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**A Chronology of Certain Decorative Motifs on Chinese
Blue and White porcelain from the 14th to the 17th Century**

**Dissertation presented for the Degree of Master of
Philosophy in the Faculty of Arts, University of London**

by

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ABSTRACT

Chinese blue-and-white porcelains have for a long time been studied mainly from the general aesthetic and stylistic point of view, and an assesment based on technological considerations has only began to replace this in recent years. This dissertation considers an aspect not yet undertaken in the first approach and is one that attempts an analysis of specialized type concerned as it is primarily with two decorative motifs. These motifs are floral, namely the lotus and peony on the blue-and-white wares of the 14th to the 17th century and the aim is to study their nature with regard to their chronological development.

The first section, an introduction, is concerned with the origins of the technique which opened the way to a wide range of decorations ; is followed by a brief note on the previous studies on the subject. In the following section the motifs are discussed individually in their various forms, whether stylized or naturalistic, with attention given to the associations with other elements whether floral or animal. In the third part, the main catalogue of the material studied is set out in a series of chronologically grouped sections, the objects being analysed and exceptions noted. In the fourth and final section of the dissertation, the chronological discussion is undertaken and the arguments are set out in the same order as in section two in which the motifs are discussed.

From this study it is clear that the lotus motif is the most persistent dominant motif over the whole period, while the peony, on the contrary, has a much shorter and less varied life.

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INTRODUCTION

Origin of blue-and-white

The beginning of underglaze blue decorated porcelains in China is not yet known. The ambiguity of Chinese sources and the inadequacy of Chinese archaeological studies do not supply sufficient evidence to prove that imported ore, containing arsenic, of Persian origin was used. It is believed that in Persia cobalt ore was first used to decorate pots in the ninth to tenth centuries. The great impact made by the Mongols in stimulating trade with the Near Eastern countries during the Yüan dynasty led to the introduction of Persian cobalt into China about three hundred years after its first use in the Near East. Close study of the types of body and glaze of the early blue-and-white wares only reinforces the suggestion of a post-Sung origin. Although it is still a problem, the view most strongly supported today is that blue-and-white and the shu-fu porcelain of the Yüan dynasty were developed from Sung ch'ing-pai. The re-discovery of the Gaignière-Fonthill vase has reinforced the link between these two wares and placed the origin of blue-and-white wares in the 1320's.

In general, when the term blue-and-white is used, it includes both the underglaze blue decorated wares as well as the wares where whole or part of the decoration is reserved in white on a blue ground. This type of ware hereafter will be referred to as the 'white on blue' wares and it should not be confused with the white slip reserved on a blue ground produced in the same period.

Technically both types of wares are decorated in the same manner. The cobalt blue pigment is applied directly to the body before glazing and firing. The pigment was extracted from two types of cobaltiferous ore; Mohammedan blue, an imported ore containing arsenic as an impurity, and native cobalt containing manganese as an impurity instead of arsenic.

History of dating and pre-war stylistic studies

The history of the dating of blue-and-white wares started with R. H. Hobson in 1915 in his Chinese Pottery and Porcelain Vol. II, and his ideas prevailed into the next decade. With the greater availability of material, including the 1351 dated vases in Percival David Foundation, first discussed by Hobson, "Blue and White Before the Ming Dynasty, A Pair of Dated Vases" (Old Furniture Vol. VI, 1929) and also in Chinese Ceramics in Private Collection (1931), between 1931-1940 the dating of blue-and-white was revised. The visit made by A. D. Brankston to Ching-tê Chên and his reference to Chinese sources on this subject in Early Ming Wares of Chingtechén (1938) was an important turning point in the dating. G. Reitlinger's and M. Button's study in 1948 on "Early Ming blue-and-white", (Burlington Magazine Vol. 90), was critical, theoretical and stimulating in some aspects but only ended with unfruitful assumptions. It was W. Cox and S. Shirae in "The Earliest blue and white wares of China" (FFCB No. 7, 1948 and FFCB No. 9, 1950) who attempted to group the earliest blue-and-white wares on the basis of a stylistic analysis of the decoration found on the dated vases. The group of early blue-and-white wares at the Topkapu

Sarayi Museum in Istanbul first catalogued by Zimmermann in 1930 (Altchinesische Porzellane im Alten Serai) was re-examined by J.A. Pope (1952), who established a comparatively sound ground work for the study of 14th century blue-and-white wares. His monumental study on the Ardebil Shrine Collection, Chinese Porcelains from the Ardebil Shrine (1956), together with Sir Harry Garner's work Oriental Blue & White (1954) supplied further extensive information on the subject.

Only aesthetic point of view was taken into account until about 20 years ago when the conventional idea on the subject began to be modified. The new approach toward the problem of dating was undertaken through technological studies, first on cobalt ore by Sir Harry Garner in 1956, "The use of imported and native cobalt in Chinese blue-and-white" (OA n.s. Vol. II, 1956, Pp.48-50). This was followed by the study on glaze structure by Miss M. Medley (1963), "Re-grouping 15th century blue and white" (TOCS Vol. 34, Pp.83-96), which supplied a modification in 15th century materials.

Assesment on blue-and-white wares found in China

Hitherto only two reports have been published on discoveries of blue-and-white wares in China. Two Chia-ching mei-p'ing vases, along with large incense burner and metal bound 'Palace Bowl' were found in the Wan-li tomb at T'ing-ling 定陵, (Wen-wu 1958, No.10, Pp.20-25). Apart from these blue-and-white wares, a Ming three-coloured (aubergine decoration on yellow ground) beaker in bronze 'tsun' form, several pieces

of jade ornaments and a set of gold ewers with cups were also discovered.

The hoard found quite accidentally at Pao-t'ing 保定 in Hopei 河北 in 1964 (Wen-wu 1965, No.2) contained earlier blue-and-white wares than that in the Wan-li tomb. A big jar with a lid, with relief decoration in red and blue is very similar to the piece at Percival David Foundation (PDF No.B661). There were three other blue-and-white pieces, all of octagonal shape: a mei-p'ing vase (Pl.11:d), a pear-shaped vase and a ewer (Pl. 11:c). It is interesting to note that both the pear-shaped vase and ewer have a distinctly flaring foot ring. As the report suggests, the decorative motifs on all four wares are of 14th century Yüan date with typical crowded and over-decorated surfaces.

The hoard also contained two white pieces, a dish with lobed rim with moulded dragon, and a wine cup moulded in lotus flower shape, three deep blue coloured specimens with gullt decoration, a dish, a wine cup and a spouted bowl.

On previous studies on ornaments

The history of stylistic studies on ornaments goes back to 1950, to a paper by Jean Gorden Lee, "Some Pre-Ming Blue-and-White, A Stylistic Analysis with a Suggested Chronology" (ACASA Vol.4, Pp.33-41). Her study is limited to three motifs - dragons, cloud 'halo-in g', and lotus panels on selected pieces of blue-and-white and to making a comparison to the 1351 dated vases. This was followed by a more solid work by J.A.

Pope, Fourteenth Century Blue-and-White, A Group of Chinese Porcelains in the Topkapu Sarayı Müzesi, Istanbul (1952). In stressing the importance of observing the "matter of style" (P.30), he made a great step forward in the study of ornaments by compiling a concise and detailed list of the fauna and flora and other natural and fantastic forms that had until then been treated in a somewhat casual manner. His organized approach toward motifs marked the beginning of analytical stylistic study, an approach, unfortunately not often followed by either Chinese or Japanese scholars on this subject.

The study on "Designs in the Yuan Dynasty" (Sekai Vol.11, Pp.271-280, 1956 元代の文様) by Ono Shosen 小野勝年 attempts an interesting approach by examining the motifs on dated pieces of stone carving, roof tiles, metal work, lacquer, textile and painting of the same period and relating these to the blue-and-white decoration. However, as the author admits, the result was not of a very successful one. The illustrations of motifs on minor arts are interesting but not relevant enough to relate to the ornaments of blue-and-white. In the same volume is an article by Nakagawa Sensaku 中川千咲 on "Designs in Chia-ching and Wan-li Periods" (Pp.281-285) 嘉靖万曆の模様. He takes different approach toward the problem of decoration; he compares the composition and the arrangement of motifs on Hsuan-tê, Chêng-hua, Hung-chih- Chia-ching and Wanli. Drawing attention to the characteristic examples of the each period, he states that in Hsuan-tê the decorative motifs are rotating with

curving lines, in Chêng-hua this tendency is continued and on to Hung-chih. In Chêng-tê motifs begin to rotate on their own but still with some co-ordination. It is really in Chia-ching that they lose the rhythm of rotating and curving lines and they do not co-ordinate anymore. And, in Wan-li period this tendency becomes much stronger.

Saito Kikutarō 齊藤菊太郎 makes the most analytical approach toward the study of ornaments in comparison to the above two Japanese articles in "A Study of Yuan Blue and White and Yuan Drama in the Middle of the Fourteenth Century" (Kobijutsu No.19, 1967 元杂剧考). In connection with the very common motifs of this period and their combinations, as shown on the chart and in the listing of six blue-and-white pieces with Yuan drama scenes to which assigns titles and the author to each of the dramas, he reaches the conclusion that all these six pieces were produced approximately from the 1st to the 10th year of Chia-chen (1341-1350), before the dated David vases.

The most complete work on blue-and-white found in Chinese is a work by Fu-yang 傅揚 Ch'ing-hua tz'u-ch'i 青花瓷器 (Blue and White Pottery, 1957). This compact work starts with a short history of the ware, on the technique and then to an artistic evaluation of the ware. He mentions ornaments in relation to other arts of the period, but his study ends at this point merely listing the type of decoration seen on the ware, the type of flowers, the type of arrangement, and he does not make any analytical approach.

