

Chinese Ceramics

Tenth to Fourteenth Century Classic, Popular and Export Wares

by Rosemary E. Scott

THE OVERALL impression gained from an examination of Sir William Burrell's collection is that he was a man who felt particular admiration for those items on which bold, clear colours were juxtaposed. The evidence is there in the brilliant medieval stained glass, the rich German, French and Franco-Burgundian tapestries, in the Near Eastern carpets and in the Impressionist paintings. A cursory glance at the Chinese ceramics might even tend to reinforce this view as one considered the later monochrome wares, the famille verte pieces, the blue and white porcelains and the vivid san ts'ai (three colour) earthenwares of the T'ang dynasty (618-907). In contrast to this kaleidoscope, however, are an important group of wares that, in the main, owe their effect to the subtlety of their decoration and the soft understated monochrome colours of their glazes. These are the Chinese ceramics dating to the tenth to fourteenth century which cover the wares that found favour with the court and the ruling classes, those that catered to the popular tastes prevailing in China at the time, and those that formed part of China's increasing export trade.



74 Yueh ware vase and cover. Northern Sung dynasty, 10th century. Height 33.6 cms. 38/280

Yueh ware Vessel 38-280

The collection is particularly strong in celadon wares of the Sung (960-1279), Yuan (1271-1368) and Ming (1368-1644) dynasties, and these ceramics with their subdued greenish-grey glazes could not be further from what is usually seen as Sir William's taste. The earliest of the pieces in this group is a fine Yueh ware vase dating to the tenth century(74). Produced in Chekiang province at a time when the wares of the Yueh kilns were being sent as tribute to the Sung court at Kaifeng, this vase combines an elegant shape with the characteristic thin grey-green glaze. The ovoid body is covered with a design of overlapping petals incised in double lines and pointing downwards, in contrast to the examples on which the petals are more deeply carved with a prominent central vein and where the petals point upwards. The cylindrical neck is slightly constricted towards the middle and then flares out to form the dish mouth which is typically found on vases of this type. The vase has retained its lid, which is shaped like an open lotus leaf with undulating edges and a short-tailed bird as its finial.



75 Yao-chou ware bowl, Northern Sung dynasty, 11th-12th century. Diameter 20.3 cms. 38/297

Yao-chou ware bowl 38-297

Another kiln area which produced wares that found favour with the Sung court as well as being widely disseminated within China was that at Yao-chou in Shensi province. The Burrell Collection has a simple but elegant bowl from these kilns(75). It has the characteristic grey body which burns brown where exposed in the kiln and the clear olive-green glaze of the Yao-chou wares with very little underglaze decoration. On the inside a single ring has been incised into the body at the base. On the outside there are very slight vertical indentations which barely give the impression of lobing, while at the point where the rim flares just a little more than the rest of the vessel, lines have been incised horizontally around the bowl. The glaze does not cover the whole of the foot-ring. There is a bowl with identical shape and decoration, but of slightly larger size, in the Shanghai Museum.



76 Lung-ch'uan ware jar and cover. Northern Sung dynasty.
11th century. Height 29.2 cms. 38/285

Lung-ch'an ware jar 38-285

The wares of the Lung-ch'uan kilns in southern Chekiang and northern Fukien provinces are particularly well represented in the collection with pieces from the Northern Sung (960-1127), Southern Sung (1127-1279), Yuan and Ming dynasties. A vase and a jar dating to the Northern Sung period, probably the eleventh century, are of particular interest. The vase has an ovoid body, cylindrical neck, dish mouth and a stupa-shaped lid(76). The glaze does not have the bluish-green tone of the later celadons from this region, and the glaze also has far fewer bubbles and is therefore more transparent than the wares of the Southern Sung period. By the late Northern Sung period the Yueh kilns in the more northerly regions of Chekiang province had declined in their production. This was almost certainly in part due to the competition from the kilns in the provinces of Honan, Hopei, Shensi and Shansi which were in a position to receive the patronage of the court and the citizens of the Sung capital. It was also probably-due to the rise of the new kilns in the Lung-ch'uan area. If this vase, however, is compared with the Yueh vase(74), the influence of the Yueh wares on the wares produced at the Lung-ch'uan kilns in the Northern Sung period can be seen. The shape for instance is a rather stockier version of the Yueh vase and the overlapping petals incised into the lower part of the body are quite cursively drawn. The actual carving technique, however, is perhaps closer to that of the Yao-chou celadons of North China. The outlines are deeply cut and are given texture using a comb-like instrument to produce fine parallel lines. (Wares with the same decoration and glaze type have been excavated from Lung-ch'uan hsien. Around the upper part of the body is a band of twinned petals, while on the shoulder ridge there is another band of overlapping petals, pointing downwards. The only decoration on the neck is provided by incised horizontal lines.



