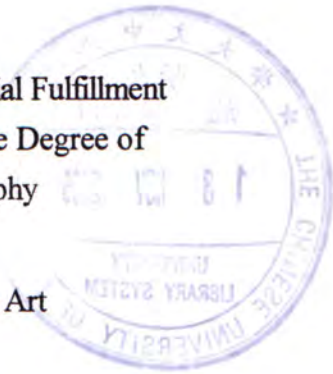


Changsha Ware in the Art Museum, The Chinese University of Hong Kong
Reflections of Daily Life in the Tang Dynasty

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A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Philosophy
in
History of Chinese Art



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May 2004

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Acknowledgements

These past few years has been taken up intermittently in trying to rediscover what might have happened a long time ago. This thesis results from studying the actual Changsha wares in the Art Museum of CUHK collection, visiting other museums and sites in China.

Help has flowed from many other quarters. I am grateful to a number of people who have so kindly helped and assisted me in this project.

In the course of writing this thesis, I incurred many debts of gratitude. My main thanks are to Professor Jenny So, Professor Peter Lam, and Professor Harold Mok who have supervised, assisted and inspired me at different stages of this research. For help in this regard, I am in particular grateful to Professor So for her insight and patience in guiding me through the whole thesis writing.

Thanks also go to Mr. Yau Hokwah and Eric Leung, who had helped a great deal in preparing the exhibition at the Art Museum. I am also grateful to all the staff of the Art Museum, without their assistance, the exhibition would not have been as successful.

In my research in Hunan province, I was given access to have hands on examination of Changsha ware. I am grateful to both Mr. Li Jianmao of Hunan Provincial Museum and Mr. Zhou Shirong of Hunan Archaeology Office who accompanied me to the Changsha ware kiln sites. For my research in Chengdu, I would like to thank Ms Huang Xiaonan of Chengdu City Cultural Relics Research Institute, and Mr. Shang Chongwei, a private collector of Qionglai ware. Thanks also go to staff of Hunan Provincial Museum, Changsha City Museum, Hubei Provincial Museum Wuhan City Museum, Chengdu City Cultural Relics Research Institute, Qionglai City Cultural Relics Office, and Tea ware Museum in Hong Kong.

Special thanks go to Ms Peggy Ho, Eileen Lam, and Mr. Li Chikwong for printing the thesis. Without their assistance, I would not have been able to hand in the thesis on time.

Final thanks go to my husband, who has supported and accompanied me to China looking for broken pieces of ceramics.

Rachel Leung

Title:

Changsha Ware in the Art Museum, The Chinese University of Hong Kong
— Reflections of Daily Life in the Tang Dynasty

This Master of philosophy thesis is submitted by Rachel Leung in May, 2004.

Abstract

The theme of this thesis is “Changsha Ware in the Art Museum, The Chinese University of Hong Kong — Reflections of Daily Life in the Tang Dynasty”.

Changsha ware is a provincial kiln production active during the late Tang and Five Dynasties. The major characteristics of the Changsha wares are its rich surface decorations, and its export and local oriented nature. The Changsha ware potters have been very innovative to transfer painting from a two dimensional surface to a three dimensional form. The application of calligraphy onto the ceramic surface also had the great impact on the ceramic decoration of later periods. Also, the abundant use of West Asian motifs and shapes of some wares have showed a strong foreign flavour. This coincided and reflected the multicultural characteristics of Tang dynasty.

With a detailed study on the 334 Changsha pieces in the Art Museum collection of the Chinese University of Hong Kong as its basis, this thesis will investigate the relationship of Changsha ware and the contemporary everyday life of the Tang Dynasty from an art historical perspective. The thesis is divided into seven chapters. The first three chapters study Changsha ware’s development, and production in general. Chapters four and five are the physical description of Changsha ware in the Art Museum collection. Chapter six will discuss individual pieces that illustrate the different aspects of social activities at the time. Chapter seven is the conclusion.

論文題目

香港中文大學文物館所藏長沙窯陶瓷——與唐代民間生活

香港中文大學哲學碩士論文於二零零四年五月由梁婉芬提交

摘要

本論文題目為「香港中文大學文物館所藏長沙窯陶瓷——與唐代民間生活」。長沙窯是一個以生產民間日用品為主，活躍於唐末五代的窯場。長沙窯的主要特色是它內銷及外銷兼顧的生產模式，而這種模式充份反映在它豐富多變的彩繪裝飾。長沙窯工十分具創意的把繪畫藝術從平面轉移至立體器面上，不管是花草還是動物，都是以寫實的手法表達出來。另外，運用書法把詩文寫於陶瓷上的手法，對後世的陶瓷裝飾藝術影響深遠。至於出現大量西亞紋飾及器形的產品，便正正展示唐代多元文化的反映，以及它致力開拓海外市場的決心。

本論文通過對中文大學文物館三百多件長沙窯藏品的研究，希望從藝術史的角度探討唐代平民的日常生活。本論文將分為七章，前三章是對長沙窯的發展及生產研究，第四、五章討論館藏藏品的器形分類及紋飾研究。第六章則集中對個別的藏品作討論並探討它們所反映唐代社會生活某部份。第七章為論文總結。

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Chapter One: Historical Background

I. The Discovery of the Kiln sites

Changsha kiln was located about 25 km north of Changsha City and on the east bank of the Xiang Jiang 湘江 (fig.1-1). It was only about 10 km south of the Yuezhou kiln 岳州 .¹ It was first drawn to our attention in the 1950s when large amounts of underglaze shards were discovered.² Significant pieces were collected during this survey. Subsequent visits by scholars such as Feng Xianming 馮先銘 and Li Huibing 李輝柄 confirmed the area had been an important ceramic production site during the Tang dynasty.³

Then in 1965, there was an engineering project of diverting the river near the kiln site. Parts of the kiln site were damaged. A salvage excavation of the affected area was carried out.⁴ Again, in accordance with another engineering project, a larger scale salvage excavation was carried out in 1978. This time two dragon kilns were unearthed and cleared. A total of 1928 pieces of ceramics were collected.⁵ A more

¹ Hunan Province Cultural Relics Office: "Survey on the Yuezhou kiln", *Wenwu cangkao zhiliao*, 1959.9,p.21.

² Hunan Provincial Museum. *Wenwu*, 1960.3, pp. 67-70.

³ Feng Xianming, 1960. 3, pp. 71-74.

⁴ Zhou Shirong, 1984, pp. 213-245.

⁵ Changsha City Cultural Relics Team. *Kaogu Xuebo*, 1980. 4, pp. 67-96.

systematic and scientific excavation was carried out in 1983.⁶

It is estimated that the production of Changsha ware covered an area of some 200,000 m². The whole production area can be grouped into three districts: They are the Tongguan town 銅官鎮 district, the Shizhu 石渚 district and Guchen (Old City) 古城 district (fig.1-2). The Tongguan town district is located north of modern day Tongguan city. This pottery production area covered about 1000 square meters along the riverbank. The area was impossible to excavate because houses were built on top of it. The Shizhu district is a small piece of land jutting out of the water near the Xiang River. The area was almost covered up by water after the water diversion project. The only area that could undergo larger scale excavation was the Guchen district. The Guchen district was densely built with ancient kiln sites. The kiln sites were built among various small hills. Saggers and shards are found everywhere even today (figs. 1-3,4). Some walls and paths were built, and paved by ceramic shards and kiln furnitures (fig.1-5). The Guchen area is also nicknamed as Wajiapeng 瓦渣坪 (piles of potsherds) because of the huge accumulation of ceramic shards. A total of 7211 pieces of ceramics were unearthed in the 1983 project. This number did not include shards and kiln equipment.

⁶ Changsha wares working group (ed.). *Changsha Wares*, 1996, p. 7.

II. The Naming of Changsha wares

From the information in section I, it was obvious that the scale of production of Changsha ware was huge. However, these kiln sites were never mentioned in Tang time when talking about kiln production. One common example is from Lu Yu's *Chajin* 茶經 (Book of Tea). He gave rating to different tea wares produced by different kilns. He mentioned Yuezhou ware 岳州窯 that was only 10 km north of Changsha kiln sites. He did not mention Changsha ware. This may have to do with time factor. Changsha ware was not recorded in Lu Yu's *Chajing* because the book was finished in AD 761.⁷ However, we cannot assume just by this that Changsha ware began its production only after AD 761. The Yuezhou ware mentioned in Lu Yu's book was only 10 km away from Changsha ware kiln site. It would be impossible that Lu Yu had missed this kiln production because its scale of production was so big. The probable explanation would be that the whole area was grouped under Yuezhou ware type.

The artifacts unearthed from both sites share many similarities such as grey and buff colour clay body; thin coat of glaze; use of green glaze; the glaze has small crackle and is usually glazed to half of the pot. It is particularly interesting to note that

⁷ Ouyang Xiu. "Biography of Lu Yu", *Xin Tang shu*, vol. 196.

a type of bowl with round mouth rim and disc shape ring foot was one of the most popular types of production in Changsha ware. This shape was also a common shape made by Yuezhou ware potters. Therefore, the early form of Changsha ware was more or less an extension of the Yuezhou ware. They might have co-existed for some time.

Also, it was not mentioned probably because of its nature of production. The products had never been recorded as tributary goods to the imperial court. This kiln was targeted for the common people and for export.

As a matter of fact, the name for the ceramics made in this area had gone through changes since it was first discovered in the 1950s. It has been called “Wajiapeng ware” (piles of potsherds) in the 1950s, and was then called “Tongguan ware” from the 1960s to the 1980s. The name “Changsha ware” is based on the site now known i.e. Changsha.

It would be interesting to know what it was called in the Tang dynasty. Mr. Zhou Shirong had identified a poem called Shizhu 石渚 by a Tang poet Li Qunyu 李群玉. He described that pots were made from clay in the ancient riverbank. Trees were used as fuels. The flame shined as far as the Xiangpu area and the smoke covered the clouds over lake Dongting. Coal dusts dispersed everywhere. The crackling sound of the firing was heard in the sky. The kilns stretched along the hills. It was afraid that it

might reach the grave of Zhurong (God of Fire).⁸ The poem vividly described how the area was like when firing the ceramics. The words of the poem did not mention the location but the title of the poem i.e. Shizhu 石渚 has told us all.

Also, another poem by Du Pu 杜甫 mentioned of this area. The poem was written when Du Pu was taking shelter against the wind at Tongguan. It described that he was rolling down the canvas on the boat, taking shelter near Xiang zhu, he noticed that farmers had started to prepare for the spring cultivation and the farmers cleared the area by starting a hill fire.⁹

There is still a place called Shizhu in the area. The word Shizhu means a piece of small rocky land surrounded by water. We do not see this little island now because the lake has been filled in as farmland.

We probably will never know how people name the Changsha ware in Tang times. But it is certain that the place had been a larger scale ceramic production area.

III. The beginning of production

One opinion suggested that the Changsha kilns were a continuation of the

⁸ Zhou Shirong, 1990. p.5. Paraphrase by this author. “古岸陶爲器，高林盡一焚，焰紅湘浦口，煙濁洞庭雲，回野煤飛亂，遙空爆響聞，地形穿鑿勢，恐到祝融墳。”

⁹ Cited in Wang Gangzheng, 1999, p. 232. Paraphrase by this author. 《銅官渚守風》：“不夜楚帆落，避風湘渚間，水耕先浸草，春火更燒山，……”

Yuezhou kiln series.¹⁰ Yuezhou kiln was only 10 km away from the Changsha kiln site. It had stopped operation by late Tang. This had given favorable condition for the survival of Changsha ware.

Also the political turbulence created by the An Lushan Rebellion 安祿山之亂 (AD 755-763) in the north had brought the economic activities almost a halt. Ceramic production in the north was certainly affected. The south was relatively stable and peaceful. It was natural that people would go south. It was recorded that people from Xiangyang 襄陽, Dengzhou 鄧州, Louyang 洛陽 and Chang'an 長安 fled south. The population of the Jiang Xiang (middle Yangzi delta) district increased 10 times.¹¹

Amongst the influx of these northerners, there might have some craftsmen. Existing potters might have brought in skills from the north too. With a stable environment, bigger population and possible skill introduced, this had given opportunity for the development of provincial kilns in the south. It was mentioned in the book *Changsha Ware* that there were similarities in the decoration between Changsha ware and *sancai* ware.¹² The most common decoration method on *sancai*

¹⁰ See note 6, p. 8.

¹¹ Liu Xu et al. *Jiu Tang shu*, Vol. 39. Paraphrase by this author. The '10 times' is a figure of speech and it may not be the actual figure. 舊唐書卷 39 “襄、鄧百姓，兩京衣冠，盡投江湘，故荆南并邑，十倍其初”

¹² Changsha Ware working group (ed.). *Changsha Ware*, 1996, p. 222.

ware would be dipping and splashing. The three colour is usually applied on in alternate orders. This creates regularity and variation at the same time. We can compare (fig. 1-6) and (fig. 1-7) as both vessels are decorated in a similar manner. It is obvious that the decoration of Changsha ware was influenced by *sancai* ware. As discussed earlier, potters from the north may have settled in the Changsha area because of the chaotic conditions in the north.

On the other hand, the late Mr. Feng Xianming had pointed out as early as in the 1960s that Changsha ware and Qionglai 邛來 ware in Sichuan shared many common features. He had observed that the ceramics wares of the two kilns were basically the same. He suggested that these similarities such as glaze decoration, marks left by turning could not be mere coincidence. It showed a close connection between the two kilns.¹³ (See figs. 1-8, 9, 10, 11 for comparison)

Also, another scholar, Chen Liqiong 陳麗琼 had suggested that some excavated Qionglai ware for foreign trade purposes were being misidentified as Changsha ware on many occasions.¹⁴ Mr. Zhou Shirong 周世榮 had also used the metaphor of

¹³. Feng Xianming, 1960.3.p. 74. Paraphrase by this author. “邛窯與銅官窯，兩窯所燒瓷器，基本上差不多，青釉褐斑、綠斑的風格一樣，輪旋方法也相同，這些特點絕不是偶然的巧合，說明它們之間的關係是比較密切的。”

¹⁴. Chen Liqiong. 1988, p. 46.

sister to describe the relationship between Qionglai ware and Changsha ware. He suggested that the Qionglai ware represent the older, and Changsha ware the younger sister. He commented that maybe the younger sister was a bit more beautiful.¹⁵ The formation of the Changsha wares could therefore be a mixture of different factors.

The kilns of Changsha wares were built fairly close along the east bank of Xiangjiang 湘江. Some of them were further inland but connected by smaller rivers to the Xiangjiang. This is very important for ceramic production. Because ceramics are heavy and fragile, i.e. they are not suitable to be transported on land. To have the workshop built near waterways will cut down the cost of transportation. The products can be loaded and shipped via waterways easily and more economically.

Foreign trade policy has also encouraged the ceramic production. In AD 834, emperor Wenzong 文宗 announced in a decree regarding foreign trade. The emperor thought that the foreigners came to China because they admired Chinese culture. Therefore, the government should be kind and generous to these foreign visitors. Officials should communicate often with the foreign visitors who stayed in the Guangdong and coastal provinces. Also they should be allowed to do business freely

¹⁵ Zhou Shirong. 2002, p. 36.

and no heavy taxes should be levied on them.¹⁶ This policy attracted tens of thousands of foreign traders to come to China. For example, when Li Men 李勉 was governing Guangzhou, he recalled that there were over a hundred thousands foreign traders embarked in Guangzhou every year.¹⁷

On the other hand, policy made by foreign countries had also helped the overseas ceramics trade. The Abbassid regime had made a decree to prohibit making daily utensils with metals.¹⁸ Ceramics became the ideal substitute. The demand for foreign trade had definitely facilitated many industries to grow too. Changsha potters had grasped the opportunity and designed pots especially for export.

There was evidence of exports in modern day excavation. Finds were reported in Korea, Japan, Indonesia, Middle East and Africa.¹⁹ It is interesting that finds from overseas of the Changsha wares were always accompanied by the Yue wares 越窑 and Xing wares 邢窑. This is proof showing that Changsha ware was just as popular as the products of these two more famous kilns.

¹⁶ Dong Gao. *Quan Tangwen* Vol. 75. 全唐文卷七十五. Paraphrase by this author. “南海番舶，本以慕化而來，固在結以仁恩，使其感悅……。其嶺南、福建及揚州蕃客，宜委節度使常加存問，除舶腳、收市、進奉外，任其來往通流，自為交易，不得重加率稅”

¹⁷ Liu Xu et al. “Biography of Li Men”, *Jiu Tang shu* Vol.46. 舊唐書四十六李勉傳。

¹⁸ Li Huibing, 1982, p. 73.

¹⁹ Mikami Tsugio. 1983, pp. 95-100.

Chapter Two: Development of Changsha ware

I. Duration of operation

There are three views on the beginning of production of Changsha wares: Sui to early Tang; height of Tang; and middle Tang.²⁰ Before we discuss this issue further, it is necessary to define the periods of Tang dynasty. Here we will divide Tang dynasty into four major periods:

The early Tang period (AD 618 – 683)

The height of Tang period (AD 684 – 755)

The middle Tang period (AD 756 – 826)

The late Tang period (AD 827 – 907)²¹

It is generally accepted that the beginning of the production at the Changsha kilns was in middle Tang period and the production declined during the Five Dynasties.²²

²⁰ Gao Zhixi. 1999, p. 285.

²¹ This division follows Shang Gang's "The history of arts and crafts of the Tang dynasty", 1998, p1. The division of periods used by the *Changsha ware* is different. It is based on the time division of *Tang si ben hui*. It also divided Tang dynasty into four major periods and they are early Tang (AD 618 – 741); the height of Tang (AD741 - 779); middle Tang (AD779 – 835); late Tang (AD836 –907). According to this time division, the An Lushan Rebellion was included in the height of Tang period. In fact, Tang dynasty was severely shaken by the 8 years of turmoils caused by An Lushan. Drastic changes occurred in all walks of life. Therefore, the height of Tang period should end with the outbreak of the rebellion.

²² See note 6, on p. 230 and note 15, on p. 285.

II. Stages of development

A. Formation Stage

This stage falls roughly around the years of the Middle Tang period. The development of Changsha ware at this stage was mainly influenced by Yuezhou ware and possibly craftsman from the north. The wares unearthed at this stage were monochrome green glaze and brown glaze. Very few underglazed brown or *sancai* (three coloured) ware were reported. Shapes of bowls and dishes were modeled after Yuezhou ware i.e. with a round mouth rim and a disk shape bottom. Some of the small dishes had an unglazed square mark on the inside surface. Ewers were with slightly flaring mouths, wide and short necks and cylindrical body. Spouts were usually short and fluted. On some of the ewers and jars, molded designs were applied on the surfaces. These designs were usually accompanied by a brown patch of glaze to reinforce the image.²³

A dated modeling mould for a jar's lug was found at *Dosipu* in 1978's excavation. The mould was inscribed with the date "Third Year of *Yuanhe*"(AD 808) (fig.2-1). It was reported that a refuse pile of over a meter thick was underneath where the dated

²³ No pictures of Yuezhou wares of the Tang Dynasty can be located on existing publication. The above description is a summary after reading articles by Li Huibing, 1985, pp. 70-73, 77; Gao Zhixi, 1999, pp. 285-296; and Zhou Shirong, 1998, p.11.

piece was found. This indicated that there had been pottery-making activities long before AD 808. Also, an ewer with molded human figure appliqué was unearthed in Hebei province.²⁴ The tomb was dated as Seventh Year of *Yuanhe* 元和 (AD 812).

Overseas, an important reference site was found in south Thailand. Changsha ware with molded appliqué and under-glaze brown decoration were found on Ko Kho Khao island and Pho peninsula. The artifacts excavated from the two areas were strictly inside the time frame of the 9th century. The Changsha wares found on this site were even precisely dated around the second part of the ninth century.²⁵ There are about twenty to thirty years differences between the dated mould found in Changsha and the finds in Thailand. It is normal to have such a time allowance for a product to develop and circulate in the country and shipped overseas. The under-glaze decoration of multi-colours was not discovered yet at this stage.

B. Flourishing Stage

The Changsha ware developed further in the late Tang period. The molded appliqué and under-glaze brown decoration continued to appear. New decorative patterns came along too. Multi-coloured under-glaze decoration was widely used at

²⁴ Shejiazhuang wenwu boguansuo. *Kaogu*, No.3, 1984, pp. 47-56.

²⁵ Lin Shuxing, 1998, p. 19.

this period. The major colours were brown, green, and yellow and there was a few copper red colour. The decoration was no longer simple blotches of paint. They included painted animals, birds, geometric patterns, calligraphy, and dotted patterns. These decorations were applied on surfaces of bowls, ewers, pillows and many others. For example, bowls were usually dipped with four symmetrical brown semi-circles on the mouth rim. The middle was then decorated with all kinds of pattern.

There are more variations in types. Toys have increased in numbers. Shapes of wares at this stage changed too. Beside the existing shapes of bowls, foliated rims with ring foot appeared. Ewers have melon-shaped bodies. Spout and neck become longer. Dated pieces unearthed from Changsha include a bowl inscribed with “Third Year of Kaicheng 開成 (AD838)”(fig.2-2); and a drum stand inscribed with “ the tenth year of Daizong 大中 (AD856)”(fig.2-3).

In a shipwreck off Belitung Island of Indonesia, over 67,000 pieces of Chinese ceramics were found in 1998.²⁶ Ceramics were from Yue ware in Zhejiang, Xing ware in Hebei, Guangdong ware and Changsha ware. Changsha ware made up the major numbers. There were over several ten thousands of Changsha ware. Bowls with symmetrical brown patches take up the largest numbers. The increase in types and

²⁶ Xie Mingliang, 2002, pp. 1-60.

numbers marked the golden era of Changsha ware production at this stage.

C. Declining stage

This happened in the Five Dynasties period. Multi-coloured decoration continued. Usually, it is one base glaze and one painted colour decoration. For example, the combination would be green glaze with brown under-glaze patterns; white glaze with green underglaze designs; pale green glaze with green under-glaze designs. The numbers of calligraphy and animals painted decorations have decreased. Types of ware have dropped too.

However, shapes of certain wares have a new outlook. Ewers have become slender and smoother. The neck has become narrower and longer. Also the spout and handle are longer. The handle is usually in a “3” shape. Most bowls now bear a thinner ring foot. Some bowls and dish only have a flat base. Dated pieces include a pillow inscribed with “ Third year of Kaiping 開平” (AD 909)(fig. 2-4); another pillow with inscription of “ Sixth year of Jingming 貞明” (AD 920); a milling trough inscribed with “ Fourth year of Tincheng 天成” (AD 929).²⁷ Even though the numbers of production did not drop drastically at this period, there were traces of decline: Quality control of the clay body, the glaze, and the decoration became less

²⁷ Zhou Shirong, 1984, p. 230.

pronounced.

III. Reasons for decline

Changsha ware developed on the basis of Yuezhou ware in middle Tang period.

By the late Tang and early Five Dynasties, Changsha ware matured and reached its golden years. It developed fabulous painted decoration on numerous types of wares.

The quantities produced were also overwhelming. It was especially true for export.²⁸

However, Changsha ware disappeared from the market after the Five Dynasties. The reasons for the rise and decline of ceramic production are numerous. But the major issues are related to production and marketing.

A. Quality drop

The materials for Changsha ware were mined locally. The clay body was coarse and the glaze did not vitrify very well. They were not the ideal materials for ceramic making. This had resulted in more rejects from firing and the glazes chip off from the ware easily. The area had been in production for over 200 years. Kilns and clay mining holes were closely packed in the area. Shortage of good ceramic making materials had caused the quality to drop.

²⁸ See note 26, p.1.

B. Political turmoil

Another major reason for the decline was political instability in the later years of Tang dynasty and in Five Dynasties. Changsha ware depended heavily on exports. There were buyers from overseas and they were stationed at the major ports such as Guangzhou 廣州, Quanzhou 泉州, Yangzhou 揚州 to stock up goods to be shipped home. These buying agents encountered a massacre in AD 877 in Guangzhou. It was said that over 120,000 foreign merchants were killed in the Huang Chao Rebellion 黃巢之亂. It was recorded that the rebellious troops had invaded Changsha in AD 879 too.²⁹ These mass killings of foreign traders must have stopped other foreigners from coming to China. This brought the whole export trade to a halt. It directly affected the production of Changsha ware too. The uprising not only affected production but also transportation. Changsha ware had to be first shipped to the major export port, Yangzhou. The goods were then loaded onto big fishing junks before sailing overseas. The waterways from the lake district to Changjiang was cut off first by Huang Chao, then controlled by the warlord, Gao Ping 高平.³⁰

C. New competitors

²⁹ Cite from Zhou Shirong 1988, p. 19.

³⁰ Ibid, p. 20.

Besides, Changsha ware faced new competitors. During the Five Dynasties, new kiln sites started to boom along the coastal area. For example, the Longquan ware 龍泉窰 in Zhejiang and the Qingbai 青白 ware in Jingdezhen 景德鎮. These coastal kilns produced high quality wares and they are close to the sea. This lowered the risk of damage and the cost on long journeys of transportation from inland.

Locally, Changsha ware also faced keen competition from emerging kiln production sites along the Xiang River. There was the Yueyang 汝陽窰 ware in the Dongting lake district and the Hangyang 衡陽 ware in northern Hangyang. These new sites certainly threatened the existence of Changsha ware.³¹

Also, excavation of the Tang and Five Dynasties periods in the Changsha area had uncovered an interesting phenomenon. The finds showed that white porcelain from the northern kilns such as Ding 定窰 ware made up the majority, while the under-glaze ware of Changsha were very few in number. It had been suggested that because Changsha ware were made for exports, the design on the wares did not suit the taste of the locals.³²

³¹ Gao Zhixi, 1999, p. 294.

³² Li Huibing, 1982, p. 77.

Chapter Three: Glaze and kiln Characteristic of Changsha ware

I. Clay body

Clay body samples were taken from six locations of clay mined for Changsha ware. The clays show a light grey to buff colour. They are coarse and sticky. Analyses show that most samples have over 70 percent silica (SiO_2), over 18 percent alumina (Al_2O_3), and over 1.5 percent iron oxide (Fe_2O_3). Tests done by Shanghai Institute of Ceramic and Academia Sinica show similar composition. (See table 1 below)

Table 1 Analyses of Changsha ware bodies³³

No.	SiO_2	Al_2O_3	TiO_2	Fe_2O_3	CaO	MgO	K_2O	Na_2O	MnO	P_2O_5	I.L.	Total
TG5	68.67	23.36	0.59	2.41	0.24	0.57	2.66	0.12	0.02	0.18	0.76	99.58
TG7	72.92	19.71	0.84	1.57	0.27	0.56	2.075	0.15	0.03		0.72	99.54
TG10	71.75	20.90	0.45	1.61	0.08	0.60	3.05	0.15	0.01	0.11	0.81	99.52
TG12	73.65	18.42	0.95	2.53	0.20	0.58	2.57	0.13	0.01		0.53	99.57
TG15	67.05	26.05	0.50	1.98	0.35	0.57	2.66	0.13	0.01	0.08	0.43	99.81
TG19	70.91	20.56	0.94	2.28	0.21	0.66	2.87	0.11			0.87	99.41
TG1	71.81	20.40	0.92	1.74	0.18	0.65	2.76	0.11			0.50	99.07
TG1B	72.17	20.83	0.80	1.78	0.11	0.69	2.77	0.13	0.01		0.40	99.69
TG8	71.52	21.16	0.82	2.31	0.25	0.70	3.02	0.14	0.01		0.21	100.14
TG2	72.76	19.40	0.58	2.01	0.45	0.72	2.83	0.12	0.02		0.70	99.59

³³ Zhang Fukang, 1986.3, p. 340.

Most of these wares had been under-fired and they had a porosity of 2 to 7 percent.

They were called semi-porcelain or stoneware.³⁴

II. Shaping method

Most of the wares were made on the potter's wheel. The attachments such as the spout, lug and appliqué patterns were made from single molds or piece-molds. They were then attached to the pot at leather hard stage. Besides throwing on the wheel, most of the smaller objects such as scholar's articles, toys, and sculptures were hand crafted.

III. Glazes

The glaze used by Changsha potters was lime glaze. Lime glaze is high in calcium oxide (CaO). The percentage of calcium oxide is as high as 18 percent. Calcium carbonate is used as a flux to help fusing the glaze to the body. The higher the calcium carbonate's percentage, the lower the temperature required for melting. The high flux content has caused the glaze to run easily. To avoid wares sticking on the kiln floors or saggars, most pieces are not glazed at bottom.

The major colourants for the glazes include copper oxide, iron oxide and magnesium oxide. These three oxides cover a wide range of colours. Depending on

³⁴ Changsha ware working group (ed.), 1996, p. 28.

the percentage of oxide added to the glaze. Usually, the colour tends to be darker and more intense if the percentage is high. For example, the colours change from yellowish to dark brown with the increase in percentage of iron oxide.

Table 2 Analyses of Changsha glazes and painted colours³⁵

No.	Colour	SiO ₂	Al ₂ O ₃	TiO ₂	Fe ₂ O ₃	CaO	MgO	K ₂ O	Na ₂ O	MnO	P ₂ O ₅	CuO
TG15	Glaze: Transparent yellowish	62.08	12.29	0.88	1.40	14.91	2.25	1.98	0.11	0.47	1.32	
TG19	Glaze: Opaque, white Yellowish	59.88	9.24	0.78	0.85	16.95	3.37	2.10	0.22	0.76	3.04	
TG10	Painted Colour: Opaque green	57.44	8.73	0.65	0.88	18.54	2.59	1.77	0.25	0.66	2.28	2.98
TG11	Painted Colour: Opaque green	57.81	8.13	0.68	1.21	18.78	2.78	2.17	0.32	0.45	2.31	3.05
TG19	Painted Colour: Opaque green		8.66	0.65	0.88	15.68	3.22	2.51	0.31	0.75	2.15	2.75
TG1	Painted Colour: Brown	57.05	12.06	0.87	5.15	15.71	2.39	1.67	0.23	3.31		0.04
TG5	Painted Colour: Brown		11.91	0.95	6.54	13.77	2.23	1.98	0.13	3.77	1.05	
TG46	Painted Colour: Dark brown	58.77	11.25		10.71	11.75	2.43	2.36	0.24	Not measured		

Most of the wares will be coated with white slip before glaze application. This is to remedy the defect of a dark clay body. The pots will then be loaded into the kiln

³⁵ Zhang Fukang, 1986.3, p. 340.

after glazing. They are fired in a poor reduction atmosphere. Some of the rare copper red colours appear on Changsha ware are the result of copper oxide reaction to reduction atmosphere. This is probably an unexpected result for the potters at the beginning. But as some Changsha wares are in monochrome red colour. This proved that the Changsha ware potters had mastered the skill of firing copper red glaze later³⁶.

IV. Kiln

A. Kiln structure

The type of kiln used to fire Changsha ware is called the dragon kiln. This is a common kiln type in the south as opposed to the horseshoe shape kiln type in the north. The main reason for this probably lies in the difference in fuels used. The horseshoe kiln used coal as fuel while the dragon kiln depended on wood.

The dragon kiln constructed by Changsha ware potters was fairly big. One kiln found at Tanjiapo measured 41 metres long and 3.5 metres wide (fig. 3-1, 2, 3, 4).³⁷

³⁶. Yu Yaoguo. "The various earliest innovations of Changsha tongguan ware in ancient Chinese ceramics", *Zhongguo wenwu bao*, 2004.4.21.

³⁷. Changsha ware working group (ed.), 1996, p. 12, see also fig. 3-1, 3-2 taken by the author at Changsha kiln site in 2002 and also (figs. 3-3,3-4) pictures of Nanfeng kiln in Foshan. It is a dragon kiln that has been operating since the Ming dynasty. The outlook of the two kilns is similar but the dragon kiln of Changsha ware was a long undivided tunnel structure while the Nanfeng kiln is separated into chambers.

The kiln was built along the slope of a hill. A trench was dug along the hill and a roof was built on top. Part of the kiln was built underground. This was an economical way of construction. The angle of the slope measured from 9° to 23° or sometimes even greater. A firing chamber was constructed at the front of the kiln for firewood. There were small holes along the sides of the kiln where wood could be added and to check the firing. The potters made use of the slope as a natural ventilation system that brought heat from front to back.

B. Kiln furniture

a. Saggars

Saggars were used to load pieces into the kiln. The shape of the sagger was cylindrical. (fig.3-5) They measured from 9cm to 17.5cm in height, and 17.8cm to 20.5cm in diameter. A stand was put in the sagger before the piece to be fired was put in. This was to avoid the piece from sticking to the sagger. The saggars would then be stacked up in the kiln in columns. Employing the sagger was a sophisticated way of loading a kiln. Space in the kiln chamber could be fully utilized. More pots could be accommodated in one firing. It protected the pieces from direct contact with heat that might result in uneven colour appearance of the piece. This also reduced the reject rate of damaged wares during loading and unloading the pieces.

b. Stilts

Stilts were in different shapes. Some are in cylindrical form while some were donut-shape (fig. 3-6,7). They prevented the pieces from sticking to the sagger.

c. Kiln Testers

The kiln tester was usually in the form of a bowl with a hole. It was put near the peephole for constant temperature checking (fig. 3-8).

Chapter Four: Classification of Changsha ware in the Art Museum Collection

Introduction

There are a total of 334 pieces of Changsha ware in the Art Museum collection. The major forms of Changsha ware are designed for utilitarian purposes. They are for daily use. Changsha ware has an extensive array of functional forms. There is also a large quantity of small figurines produced by the Changsha potters. These figures are in a variety of forms such as human figures, animals and birds. They are usually with loops for hanging or carrying, or have two or three holes for whistling. Some might be toys and educational articles for children; others are possibly decorative objects for display. Besides, there are a number of pieces in the museum collection classified under the potter's tool category.

There are a variety of components in all these forms. Parts of water vessels such as spout, mouth, body, lug and handle are adjusted to fit the design accordingly. The shape of early ewers usually has a shorter spout and a stout body. In the later period, the spout becomes longer and the body slender. The potters attended to even the small details. The faceted spouts of the water vessels could have six, eight or more facets. Rims of bowls and dishes have a variety of floral shapes. The potters make little

changes where necessary to achieve the best visual effect.

The little sculptures of the human figures and animals also demonstrate the creativity of the Changsha potters. While most of the toys are hand crafted individually, they are made from moulds such as turtles and fish. Expressions on these little human figures and animals are natural and charming.

For easy reference, the Changsha wares in the Art Museum collection are being classified into four main categories, namely daily household wares, scholar's articles, toys, and potters' tool.

I. Daily household wares

Daily household wares include ewers, jars, vases, bowls, cup and stands, dishes, boxes, coin banks, pillows, lamps, incense burners, container covers, basins, spittoons, chopstick holders, food stands, mortars, and spinning tools.

