

Yuan Dynasty Chinese Ceramics Excavated from the Santa Ana Relics of the Philippines

- A study with a focus on comparisons with Yuan dynasty ceramics from
the Sinan shipwreck in South Jeolla province -

Kim, Ingyu (金寅圭)

**(HK Research Professor, Institute for Southeast Asian Studies,
Busan University of Foreign Studies)**

Keywords: The Philippines, Chinese Ceramics, Longquan, Celadon, Blue and White Porcelain, Sinan Shipwreck.

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I. Introduction

From the start of Asian civilization, during the Eui dynasty, Chinese ceramics have spread actively into East Asia (Korea, Japan), Southeast Asia, as well as Western Asia; symbolizing the rich cultural exchange between the East and the West.

The exporting of Chinese ceramics gained proper momentum just after the 9th Century, following its emergence, development and production in the 9th century¹⁾. The Chinese ceramics that spread far beyond Asia into Africa, Europe and other surrounding countries can be categorized into the wares from the Tang, Song, Ming, Yuan, and Qing dynasties. The ceramics from the Tang, Yuan, and

Qing dynasties in particular were produced in mass for export purposes, bringing huge financial returns to China as well as providing a base for cultural development in the countries that imported the ceramics.

The Chinese ceramics that were exported to various countries during those times can be found in every part of Asia. At the Santa Ana excavation site in the Philippines, a large collection of ceramics from the Tang, Yuan, Ming, and the Qing dynasties have been found. As we are able to identify the production years of some of the wares, the excavated wares offer insights into the impressive production and spread of Chinese ceramics from those periods as well as the roots of Chinese ceramics production.

The ceramics found in the Philippines cover a wide period between the 9th and 16th centuries (Beyer, H.O. 1947:205-374). The fact that ceramics from distinct time periods were found at each of the sites; namely the Santa Ana, Manila City burial site; the Abiog Cave, Palanwan Island; and the Balanghai grounds, Bultuan site; offers evidence of the active trade environment that must have existed between China and the Philippines. <Fig.1>

The Chinese ceramics excavated from Santa Ana

Distribution of Tang, Sung, Ming, Annamese and Sawankhalok wares with principal sites mentioned in the text.

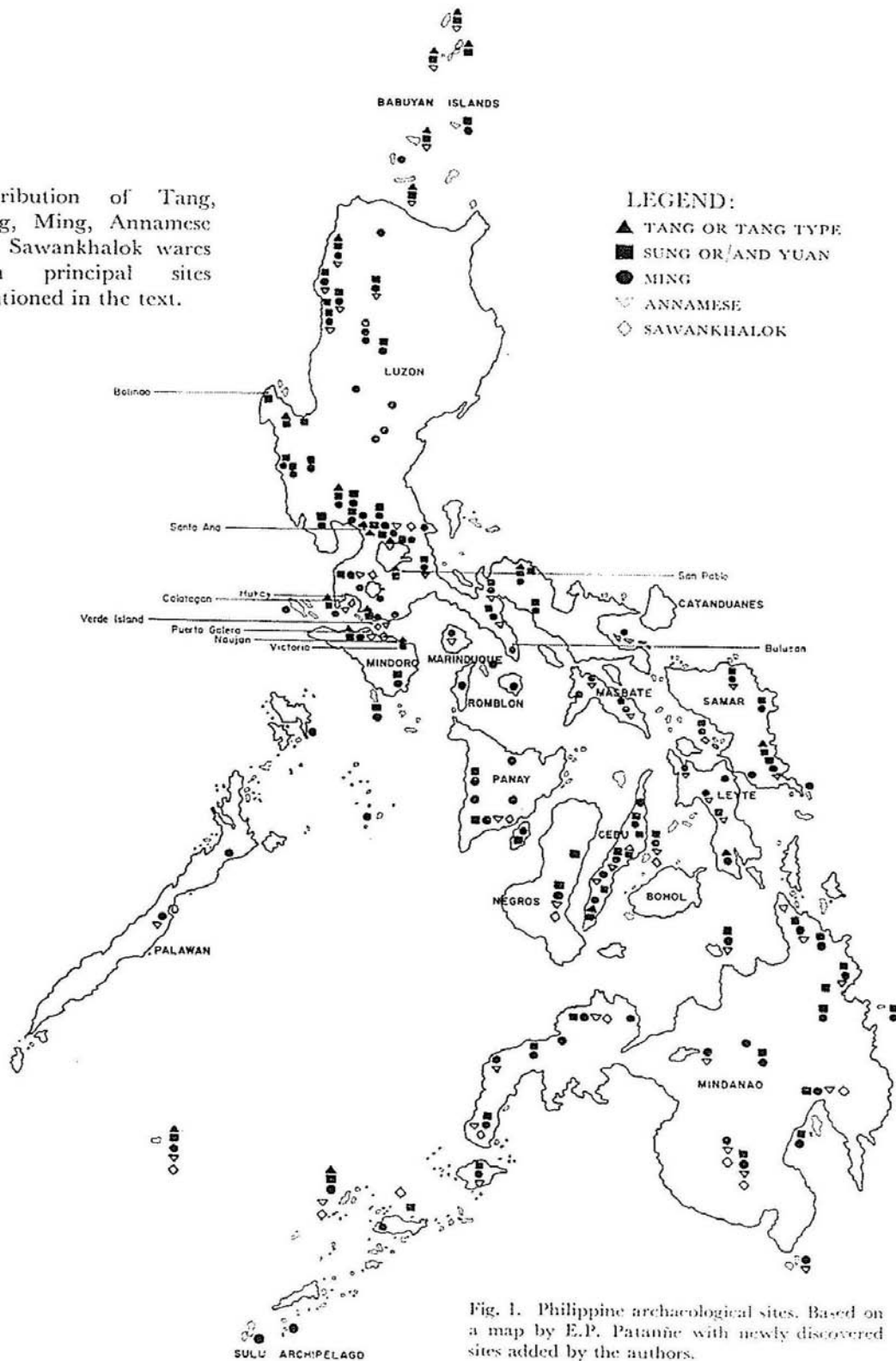
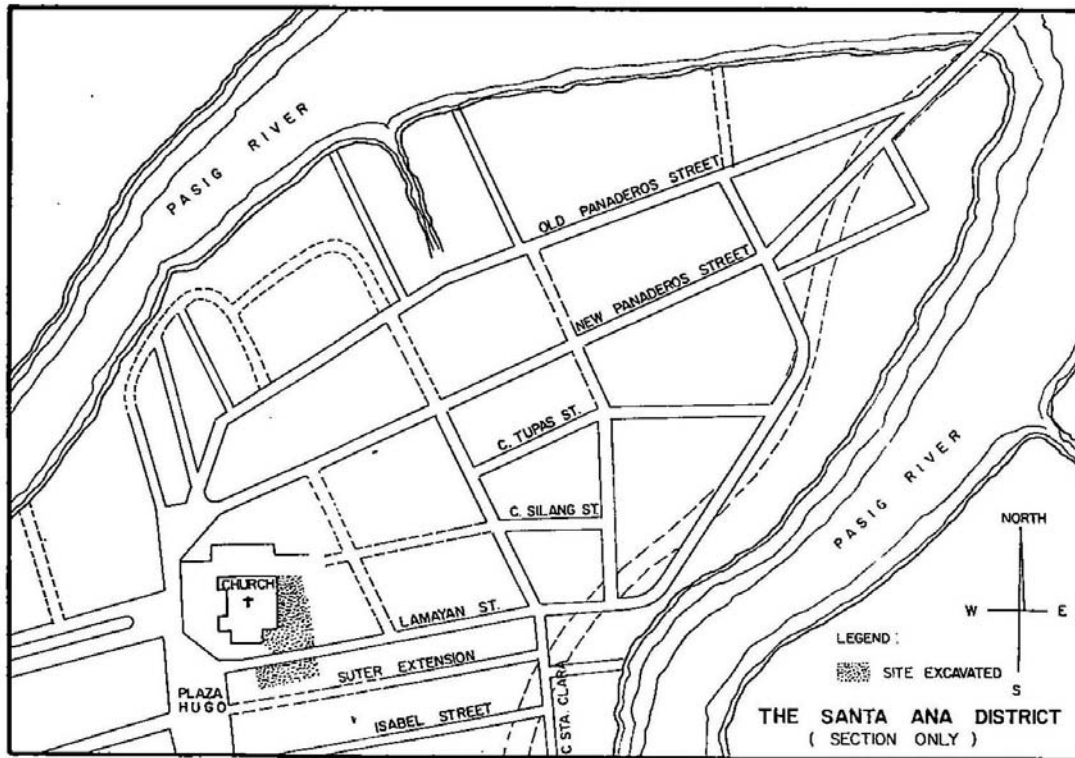