77 Lung-ch'uan ware jar with five spouts. Northern Sung dynasty, 11th century. Height 24.7 cms. 38/286

Lung-ch'uan ware jar 38-286

The second of these Northern Sung pieces is a lidded jar with five vertical spouts rising from its shoulders(77). The glaze on this piece shares with the previous vase its rather olive tone, but it has slightly more bubbles in its glaze, making it a little less transparent and glassy. The ovoid body is divided into three distinct areas, the shoulder is stepped and angular, and the neck is short. The vertical spouts are set into the stepped shoulder without regard for the changing planes. The lid has been formed like an upturned flower with an added flange, and is topped by an almost swan-like bird. The decoration incised into the body under the glaze is of cursively drawn overlapping petals in the two lower registers. The upper band has a freely incised scrolling leaf design. Both these motifs are heavily outlined and have been given texture with fine parallel lines.

When the Sung court was forced by the Jurchen invaders to move south in 1127, the Southern Sung court was established at Hangchow in Chekiang province. The Lung-ch'uan kilns were thus in a position to receive the advantages of court patronage, and a new refinement can be seen in the wares produced there in order to accommodate court taste. The government also had great need of revenue at this time to finance military activity against the invaders and to this end encouraged the export trade, including trade in ceramics which expanded considerably during the Southern Sung period.

The collection has a wide range of Lung-ch'uan wares dating to the Southern Sung period. The simple elegance that characterises the pieces of this era is exemplified by the lotus bowl(82),

which has a straight mouth rim, gently rounded sides and a low tapering foot. The inside is plain, but on the outside are elongated overlapping carved petals with raised central veins which provide the open flower effect from which the bowls derive their name. The glaze is a soft, lustrous bluish-green and is almost opaque, masking to a certain extent the carving of the petals. Such bowls found favour over a wide area of China in both the Sung and Yuan periods and have been excavated from a considerable number of sites, including one in Shensi province dated to 1204 and one in Shansi dated 1311. These lotus bowls also appear to have been exported in significant quantities and have been excavated from several tombs in Japan as well as being found in plenty at the site of Fostat in Egypt.

Among other fine examples of Southern Sung Lung-ch'uan wares is a thirteenth century dish with flattened rim and having a particularly lovely bluish glaze (38-293) (***An accession number in the text indicates a piece that is not illustrated***), on the outside of which appears the same style of carved petals seen on the lotus bowl. On the inside of this dish there are two concentric incised circles marking off the fiat base and two fish, sprig moulded and applied to stand in relief under the glaze. The paired fish provide a motif that was popular in China from early times and continues to the present day since fish are regarded as symbolic of plenty. On the foot of this small dish can be seen the characteristic reddish-brown coloration where the pale grey body has reoxidised. These small dishes, like the lotus bowls, were widely used in China in the Sung and Yuan dynasties. They were also exported and have been found at Fostat and in the Philippines, and were also among the cargo of the ship that foundered off the Sinan coast of Korea on its way to Japan in the 1320s.

The overlapping carved petals can also be seen on the lower part of the body of a thirteenth century funerary vase (38-284) with a freely modelled dragon coiling around the shoulder and a domed lid with bird finial. These funerary vases have usually been excavated in pairs, one, like the Burrell example, bearing the green dragon of the East and the other the white tiger of the West—these being two of the animals representing the Four Directions in Chinese mythology.