A. Ewer

The ewers made by the Changsha wares potters are not just limited to holding water, they can be used for holding wine. It may be more appropriate to address them as liquid containers. The ewers in the Art Museum collection come in the following shapes.

a. Cylindrical shape

The major feature of this type is that the ewer has a cylindrical body with a broad base and a wide short neck (fig. AM-A1, A2). The spout is usually faceted and short. There is lug on both sides of the shoulder and the handle is small.

b. Globular shape

This type of ewer has a globular body with a broad base and a narrow short neck (fig. AM-A5, A6). The opening of this vessel is very small and the spout is short.

c. Trumpet shape

The characteristic of this shape is that the ewer has a wide long neck and an opening that flares out like a trumpet. It has a fairly long and big body with a slightly inward base (fig. AM-A7, A8). The spout is faceted. Most of the ewers of this shape do not bear any lugs on the shoulder.

d. Dish-mouth shape

The feature of this ewer is on the opening. It is like a dish sitting on top of the neck. The Art Museum has only one piece of this shape in its collection (fig. AM-A30).³⁸ It is speculated that ewer with such dish-mouth opening is for holding

³⁸ Another ewer from the Art Museum collection bears the function identification inscription as an oil

oil, based on an ewer with dish-mouth shape in the Hunan Provincial Museum collection inscribed with the character “油瓶” (oil jar) on the surface (fig.4-1).

e. Melon-shape

The major feature of this shape is that the body of the vessel is lobed (fig. AM-A32, & A42). Usually, four lines of indents are cut on the body dividing it into even rounded lobes. The appearance of this lobed design could be a result of copying from metal shaping techniques.³⁹

f. Slender shape

The characteristic of this type is that the overall shape is slimmer and slender. It doesn't have a bulging body but an oval shape body instead. It also has a longer neck and a flaring mouth. Sometimes it has a high flaring ring foot (fig. AM-A37). Also another major feature of this shape is the extended spout. The shape of this type is also influenced by metal-ware of the time.

g. Medicine pot

jar on its surface (fig. AM- A31). This piece has been restored on the neck, spout and handle. Checked with Art Museum records and it was recorded that these restored parts were not original of this ewer. They were assembled from pieces of Changsha ware. Therefore, this piece might have a dish mouth opening instead of the current trumpet shape.

³⁹ Zhang Dong, 2000. 8, pp. 283-318.

This is the only example of its kind in the Art Museum collection. The shape of this ewer is similar to today's Chinese medicine pot (fig. AM-A54). The ewer has a bulging body with a flat base. It has a faceted short spout and a long handle sticking out horizontally. A small lug is attached near the opening of the ewer. According to textual records, this shape should be a wine container.⁴⁰ It also should have a lid. A lidded wine container of the same type is in the Hunan Provincial Museum collection (fig.4-2). As we can see from the lid of this wine container, a loop is attached on the side of the lid. It is probably secured with a small rope to the other lug on the body (As shown on fig. AM-A51). The proper name of this wine container should be called 'zhuzi 注子'. A white glazed 'zhuzi' in the Hunan Provincial museum is inscribed with the two Chinese characters of 'zhuzi 注子' on the underside of the handle (fig. 4-3a, & 3b).

B. Jar

There are six jars in the museum collection. They can be grouped into several shapes.

a. Globular shape

The major feature of this type is the jar has a globular body. It has wide short

⁴⁰ Shang Gang, 1998, p. 339.

neck with a wide flat mouth rim (fig. AM- A56 & A57). The mouth rim is sometimes fairly thin (fig. AM- A59 & A60). This type of jar has a wide flat base.

b. Cylindrical shape

This type of jar has a cylindrical body with short straight neck and a round thin mouth rim (fig. AM- A65 & A66). The mouth rim is sometimes flaring out as shown in (fig. AM-A62 & A63). The jar bears a flat base.

c. Narrow neck shape

This jar has a straight and narrow neck with a small opening. It has a broad round shoulder where it tapers off towards the bottom. It has a set of two lugs pierced with a small hole on each side. It is probable that this jar would have a lid to go with. The lugs are meant to secure the lid. Another special feature of this jar is that it has a L-shape handle attached to the inside body. The handle is hollow. It is likely that the handle also serves as a suction straw. Vessels with this kind of sucking device were found in the ceramics of a shipwreck called Batu Hitam in Indonesia. The ceramics were believed to have produced during the 9th century from different kiln sites in China. The suction straw was attached to the side of a stem cup (fig.4-4). This shape in discussion is the only example of its kind in the Art Museum collection of Changsha ware (fig. AM-A67).

C. Vase

There are a total of 10 vases in the museum collection. They are grouped into the following types:

a. Flattened and altered shape

Two small vases are being altered in shape (fig. AM-A68, A69). Two sides of the vase has been flattened. It has four lugs attached on either side of the shoulder and the bottom part respectively. The lugs are used for letting a strap to go through. The vase can then be carried on the shoulder back or be fixed on the saddle. This kind of strapped vase is probably modeled after the strapped leather vase used by the nomads. These two vases may be just for ornamental purposes because of its small size. A similar type of strapped ceramic vase is found in Yangzhou. The vase is inscribed with the Arabic script stating “Almighty God Alah” (fig.4-5a, 5b).⁴¹

b. Unicorn head shape

A vase with a unicorn head is attached on the shoulder area (fig. AM-A70). This vase has a narrow neck and a small opening. It has a globular body where it tapers off

⁴¹ Xu Huping (ed.). 2000, p. 132.

towards the bottom. Opposite to the head is a ridge extending from the neck to the foot of the vase. This ridge is hollow. Also the mouth of the unicorn is open. It may serve as a spout for pouring liquids. Also, there is another opening right below the head near the foot of the vase. The vase has a deep ring foot of about 5cm high.⁴²

c. Kendi⁴³

Two vases are believed to have used as a kendi. A kendi is a water container for the purpose of cleaning hands before eating, for pouring drinking water directly into the mouth without touching the lip. In this way, the vessel would be suitable for communal use and eliminates the need for drinking containers. As for kendi, the major characteristic is that it has a spout for pouring but it doesn't have a handle. The neck is always narrow for easy carrying. The kendi in (fig. AM-A71) has a long thin neck with a flange inserted near the top. It has a smooth round body and a stocky spout. Another kendi in the Art museum collection has a different feature. The kendi in (fig. AM-A72) has a long narrow neck but it has a wide flaring mouth. It has an oval body with a flat base. This kendi vase has a longer spout too. Its shape is very

⁴² Professor Peter Lam had examined this vase and he found that the ring foot was unusually clear cut. He suspected that there might have been some alterations on this vase such as the unicorn head may not belong to this piece..

⁴³ Khoo Joee. Kendi – Pouring vessels in the University of Malaya Collection. 1991, pp. 1 –2.

similar to that of a ewer and the only thing missing is a handle.

d. Slender shape

Two vases in the Art museum collection fall into this category. The first vase in (fig. AM-A73) has a long neck with a flaring opening. It has a long and slender body. The upper part of the body is globular but the lower part is cylindrical. It has a broad and slightly flaring base. The second vase (fig. AM-A74) has a shorter neck with a rolled lip at the opening. It has a smooth round shoulder with a long and slender body. The lower part of the vase tapers off where the base flares out.

e. Gourd shape

Two vases in the Art museum collection are in the shape of a gourd (fig. AM-A75 & A76). The gourd shape is made up of two parts. The upper part is in an egg shape while the lower part is in a globular shape with a narrow neck. The egg shape with both ends cut open is placed on top of the lower part. It is speculated that the usage of this gourd vase is for holding minerals.⁴⁴

f. Globular shape

This vase is the only of its kind in the Art museum collection (fig. AM-A77).

⁴⁴ A gourd shape vase was found in a Tang period grave. The vase contained sulphur, gold and silver alloy, silver and lead alloy. See note 36, p. 159.

This vase has a long narrow neck with a trumpet shape opening. It has a globular body with a small base.⁴⁵

D. Bowls

There are altogether 14 bowls in the Art museum collection. The bowls come in three shapes.

a. Conical bowls

The bowls in this shape share the feature of a shallow cavetto (fig. AM-A78⁴⁶, A79, A80, A81). It has a wide thin mouth rim and the body narrows down in a gradual angle. It has a small ring foot.

b. Round mouth rim shape

There are altogether 9 bowls falling into this category (figs. AM- A82 to A90). The bowl in this category has a round mouth rim and a deep round body. It has a short ring foot on the bottom.

c. Lobed mouth rim shape

⁴⁵ Mr Zhou Shirong was consulted on the Art Museum collection. He pointed out that this piece may not be a Changsha ware because it did not have the characteristics of Changsha ware .

⁴⁶ Professor Peter Lam examined this piece and he suspected that the animal in centre did not belong to this piece. It could be an added on piece.

Two bowls in the Art museum collection share the feature of a lobed mouth rim (fig. AM- A91 & A92). Four to five small 'V' shape cuts were made along the mouth rim of the bowl. There is an indent below each 'V' cut. The bowl was probably wheel-thrown and the shape was altered while it was still soft on the wheel.

E. Cups

There are 6 cups in the Art museum collection. They can be grouped in three categories.

a. Round shape

Two cups are in this type. The cup has a round opening and a straight and deep body (fig. AM-A93). A variation of this shape can be seen on (fig. AM-A94). The cup shares the same feature of round opening, straight and deep body. However, besides the round opening, there is a serrated mouth rim. The mouth rim of this cup was first stretched and pushed downward. This formed the disk shape platform. Then cuts were made at irregular intervals to form the serrated edge. The two cups in this category finished by a ring foot.

b. Oval shape

The cup is in oval shape with a shallow body (fig. AM-A95). It has a flat thin

mouth rim. The wall of the cup is fairly thin. On the inside of the cup, there are four raised lines. It is probable that this cup is made from a mold.

c. Oblong shape

Two stem cups are oblong shape (fig. AM- A96 & A97). The cup is made up of two parts i.e. the body and the ring foot. The body of the cup is made from a hump mold. The ring foot is attached to the body later. This kind of oblong shape cup is possibly borrowed from metal wares. It was a popular shape during the 3rd to 8th century AD in Iranian highlands. It was classified as Sassasian style by scholars.⁴⁷

F. Cup Stand (fig. AM-A98 to A100)

There are three cup-stands in the museum collection. They are all in floral shape. One of the stands is painted with lotus petals with a butterfly in the middle. The other two have the rims cut in the shape of lotus petal. They all bear a low ring foot. There was one assumption that the birth of cup stands started in early Tang period. It was said to have invented by the daughter of a premier in Sichuan Province.⁴⁸

G. Dish

a. Dish with a thin ring foot

⁴⁷ Qi Dongfang, *Studies on Tang Gold & Silver wares*, 1995, pp. 383-397.

⁴⁸ Shang Gang, 1998, p. 338.

For this style, the dish shares the feature of a thin ring foot (fig AM-A101, A101, A102). The dish is shallow with a flaring lip. It is decorated with stripes on the mouth rim at even distance. The centre of the dish is painted with bird, flower design. Sometimes the centre is left unglazed. This is to prevent pieces from stacking together when undergoing firing.

b. Dish with a flat base

The dish of this type has a round base without ring foot. It has flattened lip (fig. AM- A104, A105). The mouth is flaring outward. The dish in figure AM-A105 is decorated with a stamped pattern of bird and floral in the inside base.

H. Lamp

Lamps can be classified into three types.

a. Lamp with projecting part (fig. AM-A108)

The lamp has a tongue shape spout. It has a shallow round body with a circular opening. It has three loop handles most likely for hanging up. It is in pale green glaze with patches of brown on the handle. Scholars have pointed out that this type of oil lamp is of non-Chinese origin. It may have originated from Islamic pottery.⁴⁹

b. Dish shape lamp

The lamp is in a simple dish shape (fig. AM-A109). It has a loop attached on the inside for holding the wig. It has a disk shape ring foot and is in dark brown glaze.

c. Bowl shape (fig. AM-A110 to A112)

The lamp is in a bowl shape with a rolling lip. It has a spout like extension attached on one side.⁵⁰

I. Incense burner

a. Tripod burner (fig. AM-A113)

This burner has long legs. It has a round bulging body with a folding lip. It has two lug attached on the side of the lip. It is glazed in green in the inside. The outside surface was originally glazed, but after green-fired and was heavily degraded. Hence it appears to be unglazed.

b. Tripod burner with lid (fig. AM-A114)

This style of the burner has shorter legs. It has a matching lid with open work in it. This is to enable smoke coming out. The burner is glazed on the outside of the lid and the body. The inside of the pot is unglazed.

⁴⁹ Ma Wenkuan. "Some Islamic styles on decorations of Changsha wares", 1993, p. 89.

⁵⁰ It is based on the classification from the book *Changsha wares* report that this shape falls into oil lamp category. (see note 36, p. 95) The writer had visited the Changsha City museum where they had labelled this type as medicine bowl.

- c. Burner in goblet shape (fig. AM-A115)

The burner has a lid and a pedestal. If the lid is taken away, it is similar to a goblet. It is also only glazed on the outside leaving the inside unglazed.

J. Candle holder

- a. Dish shape (fig. AM-A116)

This candle is in a simple dish shape with floral petal rim. There is a small ring standing up in the middle to hold the candle. The piece is unglazed but it is painted with two lotus and leaves in the inside.

- b. Multiple-layered holder (fig. AM-A117)

This candle- holder is divided into three sections. There is a dish with floral petals design separating each layer. A prickle stick is fixed in the middle on the top for securing the candle.⁵¹ It is in green glaze.

- c. Octagonal shape (fig. AM-A118)

This candle- holder is in a simple bottle shape. But it has a wide octagonal base. There is a hole drilled at the base. This is probably for releasing air during firing and it helps prevent cracking if the piece is thick. It is in pale green glaze with brown

⁵¹ Professor Peter Lam examined this piece and he found that the prickle stick was brand new. Also, the original stand should not have such a prickle stick.

splashes.

K. Box

a. Salt container (fig. AM-A119)

The box has a straight wall with a tightly fitted lid. The lid is in a slight dome shape. It is glazed both inside and out except the bottom is unglazed. A similar covered box was collected in Jiangxi 江西 (fig. 4-6) On the box surface, it inscribed that long live thousand years, rich and luck forever, record on this salt box, filling in money and grains.⁵² The size of this salt box from Jiangxi measures 10.2 cm high and with a mouth diameter of 10.4cm. The size and shape of the box from the museum collection is similar. The only difference is that there is a knob on lid of the Jiangxi one, but there is no decoration on the one in the Art Museum collection. Hence, this covered box would have served as a salt container as well.

b. Box with painted design (fig. AM-A120)

The box has a straight wall and a wide straight opening. The body and the lid is slightly different in colour. They may or may not belong to a set. There are a considerable number of boxes collected during the excavation of the Changsha ware

⁵² Chen Baiquan. "Ji Jiangxi chutu de gudai chaju", *Agriculture Archaeology*, No.2, 1991, p. 71. Paraphrase by this author. "千秋萬歲，長命富貴，記此鹽盒，進錢進谷".

kiln sites.⁵³ These kinds of boxes may serve varied purposes. Some of them have the name of function of the box painted on the lid. For example, a covered box in the Hunan Provincial Museum collection is painted with two Chinese characters “油合 (Oil box)” on the lid (fig. 4-7). The box has an inturned opening. This design helps prevent the spilling of the liquid inside. The size of the box only measures 10.8cm at the widest diameter and the overall height measures 4.8cm. The volume that it can hold is small. Therefore, the oil contained in this box may be for cosmetic purpose instead of for cooking.

Another covered box in the Hunan Provincial Museum collection is painted with two Chinese characters “花合 (flower box)” (fig. 4-8). This box was said to be for storing cosmetic cut patterns. These cut patterns can be made from paper, gold leaf, fish scales or plants. They were used to put on the forehead as shown in (fig. 4-9). It was a popular style of make-up at the time. It was applied on by putting a dab of animal glue on the forehead.⁵⁴ There were a variety of these cut patterns (fig. 4-10).

c. Box cover (fig. AM-A121)

A cover from a box painted with brown lines. It is covered with pale green glaze.

⁵³ A total of 474 pieces of boxes were collected in the *Changsha wares* report. See note 36, p. 29.

⁵⁴ Sun Ji, “Tang dai fu nu de fu zhuang yu hua zhùang (Ladies’ costumes and make-up of Tang Dynasty)”, 1993, pp. 190-192.

L. Coin bank (fig. AM-A122, A123)⁵⁵

There are two coin banks in the museum collection. They are both in a dome shape with a flat base. There is a slit cut on the surface for putting money in. One bank is decorated with dotted patterns of green and brown colour. Two loops in crossed position are attached in the centre for easy carrying. The other coin bank, had three Chinese characters written on the surface. It may read as “唐家會 (club of the Tang family)”.

M. Arm-rest

The arm rests in the Art Museum collection measure from 13cm to 15cm.

a. Arm rest in trapezium shape (fig. AM-A124, A125)

Three arm rests are in trapezium shape. Two of them are painted with geometric patterns. It is decorated with green under-glaze. In figure AM-A124, a beehive pattern is painted on the topside by using dots. Plants are painted on the sides of the arm rest. Triangular green patterns are neatly arranged on the surface of another arm rest of such type as shown in figure AM-A125. A third arm rest of this type is painted with Phoenix and floral designs on the topside (fig. AM-A126). The decoration is painted in brown and green. It is coated with pale green glaze.

⁵⁵ Professor Peter Lam examined fig. AM-A123 and he suspected this piece may not belong to Changsha ware.

b. Arm rest with beast pedestal (fig. AM-A127, A128)⁵⁶

An animal crouching on a slab is used as the pedestal for the arm rest in this type.

A rectangular slab is placed on the back of this beast. The surface is painted with sprays of plant patterns. The other one is painted with interlocking circular patterns.

Of all the arm rests above, they share a common feature of having a small hole drilled at one corner. This is for the release of air during the course of firing or the piece may burst due to air pressure accumulated inside.

N. Miscellaneous items

a. Basin (fig. AM-A129)

The basin has a wide and folded mouth rim. It has a deep body. There is a painted floral decoration in the centre of the basin. The majority of this basin is reconstructed and only a little part of the base floral area is original.

b. Spittoon/ bone container (fig. AM-A130)

The spittoon has a wide mouth rim. The mouth rim is even bigger than the body. It has a narrow neck and the hole for liquid, waste is small. It is glazed green.

c. Chopstick holder (fig. AM-A132)

The holder is decorated in open work. A bird in flight is carved in open work.

⁵⁶ The part above the crouching animal of figure AM-A127 has been restored. The patterns on the slab surface are added on by paints instead of glazed fired.

Several circles are drilled along the top. A loop handle is attached on the rim. It is in pale green glaze decorated with green patches.

d. Food stand (fig. AM-A133)

It is hollow. There is a dish shape base with a cone shape standing in the middle for holding plates. The food stand is decorated with geometric patterns by using dots.

Like the basin mentioned above, this food stand has been reconstructed on most parts.

e. Fish-shape grinder (fig. AM-A134, A135)⁵⁷

The two fish shape grinders are made from mould. Outside of the mould are the impressed patterns of the fish while the inside of the tool is incised with cross hatching lines for grinding purpose. There is a hole drilled at the fish tail probably for putting rope through.

f. Cover (fig. AM-A136)

The cover is in dome shape. There is a hole drilled on the side. It may be for air release purpose. It is in grey colour.

g. Spindle whorls (fig. AM-A137, A138)

There are two spindle whorls in the Art Museum collection. It is for spinning thread off from the spinning wheel. It is in a triangular shape. The surface of one of

⁵⁷ Professor Peter Lam suspected fig. AM-A135 may not be a genuine Changsha ware.

them is incised with semi-circular patterns while the other is incised with straight lines.

h. Bird's head (fig. AM-A131)

This bird's head is glazed in green. It may be the ornamental part of a bottle stopper. A dragon shape bottle stopper may be a close relative of this piece (fig. 4-11 & 12).

II. Cultural and Scholar's Articles

The items under this category include water pots, water droppers, brush-washers, paperweights.

A. Water pot

a. Broad mouth type (fig. AM- B1 to B6)

This water pot features a wide mouth with rolling lip. The pot is decorated with stripes of green and brown colour.

b. Inturned mouth type (fig. AM-B7 to B12)

This features an inturned mouth rim with a small opening. The pot has a round body but sometimes it has a rather compressed body with a clear dividing line from upper to lower part of the pot. They have a small ring foot. They are decorated in a

few ways such as stripes, brown patch painted leaves or plain colour. A water pot of this type even has a lid.

c. Broad ring foot type (fig. AM-B13 to B16)

This style is similar to the inturned mouth style. They also have small inturned mouth. They are decorated with brush on vertical lines. They bear a broad base.

B. Water dropper

The water dropper can be divided into three major categories.

a. Cylindrical type

This group of water droppers bears a relative longer body than the rest of the water droppers in the museum collection. They can be further divided into wide neck shape (fig. AM -B20 & B21) and narrow neck shape (fig. AM -B22 to B24). The wide neck shape also bears a wide opening while the narrow neck shape has a small opening.

b. Globular body type (fig. AM -B25 to B36)

The water droppers in this category share a common feature of having a bulging body, a short and faceted spout and a handle of chicken or bird's tail. A slight variation appears on the opening and the base of the container. Some of them bear a

wide opening and a ring foot (fig. AM -B25 to B29), and some has small opening and a flat base (fig. AM -B30 to B36).

c. Animal shape

The water droppers in this category can be divided into half-animal and complete animal shape. The half-animal shape refers to containers with added animal parts used as the spout or handle of the vessel (fig. AM -B37, B39). Another type of the animal shape water dropper is the complete animal shape. These water droppers are in the shape of tiny animals. They include elephant, lion, dog, goat, and bird (fig. AM- B40 to B63).⁵⁸ Usually, the mouth of the animal will be the spout of the water dropper. A loop handle is added on the back of the animal for pouring purpose.

C. Brush Washer

There are only three items in this category in the museum collection (fig. AM -B17 to B19). One of the bowls has a folded mouth rim. It has a cut stem flower painted in the middle. The other two bowls have wide openings and molded appliqué decorations. Brown patch of painted decorated is brushed on the appliqué. These bowls are used to let the brush to adjust the amount of ink and water holding in the

⁵⁸ Professor Peter Lam suspected fig. AM-B61 and B62 may not be genuine Changsha ware.

brush.

III. Toys

Toys include miniatures of human figures; miniatures of human figures with animals; fauna include butterfly, fish, turtle, bird, elephant, goats, dog, lion, pig, deer, frog; and bells. In this category, the toys can be divided into human figures, human figure with animals, and animals.⁵⁹

A. Human figures (fig. AM -C1 to C12)

All of the human figures are seated. They are carrying different things in hand. Some of them are holding ball and racket, some are holding lotus, some are playing drum. Some of them have a hat. It may be a fur hat of a minority group. There is also a baby in a walking chair. Then there is another one with a mother holding a baby.⁶⁰

B. Human figures with animals (fig. AM -C13 to C22)

There are three kinds of animals accompanied the human figures. They are the horse, the elephant and the lion. With the horse, the human figures are on the

⁵⁹ In this section, Professor Peter Lam pointed out several pieces that are suspicious and may not belong to Changsha ware. They include figs. AM- C2, C4, C22, C29, C51, C61, and C82.

⁶⁰ The representation of some of these human figures will be discussed in details in Chapter 6.

horseback. Some show that they are in midst of sports. With the elephant, the human figure is sitting next to an elephant. With the lion, the human figure is sitting on its back.

There is another group of human figure and the lion where there are two lions, one big one small. The human figure is standing behind the little lion while the big lion guarding them next.

C. Animals

Animals here cover a wide range including both domesticated animals and wild animals.

a. Birds

Identifiable types of birds are goose, parrot, and phoenix. The rest of the group could not be identified. These bird toys are designed in three ways.

i.) As sculptures (fig. AM -C23 to C30)

The bird is a solid piece with no loop or holes on it. They are for display or could be served as a paperweight.

ii.) With loop handle (fig. AM -C31 to C42)

There is a loop handle attached on the back of a bird. This may be for easy

carrying on the body for example on the waist.

iii.) As whistle (fig. AM -C43 to C54)

The bird is made hollowed and there are three holes drilled on the body for making sound.

b. Elephant (fig. AM-C55 to C62)

The elephant toys are also divided into the above three types.

c. Goat (fig. AM-C63 to C70)

The goat can be divided into sculptures (fig. AM-C63 & C64) and with loop handles (fig. AM- C65 to C69). There are five goat toys with loop handle in the collection. They are fairly big and may not be easy to carry as personal items and they may be used as a paperweight. There is also a goat in the form of an ink-stone (fig. AM-C70).

d. Lion and dog (fig. AM -C71 to C91)

A few pieces of the lion sculptures are fairly big (fig. AM- C71 & C72). They may be for other purposes instead of toys for children. There is small sculptural type (fig. AM- C62 to C83); the loop handle type (fig. AM-C83 to C95) and the whistle type (fig. AM- C97, C98) in this category.

e. Fish (fig. AM -C99 to C110)

The fish toys are in both two and three-dimensional form. The two dimensional fish toys are made from moulds. There is always a piece of circular clay attaching on the base. Two possibilities exist for putting an extra piece of clay on the bottom. It may be for stopping the piece from sticking to another piece when firing. It is possible that these mini toys are placed inside of the bigger pots when firing. However, the bottom of the fish toy is unglazed. In theory, it would not stick with other piece. Therefore, the disk shape clay on the bottom of the fish may serve another purpose such as a cork for some container. This group of fish toy is attached with a loop handle in the middle.

The three-dimensional fish toy is free- standing (fig. AM-C108, C109). Image of the fish is seen on both sides. There is a hole drilled in the fin of one fish. It may be for thread to pass through.

f. Turtle (fig. AM -C111 to C119)

There are three different types of turtles in the Art Museum's collection.

i.) The first type is shaped by hand. The body of the turtle is more sculptural. There are four legs stretching out on four sides. The pattern on the turtle shell is spontaneous. There is a loop handle attached on the center (fig. AM -C111, C112).

ii.) The second type of the turtle is made by mould. On all the turtle shells bear the same regular octagonal patterns (fig. AM- C113 to C118). There is a Chinese character 'Wang' printed all over the shell. There are no legs for this type of turtle.

iii.) The third type of turtle is a sculptural one (fig. AM -C119). It is obvious that the potter is trying to make the turtle look realistic. He has used two pieces of clay slab and put the head and legs in between. There is no loop handle on this turtle.

g. Miscellaneous toys (fig. AM -C120 to C127)

In this category, there are eight pieces of toys. They include two pig whistles, a deer, a frog, a butterfly, a fruit shape whistle, a bell with a loop handle, and a bell shape whistle with a loop handle.

IV. Potter's tools (fig. AM -D1 to D6)⁶¹

There are two types of potter's tools in the Art Museum collection. They are moulds and potter's wheel components. There are five pieces of moulds in which four are human figure moulds and one mould is for lugs.

The potter's wheel component part is a square base shape with a circular opening

⁶¹ Professor Peter Lam had examined this group of potter's tools and he suspected fig. AM-D1, D3, D4, and D5 may not be authentic Changsha ware.

in the centre. It is one of the component parts for supporting and keeping the axis turning steady.

Chapter Five: Decoration of Changsha ware in the Art Museum collection

Introduction

Chinese ceramics had different characteristics in different stages of development. In the early part of Tang dynasty, the emphasis was on the beauty of glaze and the focus was on the monochromatic white and green glaze only, as represented by the green Yue ware in the south, and the white Xing ware in the north. In the late Tang dynasty, it started to shift to the surface decoration. For example, there appeared incised patterns on Yue ware. Changsha ware however, had made a big step forward on decoration. The surfaces are decorated with a combination of textural and glaze application. To achieve a better textural effect, techniques of incision, moulded applique and relief are employed by Changsha potters. It had also overcome the monochromatic restriction. There now appeared different glaze colours on the same piece of work. These colours are decorated in a variety of forms such as dots, splashes, and other geometric patterns.

The mature style of Changsha ware was usually decorated with painted flowers and birds (fig.5-1). The lines are agile and fluid. It richly reflected the realistic and natural style of Changsha potters. The painters are particularly good at capturing the quick leaping movement of animals (fig.5-2). The composition is dynamic and

invigorating. Also, Changsha potters are innovative in applying calligraphy with poems on the ceramic surfaces (fig.5-3). The painted designs and calligraphic surface decoration of Changsha ware constitute an important contribution in the history of Chinese ceramic art.

I. Decorative technique

Decorative techniques of Changsha ware can be divided into four categories, namely incision, impression, sculpture and glaze application.

A. Incision

A pointed tool is used to incise pattern on the surface of pots. This is not a common technique applied on Changsha ware. Most of the time, these incisions were made on the inside of container and served as grinding utensil. The patterns are usually in simple combing or geometric pattern (fig.5-4, 5). However, more complicated patterns can also be created by the Changsha potters. There is one bowl in the Wuhan City Museum collection attributed to Changsha ware. This bowl was incised with two combating warriors (fig.5-6). These figures were elegantly and meticulously portrayed. It was first incised then painted with colour.

B. Impression

Impression means to impress a design from one surface to another. There are three kinds of decorative technique under the impression category.

a. Molded appliqué pattern

An image is reproduced from a master mould. Usually, the line on the master mould is incised or in negative and therefore the lines reproduced on the clay will be in raised position (fig.5-7). The piece will then be applied on the leather hard surface of a pot. They will be applied under the spout, the lugs or sometimes they form the lug of a pot (fig.5-8). Most of the time, these appliqué patterns will be decorated with a brown patch of under-glaze on their surfaces. This serves both the purpose of reinforcing and protection of the image. This molded appliqué could be an influence from the stucco decoration in Buddhism (fig.5-9).⁶²

b. Molded pattern

The shape and pattern of a vessel is usually shaped in a mold. Clay slab is then pressed on this mold to form the shape (fig. AM-A96, A97).

c. Stamp pattern

This is done on the leather hard stage of a pot by using a stamp to impress the

image directly on the surface (fig.5-10 & 11). This technique is usually employed on the inside surface of a ware. For example, in the Art Museum collection, a six petal blossoming lotus with a bird-in-flight in the centre is stamped in the inside surface of a dish (fig. AM-A105).

C. Sculpture

This technique is applied to shape the whole or part of a utensil. Usually the main body is wheel thrown and the handle of a water pot will be in the shape of a reptile or the tail of bird. The body is decorated with the wings of a bird as relief (fig. AM-B36). Water droppers are sometimes in animal form (fig. AM-B41). The spout will be the mouth of an animal and the handle will be the tail of a bird.

D. Glazed decoration

There are mainly two methods of glazing: monochrome-glaze decoration and under-glaze painted decoration.

a. Monochrome decoration

Monochrome-glazes such as brown, green, olive, turquoise are the common colours applied on individual pots. The precious "copper red" colour glaze can also be found on Changsha wares. Pieces excavated from the Changsha kiln site has proved

⁶² Rawson, Jessica. "Central Asian Silver and Its influence on Chinese ceramics", 1991, p.147.

that the Changsha kiln potters had already acquired a fairly high standard of firing copper red glaze technique.⁶³ It is now generally agreed that the development of monochrome copper red glaze originated from Tang dynasty Changsha ware instead of the Yuan dynasty Jingdezhen ware.⁶⁴

b. Under-glaze decoration

The term under-glaze means that decoration is put on the surface of a pot first and then a coat of clear glaze is applied on the pot as protection. Mr. Zhang Fukang conducted a series of tests on Changsha wares in the 1980s and he concluded that Changsha wares should be classified as high temperature overglaze wares.⁶⁵ He found out that under microscopic examination, the cross section of a changsha ware shard was totally different from that of a typical under-glaze decorated ware. The test also showed the base glaze of Changsha ware was opaque. Therefore, if the decoration was done under the glaze, the pattern would not show clearly. Still, there were cases where decoration was applied on top of the white slip and under a thin layer of glaze. This may be called as under-glaze. But this kind of glaze does not have the typical characteristics of under-glaze decoration:

i.) Pigment does not dissolve completely and remains of the pigment are usually visible. But it is not found on Changsha ware.

⁶³ Changsha ware working group (ed.). 1996, pp. 22, colour plate 40, and it mentioned at Lan' anzui, 2 pieces of red glaze ware were excavated.

⁶⁴ Lü Minghua. "Origin and development of High temperature copper red glaze and colours – on the porcelain wares excavated from the Changsha Kiln", 2002, pp. 225 - 233.

⁶⁵ Zhang Fukang. 2000, p 92- 95.

ii.) A coat of clear glaze is applied on the under-glaze. No clear glaze is detected on Changsha ware.

iii.) Result from electronic thermometer scanning showed that the highest concentration of iron and copper stayed on the surface of a clay body. But these two oxides concentrate on the glaze surface instead of the clay body surface on Changsha ware. Therefore, it may be appropriate to name the decoration technique as painted decoration instead of calling it as under-glaze decoration.

Various techniques are employed when applying the painted decoration. These techniques include splashing, dipping, brushing and painting. It is noteworthy to mention the way the Changsha potters painted. It is obvious that the Changsha potters used two different kinds of brush. For bolder and expressive lines, a soft tip brush was used (fig. AM-A16). For controlled strokes, a hard tip tool may have been employed (fig. AM-A80).⁶⁶ But more often, these two techniques are used side by side in decoration to compliment each other. It seems that the bolder stroke was used for decorating the outline while the details were filled in with the hard tip brush. We can see from (fig. AM-A13 & A24) that the outline of the bird and the floral pattern is painted in bold green outline. Then the details of the feather and petals are meticulously painted in with brown colour by a different brush.

II. Decorative motif

A. Utensils with impressed decoration

1. Molded applique and brown patch decoration (fig. AM-A1 to A12)

For this design, the appliqué is made from moulds. It is mostly applied on ewers and sometimes appears on jar and other forms too. For the ewers, the appliqués are placed under the spout, the lug on both sides. For jars, the appliques are placed on the shoulder of the vessel or form as part of the lug. For brush washer, the appliques are decorated on the upper surface of the container. These patterns include warrior, human figure in profile, dancer, medallion with ribbon and plants, medallion with birds and plants, lion, dragon. Sometimes the lug is also made from a moulded design such as double fish. The appliqués are decorated with a brown patch of colour that serve as highlight and protection to the design. These various applique motifs found on the utensils can be classified as follows:

a. Warrior applique / Buddhist Deities (fig. AM-A1)

Three warrior appliques are attached on a cylindrical ewer with wide neck. The appliqué images are the same and probably made from the same mould. The warrior wears an armour and holds a sword in his right hand above his head. He carries a large

⁶⁶ Mr. Zhou Shirong suggested it might have been the result of using a weed stick to paint.

circular object in his left hand. His feet rest on the edge of a wheel. It is possible that he is spinning the wheel with his feet instead of standing on it.