Fig. 1. Philippine archaeological sites. Based on a map by E.P. Patanig with newly discovered sites added by the authors.

Fig. 1



The Santa Ana district (section only).

Fig. 2

are mostly from the Yuan dynasty, with most of the Celadon originating from Longquan Kilns sites. <Fig. 2> The white porcelain can be divided into Qingbai white porcelain, white porcelain, and Blue and White porcelain. Qingbai white porcelain and Blue and White porcelain are almost similar in shape and it is highly likely that Qingbai white porcelain and Blue and White porcelain wares excavated from the site in the Philippines were produced in the same time period. This suggests that in the Yuan dynasty, Blue and White porcelain may have been produced earlier in the 14th century along with White porcelain, rather than the previously thought mid 14th century (Ayer, John 1956:).

In addition, most of the Yuan dynasty Blue and White porcelain wares excavated from the site were small items that were used as decorative burial ornaments, distinct in both purpose and quality from the Blue and White porcelain wares that were used in everyday

life in West Asia. This thesis seeks to look at the historical and symbolic indications surrounding the Yuan dynasty ceramics excavated in the Philippines.

II. Export of Chinese Ceramics

Throughout China's history, during the Han, Tang, Yuan, and Qing dynasties, there has been active trade activity throughout East Asia (Korea, Japan), Southeast Asia, and West Asia. Evidence of the Asia and Europe-wide trade coverage during the Han dynasty, on ground, through the silk roads; and at sea, along the ceramic roads, can be found looking at the trade goods and ceramics excavated from sites in North Korea's Pyongyang; Vietnam, Hanoi; and Ukraine (the furthest Western reach of the silk roads)².

This evidence has proved all the more valuable due to the fact that there are few solid historical texts documenting the trade of high value Chinese ceramics

to the Philippines and then throughout Asia by sea past the 9th Century during the Tang dynasty. With any existing texts providing only limited accounts, the excavated materials have provided vital information in understanding Southeast Asian, in particular the Philippines' history and culture.

Although the Chinese ceramics found throughout Southeast Asia differ slightly according to location, it is easy to notice a strong prominence of Tang, Yuan, and Qing dynasty ceramics from the past trading environment.

Ceramics from the Tang dynasty comprise mainly of Celadon and white porcelain. Celadon produced in the Zhejiang Sheng Area is called Yue Celadon and that produced in the Changsha Area is called Changsha Celadon. As Changsha Celadon emerged earlier than Yue Celadon, it is thought that Changsha Celadon had an effect on the shape and patterns of Yue Celadon, although no specific theories exist yet on this relationship. None-the-less, the Changsha Celadon of Janomekoudai or the Changsha Celadon water jugs with angular rims have clearly had some influence on the Yue Celadon trays or jugs; especially those produced between the late 8th Century and early 9th Century³⁾. In Korea, one can find Changsha Celadon at excavation sites in the Ahnap, Gyeongju and Dongcheon, Gyeongju. A Changsha Celadon tray found in the Ahnap region can be seen without a glaze on its base. Trays showing similar characteristics have been found in Fukuoka, Japan. Similarly, pieces of Changsha Celadon water glasses showing identical characteristics were found in both the Dongcheon region of Gyeongju<Fig.3, 3-1> as well as in the Indonesian Belitung shipwreck around 826AC. <Fig.4> (Pamela M Makinns 2009:37, National Geographic 2009:118)

Of the Chinese ceramics of the Tang dynasty, in addition to Celadon and White porcelain, Tangsancai

(唐三彩) was also exported abroad. Tangsancai is a ceramic type that is finished with a glaze containing lead, creating a high shine. Tangsancai production peaked in the late 7th Century and dipped for a while before reappearing in parts in the 9th Century.

Tangsancai was produced in Korea and Japan of East Asia in the late 7th Century, and is thought to have been produced in West Asia in the 9th Century. (Idemitsu Art of Museum 1984 Interaction of East and West in Ceramics). Since there have not been any recorded findings of Tangsancai in the Southeast Asian regions, it is believed that China did not engage in active trade with the Southeast Asian regions in the late 7th Century⁴⁾.

Ceramics from the Song dynasty were exported in far smaller amounts than the Tang dynasty ceramics. The Song dynasty ceramics span the late 10th Century, the late 11th Century and the early 12th Century. Celadon wares in the forms of Yue Celadon (late 10th Century) and the Yaozhouyao Celadon (late 11th Century to early 12th Century) have been found in the relics of East Asia, Southeast Asia, and West Asia. White porcelain thought to have been produced in the 12th Century in Guangdong has been found predominantly in Japan and Southeast Asia. In addition, although in smaller amounts, Fujiansheng Tongan Celadon from the late 12th Century has been found in Korea and Japan <Fig.5> and the Philippines <Fig.6>. The Fujiansheng Tongan Celadon is decorated in simple lines engraved using a brush-like tool on the inner sides, produced in forms such as dishes (Fusongliang, Linyuanping 2002, Kameimeitoku 1995).

Of the ceramics from the Yuan dynasty, Celadon and blue and White porcelain were imported into East and West Asia. Celadon wares from the Longquan Kilns of Zhejiang Sheng, produced in the early 14th Century, were exported to East Asia, Southeast Asia, and West Asia. The Longquan ceramics are known



Fig. 3



Fig. 4

to have spread to Korean and Japan in East Asia as well as Vietnam, the Philippines, and Indonesia in Southeast Asia. In West Asia, the ceramics can be found in Egypt and Iraq⁵⁾. In Korea, the Longquan ceramic wares found in the Sinan shipwreck of South Jeolla province are considered key relics of the period in and around 1323, providing invaluable information and facilitating the studying of the Longquan ceramics found in not only China and the Philippines but even as far as the West Asian areas (Department of the Properties Management of Korea, 1988).