A somewhat larger dish also dating to the thirteenth century (**78**) shares the same basic shape and decorative techniques with the small dish already described (38-293). Its size, however, sets it midway between the typically rather small vessels produced during the Sung dynasty, and the considerably larger pieces made during the Yuan period. Like the smaller fish dish it has overlapping petals on the exterior. The base is encircled by two incised lines on the inside of the vessel and within those lines a sprig moulded dragon and flaming pearl have been applied under the glaze. The dragon is of an interesting type with a trefoil shape at the end of its tail, and having wings but only two legs. This dragon seems to be the precursor of the so-called *fei-yu* or sea dragon (literally flying fish) which appears in the painted decoration on blue and white wares in the Hung Chih period (1488-1505).



Lung-ch'uan ware dish. Southern Sung dynasty, 13th century. Diameter 28.2 cms. 38/313

Lung-ch'uan ware dish 38-313



79 Lung-ch'uan ware ewer. Yuan dynasty, 14th century. Height 31.7 cms. 38/306

Lung-ch'uan ware ewer 38-306

The wares made at the Lung-ch'uan kilns in the fourteenth century under Mongol and then Ming rule are also well represented in the collection. While the kilns no longer enjoyed imperial patronage under the Yuan dynasty, nevertheless their celadon glazed ceramics continued to find a ready market in China. The export trade also continued, for the Mongol rulers were, if anything, even more eager to accrue useful revenue by means of exporting goods to other countries. The markets in the Near East were particularly valuable, and the Lung-ch'uan potters began making wares that specifically catered to Near Eastern tastes in terms of size, shape and decoration.

Among the Burrell fourteenth century group are two handsome pear-shaped ewers (38-305 not shown)(79). These are quite heavy pieces, both with splayed foot, and with bulbous body tapering to a narrow neck which flares widely at the mouth. Both have tall curved spouts which are attached to the neck by a cloud-shaped strut, but they differ in the detailing of the handle. One is simply attached at a sharp angle to the neck approximately opposite the junction with the cloud strut, while the other is attached in two places to the neck of the vessel. The shape of these vessels has been inspired by Near Eastern metalwork. Apart from some moulded scrolling on the cloud strut, the ewers are without decoration.

In contrast to these rather elegant ewers are some small jarlets, of a type that were exported in some quantity to Southeast Asia (38-304). Their shape is that of a miniature *kuan* jar with a wide, slightly domed lid. They are decorated with dark brown spots, achieved by painting iron oxide onto the unfired glaze. This ware is usually known by its Japanese name *tobi seiji* (meaning spotted green ware) since spotted celadons, particularly in vase form, have always found considerable favour with Japanese patrons.

A small fourteenth century dish with flattened rim belongs to a group characterised by being elaborately moulded with sixteen bracket lobes around the rim (38-307). The edge of the bracket lobes is slightly raised, and the rest of the rim is decorated with thirty-two small moulded clouds or flower heads. In the cavetto is a somewhat formal chrysanthemum scroll with four open flowers. The majority of the bowls of this type have similar decoration, although some—like that in the Lucy Maud Buckingham Collection in the Art Institute of Chicago—have a peony rather than a chrysanthemum scroll in the cavetto. Most of these dishes have a creature of some sort in the central area, and in the case of the Burrell piece it is a *ch'i-lin* with scaly body and cloven hooves, its forelegs raised and its head turned around to look over its shoulder. On the outside of the dish deeply incised lines produce a rudimentary version of the petals seen on the earlier dishes. The foot-ring is glazed, but most of the base has been wiped clear of glaze and the marks of the stand on which the dish was fired can still be seen.



80 Lung-ch'uan ware vase with reduced neck. Yuan dynasty.
14th century. Height 62.5 cms. 38/278



82 Lung-ch'uan ware bowl. Southern Sung dynasty. 12th–13th century. Diameter 16.5 cms. 38/301

On a large baluster vase can be seen the application of sprig moulded decoration to a fourteenth century vertical shape(80). This vase would originally have had a widely flaring mouth, on the outside of which the ring banding of the upper neck would have continued, but at some time in its history the mouth must have been broken and has been neatly ground down. The vase has a bluish-green glaze under which three sprig moulded flower sprays have been applied on the neck, and the sprig moulded flowers and leaves of a peony scroll have been applied around the upper part of the body and joined up with stems of trailed slip. The lower part of the body has elongated carved petals with raised central veins, and there are narrow encircling rings in relief at the junction of body and neck. The type of decoration seen on this vase appears on both baluster-shaped vases and also on cylindrical incense burners with three small feet dating to the second half of the thirteenth and the fourteenth century. These have been found at a number of archaeological sites in China, including a hoard near Huhehot in Inner Mongolia dated to around 1309. Vases of this type have also been found in Japan and in the collection of the Topkapi Serai in Istanbul, while a somewhat smaller version was part of the cargo of the Sinan wreck.