The figure in discussion could be possibly related to Buddhist deities. It is described that the Bodhisattiva Mañjusri in his simplest form carries the sword in his right hand and the Prajnaparamita manuscript in his left.⁶⁷ Bodhisattiva Mañjusri has always been depicted with a sword in his right hand while there may be variations of things he carries in his left hand.

Another source may indicate this warrior motif is possibly related to Buddhism.

The mural, The Four Heavenly King, found in Cave No. 331 of Mogao Grotto is the production of early Tang dynasty, which describes some of the stories in the Lotus sutra. In Buddhism, The Four Heavenly Kings means the king of East, Dhritarastra; the king of South, Vidradhaka; the king of West, Virapaksa; and the king of North, Vaisramana. These four heavenly kings also called the four Guardian kings that guard the world to have favorable weather, timely wind and rain; to make the country prosperous and the people live in safety; to let the farmer have a bumper grain harvest, and the world is at peace. The King of the East usually holds a pipa (a plucked string

⁶⁷ Benoytosh Bhattacharyya. *The Indian Buddhist Iconography*, 1958, p. 102.

instrument) in his arm, which means he is very compassionate and willing to protect the people and guard the country (fig. 5-12). The King of South usually holds a treasured sword, which means he can instruct the people to grow righteousness in their heart and to protect and maintain the Buddha dharma (fig. 5-13). The King of West usually has a snake winding around his arm, which means he can perceive the world with his pure heavenly-eyes and protect the world (fig. 5-14). The King of North usually holds a treasured umbrella, which means he can hear the voice in every direction with his profound fortune and virtue, and use the umbrella to subjugate the evils and protect the wealth of people (fig. 5-15).⁶⁸

If the warrior motif in discussion is the king of south who instructs people to have righteousness in their heart, then the wheel that he is spinning could be the wheel of law in Buddhist belief.⁶⁹ After attaining enlightenment at Bodhgaya, the Buddha proceeds to Sarnath where he delivers his first sermon to his disciples in a deer park Mgradava. He sets the wheel of Law into motion there (fig. 5-16, 17, 18). It is therefore possible that the motif in discussion is one of the deities in Buddhism. Other warriors motifs do not stand on a rug or a wheel (fig. 5-19, 20).

b. Civilian in profile appliqué (fig. AM-A6)

⁶⁸ http://www.glotus.com.tw/glotus_austria/detail/data-c.htm

Two human figure appliquéés are attached under the lug on both sides of a ewer. The ewer has a small opening, a narrow and short neck but it has a globular body. These two human figures are portrayed in profile. They both wear a loose robe where a belt is tied on the waist. They have different head ornaments. One has his hair contained in a pointed hat. There are ribbons hanging down from the back of his head to about shoulder length. His hands are raised up to his chest and in a greeting gesture. The other human figure is carrying a stick or a pole on his shoulder. He has his hand raised to chest to support the pole. He wears a hat with a round top and a folded rim.

Judging from the shape of this hat, it could be a felt hat worn by foreigners. We have examples from the mural paintings in cave 158 & 159 in Dunhuang Mogao grottoes showing foreigners wearing this type of hat (fig. 5-21).⁷⁰ Also, two earthenware groom or merchant statues exhibited in New York could be good references of the head ornaments and the robes for our subject in discussion (fig.5-22, 23).⁷¹ It is possible that the two moulded human figures on this ewer are foreigners, especially when Changsha ware is export-oriented. When the potters create the image, the prerequisite is that he must have seen foreigners before and known how and what

⁶⁹ See note 57.

⁷⁰ Duan Wenjie (ed.), *Zhongguo bi hua quan ji. Dunhuang*, 1989, colour plate 100.

⁷¹ Eskenazi, "Tang ceramic sculpture". 2001, pp. 18- 21.

they look like. Or the potters himself is a foreigner.⁷² In addition, the moulded figures could be referred to a Chinese wearing a foreigner's costume. It was a trend in Tang dynasty that Chinese would like to wear foreigner's costume. Sometimes, even women would dress like a man too (fig. 5-24).⁷³

c. Bird medallion appliqué

There are altogether six pieces in the museum collection with this design. They can be sub-divided into two types i.e. bird with ribbon applique and bird with plant appliqué.

Three ewers are decorated with a bird and ribbon applique design (figs. AM -A3, A5, & A10). The appliqué is placed under the surface of the spout and is highlighted by a brown patch. A cross shape ribbon is placed on the top part of the medallion with two birds flanking on either side. Below the ribbon and the birds are feather-like plants. The birds are in a resting position except on (fig. AM-A3) that the two birds are spreading their wings widely as if getting ready for a fight or flight. Besides the differences in the birds, there are also minor variations on each design. Sometimes there are plain plant designs below the birds but sometimes a more complicated

⁷² Ma Wenkuan. "Some Islamic styles on decorations of Changsha wares". 1993.5, pp. 93-94.

⁷³ Sun Ji, 1993, pp.183, 186, 187.

shield-like design is placed right in the middle. Also, a Chinese character is applied on the design. A Chinese family name “ Zhang 張 ” is inscribed in the middle of an appliqué (fig. 5-25).

Two ewers and a brush washer is decorated with a bird and plant medallion (fig. AM-A7, A11, B18). The layout of the design is similar to that of the ribbon medallion. It is only that the ribbon on top is replaced by plant. Two birds are put on either side of the plant facing one another. But a bird and plant medallion applique designed on a ewer in the Tea ware Museum collection shows a different posture. The two birds are back to back (fig.5-26) Of the above specimens we have discussed, it shows that not one single piece of the medallion applique is the same. They may be similar but different in details. This may indicate that they are designs from different workshops or even different craftsmen.

d. Bird appliqué

A bird-in-flight pattern is applied under the spout of several ewers in the Art Museum collection (figs. AM-A43, A44, A45, A46). A bird, possibly a goose, has its wing wide open. The bird or goose motif on these four ewers looks similar but it is slightly different from one another. The major difference is on the angle of the head. Three of the heads are pointing downward while one (fig. AM-A45) is pointing

forward. The brown under-glaze applied on the ewers here has only cover partially the bird motif. It is brushed on freely on the surface that has created an uncontrolled movement of the colour.

e. Animal appliqué

There are a total of nine pieces in the Art Museum collection that are decorated with moulded animal appliqué. These animals include lion (fig. AM-A4 & A8), butterfly (fig. AM-A58) and the mythical dragon (fig. AM-A6).

All of these motifs are applied on ewers except the butterfly motif that is applied on a jar. The two lion motifs are decorated on the side beneath the lug of ewer. Both lions are in profile and seating on a rug respectively. The lion appliqué on fig. AM-A4 is facing right while the other lion on fig. AM-A8 is facing left. The two lions are similar in posture but fig. AM-A8 has a bigger head.

A dragon appliqué is attached beneath the spout of a globular ewer (fig. AM-A6). The dragon is represented in profile.

f. Plant appliqué

i.) Date palm medallion appliqué

This motif appears on five ewers of the Art Museum's collection (figs. AM-A2,

AM-A4, AM-A5, AM-A9, AM-A10). The appliqué is a cut stem of the date palm tree. It has a curling branch with radiating feather-shape leaves. The leaves are distributed along the sides of the stem. There are luscious dates hanging densely in the middle of the leaves. The whole design is set in an oval shape medallion. This motif is sometimes regarded as grape vines because of its curling branch and grape-like seeds.

However, the feather-shaped leaves are typical characteristic of date palm tree. Therefore, it would be appropriate to name this applique as date palm tree motif instead of grapevine. Date palms are a Persian product.⁷⁴

ii.) Sala tree / Bodhi tree

A molded tree applique is decorated below the spout of a ewer. (fig. AM-A8) The tree motif here has big long leaves. It is protected by a fence. Similar motifs can be found in the Hunan Provincial Museum collection (fig. 5-27) and the Tea ware Museum in Hong Kong (fig. 5-28).

This kind of tree must have a special meaning. It may be related to religious belief. It was known in Buddhism that Sakyamuni Gautama was enlightened under the sala tree, also known as the Bodhi tree. During the aniconic period of Buddhism,

⁷⁴ Schafer, Edward H. *The golden peaches of Samarkand; a study of T'ang exotics*. 1963, pp. 121-122.

the Bodhi tree is symbolic of Buddha's enlightenment (fig 5-29, 30). He also entered nirvana under the Bodhi tree (fig. 5-31).

iii.) Peony appliqué

A peony pattern is stamped below the spout of an ewer (fig. AM-A42). The blossoming peony has a delicate stem. An ewer with a similar peony appliqué is in the Hunan Provincial Museum collection (fig.5-34).

2. Molded Pattern

a. Molded lug motif

Some utensils were equipped with lugs for carrying, hanging or decorative purpose. There are four types of lugs applied on the Changsha ware. The first type is in a simple C-shape. Usually, three clay coils are blended together and form into a wide C-shape. They are then attached on both sides of the shoulder of an ewer. The lugs are perpendicular to the handle and the spout. Figure AM-A7 is a typical example of this type.

The second type of lug is crafted from a mould. Lugs of figures AM-A10, A11, & A12 are made from a fish mould. The lug is installed on the same position of a utensil as the C-shape lug. But the lug are attached parallel to the handle and the spout

instead of being perpendicular.

The third type is a C-shape and mould appliqué design combination. We can see from figures AM-A58, A59, A60, and A61 that two lugs are attached on either side of the shoulder of a jar. The upper part of the lug is a simple loop while the lower part is decorated by a mould pattern. The motif of this mould is in a triangular shape. There are radiating vertical lines on the applique surface and there are spiraling patterns on the two top corners. A similar motif can be found on the book *Changsha Ware* (fig.5-32).

The fourth type is a lug caste directly from a mould. Two brush washers are decorated with a keyhole shape lug on both sides (fig. AM- B18 & B19). In the upper middle part of the lug is hollowed. A lug mould in the Art Museum collection is probably used for the manufacturing of this type (fig. AM-D1). This mould is finely decorated with floral patterns. As can be seen from it, the upper middle part has a raised circular lump. The raised lump will become the hole when the clay is taken away from the mould. A Chinese character “ 峯 ” meaning peak is inscribed on the back of this mould. It is likely that it is the initial of the potter. A mould in the Hunan Provincial Museum collection also has the name of the potter inscribed on the back (fig. 5-33). It may be a common practice for the potters to identify their tools

especially if they are sharing a workshop together.

b. Molded shape

In ceramics production, especially mass production, the potter's wheel is the principal tool. However, this will also restrain the shape in circular form. To achieve a different shape without sacrificing the quantity, a mold will be an ideal choice. Basically, any shape can be formed this way as long as it does not have too many undercuts. Two oblong stem cups from the museum collection are formed by this technique (fig. AM- A96 & A97).

3. Stamp pattern design

It may be difficult to tell at a glance the difference between stamped from molded motifs. A molded appliqué has to be first made and then be transferred to another surface, while the stamp pattern can be directly impressed on the desired surface. A bird-in-flight pattern inside a dish in the Art Museum collection (fig. AM-A105) is possibly done by this technique. Unlike the molded appliqué, the stamp pattern is usually in low relief for this will allow the stamp to come out easily from the vessel surface.

B. Utensils with painted designs

A variety of subject matters and designs are included in this category. They include animals, plants, junk, clouds, house structure, religious emblem, calligraphy, painted dots and abstract pattern. It is applied on ewers and jars, bowls and other forms too.

a. Painted animals and plants design

A combination of animals and plant designs are painted on the surfaces of utensils such as ewers, bowls, pillows and etc. These animals include deer, swallow, fish, goose, egret, sparrow and pheasant. They are portrayed in the moment of action. For example, the movement of a leaping deer is vivaciously depicted on an ewer (fig. AM-A15). The deer with its front legs on the ground while the hind legs are kicking up in the air. The head, neck and the back have constituted a very nice curve. The whole outline of the deer is done in bold expressive strokes in green. The details are filled in brown by a fine brush. The deer is flanked by plant of all sorts on both sides. This animal in middle and plant on both sides setting seem to be a standard equation used by Changsha potters. Examples can be found from the museum collections in figures AM-A13 to A20, A101, and A125.

b. Painted plant designs

Apart from being supporting designs for animals, there is decoration with painted

plant alone. These plants are depicted in a free manner. It is hard to tell what species that they belong to. For example, a cut stem of leaf, in fig AM-A22, is being depicted in a fan shape at the lower part while on top are three strands of stylized young leaves.

Similar portrayal of such a kind of leaf is used on another ewer in fig. AM-A18. Another unidentifiable species is being portrayed in fig. AM-A26. It is obvious that the plant is being shaped into a nice U-shape with a stem in the middle. Even though, these plants are unknown, the ways they are being elegantly depicted have achieved a high aesthetic value.

Perhaps the most recognizable and most common plant being depicted by the Changsha potters is the lotus. It is easy to spot some specimen with painted lotus from the museum collection. They include figures AM-A23 to A25, A100, and A116. The lotuses of the first three figures are represented in a rather rigid manner. The buds or flowers are put in the centre and flanked by two leaves on either side. An innovative lotus design is painted on a cup-stand in figure AM-A100. The outer rink of the cup-stand is being divided by the painting of five petals of lotus while the middle rink of the cup-stand is possibly painted with a profile of a butterfly. A more freely illustrated lotus design can be seen on a candle- holder in figure AM-A116. Two budding lotus flowers are rising from the bottom and are fitted along the curve of the

candle- holder.

c. Painted cloud design (fig. AM-A28)

It is a unique piece of its design from the museum collection. An elaborated cloud with swirling curves is inscribed under the spout of a wide neck ewer. The cloud is painted in bold green outline and the details are filled in with fine lines of bright orange colour. The green colour turns into rustic tone where it is painted thick. A similar design can be found from the Hunan Provincial Museum collection. (fig. 5-35). The cloud design is also painted on the surface under the spout of an ewer. The only major difference is that the shape of the Hunan Museum piece is stretched more horizontally while the Art Museum's is displayed in an upward manner. Also, the small fine line area is painted in brown instead of bright orange.⁷⁵

d. Painted junk design (fig. AM-A30)

A junk with single mast is painted on the surface under the spout of an ewer. We can see from the curling shape of the sail that the junk is in motion. It is difficult to make an assumption on the date of this piece simply by the style of the junk. We have to make a TL test in order to get an accurate dating. Whether this junk is a Chinese or

⁷⁵ Professor Peter Lam from the Art Museum of Chinese University of Hong Kong deduced that the bright orange colour could be a result of touch up by contemporary paint such as acrylic or oil based

a foreign one, it is possible to examine by comparing different types of ancient junks.

It was recorded in a Three Dynasties text that the Chinese sails were made of bamboo stripes and plant leaves. They are hard and heavy. Even when in later time Chinese junk started to substitute plants by canvas, they still inserted bamboo stripes on the sail surface horizontally so as to keep the advantage of hard sail.⁷⁶ While the western sails are made from fabrics such as canvas, they are lighter and softer.

Another major difference between Chinese and western sail is the shape. For Chinese junks, whether it is single mast or multiple masts, the shape is always rectangular. However, for western junks, the shape of single mast is usually square while sails in multiple masts would be mixtures of square and triangular shapes (fig. 5-36). It is, therefore, possible to consider that the junk in discussion is a Chinese vessel.

Besides, this junk might have been serving only locally or as far as the southern seas. It was said that the largest ships engaged in the trading business in the Tang dynasty came from Ceylon. The vessels were 200 feet long, and carried six or seven

marker.

⁷⁶ Xi Longfei, "A Comparison between western and Chinese techniques in handling sails together with rudder". 1985.1, pp. 36-46.

hundred men. Many of them towed with lifeboats.⁷⁷ So far, this motif is perhaps the only existing junk design ever seen on Changsha ware.

e. Calligraphy design

Poetry was at its peak development in Tang dynasty. It was popular not only among the scholars but even the common people could casually recite a few poems. Besides the poems, there are also proverbs, epigrams, and commercial slogans written on the ceramics. These contents have honestly reflected the life of the common people.⁷⁸

Amongst the Changsha ware of Art Museum collection, four ewers, two bowls and a coin bank are decorated with calligraphy. For the ewers, the calligraphy is decorated on the surface beneath the spout (fig. AM-A31, A32, A33, A34). For the bowls, the words are inscribed on the inside surface of the bowl (fig. AM-A80, A92). For the coin bank, the characters are painted on the shoulder area of the pot (fig. AM-A123). Three ewers and one bowl are written with poems of five words four verses structure. The fourth one is written with an inscription telling when, who has donated this oil jar and is pledging others to make donations too. Most of the calligraphy is executed in running script.

⁷⁷ See note 74, pp. 13 –14.

f. Abstract and geometric style (fig. AM-A32, A33, A37, A38, A56, A57, A62, A123)

The abstract designs are done freely with ribbon-like, feather-like or cloud-like patterns. The geometric patterns of circles and half circles are painted in dots. They have formed a floral pattern. It gives an impression of tie-dye effect applied on fabrics.

C. Single colour application

These single colour include turquoise, green, and brown. Usually, the whole pot is glazed except the bottom. for example, in figures AM-A49 to A51, A58, A68, A71, A72, the wares are all glazed in single colour only.

D. Sculptural style

Over one third of the Changsha ware in the Art Museum collection are of sculptural style. They include free style sculpture of human figures and animals, vessels in animal shape or partly assembled with animal features.

1. Free style sculpture

Most of the human figurines, human figurines with animals sculptures are done

⁷⁸ See appendix IV on contents of calligraphy listed in table.

free hand. They may be of similar posture but not one of them shares the same features. For example, some of the human figurines are decorated by wearing a hat. The hats worn by these figurines are varied. The figurines in AM- C1 & C2 wear a hat with no rim while the figurines in AM-C6 & 4C7 have a hat with rolled rim. Another human figurine in AM-C9 has a pointed hat on his head. These figurines with hats could be a three dimensional version of the civilian figures in molded appliqué motifs we have discussed above.

2. Semi-sculptural

The semi-sculptural motifs are referring to pieces that they serve as a functional vessel and as a sculpture is only secondary. The handle of a gourd-shaped ewer is decorated in the form of a lizard (fig. AM-A55). The lizard is clinched firmly onto the surface of the pot. The spout is an extension of the lizard's head with its mouth wide open. The lizard is decorated with spontaneous brown splashes. Several wheel-thrown water droppers are attached with a bird's tail as the handle (fig. AM- B25 to B36).

Sometimes a pair of wing appliques would be added on either side of the body of the vessel so as to make the vessel look more like an animal (fig. AM-B33, B34, B35, B36). The Changsha potters had gone a step further in creating a sculpture while still serving the purpose of the vessel. A large number of miniature water droppers and

whistles are in the shape of animals. The animals come in a wide variety ranging from elephants, dogs, goat to assorted kinds of birds (fig AM-B40 to B63, AM-C35 to C54, C60 to C62, C120, C121).

They are coloured in two ways. Stripes of dark brown, light brown and green colour are painted on the body of the animal in alternating order (fig AM-B40, B41, B42). The other way to decorate the miniature is to glaze the whole body with one single colour for example figures AM-B48, B49, B60, and B62.

3. Molded Sculpture

The molded sculptures in the Art Museum collection include butterfly (fig. AM-C124), fish (figs AM-C99 to C107) and turtle (fig AM-C113 to C118). These sculptures share a common feature that they are not in free-standing form. However, the designs on these molded sculptures are nicely done. For example, the pattern on the molded turtle shell is rendered meticulously. The shell is composed of hexagonal patterns that are fitted on the shell surface orderly. To achieve optimal visual effects, every hexagonal unit is filled with a Chinese character “王 Wang” which may mean a family name or it could mean the emperor. Or it could just simply represent the patterns of the turtle in a simplified manner. From this, we can see the Changsha potters would attend to small details even the products are in mass production.

Chapter Six: Changsha ware as reflections of daily life

The major forms of Changsha ware were designed for functional purpose. They were used by common people and were closely associated with their daily life. Motifs, types and forms in some ways do reflect the trend of a time. In this chapter, we will have a detailed look at individual Changsha ware in the Art Museum collection, and investigate how pottery had reflected daily life of a certain time in history.

I. Custom and religion

A. Lantern festival

Since its introduction into China in Han dynasty,⁷⁹ Buddhism has become a very popular religion in Tang dynasty. It succeeded because of its accommodating attitude towards Chinese culture. Buddhism has blended with traditional Chinese custom successfully. The growing of different schools of thoughts within this religion also fit

⁷⁹ Gao, zhao guang 葛兆光. *Gu Dai Zhongguo Xihue Wen Hua Si Jiao* 古代中國社會與文化十講
“There was a legend telling that Buddhism was introduced into China during Eastern Han. Han Mingdi (Emperor Ming) had dreamed of a golden man flying towards him from the sky. He was told that could be the god “Fu” (Buddha) of the west. Emperor Ming then sent officials to the west to investigate. They met a monk in Tianzhu (India) and they returned to Luoyang with this monk. They carried some sutras back on a white horse back. The emperor was very happy. He built a Buddhist temple called White horse temple near Luoyang to commenorate this event., However, the issue of when and how Buddhism was introduced into China has attracted much discussion over the years. Some scholars suspected that Buddhism was introduced into China from the South instead of from the Silk road. As early as the turn of last century, scholar such as Paul Pelliot, Liang Qi zhao, Hu Shi had raised different opinions that Buddhism might have come into China from the south.” 2002, pp. 73-77. Paraphrase by this author.

in the needs of people from different walks of life. The Mahayana school 大乘 believe by helping others, a person can stay away from incarnation. The more merits we accumulate the greater the chance we will achieve nirvana. It is simple and easy to achieve.

An ewer (fig. AM-A29) from the museum collection has accurately showed this merit accumulation philosophy. A forty-word inscription was written below the spout. The inscription tells that his oil ewer is bought under the patronage of monk Zhao. It is used to beg for lighting oil at night time for writing sutras. Whoever wishes to donate will share the merit. Dated the fifteenth day of the second month of the fifth year of Xiantong reign.⁸⁰

Exactly a month before the inscription date was the lantern festival. The lantern festival came into existence during the Han dynasty. Emperor Ming was a devoted Buddhist. He announced a decree that there should be lighting of lights on the fifteenth day of the first month. This is to follow the custom in India.⁸¹ However, the date was not fixed until the Kaiyuan period of emperor Xuanzong's 玄宗 reign. The lantern festival was scheduled on the 15th day of the first month of the lunar calendar

⁸⁰ Paraphrase by this author. “奉爲趙行者，置此油瓶，告投君子乞求夜後寫經油，有人隨分施者，同沾功德，咸通五年二月十五日題。”

by emperor Xuanzong. Xuanzong had once changed the date to 15th day of the second month of the lunar calendar. But he altered it back to the first month in later years.⁸² There was no record during the Tang time whether the date had ever been changed again.

According to the Han legend, the lantern festival was originally a Buddhist festive. In year 838, Monk Yuan Ren 圓仁 had witnessed the grand occasion in Yangzhou. He recalled that all households would be lighted up on the night of the fifteenth day. All temples would be opened for worshippers day and night. The worshippers will visit various temples and they will make their donations in every temple visited.⁸³

If the date on the ewer is correct, then this oil ewer may not be made specifically for the lantern festival. However, it may still have relation with the lantern festival because of its closeness in date. Records from Dunhuang 敦煌 indicated the amount

⁸¹ Kang, Jian 康健 and Li, Gaofeng 李高峰, eds., 2001, pp. 20-22.

⁸² Chang, Gong 張弓 1997, p. 941. Paraphrase by this author. “開元二十八年(740)正月望日，唐玄宗在勤政樓宴群臣，‘連夜燃燈，會大雪而罷’，命改在二月望日；天寶三載十一月敕：‘每載依舊正月十四、十五、十六日開坊市燃燈，永為常式’ 所以後人以為‘上元三夜，燈之始盛，唐之明皇’。”

⁸³ See note 82, p. 942. Paraphrase by this author. “十五日夜，東西街中，人宅燃燈，……寺里燃燈，供養佛，…街里男女不憚深夜入寺看事，供燈之前隨分舍錢，巡看已迄，更到余寺看禮舍錢。諸寺堂里并諸院皆竟燃燈，有來赴者，必舍錢去。…”

of oils used for this grand lantern event.

It was recorded that two and a half *sheng* (1 *sheng* of the Tang dynasty is equivalent to 600ml in today) of oil is used for lighting up East cave on the fifteenth day in year 801. Around year 823 another record also showed two and a half *sheng* of oil was used on the fifteenth day for lighting purpose.⁸⁴ This amount is only for lighting up a few lamps in a cave in one night. There is no other record of how much oil had been used in the city during the Tang dynasty. But during the lantern festival of Song dynasty, five thousand taels (1 tael is equivalent to 37.8g) of oil were consumed in one single night at Chengdu.⁸⁵ We can imagine the huge consumption for oil during the lantern festival.

Therefore, it is natural there may be a shortage of oil after the festival and as a result, a pledge for oil donations would be reasonable. Whether or not the date shown on this ewer was meant for the lantern festival, the donation was welcome by the temple. Donation to the temple whether in commodities or in cash has always been viewed as a way of contributing merit by the worshipper. This piece in discussion has provided first hand information of how ordinary people think and behave in their

⁸⁴ See note 82. Paraphrase by this author. ‘油貳升半，正月十五日僧官往東窟兼燃燈用’(p.3490，公元801年)；‘油貳升半，正月十五日燃燈用’(p.3234v，公元823年前後)

⁸⁵ Yi, Yongwen 伊永文. 1999, p. 271.

belief.

B. Lotus, Lotus & child and associated customs

Lotus is a popular motif used by the Changsha potters. There are altogether eight pieces from the museum collections that employ lotus in the decoration either in surface decoration or in sculpture (figs.-AM-A23 to A25, A79, A100, A116, C3, C7). Lotus is the symbol of purity in Buddhism.

The child image is often depicted together with lotus flower. Two mural paintings from Dunhuang of early Tang period showed the child and lotus together (fig. 6-1, and 6-2).⁸⁶ The Dunhuang caves were developed under a Buddhist nature. Monks first started to dig cave and meditate there. Travellers along the Silk Road made tribute there by making donations in the hope of safeguarding their journey.

Of the samples from the museum collection, most of the child images are sitting on a blossoming lotus. This may symbolize the birth of Buddha. Buddha was said to be given birth to a royal family in modern Bhutan 不丹. His birth was miraculous. When he descended to the earth, there appeared a large beautiful pure white lotus on the pond. The empress lady Moya was sitting on this lotus. White elephants surrounded her and spraying water at her. This symbolizes her conception. Therefore,

⁸⁶ Tan, Chanxue 譚嬋雪 ed., 1999, pp. 96, 98.

the child sitting on lotus motif has the significance of birth.

Apart from being employed on painting and ceramics decoration, lotus and child motif as auspicious design is used in metal ware too. It appears on a bronze mirror decoration. In the book *Legend of the Bronze Fairy* 銅仙傳, it mentioned a kind of mirror called “*gui zi*” 桂子 mirror. In Tang dynasty the ‘*gui zi*’ mirror was decorated with two children carrying a double budded lotus with osmanthus leaves. It was a hint for a riddle and the answer of this riddle was to have many boys.”⁸⁷

The lotus and child motif is now borrowed from its religious context into popular auspicious design. This child and lotus motif has reached its climax during the Song Dynasty. Child carrying a lotus ceramic sculpture has a special name in Song dynasty. It is called *Mohele* 磨喝樂.

In his explanatory notes of the book *Dong Jing Meng Hua Lu* 東京夢華錄, Meng Yuanlao 孟元老 stated that *Mohele* was originated from the sanskrit name *Maoyga* 羅喉羅 from Buddhist sutra.⁸⁸ The Religious Dictionary 宗教詞典 defined that *Maoyga* 羅喉羅 was the son of Buddha Sakyamuni when he was still a prince in the secular

⁸⁷ Du Wen 杜文 1999, p. 110. Paraphrase by this author. 《銅仙傳》：唐代“桂子鏡……，幕文作兩童、雙丫蓮、桂花葉之狀，謎語‘蓮生貴子’也”

⁸⁸ Meng Yuanlao 孟元老. *Dongjing menghua lu* 東京夢華錄. Paraphrase by this author.

world. When Buddha entered nirvana, *Maoyga* 羅喉羅 became a follower of Buddha.

It is clear that the *Maogy* was associated with Buddhism in the first place.

In Song dynasty, *Mohele* was particularly made for the 7th of July festival. *Dongjing menghua lu* 東京夢華錄 paints a vivid picture of this festival describing that streets were crowded with hawkers selling *Mohele*. These *Mohele* were elaborately decorated with precious stones. Some were sold for over thousands of dollars a pair. Adults will cut lotus bud to play around while children will carry a lotus leaf stem to mimic *Mohele*.⁸⁹

A book by Jin Yingzhi 金盈之 has also mentioned the sales of these *Mohele* clay figurines during the 7th of July festival. It recalled that the last two, three days before 7th of July, the streets in the capital city were packed with people. Hawkers were selling clay figurines. They were beautifully made and had various sizes. They were expensive and these clay figurines would be dressed up in elaborate costume.⁹⁰

⁸⁹ See note 88 on “Qi Zhi” Vol. 8, Paraphrase by this author. “七月七夕，潘樓街東宋門外瓦子、州西梁門外瓦子、北門外、南朱雀門外街及馬行街內，皆賣磨喝樂，乃小塑土偶耳。悉以雕木彩裝欄座，或用紅紗碧籠，或飾以金珠牙翠，有一對直數千者。禁中及貴家與士庶為時物追陪。……七夕前三五日，車馬盈市，羅綺滿街，旋折未開荷花，都人善假造雙頭蓮，取玩一時 提攜而歸，路人往往嗟愛。又小兒須買新荷葉執之，蓋效顰磨喝樂。”

⁹⁰ Jin, Yingzhi 金盈之, “Record of Customs in the Capital city 京城風俗記”, *Zuiyong tanlu Vol.4* 醉翁談錄.卷之四. Paraphrase by this author. “七夕潘樓前賣乞巧物，自七月一日車馬瀕咽，至七夕前三兩日車馬不通行相次壅遏不復得出，至夜方散。…京師是日多博泥孩兒，端正細膩，京語謂

From the above two pieces of records of 7th of July festival, it was known that *Mohele* was a clay child figurine carrying a lotus. Children would also mimic these *Mohele* figurines. They would cut lotus buds and carry them around. It is however strange to link the 7th of July festival with these *Mohele* figurines. They seem to be not related at all. As we all know, the 7th of July festival is a legend about a couple who were being separated by God of Heaven 玉帝 and they could only see each other once a year on the 7th of July.

An early Tang record *Kai Yuan Tian Bao Yishi* 開元天寶遺事 had recorded what activities were undergone during the 7th of July festival. It mentioned that in the royal palace, tribute would be made to this poor couple by offering wine and food. Concubines would gather together and they would try to get thread through a needle under the moonlight. Whoever made it was bound to be a skillful person. There was another practice by the lady servants in the palace to celebrate this festival. They would catch a spider and put them in a box. The box would be opened in the evening and they would check on the web woven by the spider. If the web was neatly made, it might imply the servant would be a skillful person and vice versa.⁹¹ The information

之摩猴羅，小大甚不一，價亦不廉，或加飾以男女服，有及於華侈者，南人目爲巧兒。”

⁹¹ Cite from Wang, Jianguang 王家廣, *Tang Ren Feng Su* 唐人風俗 1993, p. 33. Paraphrase by this author. “宮中以錦結成樓殿，高百丈，上可以勝數十人，陳瓜果酒炙，設坐貝，以祀牛女二星。

above showed that *Mohele* and 7th of July festival had little association at early Tang.

In a book called *Lang Huan Ji* 琅環記 has mentioned the 7th of July festival was first called double star festival and was renamed as lotus festival because of a miraculous incident happened later. The book wrote that two friends had not met for ages. One of them sent ten lotus seeds to the other. One seed dropped into a basin. Next morning, a double budded lotus had blossomed and it lasted for a few days.⁹²

Also in a book called *Tang Suishi Jishi* 唐歲時紀事, it mentioned another custom of the 7th of July festival that some women who wished to have child would form a baby shaped in wax. After making a wish, they floated this on water. This was a practice from the west and was called *Mohele*.⁹³

The two pieces of information above had mentioned of the lotus and *Mohele*. It was similar to the Song dynasty's 7th of July practice. We know that child and lotus

嬪妃各以九孔針，五色線，向月穿之，過者爲得巧之候，動清商之樂，宴樂達旦。士民之家皆效之”。“帝與貴妃，每主七月七日夜，在華清宮游宴，時宮女輩陳瓜果酒饅，列於庭中求恩于牽牛織女也。又各捉蜘蛛于盒中，至晚開啓視蛛網疏密，以爲得巧之候；密者言得巧多，稀者言得巧少。民間亦效之”

⁹² See note 91, p. 36. Paraphrase by this author. “陳豐與昌勃，屢通音問而歡會未由，七月七日以青蓮子十枝寄勃，久啖未竟，墜一子于盆水中，明早有并蒂蓮花開于水面，數日始謝。自此，鄉人改雙星節爲蓮節 ”

⁹³ Du Wen. 1999, p. 111. “七夕，俗以蠟爲嬰兒形，浮水中以爲戲，爲婦人宜子之祥，謂之化生。本出西域，謂之摩喉羅 ”

used together as motif on painting has occurred in early Tang mural painting in Dunhuang.

The application of child and lotus motif on ceramic decoration could not be earlier than Tang. It is because so far the earliest piece with this motif is only found on Changsha ware (fig. 6-3). The child and lotus motif had become very popular in Song dynasty. Different kiln productions used this motif on the ceramics decoration. The pieces from the Song dynasty were well defined. The facial features were delicate and prominent. The pieces from the museum collection are simpler but more expressive. Essence of the figurine is brought alive by a few simple touches. For example, figure Am-C7 has high nose, deep eyes socket which is a prominent feature of non-Chinese. This exactly coincides and reflects the Tang dynasty's multicultural characteristic.