Although Blue and White porcelain ceramics rarely appear in excavation sites in Korea or Japan, they are being found in masses in Southeast and West Asian countries such as the Philippines, Indonesia, Egypt, Iraq, and Iran⁶⁾.

Next, of the ceramics from the Ming dynasty, Blue and White porcelain wares from the period of expedition of Zheng He, during the early years of the Ming dynasty, are being treated as ancient treasures and relics in the West Asian areas, particularly in Turkey and Egypt. In addition, the Overglaze Polychrome Enamel Porcelain considered a product from the Cheng Hua Period (1465-87) of the Ming

dynasty, is thought to have been partially excavated in Southeast Asia and West Asia, although the amounts excavated can hardly be called significant in comparison to the Celadon or Blue and White porcelain found from the Tang or Yuan dynasties.

Central to the ceramics of the Qing dynasty are Blue and White ceramics as well as Over-glazed polychrome enamel porcelain. These porcelain wares were exported in large numbers to Europe in the late 17th Century, acting as the backdrop for the creation of the popular European hobby of Chinoiserie. The ceramics of the Qing dynasty also spread to Southeast Asia and had a significant impact on the ceramics for the royal houses of Vietnam and Taiwan, eventually leading to the royal houses placing orders for all household wares to Jiangxisheng, Jingdezhen, China; the major site for ceramics creation.

III. Yuan Dynasty Ceramics excavated in the Philippines

Research into the Chinese ceramics excavated in the Philippines was carried out in the 1940's and 1950's by H. Otley Beyer, an archeologist. Calling the 9th Century to the 16th Century the 'Age of Ceramics', Beyer organized and published the history of the



Fig. 5

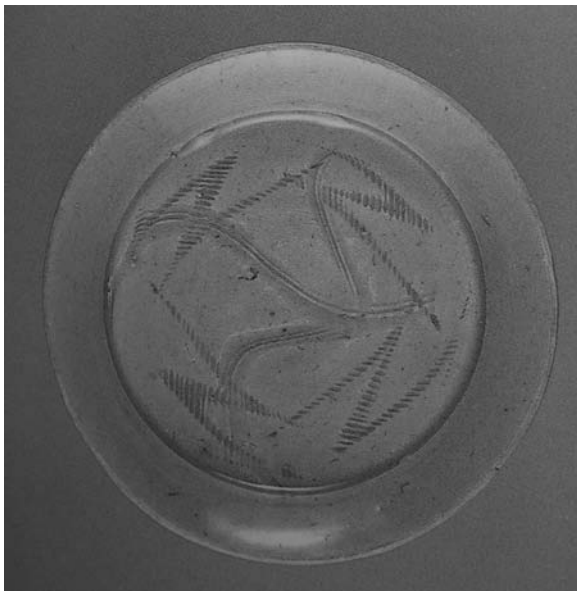


Fig. 6a

Philippines along with details of the various Chinese ceramics being excavated throughout the Philippines (Beyer, H.O. 1947:205-374).

Olov R. T. Janse, a Swedish archeologist, gathered a large collection of ceramics by exploring the Calatagan peninsula. Robert. B. Fox, also an archeologist who studied under Beyer, published detailed accounts of various excavated ceramics, after studying burial grounds of the Bakau and Tomas areas (Fox, R.B. 1959:325-390, Fox, R.B 1977:41-

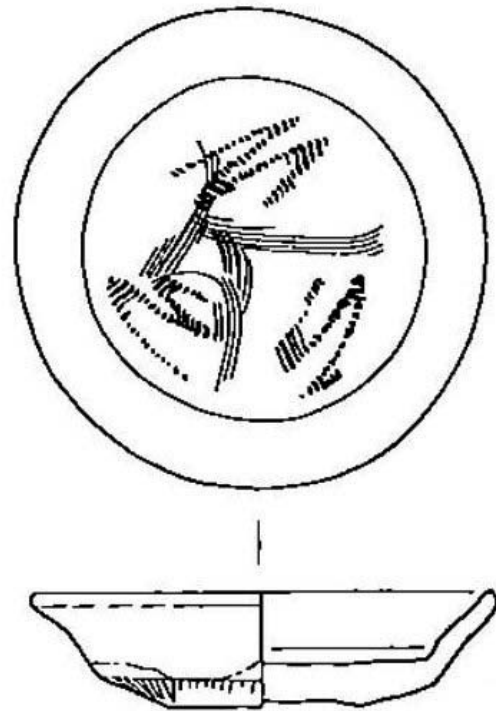


Fig. 6b

62).

The research and excavation of Chinese ceramics in the Philippines was headed by the Manila National Museum. The excavation works occurred at numerous sites including the Calatagan, Batangas burial grounds and the Santa Ana burial grounds (Aoyagiyouji 1992:148-152).

The majority of the Chinese ceramics excavated in the Santa Ana relics of the Philippines are from the Yuan dynasty of China. The Santa Ana burial grounds of Manila were set on Santa Ana church grounds and numerous relics including around 1800 pieces of Chinese ceramics and Chinese coins such as Xianpingyuanbao(咸平元宝, 998), Xiningyuanbao(熙寧元宝, 1068), Chongningtongbao(崇寧通宝, 1102), and Zhidatongbao(至大通宝, 1310) were found buried there. These numerous excavations help us estimate the active dates of the Santa Ana burial grounds to have been in the early 14th Century.

Of the Chinese ceramics excavated from this site are Celadon, Qingbai white porcelain, White porcelain, Blue and White porcelain, and under-glazed red porcelain. The Celadon is known to have been created in Longquan Kilns while Qingbai white porcelain, White porcelain, and Blue and White porcelain were produced in the Jingdezhen Kilns. These wares are similar to the Celadon or Qingbai white porcelain found on the sunken Chinese ship in Sinan, South Jeolla province, suggesting that the production area and time are similar.

Based on the fact that Blue and White porcelain and under-glazed red colored white porcelain wares were found in the Santa Ana excavation site but not at all in the Sinan shipwreck, one can speculate that the wares found at the excavation site were created a little earlier than those in the Sinan shipwreck (approximately 1323). However, even on that speculation, considering the similarities between Celadon, White porcelain, and Blue and White porcelain found in Santa Ana and in the Sinan shipwreck, it is most likely that they were created at the same or very similar time.

In addition, looking at the Blue and White porcelain and Under-glazed red porcelain from the early Yuan dynasty period being found in West Japan and the Okinawa area suggest that the Chinese ceramics of this period passed through Japan to enter the Philippines. This, in turn, offers some explanation of the possible trade routes of Chinese ceramics throughout Asia in the early and mid 14th Century.

1. Lead Glazed Pottery

A significant amount of lead glazed pottery<Fig.7> has been found in Santa Ana. Due to the poor quality of the clay used, one can see that an initial white glaze has been applied, with either a green or yellow lead glaze following. The bottom of the

lead glazed pottery is flat. Taking forms mainly of small items such as jars, drinking glasses, and water droppers, the excavated lead glazed pottery shows smaller proportions than the actual jars, glasses, and droppers thought to have been used at the time, leading us to believe that the pottery primarily served as accessories for burials. The lead glazed pottery is believed to have been created at the end of the 13th Century at Quanzhou, Kilns sites, Fujian province.