Lung-ch'uan ware Tomb Guardians 38-

Of the fourteenth century Ming dynasty Lung-ch'uan celadon wares in the collection two of the most interesting are a pair of guardian figures (**Cover**). On these the technique of reoxidising biscuit fired areas so that these unglazed parts turn reddish-brown and provide a contrast to the bluish-green of the glaze has been most effectively utilised. The bases on which the figures stand are glazed, as are their feet and the skirt-like garments hanging from a belt on their hips, and the scarves knotted around their shoulders. The remainder is unglazed. The figures are not identical as not only are their faces quite different, but also, though both hold their hands at chest height, one figure has his hands palm against palm with the fingers pointing upwards, while the second figure has one hand clasped over the other. Both wear winged helmets with a bud-shaped button on the top and elaborately moulded decoration. The details of their armour have been carefully reproduced, with large flowers on their forearms and dragons writhing up their breastplates. The armour just below the knee has also been left in biscuit and it too is moulded in considerable detail.



81 Korean underglazed copper-red bowl. Koryo dynasty.
2nd half of 12th century. Diameter 23.1 cms. 38/302

Korean underglazed copper-red
bowl 38-302

The collection of Chinese celadon wares is complemented by some interesting celadon wares from other Asian countries. These include dishes and jars of the Sawankalok type from Thailand and also some Korean celadons. Among the latter are an inlaid celadon bowl of the Koryo period (918—1392) with a design of long-tailed birds and clouds in white and black under the green celadon glaze, and more importantly, a rare example of a bowl with underglaze copper-red decoration under the celadon glaze (**ch'olsa ch'ongja**) dating to the latter half of the twelfth century (**81**). On the outside of the bowl are four scrolling sprays, while on the interior of the bowl there is a heavy red band just inside the mouth rim, and below that is a scrolling leaf design. Although painting in underglaze copper-red appeared in China as early as the T'ang dynasty, its use in combination with a celadon glaze does not seem to have achieved any noticeable popularity in China until very much later.



83 Chun ware bowl. Northern Sung/Chin dynasty, 12th century. Diameter 10.1 cms. 38/332

Chun ware bowl 38-332



84 Chun ware bowl with green glaze. Northern Sung/Chin dynasty 12th century. Diameter 20.6 cms. 38/296

Chun ware bowl 38-296

Closely linked with the celadon wares, are the Chun wares of Honan province in North China with their opalescent ash glazes. Sir William Burrell was interested enough in these wares to acquire a study piece comprised of a sagger with a bowl stuck inside it (38-345). The foot of the bowl protrudes through the base of the sagger, and the remains of the sagger that would have been stacked above it are to be seen inside the bowl itself. The collection includes Chun pieces dating to the Sung, Chin (1126-1234) and Yuan periods, but it is those of the Sung dynasty which predominate. Chun wares found favour at the Sung court but were made in large numbers and have been found over a wide area of China. Several of the bowls and plates in the collection have the purple copper splash associated with the ware, but a large number of those dating to the Sung and Yuan periods are monochrome. Perhaps the loveliest in terms of colour is a little twelfth century bubble bowl (**83**). The bowl has the characteristic rounded sides and slightly inverted mouth rim, and stands on a small foot. Its glaze has an almost glowing opalescence and is of a clear lavender colour, except at the rim where the glaze has run down and become very thin. There are a number of larger bowls of the same period, but none has quite so beautiful a glaze. A later example dating to the Yuan period is a good deal heavier than its Sung counterparts, as is usual for Yuan Chun wares, but has a good clear sky blue glaze with the rich cloudy appearance that can only be achieved by slow cooling after firing. The collection of Chun pieces also includes a bowl with green Chun glaze dating to the twelfth century (**84**). The bowl stands on a small foot

and has slightly rounded sides rising to a straight rim. The thick glaze is finely crackled and is a soft deep green.