C. Tea drinking

Tea drinking had become very popular in Tang dynasty. This was closely related with Buddhism. Feng Yen 封演 in his book *Fengsi Wenjian Ji* 封氏聞見記 had recorded how tea drinking become popular. He wrote that tea was called *Cha* when harvested early and called *Ming* when harvested at a later stage. Tea could keep a person awake. The people from the south liked it a lot but the people from the north didn't like it at first. During the middle of *Kaiyuan* reign, a monk at Tai mountain's *Ling Yan* 靈隱寺 temple advocated *Chan* Buddhism. To practice *Chan* Buddhism, one had to stay awake and not allowed to eat dinner but one could drink tea. Since then,

people from around took up this habit and it was spread afar. Later even in cities, there were shops especially for drinking tea. People from different background would pay and drink tea in the teashop.⁹⁴

Beside its association with Chan meditation, tea drinking had become an important daily event in the temples. For example, monk Yuanren had recorded many tea drinking activities in different temples.⁹⁵ In late Tang, monk Baizhang had written a book called Bai's rules. In his book, tea drinking had been elevated into a major event in important Buddhist festivals. Tea was also served as one of the major offerings in the altar.⁹⁶ A Changsha ware bowl (fig.6-4) inscribed with five characters in the interior centre reads "Yuelu Temple tea bowl 嶽麓寺茶 ." On the disc shaped foot of the bowl, it had an inscription reading "contribution by Zhang Xi." The Yuelu Temple, also called Lishan Temple, was located west of Changsha City. It was built in AD 268 during the Western Jin dynasty (AD265-317).⁹⁷

The popularity of tea drinking on the one hand was due to the promotion by the monks and hermits. The changes in the whole tea culture during Tang dynasty had also facilitated its development. These changes include the content of the tea, the method of preparing tea, the tea wares. The idea of drinking tea was very different

⁹⁴ Feng, Yen 封演. "Tea drinking Vol.6", *Feng Si Wen Jian Ji* 封氏聞見記. Paraphrase by this author. "茶早采者爲茶晚采者爲茗本草云止渴令人不眠南人好飲北人初不多飲開元中泰山靈巖寺有降魔師大興禪教学禪務於不寐又不夕食皆許其飲茶人自懷挾到處煮飲從此轉相倣效遂成風俗自鄒齊滄棣漸至京邑城市多開店鋪煎茶賣之不問道俗投錢取飲"

⁹⁵ Liang Guiling. "Cha - Fou jiao de gong yang ping", 1998.5, p. 38.

⁹⁶ Ibid. p. 39.

⁹⁷ Li Jian. Exhibition booklet on *Changsha ceramics*, 1993.

between the pre-Tang and post-Tang periods. During the *Wei-Jin* Six dynasties, tea was mixed with a few other substances. It took a few ingredients such as spring onion, ginger, tangerine to make tea. Tea leaves were first ground into powder and mixed with the above in boiling water. This drink would wake the drunk and keep people awake.⁹⁸

A *JinShi* 進士(degree holder) Chu Guangyi 儲光義 of *Kaiyuan* 開元 period of Xuanzong's reign had written a poem on tea. The poem first described the hot summer weather. Even the bird would not bother to fly around. The few clouds in the sky did not help to shield the bright sunshine. The author of the poem requested a friend to stay behind to have tea and waited till the sunset since his home was not far away.⁹⁹

The three characters '膳茶粥' in this poem which clearly described the form of tea. The first one '膳' was the verb which means to eat. The second two characters '茶粥' meant tea porridge. This tea was not in the liquid state we usually drink. This tea

⁹⁸ Lu Yu 陸羽, "*Qi Zhi Shi* 七之事", *ChaJing* 茶經. Paraphrase by this author. "荆巴間採葉作餅，葉老者，餅成，以米膏出之。欲煮茗飲，先炙令赤色，搗末置瓷器中，以湯澆覆之，用葱、姜、橘子芼之。其飲醒酒，令人不眠。"

⁹⁹ *Quan Tang Shi* 全唐詩·Chu Guangyi 儲光義. Paraphrase by this author. "當盡暑氣盛，鳥雀靜不飛。念君高梧桐，復解山中衣。數片遠雲度，曾不蔽炎暉。淹留膳茶粥，共我飯蕨薇。敝廬既不遠，日暮徐徐歸。"

was in a porridge form that we had to eat. However, Lu Yu was cynical about this way of drinking tea. He thought that the tea that had mixed with other plants such as ginger, dates, mints, tangerine peel and many others was just like waste water being drained into the sewage.¹⁰⁰ Even though this way of drinking was being despised by Lu Yu, it was common in daily life. It was likely that tea was prepared more or less like making soup in a pot and then was scooped out. No specific tea ware was required at this stage.

It was not until Lu Yu's 陸羽 *Cha Jing* 茶經 came into existence that specific tea preparing utensils were mentioned the first time. Lu Yu (AD 728-804) had a legendary life. He was born in Jingning 竟陵 in modern day Hubei. He became an orphan when he was three years old. He was adopted by a monk in Jingning. He lived and studied in the temple and his major duty was to serve tea for the monk. He ran away when he was thirteen. He then joined a drama group. He learned how to act and he even wrote script too. During the Anlushan Rebellion (AD756), he went south and wandered along the Yangtze river. In the years around AD760, he lived a secluded life in

¹⁰⁰ Lu Yu 陸羽, "Lu Zhi Yin 六之飲", *ChaJing* 茶經. Paraphrase by this author. "用葱、薑、棗、橘皮、茱萸、薄荷等，煮之百沸，或揚令滑，或煮去沫，斯溝渠間棄水耳，而習俗不已。"

Zhejiang and started to write the book *Cha Jing*.¹⁰¹

Cha Jing was divided into ten chapters. Each chapter had a specific topic. A brief account of how tea was prepared. First, it was to prepare the tea leaves. The tea leaves were in brick form. They were first broken into smaller pieces and then warmed up on top of fire. Then they were ground into powder form. The powder was then stored in a box. A metal pot was used to boil water. Water from the mountain was the best. The temperature of the water was important. They should not be over boiled. When the water started to bubble, sprinkle some salt from the salt container. The amount of salt was dependant on how much water was in the pot. Then wait till the second bubbling and put in the tea powder. Stir the water with spoon. When the tea was brewed, it was scooped out and distributed into the tea bowls.

A set of seven pieces gold and silver tea brewing ware was excavated from Famensi 法門寺.¹⁰² They included the tea leaves drying basket, the grinder, sieve, the tea powder container, salt container and a silver scoop (fig.6-5). Besides the gold and silver wares, there were also a set of glass tea bowl and saucer and some *mise* 秘色 ceramics bowls accompanied. This basically matches with the utensils required in Lu Yu's *Cha Jing*. However, two key utensils were missing here for brewing tea. They

¹⁰¹ Ouyang Xiu. "Biography of Lú Yu 陸羽傳", *Xin Tang Shu* Vol 196 新唐書卷 196.

were the stove and the metal pot for brewing tea. Maybe we should look at this phenomenon in such a way that the *Cha Jing* had provided a standard of reference of how people of Tang prepared tea. The objects in the Famensi were put in almost a hundred years after Lu's book had been written.¹⁰³ There might have some changes in the tea ware combination or even tea drinking habits.

It was suggested that with the missing tea brewing metal pot but the existence of the larger *mise* ceramic bowl could be understood as a different tea brewing practice co-existed with Lu Yu's tea ceremony. This other tea brewing method was called *Yan Cha* 庵茶 or *Dian Cha* 點茶. Lu Yu in chapter six of his *Cha Jing* has also mentioned of this method. In this *Yan Cha* method, the tea leaves had gone through the same process of steaming, drying and grinding into powder. The powder was then mixed up by hot water pouring out from a water vessel.¹⁰⁴ This *Yan Cha* 庵茶 method was different from Lu Yu's method. In fact, there was another book called *Si Liu Tang Pen* 十六湯品 by Su Yi 蘇廙 had talked about this *Yan Cha* 庵茶 method. Su Yi had mentioned a few times in his writing on using porcelain ewer. Su suggested that a porcelain ewer was ideal for examining the tea colour. Also, the ewer had to be glazed

¹⁰² Liang Zi. 1992 .2, pp.91 -101.

¹⁰³ See note 101, p. 92.

¹⁰⁴ See note 101, p.93. Paraphrase by this author. “乃斫、乃熬、乃煬、乃舂，貯於瓶缶之中，以湯沃焉，謂之庵茶。”

otherwise it would have earthy flavor in the tea which was just like going up the mountain on a crippled horse i.e. ruining everything by one mistake.¹⁰⁵ In another chapter, Su had clearly stated how tea was prepared. He said that two *chian* units of tea powder was put in the tea bowl and then a maximum of six *fen* units of hot water was poured into the bowl.¹⁰⁶ The life of Su Yi was unknown and so the exact time of writing the book was not sure. It was suggested the book had been written no later than late Tang. This suggestion was based on an archaeological excavation from a Tang tomb in Xi'an, and the tomb was dated as AD 829. A green glazed ewer with an inscription on the base was unearthed. The base was inscribed with the information telling that the ewer was belonged to the tea house of Laodao family, and was bought on the 1st day of the Seventh Month. It has a Chinese character No.1 inscribed on it as well.¹⁰⁷

From all the information we have discussed above, we now can come to a brief conclusion. First, there is other tea brewing methods apart from Lu Yu's. Second, these other methods will require an ewer to pour boiling water into a tea bowl with tea

¹⁰⁵ Su Yi. *Si Liu Tang Pin*. Paraphrase by this author. "...第九湯，貴欠金銀，賤惡銅鐵，則盜瓶有足取焉。幽士逸夫，品色尤宜，...第十一湯減價湯。無釉之瓦，滲水有土氣，雖御胯宸且將敗德銷聲。茶瓶用瓦，如乘折腳駿登高，好事者幸誌之。"

¹⁰⁶ Cited from Liau, Bosau. 1990, p. 11. Paraphrase by this author. "且一甌之茗，多不二錢，茗盞量合宜，下湯不過六分..."

powder. Third, the existence of tea ewer can be dated as early as AD 829. Besides the major difference of brewing tea in a metal pot to direct pouring onto tea bowl, the rest of the tools required are similar.

This development basically fits in the production pattern of Changsha ware. We had discussed in previous chapter on the development of the shapes in Changsha ware. The short and faceted spout is typical early production and the slender body and longer spout is later. Among the different types of wares produced in Changsha ware, ewers had accounted for the largest and tea bowls the second largest numbers unearthed.

This could be understood why Su Yi's style of *dian cha* practice had become a very popular way of tea drinking. It had become the main stream of practice in the Song dynasty.

II. Games

A. Polo

Polo was introduced into China from Tibet.¹⁰⁸ It was a popular game during the

¹⁰⁷ Sun Ji. 1987, p.88. Paraphrase by this author. “老導家茶社瓶，七月一日買，壹”

¹⁰⁸ There are two different views on the origin of Polo game. Xiang Da in his article *Changan Da Qiu Xiao Kao* (2001) suggested that Polo was originated from Persia and was introduced to Turkey then passed along to Tibet. And was introduced from Tibet into China. Ruo Si (1959) suggested that Polo

Tang time. Several emperors of the Tang court were very keen on this sport. Emperor Xuanzong was especially good at it. When he was still a prince, he won a beautiful game over the Tibetan team with only four members playing as swift as lightning.¹⁰⁹ Besides, Xuanzong 玄宗, emperor Xuanzong 宣宗 and Xizong 僖宗 were polo lovers too. Xuanzong 宣宗 was an excellent player; he could manipulate the polo ball for over several hundred times before it dropped. Also, his speed was fast as lightning.¹¹⁰

Polo was also popular among soldiers and literati. There were numerous poems written on the polo game. A mural painting on the western wall of Prince Zhang Huai's 章懷太子 tomb had depicted a scene of polo playing (fig.6-6). The horsemen were chasing a ball and they were carrying a stick each. The stick was slightly curved with a crescent shape at the tip. It was for hitting the ball. This mural had vividly shown the excitement of the game polo. A bronze mirror of the Jiangsu Provincial Museum collection also showed ladies taking part in polo sports (fig.6-7). This mirror is in an open lotus form with eight petals. Each petal is decorated with plant sprays. The middle of the mirror, four lady polo players with different gestures were in the midst of a game. The figures were depicted in relief. Polo was an expensive game especially when it involved the use of horses. There were special officials who looked after the horses for playing polo game of the royal court. This large scale of polo

was originated from Tibet and was introduced into China.

¹⁰⁹ Feng, Yen 封演." Da Qiu Vol. 6 卷第六.打毬", *Fengs i wenjian ji* 封氏聞見記. Paraphrase by this author. "景雲中,吐蕃遣使迎金城公主,中宗于梨園亭子 觀打毬,吐蕃贊咄奏言,臣部曲有善毬者,請與漢敵。上令仗內試之決數都吐蕃皆勝,時玄宗為臨淄王,中宗又令與嗣虢王邕、駙馬楊慎交、武秀等四人,吐蕃十人玄宗東西驅突風回蕩電激,所向無前,吐蕃功不獲施其都滿贊咄此云僕射也,中宗甚悅"

¹¹⁰ Wang, Dang 王謙. *Tang yu lin* Vol.7 唐語林 卷七. Paraphrase by this author. "宣宗弧矢擊鞠盡其妙.....每持鞠杖乘勢奔躍,運鞠於空中,連擊至數百而馬馳不止,迅若流電,二軍老于咸服其能"

facilities could be understood by the numbers of playing grounds for polo game in Chang'an. There were over 20 polo pitches and the size of a playing field could be as big as 1400 square metres.¹¹¹ Sometimes the broad street of Chang'an was also an ideal playing field for polo. The width and length of streets in the capital city was measured over several hundreds steps. Many foreigners would play polo at the plaza near the Fairy Ascending building 昇仙樓.¹¹² Emperor Xuanzong had seen foreigners playing polo in this street before the Fairy Ascending building also. He suspected that the foreigners wanted to please him by letting him see them playing polo and the emperor might hire them because of this.¹¹³

It was still too extravagant for the common people to play this game. They simply could not afford the expenses. Therefore, substitute was introduced into the game. Donkeys were used in the game instead of horses. They were mostly ridden by ladies because donkeys were tame and smaller in size.¹¹⁴ A piece from the museum collection may suggest the animal is a donkey (fig. AM-C19). This animal has longer ears and shorter legs. These are the characteristics of donkeys. The rider of this piece is holding onto the horse with his right hand while his left hand is lifting up as if he is holding something in his hand. Besides, several pieces of toys with rider and animal from the museum collection also suggest this same gesture (fig. AM-C14, C15). These toys are in poor condition. Head and arms of figure AM-C14 were broken. Head, part of the arm and the tail of the horse are restored in figure AM-C15. Still it

¹¹¹ Guan Shiguang. *Tang ren da you Hu qi*. 1992, p. 80.

¹¹² Xu Song (Qing). *Tang Liang jing cheng fang kao* 唐兩京城坊考卷一. Paraphrase by this author. “皇城各街皆廣百步。橫街南北廣三百步，是以群蕃能于升仙樓前街里打球。”

¹¹³ Feng, Yen 封演.” *Da Qiu* Vol. 6 卷第六. 打毬”. Paraphrase by this author. “昨昇仙樓有羣蕃街裏打毬欲令朕見此蕃疑愛此騎爲之。”

¹¹⁴ It was recorded in “Guo Yingyou juan (Biography of Guo Yinyou)” *Xin Tang Shu* 新唐書郭英又傳

shows that the left hand is raised. This suggests that they maybe in the midst of the polo game.

Another more interesting set from the collection shows more clearly the sport (fig. AM-C20). A group of three figures are put together here. A big lion, and a small lion with a human being standing behind. They are put on a round base. The human figure is holding a curved stick on his left hand while there is a ball in his right hand. The lions portrayed here look tame. There is collar on each lion. It probably is being viewed as domesticated animal. Lions and human being are in such a harmonious unit. It looks almost like a family unit. The polo player is probably getting ready to take part in the game. And the lion will be the animal that he will ride on. Another work in the Art Museum collection has actually shown a human being riding on a lion (fig. AM-C21).

B. Budaqiu (Walk & Hit the ball i.e modern hockey / golf)

As mentioned above, some people would replace horse for donkey because of financial consideration of keeping horses. However, some people still found it expensive and difficult to play ball game on animal's back. It was particularly so for lady and children. Therefore, another substitute had come into existence. It was called the *budaqiu* 步打球. Wang Jian 王健, a poet of Tang times, has written a poem describing this sport being played by the courtesan. He wrote that during the Cold Food festival 寒食, the courtesan would play *budaqiu*. The side who score first would rush to ply for the majesty's praise.¹¹⁵

that he had trained lady servant to play polo on donkeys.

¹¹⁵ *Quan Tang shi. Wang Jian gong ci* vol. 56. 全唐詩、王建宮詞卷 56. “殿前鋪設兩邊樓，寒食宮

The name *budaqiu* had stated clearly that this ball game did not require to be seated on animal. Without the hindrance of animal, this game got a wider sector of participants in the society. Children and ladies were the major players of this *budaqiu*. From the museum's collection, a child sitting on a floral shape base with his left hand carrying a stick was probably a player of this *budaqiu* game (fig AM- C3). A line drawing of the Five Dynasties from Anxi in Yulin cave no.15 also showed a child standing on a lotus shape base with his hand holding a ball and a racket (fig.6-8). The only difference was that the child on the painting is standing while the child of this sculpture was in a seated position. This may be mainly due to the concern of material used. It has a higher risk of breaking the legs with a standing posture in pottery. Therefore, most of them were sculpted in sitting position. Two other toys with this *budaqiu* theme could also be found from the Art Museum collection (fig. AM-C1, C2). These two figures were in the same seated posture. One of them with eyes, mouth wide open and his hands were tightly gripping the rack as if he was very excited. He might be a reserve player waiting for his turn to play. This subject matter must have been a popular topic. It was also used on fabric. A tapestry in the Shosoin collection had also depicted a child playing Budaqiu (fig.6-9). The piece was dated to be of the Tang dynasty. This sport was transformed into another sport called *Qiuwan* 揪丸 in the Song dynasty. They can be seen on paintings and ceramics (fig.6-10, 11, 12).

III. Childhood Education

There are a considerable number of scholar's articles in the Changsha ware collection. They include paperweights, ink-stones, water pots, and water droppers.

人步打球。一半走來爭跪拜，上棚先謝得頭籌。”

However, it is to note that these pieces are in an unusual form. First, a huge number of water droppers are in the form of various kinds of animals such as lions, dogs, elephants, and birds. There are the paperweights that are in different animals shapes. An ink stone is in the shape of a goat. Second, it is the size of these implements. All of the animal-shaped scholar's articles are small. It is obvious that these groups of works are not aimed for adults. From the Art Museum's collection, there is normal size water pot and brush conditioning bowl. They are targeted at the adults. Also the shape of this latter group is regular. On the other hand, these small animal shaped implements cannot be used as burial purpose. Usually, the pottery for funerary purpose would not be glazed and are done roughly. However, these miniatures are well decorated with underglaze and fully glazed. Therefore, all of these tiny animal-shaped scholars' articles should be functional and should be made for children consumption.

The relative large numbers produced on these utensils for children may have to do with the Tang policy. The Tang government was concerned with children's education. The government even set up a special civil examination for children. It stated that a child should understand one classics plus *Xiao Jing* and *Lun Yu*. If he managed to recite 10 chapters from each classics, an officer rank would be appointed to this child. If he could manage seven chapters, he would be given a pass grade.¹¹⁶ With such emphasis from the government, it would be natural for a parent to try to get children to the study desk. It would be difficult to keep a child sitting still reciting classics or practicing calligraphy. The Changsha potters certainly saw the demand on children's stationery. They made a variety of lovely animals shaped stationery. These

¹¹⁶ Ma Duanlin. *Wen xian tong kao* Vol. 35《文獻通考》卷三十五•《選舉考》八•《童科》 Paraphrase by this author. “凡十歲以下，能通一經及《孝經》、《論語》，每卷誦文十通者予官，通七者予出身”

served as stationery and served as toy at the same time.

IV. Cross-cultural Communication

The Tang government enforced an open door policy. It was being generous and open to foreign visitors. The government even encouraged inter-marriage between Chinese and foreigners. Under this open door policy, the exchanges between China and the west had never been so busy before. Visitors came via the Silk Road on land and via the sea route embarking on Guangzhou, Yangzhou and a few other coastal ports.

The visitors came via the Silk Road were from countries in Central Asia. However, travelers on the Silk Road were constantly threatened by raiders after the middle Tang period. Businessmen and travelers opted to turn to use the sea route. The large numbers of foreigners gathered in coastal ports could be found from records. During the Huang Chao Rebellion in late Tang period, it was recorded that twelve hundred thousands of foreigners were killed in Guangzhou city alone. These foreigners were mainly the Muslim population. It was because the Persian Empire was overthrown and it was under the Arabian rule. The Arabs are Muslims. These

Muslims merchants came to China for business. This had flourished the production of arts and crafts in China. Changsha ware was export oriented.

In order to cater for the overseas market, Changsha ware has a very strong exotic flavour. Traces of muslim influence can be seen on the shape and decoration on Changsha ware. For example, a Changsha ware ewer with a wide neck and a flaring mouth was said to have influenced by a type of pitcher popular in west Asia. Also a lamp with spout was believed to have association with western Asia.¹¹⁷ There were Islamic motifs appeared on decorations on Changsha ware too. The motifs used on the moulded appliqué included coconut tree, date palm tree, foreigners, lion. The motifs appeared on painted decoration include Arabic script, geometric patterns.¹¹⁸ With such strong flavor of Islamic elements on the Changsha ware, it was suggested that there might have Islamic merchants who went as far into Hunan to make their orders. Or there might even have Islamic potters who had actually taken part in the production.

¹¹⁷ Ma Wenkuan, 1993,p. 87.

¹¹⁸ Zhu Jiang, 1983.2, p. 28.

Chapter Seven: Conclusion

The Tang Dynasty marked a prosperous period in the history of Chinese ceramic art and it had a distinct different feature of its own during a time span of over 300 years. Basically, the general aesthetic standard in early Tang period was focused and dominated by monochromatic glaze decoration. In the latter part of Tang Dynasty, there was more emphasis on the surface treatment than simply trying to achieve glaze perfection. Changsha ware had also experienced this transition from monochromatic ware production to its famous painted decoration. The Changsha ware had made significant achievements, and led Chinese ceramic in a new direction. It had contributed much to the formation of the characteristic of Chinese ceramic wares of later periods.

The significance of Changsha ware is great because never before in its existence a kiln had produced such a variety of types of wares; and also never before had craftsmen developed such a wide range of decorative motifs. If we look closely at these shapes and motifs, it is possible to figure out the development of Tang Dynasty ceramic art. It may also help understand the relationship between different art forms that co-existed at the same time period.

The numbers of forms produced by the Changsha potters were also overwhelming. There were some 70 different types of forms excavated from the Changsha kiln sites. There are at least 24 different types of forms in the Art Museum collection. Among these 24 types of forms, there are variations on each form. For example, there are some seven different shapes in ewers and vase respectively; there are more than fourteen types of animal toys, and under different types, there are a wide variety of shapes of each animal. Never before in Chinese ceramics history had any kiln produced such a broad range of items. It showed that the Changsha potters were really versatile and had a strong sense of adaptation.

Even though there are such huge variations in types, shapes, and motifs in Changsha ware, they produced in a systematic way. If we look closely at them, we may find that there are certain designs appear only on certain type of wares. In the Art Museum collection, the molded appliqué designs appear mostly on ewers and jars. The shapes of some vessels are usually with bulky and globular body. It has a short octagonal spout, and a C-shaped handle. The vessel provides a broad surface for decoration. The appliqués are arranged in a three- point distribution, and always covered by a brown patch of glaze. The appliqué decorative technique could be borrowed from the stucco decorating Buddhist monuments in Central Asia.

Also, they may be influenced by the repoussé techniques used in metal ware. A scholar had suggested that the bulky and globular shape of liquid containers could be a result of a change of preference from *huping* (a “barbarian” vessel) to ewer. *huping* was very popular in the early time of Tang Dynasty. Its shape is usually long and slender with a long neck. To contain the same amount of volume as the *huping*, the ewer has to be stretched horizontally and become globular in shape. Excavations at Changsha kiln sites also showed that this type of form and decoration appeared at the first stage of Changsha ware production, and they continued to exist at later period of the production. The molded appliqué design, and the bulky shape dominated the form and motif of the first stage of production. While the painted designs of calligraphy, flower, plant, birds, and animals marked the major decoration feature of the next stage.

Also, the shape of vessel had an obvious influence from gold and silver wares. For example, the ewer at this period had a lobed melon shaped body, a wide neck and a trumpet mouth. The mouth rim was thin. These characteristics were a result of imitating the existing metal wares. The influence of metal ware was even more obvious at the later stage of Changsha ware production. For example, the ewers had a longer spout, and it was usually in curved shape. The handle was always in a ‘ 3 ’

shape. It also bears a high ring foot. All of these new features were typical characteristics of metal wares. In shaping a vessel, it is usually beaten into a thin sheet, and rolled or folded into the desired form. It is easier to control the shape because of the material. However, it may not be as easy for a potter. To form a long curved spout and a '3' shape handle in clay is not as easy. The clay is soft and it may easily collapse. Why the potters take all the troubles to try to imitate metal wares could only be understood as the popularity of metal wares in later period of Tang Dynasty.

On the surface decoration, there appeared painted designs of calligraphy, flower and birds, animals on the body. These painted designs are usually applied under the spout of a ewer; on the surface of dish, bowls, pillow, box cover. One of the reasons for the rise of popularity of floral, bird motifs on Changsha ware could be the establishment of the Hanlin Academy (official painting academy) during the reign of Xuanzong (713 – 755 A.D). The formation of a style from the royal court to the spread of a style to the general public may take considerable time. The existence of floral, bird, animal motifs on Changsha ware may also have gone through a considerably long process.

The depiction of animals on Changsha ware is highly successful. The potter was particularly good at capturing the crucial moment of movement. For example, the deer

was always portrayed when it was leaping with fore legs on the ground while the hind- legs were up in the air. Even when it was standing, the deer's head was always turned backwards as if paying attention to potential danger. The birds were also depicted either in flight or in a ready to move gesture. Even though we can see that there was a standard method on painting the flower, bird, animal that they were all outlined by heavier strokes and the details were filled in by finer brush strokes, it was still very expressive and realistic. Considering the surface, the potter was working with was clay not paper, the degree of difficulty was higher. The potter was not allowed to make much alteration. He also had to take into consideration the colour changes and the running of the glaze. Every stroke he painted on had to be precise and concise, otherwise it would be smudgy and become a reject once fired. The artistic style of a time period consists of characteristics that can be observed not just from art but also from craft. The Changsha ware is good example. The painted decoration of Changsha ware is significant in the manner in that it not only demonstrates a technical skill, but also it is a concrete proof of the style of flower, bird painting of the Tang Dynasty. So far, there is no record of existing bird and flower painting on paper or silk of the Tang Dynasty. Most of them are attributes only or only in textual record of the style. Therefore, the paintings appeared on the Changsha ware provide a valuable

reference for the understanding of the painting style of Tang Dynasty.

The calligraphy written on the Changsha ware is significant as well. Most of the calligraphy was executed on the surface of ewers, bowls, dishes, and also some on pillows. The calligraphy was written in either regular script or the runny script. Artistically, the script written on these vessels were of little aesthetic value. The arrangement was regulated. Also the clay surface may have made it difficult for controlling the brush. The calligraphy includes poems, verses, proverbs, epigrams, commercial slogans, and name of vessels. However, the wide variety of the content of calligraphy has given us a precious opportunity to peek at the contemporary mentality. These inscriptions are closely related to the society, popular literature and the history of Tang Dynasty. Besides, the decoration with calligraphy on ceramics is also an innovative approach by the Changsha ware potters. It has far reaching impact on the development of surface decoration on Chinese ceramics in later generations.

Besides, tea drinking had become very popular by this time. As mentioned earlier with tea-drinking habit, the longer spout may be a result of the “*diancha*” (pouring boiling water directly into tea bowl) practice had become more common. We can still see in some tea houses in Chengdu, Sichuan Province today that an extended spout is used on the teapot. It is observed that ewers with curvy spout and high ring foot are

not painted with bird and flower motifs nor do we see any calligraphy. They were always painted with spontaneous and abstract designs. Apart from the ewers showing the influence from the metal wares, cups and cup stands also demonstrated great influence from metal wares. Oblong shaped stem cups and foliated rim cup stands were evidence of shape borrowing from these metal wares.

It is also interesting to note that the dotted and geometric designs appear mostly on jars and on some pillows. They may be targeted for certain market such as the Muslim countries. These geometric patterns especially those that appeared on pillows showed a strong influence from printed fabrics.

In fact, the Changsha ware had demonstrated a very interesting phenomenon of blending techniques of different media into its production. For shape, it had borrowed from metal wares. For surface decorations, we can see the influence from painting, stucco, repoussé and fabrics. The Changsha wares potters were really versatile and showed a strong sense of adaptation.

The numbers of toys, including the toy shape water droppers have taken up almost half of the Chnagsha ware collection in the Art Museum collection. The toys come in a broad range of types and shapes. The percentage of toys excavated at Changsha ware site was not as great ewers or bowls. It still accounted for several

hundreds pieces. Also let's not forget the size of these little figurines, they measure no more than 10cm by height or by width. They may be alike but no two pieces are identical. The animals are simple but realistic. The Changsha ware potters had portrayed these lovely animals in a broad variety of styles. Some of them were crouching, some were standing, and some were twisting and turning their heads. Despite the real nature of the animals such as fierce lion and elephant is threatening by its enormous size, they all became tame and really adorable toys in the hands of Changsha ware potters. What's more valuable about the toys in Changsha ware is that they are not just toys, they are functional. Some of the water droppers were made in an animal form, and some paper weights were in animal form as well. Most of these toys also have a loop handle attached. This is for the convenience of carrying.

The human figurines had to some extent helped in the understanding the sports arena of the time. Some polo and *budaqiu* game players were chosen to have mimicked in toys. These must have been very popular sports during the Tang dynasty. Similarly, today's toys are made after certain popular characters in TV program. So these mini polo and *budaqiu* players might have been heroes in the children's heart. These two games are vigorous sports and they require lots of energy. However, the Tang people are enthusiastic in playing these games. This in a way has illustrated the

outgoing characters of the people.

The objects discussed have helped understand how the common people lived over 1200 years ago, and how different art forms interacted and influenced one another. Motifs and shapes are borrowed and altered to fit into the needs of the Changsha ware potters. Non-Chinese element on both shapes and motifs could also be seen on the production of Changsha ware. This may be due to the needs of the overseas market. Or it may be due to the participation of foreigners in the production. The latter will still need further evidence and studies to prove the existence of foreigners in the production. With more information released on Changsha ware excavated from shipwrecks in recent years, we maybe able to have a clearer picture of how western culture interacted with Chinese culture, and how it had affected the production of Changsha ware.

Appendices

- Appendix I: Reference Figures
- Appendix II: Illustrated List of Changsha ware in the Art
Museum Collection at the Chinese University of Hong Kong
- Appendix III: Checklist for Art Museum Changsha ware
- Appendix IV: Changsha ware with Calligraphic descriptions
- Appendix V: Bibliography
- Appendix VI: Exhibition Pamphlet

Appendix I: Reference Figures

Fig. 1 -1
Plaque at entrance to
kiln site (photo taken
by the author)

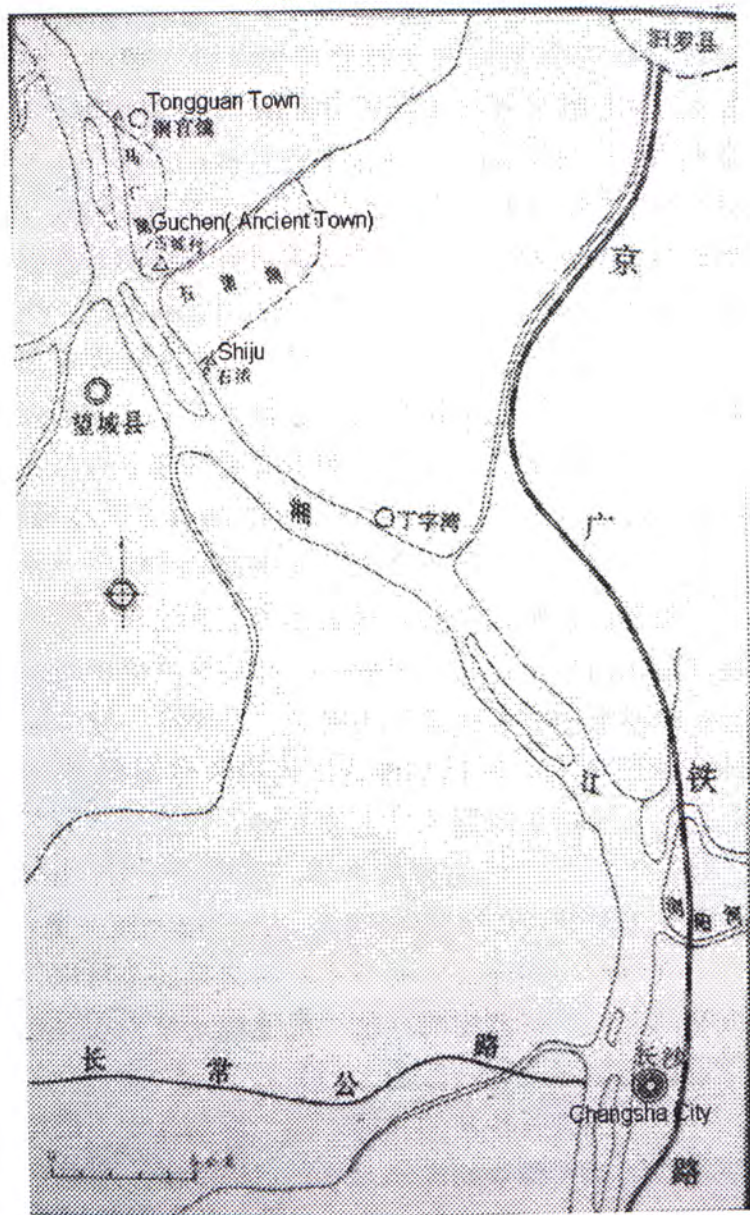


Fig. 1 -2
Map of location of
Kiln site from
Changhsa wares



Fig. 1 -3
River bank at Guchen
area, Changsha (photo
taken by the author)



Fig. 1- 4
Excavation site at Najiapo
Changsha (photo taken by
the author)



Fig. 1 -5
Shards used as paving
material at Nanjiapo,
Changsha
(photo taken by the author)

Fig. 1-6 Sancai ware

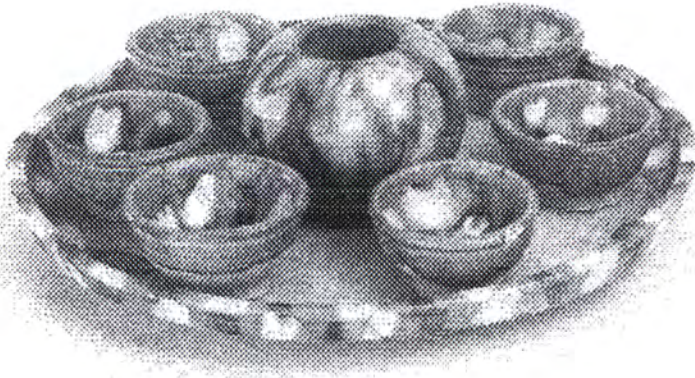


Fig. 1-7
Dish with underglaze design,
Changsha ware, Hunan
Provincial Museum,
Changsha



Fig. 1-8 Water dropper,
Changsha ware, Art
Museum,
Chinese University
of Hong Kong

Fig. 1-9 water dropper,
Qionglai ware, Tang.
Qionglai Gu tao ci yanjiu
2002.



