange with stepped edge below the narrow tapered nozzle with raised ribs below the mouth, the high-fired black pottery body with glossy burnished surface showing the effect of burial in some areas and with remains of encrusted earth.

Height 11⁵/₈ inches (29.5 cm)

A white-glazed *kundika* of very similar form from the Niigata BSN Bijutsukan is illustrated by Watson in *Tang and Liao Ceramics*, London, 1984, pl. 141, where the author translates the Sanskrit name of this vessel shape '*kundika*' as 'pure-water bottle', derived from the use of these vessels for hand-washing in Buddhist rituals.

Bo Gyllensvärd, in his comprehensive study entitled "T'ang Gold and Silver," *B.M.F.E.A.*, Bulletin no. 29, Stockholm, 1957, p. 75 discusses the origin of this form as the water bottle of the Buddhist monk, described as a novelty by the Chinese pilgrim Yi Jing when he saw it in India in A.D. 671. A Chinese bronze *kundika* and a pottery example are illustrated by Gyllensvärd in fig. 36, together with the Central Asian and Indian prototypes and a drawing showing their usage.

A black-glazed pottery *kundika* of slightly smaller size unearthed in 1985 from a Tang dynasty tomb in Hebi city, Henan province, currently in the collection of Hebi Museum, is illustrated by Zhang Bai (ed.) in the *Zhongguo chutu ciqi quanji (12) Henan* (Complete Collection of Ceramic Art Unearthed in China, Vol. 12, Henan Province), Beijing, 2008, p. 101, no. 101.

Several different Tang dynasty glazed pottery *kundika* and a Chinese cast bronze example are illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection, Volume Three (I)*, London, 2006, pp. 278–279.

A Tang dynasty bronze *kundika* from the collection of Emperor Shōmu, donated to the Shōsō-in storehouse of Tōdai-ji Temple in Nara by the emperor's wife after his death in A.D. 756, is illustrated by Hayashi in *The Silk Road and the Shōsō-in*, English Edition, New York, 1975, p. 158, no. 184.

唐 黑陶淨瓶 高 29.5 厘米



7. A BURNISHED BLACK POTTERY ALMS BOWL (*PATRA*)

Tang Dynasty (A.D. 618–907)

the Buddhist alms bowl with rounded base and flaring sides rising to a wide mouth with upright flattened rim very slightly canted inwards, the fine-textured lightweight dark pottery body with a thin black coating, the smooth burnished surface showing concentric horizontal 'wheel marks', with remains of encrusted earth and iron rust from burial.

Diameter 9½ inches (24.1 cm)

The color and surface of this bowl are probably the result of a reducing atmosphere induced during the firing to darken the clay, followed by the application of a coating of carbon and gypsum which was polished to a high gloss.

Compare the black pottery bowl at The Metropolitan Museum of Art, New York, illustrated by An Jiayao in "*Tang dai heitao taobo kao*" (Study of the Tang Black Pottery Alms Bowls), *Han Tang yu bianjiang kaogu yanjiu* (Archaeological Study of the Han, Tang and Frontier Cultures), Vol. 1, Science Publishers, Beijing, 1994, p. 259, pl. 2. The black pottery bowls mentioned by the author are described as "*mo guang*" and "*shen tan*," which may be translated as "polished" and "carbonized." The author also provides several other references to excavations at Tang dynasty Buddhist temple sites published in *Kaogu* and *Kaogu Xuebao* where similar black pottery alms bowls have been discovered.

Compare also the black pottery bowl of very closely related form, described as having a lacquered surface, which was excavated in 1984 from the tomb of the monk Shenhui, discovered in the base of a Tang dynasty Buddhist pagoda in Longmen, Luoyang, Henan province, illustrated in *Luoyang chutu wenwu jicui* (Ancient Treasures of Luoyang), Beijing, 1990, no. 95, p. 105. The same bowl is also illustrated in *Gudu Luoyang* (Luoyang—The Ancient City), Beijing, 1999, p. 169, where the caption indicates that the epitaph on the Eastern wall of the tomb states that monk Shenhui (the fifth Tang Buddhist patriarch) was buried in the first year of Yongtai (A.D. 765).

唐 黑陶鉢 徑 24.1 厘米



8. AN OPENWORK GLAZED WHITE STONWARE CENSER

Sui Dynasty (A.D. 581–618)

of beehive shape, pierced with three clusters of six vertical slots very neatly cut and symmetrically arranged high on the plain steep sides between lightly incised line borders, the domed top with a rimless circular aperture in the center encircled by another lightly incised line border, the pure white stoneware covered with a transparent glaze, pooling at the lower edges of the pierced slots and around the outer rim of the base to a glassy pale greenish tone and showing some light crazing throughout, the smooth flat base unglazed.

Height 3 inches (7.6 cm)

A similar glazed white stoneware censer is illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume Three (II), London, 2006, p. 380, no. 1381, attributed to the Sui dynasty, Hebei province.

Another smaller white stoneware censer of very similar form with transparent glaze of pale greenish tone, excavated from the tomb of Li Jingxun (d. A.D. 608) at Xi'an, Shaanxi province is illustrated in *Tang Chang-an chengjiao Sui Tang mu* (Excavation of the Sui and Tang Tombs at Xi'an), Beijing, 1980, pl. XVI-2. The same censer is also illustrated in *Qiannian Xingyao* (Xing kiln in its Millennium), Beijing, 2007, p. 194.

A straw-glazed pottery censer of larger size pierced with foliate roundels between the clusters of pierced slots, from the Avery Brundage Collection, now in the Asian Art Museum, San Francisco, is illustrated by He Li in *Chinese Ceramics: The New Standard Guide*, London, 1996, pl. 127, where the author notes the aristocratic practice of fumigating clothing by the use of censers. A straw-glazed pottery tomb figure of a female attendant holding a domed and slotted censer, also from the Avery Brundage Collection and now in the Asian Art Museum of San Francisco is illustrated by He Li, *ibid.*, pl. 129.

Another pottery tomb figure of a female attendant holding a censer of similar form, discovered near Sha Chang, Yube, Anyang in the tomb of Zhang Sheng, dated to A.D. 595 is illustrated by Tregear (ed.), *Arts of China, Neolithic Cultures to the Tang Dynasty—Recent Discoveries*, Tokyo, 1968, p. 184, fig. 352.

隋 白瓷香薰 高 7.6 厘米



9. A GLAZED WHITE STONEWARE JAR AND COVER

Tang Dynasty, A.D. 9th–early 10th Century

of well potted ovoid form with steeply rounded high shoulders surmounted by a short concave neck with wide mouth and rolled-out lip, the plain sides tapering to a solid foot with narrow beveled edge, the cover of shallow domed shape with flat splayed rim and bud-shaped knob, the inner flange of the cover very well fitted to the mouth of the jar, the jar and cover with a glossy transparent glaze on both the interior and exterior, the glaze very well controlled and extending all the way down to the edge of the foot, the flat base of the jar and the inner rim of the cover left unglazed revealing the dense white porcelaneous body.

Height 9½ inches (24 cm)

A white-glazed stoneware jar and cover of very similar form is illustrated by Watson in *Tang and Liao Ceramics*, London, 1984, p. 164, fig. 152, where the author comments: "With their perfectly controlled ovoid profile, the *wan nian* jars are among the finest wheel-thrown work of the potters of Hebei." The term *wan nian guan*, (literally: 'ten thousand years jar'), is cited by Watson as the Chinese name for this classic vessel shape, which was produced in every region of Northern and Central China, *ibid*, p. 112. The same white-glazed stoneware jar and cover is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 23, described on pp. 284–285.

A glazed white stoneware jar and cover of very similar form excavated at Beiyaowan, Gongyi city, Henan province from a Tang dynasty tomb dated to A.D. 851 and now in the Henan Institute of Cultural Relics and Archaeology is illustrated by Zhang Bai (ed.) in the *Zhongguo chutu ciqu quanji (12) Henan* (Complete Collection of Ceramic Art Unearthed in China, Vol. 12, Henan Province), Beijing, 2008, p. 49, no. 49.