A short article by Feng Hsien-ming 馮先銘 on "14th

Century Blue-and-White Large Dishes and the Characteristics of Yuan Blue-and-White Wares" (Wen-wu 1959, No.1, P.56, Illust.P.52, 十四世纪青花大盘和元代青花瓷器的特点) states incorrectly that the four large dishes in question is of 14th century Yuan, which in fact are obviously of late 14th century, and not of Yuan date.

The third and the last available Chinese article on blue-and-white is an uncompleted work also in Wen-wu (1965 No.10, 1966 No.3) by Sun Yingchou 孙应秋 "Examining the Yuan, Ming and Ch'ing Pottery" 元明清瓷器的鉴定. He approaches, especially the first section in strongly aesthetic view, and even when discussing particular wares of the period, Yuan being of mainly blue-and-white, he does not go deeper than to make a comparison of the wares as a whole to other wares of the period or of the other two periods. He has a list of various motifs and a variety of decorative schemes but the remarks reveal little new or useful view.

Thus, summarizing the above brief notes on the previous studies, it is clear that in the past, studies on blue-and-white have either been too generalized or too detailed in approach. So often the subject has been too heavily weighted on the side of individual aesthetic judgement. The generalized studies clearly distinguish between 14th, 15th and 16th century material and even between early 15th and late 15th, but the closer more detailed studies tend to be too concerned with brushwork and invalid assumptions relating to the quality of the blue. These assumptions have

depended too much on speculation and too little on known facts, ignoring the important factors, such as historical, economic and social factors. With the works by both Pope and Garner, the new approach was taken on a more sounder basis. Pope worked largely on the basis of history and style, while Garner took technological and pure scientific fact to assist the stylistic studies. With this better based approach, a way to a more informed study of stylistic evolution within the limits of the medium and the technology has been opened.

The purpose of the dissertation

The purpose of the present study is to take two floral motifs only, lotus and peony, and investigate the handling of each; how each has developed in its own form and how each has evolved when in association with other motifs. In carrying out this task it is necessary at some stages to make use of examples in which the decoration is executed in underglaze copper red, which for a short period at the end of the 14th century almost seems to have replaced cobalt blue. This approach is justified by a very obvious similarity of treatment in the use of these two decorative pigments. From a study of the evolution of these two motifs it may be possible to assess the value they have as decorative motifs in aesthetic terms and as elements sustaining an established chronological succession such as has been provided by studies in other areas, as for instances those investigated by Pope and Garner. The

limitation to only two motifs has the advantage that attention can be concentrated to narrow avenues of development in which the chronological successions from one stage to another are relatively easily discerned.

The disadvantage if any is largely confined to the material chosen as opposed to extending such a study to other wares outside the areas of blue-and-white of Ching-tê Chên and its immediate vicinity. This is perhaps less important than might at first sight appear since an examination of the repertories of Chekiang celadon and of the Northern T'zu-chou type could well produce in their own context somewhat similar results.

CORPUS OF MOTIFS

Lotus

The lotus (lien 蓮, *nelumbo nucifera*), a major Buddhist symbol of ultimate Indian origin, is the flower most frequently reproduced in Chinese art. As the plant grows from muddy waters to flower in the clear air, the lotus flower came to be considered as an emblem of purity and detachment from earthly cares. Hence it was a frequent symbol in Chinese art from T'ang onward. By the Sung dynasty the flower already seems to have lost most of its specific Buddhist connotation, but its symbolic meaning had been adopted among the secular symbols and it had also acquired new and typically Chinese concepts. According to Confucian ethics the lotus flower became a symbol of the perfect or princely man, and the honesty of an uncorrupt official was symbolized by lotus flowers and egrets. In the later Ming and throughout the Ch'ing, its religious meaning had completely disappeared and it was largely used for its punning value. The name for lotus lian 蓮 carries a meaning of continuing felicity because it forms a pun with the word 連福, and another character for lotus, ho 荷 is pronounced in the same way a word for 'unity' or 'harmony' 和合.

On blue-and-white wares, the lotus appears largely in four different forms - scroll, spray, bouquet, or in a 'pond'. All these four forms occur in both a naturalistic and a stylized manner, as well as in a major or minor role. While only the spray and the scroll form are seen alone or

with other flowers, these two forms as well as the lotus pond are found in conjunction with animals.

Lotus scroll

The lotus on a scroll (Fig. 2) is the most common form, and first appears with spiky leaves. Botanically speaking, these spiky leaves not only have no relation to the lotus but apparently do not exist at all (Fig. 1). The lower end of the leaf is curled back into two heavy irregular lobes, and above these, sharp spikes stick out on either side before the main blade begins its undulating taper to the tip. Variations occur especially in the number of spikes protruding at the sides of the leaf, often there are two on each side, or two and one or other combinations, and sometimes even none at all. The heavy backward-curling lobes remain characteristic, though in some instances they have become so unbalanced as hardly to be recognizable at first glance.

This lotus scroll is found on the well of the large dishes usually with flattened plain rim. Among the 20 existing flattened plain rim dishes, 16 have diaper pattern on the rim - the rest have either classic scroll, crapemyrtle and blackberry lily or segments of concentric wave pattern. A close study of the lotus scrolls on the wells of these 16 dishes shows that the number of lotus blossoms, namely six, is consistent and that their direction is also systematic with alternate inward and outward pointing blossoms (Fig. 2). Proceeding to an analysis of the types of lotus blossom four basic types emerge (Fig. 1), three drawn in profile, and the fourth in

full face. The first type 'A' and 'A1', a basic form, is composed either entirely of solidly coloured petals ('A') or with two central petals in white ('A1'). Where two petals are left white 'A1', the basic style of drawing the blossoms is similar. The second type 'B' has a variety of forms but basically has white inner petals, either all white or one central coloured 'B1', or three coloured 'B2'. The third type 'C' has a pomegranate centre, and the fourth 'D' is shown full-face with an inner ring of small white petals. In the 16 dishes the six blossoms, except for one example (TKS Pl. 7b, 1419), all have three blossoms of 'A' form alternating with three of 'B' (Ardebil Pl.8, 29.40-41) or 'C' (Pl.3:c), or one of 'D' and two of 'B' (Ardebil Pl.9, 29.42) or 'C' (Cleveland Pl.148), or one of each of 'B', 'C' and 'D' (Pl.3:a). In one dish all six are of 'A' form (Ardebil Pl.15, 29.47).

When the above blossoms appear in 'white on blue', the blue-and-white prototype is maintained, but the leaves are totally stylized (Ardebil Pl.16, 29.45) except for one example where as a major motif, the spiky leaves play dominant role in comparison to the more stylized ones (Pl.1:b).

On the 'white on blue' wares, there is another style of lotus scroll motif which could be called the prototype to the 'whirl' type appearing quite frequently till late periods. This style of scroll (TKS Pl.14a, 1418), sometimes in slight relief, has more stylized lotus blossoms and spiky leaves, and the scroll forms a distinctive encircling pattern around the blossoms. It seems to be a tradition to apply eight blossoms on 'white

on blue' scroll, instead of the six of the blue-and-white scroll.

The modified version of the blossoms on scrolls with spiky leaves is seen also as a minor motif on plates (Fig. 4:a), or on cup stands and large dishes. This kind of blossom with white petals is seen mixed with proto-type 'whirled' type lotus (Fig. 3:b). Here the scroll as well as the blossoms are more decorative in detail with the outlines of each petal ending in curving lines. The leaves have lost the spiky points, and leaf-like knots are introduced where the scroll divides into two stems, and repeats a systematic pattern. This motif is applied as a major motif on large bowls.

The developed style of above mentioned 'whirled' type lotus (Fig. 3:c) and highly stylized leaves - painted with three strokes which continue to appear with the stylized scrolls - appears as a major motif on bowls and basins, and in meander form on the large dishes (OBW Pl.16). This 'whirled' petal lotus on a scroll with highly stylized leaves and with the already mentioned leaf-like knot completely covers a jar (Fig. 6:c). This motif continues as a major motif and the leaves become more unbalanced in proportion to the blossoms (Fig. 6:d) but it still keeps the original scheme of stems encircling and being joined by a leaf-like knot. And it finally reaches a stage where all the characteristics of the motif are a little exaggerated (Fig. 6:e).

The un-whirled petal lotus, so-called -'small petal lotus' (Fig. 3:d), a modified version of lotus appearing with spiky leaves - is seen in a

similar scheme of decoration to that of the 'whirled' lotus. The stylized leaves on a scrolling stem encircles the blossoms (Fig. 3:d) again joined by a leaf-like knots. The small petal lotus blossoms without the 'whirled' lines on stylized scroll with heavy stems (Pl. 36:a) are seen as well as a very simplified version (Pl. 45:b).

The above two types of lotus blossoms are seen on the same scroll on the lid of a jar (Pl. 34:b) with stylized leaves.

In comparison with the above mentioned types, more naturalistic blossoms and leaves, sometimes together with some water plants are seen on scrolls (Fig. 4:e). The true lotus leaves are introduced, either in profile ('umbrella' shape) or full face ('clover leaf' shape) or sometimes in shell-shape. The lotus blossoms are in the so-called bold type with larger petals enclosing the inner petals. It appears as a minor motif on the well of large dishes (Pl. 21:a) as well as a major motif on kuan-shape jars with slight modification (Fig. 5:b). This type of bold lotus blossom appears with more stylized leaves than the above type (Fig. 5:a) or with other water plants (Fig. 5:e) as a dominant motif on mei-p'ing vases.