2. Celadon

The Yuan dynasty Celadon excavated in Santa Ana was produced at Longquan Kilns sites in the Zhejiang region of China, and has been found in various forms and designs. Main forms include teapals, water jugs, large trays and dishes⁷⁾. The clay is grey with a thick glaze finish. The Longquan Kilns Celadon excavated from this site is mostly pattern free due to the very thick green glaze coating but some do hold patterns of Lothus carved or use a technique of selectively not applying the glaze to bring out contrasting earth shades to create a attached Design.

Among the excavated Longquan Kilns Celadon are incense burners, large trays, and dishes. The teapal displayed <Fig.8> is small at a height of 7.6cms and a circumference of 6.9cms at its widest point. The slightly accented lines along the top and bottom rims of the body create a pattern on the teapal. Other teapals showing similar patterns include the Longquan celadon excavated in Sinan, South Jeolla province, Korea<Fig.9> , those found in basis of tower of Yongju Temple of Gyeonggido; Kamakura, Japan; and Kamakura Imakoroji(今小路) Kitaya(北谷)<Fig.10>. The celadon excavated at the Kamakura site is said to have entered Kamakura at the time of Bakuhu's fall (1333AC) (Imakorojiisekihakutuchousadan 1990); and together with the Longquan celadon found in Sinan, represent celadon examples from the early 14th Century.



Fig. 7



Fig. 8

The majority of the incense burners found have been designed with traditional Chinese metal wares in mind. The incense burner excavated at the Santa Ana site <Fig.11> is 6.5cms tall with a circumference of 11.7cms at its widest point. Being similar in both size and design to the Longquan celadon incense burner excavated in Sinan, Korea <Fig.12>; it is presumed that these incense burners were created as decorative wares, modeled on actual incense burners. The bodies hold negative engraved the eight signs of divination(八卦) patterns and similarly to the above mentioned teapals, the incense burners found in Sinan, Korea and the Santa Ana sites shares the same eight signs of divination patterns leading us to believe that both were created in the early 14th Century⁸⁾.

Dishes were also commonly made small, thought to have been modeled on the larger trays also found in the Korean, Japanese, and West Asian regions. The inner centers of the dishes are decorated with a pair of carp, pre-formed and then later adhered. Identical patterns involving pairs of carp were found on the dishes excavated in Sinan, South Jeolla province, further supporting the idea of simultaneous manufacturing in the early 14th Century.

3. White Porcelain

The white porcelain excavated in the Philippines can be categorized into Qingbai white porcelain, producing a slight blue hue; White porcelain, producing a cream-beige hue; and Blue and White porcelain, produced by applying a cobalt pattern on a white porcelain base.

1) Qingbai White Porcelain

54 separate examples of Qingbai white porcelain wares were excavated at the Santa Ana burial site, most of which are believed to have been used as burial accessories. The Qingbai white porcelain appears to be either decorated in spots or with images of people. The spotted Qingbai white porcelain is made with reddish-white clay and treated with a crème-beige glaze (Leandro and Cecilia Locsin 1967:88).

The Qingbai white porcelain wares found in Santa Ana consisted mainly of water jugs, bottles, dishes, and water droppers. The water jugs held patterns of Gourd Type or monk's hats, and were similar in appearance to the spotted Blue and White porcelain water jugs, leading us to believe they were created at the same time.



Fig. 9



Fig. 10

It has been stated by Leandro and Cecilia Locsin that plain Qingbai white porcelain wares, Qingbai white porcelain wares spotted with rusted metal, and the Blue and White porcelain wares have all been found in the same burial spot on the same sub terrain layer (Leandro and Cecilia Locsin 1967:97)⁹⁾.

The water droppers found <Fig.13> are mostly smaller than 10cms and crafted in the form of young monks riding cows. Similar water droppers were excavated from the Sinan site in Korea <Fig.14>, leading us to believe that such water droppers were created and brought into the Philippines around 1323, at the time of the Sinan shipwreck.

2) White Porcelain

White porcelain wares excavated from the Santa Ana site <Fig.15> are unique in that they show slight yellow hues, having been treated with soft white or ivory glazes. The wares were found in the forms of dishes, and small flower vases. Koyama Fijio states that wares similar to these have been found at sites in Victoria, Nanjan, San Jose, and Mindoro. He also goes on to say that they were most probably created near the Dehua Kilns sites in Fujian (Fijio, Koyama

and John Figgess 1961:347-349). However, looking at the fact that soft cream-beige glazed white porcelain wares were also found in the Sinan shipwreck site, one can speculate that White porcelain excavated in Santa Ana was created in the early 14th Century at the Jingdezhen Kilns sites, known to have been the main sites for the creation of Blue and White porcelain. These white porcelain wares typically housed decorative dragon, ruyi patterns.

3) Blue and White Porcelain

Blue and White porcelain, created by applying an elaborate Cobalt pattern of images such as dragons or flowers on a white porcelain base, has become an icon of the 14th Century¹⁰⁾. The elaborate and detailed patterns on these 14th Century Blue and White porcelain wares are symbolic of fulfillment's artistic taste which had a Western influence in contrast to the Eastern ways of emphasizing empty space.

Blue and White porcelain wares of the Yuan dynasty still exist in the areas where Cobalt was sourced such as Western Asia, Turkey, Egypt, and Iran. A portion of the wares also exist at sites in the middle regions of the Philippines and Indonesia.



Fig. 11



Fig. 12

Only a small proportion (1.9%) of the wares excavated from the Santa Ana site were examples of Blue and White porcelain. The majority of Blue and White porcelain that was found was distinctly small in size (Leandro and Cecilia Locsin 1967:98). Made in mostly white clay with a red hue, a large portion of Blue and White porcelain was decorated in floral designs. Blue and White porcelain from the Yuan dynasty, excavated in Santa Ana, shows a large variety of forms such as teapals, water jugs, and trays. The teapals <Fig.16> are a mere 6-7 cms in size and are similar in shape to Celadon, Qingbai white porcelain, and Under-glazed red colored white porcelain teapals. The bodies of the teapals found were decorated with a chrysanthemum scroll, with a simpler scroll representative of the Yuan dynasty decorating the upper edges. The chrysanthemum

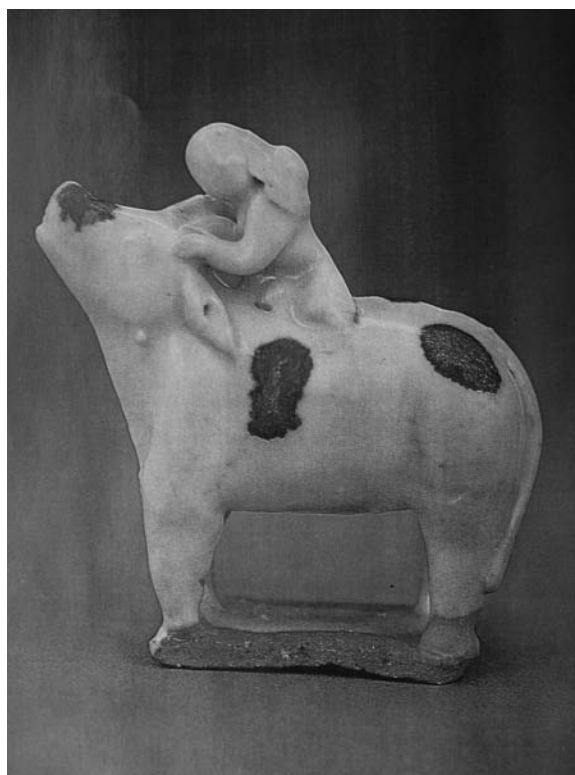


Fig. 13

scroll and its flow direction are similar to those in the decorations found on Blue and White porcelain teapals found near Jingdezhen, known to have been created before the year of Muji (1348AC) <Fig.17>, leading us to believe that the teapals excavated from Santa Ana were created mid 14th Century at the latest.