A glazed white jar of closely related form without cover, described as "white porcelaneous ware", was exhibited at The Nezu Institute of Fine Arts, Tokyo, in 1988 and illustrated in the catalogue *Tang Pottery and Porcelain*, Tokyo, 1988, p. 30, no. 19, with description on p. 80 and English caption on p. 152. Compare also the smaller glazed stoneware jar of this type, also without cover, illustrated by Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, pp. 124–135, no. 205.

唐初 白瓷蓋罐 高 24 厘米



10. AN INSCRIBED XINGYAO WHITE PORCELAIN BOWL

Tang Dynasty, A.D. 9th–early 10th Century

of well potted shallow circular form, with steeply rounded sides flaring out to a rounded and neatly finished lip, standing on a thick ring foot of *bi*-disc shape with chamfered edge, the underside of the foot unglazed revealing the very smooth white porcelain body, the clear glaze covering the interior and exterior showing a very pale bluish-silvery tone, the recessed center of the base also glazed and engraved before firing with a single character *ying*.

Diameter 6½ inches (16.5 cm)

Chinese scholars have generally agreed that Tang dynasty white porcelains inscribed with the character *ying* were produced exclusively for imperial use. Wang Chanqi discusses this rare category of porcelains in “White Porcelains with Chinese Character *Ying* from the Qinglongsi Temple Site” first published in *Kaogu yu wenwu*, 1997, No. 6, pp. 6–12 and included by Zhang Zhizhong *et. al.* (ed.s) in *Xingyao yanjiu* (Xing Kiln Research), Beijing, 2007, pp. 332–337, analyzing a group of porcelains bearing the character *ying* which were excavated in 1992 in Xi’an, Shaanxi province at the site of the Qinglong Buddhist temple which enjoyed imperial patronage during the Tang dynasty. Wang concludes that porcelains inscribed with the character *ying* were reserved exclusively for the use of the emperor and were marked “*ying*” for the Tang imperial treasury called the “*Da ying ku*” (which may be translated as “The Storeroom of Great Abundance”). The *Da ying ku* is mentioned in Tang historical texts as the largest and most important of all the palace storerooms during the Tang dynasty. The *ying* marked porcelains discovered at the Qinglongsi site were most likely given to the temple as pious gifts directly from the emperor.

A fragmentary base from a white porcelain bowl of very similar form engraved with the character “*ying*” incised before firing in a similar quickly written regular script style, was excavated at the Tang dynasty Daming Palace site in Xi’an, Shaanxi and is illustrated by Feng Xianming in *Essays on Chinese Old Ceramics*, Hong Kong, 1987, p. 191, pl. 10, described as Xingyao.

Another Chinese scholar, Zhi Guangzheng, in “*Tang dai Xingyao gongci ‘ying’ zi yanjiu*” (A Study of Tang Dynasty Xing Ware Tribute Porcelains Marked with the Character “*Ying*”), first published in *Wenwu Chunqiu*, No. 5, and included by Zhang Zhizhong, *op. cit.*, pp. 474–480, states that the white porcelains from the Xing kilns in Hebei province first became imperial tribute wares in the Tianbo era (A.D. 742–756) and continued to be used as imperial tribute ware through the end of the Tang dynasty.

唐 邢窑「盈」字款白瓷碗 徑 16.5 厘米



11. AN EARLY DINGYAO WHITE PORCELAIN EWER

Late Tang Dynasty, A.D. 10th Century

of well potted slender ovoid form, with high rounded shoulders surmounted by a short cylindrical neck rising to a wide trumpet mouth, applied with a tied triple-stranded strap handle at one side and with a short tapered spout rising at a sharp angle from the shoulder opposite the handle, standing on a neatly finished wide ring foot with splayed sides and chamfered edge, covered all over with a translucent glaze of very pale bluish tone ending short of the base revealing the fine white porcelain body.

Height 9 $\frac{1}{8}$ inches (23.2 cm)

A very similar ewer of slightly smaller size excavated in Hebei province at Xucheng, Quyang county, the site of the Dingyao kilns, and now in the collection of the Hebei Cultural Relics Research Institute, is illustrated in *Dingci yishu* (The Art of Ding Porcelain), Shijiazhuang, Hebei, 2002, p. 47, fig. 54.

Another white porcelain ewer of very similar form and slightly smaller size, formerly in the collection of Carl Kempe, Ekolsund, Sweden, is illustrated by Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pp. 100–101, no. 286. The same ewer was exhibited in Venice and illustrated in the catalogue *Mostra d'Arte Cinese* (Exhibition of Chinese Art), Palazzo Ducale, Venice, 1954, no. 364.

Compare also the very similar white porcelain ewer in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics*, Vol. I, Tokyo, 1988, p. 81, no. 315, attributed to Tang/Five Dynasties, 9th–10th century.

Other early white porcelain ewers of closely related form and type, variously described as Xingyao or Dingyao, have been previously published. A very similar example, formerly in the Alexander collection, is illustrated by Gustaf Lindberg in "Hsing-yao and Ting-yao," *B.M.F.E.A.*, Bulletin no. 25, Stockholm, 1953, pl. 41. Compare also the white glazed ewer of related form, published by Mino in *Pre-Sung Dynasty Chinese Stonewares in the Royal Ontario Museum*, Toronto, 1974, pl. 66.

晚唐 定窑白瓷执壶 高 23.2 厘米



12. AN INSCRIBED WHITE PORCELAIN WINE CUP

Tang Dynasty, A.D. 9th–early 10th Century

following a silver prototype, the delicate cup with steeply rounded sides divided into six unequal lobes, with four smaller lobes opposed at the center and two larger lobes at the long ends, creating an oval flower-shaped outline, the upturned rim with knife-pared lip, the base of the cup decorated on the interior with an impressed foliate motif comprised of fan-shaped bundles of stamens ending in rows of dotted anthers, and with similar motifs lightly moulded on the interior of the two larger lobes, the exterior plain, resting on a high oval foot with flaring sides, covered all over with a transparent glaze of very pale yellowish tone continuing over the underside of the foot, the rim of the foot wiped clean of glaze revealing the fine white porcelain body, the recessed base inscribed with the character *ying* cut through the glaze before firing.

Length 4¼ inches (10.8 cm)

Recent scholarship indicates that Tang dynasty white porcelains inscribed with the character *ying* were produced exclusively for imperial use. Wang Chanqi discusses this rare category of porcelains in “White Porcelains with Chinese Character *Ying* from the Qinglongsi Temple Site” in *Kaogu yu wenwu*, 1997, no. 6, pp. 6–12, analyzing a group of porcelains bearing the character *ying* which were excavated in 1992 in Xi’an, Shaanxi province at the site of the Qinglong Buddhist temple which enjoyed imperial patronage during the Tang dynasty. Wang concludes that porcelains inscribed with the character *ying* were reserved exclusively for the use of the emperor and were marked “*ying*” for the imperial treasury called the “*Da Ying Ku*” (which may be translated as “Storeroom of Great Abundance”). The *Da Ying Ku* is mentioned in Tang historical texts as the largest and most important of all the palace storerooms during the Tang dynasty. The *ying* marked porcelains discovered at the Qinglongsi site were most likely given to the temple as pious gifts directly from the emperor.

Another Chinese scholar, Zhi Guangzheng, in “*Tang dai Xingyao gongci ‘ying’ zi yanjiu*” (A Study of Tang Dynasty Xing Ware Tribute Porcelains Marked with the Character “*Ying*”), published by Zhang Zhizhong *et. al.* (ed.s) in *Xingyao yanjiu* (Xing Kiln Research), Beijing, 2007, pp. 474–480, states that white porcelains from the Xing kilns in Hebei province first became imperial tribute wares in the Tianbo era (A.D. 742–756) and continued to be used as imperial tribute ware through the end of the Tang dynasty.