The bold type lotus with true lotus leaves appears with slight refinement (Fig. 5:c, d) as a major but eventually it loses the naturalistic air seen in the prototype of this motif (Fig. 5:f).

Another characteristic treatment of lotus blossoms on a scroll is the so-called 'split' lotus with very stylized and often spiky leaves, as on the

wire-thin curving scroll (PMB No.36). The very fine scroll and wavy line leaves are maintained (Fig. 7:d) and appears as a major motif. It becomes somewhat simplified (Fig. 7:c) when applied with inscriptions: these are the so-called 'Mohammedan' scrolls and in this form the motif is more purely ornamental.

The outline and wash technique is used effectively in depicting a very curiously shaped lotus (Fig. 7:b) on a stylized scroll with leaves, which could be recognized as a modified version of 'split' lotus.

Another curiously shaped lotus (Fig. 7:a) is seen as a major motif but it seemed to be uncommon.

Among the above discussed five types of lotus scroll motif, only three types appear with animals.

When the animals are found amongst the lotus motif with Fig. 1 type lotus blossoms and spiky leaves in one scheme, the blossoms with different varieties, still based on the already mentioned five prototypes - do not only appear on tight scroll anymore but on much looser scrolls which often look as if the stems are growing out of the legs of the animals (Ardebil Pl.25, 29.408); out of legs of pai-tse on wide band on the shoulder of a mei-p'ing vase. And sometimes it seems like a large spray with curving stems with ch'i-lin on a large kuan-shaped jar (Pl.9:b), or with phoenix as well, also on a large kuan-shape jar at the British Museum (Cleveland Pl. 157), or with only phoenixes (Pl.9:a) on a kuan-shape jar. When seen as a major motif, as on the large surface of the rectangular flask (Ardebil

Pl.28, 29.475) with phoenix and a pai-tse, the large sprays construct a scroll completely covering the surface. The lotus blossoms tend to be more ornamental, sometimes with the core showing, or include blossoms with distinctive pomegranate centre with three white petals (Ardebil Pl.26, 29.522). A very unusual example of this motif is seen on a moon-shaped ewer with a phoenix head spout (Pl.11:a).

The modified small petal lotuses often appear with animals, first with phoenixes (Pl.29:a) and continue to play major role in conjunction with dragons (Pl.39:c)(Fig. 6:b) and are also seen on saucer dish (Pl.44:a) as well as on square jars (OBW Pl.48B, 50A).

The dragons also appear with 'split' lotus scrolls on a large bottle (Pl.33:a) completely covering the main body.

All except 'split' lotus blossoms are seen in a scrolling form with other flowers.

The lotus blossoms seen on a scroll with spiky leaves occurs in a unique arrangement on a mei-p'ing vase at the Victoria and Albert Museum (Pl.8:a-b-c). On the shoulder of this vase is a band of floral scroll which includes peony, chrysanthemum, morning glory and lotus. However, the lotus is depicted not only in the style mentioned but the scroll also includes a lotus in a very naturalistic style with true lotus leaves and water plants. When the lotus blossoms of the earlier type appears with other flowers, in 'white on blue' on a bowl (Ardebil Pl.23, 29.319), the floral scroll includes only peony and chrysanthemum besides the lotus.

The employment of a greater variety of flowers on a scroll becomes common with the increase of popularity of 'Flowers of the four seasons' and the 'Flowers of the twelve months'. The origin of this special cult began in the Sung dynasty and became a recurring feature of Chinese decorative design from Ming period onwards. It is generally considered that prunus, camellia, or gardenia stand for winter, peony or grass orchid for spring, lotus or pomegranate flower for summer and various types of chrysanthemum for autumn. The combination tends to vary from artists to artist, and at different dates and in different circumstances. This also applies to the 'Flowers of the twelve months'. In order from the first month, they are prunus, magnolia, peach (or peony), rose, crab-apple (or magnolia), peony, lotus, pomegranate, mallow, chrysanthemum (or mallow), orchid (or gardenia) and naucissus. Such flowers as lily, hibiscus, thea sansanqua, morning glory and carnation are sometimes included among the above mentioned sets.

The 'whirled' lotuses are not seen among the varied floral scrolls except for one example (Fig. 4:g) on a basin where it occurs in a major role. The small petal lotus with stylized leaves (Fig. 4:b) is included as one of the twelve flowers with a scroll on the well of large dishes, (Pl. 20:a). It is very likely that the twelve flowers represents the flowers of the twelve months. This type of lotus blossom is seen on the outside of a basin (Fig. 4:f) but with a bud in between each blossom. It also plays a major part on bowls with everted lip (PMB No. 45, 46).

The floral meander occupying the centre of large dishes with flattened plain or flattened foliate rim, always includes the small petal lotus. There are two types of floral meander, one with five flowers (Pl. 22:b) - peony in centre with lotus, camellia and two other flowers surrounding it. The other, the six-flower meander has lotus, chrysanthemum and four full-faced flowers, like hibiscus. The seven blossom example, an exception, (○BW Pl. 28B) has six lotus, in three varieties of forms - three small petal lotuses alternating with two split lotus and one bold type - surrounding a full-faced flower. All the leaves are slightly stylized (Pl. 26:b).

The bold type lotus also appears in a scroll form with other flowers on the well of the large dishes. It is seen with true lotus leaves in pairs along with 13 flowers (Fig. 4:c) and on the straight rim dish with lotus bouquet in the centre (Pl. 19:a). A similar naturalistic lotus blossom with true lotus leaves is included in one of the eight flowers on a scroll on flattened plain rim dishes with melon-vine in the centre (Fig. 4:d). The most naturalistic floral scroll (Fig. 4:h) is seen on this straight rim dish. There are two lotus blossoms making a pair with seven other flowers, some of which are in pairs.

On bowls, these floral scrolls with bold type lotus play a more dominant role (PMB No. 60, 62) as well as on a large bottle (PMB No. 35), and consequently the number of flowers on the scroll is often reduced.

Lotus spray

The next most common form of lotus is in spray form.

The spray form of lotus is found in isolation, as a central motif, both as a dominating motif and as a minor motif (with only one blossom, Fig. 8:1). When appearing as a major motif, the spray has more than one blossom (Pl. 22:c). When found as an intermediate motif neither truly dominant nor in a minor role, as on the side of a rectangular flask (Ardebil Pl. 28, 29.476) - then the two lotus blossoms are arranged vertically on a spray with stylized leaves and the whole scheme is crowned by a cloud collar point.

The lotus sprays are also found in a detached position, around the foot of an octagonal mei-p'ing vase in cloud collar frames (TKS Pl. 27, 1398) interrupting another scheme. The Fig. 1 type lotus in spray form with stylized leaves appears as a minor motif, four of them being placed in between the five cloud collar framed motifs on the shoulder of a mei-p'ing vase (TKS Pl. 29, 1425). Or, on plates and dishes the moulded well is completely filled with repetitive lotus sprays, in a pair (Fig. 8:a, Pl. 14:b). The Fig. 8:1 lotus spray is seen on the outside of a dish placed spaciouly.

When the lotus appears on its own, it is seen either in the most common form that first appeared with spiky leaves, or in the small petal form (Pl. 43:b) or in the 'whirled' petal form (Fig. 8:1).

Not many examples of animals amongst lotus sprays are known.

There are however three examples, all appearing as a central motif on large dishes. The two phoenixes (Pl.3:b) are placed amid lotus sprays; the second example (TKS Pl.7, 1419) on which the lotus spray is included in a garden scene with a phoenix and the third (Ardebil Pl.14, 29.122), also with a phoenix amongst lotus spray, chrysanthemum spray and plantain leaves. This motif (Pl.3:b) is seen later with small petal lotuses on a proper scroll on plates, but in more free style (OCS.BW No.61, 94).

In fact the lotus spray is most frequently seen as one of a series of floral sprays or of fruit sprays appearing as one element in a unified scheme.

A modified version of Fig. 1 type lotus appears in a vertical spray on one of the seven panels on the barrel-shaped ewer (Ardebil Pl.54, Isfahan), and is also found as one of the four flowers framed by cloud collar points on the shoulder of octagonal mei-p'ing vase (Pl.7). However, the most frequently seen floral sprays are of small-petaled lotus with stylized leaves (Fig. 8:c, d) such as appear on the moulded well of large dishes with flattened foliate rim. While the two Fig. 8:c sprays are placed diagonally to each other like the rest of the ten flowers of five species, the Fig. 8:d spray is found only once among the eleven flowers of six other species; floral meander occupies the centre of these dishes. Similarly, on the well of the large dish with flattened foliate rim, the Fig. 8:c spray is also seen as one of the six flowers alternating with six fungus sprays (Pl.20:b). The central motif is of fruiting vine on these dishes. A modified lotus spray

of Fig. 8:g type is found around the foot of mei-p'ing vase (Ardebil Pl.51, 29,419).

The more naturalistic lotus spray with bold type blossoms (Fig. 8:e) is one of blossoms in the moulded well of a flattened foliate rim dish with a cloud collar framed lotus sprays in the centre (Pl. 22:c).

The lotus spray with slight whirling petals (Fig. 8:g) is seen only on the inside of the conical bowl (Pl. 31:a) where three lotus sprays alternate with three floral sprays - peony, chrysanthemum and camellia. On the exterior of the same bowl, around the foot ring are six naturalistic small floral sprays of which one is a lotus (Fig. 8:h) with a spray of water weed. The lotus blossom is of small petal type while a larger version of this motif (Fig. 8:f) has bold type petals appearing on the shoulders of kuan-shape jar (Pl.34:a) as one of the five floral sprays framed by cloud collar points. Lotus sprays with stylized leaves, placed in between phoenixes among lotus scroll motif occurs on a large wine jar (Pl.51) as one of five floral sprays.