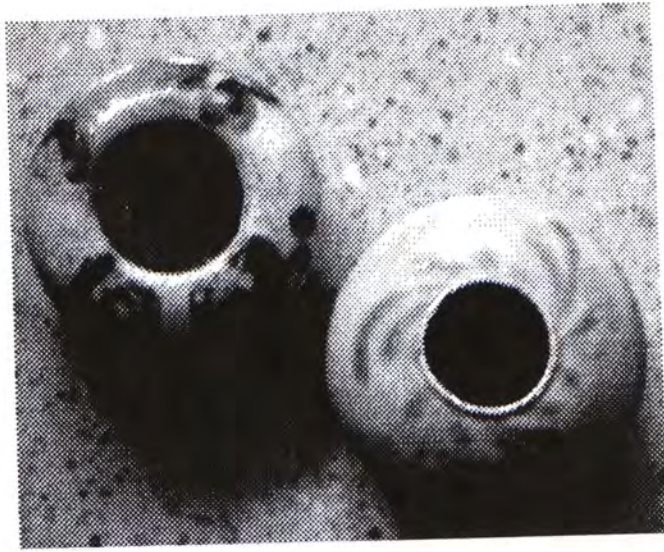


Fig. 1-10
Water pot, Qionglai ware, Tang.
Mr. S.W Sheng's Collection,
Qionglai.

Fig. 1-11a, 11b
Water pot, Changsha ware.
Art Museum, Chinese
University of Hong Kong

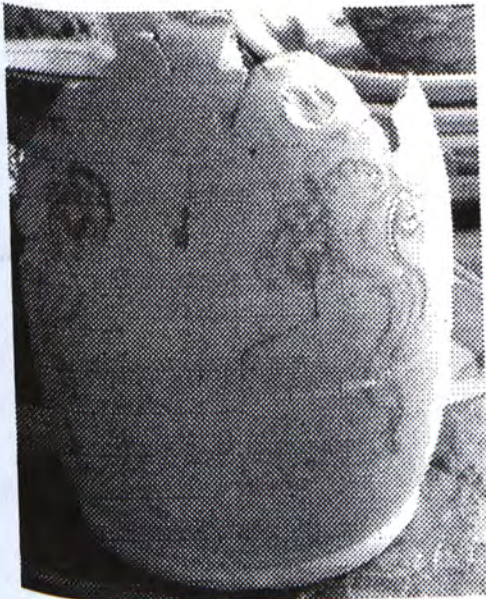


Fig. 1-12
Qionglai ware Tang.
Mr. S.W. Sheng's Collection,
Qionglai.



Fig. 1-13
Ewer with painted cloud design, Changsha ware.
Hunan Provincial Museum Collection, 1996, pl. 50.



Fig. 2 -1
 Mold of a lug (back side inscribed
 with Chinese characters,
 Changsha ware. Hunan Provincial
 Museum Collection, 1996, pl. 315.



Fig. 2 -2
 Bowl with Chinese calligraphy,
 Changsha ware. Hunan Provincial
 Museum Collection, 1996, pl. 119.



Fig. 2 -3a, 3b
 Drum Stand with Chinese
 calligraphy, Changsha ware. Hunan
 Provincial Museum Collection,
 1996, pl. 154.



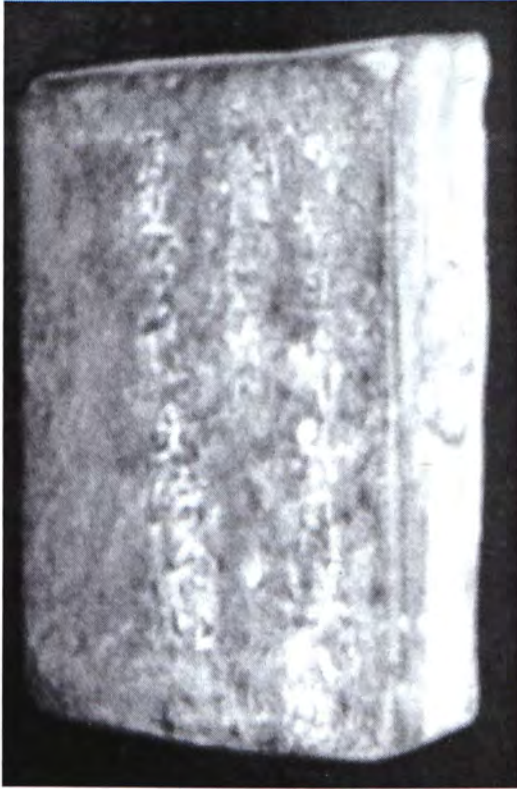


Fig. 2 -4a, 4b
Pillow with Chinese characters
inscribed, Changsha ware.
Hunan Provincial Museum
Collection, 1996, pl. 142.



Fig. 3 -1
Ancient Dragon kiln at Changsha
site, Looking up. (photo taken by
the author, 2002)



Fig. 3 -2
Ancient Dragon kiln at Changsha site,
Looking down. (photo taken by the
author, 2002)



Fig. 3 -3 (inside view)
Dragon kiln in operation since
late Ming dynasty at Foshan,
Guangdong. (photo taken by
the author, 2001)



Fig. 3 -4 (outside view)
Dragon kiln in operation
since late Ming dynasty at
Foshan, Guangdong. (photo
taken by the author, 2001)



Fig. 3 -5a
Sagger used by the Changsha wares
potters. Hunan Provincial Museum
Collection, 1996, fig. 302.



Fig. 3 -5b
Sagger used by the Changsha wares
potters. Hunan Provincial Museum
Collection, 1996, fig. 303.

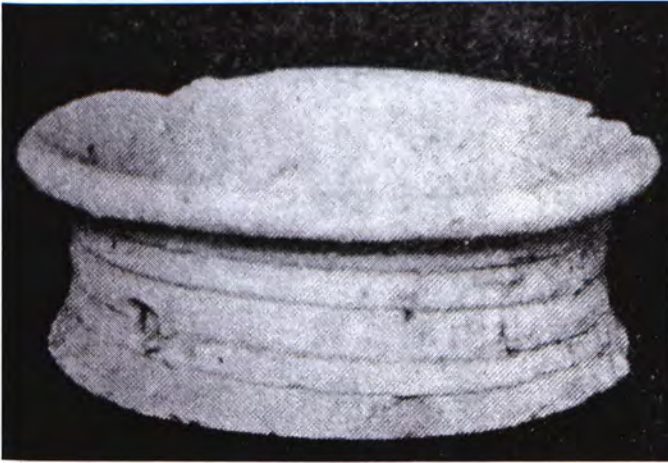


Fig. 3 -6
Cylindrical stilt used by the
Changsha wares potters.
Hunan Provincial Museum
Collection, 1996, fig. 305.

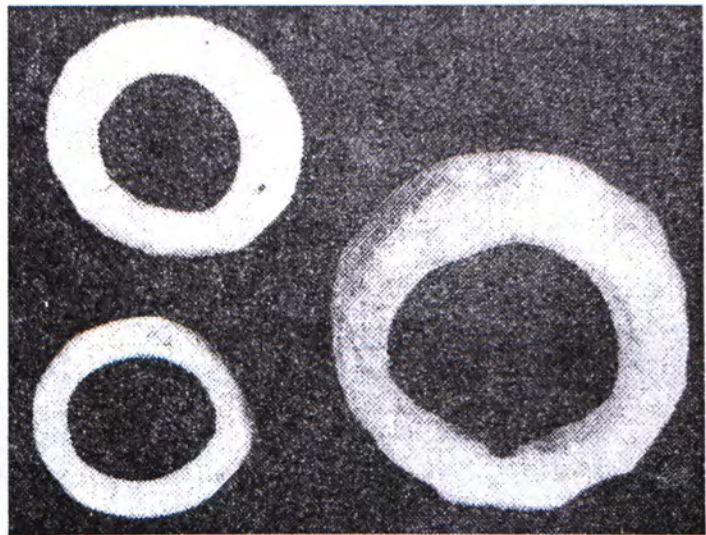


Fig. 3 -6
Stilt used by the Changsha
wares potters.
Hunan Provincial Museum
Collection, 1996, fig. 307.



Fig. 3 -8a, 8b
Bowl-shape temperature indicator used by the Changsha wares potters
during firing. Hunan Provincial Museum Collection, 1996, fig. 309, 311.



Fig. 4-1
Oil container with inscription.
Hunan Provincial Museum Collection,
1996, pl. 89.



Fig. 4-2
Green glaze ewer with lid.
Hunan Provincial Museum
Collection, 1996, pl. 79.

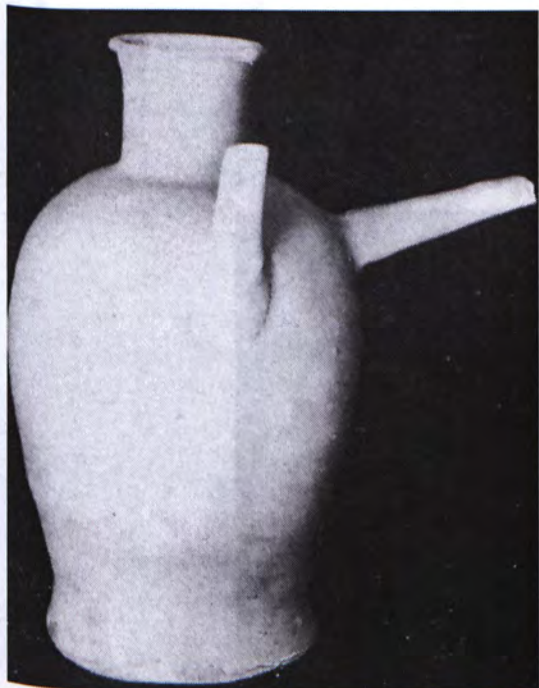


Fig. 4-3a
White glazed ewer with long handle.
Hunan Provincial Museum Collection,
1996, pl. 231.

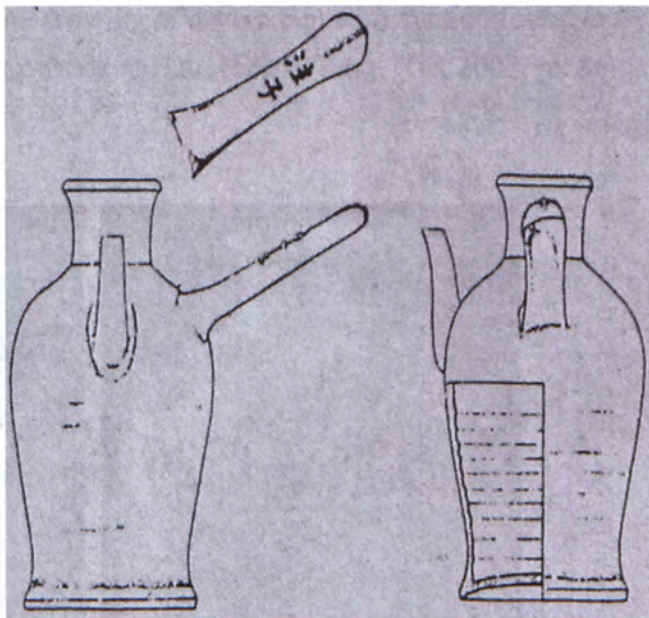


Fig. 4-3b
Line drawing of fig. 4-3a . Zhou,
1998, pp. 84, fig. 7.



Fig. 4 – 4a
Stem cup with suction found in a Shipwreck at Batu Hitam, Tang. Xie, 2002, pl. 86-a.

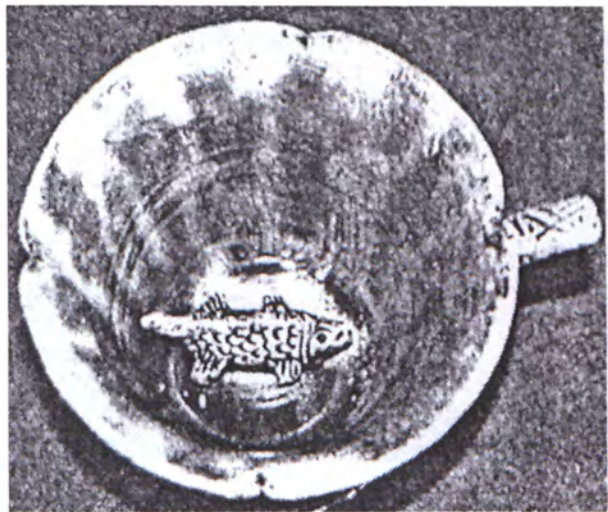


Fig. 4 –4b
Stem cup with suction found in a Shipwreck at Batu Hitam, Tang. Xie, 2002, pl. 86-b. (from top)

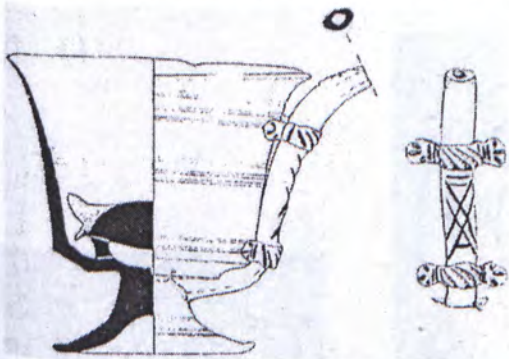


Fig. 4 –4c
Line drawing of a stem cup with suction found in a Shipwreck at Batu Hitam, Tang. Xie, 2002, pl. 86-c



Fig. 4 –5a, 5b
Jar with Arabic scripts, Tang. Yangzhou Museum Collection, Jiangsu, 2000, pl. 75.



Fig. 4-6
Salt Container excavated in Jianxi late
Tang to Five dynasties. Agriculture
Archaeology, 1991, Vol. 2, pp. 67, pl.15.



Fig. 4-7
Covered box with Chinese inscription,
Changsha wares. Hunan Provincial
Museum Collection, 1996, pl. 136.



Fig. 4-8
Line drawing of a box cover
with Chinese characters,
Changsha wares.
Zhou, 1984, pp. 213, fig.
207.



Fig. 4-9
Line drawing of a wooden
female figurine excavated in
Xinjiang, Tang. Zun, 1993,
pp. 192, fig. 16-17.

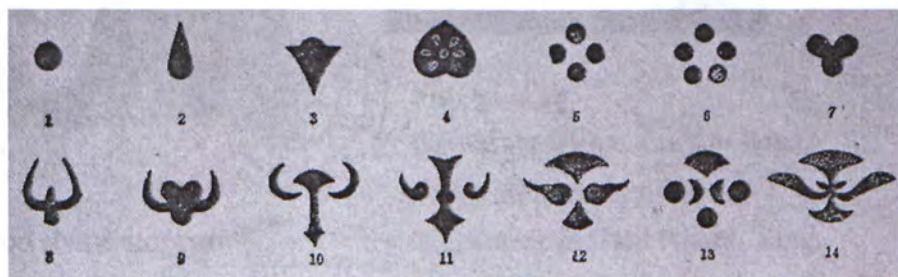


Fig. 4-10
Line drawing of cut patterns for forehead of
ladies, Tang. Zun, 1993, pp. 191, fig. 16-15.



Fig. 4-11a , 11b
Heads of dragon and bird shape
stopper in green glaze, Changsha
wares. Shanghai People's Art
publishing house, 1982, pl. 40



Fig. 4-12a
Head of dragon shape stopper
found in a Shipwreck at Batu
Hitam, Tang. Xie, 2002, pl.
71-a.



Fig. 4-12b
Container with a dragon- head
shape stopper found in a
Shipwreck at Batu Hitam, Tang.
Xie, 2002, pl. 71-b.

Fig. 5-1

Ewer with painted bird design, Changsha ware. Hunan Provincial Museum Collection, 1996, pl. 10.



Fig. 5-2

Ewer with painted deer design, Changsha ware. Hunan Provincial Museum Collection, 1996, pl. 2.



Fig. 5-3

Ewer with painted calligraphy design, Changsha ware. Hunan Provincial Museum Collection, 1996, pl. 65.



Fig. 5-4

Line drawing of a mortar, Changsha ware. Hunan Provincial Museum Collection, 1996, fig. 187.

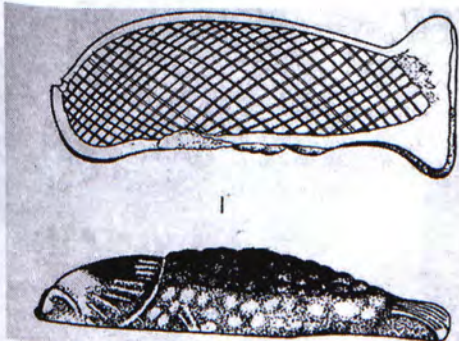


Fig. 5-5

Line drawing of a fish shape mortar, Changsha ware. Hunan Provincial Museum Collection, 1996, fig. 190.



Fig. 5-6

Bowl with two incised combating warriors, Changsha ware. Wuhan City Museum Collection.



Fig. 5-7
Ewer with molded appliqué design,
Changsha ware. Hunan Provincial
Museum Collection, 1996, pl. 59.



Fig. 5-8
Ewer with molded
lug design,
Changsha ware.
Hunan Provincial
Museum Collection,
1996, pl. 80.



Fig. 9
Stucco applique of an attendant
Buddhist figure. Khadalik,
Xinjiang province, 5th - 6th c.
A.D. Rawason, 1991, p147, fig.



Fig. 5-10
Lotus stamp mold. Hunan
Provincial Museum
Collection, 1996, pl. 311.

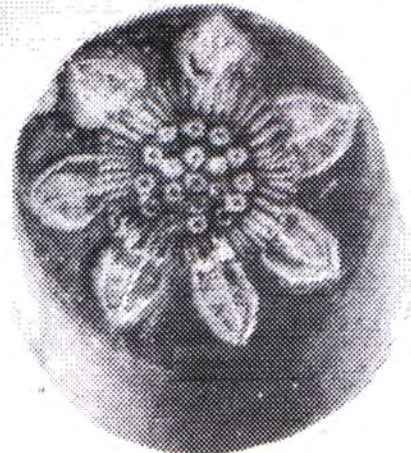


Fig. 5-11
Lotus stamp mold. Hunan
Provincial Museum
Collection, 1996, pl. 312.



Fig. 5 – 12

King of the East statue at Putoushan, Zhejiang province. (photo taken by the author)



Fig. 5 – 13

King of the South statue at Putoushan, Zhejiang province. (photo taken by the author)



Fig. 5 – 14

King of the West statue at Putoushan, Zhejiang province. (photo taken by the author)



Fig. 5 – 15

King of the North statue at Putoushan, Zhejiang province. (photo taken by the author)

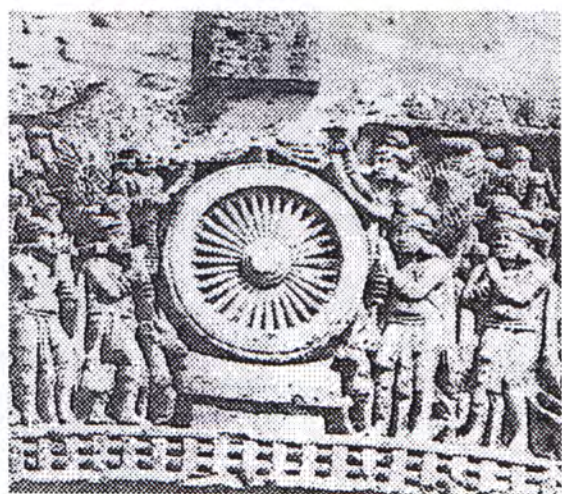


Fig. 5-16
Sanchi, wheel flanked by devotees and deer.
Krishan, 1996, p.7, fig. 6a.



Fig. 5-17
Amaravati, wheel flanked by two deer symbolizes the
Deer Park at Sarnath. Krishan, 1996, p.7, fig. 6b.



Fig. 5-18
Sarnath, Buddha seated on a wheel flanked
by two deers. Krishan, 1996, p.7, fig. 6c.



Fig. 5-19
A warrior appliqué mold,
Changsha ware.
Hunan Provincial Museum
Collection, 1996, pl. 297.

Fig. 5-20 A warrior
appliqué on a ewer
(section), Changsha
ware. Hunan Provincial
Museum Collection,
1996, pl. 176.





Fig. 5 – 22a (front), 5 -22b (back)
Earthenware Groom or merchant, Tang.
Eskenazi, March, 2001, p.18, pl. 5.



Fig. 5 –23a (front), 5 –23b (back)
Earthenware Groom or merchant, Tang.
Eskenazi, March, 2001, p.20, pl. 6.



Fig. 5 –24a, b, c
Line drawing of women dressed in men's
costume from stone coffin, Tang. Zun,
1993, p. 187, fig. 16 –8.



Fig. 5-25
Ewer with molded appliqué motif, Changsha ware. Hunan Provincial Museum Collection., 1996, pl. 61.

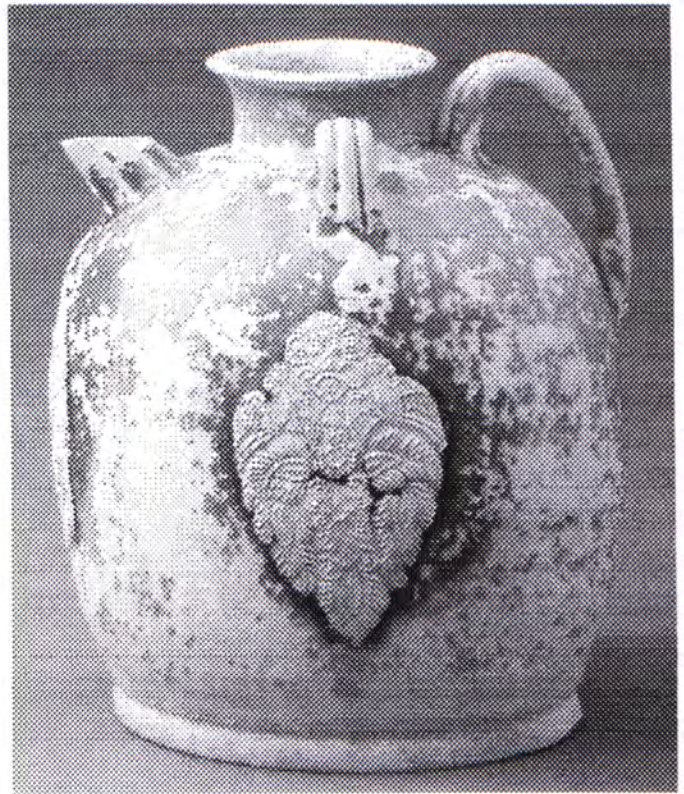


Fig. 5-26
Ewer with molded bird appliqué design, Changsha ware. Tea ware Museum Collection (c 88.8).



Fig. 5-27
Ewer with molded sala tree appliqué design, Changsha ware (section). Hunan Provincial Museum Collection, 1996, pl. 63.



Fig. 5-28
Ewer with molded sala tree appliqué design, Changsha ware (section). Tea ware Museum Collection (c 88.8).

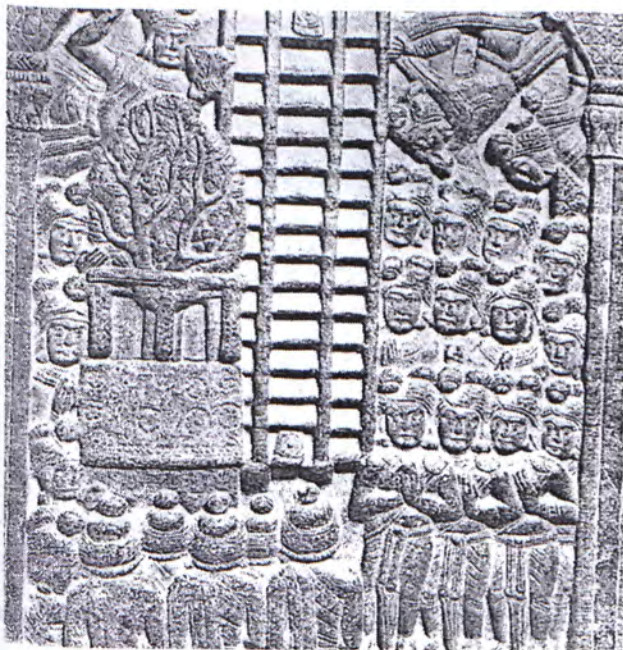


Fig. 5 -29

Sanchi, Gautama attains enlightenment under the bodhi tree. Krishan, 1996, pp.6, fig.5a



Fig. 5 -30

Amaravati, gods and men are paying homage to an "empty" seat under the bodhi tree. Krishan, 1996, pp. 6, fig. 5b.



Fig. 5 -31

Gandhara, the great decease or the liberation of the Buddha flanked by two sacred trees. Krishan, 1996, pp.8, fig. 7b.



Fig. 5 -32
 Molded lug on a ewer (section), Changsha ware.
 Hunan Provincial Museum Collection, 1996, pl.108



Fig. 5 -33a (back), 33b (front)
 Mold of a bird medalion motif
 with inscription on the back,
 Changsha ware. Hunan Provincial
 Museum Collection, 1996, pl.309.



Fig. 5 -34a, 34b(motif enlarged)
 Ewer with molded peony appliqué. Changsha ware. Hunan
 Provincial Museum Collection, 1996, pl. 174.

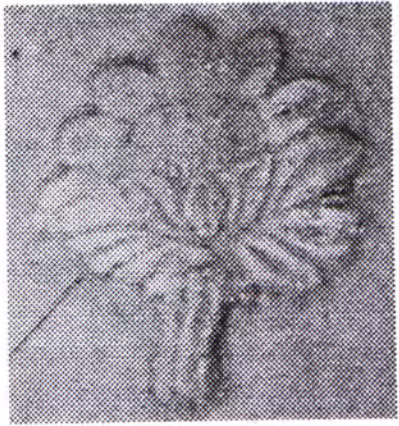


Fig. 5 -34c
 Molded lotus appliqué on a ewer (section
 enlarged), Changsha ware. Hunan Provincial
 Museum Collection, 1996, pl. 175.



Fig. 5-35
Ewer with painted cloud design, Changsha ware.
Hunan Provincial Museum Collection, 1996, pl. 50.

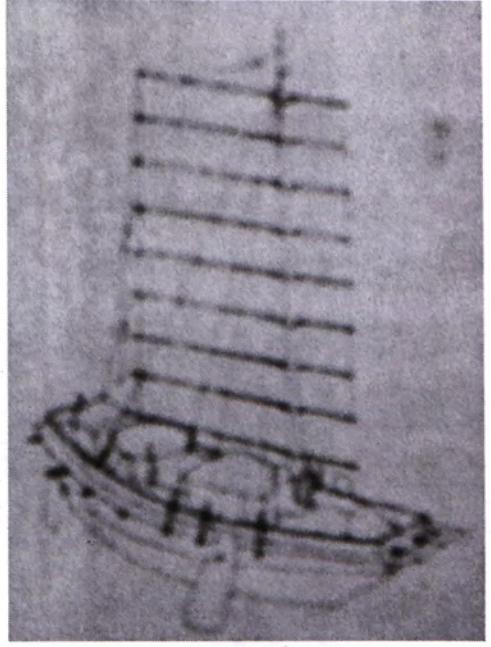


Fig. 5-36b
Ancient Chinese junk. Xi, 1985, p46, fig.3b.

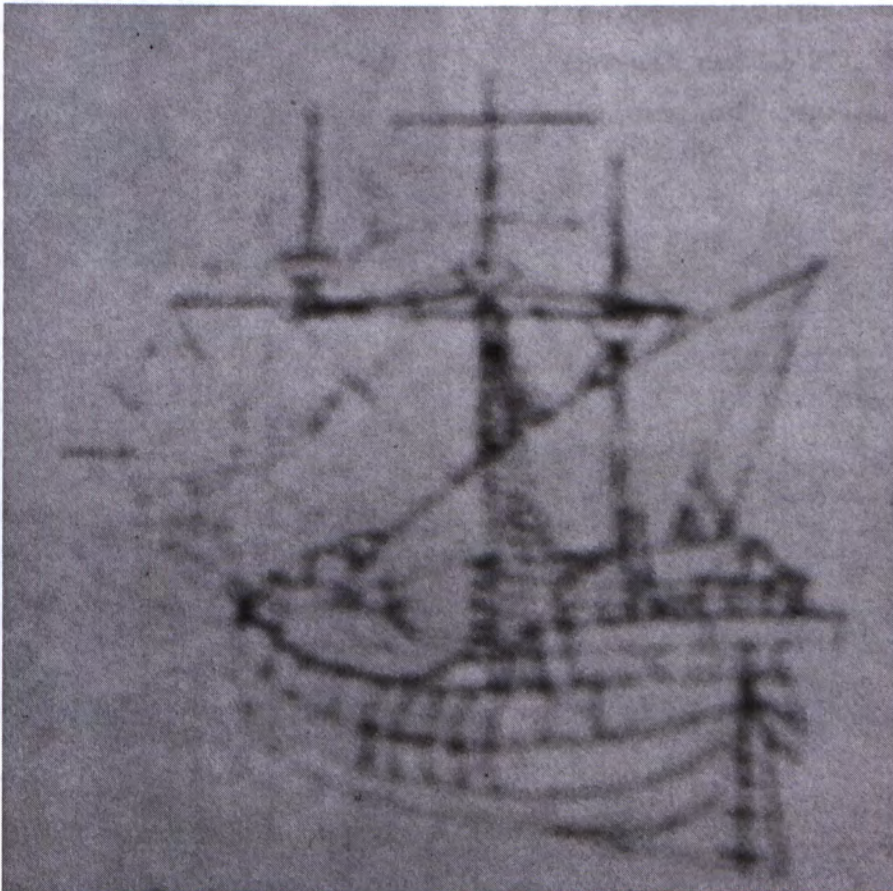


Fig. 5 36a
Ancient European junk. Xi, 1985, pp.46, fig. 3a

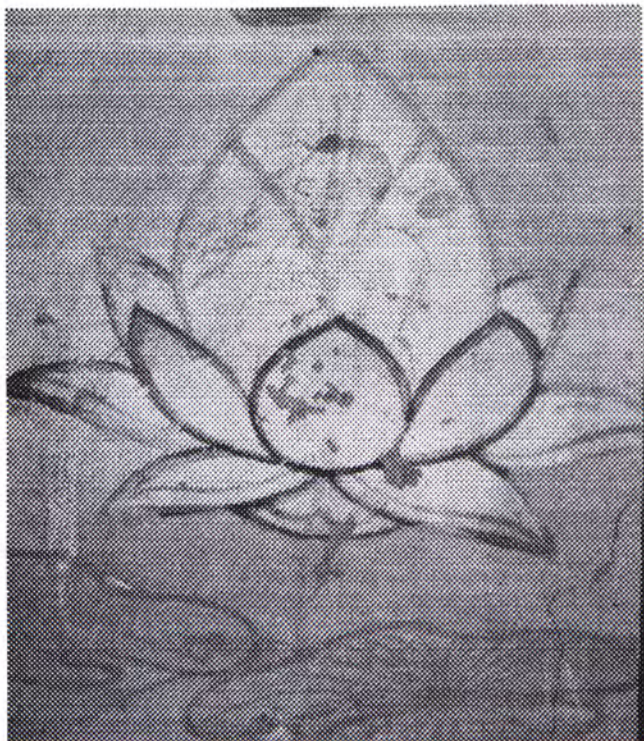


Fig. 6-1
Mural painting of child and lotus motif at south wall, cave No. 25 Yulin, Dunhuang, early Tang. Duan, 1993, pl. 124.



Fig. 6-2
Mural painting of child and lotus motif at north wall, cave No. 217, Mogao Grottoes, Dunhuang, early Tang. Tan, 1999, pl. 32.



Fig. 6-3
Ewer with painted child carrying a lotus motif, Changsha ware. Hunan Provincial Museum Collection, 1996, pl. 57.



Fig. 6-4
Tea bowl with inscription, Changsha ware. Indianapolis Museum of Art Collection, 1993, fig. 3.

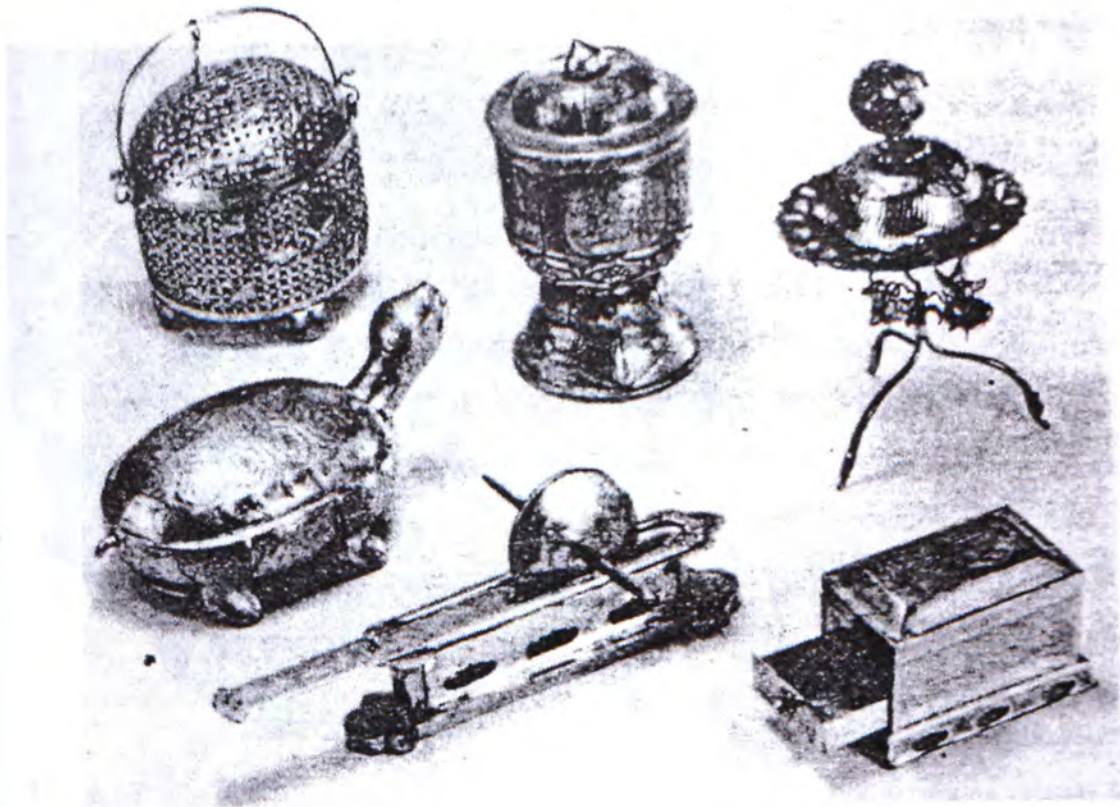


Fig. 6-5

Gold and silver tea brewing ware excavated at Famensi, Shaanxi, Tang.