The distinctive lobed oval shape of this cup derives from Sasanian silver prototypes introduced to Tang China via the ‘Silk Road.’ Several Sasanian silver footed wine cups of closely related form are illustrated by Gyllensvärd in line drawings in “Tang Gold and Silver,” *B.M.F.E.A. Bulletin* no. 29, Stockholm, 1957, fig. 20. Gyllensvärd also points out that lobed cups following Sasanian forms were produced in pottery and porcelain in the Tang dynasty and illustrates in another line drawing the white porcelain lobed cup from the Kempe Collection, *ibid*, fig. 20:d.

A Xingyao white porcelain lobed cup on high foot, inscribed with the character “*guan*” on the base, excavated in 1978 at Linan county, Zhejiang province from the tomb of Qian Kuan, dated A.D. 900, is illustrated in *Zhongguo chutu ciqu quanji (9) Zhejiang* (Complete Collection of Ceramic Art Unearthed in China, Vol. 9, Zhejiang Province), Beijing, 2008, p. 105, no. 105. Another Xingyao white porcelain lobed cup on high foot, also with a “*guan*” character incised on the base, excavated in 1980 from the tomb of Qian Kuan’s wife is illustrated in *Zhongguo taoci quanji (5) Sui Tang* (The Complete Works of Chinese Ceramics, Vol. 5, Sui and Tang), Shanghai, 2000, p. 163, no. 172.

唐「盈」字款白瓷多曲長盃 長 10.8 厘米



13. A GLAZED WHITE PORCELAIN CUPSTAND

Five Dynasties–Early Northern Song Dynasty, A.D. 10th Century

of floral form, with wide flaring sides rising from a shallow ring foot to a knife-pared undulating rim divided into ten petal-lobes, the tall central cylindrical support for the cup carved with five deep rounded notches at the rim, the high-fired white porcelain covered with a transparent glaze of pale greenish tone, the flat recessed base left unglazed showing the fine-grained white porcelain body.

Height 2½ inches (6.3 cm)

Diameter 6½ inches (16.5 cm)

Compare the white porcelain cupstand with foliate flaring sides and a plain cylindrical support for the cup, excavated in 1956 from a Liao dynasty tomb in Beijing, now in the Capital Museum, Beijing, illustrated in *Shoudu bowuguan cang ci xuan* (Selection of Porcelains in the Capital Museum), Beijing, 1990, p. 81, no. 39. The same white porcelain cupstand is illustrated in *China Archaeology and Art Digest*, June 2000, Vol. 3, No. 4, p. 62, fig. 7, in a monograph entitled “Basic Characteristics of Ding Kiln Porcelain and the Identification of Kilns Firing Imitation Ding Kiln Porcelain”, by Liu Yi, where the author attributes the piece to the Liao dynasty Longquanwu kiln discovered in 1975 in the Mentougou district of Beijing.

Compare also to the slightly smaller example from the Meiyintang collection illustrated by Krahl in the catalogue entitled *Chinese Ceramics from the Meiyintang Collection*, Volume Three (II), London, 2006, p. 417, no. 1417, identified by the author as Xing type ware produced outside of the Xingzhou region.

五代/北宋初 白瓷盞托 高 6.3 厘米 徑 16.5 厘米



14. A XINGYAO WHITE PORCELAIN BOTTLE-VASE

Late Tang–Five Dynasties, A.D. 9th–10th Century

following a leather canteen shape, the tall gently rounded sides gathered into pairs of shallow rounded lobes and applied with twin squared lug handles with ‘riveted’ ends at the shoulder and base, straddling the lobes, lightly engraved with a double-line border around the outer edge of the broad rounded shoulders surmounted by a waisted cylindrical neck rising from a raised line band to a wide flat everted rim with squared lip, covered with a glossy transparent glaze of pale bluish tone ending unevenly around the exterior of the splayed sides of the high ring foot revealing the fine white porcelain body, the recessed base also glazed.

Height 9½ inches (24.2 cm)

From the Collection of Carl Kempe (1884–1967), Ekolsund, Sweden, no. 388

Exhibited: Kunst Industri Museet, Copenhagen, 1950

Mostra d’Arte Cinese (Exhibition of Chinese Art), Palazzo Ducale, Venice, 1954

The Ceramic Art of China, The Oriental Ceramic Society, London, 1971

Published: *Mostra d’Arte Cinese* (Exhibition of Chinese Art), Palazzo Ducale, Venice, 1954, p. 111, no. 366

Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 125, pl. 388

The Ceramic Art of China, The Oriental Ceramic Society, London, 1971, no. 60

Gyllensvärd, *The World’s Great Collections: Oriental Ceramics*, Vol. 8, *Museum of Far Eastern Antiquities*, Stockholm, Tokyo, 1982, pl. 98

Chinese Ceramic Treasures: A Selection from Ulricehamn East Asian Museum, Including The Carl Kempe Collection, Ulricehamn, 2002, pl. 590

A Xingyao white porcelain vase of this same form in the collection of the Shanghai Museum is illustrated in *Qiannian Xingyao* (Xing Kiln in its Millennium), Beijing, 2007, p. 168, together with another example, *ibid*, on p. 169; and the same vase from the Shanghai Museum is also illustrated in *Zhongguo taoci quanji (6) Tang–Wudai* (The Complete Works of Chinese Ceramics, Vol. 6, Tang–Five Dynasties), Shanghai, 2000, p. 200, no. 225 and several other publications, including *A Dictionary of Chinese Ceramics*, Singapore, 2002, p. 171, where the scholar Wang Qingzhen points out that this type of white porcelain bottle in the Tang dynasty was famously called ‘the Neiqiu bottle,’ referring to the place where it was made, at the Xing kilns located in Neiqiu, Hebei province, which was under the administration of Xingzhou prefecture.

Another white porcelain vase of this distinctive form from the Avery Brundage Collection, in the Asian Art Museum of San Francisco, is illustrated by He Li in *Chinese Ceramics: The New Standard Guide*, London, 1996, p. 90, no. 136, with description on p. 120; and the same vase was previously published by Watson in *Tang and Liao Ceramics*, London, 1984, p. 145, no. 124.

Compare also the white porcelain vase of this form in the collection of the National Palace Museum, Taipei, published in *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum: Ting Ware and Ting-Type ware*, Taipei, 1973, no. 1.

晚唐/五代 邢窑白瓷穿带壶 高 24.2 厘米



15. A DINGYAO WHITE PORCELAIN JAR AND COVER
Five Dynasties (A.D. 907–960)

of almost spherical form with thinly potted sides, decorated on the exterior with petal lappets with double-line borders freely incised between the edge of the shallow ring foot and the twin grooves around the in-curved mouth, the domed cover with matching twin grooves at the rim and a curling stalk-form knob, the fine white porcelain covered with a transparent glaze of slightly yellowish tone continuing over the flat base, the footrim and interior of the cover left unglazed.

Height 3 inches (7.6 cm)

From the Collection of Carl Kempe (1884–1967), Ekolsund, Sweden, no. 308

Published: Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964,
p. 105, pl. 308

Gyllensvärd, *The World's Great Collections: Oriental Ceramics*, Vol. 8, *Museum of Far Eastern Antiquities*, Stockholm, Tokyo, 1982, pl. 47

Watson, *Tang and Liao Ceramics*, London, 1984, p. 165, no. 160

A similar Dingyao white porcelain jar and cover with incised decoration of overlapping petal lappets, with the character "guan" engraved on the base, in the collection of the Shanghai Museum, is illustrated in *Zhongguo taoci quanji (9) Dingyao* (Compendium of Chinese Ceramics, Vol 9, Dingware), Kyoto, 1981, no. 6, and the same vessel is illustrated again in *Zhongguo wenwu jinghua daquan: Taocijuan* (Compendium of Chinese Archaeological Treasures: Ceramics), Hong Kong, 1993, p. 255, no. 276. Another Dingyao white porcelain jar and cover of this form with incised petal lappets, from the Calmann collection now in the Musée Guimet is illustrated in *Terre de Neige, de Glace et d'Ombre: Quatorze siècles d'histoire de la céramique chinoise à travers les collections du Musée Guimet*, Taipei, 1999, p. 122, no. 68.