Lotus bouquet

The filet tied lotus bouquet, one of the characteristic lotus motifs, is often found as a major element, occupying a central circular field. While it is occasionally seen with only lotus blossoms and true lotus leaves and a few thin leaves (Fig. 9:a), it is more commonly seen with a few water

weeds as well (Fig. 9:b). The lotus pod is included in some cases (Fig. 9:c) and one of the blossoms shows the central core. The unique example seen on the marked ware (Fig. 9:e) is an obviously modified version of an earlier example (Fig. 9:c). This motif is seen in a semi-major role - as in the inside centre of the large stem cup (Fig. 9:d).

Sometimes, although it is a lotus bouquet, it is not tied with filet, instead a large leaf drawn just above where the filet should be largely substitutes for it in drawing the group together (Fig. 9:f).

When the bouquet appears as a minor motif, it appears as one of the floral or fruit sprays occupying the well of the large dishes. Except for one example where four filet tied bouquets of bold type lotus are placed in between four cloud collar points on the shoulder of mei-p'ing vase (Ardebil Pl.25, 29.412). The pair of bouquet (Fig. 8:j,k) is found with 14 other floral and fruit sprays on the well of a flattened foliate rim large dish (Pl.23:a). The bouquet (Fig. 8:n) also appears on the well of a straight rim large dish as one of the six floral sprays with a fruiting tree in the centre (Sometsuke Pl.38). A similar bouquet (Fig. 8:o) is seen in an almost identical manner (Pl.24:a).

The example of bouquet without any water weeds or true lotus leaves but instead with a large lotus pod and a blossom (Fig. 8:m) is a type included with three fruiting sprays on the well of a particular style of dishes (Pl.29:c) seen most commonly and over a longer period in the

blue on yellow ground variant porcelains. There are only two known examples of blue-and-white, one with Hsüan-tê mark (Pl.29:c) and another with Chêng-hua mark (TCS Vol27, Pl.23b).

Lotus pond

The so-called 'lotus pond' composition is another characteristic and also heavily symbolic depiction of this flower.

It is often composed of groups of bouquet type lotus bunches which includes lotus blossoms, leaves - both true lotus leaves and few thin leaves, and some water weeds, which, instead of being tied by a fillet like in Fig. 9:b, are all held together by a rippling line or lines of water, as that it looks as though growing in its natural element (Fig. 10:b).

When the lotus pond (Fig. 10:a) appears as a major motif, there are few warer plant seeds in the space between the lotus groups.

When this motif appears in 'white on blue', it plays a less important role as may be seen on large dishes (TKS Pl.10a, 1434, or TKS Pl.12, 1382), and also on a special group of wares, i.e. on the centre of large dishes (Pl.17:a,b; 18:a), where it plays a minor role.

As already seen with other lotus motifs, this lotus pond undergoes a slight modification. The three water lines completely disappears (Fig. 10:d) and replaced by a more naturalistic wave design where the lotuses and leaves grow out with more freedom and rhythm. This motif completely covers the outside of a small jar (Pl.38:b).

The almost complete return to the prototype (Fig. 10:e) shows a more

symmetrical effect, and is seen as a major motif on the outside of a bowl (Pl.46:a). Eventually the water level is seen completely covered by lotus leaves and blossoms (Pl.47:b), or the motif is used within a landscape scene (Pl.49:b), where the lotus motif itself is very simplified and the water lines cover more than half of the painted surface. This motif stays as a major motif (Fig. 11:a) and sometimes is used as a total theme on one ware (Fig. 11:b) where the motif plays both the major role in the most important area on the piece and the minor role in the secondary area (OBW Pl. 56B).

This lotus pond composition, for its symbolic connotations, is seen more often with animals. The employment of various animals with this motif, re-enforces its special symbolic meaning.

The combination of lotus with ducks is a popular decorative motif already seen on T'ang silver and Sung ceramics (Ting-yao). A pair of ducks symbolizing marital faithfulness is frequently seen in the lotus pond as for instance on the large dish (Pl.3:a), stem bowl (Pl.11:b) or on kuan-shape jar (Pl.10:d), in each case as a major element. An unique example of the lotus pond is found in a landscape setting with a fence and a rock (TKS Pl.20, 1379). It is seen in a minor role within cloud collar points on the octagonal mei-p'ing vase (Pl.6).

This lotus pond is also seen with fish (Fig. 10:c) on a kuan-shape jar (Pl.10:c) or on a dish (Fig. 11:c) in both cases as a dominating motif. It is only on the 'white on blue' type wares in the 14th century that the

herons are seen in the lotus pond (TKS Pl.11, 1387) and not until much later that the combination reappears on the true blue-and-white (Fig. 11:b). The dragon appears for a short time with the lotus pond (Fig. 11:d,e) still maintaining the very naturalistic style of the drawing. Two flying dragons appear in the lotus pond on the inside of the hot water bowl (Pl.40:b) and very similar lotus pond is seen on outside the stem cup (Pl.40:c).

This motif, in comparison to the other lotus motifs, although it goes through slight modifications, maintains both original form and its dominant role. This might be due to its strong symbolic connotation which was favoured by the Chinese.

Peony

Next to the lotus, no flower has been reproduced more frequently in Chinese art than the tree peony 牡丹 mou-tan (peonia moutan). The Chinese regard mou-tan as the queen of flowers and consequently it symbolizes wealth and honour, and it also represented literary success, love and happiness in general. The other smaller specimen, shao-yao 芍藥 (peonia albiflora) is also very popular in China, often used to signify 'parting' or as an unspoken injunction 'do not forget me'.

As a decorative motif, the peony did not achieve its popularity until the introduction of the mou-tan variety in the T'ang dynasty. On ceramic ware, it did not appear until the Five Dynasties, but it seems that by the beginning of the Sung dynasty the motif was already firmly established

and used on most ceramic wares produced at this time (Wirgin P.168).

Unlike the lotus motif, peony blossoms are always seen with recognizable peony leaves. It appears most frequently in scroll form, as in the case of lotus, and in the blue-and-white examples it seems to be less common than in 'white on blue' examples.

Peony scroll

The peony scroll is most frequently seen as a secondary motif. It is commonly found on the well of the large dishes - both on the blue-and-white and 'white on blue' wares - and plates, and once on the neck of a pear-shaped bottle (Sometsuke Pl.30). When seen on the well of the large dishes, there are four varieties. The Fig. 12:a type is seen on flattened plain rim dishes (Pl.4:b) while 'white on blue' scrolls Fig. 12:b, c types are found on the flattened foliated rim dishes, and also on bowls (Ardebil Pl.23, 29.319, TKS Pl.18, 1422). From the few examples known, the Fig. 12:a type of scroll always has six peony blossoms while the Fig. 12:b, c types have eight blossoms. The arrangement is more or less of the same pattern as that seen in the already mentioned lotus scrolls. With these blue-and-white peony scrolls, the characteristic peony buds are often placed in between the blossoms, but are not usually seen on 'white on blue' examples (TKS Pl.10, 1424). On the 'white on blue' scrolls, often the details of the leaves are painted in blue hatched lines, and when the blossoms are in slight relief, the details of the blossoms are drawn

in blue (TKS Pl.14a, 1481) - in which case the peony blossoms is of different style and the scroll is more ornamental with spiky leaves. The third type is also seen on blue-and-white flattened plain rim dishes (Pl.4:a, c) but the eight peony blossoms show a slight change from the first type. This type is similar to Fig. 12:d appearing on the well of plates. The fourth type, also in blue-and-white shows an obvious divergence from the first two types (Pl.28:a). The peony petals of seven blossoms on the scroll are less distinctively drawn and it often is difficult to distinguish from other flowers of somewhat similar appearance, the central floral spray of this large dish which is identified as hibiscus due to the smooth leaves should be noticed.

When these peony scrolls play a dominant role, as seen on mei-p'ing vases (Pl.5:a, b, c) and kuan-shaped jars (Pl.9:b, 10:a), it is seen with more varied positioning of the peony blossoms (Fig. 13:a-f). They are depicted not only in a full bloom side view (Fig. 13:a) but also in a full-faced view (Fig. 13:c), bi-sected style (Fig. 13:b) or even in a complete back view (Fig. 13:f). These peony scrolls are generally painted in two different styles. The Fig. 13:a-c types have symmetrically painted petals, while the hatched lines are more obvious both on the blossoms and the leaves on Fig. 13:b, c and the buds are found in few varieties of styles playing a more prominent role in between blossoms. On the contrary to above styles are the freely painted style (Fig. 13:g) where the stems are much thinner and the blossoms are placed more freely on

the scrolling stems. There seems to be a style that belongs to neither of the groups (Fig. 13:d, Pl. 5:c), where it has less hatching than the first type and is painted with a lighter touch and is much closer to the freely painted style.

There are very few known examples of the peony scroll as a major motif, that is, one in a meander form on the centre of a large dish (Pl. 3:d) or on the main body of an ewer (Fig. 14:d) (Sometsuke Pl. 30), or a unique example of a very naturalistic peony scroll completely covering the main body of a mei-p'ing vase (Pl. 28:d). And the peony motifs in scrolling form both as a major and minor motif almost completely disappears except for such odd example as seen on a 'leys' jar (Fig. 15:g).