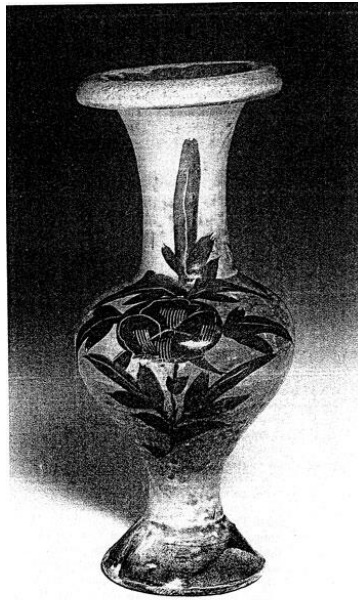
The collection has an interesting group of pieces that are of the Tz'u-chou type. These popular wares do not have the subtlety and refinement of the wares made for court taste, but rather they tend to be made in a considerable variety of robust shapes and include a wide range of decorative techniques. Among these Tz'u-chou wares is a ewer with swelling body and flaring mouth (38-246). It is made of pale grey stoneware and has been given a coating of white slip before being glazed with a transparent, colourless glaze that does not reach all the way down the spreading foot. Its slightly curved short spout appears almost faceted, and narrows towards the end. This ewer is of the type that have been found at Chu-lu hsien, and is virtually identical to another ewer in the Fanny Tewksbury King Collection in the Cleveland Museum of Art that has been inscribed with a date corresponding to 1105.



85 Tz'u-chou type water dropper in the form of a tiger. Northern Sung dynasty, early 12th century. Length 12.7 cms. 38/241

Tz'u-chou type water dropper 38-241

Among Tz'u-chou examples with painted decoration, there are vessels with many different decorative schemes. Among the Ming examples is a fine sixteenth century kuan jar with three panels containing a ch'i-lin, a crane, and a scholar in a landscape (38-397), which shares a number of stylistic similarities with an example bearing a date corresponding to 1541 in the Rockwell Collection at Cornell University. On a much less grand scale, however, is a charming little water dropper in the shape of a recumbent tiger (**85**), which has been painted realistically in amber and black. The kilns at Ho-pi-chi, Ting-yin hsien produced wares in the Tz'u-chou tradition painted with black and amber or brown. These were mainly pear-shaped or *mei-p'ing* (high-shouldered with small mouth) vases, kuan jars, or pillows made from the twelfth century into the sixteenth century. Among the pillows are a group in the shape of recumbent tigers which are painted with the natural colours of their fur. They usually have a flattened area on the top which is painted only in black and white with, for instance, a bird on a branch. An example in the Shanghai Museum bears an inscription on the base dating the piece to 1162. It seems likely that this much smaller tiger water dropper is related to these pillows, for it shares with them not only the colour and style of the fur markings, the rather C-shaped pose with hind legs hidden, tail curled to the side and forepaws out in front, the elaborate eyebrows and pronounced canine teeth, but also the characteristic feature of the inside of the flattened ears being left in pure white slip and standing out against the amber and black.



87 Tz'u-chou type vase with green glaze. Northern Sung/Chin dynasty, 12th century. Height 22.5 cms. 38/199

Tz'u-chou type Vase 38-199

While most of the Burrell's Tz'u-chou wares have the more usual thin colourless glaze, there are two Ming dynasty vases with turquoise glaze (38-557 and 38-556). There is also a twelfth century trumpet mouthed vase standing on a high flaring foot which is covered with a green glaze **(87)**. While many of the Tz'u-chou pieces with green glaze have been given a colourless base glaze and fired to stoneware temperature before the application of the lead-fluxed green glaze and a second firing at a lower temperature, the Burrell example appears to have only the green glaze applied directly to the body which has been fired only to the earthenware temperature suitable for a lead glaze. The decoration on the Burrell example, however, is in the same style as those vases which have both glazes. A single flower spray has been painted on each side with a long leaf stretching up the neck of the vessel. The flower petals have been given texture by incising through the black slip used for painting the floral spray, using a comb-like instrument in the sgraffito technique.