A small glazed white porcelain jar and cover without the incised decoration, from the Avery Brundage Collection and now in the Asian Art Museum of San Francisco, is illustrated by He Li in *Chinese Ceramics: The New Standard Guide*, London, 1996, p. 104, no. 201, described as Hebei Ding ware made in the Five Dynasties period.

Compare also the small Ding ware jar of this type, missing its cover, with similar incised decoration and with the two characters "xing guan" at the base, in the Tokyo National Museum, published in *Illustrated Catalogue of the Tokyo National Museum: Chinese Ceramics*, Vol. I, Tokyo, 1988, p. 87, no. 342. The same jar was illustrated in the catalogue of the exhibition organized by the Nezu Institute of Fine Arts, *White Porcelain of Ding Yao*, Tokyo, 1983, illustrated on p. 81, no. 99, with description on p. 151.

五代 定窑白瓷小盖罐 高 7.6 厘米



16. A WHITE PORCELAIN MELON-SHAPED EWER

Liao Dynasty, A.D. 10th–11th Century

of bulbous form with steeply rounded sides divided into six shallow lobes and surmounted by an arching ropetwist handle rising from an applied monster mask to extend over the center of the ewer, the thick strands of the handle entwined with three smaller strands extending forward and out to the sides, each terminating in a moulded triangular foliate appliqué, the rounded shoulders of the vessel studded with small stylized florettes and the circular mouth in the center of the vessel partially covered with a moulded appliqué in the form of a frog, the short upward-curving spout also applied with a monster mask, all covered with a clear glaze stopping just short of the wide ring foot and continuing over the recessed base, the footrim left unglazed revealing the fine white porcelaneous body, with some kiln grit from firing at the edges of the foot.

Height 5 inches (12.7 cm)

Width over handle 4½ inches (11.5 cm)

Compare the white porcelain ewer of similar shape with the same twisted handle with three trefoil leaf-shaped terminals unearthed in 1981 from a Liao dynasty tomb at Haoqianyingzi, Qayouqian qi, Ulanqab Meng, Inner Mongolia, included in the travelling exhibition from China which was shown at several museums in Japan, illustrated in the catalogue *Chugoku Naimōko-hoppō kiba minzoku bunbutsuten* (Chinese Inner Mongolia Art of the Horsemen of the North), Tokyo, 1983, p. 75, no. 74. The same piece is illustrated in *Zhongguo wenwu jinghua daquan: Taocijuan* (Compendium of Chinese Archaeological Treasures: Ceramics), Hong Kong, 1993, p. 314, no. 499.

Another melon-shaped white porcelain ewer of less elaborate form is illustrated by Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, p. 197, no. 343, where the author cites another white porcelain ewer with similar stylized handle decorated with floral appliqués on the body excavated in 1972 from a Liao dynasty tomb in Nanlinzi, Liaoyang city, Liaoning province, illustrated in *Wenwu*, 1981, No. 8, pl. 7, no. 7.

Compare also the ewer with a plain strap handle in the National Palace Museum, Taipei, published in *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum: Ting Ware and Ting-type Ware*, Taipei, 1973, no. 6.

遼 白瓷瓜形提樑壺 高 12.7 厘米 寬 11.5 厘米



17. A GLAZED WHITE PORCELAIN OPENWORK CENSER

Northern Song Dynasty, A.D. 10th–11th Century

of almost spherical form, the high domed cover pierced with 'cash' diaper around the sides and with a stylized flowerhead with central aperture at the top, with wide rim neatly fitted over the inset lip of the hemispherical base raised on a short cylindrical standard and domed pedestal support with spreading foot, with four oval quatrefoil openings evenly spaced around the sides of the foot, covered with a transparent glaze inside and out, the interior of the base and underside of the foot unglazed showing the fine white porcelain.

Height 6 inches (15.2 cm)

From the Collection of Walter Hochstadter (1914–2007), recorded as having been acquired in Shanghai in the late 1950s to early 1960s

A Song glazed white porcelain pedestal censer of ovoid form with high domed cover similarly pierced, excavated at Taiyuan city, Shanxi province and now in the Shanxi Provincial Museum, is illustrated in *Zhongguo taoci quanji (7) Song, shang* (The Complete Works of Chinese Ceramics, Vol. 7, Song, I), Shanghai, 2000, p. 214, no. 215, with caption on p. 284.

Another smaller Northern Song white porcelain spherical censer of this type is illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, pp. 196–197, no. 345.

Similar pierced porcelain pedestal censers with pale bluish 'yingqing' glaze were produced at Jingdezhen, Jiangxi province during the Song dynasty. Compare, for example, the censer illustrated by Tseng and Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Vol. II, Boston, 1972, no. 64.

北宋 白瓷透雕香薰 高 15.2 厘米



18. A CARVED DINGYAO WHITE PORCELAIN FOLIATE BOWL

Northern Song Dynasty (A.D. 960–1127)

the gently rounded wide flaring sides rising from a square-cut low ring foot, divided into six petal-lobes by incised radiating lines on the exterior rising to shallow notches around the rim and with corresponding shallow raised ribs on the interior, freely carved on the interior with a large lotus bloom rising on a slender stalk extending across the recessed central medallion, with a scalloped-edged lotus leaf shown in profile and long stems bearing curly leaves and two smaller lotus blooms, all loosely arranged to fill the sides below an incised line border, with a transparent glaze of pale ivory tone all over, gathering in characteristic 'tear marks' on the exterior, the lip rim unglazed exposing the fine white porcelain.

Diameter 8³/₈ inches (21.3 cm)

A Dingyao white porcelain bowl of similar form carved with a very similar lotus pattern in the National Palace Museum, Taipei, is published in *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum: Ting Ware and Ting-Type Ware*, Taipei, 1973, no. 19. Another Dingyao bowl of related form carved with a very similar pattern in the Museum of Fine Arts, Boston, is illustrated by Tseng and Dart in *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Vol. II, Boston, 1972, no. 27. Compare also the conical Dingyao bowl carved with a very similar lotus design in the Baur Collection, Geneva, illustrated by Ayers, *The Baur Collection*, Vol. I, Geneva, 1968, no. A11.

北宋 定窯白瓷劃花葵口碗 徑 21.3 厘米



19. A MOULDED DINGYAO WHITE PORCELAIN 'DUCKS-IN-LOTUS-POND' DISH
Song Dynasty (A.D. 960–1279)

following a silver shape, the wide flat center of the dish decorated with a scene of two mandarin ducks, one standing on the shore and the other swimming in a pond with blossoming lotus, the narrow rounded sides with a continuous frieze of floral scroll below the flat everted rim, covered with a transparent glaze of pale ivory tone continuing over the angled foot and shallow countersunk base, the upturned lip of the rim left unglazed showing the fine white porcelain.

Diameter 5⁵/₈ inches (14.3 cm)

The design on this dish is a rebus for an auspicious wish: *yuanyang guizi* (May you enjoy a happy marriage and have many illustrious sons), because *yuanyang* (mandarin ducks) mate for life, and so became symbolic of a happy marriage, and lotus flowers bloom with the seedpod already in place, and so became symbolic of the early arrival of sons.