Undoubtedly, however difficult it is positively to identify the peony blossoms, it is included in all the varieties of floral scrolls already mentioned in the lotus section. It is first seen in a unique arrangement on a mei-p'ing vase at the Victoria and Albert Museum (Pl. 8). On the shoulder of this vase is a band of floral scroll which includes peony, lotus, chrysanthemum and morning glory. The only 'white on blue' example of floral scroll (Ardebil Pl. 23, 29.319) on a bowl are seen with peony, lotus and chrysanthemum. With the popularity of 'Flowers of the four seasons' and the 'Flowers of the twelve months' the peony blossom (Fig. 15:f) are included among the 13 flowers on scrolls in pairs, on the well of straight rim and flattened plain rim large dishes (Pl. 19:b) with

a lotus bouquet in the centre, or as one of the 12 flowers on the well of the flattened plain rim dish (Pl. 20:b) with fruiting vine in the centre. When peony blossoms are in a floral scroll as a major motif, on the outside of a dice bowl (PMB No. 60) or on a jar with cover (Pl. 32:b), it is as indistinguishable as ever - only the pointed leaves give a clue in identifying it. When included in a floral meander, peony blossom always occupy the centre of the five blossoms of a floral meander (Pl. 22:b), other flowers being lotus, camellia, hibiscus and morning glory.

Peony spray

The peony spray first appears alone on the centre of a large dish in 'white on blue' (Pl. 1:a) or on blue-and-white plates (Pl. 15:b) or on cup stands (Pl. 14:b) and also occurs on the narrow sides of a rectangular flask (CBW No. 24). It is found as a major motif and on one unique example the peony spray completely covers the body of a double gourd bottle (TKS Pl. 35, 1453). It is most frequently seen on the centre of a large dish, sometimes very stylized with thin stems and with a rock (PMB No. 31), or in a naturalistic style (Fig. 15:a). The same motif is seen on the round body of a moon shape flask. The Fig. 15:b is also seen on the body of a moon shape flask (Pl. 28:c).

The naturalistic style spray is often seen as if growing from the ground beside a rock (Fig. 14:b), and included in a drama scene on a mei-p'ing vase (Pl. 8) and also seen on a pear-shaped bottle (Sometsuke Pl. 6).

The peony spray is included as one of the floral and fruit sprays as

in the case of lotus sprays. It is first seen as one of the eight floral sprays on 'white on blue' large dish (Ardebil Pl.17, 29.46), or as one of the three floral sprays on 'white on blue' bowl (Ardebil Pl.23, 29.319) with lotus and chrysanthemum. When seen as one of the flowers of the four seasons, with pomegranate, chrysanthemum and camellia, it is seen on large dishes (Pl.17:a,b), either freely disposed, or framed by cloud collar points. It is seen as one of the four floral sprays framed by cloud collar points on the shoulder of an octagonal mei-p'ing vase (Pl.7) or as one of the four floral sprays around the foot of a mei-p'ing (Fig. 15:e). Or, is included in fruit sprays as seen on one of the section of an octagonal double-gourd vase (TKS Pl.33, 1471). But, the peony spray is most frequently seen in the floral sprays on the well of the flattened foliate rim large dishes (Fig. 15:c,d). As in the case of scrolls, with the popularity of 'Flowers of the four seasons' and the 'Flowers of the twelve months', the peony spray is included as one of the 12 flower sprays on the well of the flattened foliated large dish (Pl.22:c) with lotus spray in the centre, or seen as one of a series of six placed diagonally making 12 separate floral sprays on the well of flattened foliated large dish (Pl.22:b) with five flower meander in the centre. The Fig. 15:d type spray is found in similar arrangement as on the above large dishes except for the central motif which is of six flower meander (Pl.26:b). Also, the Fig. 15:c type spray is found as one of the six separate floral sprays alternating with six fungus sprays on the well of the flattened

foliated large dish (Pl. 20:a) with fruiting vine in the centre.

While the lotus was seen as a setting for varieties of animals, often with symbolic connotations, the peony is found most frequently only with peafowls except for a few examples with phoenix (Ardebil Pl. 25, 29.406). However, as in the case of lotus, when the peony acts as a setting for animals, it is frequently difficult to distinguish the peony form, either in scroll or in a spray form. It is clearly in spray form when seen as a major motif (Fig. 14:a) on a kuan-shaped jar with a rock. But when the peony sprays tend to fill in the space in between peafowls, as seen on a kuan shaped jar (Pl. 10:b) it is difficult to distinguish the difference. A similar motif is seen as a semi-major motif on an octagonal double gourd vase (Sometsuke colour Pl. 1) and on 'white on blue' bowl (Ardebil Pl. 23, 29.319). There is a similar effect when the peony spray has more blossoms, as seen on the large sides of rectangular flasks (Ardebil Pl. 28, 29.475, 476). The stems form a scroll-like pattern.

It is a spray form when seen as a minor motif found on one of the sections of the octagonal double-gourd bottle (TKS Pl. 33, 1471) and is in a scroll form when seen on a mei-p'ing vase (Ardebil Pl. 25, 29.406) as a minor motif, and also on a mei-p'ing vase (Sometsuke Pl. 16) as a major motif on a main band.

This tradition of applying peony with animals ceases at the end of the earlier period and never seems to appear in later wares.

CATALOGUE OF COLLECTION

Up to the end of Yuan 14th century

Among the blue-and-white porcelains of this period, large dishes are the most common form, followed by mei-p'ing vases and kuan-shape jars. Bowls of various forms, temple vases, a stem bowl, rectangular flasks, saucers and spouted bowls are also found.

Of the 56 recorded large dishes - 20 at the Ardebil, 16 at TKS and the remainder in various other collections - it is interesting to note that 20 are decorated in 'white on blue' technique and all have flattened foliated rims. This characteristic technique of decoration is seen only on one other form (bowls) of the period.

LOTUS

FORM: Large dish

MOTIF: Lotus scroll, lotus spray,
lotus pond

Both blue-and-white and 'white on blue' lotus motifs of scroll and spray forms are found on large dishes. The large dishes are basically painted in a similar manner, the inside surface being divided into three areas: rim, well and central circular area. The lotus with spiky leaves in scroll form are most commonly found on the well, the 'white on blue' scrolls on the flattened foliated rim large dishes (Pl.2:a) and blue-and-white scrolls mainly on the flattened plain rim large dishes, except for three known examples with flattened foliated rim (Pl.2:b,c, and TKS Pl.13, 1417). Similar types of lotus motif appear on the central circular area of large

dishes, in spray and meander forms. A characteristic lotus motif, the lotus pond, is also found on the central circular area of large dishes.

The 'white on blue' lotus scroll in Fig. 1 form with more stylized leaves is found on a large dish in the Ardebil collection (Ardebil Pl.16, 29.45). The stylized type of the above is also found on the well of a large dish in the same collection (Ardebil Pl.18, 29.44). The example of the lotus scroll in slight relief and in a whirled style is found in the Topkapu collection (TKS Pl.14a, 1481). All the three large dishes have wave pattern on the flattened foliated rim.

When the 'white on blue' lotus motif appears in the central circular area, it is seen in both a stylized and a naturalistic form. The 'white on blue' lotus scroll of Fig. 1 forms a meander pattern (Pl.1:b) where four blossoms are placed regularly and systematically with two facing inwards and two facing outwards. A similar treatment is seen with cloud collar frames on a large dish in the possession of Warren F. Cox (TKS Pl.38). There seem to be more examples of lotus in a naturalistic form, in a lotus pond style, framed by cloud collar points (Ardebil Pl.16, 29.45) or with herons (Ardebil Pl.18, 29.44, TKS Pl.11, 1387), or in the centre of the circular area (TKS Pl.10a, 1434).

The blue-and-white lotus scroll with spiky leaves (Fig. 1, 2) is found on the large dishes with diaper pattern on the flattened foliated rim (Pl. 2:b, c) and also on examples with wave pattern on the flattened foliated rim (TKS Pl.13, 1417). The flattened plain rim large dishes with diaper

pattern (Pl.3:c), classic scroll (Ardebil Pl.12, 29.39), crapemyrtle and blackberry lily (Ardebil Pl.14, 29.122) or segments of concentric wave pattern (Ardebil Pl.7, 29.38) on the rim all have the Fig. 1, 2 lotus scroll with spiky leaves on the well.

The central circular area of these large dishes are sometimes seen with lotus pond (TKS Pl.5, 1429), lotus pond with ducks (Pl.3:a), lotus spray with phoenixes (Pl.3:b), or lotus spray included in a garden scene (Ardebil Pl.11, 29.43, Pl.14, 29.122).

FORM: Bowl

MOTIF: Lotus scroll, lotus spray,
lotus pond

As in the large dishes, both blue-and-white and 'white on blue' lotus motifs are found on bowls.

The 'white on blue' lotus scroll already seen on a large dish (Ardebil Pl.16, 29.45) is found on the top band on the outside of a bowl with straight foliated rim (TKS Pl.18, 19, 1422). And on the inside a similar type of lotus is in a spray form within a cloud collar point frame. It is interesting to note a band of blue-and-white lotus scroll with spiky leaves on the outside of this bowl.

Another bowl decorated in 'white on blue' has an unusual shape with high foot with contracted rim (Ardebil Pl.23, 29.319). However, the lotus motif is seen only among a band of floral scroll with peony and chrysanthemum on the inside of the bowl.

The blue-and-white lotus scroll with spiky leaves is more commonly found on bowls with flaring rim (TKS Pl.24, 1376, Ardebil Pl.24, 29.320), or contracted rim (TKS Pl.22, 1377). It appears on the exterior of the bowl in a band above a row of lotus panels. An example of lotus pond with a pair of ducks is seen on inside of a bowl (TKS Pl.20, 1379).