86 Honan black ware tea bowl. Chin dynasty, 12th-13th century. Diameter 12.3 cms. 38/347

Honan black ware 38-347

The black wares of Honan province are quite closely linked with those in the Tz'u-chou tradition, also catering to popular tastes, and these are well represented in the collection as are the black wares of Fukien province and those from the kilns at Chi-chou. As well as the frequently

published thirteenth century bulbous jar, with constricted neck and a leaf-inspired design in rust against its rich black glaze (38-378), there is a beautiful little twelfth to thirteenth century tea bowl(86), which has sides that curve just sufficiently to prevent it being described as conical, and a slightly everted rim. The inside of the bowl has been splashed with a slip even more highly charged with iron oxide than the black base slip and glaze, and this has resulted in matt rust-coloured markings. The glaze has run towards the centre of the bowl during firing and the splashes have become streaked, producing a feather-like effect.



88 Honan "oil-spot" glazed vase. Chin dynasty, 13th century. Height 24.7 cms. 38/385

Honan 'oil-soot' glazed vase 38-385

Another Northern black ware piece on which the iron oxide has been manipulated to produce a decorative effect, is a rather rare thirteenth century bottle vase with an "oil-spot" glaze(88). This glaze type is usually seen on small tea bowls, or occasionally on ewers, but vases such as this are most uncommon. This example stands on a broad flat base, and it is noticeable that neither the dark slip nor the glaze has been continued down to the base, but stop about a centimetre above. The oil-spots themselves are small and quite evenly distributed.

The various decorative techniques used on the tea bowls produced at the Chi-chou kilns can be seen among the wares in the collection, with good examples of paper-cut designs (38-366) and those using leaves applied to the body under the glaze (38-364). From the Chien kilns of Fukien province came the tea bowl with "hare's fur" glaze(86). These bowls were made during the Sung and Yuan dynasties for the local domestic market. This included the Ch'an (Zen) Buddhist monasteries of the area, where tea drinking was seen as an aid to meditation. Here the bowls were encountered by visiting Japanese monks who took the tea bowls home to Japan where they were to be very influential in the development of wares for the Japanese tea ceremony.



89 Chien ware "hare's fur" glazed tea bowl. Sung dynasty. 11th–12th century. Diameter 12 cms. 38/359

Chien ware 'hare's fur' glazed tea bowl 38-359



90 Ting ware incised bowl. Northern Sung dynasty. 11th–12th century. Diameter 21.2 cms. 38/266



91 Ting ware moulded bowl. Northern Sung/Chin dynasty. 12th century. Diameter 15.8 cms. 38/268

Ting ware moulded bowl 38-268

The Burrell Collection also possesses an interesting group of white glaze wares of the Sung, Chin and Yuan periods from both the northern and the southern kilns. With the ivory-coloured pieces from the Ting kilns we return to wares that were appreciated by the Northern Sung court, but which continued to be made after the fall of the Northern Sung and the establishment of the Jurchen Chin dynasty in the north of China. They were not, however, wares that seem to have been exported in any significant quantity. An eleventh to twelfth century Northern Sung bowl with an incised central medallion(90), exemplifies the simple elegance of these wares. The sides of the bowl are just slightly lobed and the rim has been bound with a narrow band of copper alloy to cover the unglazed mouth. The incised decoration is a cursively drawn lotus flower and leaf. The shallow Ting ware dish (38-269) dating to the twelfth century has the same thin warm-toned glaze as the previous example, but has low-relief moulded decoration. As is usual, the moulded decoration of flowers is much denser than that in the incised wares and includes minor decorative bands, which in this case are made up of squared spirals. Another less well-known, smaller moulded Ting dish has a very delicately executed design of two fish (facing in the same direction) in its centre(91). In the cavetto are four mandarin ducks among lotus flowers and leaves, and these are all shown against a background of rippling water. Both dishes have copper alloy rims.