A very similar Dingyao dish moulded with this pattern, from the collection of Edward T. Chow, is illustrated by Wirgin in "Sung Ceramic Designs," *B.M.F.E.A.*, Bulletin no. 42, Stockholm, 1970, pl. 97b. Another example, from the Collection of Helen Nichols Cabot in the Museum of Fine Arts, Boston, is illustrated by Fontein and Wu in *The World's Great Collections: Oriental Ceramics*, Vol. 10, *Museum of Fine Arts, Boston*, Tokyo, 1980, col. pl. 17, discussed on p. 160, and another very similar Dingyao dish from the Collection of Lucy Maud Buckingham in the Art Institute of Chicago is illustrated by Pearlstein *et. al.* *Asian Art in the Art Institute of Chicago*, Chicago, 1993, p. 59.

宋 定窑白瓷印花鸳鸯贵子盘 径 14.3 厘米



20. A CARVED TWO-COLOR DINGYAO PORCELAIN 'DUCKS AND LOTUS' PILLOW
Song Dynasty (A.D. 960–1279)

of bean shape, decorated in pale olive-brown with a pair of ducks swimming in a lotus pond on the wide sloping concave top, with a large full-blown lotus blossom rising on a leafy stem at the center, flanked by a lily pad, a seed pod and trefoil leaves, all within a wide line border, the design freely carved through the brown slip to the white porcelain ground, with combed and incised linear details throughout, the tall sides decorated in the same technique with a continuous frieze of foliate scroll motif, all covered with a transparent glossy glaze, the flat base left unglazed showing the fine white porcelain body, with two small apertures at the base to allow gases to escape during firing.

Width 10³/₄ inches (27.3 cm)

A similar bean-shaped two-color Dingyao pillow with carved lotus design in the collection of the Palace Museum, Beijing, is illustrated in *Gugong bowuyuan cang wenwu zhenpin quanji (32) Liang Song ciqi, shang* (The Complete Collection of Treasures of the Palace Museum, Vol. 32, Porcelain of the Song Dynasty, I), Hong Kong, 1996, pp. 98–99, no. 89.

A rectangular two-color Dingyao pillow carved with a single duck swimming in a lotus pond, from the Yeung Wing Tak collection, now in the Guangdong Provincial Museum, is illustrated in the catalogue *Chinese Ceramic Pillows from the Yeung Wing Tak Collection*, Osaka, 1984, p. 35, no. 7, together with a bean-shaped two-color Dingyao pillow carved with peony scroll on p. 34, no. 6.

Another smaller two-color Dingyao pillow of bean shape carved with peony and floral scroll motifs in the Philadelphia Museum of Art is illustrated by Gray in *Sung Porcelain and Stoneware*, London, 1984, p. 72, no. 52.

Compare also the two-color Dingyao jar carved with ducks, deer and scrolling lotus excavated in Hebei province and now in the collection of the Zhending County Office of Cultural Relics, illustrated in *Dingci yishu* (The Art of Ding Porcelain), Shijiazhuang, Hebei, 2002, p.153, nos. 203-1 and 203-2.

宋 定窑白瓷刻花枕 寬 27.3 厘米



21. A BLACK-GLAZED STONWARE CUPSTAND

Song Dynasty (A.D. 960–1279)

the deep cup-shaped central support with steeply rounded sides and in-curved lipless rim, joined to a plain circular saucer with rounded sides flaring up to a plain rim, all raised on high hollow cylindrical foot, covered inside and out with a lustrous black glaze evenly applied and continuing inside the foot and over the recessed base, the edge of the foot left unglazed showing the stoneware body burnt to tan-brown in the firing.

Height 3¼ inches (8.3 cm)

Diameter 4¾ inches (12 cm)

A very similar black-glazed stoneware cupstand unearthed from the Guantai kiln site in Hebei province is illustrated in *Guantai Cizhou yaozhi* (The Cizhou Kiln site at Guantai), Beijing, 1997, col. pl. 22-6, with description on p. 201 and a line drawing on p. 200, pl. 86-11.

The very glossy black glaze and distinctive form of this piece suggest that it is most likely that the potter was inspired by a Song lacquer prototype. Compare, for example, the lacquer cupstand of very similar form which was excavated from a Song tomb at Heqiaozhen, Yixing county, Jiangsu province, now in the Nanjing Museum, illustrated in the Chinese Museum Series by Wenwu Publishing, in the volume on the Nanjing Museum, entitled *Nanjing Bowuyuan* (Nanjing Museum), Beijing, 1984, no. 116.

Compare also the Song black lacquer cupstand from the collection of the Nezu Museum, Tokyo, illustrated by Kopplin (ed.) in *The Monochrome Principle: Lacquerware and Ceramics of the Song and Qing Dynasties*, Museum für Lackkunst, Munich, 2008, p. 132, pl. 9, with a Song black-glazed stoneware cupstand also illustrated *op. cit.*, p. 139, pl. 6.

宋 黑釉盞托 高 8.3 厘米 徑 12 厘米



22. A MOULDED DINGYAO WHITE PORCELAIN DISH

Song Dynasty (A.D. 960–1279)

of shallow circular form, decorated with two exotic blooms and stylized foliage symmetrically arranged in the central medallion defined by a deeply impressed line border, the shallow rounded sides moulded in relief with a continuous frieze of scrolling stems bearing peony blossoms and other flowerheads amidst feathery leaves, the underside plain and resting on square-cut ring foot, covered inside and out with a transparent glaze of pale yellowish tone, the upturned rim left unglazed exposing the fine white porcelain.

Diameter 6 $\frac{3}{8}$ inches (16.2 cm)

Exhibited: *The Art of Southern Sung China*, Asia House, New York, 1962

Published: Cahill, *The Art of Southern Sung China*, New York, 1962, pp. 84–85, no. 47

宋 定窯白瓷印花盤 徑 16.2 厘米



23. A BROWN-GLAZED MOULDED DINGYAO BOWL

Song Dynasty (A.D. 960–1279)

with thinly potted flaring sides, finely moulded in relief with a continuous frieze of two large carp swimming in a pond of rippling water, separated by lotus, lily pads, sagittarius and other aquatic plants, the recessed central medallion also moulded with lotus plants in rippling water, and with a narrow band of stylized wave motifs below the rim, covered inside and out with a coffee-brown glaze continuing over the small ring foot, the lipless rim left unglazed showing the fine white porcelain.

Diameter 6¼ inches (15.9 cm)

From the Collection of Carl Kempe (1884–1967), Ekolsund, Sweden

Published: Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 134, no. 421

Wirgin, "Sung Ceramic Designs," *B.M.F.E.A., Bulletin no. 42*, Stockholm, 1970, pl. 90-a

Chinese Ceramic Treasures: A Selection from the Ulricehamn East Asian Museum, Including the Carl Kempe Collection, Ulricehamn, 2002, pl. 623

宋 紫定印花碗 徑 15.9 厘米



24. A GLAZED WHITE PORCELAIN BOX AND COVER WITH GAME COUNTERS

Song Dynasty, A.D. 11th–12th Century

of circular outline with wide mouth and close-fitting domed cover, the narrow straight sides of the cover neatly fitted over an inner flange extended up from the unglazed rim of the box, the lower sides of the box sharply angled in to a small rimless circular foot, the flat base recessed and the edge of the foot left unglazed, the remainder of the exterior covered with a transparent glaze, with an oblique line incised across the rims to indicate the correct alignment of the cover; together with 70 small circular cushion-shaped game counters, approximately 29 in pale pinkish-red clay and approximately 41 in buff-white clay.

Diameter $4\frac{1}{8}$ inches (10.5 cm)

Exhibited: *Asian Games: The Art of Contest*, exhibition organized by the Asia Society, New York, and traveled to the Freer Gallery of Art and Arthur M. Sackler Gallery, Washington D.C. and to the Middlebury College Museum of Art, Middlebury, Vermont, 2004–2005

Published: Mackenzie and Finkel (ed.s), *Asian Games: The Art of Contest*, New York, 2004, p. 186, no. 15:3

This box and the counters were made for use in the game of *Weiqi*, an ancient Chinese board game of attack and counter-attack, somewhat similar to chess.