FORM: Mei-p'ing vase

MOTIF: Lotus scroll, lotus spray
lotus bouquet, lotus pond

The lotus scroll with spiky leaves is also found as a secondary motif on mei-p'ing vases. In addition to the lotus blossoms already seen on the well of large dishes, the 'E' type (Fig. 1) blossom is found among the scrolls. The lotus spray and lotus pond are also found on mei-p'ing vases.

The body of a mei-p'ing is divided into series of bands and the lotus scroll (Fig. 3:a) is usually found on the shoulder band (Pl.5:b) just above the main wide band with peony scroll. There is one example with drama scene as the main band (OBW Pl.19). Sometimes these lotus scrolls act as a setting for animals with pai-tse (Ardebil Pl.25, 29.408) or with phoenix and chi-lin (Toyo No.84).

The lotus spray with stylized leaves is placed in between cloud collar points on the shoulder of a mei-p'ing at Topkapu (TKS Pl.29, 1425) and an example of small lotus bouquet tied with fillet placed in similar manner is found at Ardebil (Ardebil Pl.25, 29.412).

When the lotus pond is seen on mei-p'ing it is always on the octagonal

shape ones, framed by cloud collar points (Pl. 6) and often lotus spray in cloud collar points surround the foot of these mei-p'ing vases (Pl. 6).

One of the four cloud collar points on the shoulder has a lotus spray (Pl. 7), perhaps the four flowers representing the four seasons. A phoenix with lotus spray framed by cloud collar is on the shoulder of an octagonal mei-p'ing found at Pao-t'ing (Pl. 11:d).

A unique example of mixed floral scroll is seen on the shoulder of mei-p'ing vase at the Victoria and Albert Museum (Pl. 8) where the scroll includes both spiky leaf lotus as well as a naturalistic lotus (Pl. 8:a, b), along with peony, chrysanthemum and morning glory (Pl. 8:b, c).

FORM: Kuan-shape jar

MOTIF: Lotus scroll, lotus pond

During this period, two types of kuan-shaped jars seems to have been popular. Without exception, all the known tall body jars have peony scroll on the main band and above it are two varieties of lotus scroll, either alone (TKS Pl. 31, 1431) or with animals - phoenix (Pl. 9:a), chi-lin (Pl. 89:b) or with both (Cleveland Pl. 157). The lotus blossoms include the 'E' type as well. Some of these tall body jars have lion head handles (Pl. 9:a) and some have animal handles (Pl. 9:b).

The short body kuan-shape jar has two types of lotus motif. One is in a band on the shoulder (Pl. 10:a) similar to that on the tall body jars, and the other is of lotus pond completely covering the main body, with fish (Pl. 10:c) or with ducks (Pl. 10:d).

FORM: Temple vase,
stem bowl

MOTIF: Lotus scroll, lotus pond

The Fig. 1 lotus are found on scroll with spiky leaves, as seen on the previously discussed forms, on these two forms (Cleveland Pl. 126; Pl.11:b). On the stem bowl, a pair of duck is seen amid the lotus pond on inside the bowl.

FORM: Rectangular flask,
saucer, spouted bowl,
octagonal ewer, moon-
shape flask

MOTIF: Lotus spray, lotus bouquet,
lotus pond

The combination of lotus spray with animals - phoenix and pai-tse - completely covers the large side of the flat rectangular flask (Ardebil Pl.28, 29.475). Another example of this scheme is found on a unique moon-shape flask where the head of the phoenix acts as a spout (Pl.11:a).

The lotus spray of similar style is seen on the narrow sides of a flat rectangular flask (Ardebil Pl.28, 29.476) and also as one of the sections of an octagonal ewer (Pl.11:c). A more stylized spray covers the central area of a plate (Pl.13:a) while a similar shape plate at the Victoria and Albert Museum has a lotus pond with a pair of ducks (Pl.13:b). This motif is also found on a spouted bowl (Pl.12:a), but this shape seem to be more commonly decorated with lotus bouquet tied with filet (Pl.12:b) - a motif that becomes more popular in later periods.

PEONY

FORM: Large dish

MOTIF: Peony scroll, peony spray

In contrast to the lotus scroll, the peony scroll is seen more frequently on the well of flattened foliate rim dishes than on the flattened plain rim, and in 'white on blue' rather than in blue-and-white.

When the peony scroll, always with proper peony leaves (Fig. 12:b, c) appears on the well of flattened foliate rim dishes, without exception, it is in 'white on blue'. The scroll generally has eight blossoms, sometimes moulded in slight relief and completely white (Pl. 2a) or sometimes with details painted in blue (Ardebil Pl.22, 29.129). When the peony scroll is in slight relief, the decoration on the rim is sometimes also in a relief (Ardebil Pl.22, 29.128).

The details of the white reserved peony scroll are in blue lines (Pl.1:b) and the leaves have details in hatching lines (Ardebil Pl.17, 29.46).

The three known peony scrolls on flattened plain rim large dishes are all in blue-and-white (Fig. 12:a), generally with six peony blossoms: with garden scene in the centre (Pl.4:b), with dragon (Pl.4:a) and with lotus pond (Pl.4:c).

There seem to be no example of peony motif on the central circular area on these large dishes except for the one example in 'white on blue' (Pl.1:a) in a spray form and one example in blue-and-white, where a peony meander occupies the central area (Pl.3:d) with lotus scroll on the well.

FORM: Bowl

MOTIF: Peony scroll

Only two examples of bowls with peony scroll, both in 'white on blue' are known. The bowl with straight foliated rim at Topkapu (TKS Pl.18, 1422) has a band of peony scroll with 8 blossoms on the inside - the scroll identical to the type already seen on large dish. The other example (Ardebil Pl.23, 29.319) not only has a band of peony scroll, on the outside, but a floral scroll which includes lotus and chrysanthemum in the inside as well as a band of peony scroll with peacock and peahen in the centre of the bowl.

FORM: Mei-p'ing

MOTIF: Peony scroll, peony spray

Peonies are seen only in scroll form on ordinary mei-p'ing vases and in spray form on octagonal ones. When in scroll form (Fig. 13:a-e,g), this is seen either as a narrow band on the shoulder (TKS Pl.26, 1366, Ardebil Pl.25, 29.407), with phoenix (Ardebil Pl.25, 29.406) or more commonly as a main band (Fig. 13:a-e,g. Pl.5:a,b,c).

On octagonal vases, like the lotus sprays, the peony spray is framed by cloud collar cpoints as one of the four floral sprays (Pl.6).

FORM: Kuan-shape jar

MOTIF: Peony scroll, peony spray

As in the case of the mei-p'ing vase, the peony appears most commonly as a main band (Fig. 13:f) on the tall body jars (Pl.9:a,b). When seen on the short body jars, the peony is found with rocks (Fig. 14:a) and with peafowls (Pl.10:b).

FORM: Double gourd bottle

MOTIF: Peony scroll, peony spray

The unique example of plain body double gourd bottle at Topkapu (TKS Pl.35, 1453) is completely covered with peony scroll. The octagonal shape double gourd seemed to be more popular, and the example of peony spray - in one of the panels on the upper section - and peony spray with phoenix in one of the panels on the lower section is at Topkapu (TKS Pl.33, 1471). Another example of phoenix among peony scroll, on the top part of the body is at Kikusui Museum (Sekai colour Pl.4). There seemed to have existed a huge octagonal double gourd, of which only the bottom part survives with a peony scroll with a blossom on each panel at Ardebil (Ardebil Pl.27, 29.510).

FORM: Rectangular flask,
temple vase

MOTIF: Peony scroll, peony spray

Peony with peacock and peahen recurs on the large sides of rectangular flasks (Ardebil Pl.28, 29.475, 476) and on the narrow sides are a single spray of peony surmounted with a cloud collar point (OBW Pl.24).

The dated temple vase (AD 1351) has a band of peony scroll above the lotus panels surrounding the foot.

Late 14th century Ming

The late 14th century Ming blue-and-white group has long been a problem. Pope discusses it in his Chinese Porcelains from the Ardebil Shrine (Pp.77-81) where he mentions a small group of wares in the Ardebil collection (Pl.29) along with eleven pieces shown in the Philadelphia Exhibition (Pl.14-25), of which some are decorated in underglazed red. He draws attention to the point that all have physical characteristics of the mid-fourteenth century and that it is in their decoration that they reveal qualities common to both earlier and later styles. This statement (Pp.78-79) links with the study made on 'A Group of Underglaze Red' by John Addis (TOCS Vol.31, Pp.15-37) and the postscript to this article (TOCS Vol.36, Pp.89-102) where he has a sub section headed 'The Blue-and-white sub-group' (P.24). Here Addis outlines a group of blue-and-white wares which in shape and decoration have parallel characteristics to the underglaze red wares. Whatever the reason maybe for the considerable amount of underglaze red porcelain being produced in the late 14th century, it is clear that these, together with the blue-and-white of similar decoration, form a distinctive group of wares.

Not only the decoration applied on this group of wares, but the style of painting, as well as the type of scheme differs from both the earlier and later wares; in addition the forms are unprecedented. The forms such as large jar (Toyo No.80) and kendi-shaped ewer (Cleveland Pl.179) are only seen with underglaze red decorations. Generally, there

are only six forms common to both blue-and-white and underglaze red and with both lotus and peony motifs. Of these, the cup stands with flattened foliated rim, moulded well and a raised ring in the centre, and the plates with flattened plain rim and flat central area are the most characteristic forms only seen in this group. The bowls, both large and small have steep sides, and the large dishes appear in both flattened plain and flattened foliated rims. It seems that many forms found in this group derive from Near Eastern metal forms and the pear-shaped vase and ewer are not exceptions.