Liang, 1992, pp. 91.



Fig. 6-6a, 6-6b (detail)

Mural painting of polo players on wall of Li Xian's grave, Shaanxi, Tang. Shaanxi Provincial Museum, 1974, pl. 15 and pl. 16



Fig. 6-7
Bronze mirror with ladies polo players motif, Tang.
Yangzhou Museum Collection, 2000, pl. 70.



Fig. 6-8
Line drawing of a child
standing on a lotus shape
base at cave no. 15, Yulin,
Anxi, Five dynasties. Li,
2000, pp. 64.



Fig. 6-9
Tapestry with a boy holding a
stick, Tang. Shoso-in, 1959, pl.28.



Fig. 6 –10
Pillow with a child
playing sport motif,
Song. Chang, 2000, pp.
278.



Fig. 6 –11
Pillow with a child
playing sport motif,
Song. Chang, 2000,
pp. 279.



Fig. 6 – 12
Fan Album painting of child
playing sport under the banana
tree, Song. Xu, 1957, pl. 67.

Appendix II:

**Illustrated List of Changsha ware in the Art Museum Collection
at Chinese University of Hong Kong**

A: Daily Household wares



fig.AM-A1



fig.AM-A2



fig.AM-A3



fig.AM-A4



91.17



91.20a



fig. AM-A5



91.18



91.19



91.20



fig. AM-A6



91.17



91.20



fig. AM-A7



91.21



91.20a



fig. AM-A8



fig.AM-A9



fig.AM-A10



fig.AM-A11



fig.AM-A12



02.1314



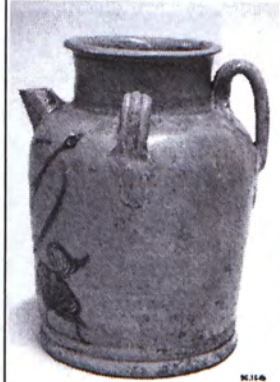
02.1315



02.1317



02.1316



02.1314



02.1315



02.1317



02.1316a

fig.AM-A13

fig.AM-A14

fig.AM-A15

fig.AM-A16



02.1314



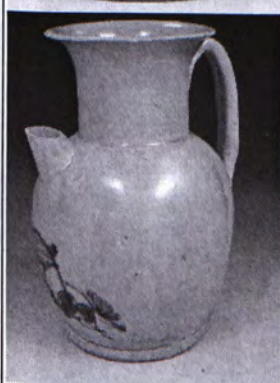
02.1315



02.1317



02.1316



02.1314



02.1315



02.1317



02.1316

fig.AM-A17

fig.AM-A18

fig.AM-A19

fig.AM-A20



02.1316



fig.AM-A21



fig.AM-A22



fig.AM-A23

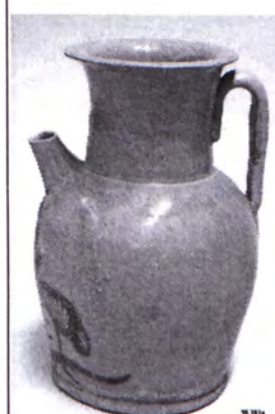


fig.AM-A24



fig.AM-A25



fig.AM-A26



fig.AM-A27



fig.AM-A28

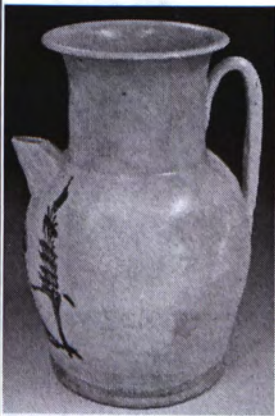


fig.AM-A29



fig.AM-A30

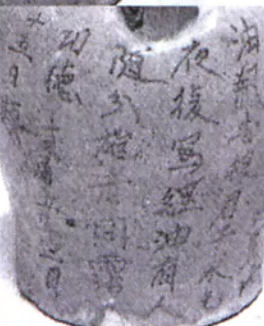


fig.AM-A31



fig.AM-A31



fig.AM-A32

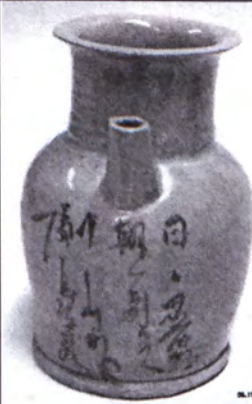


fig.AM-A33



fig.AM-A34

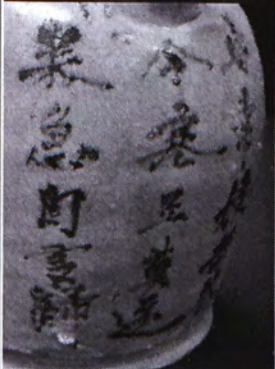
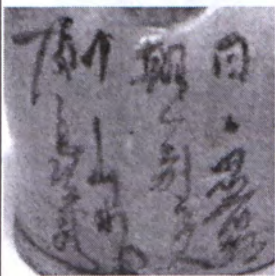
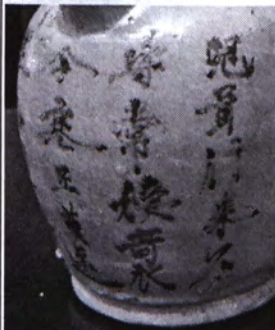


fig.AM-A35



fig.AM-A32

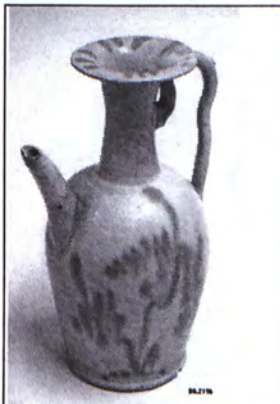


fig.AM-A33



fig.AM-A34

fig.AM-A35



00.21b



00.21a

fig.AM-A36



01.17



01.17a

fig.AM-A37



00.08



00.08a

fig.AM-A38



00.32



00.32a

fig.AM-A39



01.18



01.18a

fig.AM-A40



01.19



01.19a

fig.AM-A41



00.10a



00.10a

fig.AM-A42



00.06



00.06a

fig.AM-A43



95.57a



95.60



95.63



95.57c



95.57b



95.60a



95.63a



95.57d

fig.AM-A44

fig.AM-A45

fig.AM-A46

fig.AM-A47



00.31



00.30



00.29



00.30a



00.31a



00.30a



00.29a



00.30b

fig.AM-A48

fig.AM-A49

fig.AM-A50

fig.AM-A51



00.70a

fig.AM-A52



01.25



01.26

fig.AM-A53



01.50a



01.50b

fig.AM-A54



fig.AM-A55



01.14

fig.AM-A56



00.38

fig.AM-A57



01.13a

fig.AM-A58



fig. AM-A59



fig. AM-A60



fig. AM-A61

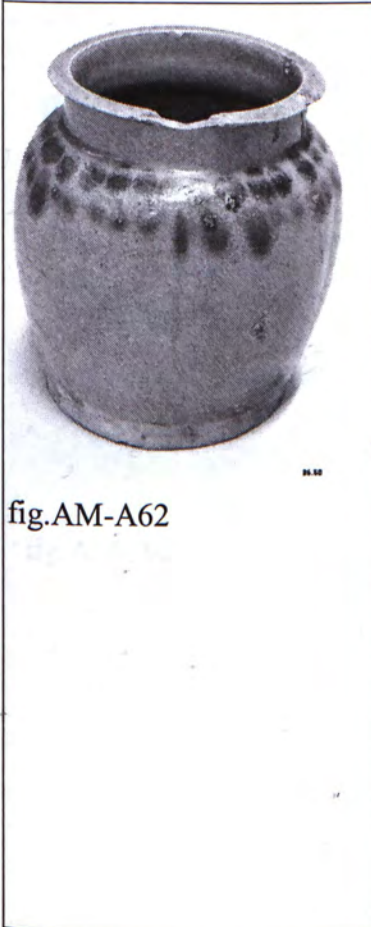


fig. AM-A62

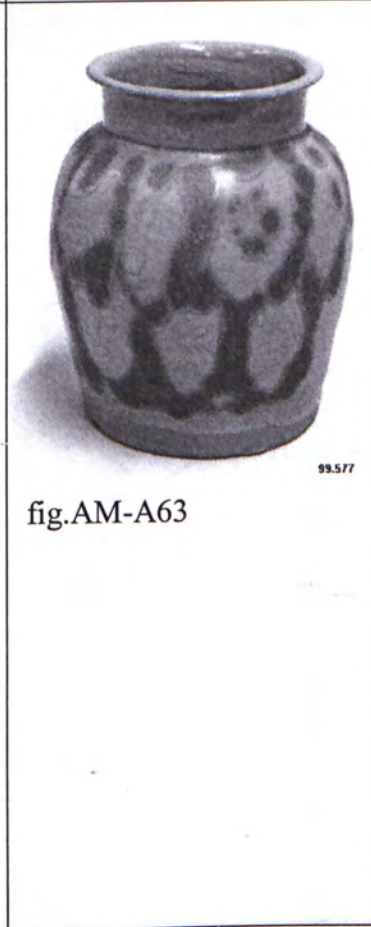


fig. AM-A63



fig. AM-A64



99.574



99.575

fig.AM-A65



99.576



99.577

fig.AM-A66



02.1320a



02.1320

fig.AM-A67



01.590

fig.AM-A68



01.591

fig.AM-A69



01.18



fig.AM-A70



fig.AM-A71



fig.AM-A72



fig.AM-A73



fig.AM-A74



fig.AM-A75



fig.AM-A76

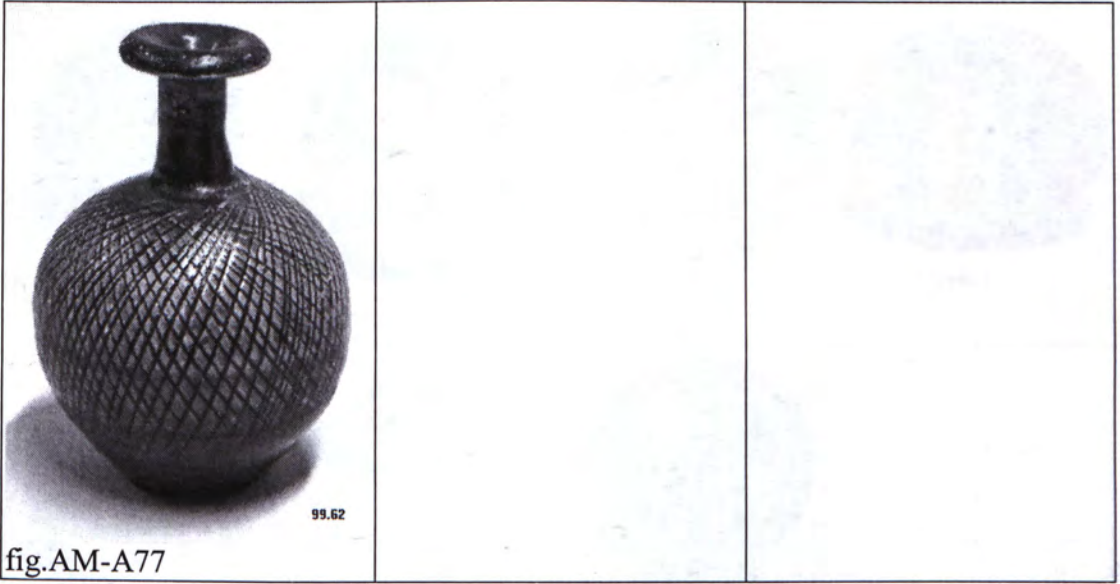
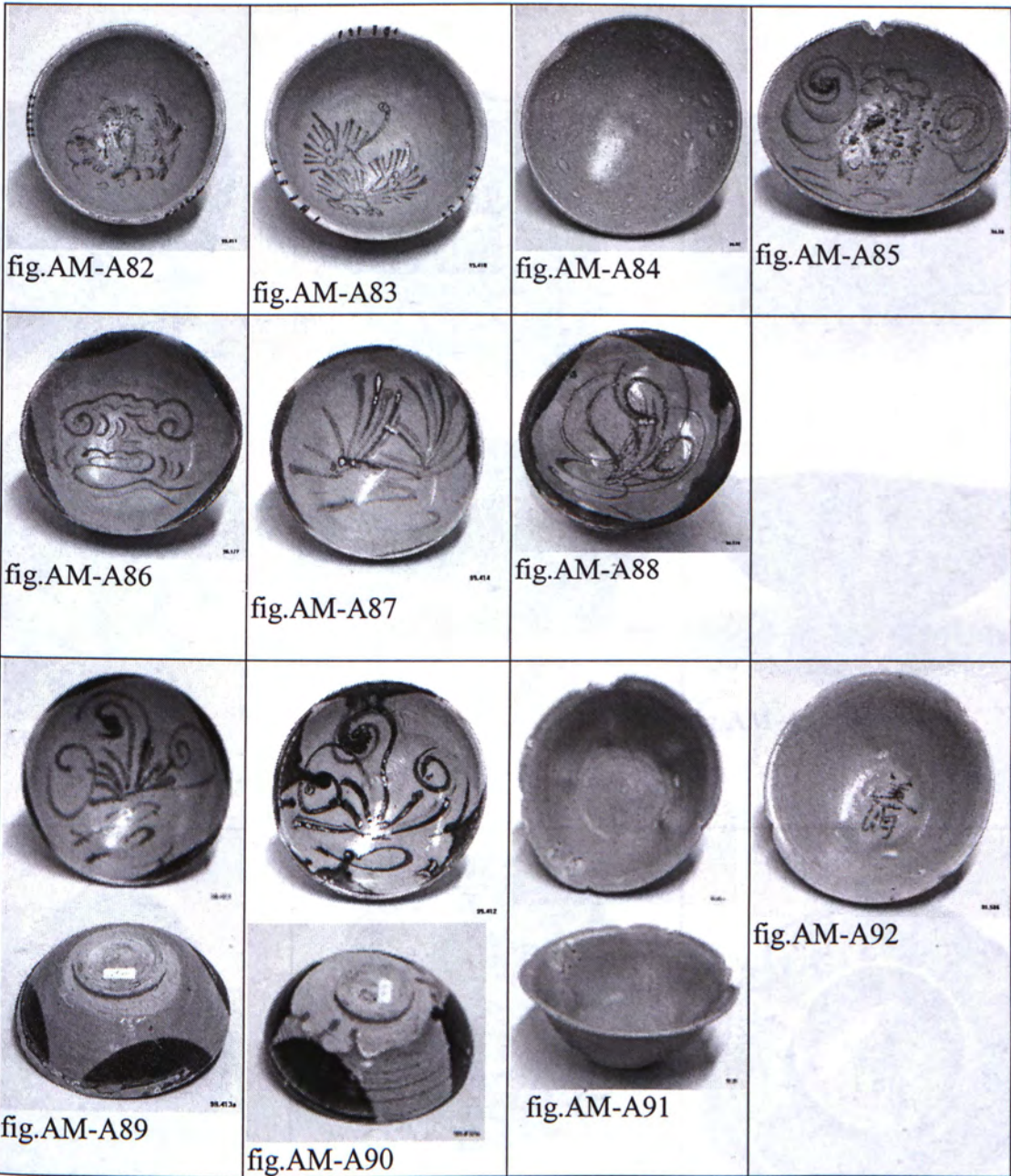


fig.AM-A77







01.589



01.588



00.71a

fig.AM-A94



01.589a

fig.AM-A93



00.43

fig.AM-A95



00.71

fig.AM-A96



00.44a



00.44

fig.AM-A97



00.47

fig.AM-A98



00.45a



00.46

fig.AM-A99



00.45

fig.AM-A100



fig.AM-A101



fig.AM-A102



91.60



91.63

fig.AM-A103



91.60a



fig.AM-A104



01.587

fig.AM-A106



99.61

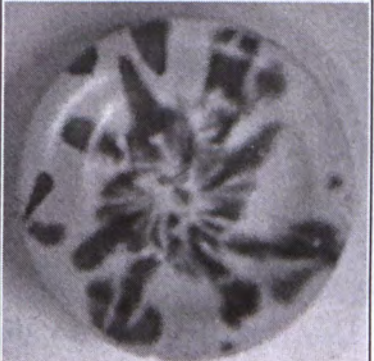


fig.AM-A107



91.587a

fig.AM-A105



fig.AM-A108



fig.AM-A109



fig.AM-A110



fig.AM-A111



fig.AM-A112



fig.AM-A113



fig.AM-A114



fig.AM-A115



fig.AM-A116





fig.AM-A117



fig.AM-A118



fig.AM-A119

fig.AM-A120



fig.AM-A121



fig.AM-A122



fig.AM-A123



fig.AM-A124



fig.AM-A125



fig.AM-A126



fig.AM-A127



fig.AM-A128





01.58b

fig. AM-A130



01.58c



01.58a

fig. AM-A132



01.59a

fig. AM-A129



00.12b



00.12a

fig. AM-A131



01.60

fig. AM-A133



00.51



01.59d



01.594a

fig. AM-A135



00.51a

fig. AM-A134

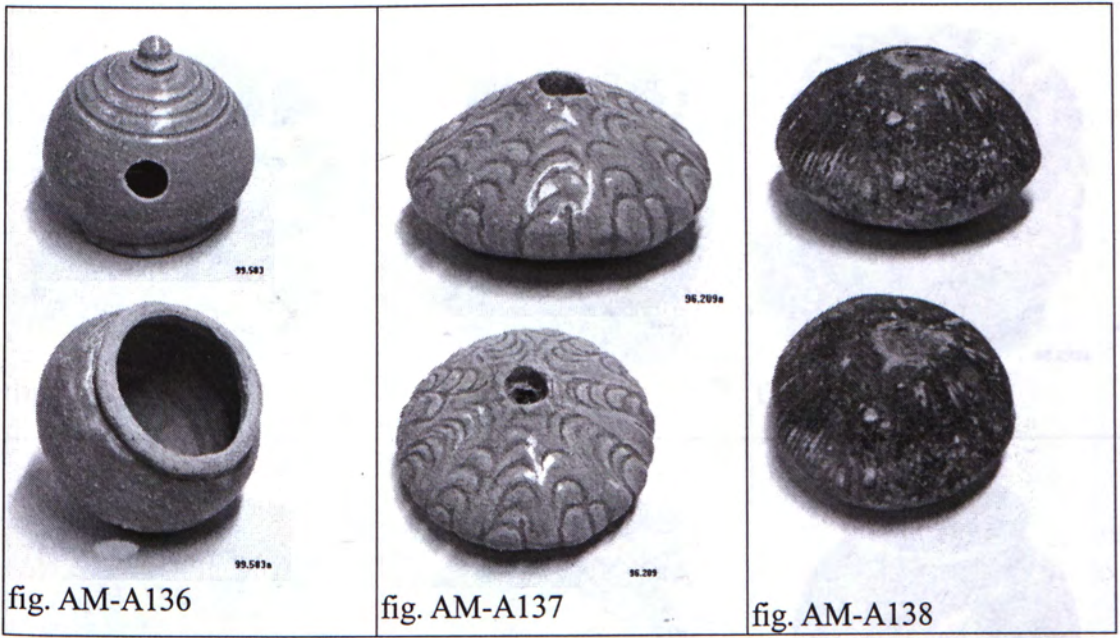
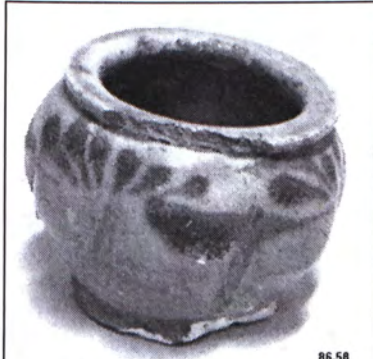


fig. AM-A136

fig. AM-A137

fig. AM-A138

B: Scholar's studio implements



86.58

fig.AM-B1



99.409

fig.AM-B2



00.230a

fig.AM-B3



99.578

fig.AM-B4



99.579

fig.AM-B5



96.171

fig.AM-B6



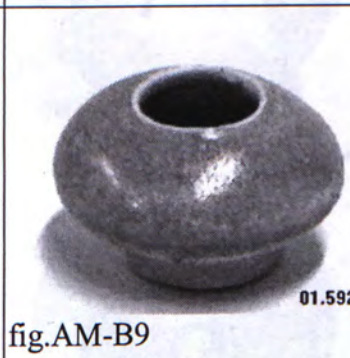
96.59

fig.AM-B7



00.41

fig.AM-B8



01.592

fig.AM-B9



96.172

fig.AM-B10



96.173

fig.AM-B11



99.63

fig.AM-B12





96.169



96.166



96.168a



fig.AM-B20

fig.AM-B21



96.166a

fig.AM-B22



fig.AM-B23



fig.AM-B24



fig.AM-B25



fig.AM-B26



fig.AM-B27







C: Toys



00.109e

fig.AM-C1



00.109

fig.AM-C2



00.50

fig.AM-C3



00.109



00.109c



00.50a



00.244

fig.AM-C4



02.1323

fig.AM-C5



01.593

fig.AM-C6



00.244a



02.1323b



01.593a



87.53



87.55



95.88



87.53c

fig.AM-C7



87.55a

fig.AM-C8



95.89a

fig.AM-C9



96.194



96.193



96.193a

fig.AM-C11



95.69



95.69a

fig.AM-C12



96.194c

fig.AM-C10



00.107



86.75



96.192



00.107a



86.75a



96.192b

fig.AM-C13

fig.AM-C14

fig.AM-C15



99.70



99.71a



99.423



99.70a



99.71



99.423a

fig.AM-C16

fig.AM-C17

fig.AM-C18



99.424



99.585



99.586



99.424a



99.585a

fig.AM-C20



99.586a

fig.AM-C21



99.424b



fig.AM-C22

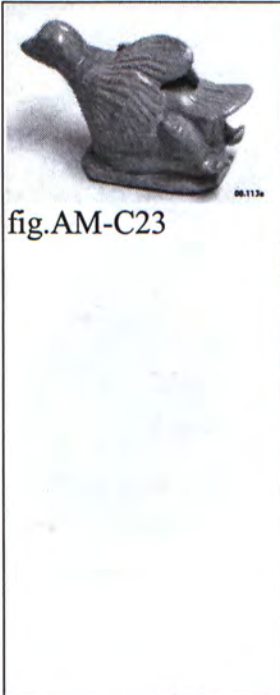


fig.AM-C23

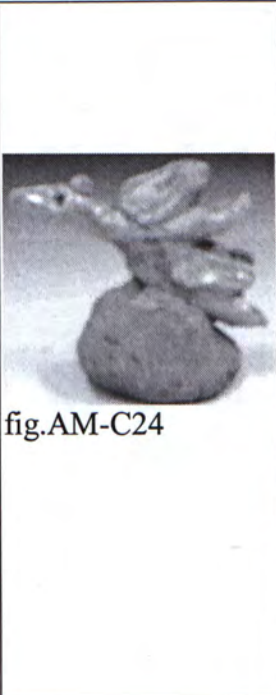


fig.AM-C24

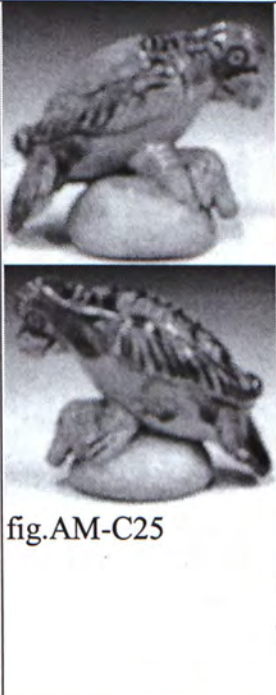


fig.AM-C25

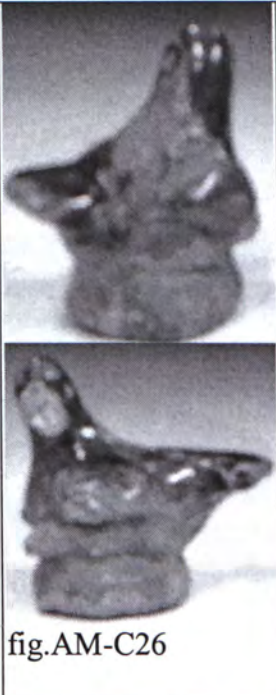


fig.AM-C26

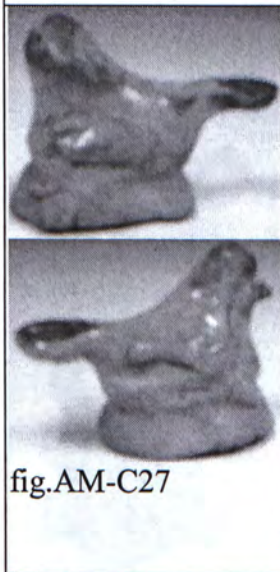


fig.AM-C27



fig.AM-C28



fig.AM-C29



fig.AM-C30



fig.AM-C31



fig.AM-C32

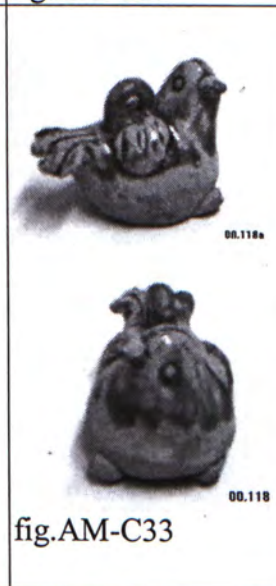


fig.AM-C33



fig.AM-C34



fig.AM-C35

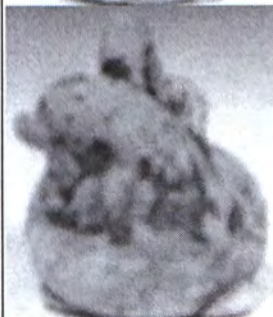


fig.AM-C36



fig.AM-C37



fig.AM-C38



01.603



01.603a

fig.AM-C39



99.81



99.81a

fig.AM-C40



87.52



87.52a

fig.AM-C41



02.1322



02.1322a

fig.AM-C42





01.602



01.602a

fig.AM-C55



fig.AM-C56



fig.AM-C57



99.76



99.76a

fig.AM-C58



01.33b



01.33

fig.AM-C59



96.188



96.188a

fig.AM-C60



00.241



00.241a

fig.AM-C61



01.596



01.596a

fig.AM-C62

 <p>01.599</p> <p>01.599a</p> <p>fig.AM-C63</p>	 <p>00.246</p> <p>00.245a</p> <p>fig.AM-C64</p>	 <p>01.601a</p> <p>01.601</p> <p>fig.AM-C65</p>	 <p>99.75</p> <p>99.75a</p> <p>fig.AM-C66</p>
 <p>99.73</p> <p>99.73a</p> <p>fig.AM-C67</p>	 <p>96.106a</p> <p>96.106b</p> <p>fig.AM-C68</p>	 <p>99.74</p> <p>99.74a</p> <p>fig.AM-C69</p>	 <p>99.72</p> <p>99.72a</p> <p>fig.AM-C70</p>



fig.AM-C71



fig.AM-C72



fig.AM-C73



fig.AM-C74



fig.AM-C75



fig.AM-C76



fig.AM-C77



fig.AM-C78



fig.AM-C79



fig.AM-C80



fig.AM-C81



fig.AM-C82

 <p>86.79 fig.AM-C83</p>	 <p>96.190b fig.AM-C84</p>	 <p>99.78a fig.AM-C85</p>	 <p>96.193a fig.AM-C86</p>
 <p>99.77 fig.AM-C87</p>	<p>fig.4C-77</p>  <p>fig.AM-C88</p>	 <p>fig.AM-C89</p>	 <p>99.248 fig.AM-C90</p>
 <p>99.249 fig.AM-C91</p>	 <p>00.112 fig.AM-C92</p>	 <p>99.80a fig.AM-C93</p>	 <p>86.80a fig.AM-C94</p>
 <p>99.79a fig.AM-C95</p>	 <p>86.73 fig.AM-C96</p>	 <p>86.72a 86.72b fig.AM-C97</p>	 <p>99.590a 99.590 fig.AM-C98</p>





fig.AM-C111



fig.AM-C112



96.127



96.122a

fig.AM-C113



96.108



96.109a

fig.AM-C114



fig.AM-C115



99.427a



99.427

fig.AM-C116



99.426



99.426a

fig.AM-C117



99.426



fig.AM-C118



fig.AM-C119



80.242

fig.AM-C120



87.5a

fig.AM-C121



88.246a

fig.AM-C122



81.690a

fig.AM-C123



99.62



99.82a

fig.AM-C124



fig.AM-C125



fig.AM-C126



99.66

fig.AM-C127

D: Potter's Tools



02.1324



02.1324a



02.1324b

fig.AM-D1



02.1325a



02.1325

fig.AM-D2



02.1326

fig.AM-D3

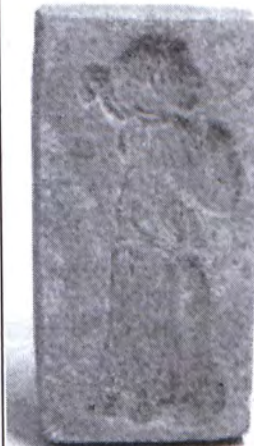


02.1327

fig.AM-D4



02.1328a



02.1328

fig.AM-D5



07.5

fig.AM-D6

Appendix III Check list for Art Museum Changsha wares

A. Dailyhousehold wares:

- Figure AM-A1¹ Ewer with molded warrior applique in brown decoration
H: 24.8, MD: 11.1, BD: 17.1cm (00.103)²
- Figure AM-A2 Ewer with molded plant applique in brown decoration
H: 23, MD: 9.9, BD: 14.9cm (96.163)
- Figure AM-A3 Ewer with molded birds medallions applique in brown decoration
H: 17, MD:7.4, BD: 11.3cm (00.27)
- Figure AM-A4 Ewer with molded lion applique in brown decoration
H: 18.3, MD: 7.2, BD: 12.6cm (99.569)
- Figure AM-A5 Ewer with molded birds & plant applique in brown decoration
H: 20.9, MD: 7, BD: 15.9cm (01.22)
- Figure AM-A6 Ewer with molded human figures, dragon applique in brown
H: 19.6, MD: 6.4, BD: 14.1cm (01.579)
- Figure AM-A7 Ewer with molded birds & plant applique in brown decoration
H: 18.5, MD: 10.7, BD: 10.5cm (99.57)
- Figure AM-A8 Ewer with molded lion, sala tree applique in brown decoration
H: 23.6, MD: 13, BD: 12cm (01.21)
- Figure AM-A9 Ewer with molded plant applique in brown decoration
H: 21.9, MD: 8.9, BD: 11.5cm (99.401)
- Figure AM-A10 Ewer with moulded Date Palm tree applique in brown decoration
H: 17.5, MD: 8.5, BD: 8.2cm (00.26)

¹ Note: AM stands for Art Museum of CUHK. A denotes types under daily household wares.

² Note: H = height; MD = Mouth diameter; BD = base diameter. The figures within the bracket are Art Museum acquisition numbers.