In the chapter by Lo and Wang devoted to *weiqi* in *Asian Games: The Art of Contest*, on p. 187, the authors trace the origins of *weiqi* to the 6th century B.C., cite numerous literary references to the game in Han dynasty texts, and outline the enduring significance of *weiqi* throughout Chinese history saying, "... from the Tang period (618–907) onward, *weiqi* was considered an indispensable cultural accomplishment alongside the arts of calligraphy, painting and the playing of the zither. As such, its role in Chinese culture extended far beyond the sphere of games; skill at *weiqi*, no less than the other accomplishments, was a measure of a person's claim to a place in the cultured elite of pre-modern China."

宋 白瓷蓋盒與圍棋子 徑 10.5 厘米



25. AN 'OIL SPOT'-GLAZED STONEWARE LOTUS-BUD FORM JAR

Song Dynasty (A.D. 960–1279)

with deep rounded sides tapering to a wide mouth with gently incurved lipless rim and resting on a short footring with straight sides, covered inside and out with a lustrous very dark brown-black glaze thinning to chocolate-brown at the edge of the mouth and adorned with small silvery 'oil spot' markings all over, the glaze ending low on the sides, the steeply rounded underside, foot ring and shallow recessed base coated with black slip.

Height 3⁵/₈ inches (9.2 cm)

A lotus-bud form stoneware jar of very similar shape covered with a dark olive-brown glaze from the Barron Collection is illustrated by Rotondo-McCord in *Heaven and Earth Seen Within*, New Orleans, 2000, p. 102, no. 36.

An 'oil spot'-glazed stoneware lotus-bud form jar of more tapered form is illustrated by McElney in *The Museum of East Asian Art Inaugural Exhibition*, Vol. 1, *Chinese Ceramics*, Bath, 1993, p. 156, no. 110.

Compare also the Song dynasty lotus-bud form stoneware jar, with plain black glaze, illustrated by Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, p. 245, no. 443. Another black-glazed bud form jar is illustrated by Gyllensvärd, in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 94, no. 266.

Two small 'oil spot'-glazed bowls from the Dane Collection in the Harvard University Art Museums are illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 148–150, nos. 43 a&b, where the author states that 'oil spot'-glazed stonewares with black slip covering the unglazed lower body have been found at the Xiaoyu cun kilns at Huai ren, Shanxi province and attributed to the 12th century.

宋 黑釉油滴斑蓮子形水盂 高 9.2 厘米



26. A JIZHOU BLACK-GLAZED STONEWARE 'DOUBLE PHOENIX' MEIPING
Southern Song Dynasty (A.D. 1127–1279)

of well-potted baluster form with high rounded shoulders surmounted by a slightly waisted cylindrical neck with wide mouth and rolled-out rim, boldly decorated with two matching pairs of *fenghuang*, one pair on the front and the other pair on the back, the male phoenix in each pair shown descending with four long serrated tail feathers displayed, the female phoenix flying in the opposite direction with shorter scrolling tail feathers, and with twin curling cloud motifs separating the pairs of phoenixes, the decoration produced by cut paper stencils applied before glazing and removed before firing, the designs enhanced by brushed-on details in dark-brown slip and covered with a clear glaze, the rest of the vase covered with a rich dark brown-black glaze which thins to coffee-brown inside the neck and continues over the recessed flat bottom, the edge of the sturdy wedge-shaped ring foot wiped clean of glaze revealing the pale ivory-tan colored stoneware.

Height 11¼ inches (28.5 cm)

From the Collection of Mr. and Mrs. Yeung Wing Tak, Hong Kong

Published: *Black Porcelain from the Mr. and Mrs. Yeung Wing Tak Collection*, Guangzhou, 1997, pp. 35–36, no. 16

A very similar meiping in the collection of the Harvard University Art Museums is illustrated by Mowry in *Hare's Fur, Tortoiseshell and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 253–255, no. 103, where the author assigns this type of vase to the kilns at Yonghe, Ji'an, Jiangxi province and describes the derivation of the design, origins of the form and technology of the decoration. A detail of one of the phoenixes from the same meiping is illustrated on the covers of the catalogue.

Another meiping of this form and design, from the T. T. Tsui Collection is illustrated in the catalogue of the exhibition shown at the Art Gallery of the University of Hong Kong, *Exhibition of Art Treasures from Shanghai and Hong Kong*, Hong Kong, 1996, p. 106, no. 40.

南宋 吉州黑釉剔花雙鳳梅瓶 高 28.5 厘米



27. A CARVED 'BLACK- AND WHITE'-GLAZED CIZHOU STONEWARE BOWL

Northern Song Dynasty, late 11th–early 12th Century

of deep rounded form, decorated with a broad frieze of five stylized leafy sprays on a background of vertical striations framed by horizontal line borders, all boldly carved through the very dark brown-black glaze to the creamy-white slip underneath, the dark glaze continuing over the slightly in-curved rim of the wide mouth, the interior covered with white slip, and with a transparent glaze inside and out, the glazes ending in wide arcs sweeping low on the rounded base supported on a thick ring foot, the base and foot left unglazed exposing the gray stoneware.

Height 6 inches (15.2 cm)

Diameter 6¾ inches (17.2 cm)

A 'black- and white'-glazed Cizhou deep bowl of this distinctive shape carved with a design of foliate sprays and small florettes on a plain white ground in the Metropolitan Museum of Art is illustrated by Mino in *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tzu-chou Type Wares, 960–1600 A.D.*, Indianapolis, 1980, pp. 110–111, no. 43.

Another 'black- and white'-glazed deep bowl of this type decorated in *sgraffiato* technique with a wide frieze of diamond-shaped flowerheads in the British Museum, from the Seligman Collection, is illustrated by Ayers, *The Seligman Collection of Oriental Art*, Vol. II, London, 1964, pl. XXXVIII, no. D-107. The same bowl is illustrated by Wirgin in "Sung Ceramic Designs," *B.M.F.E.A.*, Bulletin no. 42, Stockholm, 1970, pl. 47-g.

北宋 磁州黑釉刻花碗 高 15.2 厘米 徑 17.2 厘米



28. A WHITE-RIBBED BROWN-GLAZED STONEWARE JAR

Song Dynasty (A.D. 960–1279)

of compressed spherical form with wide mouth and short straight neck, the barrel-rounded sides decorated with eight clusters of three white ribs projecting through the dark chocolate-brown glaze, and with four tapered loop handles, each embellished with a cross over three ribs in white slip, the rich brown glaze ending in a line around the steeply in-curved base, resting on a short ring foot, the exposed stoneware of the foot and base fired pale tan-brown.

Diameter 6 inches (15.2 cm)

From the Collection of Carl Kempe (1884–1967), Ekolsund, Sweden

宋 黑釉直肋紋罐 徑 15.2 厘米



29. A MINIATURE WHITE-RIBBED BLACK-GLAZED STONEWARE JAR

Song Dynasty (A.D. 960–1279)

with wide mouth and narrow shoulders, decorated with twelve ribs of trailed white slip evenly spaced around the steep sides, protruding through the lustrous very dark brown-black glaze ending low on the sides revealing the bright white kaolinic clay of the ribs on the dense stoneware body which has burnt to tan-brown in the firing.

Height 1¹⁵/₁₆ inches (5 cm)

From the Collection of Carl Kempe (1884–1967), Ekolsund, Sweden

Published: Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 94, pl. 267

Chinese Ceramic Treasures: A Selection from Ulricehamn East Asian Museum, Including The Carl Kempe Collection, Ulricehamn, 2002, pl. 478

宋 黑釉直肋紋小罐 高 5 厘米



30. A LARGE ENGRAVED WHITE-GLAZED CIZHOU STONWARE MEIPING
Northern Song Dynasty, A.D. 11th Century

of tall ovoid form with short neck and rolled-out ring-shaped mouth rim, decorated with three parrots surrounded by trefoil cloud motifs on the broad central frieze between a collar of knobbed scroll on the steeply rounded narrow shoulders and a wide band of overlapping lotus petals rising from the constricted base, the decoration all freely incised through the white slip, reserved on a ring-punched ground of 'pearls', filled with a reddish-brown slip, and covered with a clear glaze, the thick ring foot left unglazed, enclosing a slightly recessed flat base.