While the *ch'ing-pai* (bluish-white) or *ying-ch'ing* (shadow blue) wares made at the Chingtechen kilns were never imperial wares, they nevertheless became very popular both in China and abroad. Indeed it was these ch'ing-pai wares that in the Sung period began the expansion of the porcelain export trade from Chingtechen that was to continue in the Yuan period to the extent that Chingtechen eventually overtook Lung-ch'uan as the major producer of export ceramics. As in the case of the Ting wares the collection includes both incised and moulded examples, which will be discussed below, but in addition possesses several of the elaborate Southern Sung funerary vases with ch'ing-pai glaze that were exported to Southeast Asia (for example, 38-222 and 38-223). These vases have ovoid bodies and very long necks onto which are applied twelve sprig moulded figures, animals, and modelled dragons. They have dish mouths and conical lids surmounted by long-beaked birds. They are similar in style to a vase in the Kiangsi Provincial Museum which bears a date equivalent to 1209.



92 Ch'ing-pai glazed incised bowl. Sung dynasty, 12th
13th century. Diameter 18.7 cms. 38/258

Ting ware moulded bowl 38-258

The incised ch'ing-pai wares in the collection may be represented by a finely potted twelfth to thirteenth century bowl with lobed rim(92). The clear bluish glaze pools in the incised lines and emphasises the single flower in the central roundel and the floral scroll around the walls of the bowl. The glaze on a thirteenth century moulded ch'ing-pai dish (38-261), is equally blue but less clear than that of the incised bowl. The base is decorated with a group of lotus flowers of relatively large scale, and the sides of the dish carry a chrysanthemum scroll surrounded by a narrow band of squared spirals. The mouth rim is clear of glaze and has been bound in copper alloy in imitation of the Ting wares of the North.



93 Ch'ing-pai glazed wine ewer. Yuan dynasty, 14th century. Width 10.1 cms. 38/257

Ch'ing-pai glazed wine ewer 38-257

A small ewer is one of the collection's Yuan ch'ing-pai pieces dating to the fourteenth century(93). The decoration is in relief under the glaze. There is a band of petals just below the short neck, and around the body of the vessel is a floral scroll. Ewers such as this were made not only for domestic use, but were also exported, and were among the cargo of the Sinan wreck.



95 Chingtechen porcelain mei-p'ing vase. Yuan dynasty. 14th century. Height 27.3 cms. 38/253

Chingtechen porcelain meiping vase 38-253

The handsome fourteenth century mei-p'ing vase(95) of the Yuan dynasty has a glaze that combines characteristics of both the ch'ing-pai and *shu-fu* glazes, being slightly matt and less transparent than a true ch'ing-pai glaze. It is sturdily potted and has been divided into horizontal bands for the purpose of decoration. Around the foot of the vase is a petal band. The main decorative band is filled by a freely incised dragon, and there is a floral scroll around the shoulder. The heavier potting is typical of the pieces made in the fourteenth century, as is the choice of decorative scheme.



96 Underglaze blue decorated dish. Yuan dynasty, 14th century. Diameter 46.3 cms. 38/658

Underglazed blue decorated dish 38-658

A completely developed *shu-fu* glaze can be seen on the bowl*. These wares take their name from the two characters *shu* and *fu* which appear on the inside of some examples. The characters are usually translated as Privy Council, and it has been suggested that these pieces were ordered for ceremonial use by the Shu-mi-yuan (one of the government ministries). This bowl has a characteristically small foot in proportion to the diameter of the mouth, and inside the foot is a slight conical rise. The decoration on the inside is in low relief and depicts geese and clouds. This is one of the two decorative schemes found on these bowls, the other being lotus scrolls.

As mentioned above, with the establishment of Mongol rule, the export of ceramics received even greater official encouragement than it had under the Southern Sung, and the kilns at Chingtechen were under increasing pressure to produce wares that would be acceptable to foreign clients, especially those in the Near East. The people of those lands desired wares that were not only of different and larger forms, but that were much more highly decorated than the pieces discussed in this article, and it was to satisfy these requirements that underglaze blue decorated wares began to be produced in large numbers at Chingtechen. Sir William Burrell also acquired an interesting collection of these fourteenth and early fifteenth century underglaze decorated wares such as the dish(96), but these would form the subject of a further article. It has been my intention here to provide a view of the other, less well-known, side of Sir William's artistic appreciation.