Also, judging by the scroll patterns on Blue and White porcelain of both the 11 year of Zhizheng period in 1351 and the mid 14th Century; most typically consisting of dragon, fish, key figures, and Yuanqu images; and also considering the absence of chrysanthemum scroll during that time; one can further speculate that the chrysanthemum scroll patterned Blue and White porcelain excavated in Santa Ana was created in the early 14th Century, before the standardized Yuan dynasty Blue and White porcelain wares were produced.

The above theory gains further strength when looking



Fig. 14

at Blue and White porcelain wares <Fig.18> bearing patterns of scroll excavated from the grave of Xushi of Hubeisheng who passed away in 1348 and was buried in 1351(Wushuicun 1992: 94). The creation age of Blue and White porcelain teapals excavated in Santa Ana can be further pinpointed to 1337, based on another Blue and White porcelain teapal <Fig.19> decorated with chrysanthemum scroll that was excavated in the Leizhou area of Guangdong, China; known to have been created in 1337¹¹⁾.

Furthermore, it is clear that the chrysanthemum scroll that appear on Blue and White porcelain wares from the early 14th Century can be seen to have clearly influenced Blue and White porcelain wares produced in Vietnam in the mid to late 14th Century, at the start of Vietnam's porcelain wares production. The chrysanthemum scroll can only be seen at the initial stage of Blue and White porcelain production in Vietnam and they do not appear in the 15th or 16th Century pieces, during the developmental stage of porcelain ware production in Vietnam. This proves the fact that the chrysanthemum scroll of the early Vietnamese Blue and White porcelain wares were clearly influenced and prompted by past chrysanthemum scroll. Morimoto Asako(森本朝子), a Japanese researcher of Vietnamese ceramics, states that Vietnamese Blue and White porcelain was produced in the late 14th Century (Morimoto Asako 1993: 51)¹²⁾.

Blue and White porcelain water jugs excavated



Fig. 15

from the Santa Ana sites <Fig.20> take the form of bamboo with monk's beanie shaped decorations. Similar Types can be seen in examples of Qingbai white porcelain<Fig.21> excavated in Laguna Pangil, Philippines leading to the assumption that the Qingbai white porcelain of the Yuan dynasty had a significant impact on the creation of Blue and White porcelain. Moreover, it is likely that Blue and White porcelain wares found in the Philippines had been created in the early 14th Century along with Qingbai white porcelain and then imported into the Philippines.

Blue and White Gourd shaped water jug offers a further example of similarity between forms of Qingbai white porcelain and Blue and White porcelain found in Santa Ana. The Gourd shaped water jug <Fig.22>, found in the Philippines, shares the shape of both Qingbai white porcelain water jugs and Qingbai spotted white porcelain water jugs, leading us to believe that Blue and White Gourd shaped water jugs were created based on the Qingbai white porcelain forms. In addition, there is a great possibility that the Qingbai spotted white porcelain Gourd shaped water jugs and Blue and White porcelain Gourd shaped water jugs were created at the same time.

Considering the almost identical patterns found on the brown spotted Gourd shaped Qingbai white porcelain water jug excavated from Santa Ana <Fig.23> and

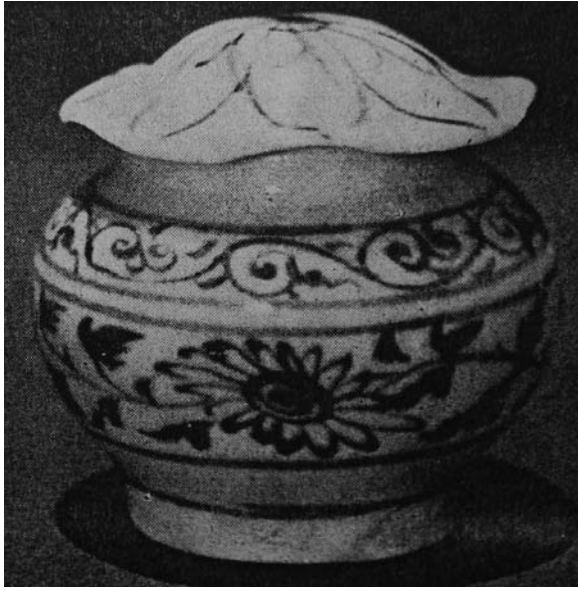


Fig. 16



Fig. 18

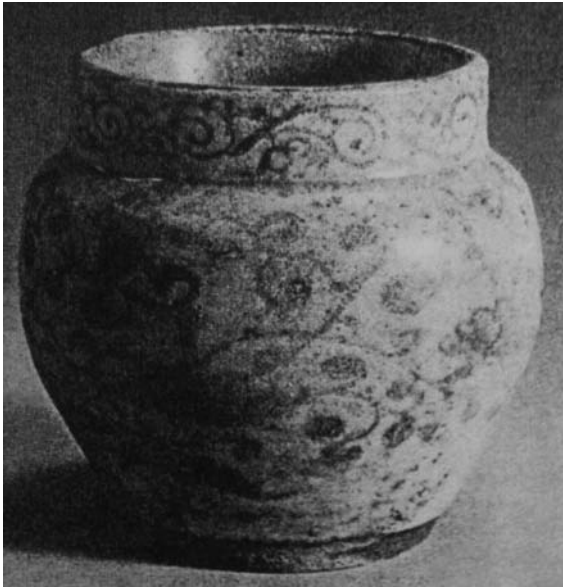


Fig. 17

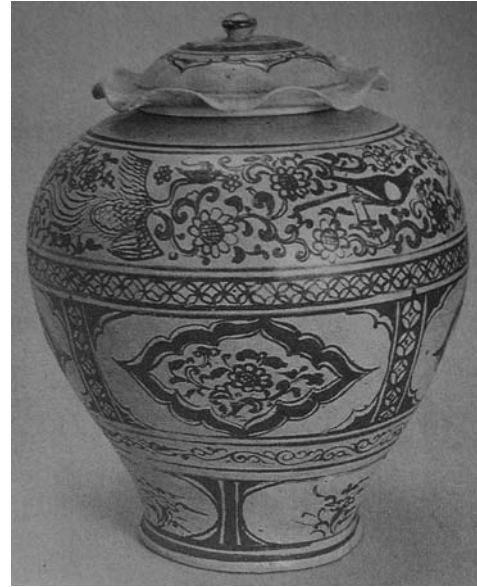


Fig. 19

the Gourd shaped Qingbai white porcelain water jug found in the Sinan shipwreck <Fig.24>, one can deduce that both were created at around the same time in 1323.