Height 15¾ inches (40 cm)

Meiping of this early, rare type with freely incised designs on ring-punched 'pearl' grounds are the finest vessels produced in the Dengfeng kilns at Mixian, Henan province during the 11th century. Comparable examples in major museum collections have been widely published, but no other meiping of this type with parrot decoration appears to have been previously recorded.

A meiping of this form and style decorated with leopards on a 'pearl' ground in the collection of the Palace Museum, Beijing, is illustrated in *Gugong bowuyuan cang wenwu zhenpin quanji (32) Liang Song ciqi, shang* (The Complete Collection of Treasures of the Palace Museum, Vol. 32, Porcelain of the Song Dynasty, I), Hong Kong, 1996, pp. 196-197, and the same vase is illustrated in *Zhongguo taoci quanji (7) Song, shang* (The Complete Works of Chinese Ceramics, Vol. 7, Song, I), Shanghai, 2000, p. 201, no. 207. Another example, decorated with figures of the Daoist immortal Li Tieguai on 'pearl' grounds, in the Shanghai Museum, is illustrated *op. cit.*, p. 194, no. 200 and a very similar vase with the same decoration of Li Tieguai in the Museum of Fine Arts, Boston, is illustrated by Tseng and Dart in *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Vol. II, Boston, 1972, no. 115.

Another meiping of this type decorated with floral scroll, in the collection of the Nelson-Atkins Museum of Art, Kansas City, is illustrated by Mino in *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis, 1980, pp. 60-61, no. 18; and Mino also illustrates a pillow decorated in the same technique with a very similar parrot and trefoil clouds on a punched ground of 'pearls,' from the Okayama Museum of Art, *op. cit.*, pp. 54-55, no. 15, together with another similar pillow with parrot decoration from the collection of the Palace Museum, Beijing, *op. cit.*, p. 54, fig. 31.

北宋 磁州登封窑珍珠地划花梅瓶 高 40 厘米



31. A CARVED CIZHOU 'BLACK- AND WHITE' -GLAZED STONEWARE MEIPING
Northern Song Dynasty (A.D. 960–1127)

the high-shouldered ovoid bottle-vase decorated in *sgraffiato* technique with three large full-blown peony blooms borne on undulating leafy stems which rise between the flowerheads and terminate in trefoil leaves, all boldly carved through the very dark brown-black glaze to the creamy-white slip below, filling a wide central frieze which is framed by matching bands of overlapping petal motifs delineated by sinuous white lines incised through the dark brown-black glaze around the tapering foot and encircling the wide shoulders below the short narrow neck with flat, flaring dished rim, covered all over with a transparent glaze, the recessed base with splashed brown and white slip, the sturdy ring foot unglazed revealing the silvery-gray stoneware body.

Height 12⁹/₁₆ inches (32 cm)

This type of black-and-white carved *sgraffiato* ware, widely regarded as the most complex and impressive of all Cizhou wares, was produced in the famous northern Chinese kilns at Guantai, in Ci county, Hebei province. Shards of vessels showing decoration very similar to the décor on the present vase are illustrated in the report on the excavation of the Guantai kiln site, *Guantai Cizhou yaozhi* (The Cizhou Kiln Site at Guantai), Beijing, 1997, pl. 25–4 and col. pl. 21–2.

Cizhou meiping of this form and design are in several important museum collections. A closely related example in the Metropolitan Museum of Art, New York, is illustrated by Valenstein in *A Handbook of Chinese Ceramics*, New York, 1989, p. 93, no. 88. The same vase was previously illustrated by Wirgin in "Sung Ceramic Designs," *B.M.F.E.A.*, Bulletin no. 42, Stockholm, 1970, pl. 49-b. Another similar example in the John D. Rockefeller 3rd Collection is illustrated by Leidy in *Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection*, New York, 1994, p. 161, no. 153. Other examples are in the British Museum, from the Collection of Mrs. Walter Sedgwick, illustrated by Barret *et. al.* in *The World's Great Collections: Oriental Ceramics*, Vol. 5, *The British Museum*, Tokyo, 1981, fig. 110; in the Worcester Art Museum, from the Osgood Collection, illustrated by Mino in *Freedom of Brush and Clay Through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960–1600 A.D.*, Indianapolis, 1980, pl. 39, p. 103, where the author also illustrates another similar meiping in the collection of the former royal house of Yi in Seoul, *op. cit.*, fig 99, p. 102; and another meiping of this type, in the Ise Cultural Foundation, Tokyo, is illustrated in *Charm of Black & White Ware: Transition of Cizhou Type Wares*, Osaka, 2002, pl. 52, p. 85.

北宋 磁州白地黑釉刻花梅瓶 高 32 厘米



32. A LARGE RUST-BROWN PAINTED BLACK-GLAZED STONEWARE JAR
Jin-Yuan Dynasty, A.D. 13th Century

of well potted tall ovoid form with wide mouth and short narrow neck, boldly decorated with two large peony blossoms on leafy stems spreading upwards and around the shoulders, and with freely drawn foliage on the reverse, all in rich iron-brown over the lustrous black glaze, the neck and base unglazed, the exposed body fired to pale tan-brown.

Height 14½ inches (36.7 cm)

From the Collection of Mr. and Mrs. Yeung Wing Tak, Hong Kong

Exhibited: *Exhibition of Ancient Chinese Ceramics* from the collection of the Kau Chi Society of Chinese Art in association with the Art Gallery, the Chinese University of Hong Kong, 19th December, 1981 to 18th February, 1982

Published: *Exhibition of Ancient Chinese Ceramics*, Hong Kong, 1982, p. 39

Black Porcelain from the Mr. and Mrs. Yeung Wing Tak Collection, Guangzhou, 1997, no. 58, p. 120

A similarly decorated large ovoid jar, of meiping form with short narrow neck, in the Freer Gallery of Art, is illustrated in *The Freer Gallery of Art, Vol. I, China*, Washington D.C., 1971, col. pl. 95, with description on p. 175. Another example of meiping form in the Museum of Fine Arts, Boston, is illustrated in *The Charles B. Hoyt Collection: Memorial Exhibition*, Boston, 1952, p. 78, no. 310, and is illustrated by Medley, *Yuan Porcelain and Stoneware*, London, 1974, col. pl. H, opposite p. 132. The similarly decorated large ovoid meiping-form jar in the collection of Robert Hatfield Ellsworth is illustrated by Mowry in *Hare's Fur, Tortoiseshell and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 166-167, no. 56, where the author provides a detailed description of the technique and the derivation of the decoration.

金/元 黑釉醬彩大罐 高 36.7 厘米



33. A CARVED WHITE-GLAZED CIZHOU STONEWARE VASE (*YUHUCHUN PING*)
Song-Yuan Dynasty, A.D. 13th–14th Century

of pear shape, tapering to a slender neck and trumpet mouth, covered with a creamy-white slip and decorated with two wide bands of lotus, lily pads and foliage, all freely carved through the white slip to the pale stoneware ground and covered with a transparent glaze, below a collar of zig-zag leaves and discs in the same technique around the base of the neck, with incised line details throughout, the zones of decoration divided by multiple line borders, the glaze ending above the thick ring foot with splayed sides and chamfered edge, the recessed base splashed with white slip.

Height 11½ inches (29.2 cm)

From the Collection of Alexander J. Argyropoulos, Athens, Ambassador to China from Greece in the late 1940s, acquired before 1950

A very similar *yuhuchun ping* with lotus decoration which was shown at several museums in Japan in the traveling exhibition organized by the Kau Chi Society of Hong Kong is illustrated in the exhibition catalogue entitled *Two Thousand Years of Chinese Ceramics*, Tokyo, 1992, p. 43, no. 33.