- Figure AM-A11 Ewer with molded birds & plant applique in brown glaze
H: 17.2, MD: 7.5, BD: 8.2cm (01.23)
- Figure AM-A12 Ewer with molded lug in double fish shape
H: 18.4, MD: 7.6, BD: 10cm (01.24)
- Figure AM-A13 Ewer with painted decoration of bird and plant
H: 17.8, MD: 9.1, BD: 12.3cm (96.164)
- Figure AM-A14 Ewer with painted decoration of goose in flight
H: 19.2, MD: 9, BD: 12.2cm (96.165)
- Figure 4A-15 Ewer with painted decoration of a leaping deer
H: 25.1, MD: 7.4, BD: 12cm (87.56)
- Figure AM-A16 Ewer with painted decoration of a leaping deer
H: 18.5, MD: 8.2, BD: 8cm (02.1316)
- Figure AM-A17 Ewer with painted decoration of a deer
H: 18, MD: 11, BD: 12cm (03.696)
- Figure AM-A18 Ewer with painted decoration of bird and plant
H: 22.8, MD: 11.2, BD: 13cm (99.404)
- Figure AM-A19 Ewer with painted decoration of an egret and plant
H: 18.4, MD: 8.2, BD: 9.5cm (01.580)
- Figure AM- A20 Ewer with painted decoration of a pheasant
H: 11.8, MD: 6, BD: 12.2 cm (96.166)
- Figure AM- A21 Ewer with painted decoration of a markara fish
H: 17.8, MD: 9, BD: 10.2 cm (03.697)

- Figure AM-A22 Ewer with painted decoration of plant
H: 22.3, MD: 10.7, BD: 13.4cm (96.160)
- Figure AM-A23 Ewer with painted decoration of lotus
H: 16.8, MD: 10.4, BD: 10.5cm (96.162)
- Figure AM-A24 Ewer with painted decoration of lotus
H: 22.6, MD: 11.2, BD: 12.6cm (96.161)
- Figure AM-A25 Ewer with painted decoration of lotus
H: 18.5, MD: 10.2, BD: 10.7cm (99.571)
- Figure AM-A26 Ewer with painted decoration of cut stem plant
H: 22.7, MD: 11.4, BD: 12.7cm (99.572)
- Figure AM-A27 Ewer with painted decoration of tree
H: 23.2, MD: 9.5, BD: 12cm (01.20)
- Figure AM-A28 Ewer with painted decoration of cloud pattern
H: 23.8, MD: 11.6, BD: 13cm (99.570)
- Figure AM-A29 Ewer with painted decoration of a hut / stupa
H: 22, MD: 11.2, BD: 12.5cm (03.695)
- Figure AM-A30 Ewer with painted decoration of junk
H: 26.4, MD: 10.2, BD: 13.7cm (99.568)
- Figure AM-A31 Ewer with dated inscription in brown
H: 21.8, MD: 8, BD: 12.5cm (86.54)
- Figure AM-A32 Ewer with poetic inscription in brown
H: 14.9 MD: 6.7, BD: 7.7cm (01.581)

- Figure AM-A33 Ewer with poetic inscription in brown
H: 19.2, MD: 10, BD: 11.3cm (99.405)
- Figure AM-A34 Ewer with poetic inscription in brown
H: 20.6, MD: 11.2, BD: 13cm (96.159)
- Figure AM-A35 Ewer with white glaze and abstract green pattern
H: 20.1, MD: 8.2, BD: 12.3cm (99.406)
- Figure AM-A36 Ewer with white glaze and green plant decoration
H: 23.5, MD: 8, BD: 8.9cm (00.219)
- Figure AM-A37 Ewer with brown and green abstract decoration
H: 21.2, MD: 8.4, BD: 8cm (01.17)
- Figure AM-A38 Ewer with brown abstract decoration
H: 10.8, MD: 4.7, BD: 8cm (99.408)
- Figure AM-A39 Ewer with brown and green stripes decoration
H: 10, MD: 5.4, BD: 4.2cm (00.32)
- Figure AM-A40 Ewer with brown abstract decoration
H: 19.2, MD: 8.4, BD: 8cm (01.18)
- Figure AM-A41 Ewer with brown and green dotted floral pattern
H: 17.9, MD: 7.7, BD: 9.3cm (01.19)
- Figure AM-A42 Ewer with peony stamp pattern in brown glaze
H: 19.8, MD: 10.8, BD: 11.4cm (00.104)
- Figure AM-A43 Ewer with brown splash and stamped bird decoration
H: 23.8, MD: 9.8, BD: 11cm (99.56)

- Figure AM-A44 Ewer with brown splash and stamped bird decoration
H: 21.9, MD: 8.9, BD: 11.5cm (99.402)
- Figure AM-A45 Ewer with brown splash and stamped bird decoration
H: 17.6, MD: 8.8, BD: 9.5cm (99.403)
- Figure AM-A46 Ewer with brown splash and stamped bird decoration
H: 22.8, MD: 10.7, BD: 11.5cm (99.573)
- Figure AM-A47 Ewer with brown splash decoration
H: 14.6, MD: 6.2, BD: 8.5cm (99.574)
- Figure AM-A48 Ewer with brown stripes decoration
H: 10.3, MD: 3.9, BD: 7.2cm (00.31)
- Figure AM-A49 Ewer with brown glaze
H: 12.5, MD: 3.7, BD: 8.5cm (00.30)
- Figure AM-A50 Ewer with green glaze
H: 16.5, MD: 7.6, BD: 10cm (00.29)
- Figure AM-A51 Ewer with green glaze
H: 15.3, MD: 8.1, BD: 9.2cm (86.66)
- Figure AM-A52 Ewer with green glaze
H: 22.2, MD: 9.9, BD: 11.4cm (00.28)
- Figure AM-A53 Ewer with handle and four lugs in green glaze
H: 21.3, MD: 3.5, BD: 9.2cm (01.25)
- Figure AM-A54 Ewer with horizontal handle in green glaze
H: 11.6, MD: 3.5, BD: 8.4cm (01.582)

- Figure AM-A55 Ewer with animal shaped handle and brown decoration
H: 29.8, MD: 1.5, BD: 13cm (01.15)
- Figure AM-A56 Jar with brown and green decoration
H: 10.6, MD: 16.8, BD: 10.8cm (01. 14)
- Figure AM-A57 Jar with green dotted decoration
H: 11, MD: 12.4, BD: 11.9cm (00.36)
- Figure AM-A58 Jar with moulded butterfly applique in brown glaze
H: 12.8, MD: 15.2, BD: 12.8cm (01.13)
- Figure AM-A59 Jar with geometric brown and green dotted decoration
H: 16, MD: 13.3, BD: 14.7cm (00.102)
- Figure AM-A60 Jar with geometric brown and green decoration
H: 20.3, MD: 14.9, BD: 18cm (01.12)
- Figure AM-A61 Jar with molded lug applique
H: 14.4, MD: 9.2, BD: 10.7cm (00.34)
- Figure AM-A62 Jar with brown and green dotted decoration
H: 11.4, MD: 8.7, BD: 8.8cm (86.60)
- Figure AM-A63 Jar with green geometric decoration
H: 15.2, MD: 9.6, BD: 10cm (99.577)
- Figure AM-A64 Jar with geometric brown and green decoration
H: 13.7, MD: 8, BD: 8.5cm (99.58)
- Figure AM-A65 Jar with molded lug and brown dotted decoration
H: 19.2, MD: 12.7, BD: 14cm (99.575)

- Figure AM-A66 Jar with lug and brown dotted decoration
H: 14.9, MD: 8.7, BD: 10cm (99.576)
- Figure AM-A67 Jar with brown and green stripes decoration
H: 9.8, MD: 3, BD: 3.5cm (02.1320)
- Figure AM-A68 Jar with four lugs in green glaze
H: 10.3, MD: 3.8, BD: 4.5cm (01.590)
- Figure AM-A69 Jar with four lugs in white glaze and green decoration
H: 10, MD: 3.6, BD: 4.5cm (01.591)
- Figure AM-A70 Jar in white glaze with unicorn head spout and green decoration
H: 26.8, MD: 4.8, BD: 16.9cm (01.16)
- Figure AM-A71 Kendi in pale green glaze
H: 25.3, BD: 6.7cm (01.26)
- Figure AM-A72 Kendi in brown glaze
H: 23.2, MD: 8.4, BD: 9.7cm (96.167)
- Figure AM-A73 Vase in white glaze with green decoration
H: 21.6, MD: 5.9, BD: 8.8cm (00.35)
- Figure AM-A74 Vase with brown and green abstract decoration
H: 17.5, MD: 5.3, BD: 7.2cm (02.1317)
- Figure AM-A75 Gourd shape vase in green glaze
H: 9, BD: 4cm (02.1321)
- Figure AM-A76 Gourd shape vase in pale green decoration
H: 8.8, BD: 4.4cm (96.169)

- Figure AM-A77 Gall bladder shape vase with brown glaze and cross hatched incision
H: 11.5, MD: 3.8, BD: 4.3cm (99.62)
- Figure AM-A78 Bowl with animal in centre and painted brown decoration
H: 4.9, MD: 14.3, BD: 5.5cm (00.235)
- Figure AM-A79 Bowl with painted lotus petals decoration
H: 5, MD: 14.4, BD: 5cm (00.48)
- Figure AM-A80 Bowl with poetic inscription in brown
H: 4.3, MD: 14.4, BD: 5.5cm (96.179)
- Figure AM-A81 Bowl with painted abstract design in green
H: 4.2, MD: 14.3, BD: 5cm (03.699)
- Figure AM-A82 Bowl with floral decoration in brown and green
H: 7.6, MD: 16.2, BD: 5.8cm (99.411)
- Figure AM-A83 Bowl with plant decoration in brown and green
H: 7.8, MD: 16.1, BD: 5.8cm (99.410)
- Figure AM-A84 Bowl with green glaze
H: 4.9, MD: 14.2, BD: 5.4cm (86.62)
- Figure AM-A85 Bowl with scrolling patterns decoration and brown patches on mouth rim
H: 4.9, MD: 15, BD: 5.2cm (86.68)
- Figure AM-A86 Bowl with scrolling patterns decoration and brown patches on mouth rim
H: 6.1, MD: 17.8, BD: 6.1cm (96.177)

- Figure AM-A87 Bowl with plant decoration in brown and green
H: 5, MD: 13.9, BD: 5.3cm (99.414)
- Figure AM-A88 Bowl with plant decoration and brown patches on mouth rim
H: 5.5, MD: 15.9, BD: 6.2cm (96.178)
- Figure AM-A89 Bowl with plant decoration and brown patches on mouth rim
H: 4.8, MD: 14.4, BD: 5.8cm (99.413)
- Figure AM-A90 Bowl with plant decoration and brown patches on mouth rim
H: 5.3, MD: 14.2, BD: 4.8cm (99.412)
- Figure AM-A91 Bowl in green glaze with lobed rim
H: 5.4, MD: 12, BD: 4.6cm (86.61)
- Figure AM-A92 Bowl with Chinese character “good wine” inscription in brown
H: 4.3, MD: 11.6, BD: 4.5cm (01.586)
- Figure AM-A93 Cup with painted pattern in centre and brown patches decoration
H: 4.6, MD: 8.2, BD: 3.3cm (01.589)
- Figure AM-A94 Cup with foliated rim in green glaze
H: 6.2, MD: 8.3, BD: 3.9cm (01.588)
- Figure AM-A95 Cup in oblong shape in green glaze
H: 4.5, MD: 5.6(at widest), BD: 5.8cm (00.43)
- Figure AM-A96 Stem cup with molded oblong shape in brown glaze
H: 5.6, MD: 12.4 (at widest), BD: 5.7cm (86.71)
- Figure AM-A97 Stem cup with molded oblong shape in pale green glaze
H: 7.5, MD: 13.7 (at widest), BD: 6cm (00.44)

- Figure AM-A98 Cup stand with foliated rim in green glaze
H: 3.7, MD: 13.2, BD: 5.1cm (00.47)
- Figure AM-A99 Cup stand with foliated rim and green stripes decoration
H: 3.6, MD: 14.5, BD: 5.8cm (00.46)
- Figure AM-A100 Cup stand with painted lotus decoration in brown and green
H: 4.5, MD: 15, BD: 5.5cm (00.45)
- Figure AM-A101 Dish with painted floral decoration in brown
H: 5.4, MD: 14.6, BD: 5.3cm (00.234)
- Figure AM-A102 Dish with painted bird decoration in brown and green
H: 4.4, MD: 15.8, BD: 5.7cm (99.60)
- Figure AM-A103 Dish with painted floral decoration in brown
H: 5.4, MD: 11.2, BD: 4.2cm (86.63)
- Figure AM-A104 Dish with painted decoration in brown and green
H: 5.3, MD: 14.5, BD: 4.5cm (03.698)
- Figure AM-A105 Dish with molded decoration of bird in flight amidst a lotus
H: 2.5, MD: 8.6, BD: 6.5cm (01.587)
- Figure AM-A106 Dish with brown and green dotted decoration
H: 3, MD: 12.5, BD: 4.3cm (99.61)
- Figure AM-A107 Dish with abstract green decoration
H: 3, MD: 12.5, BD: 4.3cm (03.700)
- Figure AM-A108 Oil lamp with protruding lip and three lugs
H: 5.5, MD: 5.2, BD: 4.4cm (00.228)

- Figure AM-A109 Oil lamp in dish shape with brown glaze
H: 4.4, MD: 11.8, BD: 4.2cm (86.70)
- Figure AM-A110 Oil lamp with brown dotted decoration on mouth rim
H: 6, MD: 7, BD: 3.7cm (00.229)
- Figure AM-A111 Oil lamp with brown glaze
H: 4.6, MD: 6.6, BD: 3.5cm (96.176)
- Figure AM-A112 Oil lamp with white glaze and brown patch decoration
H: 7.5, MD: 10.8, BD: 7.6cm (00.37)
- Figure AM-A113 Incense burner in green glaze with tripod legs
H: 13.5, MD: 15.5cm (00.232)
- Figure AM-A114 Incense burner with lid and tripod legs in green glaze
H: 9.6, MD: 7.9cm (00.233)
- Figure AM-A115 Incense burner with lid and high stand in green glaze
H: 16.4, MD: 13.3, BD 7.9cm (01.29)
- Figure AM-A116 Candle holder with painted lotus decoration
H: 4.8, MD: 10.5, BD: 4.4cm (00.236)
- Figure AM-A117 Candle holder with three tiers in green glaze
H: 24.3, BD: 7cm (02.1318)
- Figure AM-A118 Candle holder with brown decoration and octagonal base
H: 15.9, BD: 15.5cm (99.59)
- Figure AM-A119 Salt container with lid in green glaze
H: 10.5, D: 12.6cm (00.42)

- Figure AM-A120 Covered box with brown decoration
H: 5.9, D: 7.3cm (99.582)
- Figure AM-A121 Lid with plant decoration in brown
H: 3.2, D: 9.1cm (86.64)
- Figure AM-A122 Money box with dotted decoration
H: 13, D 11.8cm (00.231)
- Figure AM-A123 Money box with three Chinese inscription in green
H: 8.8, D: 9.4cm (01.584)
- Figure AM-A124 Pillow with hexagonal dotted patterns in green
H: 7, W: 9, L: 14cm (00.49)
- Figure AM-A125 Pillow with painted plant decoration in green
H: 7.8, W: 10.3, L: 15cm (86.65)
- Figure AM-A126 Pillow with painted phoenix decoration in brown and green
H: 8.9, W: 10.5, L:15.2cm (01.28)
- Figure AM-A127 Pillow with painted floral decoration and beast shape pedestal
H: 8.3, W: 8.8, L: 15.5cm (02.1319)
- Figure AM-A128 Pillow with painted geometric pattern and beast shape pedestal
H: 7.5, W: 8.6, L: 13.5cm (99.584)
- Figure AM-A129 Basin with painted floral decoration in centre
H: 11.4, MD: 25.8, BD: 10.5cm (01.585)
- Figure AM-A130 Spittoon in green glaze
H: 9.4, MD: 15.8, BD: 8cm (01.583)

- Figure AM-A131 Remain of a Bird shaped Stopper in green glaze
H: 4.9, W: 3.7, L: 7.5cm (00.120)
- Figure AM-A132 Chop stick holder with open work and green splashes decoration
H: 17.4, MD: 9, BD: 9.5cm (01.30)
- Figure AM-A133 Food stand with geometric brown and green dotted patterns
H: 10.5, MD: 25.2 (at widest), BD: 20.2cm (99.400)
- Figure AM-A134 Molded fish shape grinding tool in brown glaze
H: 4, W: 7.9, L: 16cm (00.51)
- Figure AM-A135 Molded fish shape grinding tool with brown and green glaze
H: 3.2, W: 8.2, L: 20.4cm (01.594)
- Figure AM-A136 Cover of a container with a round hole on side and knob on top
H: 7.8, D: 6.2cm (99.583)
- Figure AM-A137 Spool with semi-circular incision in pale green glaze
H: 2.3, D: 3.6cm (96.209)
- Figure AM-A138 Spool with straight lines incision in brown glaze
H: 2.8, D: 5.7cm (96.208)

B. Scholars' articles:

- Figure AM- B1³ Water pot with painted brown decoration
H: 5.2, MD: 5.6, BD: 4.6cm (86.58)
- Figure AM-B2 Water pot with brown and green dotted decoration
H: 5.2, MD: 5, BD: 3.6cm (99.409)
- Figure AM-B3 Water pot with brown and green decoration
H: 5.5, MD: 5.8, BD: 3.7cm (00.230)
- Figure AM-B4 Water pot with brown and green decoration
H: 6.8, MD: 6.1, BD: 4.2cm (99.578)
- Figure AM-B5 Water pot with brown and green decoration
H: 6.6, MD: 5.9, BD: 4.1cm (99.579)
- Figure AM-B6 Water pot with brown and green decoration
H: 7.8, MD: 4.5, BD: 3.7cm (96.171)
- Figure AM-B7 Water pot with brown and green decoration
H: 7.2, MD: 3.3, BD: 5.2cm (86.59)
- Figure AM-B8 Water pot with cover in brown patches
H: 5.6, MD: 4.2, BD: 3.5cm (00.41)
- Figure AM-B9 Water pot with green glaze
H: 3.9, MD: 2.5, BD: 3cm (01.592)
- Figure AM-B10 Water pot with green painted decoration
H: 4.8, MD: 3.2, BD: 4.3cm (96.172)

³ B denotes scholars' articles.

- Figure AM-B11 Water pot with painted green decoration
H: 3.8, MD: 3, BD: 3.1 cm (96.173)
- Figure AM-B12 Water pot with painted green decoration
H: 3.9, MD: 2.7, BD: 3.3cm (99.63)
- Figure AM-B13 Water pot with brown decoration
H: 3.3, MD: 3, BD: 3cm (96.175)
- Figure AM-B14 Water pot with brown decoration
H: 3.8, MD: 2.6, BD: 3.5cm (96.174)
- Figure AM-B15 Water pot with brown and green decoration
H: 3.6, MD: 2.4, BD: 3.4cm (99.581)
- Figure AM-B16 Pair of water pot (a & b) in brown and green decoration
H: 3.9, MD: 2.7, BD: 3.6cm (water pot a) (99.580 a)
H: 3.9, MD: 2.7, BD: 3.9 cm (water pot b) (99.580 b)
- Figure AM-B17 Brush conditioning bowl with floral decoration in centre
H: 6.9, MD: 13.2, BD: 5.9 cm (86.67)
- Figure AM-B18 Brush conditioning bowl with molded birds and plant applique
H: 14.9, MD: 19.1, BD: 11cm (00.217)
- Figure AM-B19 Brush conditioning bowl with molded lugs applique
H: 6, MD: 7.4, BD: 4.2cm (00.218)
- Figure AM-B20 Water dropper with painted green decoration
H: 7.8, MD: 4.3, BD: 4.4cm (96.168)
- Figure AM-B21 Water dropper with painted green decoration
H: 9, MD: 4.5, BD: 4.4cm (00.33)

- Figure AM-B22 Water dropper with green glaze
H: 13.7, MD: 3.3, BD: 5.5cm (00.106)
- Figure AM-B23 Water dropper with green glaze
H: 13.8, MD: 3.4, BD: 5.4cm (00.221)
- Figure AM-B24 Water dropper with animal shape handle and brown decoration
H: 13, MD: 3, BD: 4.8cm (00.220)
- Figure AM-B25 Water dropper with high stand and bird tail shape handle
H: 11, MD: 6.5, BD: 9.9cm (00.38)
- Figure AM-B26 Water dropper with painted brown decoration and bird tail shape handle
H: 7.5, MD: 4.6, BD: 5.5cm (00.39)
- Figure AM-B27 Water dropper with brown glaze and bird tail shape handle
H: 8.2, MD: 5.4, BD: 5.2cm (86.69)
- Figure AM-B28 Water dropper with brown glaze
H: 7.8, MD: 5.4, BD: 5.4cm (00.227)
- Figure AM-B29 Water dropper with cover and brown and green stripes decoration
H: 13.2, MD: 6.5, BD: 9.5cm (00.224)
- Figure AM-B30 Water dropper with brown and green stripes decoration
H: 11.2, MD: 5.3, BD: 9.2cm (99.407)
- Figure AM-B31 Water dropper with brown and green stripes decoration
H: 9.9, MD: 4.7, BD: 9.5cm (01.27)
- Figure AM-B32 Water dropper with bird tail shape handle in light green glaze
H: 8.8, MD: 6.1, BD: 7.2cm (00.105)

- Figure AM-B33 Water dropper with bird shape applique
H: 7, MD: 3.4, BD: 4.6cm (00.40)
- Figure AM-B34 Water dropper with bird shape applique
H: 8.8, MD: 3.6, BD: 6cm (96.170)
- Figure AM-B35 Water dropper with bird shape applique in pale green glaze
H: 9, MD: 3.5, BD: 5.8cm (00.225)
- Figure AM-B36 Water dropper with bird shape applique in green glaze
H: 7.5, MD: 4.2, BD: 5cm (00.226)
- Figure AM-B37 Water dropper in animal shape with green glaze
H: 12, BD: 4.5cm (00.223)
- Figure AM-B38 Water dropper with brown and green decoration
H: 7.5, BD: 4.7cm (86.57)
- Figure AM-B39 Water dropper with animal shape handle in green glaze
H: 9.5, MD: 1.2, BD: 3.4cm (00.222)
- Figure AM-B40 Water dropper in elephant shape with brown and green decoration
H: 8, W: 4.4, L: 9.5cm (00.237)
- Figure AM-B41 Water dropper in lion shape with brown and green decoration
H: 7.3, W: 4.8, L: 8.4cm (00.111)
- Figure AM-B42 Water dropper in lion shape with brown and green decoration
H: 6.6, W: 4, L: 8.9cm (99.589)
- Figure AM-B43 Water dropper in lion shape with brown and green decoration
H: 6.5, W: 4.3, L: 7.6cm (99.588)

- Figure AM-B44 Water dropper in lion shape with brown and green decoration
H: 7.9, W: 5.7, L: 9.5cm (99.587)
- Figure AM-B45 Water dropper in lion shape with brown and green decoration
H: 6.1, W: 4.4, L: 7.8cm (96.182)
- Figure AM-B46 Water dropper in lion shape with brown decoration
H: 7.3, W: 6, L: 9.2cm (96.181)
- Figure AM-B47 Water dropper in lion shape with brown decoration
H: 4.3, W: 3.6, L: 4.5cm (86.76)
- Figure AM-B48 Water dropper in lion shape with light brown glaze
H: 5.3, W: 3.4, L: 5cm (00.240)
- Figure AM-B49 Water dropper in lion shape with long tail and brown glaze
H: 6, W: 3.5, L: 5.8cm (00.238)
- Figure AM-B50 Water dropper in lion shape with brown decoration
H: 6, W: 3.6, L: 5.4cm (00.239)
- Figure AM-B51 Water dropper in animal shape with brown and green decoration
H: 5.4, W: 3.9, L: 5.3cm (99.418)
- Figure AM-B52 Water dropper in deer shape with brown decoration
H: 7.8, W: 5.6, L: 7.8cm (96.189)
- Figure AM-B53 Water dropper in animal shape with brown decoration
H: 6.3, W: 4.4, L: 5.5cm (01.595)
- Figure AM-B54 Water dropper in bird shape with brown decoration
H: 7.9, W: 5.8, L: 8.3cm (00.115)

- Figure AM-B55 Water dropper in bird shape with brown decoration
H: 7.2, W: 5.7, L: 8.7cm (00.116)
- Figure AM-B56 Water dropper in bird shape with brown decoration
H: 7, W: 6.3, L: 10.4cm (01.31)
- Figure AM-B57 Water dropper in animal shape with brown decoration
H: 6.2, W: 5.2, L: 8.6cm (01.32)
- Figure AM-B58 Water dropper in animal shape with brown decoration
H: 8.5, BD: 4.5cm (99.64)
- Figure AM-B59 Water dropper in bird shape with brown glaze
H:5.4, W: 6, L: 9.4cm (99.65)
- Figure AM-B60 Water dropper in bird shape with brown glaze
H: 7.1, W: 6.5, L: 8.3cm (99.415)
- Figure AM-B61 Water dropper in bird shape with brown glaze
H: 7.5, W: 6.5, L: 8.4cm (99.416)
- Figure AM-B62 Water dropper in bird shape with brown glaze
H: 6.8, W: 6.4, L: 9.2cm (99.417)
- Figure AM-B63 Water dropper in animal shape with brown glaze
H: 3.8, W: 5, L: 7.5cm (99.419)

C Toys:

- Figure AM-C1⁴ Seated human figurine with a ball and stick in brown and green decoration H: 7.6, BD: 4.9cm (00.109)
- Figure AM-C2 Seated human figurine with a stick in brown decoration
H: 8.9, BD: 4.9cm (00.108)
- Figure AM-C3 Human figurine with a stick sitting on a lotus leaf
H: 5, BD: 3.7cm (00.50)
- Figure AM-C4 Seated human figurine with brown and green decoration
H: 7.8, BD: 3.2cm (00.244)
- Figure AM-C5 Seated human figurine with right arm raised
H: 7.5, BD: 5.8cm (02.1323)
- Figure AM-C6 Seated human figurine with hat and holding a ball
H: 6, BD: 3cm (01.593)
- Figure AM-C7 Seated human figurine with hat and holding a lotus bud
H: 5.8, BD 3cm (87.54)
- Figure AM-C8 Seated human figurine with a drum
H: 4.2, BD: 2.8cm (87.55)
- Figure AM-C9 Seated human figurine with high hat
H: 10, BD: 3.8cm (99.68)
- Figure AM-C10 Child figurine in a walking chair
H: 4.4, BD: 4.3cm (96.194)

⁴ C denotes toys.

- Figure AM-C11 Seated human figurine with a ball
H: 5.8, BD: 3.5cm (96.193)
- Figure AM-C12 Seated figurine of a lady and a child
H: 7.1, BD: 3.8cm (99.69)
- Figure AM-C13 Rider on horse back with brown and green decoration
H: 7.2, W: 3, L: 7.2cm (00.107)
- Figure AM-C14 Rider with head missing on horse back in brown glaze
H: 5.8, W: 3, L: 6.5cm (86.75)
- Figure AM-C15 Rider with a stick on horse back in brown glaze
H: 7, L: 7.5cm (96.192)
- Figure AM-C16 Seated human figurine and elephant
H: 4.5, BD: 4.8cm (99.70)
- Figure AM-C17 Rider on horse back with green glaze
H: 7.8, W: 3.5, L: 7cm (99.71)
- Figure AM-C18 Human on dog's back figurine
H: 5.5, W: 4.2, L: 7.5cm (99.423)
- Figure AM-C19 Rider on horse back in olive green glaze
H: 9, W: 2.8, L: 7.5cm (99.424)
- Figure AM-C20 Human figurine with lion and cub paper weight
H: 7, W: 6.5, L: 7cm (99.585)
- Figure AM-C21 Human figurine on lion's back
H: 8, W: 5, L: 8.8cm (99.586)

- Figure AM-C22 Rider on horse back in brown glaze
H: 5, W: 2.5, L: 5cm (99.425)
- Figure AM-C23 Bird figurine in green glaze
H: 5.2, W: 3.8, L: 8.2cm (00.113)
- Figure AM-C24 Bird figurine in green glaze
H: 5.8, W: 3.4, L: 7.5cm (03.681)
- Figure AM-C25 Bird figurine in brown glaze
H: 5.7, W: 4, L: 8.6cm (03.678)
- Figure AM-C26 Bird figurine in brown glaze
H: 5.4, W: 3.8, L: 7.2cm (03.680)
- Figure AM-C27 Bird figurine in brown glaze
H: 5.3, W: 3.5, L: 8cm (03.679)
- Figure AM-C28 Bird figurine in green glaze
H: 6, BD: 3, L: 7.5cm (99.591)
- Figure AM-C29 Bird figurine with cross hatched and circles incision
H: 5.7, W: 5.7, L: 7.6cm (00.114)
- Figure AM-C30 Bird figurine in brown glaze
H: 4.4, W: 3, L: 5cm (86.81)
- Figure AM-C31 Bird figurine with loop handle in green glaze
H: 5.2, W: 3.8, L: 6.8cm (00.117)
- Figure AM-C32 Bird figurine with loop handle in brown glaze
H: 3.5, W: 2.8, L: 4.8cm (96.200)

- Figure AM-C33 Bird figurine with loop handle in brown glaze
H: 3.6, W: 3, L: 4.9cm (00.118)
- Figure AM-C34 Pair of Bird figurines with loop handle
H: 2.9, W: 7.8, L: 4cm (00.119)
- Figure AM-C35 Bird figurine with loop handle light green decoration
H: 3.5, W: 3, L: 4.5cm (03.685)
- Figure AM-C36 Bird figurine with loop handle and brown decoration
H: 3.6, W: 3.2, L: 5cm (03.682)
- Figure AM-C37 Bird figurine with loop handle and brown decoration
H: 3.4, W: 3, L: 5.5cm (03.684)
- Figure AM-C38 Bird figurine with loop handle and brown decoration
H: 3.5, W: 3.2, L: 4.6cm (03.683)
- Figure AM-C39 Bird figurine with loop handle and brown decoration
H: 3.6, W: 3.2, L: 5.5cm (01.603)
- Figure AM-C40 Bird with spread wings and loop handle
H: 4.5, BD: 3, L: 7cm (99.81)
- Figure AM-C41 Bird figurine with loop handle and brown decoration
H: 5.2, W: 3.8, L: 5.5cm (87.52)
- Figure AM-C42 Peacock figurine with loop handle
H: 7.3 BD: 4.5cm (02.1322)
- Figure AM-C43 Bird shaped whistle in light green glaze
H: 4.5, W: 4.4, L: 6cm (87.53)

- Figure AM-C44 Bird shaped whistle in brown glaze
H: 5.4, W: 5.4, L: 6.4cm (96.195)
- Figure AM-C45 Bird shaped whistle in brown glaze
H: 6, W: 4.8, L: 6cm (96.196)
- Figure AM-C46 Bird shaped whistle in brown decoration
H: 6, BD: 3, L: 6cm (99.67)
- Figure AM-C47 Bird shaped whistle in brown glaze
H: 4.8, W: 4.2, L: 6cm (96.197)
- Figure AM-C48 Bird shaped whistle in brown glaze
H: 5.2, W: 4.3, L: 6.2cm (96.198)
- Figure AM-C49 Bird shaped whistle in brown glaze
H: 5, W: 4.5, L: 6cm (03.686)
- Figure AM-C50 Bird shaped whistle in brown glaze
H: 5.5, BD: 4.3, L: 6.5cm (99.422)
- Figure AM-C51 Bird shaped whistle in white glaze
H: 5, BD: 4, L: 6.5cm (99.420)
- Figure AM-C52 Bird shaped whistle in green glaze
H: 5, BD: 4, L: 6.5cm (99.421)
- Figure AM-C53 Bird shaped whistle with brown decoration
H: 5.4, BD: 4.5cm (96.187)
- Figure AM-C54 Bird shaped whistle in light green glaze
H: 3.6, W: 3.6, L: 5cm (96.199)

- Figure AM-C55 Elephant figurine with loop handle and brown decoration
H: 4.6, W: 3.4, L: 4.8cm (01.602)
- Figure AM-C56 Elephant figurine with light brown decoration
H: 4.7, W: 3.6, L: 4.9cm (03.689)
- Figure AM-C57 Elephant figurine with loop handle and brown decoration
H: 4.5, W: 3.8, L: 4.8cm (03.690)
- Figure AM-C58 Elephant figurine in brown glaze on a rectangular base
H: 7.8, BD: 3.5, L 4.5cm (99.76)
- Figure AM-C59 Elephant figurine in green glaze
H: 4.8, W: 4, L: 8.3cm (01.33)
- Figure AM-C60 Elephant shaped whistle
H: 5.6, BD: 4.6cm (96.188)
- Figure AM-C61 Elephant shaped whistle in brown glaze
H: 4.8, W: 3.8, L: 5.2cm (00.241)
- Figure AM-C62 Elephant shaped whistle in green glaze
H: 5.2, W: 4.4, L: 5.4cm (01.596)
- Figure AM-C63 Goat shaped paper weight in brown decoration
H: 6.3, W: 3.3, L: 7.8cm (01.599)
- Figure AM-C64 Goat shaped paper weight in brown decoration
H: 6, W: 4.1, L: 6.7cm (00.245)
- Figure AM-C65 Goat shaped paper weight with loop handle in brown and green decoration H: 6.6, W: 4, L: 5.8cm (01.601)

- Figure AM-C66 Goat with loop handle in brown decoration
H: 4.5, BD: 2.5, L: 3.6cm (99.75)
- Figure AM-C67 Goat with loop handle in brown glaze
H: 6.9, BD: 5.5cm (99.73)
- Figure AM-C68 Goat shaped paper weight with loop handle
H: 5, BD: 5cm (96.186)
- Figure AM-C69 Goat shaped paper weight with loop handle
H: 4, BD: 3, L: 5.5cm (99.74)
- Figure AM-C70 Goat shaped inkstone in brown glaze
H: 4.2, BD: 5.5, L: 7.5cm (99.72)
- Figure AM-C71 Lion statute on a square base
H: 15.8, BD: 10.5cm (96.180)
- Figure AM-C72 Lion shaped cover in brown decoration
H: 7.3, BD: 7cm (86.74)
- Figure AM-C73 Lion figurine in light green glaze
H: 6.6, BD: 3.3cm (00.110)
- Figure AM-C74 Lion figurine in brown and green dotted decoration
H: 4, BD: 4.7, L: 3.3cm (96.184)
- Figure AM-C75 Lion shaped paper weight in brown and green decoration
H: 5.5, W: 6, L: 8.3cm (00.243)
- Figure AM-C76 Lion figurine in brown decoration
H: 3.8, W: 2.7, L: 5cm (86.78)

- Figure AM-C77 Lion figurine with brown decoration
H: 4.3, W: 3.6, L: 4.8cm (86.77)
- Figure AM-C78 Lion figurine with an onion shaped bulb
H: 5.4, W: 4.4, L: 8cm (96.185)
- Figure AM-C79 Lion figurine with brown decoration
H: 5.3, W: 4.6, L: 6.2cm (03.687)
- Figure AM- C80 Dog shaped paper weight
H: 5.4, W: 3.4, L: 6cm (96.191)
- Figure AM-C81 Dog shaped paper weight in brown glaze
H: 6.2, W: 3.8, L: 7.5cm (01.597)
- Figure AM-C82 Dog shaped paper weight in a rectangular base with
brown decoration H: 5.3, W: 4.5, L: 7.5cm (01.598)
- Figure AM-C83 Dog figurine on a rectangular base
H: 3.6, W: 2.3, L: 5.4cm (86.79)
- Figure AM-C84 Dog figurine with loop handle
H: 5.8, W: 3.4, L: 5.8cm (96.190)
- Figure AM-C85 Dog figurine with loop handle in brown glaze
H: 4.1, BD: 3.5, L: 6cm (99.78)
- Figure AM-C86 Dog figurine with loop handle
H: 3.8, W: 2.7, L: 6.4 cm (96.183)
- Figure AM-C87 Dog figurine with loop handle
H: 5, BD: 3.3, L: 6cm (99.77)

- Figure AM-C87 Dog figurine with loop handle
H: 5, BD: 4, L: 6.8cm (03.691)
- Figure AM-C89 Dog figurine with loop handle in brown and green dcoration
H: 5, W: 3.5, L: 5.8cm (00.247)
- Figure AM-C90 Dog figurine with loop handle
H: 5.5, W: 3.8, L: 5.7cm (00.248)
- Figure AM-C91 Dog figurine with loop handle in brown and green decoration
H: 4, W: 3.6, L; 5.8cm (00.249)
- Figure AM-C92 Pair of dog with loop handle
H: 2.9, BD: 4cm (00.112)
- Figure AM-C93 Pair of dog with loop handle
H: 2.8, BD: 4, L: 6cm (99.80)
- Figure AM-C94 Pair of dog on a round base
H: 3.8, BD: 4.6cm (86.80)
- Figure AM-C95 Pair of dog with loop handle
H: 3, BD: 4cm (99.79)
- Figure AM-C96 Dog figurine in green glaze
H: 3., W: 2, L: 6.4cm (86.73)
- Figure AM-C97 Dog shaped whistle in brown glaze
H: 4.6, W: 3.8, L: 5.6cm (86.72)
- Figure AM-C98 Dog shaped whistle in brown glaze
H: 5.5, BD: 4, L: 7cm (99.590)

- Figure AM-C99 Fish figurine in brown glaze with loop handle
H: 4.2, W: 5.4, L: 9.4cm (00.121)
- Figure AM-C100 Fish figurine in brown glaze with loop handle
H: 3.8, W: 4.2, L: 7.8cm (96.204)
- Figure AM-C101 Fish figurine in brown glaze with loop handle
H: 3.2, W: 4, L: 7.5cm (96.205)
- Figure AM-C102 Fish figurine in light brown glaze with loop handle
H: 3.3, W: 4.4, L: 7.2cm (03.693)
- Figure AM-C103 Fish figurine in brown glaze with loop handle
H: 3, BD: 5, L: 7cm (99.85)
- Figure AM- C104 Fish figurine in brown glaze with loop handle
H: 2.8, BD: 4, L: 8.5cm (99.84)
- Figure AM-C105 Fish figurine in brown glaze with collapsed loop handle
H: 2.3, W: 3.6, L: 6.7cm (96.203)
- Figure AM-C106 Fish figurine with loop handle
H: 4, BD: 3.5, L: 10.7cm (99.592)
- Figure AM-C107 Fish figurine in brown glaze
H: 1.8 , L: 8.8cm (99.83)
- Figure AM-C108 Fish figurine in brown glaze
H: 3.8, W: 3.8, L: 7cm (96.206)
- Figure AM-C109 Fish figurine with light brown decoration
H: 3.6, W: 2.8, L: 8.5cm (86.82)

- Figure AM-C110 Double fish figurine in brown glaze with loop handle
H: 4, BD: 5.6cm (00.250)
- Figure AM-C111 Turtle figurine in green glaze with loop handle
H: 2.9, BD: 3, L: 4.1cm (99.86)
- Figure AM-C112 Turtle figurine in brown glaze with loop handle
H: 3.5, BD: 4cm (00.251)
- Figure AM-C113 Turtle figurine in green glaze with loop handle
H: 3.5, W: 4.5, L: 6.6cm (00.122)
- Figure AM-C114 Turtle figurine in white glaze with loop handle
H: 3, W: 5.3, L: 6.8cm (86.108)
- Figure AM-C115 Turtle figurine in green glaze with loop handle
H: 3.5, W: 5.4, L: 6.6cm (03.694)
- Figure AM-C116 Turtle figurine in brown decoration with loop handle
H: 3.5, BD: 5.7, L: 7.4cm (99.427)
- Figure AM-C117 Turtle figurine in brown glaze with loop handle
H: 3.3, W: 5.8, L: 7.5cm (99.426)
- Figure AM-C118 Turtle figurine in brown with loop handle
H: 4, W: 5.5, L: 8cm (96.202)
- Figure AM-C119 Turtle figurine in brown glaze
H: 1.8, W: 2.9, L: 3.6cm (96.201)
- Figure AM-C120 Pig shaped whistle in brown glaze
H: 5.3, W: 3.7, L: 5.7cm (00.242)

Figure AM-C121 Pig shaped whistle in brown decoration
H: 5.2, W: 4.8, L: 5.5cm (87.5)

Figure AM-C122 Deer figurine
H: 5.5, W: 2.5, L: 4.5cm (00.246)

Figure AM-C123 Frog shaped paper weight
H: 3.4, W: 3, L: 5.5cm (01.600)

Figure AM-C124 Butterfly figurine with loop handle in brown glaze
H: 3, BD: 5.5, L: 9.5cm (99.82)

Figure AM-C125 Fruit shaped whistle
H: 5.2, BD: 4cm (96.207)

Figure AM-C126 Toy bell with loop handle
H: 5.3, BD: 4.5cm (96.210)

Figure AM-C127 Bell shaped whistle with loop handle in light green glaze
H: 8, BD: 5.5cm (99.66)

D Potter's tool:

- Figure AM-D1⁵ Mould of a lug with chinese character “峯 Feng” inscribed
on the back
L: 10.5, W: 7.3, H: 3.7cm (02.1324)
- Figure AM-D2 Mould of human figure carrying a long spear
L: 12.8, W: 7.2, H: 3.5cm (02.1325)
- Figure AM-D3 Mould of a warrior standing on a spinning wheel
L: 8.1, W: 4.4, H: 1.6cm (02.1326)
- Figure AM-D4 Mould of a human figure in a loose robe
L: 8.7, W: 4.5, H: 1.6cm (02.1327)
- Figure AM-D5 Mould of a human figure in a loose robe
L: 8.7, W: 4.3, H: 1.5cm (02.1328)
- Figure AM-D6 Potter's wheel component
H: 3.2, BD: 5cm (87.6)

⁵ D denotes potter's tools.