Also, the fact that a substantial amount of these brown spotted Qingbai white porcelain wares have been found in both the Shinan shipwreck site and at the Santa Ana site but not hardly at Japanese excavation sites suggests that Japan was not the Sinan's final

destination but rather a stopping point with perhaps the Philippines being a likely final delivery point for the porcelain wares.

Additional similarities in form between the Qingbai white porcelain and Blue and White porcelain can be found in the small trays excavated in the Philippines. The small blue and white porcelain trays found in the Philippines sites <Fig.25> typically had a diameter of less than 12cms and a height of less than 5cms.

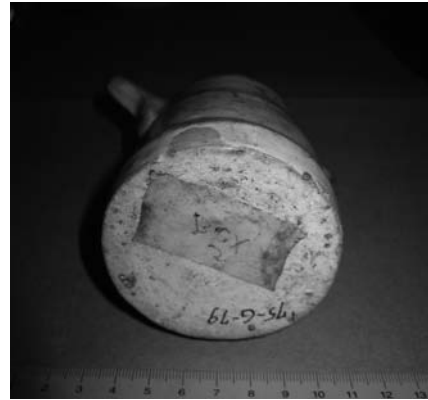


Fig. 21

Fig. 20

The bowl found on the Yuan dynasty layer of the excavation site in the city area of Jiangxisheng, Jingdezhen, China, has an almost identical shape and size to the above mentioned trays (12cms diameter) <Fig.26>, as do the Qingbai porcelain wares found in the Sinan shipwreck <Fig.27> and at the Dazaihu excavation site in Kyushu, Japan <Fig.28> (Yamamoto Nobuo 山本信夫 1997:157). This leads us to believe that the small blue and white porcelain trays found in the Philippines were modeled on the Qingbai white porcelain forms, and that they were created at the same time as the Qingbai white porcelain wares found in the Sinan shipwreck, around 1323.

As mentioned, since Blue and White porcelain found in Santa Ana is similar in form to Qingbai white porcelain wares found in the city of Jingdezhen, those found in the Sinan shipwreck, and those excavated in Kyushu, Japan; all produced in the early 14th Century, it is likely that the production period of Blue and White porcelain excavated in Santa Ana was created up to as early as the time of the creation of the Qingbai white porcelain wares found in the Sinan shipwreck, in 1323. This likely speculation dates the creation of Blue and White porcelain found in Santa Ana as being in the early 14th Century, approximately 20 years earlier than the previously thought creation date of Blue and White porcelain wares of the Yuan dynasty, 1351¹³.



Fig. 22



Fig. 23



On another point, the Yuan dynasty Blue and White porcelain excavated from the Santa Ana burial grounds in the Philippines shows similarities in pattern design and pattern application methods to Qingbai white porcelain. The Yuan dynasty Blue and White porcelain excavated from Santa Ana carries patterns of the aforementioned chrysanthemum scroll, as well as those chrysanthemum scroll surrounded by a fret pattern. This fret pattern is used as an outer pattern on the Celadon and white porcelain wares found in the Sinan shipwreck as well as in the excavation sites of Kamakura(鎌倉), Hakata(博多), and Dazaihu(大宰府), Japan. With Blue and White porcelain wares found in Santa Ana also having the a fret pattern along the outer edges, one can suspect these wares to have been created in the early 14th Century, at the same time as Celadon and White porcelain wares found in the Sinan shipwreck and in

Japan.

Similarities in pattern design between the Qingbai white porcelain, Blue and White porcelain, and Under-glazed red coloured porcelain can be seen when looking at the hare motif on the under-glazed red colored white porcelain Piankou(片口) <Fig.29> found in the Philippines¹⁴⁾. The image of the hare has distinctly large ears and the overall expression of the hare is similar to that on the Qingbai white porcelain ware found in the Sinan shipwreck <Fig.30>, suggesting the strong possibility of Under-glazed red coloured porcelain ware excavated from Santa Ana, bearing the hare motif, being created at the time of the Sinan shipwreck. In addition, looking at the hare motif on Blue and White porcelain ware being preserved in the Anhuisheng museum <Fig.31>, one can see that the hare motifs on Under-glazed red



Fig. 24



Fig. 25

coloured porcelain and Blue and White porcelain were based on the hare motif of Qingbai white porcelain.

Furthermore, Blue and White porcelain ware, bearing a hare motif, being preserved in the Anhuisheng museum sits upon a pedestal and this form is similar to Qingbai white porcelain jar sitting upon a pedestal that was excavated in Sinan <Fig.32> and Hakata, Japan<Fig.33> suggesting that Blue and White porcelain jar found in Santa Ana was one modeled on Qingbai white porcelain jars.

On Blue and White porcelain wares excavated from the Santa Ana remains, one can see a beading method being used for the decorations. This beading method involves threading a string of beads and using this line on the surface of the clay to create a pattern. This method was mainly used to decorate Qingbai white,

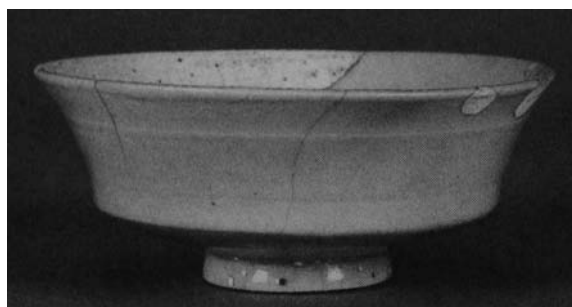


Fig. 26



Fig. 27



Fig. 28

Blue and White, and Under-glazed red colored white porcelain. Distinct examples of under-glazed red porcelain ware decorated using the beading method is a teapot excavated in Hebeisheng Baodingshi burial in 1338 (Jiangxisheng Gaoanshi Museum, Liuyuhei, Xionglin, 1982:58-69) and the teapot of Sir Paul David. Therefore, one can see that the beading method was used on Blue and White porcelain and Under-glazed red coloured porcelain at around the same time of 1338 at the latest¹⁵⁾.

A key example of Qingbai white porcelain ware is a jar <Fig.34>, estimated to have been created in 1325, which was in the possession of Hungary's King



Fig. 29



Fig. 30

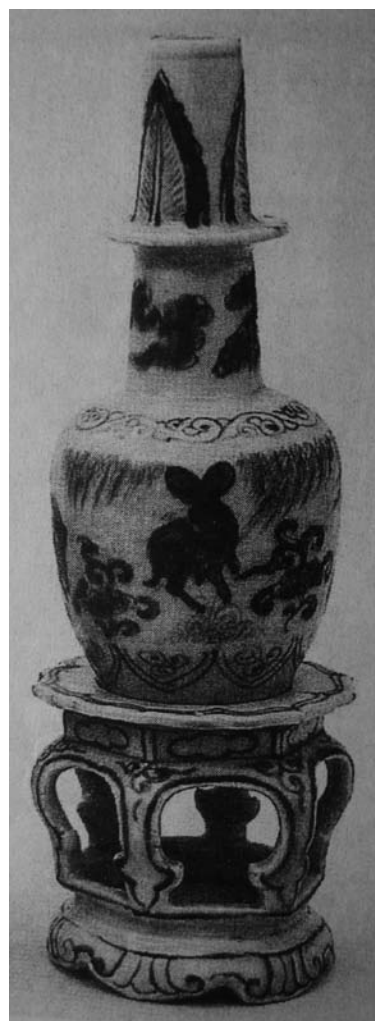


Fig. 31

Louise (1326-82), now being protected in a museum in Ireland¹⁶⁾. The Ruyi pattern found on this jar can also be recognized on Blue and White porcelain jar created in 1319 as well as a Ruyi pattern found on a relic in the Santa Ana remains <Fig.35>. The Qingbai white porcelain wares decorated using the beading method is estimated to have been created at some point between 1319 and 1325. The Blue and White porcelain wares found in Santa Ana, showing the same beading method being used, is thought to have been created in the 1320's, a time when the beading method gained popularity.