宋/元 磁州白釉刻花玉壺春瓶 高 29.2 厘米



34. A LARGE EARLY MING 'SWEET WHITE'-GLAZED PORCELAIN JAR (*GUAN*)
Yongle Period (A.D. 1403–1424)

of heavily potted upright ovoid form, standing on a solid base, the high shoulders rounded up to a gently sloping short plain neck and wide circular mouth, the rimless foot encircled by a plain raised band echoing the neck, the sides showing faint irregular horizontal ribs from the potting and covered all over with a glossy translucent 'tian bai' white glaze shading to pale greenish-blue, especially where it gathers thicker around the rim, showing some pale tan-yellow areas on the interior where the glaze thins to allow the iron-rich porcelain to burn through, the slightly concave base left unglazed and the exposed white porcelain showing a tan brown color with many scattered dark brown spots of iron-rust interspersed with kiln grit, with a Qing dynasty hardwood cover mounted with a jade *ruyi*-form finial.

Height 13³/₈ inches (34 cm)

Compare the early Ming 'sweet white'-glazed jar of similar size with lotus-leaf shaped porcelain cover in the collection of the Nanjing Museum, illustrated by Xu Huping in the catalogue *The Treasures of the Nanjing Museum*, Hong Kong, 2001, p. 56, no. 39.

A smaller *guan* of closely related form, with dragons lightly engraved under a 'sweet white' (*tian bai*) glaze, excavated from the site of the Ming imperial kilns at Jingdezhen, and dated to the Yongle period by archaeologists, is illustrated in *Yuan and Ming Imperial Porcelains Unearthed from Jingdezhen*, Beijing, 1999, p. 146, no. 95.

Geng Baochang includes a line drawing of a covered jar of this form in his illustrations of typical Yongle porcelain vessel shapes published in the research volume *Ming Qing ciqi jianding* (Authenticating Ming and Qing Porcelains), Hong Kong, 1993, p. 27, ill. 44.

明永樂 甜白釉大瓷罐 高 34 厘米



35. A MASSIVE IMPERIAL BLACK-GLAZED 'NEIFU' STONEWARE STORAGE JAR
Early Ming Dynasty, 15th Century

heavily potted, with high rounded shoulders, short neck, and thick, lipped rim, moulded in high relief with the two characters "neifu," which may be translated as "Inner Palace," covered with a clear glaze of straw tone reserved against the black glaze covering the jar inside and out as well as on the base.

Height 24 inches (61 cm)

From the Collection of Dr. Arthur M. Sackler (1913–1987), New York

The characters *neifu* (Inner Palace) denote imperial use. They can be seen on ceramic wares, notably wine jars of Cizhou type as early as the 14th century. A very similar jar of the same size also with relief *neifu* characters, in the Aichi Prefectural Ceramic Museum, is illustrated in the catalogue of the special exhibition organized by the Osaka Municipal Museum of Art, *Charm of Black & White Ware: Transition of Cizhou Type Wares*, Osaka, 2002, p. 134, no. 148, with description on p. 190.

A smaller jar with similar relief characters reserved against a dark brown glaze in the Percival David Foundation, London, and another jar in the same collection, with a turquoise glaze, with the characters *neifu gongyong* (for use in the Inner Palace) moulded in relief on the shoulder, is illustrated by Medley in *The World's Great Collections: Oriental Ceramics*, Vol. 6, *Percival David Foundation of Chinese Art*, London, Tokyo, 1982, p. 115, no. 75.

Compare also the smaller jar of this type with dark brown glaze and relief-moulded *neifu* characters in the collection of Idemitsu Museum, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 563.

明初 御製「內府」款黑釉大罐 高 61 厘米



36. A PAIR OF MING STYLE 'ANHUA'-DECORATED
WHITE PORCELAIN WINECUPS

Kangxi Period (A.D. 1662–1722)

each with very thinly potted flaring sides rising to a plain lipless rim, decorated in *anhua* (hidden design) technique under the clear glaze in very thin white slip with a frieze of lotus scrolls on the sides, and with an engraved four character mark *Yongle nian zhi* in archaistic characters within a circle in the center of the interior.

Diameter $3\frac{5}{8}$ inches (9.2 cm)

From the Collection of Alfred E. Hoppisley (1848–1939), who had a long and distinguished career in the Imperial Chinese Maritime Customs Service in China from 1867 to 1910

Exhibited on loan at the Smithsonian Institution, Washington, D.C., 1887–1912

From the Collection of Mrs. Yale Kneeland

Sold at the Anderson Galleries, New York, 30th January, 1925

Compare the bowl with *anhua* lotus scroll and incised Yongle mark from the Clark Collection which was included in the O.C.S. Exhibition of Monochrome Porcelain, 1948, *Catalogue*, no. 32. Two other bowls of this type from the Oppenheim Collection, now in the British Museum, are illustrated by Jenyns, *Later Chinese Porcelain*, London, 1977, pl. XLIII, both with *anhua* decoration, fig. 1B, matching these bowls in size and form but apparently unmarked, and fig. 1A with a Yongle mark but of smaller size.

The List of Porcelains supplied to the Imperial Chinese Court compiled by the future director of the kilns at Jingdezhen, Tang Ying, in 1729, translated by Bushell, *Oriental Ceramic Art*, 1897, p. 199, includes as item 24, "copies of Yung-lo porcelain, including pieces of eggshell, of plain white, with engraved and embossed designs."

Numerous shards of early Ming Yongle 'sweet white' porcelain have been found at Jingdezhen, including stemcups with a four character Yongle mark inside the bowl in seal script probably based on a rendition by the Ming dynasty court calligrapher Shen Du (1357–1434); these are discussed by Liu Xinyuan in the catalogue of the traveling exhibition shown at the Hong Kong Museum of Art entitled *Jingdezhen Zhushan chutu Yongle Xuande Guanyao ciqi zhanlan* (Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen), Hong Kong, 1989, pp. 74–75.

清康熙 明式暗花白瓷酒杯一對 徑 9.2 厘米



37. A 'MIRROR BLACK'-GLAZED PORCELAIN BOTTLE VASE

Kangxi Period (1662–1722)

with spherical body supported on a broad ring foot and surmounted by a slender cylindrical neck, covered overall with a rich glossy black glaze, the lip rim and recessed flat base glazed white.

Height 16½ inches (42 cm)

A very similar black-glazed porcelain vase in the Victoria and Albert Museum is illustrated in *Sekai tōji zenshū* (Ceramic Art of the World), Vol. 15, Tokyo, 1983, p. 194, pl. 251. Another similar Kangxi black-glazed vase in the Asian Art Museum of San Francisco is illustrated by He Li, *Chinese Ceramics: The New Standard Guide*, London, 1996, p. 282, no. 553. Compare also the 'mirror black'-glazed porcelain vase of this form illustrated by Ayers in *The S. C. Ko Collection of Chinese Ceramics*, Vol. 1, Hong Kong, 1987, p. 163. Another 'mirror black'-glazed bottle vase of this shape exhibited at the Ashmolean Museum, Oxford is illustrated in the catalogue of the London Oriental Ceramic Society exhibition, *Iron in the Fire*, London, 1988, p. 26, pl. 93.

The 'mirror black' glaze developed at Jingdezhen in the early 18th century is produced by combining oxides of iron and manganese with Chinese cobalt, creating a richer, more brilliant color than earlier Chinese black glazes derived from ferric oxide.

清康熙 烏金釉油錘瓶 高 42 厘米



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Cover: Cat. no. 31
Frontispiece: Cat. no. 34

Photography: Oren Eckhaus, Maggie Nimkin
Design: Light Blue Studio
Printed in Hong Kong by Pressroom
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