LOTUS

FORM: Cup stand

MOTIF: Lotus scroll, lotus spray

There are six known examples of blue-and-white cup stands. They all have classic scroll on the flattened foliated rim (like on that of underglaze red, Pl.14:a) and eight lotus sprays on the moulded wells. There are varieties in the decorative motifs used inside the raised central ring, and the band surrounding it. Either a spray of peony (Pl.14:c), or fungus (Pl.14:b) or a stylized flower (PMB No.24) occupies the inside of the raised central ring, which is surrounded by a band of either chrysanthemum (Pl.14:c), peony scroll (TOCS Vol.31, Pl.2b) or lotus scroll (Pl.14:b).

The identical lotus sprays (Fig. 8:a) on the moulded wells of the above examples are in the characteristic style of this late 14th century, lotus blossoms with white petals as well, and when in scroll form, the flower is drawn from various angles.

FORM: Plate

MOTIF: Lotus scroll, lotus spray

Among the six known examples of flattened plain rim plates, all have key-fret pattern on the rim (like that of underglaze red, Pl.15:a).

The motif in the central circle and surrounding band varies from piece to piece. The lotus motif appears on both areas, in a band of lotus scroll (Fig. 4:a) surrounding the central peony spray (TOCS Vol31, Pl.2d) and in spray in the centre (Pl.15:b) with a band of chrysanthemum scroll.

FORM: Bowl

MOTIF: Lotus scroll

Among the six known examples of large bowls, four have a band of identical lotus scroll (Fig. 3:b) on the inside (Pl.16:c). There seem to be no example of lotus spray in the centre as seen in underglaze red examples (PMB No.14,15).

Only one example of blue-and-white small bowl is known (Venice No. 612). A band of key-fret pattern decorates the foot, and also both inside and outside of the mouth rim. On outside is a wide band of chrysanthemum scroll, and inside a band of peony scroll. The inside central motif is not visible on this illustration, but on a similar bowl in underglaze red (PMB No.17), a spray of two lotus blossoms occupies the centre.

FORM: Large dish

MOTIF: Lotus scroll, lotus spray

Unlike the other blue-and-white wares of this group, the blue-and-white large dishes seem to be decorated in different scheme from the underglaze

red group. First of all, all the six known blue-and-white large dishes have flattened plain rim, while the underglaze red examples are in both flattened plain (Nat. Pal. UR. Pl. 6, 7) and flattened foliate rims (Cleveland Pl. 174). Five dishes have lotus included in the decorative scheme, either in scroll form on the well (Pl. 17:a, b), spray framed by cloud collar (Pl. 18:a), or in a 'lotus pond' form in the centre (Pl. 17:a, b; 18:a). It is interesting to note that the cloud collar frames the flower sprays of the four seasons (peony, pomegranate, chrysanthemum and camellia) and never includes the lotus as one of the four. The lotus appears more in spray form than in scroll form on underglaze red.

Four of the dishes (Pl. 18:a-d) have been discussed by Feng Hsien-ming 馮先銘 in Wen-wu 1959, Vol. 1 (P. 56, Illust. on P. 52) where he attributes them to the 14th century Yuan period wares. However, from the other examples with same style of decorative motif, it is more plausible to place these wares in the group of late 14th century Ming, as the so-called sub-group of underglaze red wares.

FORM: Ewer

MOTIF: Lotus scroll

A lotus scroll with stylized leaves, in a style typical of this period is on the spout, as well as on the neck of a ewer (Sometsuke Pl. 30),

PEONY**FORM:** Cup stand**MOTIF:** Peony scroll, peony spray

As in the case of the lotus, the peony is found in scroll form surrounding the central ring (Pl.14:c) and also in a spray form in the centre (Pl.14:a).

FORM: Plate**MOTIF:** Peony scroll, peony spray

A band of peony scroll surrounds a chrysanthemum spray on one example (Pl.15:c) while a spray of peony (TOCS Vol.31, Pl.21) is seen with lotus scroll encircling it.

FORM: Bowl**MOTIF:** Peony scroll, peony spray

The two known examples of large bowls at Topkapu (Pl.16:a, b) have peony scroll on the inside while the well-known piece in the Freer (PMB No.16) has an identical peony scroll on the outside. This piece also has a spray of peony blossom on the inside, like the example at the National Palace Museum (Nat. Pal. BW. Pl.1).

The already discussed small bowl (Venice No.612) has a band of peony scroll round the inside.

FORM: Pear-shaped bottle, ewer **MOTIF:** Peony scroll, peony spray

A unique pear-shaped bottle at Philadelphia (Cleveland Pl.143) is decorated with peony sprays surrounding four rocks on the main body. The peony scroll already seen on other forms of this groups covers the

main body of a ewer (Sometsuke Pl.30).

FORM: Large dish

MOTIF: Peony scroll, peony spray

There is only one known example of large dish with peony scroll (Pl.18:a) while peony spray is commonly seen among four floral sprays (Pl.18:d) or often framed by cloud collar points (Pl.18:b, c).

Early 15th century

As with 14th century wares, large dishes are by far the most numerous. At least 144 examples of large dishes are known at the present time, 111 of them are in the Ardebil Shrine Collection, and the rest in various collections.

Among the large dishes as in the previous period, flattened rim, both plain and foliated are known. The 51 flattened plain rim large dishes (40 from Ardebil) measure between $14\frac{1}{2}$ in. - 17 in. in diameter, except for one example measuring $24\frac{1}{2}$ in. (Ardebil Pl.41). The straight rim large dishes with no flattening at the edge, 45 in Ardebil and 9 in various collections, measuring 11 in. - $15\frac{5}{8}$ in. in diameter, are a new form introduced in this period. One type of this straight rim dish (3 in Ardebil and 1 in Japan), measures 25 in. in diameter and is decorated in motif peculiar to this group (Ardebil Pl.42).

These are three known large dishes, two with straight rim (Sometsuke Pl.38; Pl.23:b) and the other with foliated rim (Pl.23:a) which show a

completely independent style of decorative motif which will be discussed later.

The majority of large dishes is decorated in an invariable way, in case of flattened plain rim dishes, more like the 14th century large dishes. The foliated dishes show a new style in which the well is moulded to match the foliation - a tradition seen in the late 14th century group. The straight rim type shows various new features and is interesting in its decorations, but its decorative scheme is as orderly as the other two types, the surface being divided into rim, well and central circular area.

Other forms of this period are numerically not so important, except for the appearance of few new shapes. Among the bowls, we see the reappearance of a shallow conical bowl which was common in Sung ceramic (Ting, Ch'ing-pai). The so-called 'lotus bowl' (lien-tzu 蓮子), with deep sides, plain rim and small foot is first introduced in this period. The mei-p'ing vase persists but with some modifications. The shoulders are less sloping and are slightly broader in proportion to their height. The neck is slightly longer and the sides turn inwards in varying degrees. The kuan-shape jars have straighter sides and the top rim is often undecorated. Forms such as basins, ewers, and 'moon flasks' displaying distinctive Near Eastern influence and appear together with familiar shapes such as the double gourd, the stem-cup and the temple vases.

Most wares are decorated with similar themes - mainly floral - as in the 14th century, with the addition of fruiting sprays and flowers. Animals,

mainly dragons, appear independently of floral motifs, except that they sometimes occur among lotus scrolls and in lotus ponds.

LOTUS

FORM: Large dish

MOTIF: Lotus scroll, lotus spray
lotus bouquet

The decorative scheme on large dishes, either with straight rim, flattened plain rim or flattened foliated rim, is organized in rim, well and central area. The lotus motifs appear on the well, and may be as a scroll or spray with various species of flowers or fruits. The type and combination of decoration on the well have distinctive characteristics according to the central motif - where lotus is found in lotus bouquet form as well as in meander and spray form. Other central motifs are of fruiting vine, melon vines, floral meander, landscape, 'Three Friends' or peony spray.

When the lotus bouquet occupies the central area, the well decoration of the large dish, either in straight rim (Pl.19:a) or in flattened plain rim type (Pl.19:b), without exception, is of floral scroll with 13 blossoms. Among them, lotus, chrysanthemum and camellia can be identified in pairs. Of the remaining seven unidentified blossoms, three species are repeated in pairs with one left over. The blossoms show a clear modification in style of drawing - the outline of the petals is not as clearly defined as on the 14th century examples. Another introduction is the use of true lotus leaves, some in side view like an umbrella-shape, and one in clover leaf-shape. A few small highly stylized leaves predominant

in the previous periods are also found. It is most probable that the order or these flowers is invariable as the three identifiable blossoms are always in the same order mentioned above. Why they applied 13 blossoms on these dishes with lotus bouquet in the centre is difficult to determine. It seems to mark the continuation on blue-and-white of a symbolic orderly combination of floral motifs such as seen earlier on late 14th century group.

A modified version (Fig. 9:e) of the above lotus bouquet is found on flattened foliated rim large dish with Hsüan-tê mark (Pl.25:b). The Fig. 9:f lotus bouquet occupies the centre of flattened plain rim large dish (Pl.25:a), which may be of earlier date than the above marked piece.

The fruiting vine is seen on all three forms of large dishes, except the straight rim example is of unusual style (Ardebil Pl.39, 29.60). The well of this dish has some 20 blossoms in scroll form, which include lotus, peony and chrysanthemum, some of which are repeated. The lotus blossoms are drawn in a most naturalistic manner with true lotus leaves combined with some water plants. The central motif of a completely different subject, but with same well scheme, is found on a large dish at Yamato Bunkakan (Pl.23:b).