One can expect Blue and White porcelain excavated from the Santa Ana remains in the Philippines to

have been created at almost the same time as the beaded Under glazed red colored white porcelain, and with the Qingbai white porcelain found in the Sinan shipwreck also displaying beading patterns, it can be concluded that the beading method was widely used in the 1320's to 1330's.

By studying the form and decorative patterns of Blue and White porcelain wares excavated in the Philippines in comparison to those Blue and White porcelain wares with known production years and the excavated wares found in remains with known histories such as the Sinan shipwreck (1323), one can see that Blue and White porcelain wares excavated in the Philippines most probably appeared in the 1320's



Fig. 32

to 1330's. Furthermore, similarities in form and beading decoration methods between Blue and White porcelain wares from the Philippines and Qingbai white porcelain wares from the Sinan shipwreck narrows down the speculated creation period to 1323.

Putting the above evidence together, one may conclude that Blue and White porcelain wares from the Yuan dynasty found in Southeast Asia as well as the Philippines were created between the 1320's to the 1330's. Chinese ceramics excavated from the Santa Ana remains in the Philippines include Blue and White porcelain, Celadon, white porcelain, as well as Overglaze Polychrome Enamel Porcelain. Of these, Blue and White porcelain wares from the Ming dynasty make up about 68% of the total, allowing us to gain great insight into the ceramics trade environment of the Philippines post Yuan dynasty. Further studies into the Chinese ceramics found in the Philippines will allow us to build a much clearer picture of the history behind Chinese ceramics and the trade environment that existed then. Of Blue and White porcelain wares from the Ming dynasty is a particular piece with the four letters symbolizing Wanfuyoutong (万福攸同) engraved on its lower side. Other examples showing those letters have been excavated from Jiangxisheng, Luopingxian. According to an article in the second



Fig. 33

book of Luopingxianzhi, those porcelain wares are speculated to be from the period of Jiajing(1522-66) (佐々木達夫 1988:12).

IV. Conclusion

The Chinese ceramics being excavated from remains in the Philippines range from those from the Tang dynasty in the early 9th Century to those along the periods of the Song, Yuan, Ming, and Qing dynasties. Ceramics from the Tang dynasty are the Yue Celadon, Changsha Celadon, and Xingyao white Porcelain. The limited range of ceramics found to be from the Song dynasty include Yue Celadon, Yaozhouyao Celadon, Dingyao White Porcelain, and Tongan Celadon.

In the Santa Ana remains of the Philippines in particular, ceramics of the Yuan dynasty namely, Qingbai white porcelain and Blue and White porcelain, were excavated in large numbers. The characteristically small Qingbai white porcelain and Blue and White porcelain wares are known to have been used as burial ornaments used to support the fragile parts of a corpse such as the elbows. Therefore, one can see that these Chinese ceramics were treated as items of great value in the Philippines.

The Chinese ceramic types from the Yuan dynasty



Fig. 34

currently being found in and around the Santa Ana area are lead glazed pottery, Celadon, Qingbai white porcelain, Blue and White porcelain, and Under-glazed red colored white porcelain. Lead glazed pottery is made elaborate in appearance using a lead based glaze, known to have been created in the Quanzhou Kilns. Celadon was created in the Longquan Kilns in forms such as teapals, incense burners, large bowls, and dishes. Most Celadon wares were crafted in small proportions. The teapal form in particular can be seen to have travelled through Korea, Japan, and the Philippines in the early 14th Century when looking at the Longquan Kilns Celadon, excavated from the Sinan shipwreck of 1323 from South Jella Province, Korea and the findings from a early 14th Century remain in Kamakura, Japan.

There are 54 examples of Qingbai white porcelain found in the Santa Ana relics, taking the forms of water jugs, dishes, and water droppers. Of these, a brown spotted Qingbai white porcelain water dropper crafted in the shape of a young monk riding a cow shares many similar characteristics with a brown spotted Qingbai white porcelain water dropper found in the Sinan shipwreck, making it highly likely that the Qingbai white porcelain wares excavated in Santa



Fig. 35

Ana were created in 1323 at the time of the importing of Sinan Qingbai White porcelain wares.

Only a mere 2% of the excavated relics from Santa Ana are Blue and White porcelain. As Leandro and Cecilia Locsin published, since Qingbai white porcelain and Under-glazed red colored white porcelain are being found on the same sub-terrain layer, it is highly likely that they were created and imported around the same time.

In addition, looking at the similarities between Blue and White porcelain water jug found in Santa Ana and the spotted Qingbai white porcelain water jug found in the Sinan shipwreck, one can assume that Blue and White porcelain ware excavated from Santa Ana relics was created and imported into the Philippines in around 1323 at the latest. This can be deduced even from the similar miniature trays found in Santa Ana, the Sinan shipwreck, and Kyushu, Japan. Looking at the almost identical miniature tray that was also found in the inner city of Jingdezhen, one can understand that these small trays were created in Jingdezhen Kilns and exported to Sinan, Korea; Kyushu, Japan; and Santa Ana, Philippines.

Blue and White porcelain excavated from Santa

Ana relics display chrysanthemum scroll and the beading method of decoration. The chrysanthemum scroll on Blue and White porcelain was rarely seen in the Zhizheng period (1341-67) of the Yuan dynasty, leading us to believe it was used before the Zhizheng period. As the chrysanthemum scroll was found on Blue and White porcelain buried with a Xushi grave of Hubeisheng, who passed in 1348 and was buried in 1351; as well as in the excavations of Leizhou, Guangdongsheng from 1337, we can see that Blue and White porcelain decorated with the chrysanthemum scroll, found in Santa Ana, is a product of late 1330 at the latest.

In addition, since the beading method used to decorate Blue and White porcelain wares excavated from the Santa Ana relics is one that we know appears predominantly on Qingbai white porcelain, we can conclude that Blue and White porcelain beading method derived from that used on Qingbai white porcelain. The beading method used to decorate Qingbai white porcelain can be recognized through the study of the Qingbai white porcelain ware owned by Hungary's King Louis, produced around 1325, and currently being preserved in the museum of Ireland. Since also, the same method of decoration can be seen on the surface of Under-glazed red coloured porcelain of 1338, it is highly possible that Blue and White porcelain wares displaying the beading method of decoration, excavated from Santa Ana relics, were produced between 1325 and 1338, amidst the popularizing of the beading method, and imported into the Philippines.