Appendix IV Changsha wares with Calligraphic Inscriptions

Calligraphy as decoration on ceramic is an innovative technique by Changsha potters. There are pieces with poems, verses, epigrams, proverbs. It is also used to write down commercial slogans, name of vessels on Changsha ware.

A. Poems

The poems are all in four verses. Most of them are with five words in each verse but there are also with six words and seven words in the poems. Amongst these poems inscribed on Changsha wares, it is confirmed by scholars that one poem is quoted from pre-Tang source, nine poems can be found on *Collected Tang Poems*, one from another text, and eleven poems that match ones recorded in the manuscripts from Dunhuang and Turfan.¹

These poems can be divided into the following categories:

a. On parting and farewell

	Translation	Type of object	Excavation	Collection / Publisher
1 日日思前路 朝朝別主人 行行山水上 處處鳥啼新	(LT) ² Pondering over my journey ahead I bid farewell to my friend, Hiking amidst breathtaking landscape A chorus of birdcalls fill the air.	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
2 一別行千里 來時未有期 月中三十日 無夜不相思	(LT) A thousand long miles since we parted No schedule or a plan to return, For each and every day of the month We think of each other through the night	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
3 我有方寸心 無人堪共說 遣風吹雲 托向天邊月	My heart is burdened with worries & pain Wish I had someone to talk with, The sky is blown clear of all clouds I may just have a word with the moon.	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum

¹ Xu Jun, "Remark on Tang and Five Dynasties poetry on Changsha wares", *Studies on Tang Dynasty*. Vol. 4, 1998, pp. 67 – 97.

² Translation with (LT) mark is quoted from Timmothy Lam's translation and the rest is translated by the author.

4	<p>自從君去後 常守舊時心 洛陽來路遠 凡用幾金</p>	(LT) <p>Since the day we bid farewell My thoughts are with you always, Luoyang is so far away It cost a fortune to come here</p>	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
5	<p>只愁啼鳥別 恨送古人多 去後看明月 風光處處過</p>	(LT) <p>The lonely echo of a gloomy birdcall Enhance the sorrow of our sad farewell, I tried gazing at the glowing moon Pages of relished memory just pass me by</p>	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
6	<p>道別即須分 何苦說苦新(辛) 牽牛石上過 不見有啼(蹄)恨 (痕)</p>	(LT) <p>Inevitable parting follows farewell Why bother remembering sorrow, Leading an oxen across rocky terrain No hoof prints are left to be followed</p>	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
7	<p>萬里人南去 三秋雁北飛 不知何歲月 得共女(汝)同歸</p>	(LT) <p>On my long march south for miles and miles Flocks of geese returning home for spring I really wonder when I may join them to go home again</p>	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
8	<p>歲歲長為客 年年不在家 見他桃李樹 思憶後園花</p>	(LT) <p>On the move year after year Away from home ages upon ages, The glimpse of trees of pear and peach Remind me of flowers in my own backyard</p>	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
9	<p>不意多離別 臨分痕淚難 愁容生白髮 相送到長安</p>	(LT) <p>Didn't expect to have frequent partings Hard not to shed tears at farewell Sadness even turns hair grey Farewell you up to Chang'an</p>	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
10	<p>世人皆有別 此別淚痕多 送客醉南酒 懸令聽楚歌</p>	(LT) <p>Parting is inevitable in this world This farewell causes much tears, Sending friends off drinking wine and listening the Chu song</p>	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum

11 □□□家日 □途柳色新 □前辭父母 灑淚別尊親		Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
12 自入長信宮 每對孤燈泣 闔門鎖不開 夢從何處入	Since entering the palace Have been crying over the lonely lamp, The door is tightly locked Where can the dream go through	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
13 一雙青鳥子 飛來五兩頭 借問缸輕重 附信到揚州	A couple of green birds Standing on the wind detector, Wonder how heavy is the junk Will they carry my letter to Yangzhou	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
14 有僧長寄書 無信長相憶 莫作瓶落井 一去無消息	You have to write me frequent I will worry if I don't hear from you, Don't be like a vase dropped in the well Never return any news	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
15 夜夜挂長 朝朝望楚樓 可憐孤月夜 滄照客心愁	I put up the long hook every night I look at the Chu building every morning A poor lonely moon night Shinning at the sad traveller	Ewer	Collected	Hunan Provincial Museum

b. On showing sympathy

1 去去關山遠 行行湖(胡)地深 早知今日苦 多與畫師金	(LT) Tiers & rows of towering mountain ranges The frontier is harsh and freezing cold Had I known it would bring such pain Bribing the painter exceeds selling my soul	Ewer	Lanànzui 藍岸嘴 T ₃ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
2 去歲無田種 今春乏酒財 恐他花鳥笑 伴醉 池臺	No land to cultivate last year No spare drinking money this Spring Shame to be laughed at by birds & flowers Lying next to the pond pretending to be drunk	Ewer	Lanànzui 藍岸嘴 T ₁ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum

3 劍缺那堪用 霞(瑕)珠不值錢 芙蓉一點 □人那堪憐	Sword cannot be used when broken Pear with flaw worth nothing Flower with dirt, ? the person is pitiful	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
4 孤竹生南街 安根本自危 每蒙東日照 常被北風吹	A single bamboo rises in the south street It has dangerously deep rooted itself there It is being looked after by sunshine in the east But is always being attacked by north wind	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
5 自從爲客來 是事皆隱忍 若有平山路 崎嶇何人盡(近)	Fully understand being a guest here, am giving in on everything If there is a better mountain pass, no one would try the difficult way	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
6 衣裳不如□ 人前滿面修(羞) 行時無風彩(采) 坐在下行頭	Not wearing properly, feel shame in front of other Not showing any glamour while walking, will certainly sit at the far end	Ewer	Collected	Hunan Provincial Museum
7 □起自長呼 何名大丈夫 心中萬事有 不□□中無	□ Sighing all alone This is not what a real man should do If you have plans in your heart Not □□ (Cannot be deciphered because sentence incomplete)	Ewer	Lanànzui 譚家山 T ₁ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
8 街下滿梅樹 春來畫不成 □中花易發 蔭處苦難生	Plum trees are blossoming every where now If this spring cannot paint them ? the flowers will wither quickly Troubles are unpredictable	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
9 新婦家家有 新郎何處無 論情好果報 嫁取可憐夫	Ladies will get married, men will get married too If there is true love, there will be a happy marriage	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum

10 作客來多日 常懷一肚愁 路逢千丈木 堪作望鄉樓	Being guest for many days, Always feel worried Fortunate to have this great assistance I can rest and regain my breath	Ewer	Lananzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
11 竹林青付付 鴻雁北向飛 今日是假日 早放學郎歸	The Bamboo groves are ever green Geese are heading north It's a holiday today Please release us early from class	Ewer	Collected	Hunan Provincial Museum

c. On love and affection

1 日紅衫子合羅裙 盡日看花不厭春 更向妝臺重注口 無那蕭郎慳煞人	(LT) When her lovely blouse and skirt blends well Spring bores no one with daylong viewing of flowers. Their beauty arouses her glowing heart as she grooms All efforts fall short of thrilling her secret lover	Pillow	Lananzui 藍岸嘴 T ₁ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
2 君生我未生 我生君與(已)老 君恨我生遲 我恨君生早	(LT) When you were born conceived I was not When I was born you were getting old, You regret I was born so late I am sad you were born so early	Ewer	Lananzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
3 二八誰家女 臨河洗舊妝 水流紅粉盡 風送綺羅香	Who's that pretty young lady? Washing up her make-up by the river The stream carries away the make-up The wind blows the fragrance afar	Ewer	Lananzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
4 熟練輕容軟似綿 短衫披帛不鍬纏 蕭郎□ 衣裳亂 往往天明在花前	She is as soft as cotton She wears a short sleeves gown with a scarf on. Her lover is really excited by her look. The night is awaken by the beautiful flowers.	Pillow	Lananzui 藍岸嘴 T ₁ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum

d. On trading and business

1 人歸萬里外 意在一杯中 祇慮前遲(程)遠 開帆待好風	Away from home ten thousands of miles Thoughts are put together in a cup Only worries the distance of the voyage Waiting for the good wind to raise the sail	Ewer	Lanànzui 藍岸嘴 T ₁ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
2 買人心惆悵 賣人心不安 題詩安瓶上 將於買人看	Buyer is in a hesitant mood Seller is being melancholy Inscribed a poem on the vase As a reminder to the buyer	Ewer	Lanànzui 藍岸嘴 T ₁ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum

e. On moral

1 白玉非爲寶 千金我不須 意念千張紙 心存萬卷書	White Jade is of no treasure to me I don't need a thousand gold My mind is set to thousands of writing papers My heart can hold ten thousands scrolls of books	Ewer	Lanànzui 藍岸嘴, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
2 男兒大丈夫 何用本鄉居 明月家家有 金何處無	Being an upright gentlemen Don't bother to stick to native town The moon brightens up all households Gold can be found everywhere as well	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
3 小水通大河 山深鳥宿多 主人看客好 曲路亦相過	(LT) Brooks meander into streams and rivers High up in the hills birds abound, Fancy meeting up with a courteous host Perhaps all stray paths do sometimes meet.	Ewer	Lanànzui 藍岸嘴 T ₁ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
4 客來莫直入 直入主人嗔 打門三五下 自有出來人	Customer please don't come in direct The master will be upset Knock three fives times There will be someone who answer the door	Ewer	Lanànzui 藍岸嘴 T ₁ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
5 天地平如水 王道自然開 家中無學子 官從何處來	The world is calm as water The righteous way is open If there is no scholar at home How can he become an official	Ewer	Lanànzui 藍岸嘴 T ₃ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum

6 凡人莫偷盜 行坐飽酒食 不用說東西 汝亦白 (條)直	Never attempt to steal Be contented with the food and wine Never say any gossip You will be clean and straight	Ewer	Lananzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
7 聖水出 泉 新陽萬里傳 常居安樂國 多報未來緣	The holy water emerges from the spring The new sun spread thousands of miles Always live in a happy land To prepare for the future happenings	Ewer	Collected	Hunan Provincial Museum
8 念念催年促 由(猶)如少水魚 勸諸行過 修學至無餘	(LT) Forget not that life is short Likened to fish in a tiny puddle Treading through life one meets all sorts Hasten to learn and not to muddle	Ewer	Collected	Hunan Provincial Museum
9 東家種桃李 一半向西鄰 幸有餘光在 因何不與人	Peach trees are planted by the eastern house Half of them are growing westward If there are surplus Why not share it with others	Ewer	Collected	Hunan Provincial Museum
10 上有千年鳥 下有百年人 丈夫具紙筆 一世不求人	Above are thousand year old bird Below are hundred year old people Men with education Don't have to depend on others	Ewer	Collected	Hunan Provincial Museum

f. On military Life

1 一日三場戰 離家數+年 將軍馬上坐 將士雪中眠	Three battles a day Home away for decades The general sits high on horse back Troopers left to sleep in the snow	Ewer	Unknown	Hunan Provincial Museum
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g. On landscape

1 一樹寒梅南北枝 每年花發不同時 南枝昨夜花開盡 北內梅花猶未知	A plum tree has different branches They blossom at different times Flowers of south branch wither last night Buds of the north branch show no sight yet	Ewer	Lananzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
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2 海鳥浮還沒 山雲斷更連 掉穿波上月 紅壓水中天	(LT) Seagulls float and hide behind the waves Mountain range severed by the rolling clouds, Oars pierce through shadow of the moon Our boat cuts right through the reflected sky	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
3 春水春池滿 春時春草生 春人飲春酒 春鳥啣春聲	(LT) In the spring the ponds are full of sweet water While grass sprouts and turns to green Spirited people gather to sip warm wine Birds learning to fly sing songs to spring	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
4 鳥飛平無近遠 人隨流水東西 白雲千里萬里 明月前溪後溪	(LT) Birds hover meadows near and far Guided by flowing waters man wanders afield Miles and miles of floating white clouds Moonbeam dances off brooks yonder and here	Dish	Collected	Hunan Provincial Museum
5 主人不相識 獨坐對林泉 莫慢愁酤酒 懷中自有錢	(LT) Though not acquainted with the villa host I just sit here to enjoy the landscape Do not bother to buy me wine In my pocket there is money to be found	Ewer	Unknown	This poem is collected in Xiaoxiang's 瀟湘 book "The abandoned child of Tang poetry", published by Zhonguo Wenlian chubanshe, 2000, pp. 108.

h. Word games or Riddles

1 天明日月 立月己三龍 言身一寸謝 千里重金鍾	It is a play on word. The first four characters on each sentence when combined together form the last character of each sentence	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
2 遠送還通達 逍遙近道邊 遇逢還通過 進退隨溜連	This is also a play on word.	Ewer	Lanànzui 藍岸嘴 T ₁ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
3 □□□□岩 □□□ □□ □□□ □	Cannot be deciphered	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum

4 單喬亦是喬 木亦成喬 除卻喬邊木 女便成嬌	This is also a play on word. Most Chinese characters are combined by two parts. The last character of each sentence here is a new combination of the character “喬” with a different supporting character on the left	Ewer	Collected	Hunan Provincial Museum
5 聞流不見水 有石復無山 金瓶成碎玉 掛在樹枝間	It is a Chinese riddle. The answer for this riddle is a kind of fruit called pomengranate	Ewer	Lanànzui 藍岸嘴 T1, Tonguan area, Changsha, 1983.	Hunan Provincial Museum

i. On wine drinking

1 須飲三杯萬事(事)休 眼前花撥(發)四枝(肢)柔 不知酒是龍泉劍 喫入傷(腸)中別何愁	All the sorrows will be gone after three glasses of wine Feeling dizzy and tipsy Didn't realize that wine is like a sharp sword harming the body No sorrows can be discarded by drinking wine	Jar	Collected	Hunan Provincial Museum
2 自入新豐市 唯聞舊酒香 抱琴酤一醉 終日 垂楊	(LT) Upon entering the wine capital Xin Feng Perfumed scents of vintage aroma fill the air, Strum myself to an ecstasy of wine and song Pass out on the dune throughout the day.	Ewer	Lanànzui 藍岸嘴 T3, Tonguan area, Changsha, 1983.	
3 二月春豐酒 紅泥小火爐 今朝天色好 能飲一盃無	The spring Feng wine in February The little earthenware furnace What a lovely day today Shall we have a toast?	Ewer	Lanànzui 藍岸嘴 T2, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
4 避酒還逢酒 逃盃又被盃 今朝酒即醉 滿滿酌將來	The more anxious you want to stay away from wine, the more you will be stuck The more eager you want to stay away from drinking, the more likely your cup will be filled Today will get drunk again The cup will be filled up again in the future	Ewer	Lanànzui 藍岸嘴 T2, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
5 終日如醉泥 看東不辨西 爲存酒家令	As drunk as mud and slush Can't even distinguish east to west In order to carry on the wine drinking game	Ewer	Lanànzui 藍岸嘴 T2, Tonguan area, Changsha, 1983.	Hunan Provincial Museum

心裏不曾迷	The mind is never lost at heart			
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j. On social life

1 上有東流水 下有好山林 主人有好宅 日日斗量金	Above is eastward flowing water Below is a good forest The host has such a good house Fortunate of gold are plentiful	Ewer, Bowl	Lanànzui 藍岸嘴 T ₁ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
2 龍門多貴客 出 是賢賓 今日歸家去 無言謝主人	Longmen have many honoured guest Lucky to have met such wise host Heading home today Speechless to express my gratitude to the host	Ewer	Lanànzui 藍岸嘴 T ₃ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
3 寒食元無火 青松自有 鳥啼新柳上 人拜古墳前	No cooking for Hanshi festival A light mist among the pine tree Birds are singing on the new branch People pay visits to ancestors' grave	Ewer	Collected	Hunan Provincial Museum

B. Epigrams & Proverbs

The epigrams and proverbs are associated with moral teaching. They come in double verses and single verse form

a. Double verse epigrams

1 屋漏不蓋 損失樑柱	A leaking roof causes damage to the pillar	Ewer	Lanànzui 藍岸嘴 T ₃ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
2 日月升明 不照覆盆之下	The shining sun and the moon Cannot brighten the covered area	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
3 羅網之鳥 悔不高飛	Bird being trapped into a net regret not flying high	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
4 懸釣之魚 悔不忍飢	Fish being hooked regret not tolerating hunger	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
5 富從畀合起	Fortune grows from small bits Poverty is a result of no planning	Ewer	Collected	Hunan Provincial Museum

貧從不計來				
6 君子喻於義 小人喻於利	An upright person are righteous A bent person sees only profits	Ewer	Collected	Hunan Provincial Museum
7 有錢冰亦熱 無錢火亦寒	With money, ice can be hot With no money, even fire is cold	Ewer	Collected	Hunan Provincial Museum
8 人生一世 草生一秋	Men only live one life Grass only last a season	Ewer	Collected	Hunan Provincial Museum
9 古人車馬不謝 今時寸草須酬	People in the past are more generous In today, have to thank the smallest favour	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
10 □非珠玉 談者爲價	□not pearl or jade, the value rests on the negotiator.	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
11 爲君報此酬 世上求名利	To pay back this favour Will work hard for fame and fortune	Ewer	Only plate no record of excavation or collected.	Hunan Provincial Museum
12 蓮生麻中 不扶自直	Lotus grow amongst the hemp It doesn't need help to be straight	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
13 小人之淺志 道者 君子之深識	A mean person has short sighted A gentleman has farsighted	Ewer	Unknown	This is collected in Xiaoxiang's 蕭湘 book "The abandoned child of Tang poetry", published by Zhonguo Wenlian chubanshe, 2000, pp. 135.
14 上有千年樹 下有百年人	Above are thousand year old tree Below are hundred year old person	Unknown	Unknown	This is collected in Xiaoxiang's 蕭湘 book "The abandoned child of Tang poetry", published by Zhonguo Wenlian chubanshe, 2000, pp. 139

b. Single verse epigrams

1 忍辱成端政	Tolerance is a proper conduct	Ewer	Lanànzui 藍岸嘴 T ₂ , Tonguan area, Changsha, 1983.	Hunan Provincial Museum
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2 慈烏反哺之念	Young crow will always feed its parent	Ewer	Lanànzui 藍岸嘴 T2, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
3 羊申跪乳之志	Goat extend thanks for feeding	Ewer	Unknown	Hunan Provincial Museum
4 牛懷舐犢之恩	Young calf remember love from its parent	Ewer	Unknown	Hunan Provincial Museum
5 鴈有行列之次	Geese in flight have their own order	Unknown	Unknown	Recorded on the <i>Changsha ware</i> report, 1996, pp. 170, fig. 464.
6 仁義禮智信	Mercy, righteous, courtesy, wisdom and trust	Ewer	Lanànzui 藍岸嘴 T2, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
7 言滿天下無口過	Person with good reputation do not make errors of the mouth	Ewer	Lanànzui 藍岸嘴 T1, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
8 好酒無深巷	Good wine don't hide in deep alley	Ewer	Lanànzui 藍岸嘴 T2, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
9 人義祇從貧處斷	Honor and justice can be seen in poverty	Ewer	Unknown	Recorded on the <i>Changsha ware</i> report, 1996, pl. 227.

C. Advertising / Commercial slogans

1 卞家小口 天下有名	Ben family's ewers are world famous	Ewer	Collected	Korea National Central Museum
2 鄭家小口 天下第一	Cheng family's ewers rank number one	Ewer	Unknown	Korea National Central Museum
3 瓦貨老行	Experienced dealer in pottery goods	Ewer	Unknown	Recorded on <i>Tang Ceramics : Changsha Kilns</i> By Timothy Lam, 1990, pp.143.
4 陳家美春酒	Chen family's lovely spring wine	Ewer	Unknown	Recorded on <i>Tang Ceramics : Changsha Kilns</i> By Timothy Lam, 1990, pp.143.

5 美春酒	Lovely spring wine	Ewer	Unknown	Recorded on <i>Tang Ceramics : Changsha Kilns</i> By Timothy Lam, 1990, pp.143.
6 美酒	Good wine	Bowl	Lanànzui 藍岸嘴 T1, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
7 酒 香濃	Rich aroma of warm wine	Ewer	Unknown	Recorded on <i>Tang Ceramics : Changsha Kilns</i> By Timothy Lam, 1990, pp.143.
8 絕上	The very best	Ewer	Lanànzui 藍岸嘴 T1, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
9 龍上	Two possible meanings a) Above dragon class b) Presented by lung	Ewer	Unknown	Recorded on <i>Tang Ceramics : Changsha Kilns</i> By Timothy Lam, 1990, pp.143.

D. Function Identification

1 酒盞	Wine bowl	Bowl	Unknown	Recorded on <i>Tang Ceramics : Changsha Kilns</i> By Timothy Lam, 1990, pp.143.
2 茶	Tea bowl	Bowl	Collected	Hunan Provincial Museum
3 油盒	Oil box	Box cover	Tanjiashan 譚家山 T3, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
4 油瓶伍文	Oil ewer for five wen	Ewer	Lanànzui 藍岸嘴 T1, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
5 注子	ewer	Ewer	Lanànzui 藍岸嘴 T4, Tonguan area, Changsha, 1983.	Hunan Provincial Museum
6 花合	Cosmetic box	Box cover	Unknown	<i>Research on the ceramics unearthed at Shiju, Changsha and related issues</i> by Zhou Shirong, 1984, pp.221, fig. 207.

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Appendix VI: Exhibition Pamphlet

Note: This exhibition pamphlet and the exhibition is part of the requirement for this Master of Philosophy degree.

長·沙·窯·與·唐·代·民·間·生·活
 CHANGSHA WARES — REFLECTIONS OF DAILY LIFE IN THE TANG DYNASTY



17.5-31.7.2003
 香港中文大學文物館
 Art Museum
 The Chinese University of Hong Kong



豬形哨子
 高5.2，長5.5釐米
 Whistle in pig's shape
 H 5.2, L 5.5cm



褐綠彩獅形水注
 高7.3，底徑4.8釐米
 Lion shaped water dropper in brown and green decoration
 H 7.3, BD 4.8cm

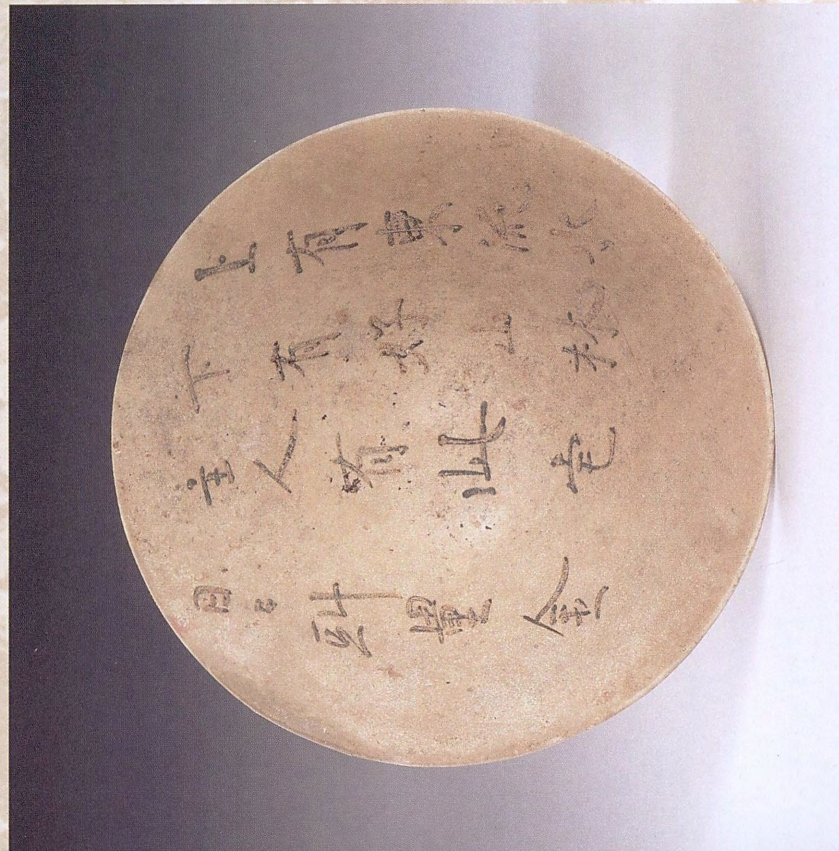


人物及獅鎮紙
 高7，長7釐米
 Paper weight with human figure and lions
 H 7, L 7cm



封面
 褐綠彩鸞鷺紋匱
 高18.4，口徑8.2，底徑9.5釐米
 Ewer with egret design in brown and green
 H 18.4, MD 8.2, BD 9.5cm

褐彩詩文碗
 高4.3，口徑14.4釐米
 Bowl with poem design
 H 4.3, MD 14.4cm



褐綠彩蓮瓣紋蓋托
 高4.5，口徑15釐米
 Tea bowl stand with lotus design in brown and green
 H 4.5, MD 15cm



長沙窯與唐代民間生活

長沙窯是興起於唐代中期的民間窯場，它位於今湖南省長沙市望城縣，分佈在湘江東石渚湖一帶。現已發現唐代窯址近二十處，整個窯區的佔地二十萬平方米。道址中有大量瓷片和窯具，堆積成十多個小山包，有居民甚至就地取材利用廢棄的碎片鋪砌路面及圍牆，可見當時窯業之盛。長沙窯生產的主要是民間日常用瓷，種類繁多，包括壺、杯、盤、碗、碟、盒、盞、燈以及瓷塑玩具等等，而其中以壺及盞的數量特別多，相信與飲茶之風大盛有關。雖然長沙窯名不見經傳，但從考古出土中，可見長沙窯在中晚唐時期是一個十分活躍的窯場。在國內及國外多處地點均有發現長沙窯的產品。特別是在海外的出土，往往是越窯、邢窯、長沙窯三者器物，以組合形式出現，而且長沙窯的器物數量佔多數，足見長沙窯受歡迎的程度。

長沙窯的釉下彩繪裝飾藝術，突破了當時單色釉的框框，在一件器物上同時施以多種釉色，這種新的裝飾手法，在中國陶瓷工藝史上有著重要貢獻。這些釉下彩繪裝飾包括點彩、潑彩、幾何圖案、宗教紋飾、人物、花卉、鳥獸、詩文等，內容十分豐富。這些彩繪內容活生生地反映當時的時代面貌，例如出現大量的胡人模樣貼花、阿拉伯文裝飾等，正是中西文化交流的反映。又如出現許多自名器皿，有助於了解當時生活中各種器物的用途。以書法作為裝飾是長沙窯首創，這些書法內容主要是當時流行的詩歌、諺語，並以行書及楷體書寫，足證詩歌與書法藝術的普及。另一方面更可從詩文內容窺見時人的心態，是不可多得的材料。此外，大量的雕塑小品更原原本本地把當時流行的各式玩意以輕鬆活潑的手法表現出來。

是次《長沙窯與唐代民間生活展覽》的展品是從文物館早年購藏、北山堂惠贈，以及近年由鄒紀新先生、麥建光先生等慨贈的超過200件器物中選出。此次以本人碩士畢業論文之成果總結成展覽及出版資料單張，使研究心得可與公眾分享，亦是藝術系一項創舉。

梁婉芬

香港中文大學哲學碩士（中國藝術史）研究生



白釉綠彩枕 Pillow with green design in white glaze
高7，寬9，長14釐米 H 7, W 9, L 14cm

Changsha Wares – Reflections of Daily Life in the Tang Dynasty

Changsha wares are products of a provincial kiln located in Wangcheng county, Changsha city of Hunan province. The kiln sites are scattered along the Shijiu lake east of Xiangjiang. Active during the middle to late Tang dynasty (AD 780-907), the Changsha kilns made daily utilitarian wares such as ewers, pitchers, jars, bowls, dishes, cups, boxes, oil lamps, and toys. Among the various types, ewers and tea bowls make up the majority. This reflects the popularity of tea drinking during the Tang dynasty. Though Changsha wares were not highly regarded in its time, it was nevertheless a very active kiln during the middle to late Tang dynasty judging from the many kiln sites that have been excavated. Changsha wares have been found in many parts of China as well as overseas, where they were always accompanied by Yue and Xing wares, the more highly valued wares produced during the period. This shows that Changsha wares were just as popular as these two better known types.

The significance of Changsha wares lies in its rich underglaze painted decoration. This was unusual at a time when the mainstream was monochromatic, using white or green glazes. Changsha wares' underglaze decoration appear in a wide range of motifs: simple dotted patterns, geometric patterns, religious motifs, figures, flowers, animals, poems and others. Many of these motifs vividly depict aspects of contemporary life during the Tang dynasty. For example, the presence of foreigners and Arabic script reflect cultural interaction between the Chinese population in Changsha and Central and West Asian peoples. Many vessels with inscriptions identifying its name help us understand the actual name and function of a particular shape or type at the time. The use of calligraphy as ceramic decoration is a distinctive innovation of the Changsha potters. Contents of these calligraphies are poems and proverbs. They are written in running and regular script, the popular writing style of the time. These are evidences of the popularity of poetry and calligraphic art during the Tang dynasty. The contents of the poems inscribed on Changsha wares reveal the psyche and mentality of the ordinary people of the time.

The objects for this exhibition have been selected from the Art Museum's permanent collection. Some are drawn from the museum's purchases, some from gifts by the Bei Shan Tang, while a large number has been selected from a recent gift of over 200 pieces presented to the Art Museum by Mr. Roger Chow and Mr. Peter Mak. This is the first time that an exhibition and accompanying brochure have been curated at the Art Museum by a graduating M. Phil student at the Department of Fine Arts using results of her research.

Rachel Leung

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Chinese University of Hong Kong

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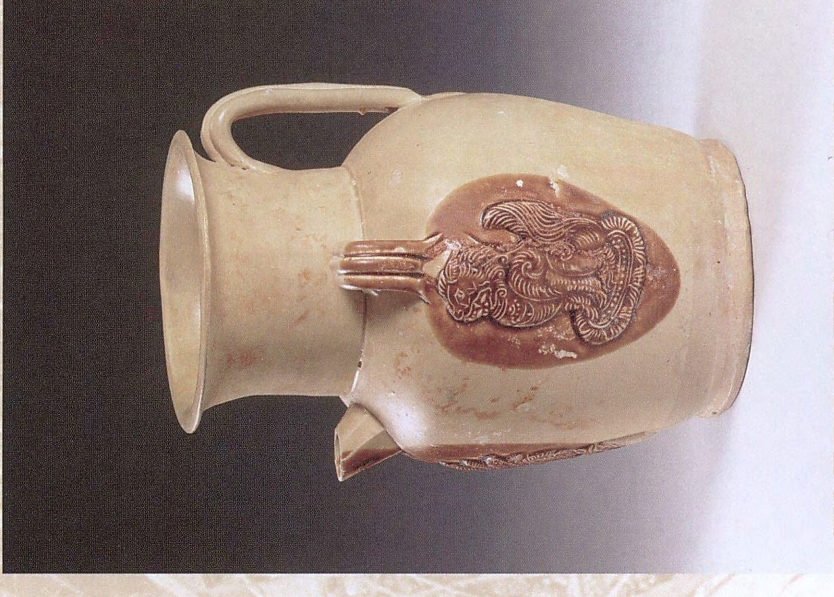
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褐斑模印貼花壺

高23.6，口徑13，底徑12釐米

Ewer with applied design and brown splashes

H 23.6, MD 13, BD 12cm



青釉瓜棱形背水壺

高21.3，口徑3.5，底徑9.2釐米

Ewer with melon shape and strapped handle in green glaze

H 21.3, MD 3.5, BD 9.2cm



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