In conclusion, based on the evidence available, it is clear that Blue and White porcelain wares excavated from the Santa Ana relics of the Philippines were created around 1320-1330. This timeframe is approximately 20 years earlier than the previously believed notion of Blue and White porcelain from the Yuan dynasty being created in 1350, demonstrating

the importance of Blue and White porcelain wares from Santa Ana in helping us understand the timeline for and the background behind Blue and White porcelain of the Yuan dynasty. Going forward, it is predicted that the Philippines as well as other excavation sites for Blue and White porcelain wares in Indonesia and throughout Southeast Asia, will allow us to comprehensively study Blue and White porcelain of the Yuan dynasty and gain a much clearer picture of its origin as well as its trade routes.

This thesis was carried out under the support of the National Research Foundation of Korea(NRF) Grant funded by the Korea Government(MEST)(NRF-2009-362-B00016)

Notes

- 1) What is the reason behind the Chinese ceramics, being exported to East Asia, Southeast Asia, and West Asia as high value products, suddenly experiencing a surge in the 9th Century?
Even such a simple question holds an important answer such as the fact that ceramics were first created to address the unfortunate lack of metals available to satisfy the popular demand for metal products. In addition, with the development of Celadon in China arose a region of Celadon appreciation, acting as the backdrop to Chinese ceramics' spread throughout Asia.
- 2) Nara National Museum, 2011, *Han Lacquer Wares traveled through the Silk Road*.
- 3) The Janomekoudai is a unique characteristic of the Yue celadon bowl from the Tang dynasty. These bowls characteristically have a foot that has a 1.0cm to 2.0cm flat area, and the size of which has shown a decrease in the years following. (Kim Ingyu , 2007, *Yue Celadon and the early Korean Celadon*, Seoul:Ilisa, page 310)
- 4) The Chinese ceramics brought into West Asia is thought to have been transported by ship using the monsoon environment or the seasonal winds. As explained by Hourani, it takes approximately 6 months to travel from Basra to Guangdong, and thus it would have taken the Chinese ceramics about 6 months after leaving

Guangdong to arrive in West Asia and be spread around West Asia. He also took into account travel texts of the 8th Century to establish that West Asians started actively travelling to China in the mid 9th Century at the latest, and goes on to state that it was around this time that the trade routes between West Asia and China were established. (Hourani, G.F., 1951, *Arab Seafaring in the Indian Ocean in Ancient and Early Medieval Times, Princeton Oriental Studies, Vol.13*, New York: Princeton University Press, pp.63-68)

These opinions can further be strengthened when looking the existence of an example of ceramics from the Tang dynasty, excavated from the Samarra relics of Iraq or Fustat, Egypt; the large Yue Celadon bowl with a large foot; thought to have been produced and imported in the mid 9th Century.

- 5) Koyamafujio. 1939, The shards of Chinese Ceramics excavated in Fustat, Egypt, *Koukogakuzashi* 29-5.
Bo Gyllensvard, 1973-1975, Recent Finds of Chinese Ceramics at Fustat, I, II, *BMFEA, No.45, 47*.
R.L., Hobson, 1932, Chinese Porcelain from Fostat, *Burlington Magazine*.
Leigh Ashton, 1933-34, China and Egypt, *Transaction of the Oriental Ceramic society*, London,
- 6) Rapfael.O.C., 1923-24, Fragments from Fostat, *Transaction of the Oriental Ceramic society*, London, pp.17-25
Mikami Tsugio, 1988, Focus on the China of Middle time and Chinese Ceramics excavated in relics, *Toujibouekishikenkyu Vol(2)*, Tokyo: Chuokouronbijutsushupan, pp.142-160
- 7) Ceramic wares of this form are mostly miniature in size with a diameter no longer than 20cms. It is possible that they differ in nature to the large Celadon wares found in areas such as Korea and Japan. The Chinese ceramics being excavated from the Santa Ana relics of the Philippines as well as other relics share this miniature characteristic. It is also worth noting that the Longquan Kilns Celadon wares being excavated in Korea and Japan are larger than the Celadon wares from the previous age of the Song dynasty. We can deduce from the miniature Longquan Kilns Celadon being excavated

in the Philippines that Longquan Kilns Celadon wares in the Philippines were used more commonly as burial ornaments than as everyday items.

- 8) The Longquan Kilns Celadon incense burners of the Yuan dynasty usually display the eight signs of divination. Incense burners are used to release souls of the deceased via the incense smoke. It seem logical therefore, to display the eight signs of divination, based on the ways of the universe, on these incense burners. The reason behind the eight signs of divination making a prominent mark in the Yuan dynasty can be found in the Confucian basis of the government and economy at the time.
- 9) Spotted Qingbai white porcelain wares have been found in the Santa Ana burial grounds as well as Puerto Galera, Mindoro. 48 separate spotted Qingbai white porcelain wares were found amongst the 20 Santa Ana graves. These spotted Qingbai white porcelain wares mostly took the forms of small teapals and water jugs. The water jugs were similar in appearance to the plain Qingbai white porcelain wares. The clay used is red. The glaze used is similar to that used on the plain Qingbai white porcelain.
- 10) Blue and White porcelain wares became prominent in the Zhizheng(至正). But the Blue and White Porcelain of this period cannot be representative of Blue and White porcelain of the early period.
- 11) Hasebe Gakuji, 1990, *Ceramics of Indochine Peninsula*, Tokyo:Rurishobou, p.213
- 12) Morimoto Asako, 1993, *Trade Ceramics of Vietnam*, Focus on Vietnamese Ceramics excavated in Japan, *JouchiasiakakuII*, p.51
- 13) The fact that there are no Blue and White porcelain wares amongst the Chinese ceramics found in the Sinan shipwreck is significant in understanding the creation period of Blue and White porcelain of the Yuan dynasty. Most researchers conclude that because there are no Blue and White porcelain wares on the Sinan shipwreck, and because the earliest recorded Yuan dynasty Blue and White porcelain ware is known to have been created in 1351, they conclude that Blue and White porcelain of the Yuan dynasty first appeared

during the Zhizheng years. However, having compared Blue and White porcelain wares from the Philippines and those from the Sinan shipwreck, as the two are almost identical in shape, it is considered highly likely for the Yuan dynasty Blue and White porcelain to have been created in the early 14th century; the same time as the Sinan shipwreck.

- 14) The Piankou(片口) is a form that appeared in the Yuan dynasty. It was rarely seen in the previous Song or Ming dynasties.
- 15) John Ayers, a British researcher of Chinese ceramics, researched the passing on of Qingbai white porcelain skills and methodologies onto Blue and White porcelain wares. He also stated the emergence of Blue and White porcelain to be around 1325-50, based on the Qingbai white porcelain ware, displaying the beading method of decoration, which was under possession by King Louis of Hungary (1326-82). (John, Ayers, 1956, Some Characteristic Wares of the Yuan Dynasty., *Transaction of the Oriental Ceramic society, Vol.29*)
- 16) This bottle is known to have been a possession of King Louis of Hungary (1326-82), and has a gold metal mouth with Emblem decorations. The decorations and the attached handle and lid are represented in its exact form in a painting, which helps us place the creation year of this bottle to be around 1325 (Ayers, John, 1969, *Buddist Porcelain Figures of the Yuan Dynasty, Victoria and Albert Museum, No.1*, London:Phaidon).

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