When this fruiting vine is seen on flattened plain rim dishes (Pl.20:b), the 12 blossom floral scroll of 12 different species on the well has a similar spacing and arrangement to the floral scroll seen on the bouquet dishes, except the direction in which the stem extends is reverse and

anticlockwise and the lotus blossom has no true lotus leaves (similar to Fig. 4:b).

The Fig. 8:c lotus spray with five other floral sprays alternating with six fungus sprays is found on the well surrounding the central fruiting vine motif on flattened foliated rim large dish (Pl.20:a)

The melon vine central motif is found only on a flattened plain rim large dish (Pl.21:a) where an eight blossom floral scroll fills the well. The lotus blossom has two true lotus leaves.

The floral meander is found in four types. One type is of lotus only - which is seen only on straight rim dish, and has five lotus blossoms (Ardebil Pl.34, 29.98) and floral scroll of twelve blossoms in pairs on the well, while the other has six lotus blossoms with an eight blossom lotus scroll (Fig. 4:e) on the well (Pl.26:a).

The other three types of floral meander are of mixed floral meanders. The four blossom floral meander is only found on flattened plain rim large dish with an eleven blossom floral scroll on the well (Pl.21:b) while floral meander with five blossoms is only found on flattened foliated rim dish (Pl.22:b) with twelve floral sprays of six varied species including Fig. 8:c lotus spray repeated. When the six blossom floral meander appears on the centre of large dishes, either with flattened plain rim or flattened foliate rim, there are twelve blossoms on the well. When in scroll form (Ardebil Pl.36, 29.113), while some flowers are repeated, lotus is seen just once with true lotus leaves, lotus pod and water plant. And when the

spray occupies the well (Pl.22:a), each blossom is encircled by a stem with leaves reflecting the manner of central motif and, as with scroll, while the other flowers are repeated, the lotus (Fig. 8:d) appears only once. The six blossom floral meander includes a lotus blossom sometime with a pomegranate shape core.

A less stylized and bolder lotus spray (Fig. 8:e) than the above is found on the flattened foliated rim large dish with lotus spray surrounded by six pointed 'cloud collar' in the centre (Pl.22:c).

The most heavily loaded symbolic combination is that on the well and the central motif exemplified in the specimen of a straight rim dish with 'Three Friends' and a twelve blossom floral scroll on the well (Ardebil Pl.40, 29.35). The twelve flowers are not in pairs, but each are of a different species.

Not all the flattened foliated large dishes have a moulded well. One large dish (Pl.23:a) has sixteen sprays of flowers and fruit - which includes lotus (Fig. 8:j,k), one tied by fillet and the other has lotus pod and tied with fillet.

The lotus bouquet is also seen on the well of straight rim large dish. The large dish with landscape scene in the centre (Pl.24:a) has a fillet tied lotus bouquet (Fig. 8:o) with peony, gardenia, pomegranate and camellia sprays on the well. Similar lotus bouquet is found among floral and fruit sprays (Pl.24:b) on a straight rim large dish decorated with birds on peach branch in the centre. Another example of lotus bouquet (Fig. 8:n)

among floral sprays on the well is found on a large dish in Honolulu Academy of Art (Sometsuke Pl.38). The central area of this dish is decorated with fruiting tree.

Unlike the above discussed types of large dishes with various floral and fruit motifs, there is a large dish in Ardebil (Ardebil Pl.32) which is decorated with only peony and lotus. The central area is occupied by a peony spray while the well is decorated with an eight blossom lotus scroll. The scroll has both true and very stylized leaves with some water weeds.

FORM: Bowl

MOTIF: Lotus scroll, lotus spray

The bowls occur in greater variety in this period. Like the large dish the surface is less crowded, and is often divided into a main wide band on the body and narrow bands above the foot rim and just below the mouth rim. The tendency to apply both fruit and floral motifs as well as to combine various floral species, as seen on large dishes is more frequent on bowls. The lotus appears both in scroll and spray form, and as a major and minor motif.

The whirled type lotus in scroll form is found on six forms of bowls. The unmarked large bowl with steep sides (Rockefeller No.47) has this lotus scroll on the outside, as well as on the outside of unmarked bowl with inverted rim at Ardebil (Ardebil Pl.46, 29.328). A group of bowls of lien-tzu shape with double row of spear-shaped petals on the exterior, with six-character Hsuan-tê mark in double circle on the base, has the lotus scroll on the interior (Pl.30:a). It continues to appear more often on the

exterior of bowls with six-character Hsüan-te mark in double circle in the base: on bowls with everted rim (Pl.30:c) and on the 'dice bowl' form (PMB No.64).

Lotus, as already seen on large dishes, is seen among floral scrolls on bowls. The small petal lotus is found among floral scrolls on both inside and outside of bowls with everted lips, usually unmarked (PMB No.46). The bold type lotus is also seen among floral scroll, on 'dice bowls' with six-character Hsüan-tê mark in a horizontal line below the rim outside.

The Fig. 8:i lotus spray with many stylized leaves is found in the centre of everted rim bowls already mentioned above - either surrounded by lotus scroll on marked bowl (PMB No,45) or surrounded by floral scroll on unmarked bowl (PMB No.46).

The Fig. 8:g lotus spray is found among six vertical floral sprays on inside conical bowls with six-character Hsüan-tê mark in double circle on the base. The three lotus sprays alternate with peony, chrysanthemum and camellia (Pl.31:a) while on the outside, above the foot ring is a less stylized lotus spray (Fig. 8:h) among floral sprays (Pl.31:b).

FORM: Jar of globular form,
wine jar

MOTIF: Lotus scroll

The Fig. 3:d lotus scroll completely covers the globular body of a small jar with two loop handles on the shoulder (Pl.30:b). An identical jar without the cover is found in the collection of H. M. King of Sweden

{CA Sweden No.118). A similar lotus scroll, with leaf-like knot in between the lotus on scroll (Fig. 6:c) is seen on a large wine jar with six-character Hsüan-tê mark on the shoulder (OBW colour Pl.B).

FORM: Saucer dish, bowl,
stem cup

MOTIF: Lotus scroll with phoenix

The lotus scrolls with highly stylized leaves and buds appear with phoenixes on both inside and outside of the everted rim saucer with six-character mark of Hsüan-tê within a double circle on base (Pl.29:a). This organization of the motif, already seen in the prototype in a 14th century Yüan large dish (Pl.3:b) is also seen on a bowl, with six-character mark of Hsüan-tê (PMB No.70), as well as on a stem cup with Hsüan-tê mark (Jenyns Pl.30A) or on an unmarked stem cup (PMB No.77).

FORM: Mei-p'ing vase, kuan-
shape jar

MOTIF: Lotus scroll

A very naturalistic lotus scroll (Fig. 5:a) is found on the wide central band of a mei-p'ing vase at Freer (Freer No.2). The kuan-shape jar with straight sides and wider shoulder than the 14th century examples, has, like the above mei-p'ing vase, on the wide central band a naturalistic lotus scroll (Fig. 5:b). The lotus scroll has true as well as stylized leaves of which some have a curious shell-shape. Around the foot are six floral sprays and the short neck is undecorated (Ardebil Pl.52, 29.495) or has a Tibetan metal mount (Pl.35:a). A more naturalistic lotus scroll is

(Fig. 5:e) is found on another mei-p'ing vase at Ardebil (Ardebil Pl.51, 29.419). The scroll has more aquatic plants and large true lotus leaves.

FORM: Large bottle

MOTIF: Lotus scroll

A 'split lotus' scroll completely covers the main body of a large bottle with globular body (PMB No.36). A similar scroll completely covers the main body of large bottle with bulbous body, and a very bold 3-clawed dragon is placed amidst the scroll (Ardebil Pl.53, 29.479). This scheme is also seen on large bottle with globular body (Pl.33:a).

FORM: Tankard, basin, large bottle, jar and cover, stem cup, ewer with barrel shape body

MOTIF: Lotus scroll

Small petal lotuses with whirled lines is seen among the floral scroll around this obviously Near Eastern form, a tankard (Pl. 32:c) with six-character Hsüan-tê mark placed just below a band on the shoulder of petals with rounded ends. A similar lotus blossom but without whirled line is seen among a floral scroll on both inside and outside of another typical metal form, a basin (Sometsuke colour Pl.5). The identical form of basin at Hakone Museum (Pl.32:a) has whirled petal lotus scroll on the inside and a floral scroll on the outside.

A floral scroll with bold type lotus completely covers the main body of a large bottle with bulbous body (PMB No.35). A similar floral scroll covers the main body of an ewer with barrel shape body and cylindrical neck at the British Museum.

A floral scroll with leaf-like knot in between each blossom is seen on a stem cup (Pl.29:b). The lotus is of bold type already seen in the above floral scroll.

FORM: Ewer, kuan-shape jar MOTIF: Lotus spray

A lotus spray with stylized leaves is placed vertical on one of the eight panels on the main body of ewer with barrel shape body (Ardebil Pl.54). In contrast to the above lotus spray, a more naturalistic lotus spray (Fig. 8:f) is found among floral sprays framed by the six fold 'cloud collar' on the shoulder of kuan-shape jar (Pl.34:a). The example illustrated in Toyo No. 88 has a proper lid (Pl.35:b), while the ROM piece has a lid (Pl.34:b) with a lotus scroll of whirled style. It is probable that this lid belongs to some other jar, and this type of kuan-shape jar, with modified classic scroll around the foot and six fruiting sprays on the body along with the ones with lotus scroll on the body (Pl.35:a) would seem more reasonably to be placed in the late Hsuan-tê period, or perhaps beginning of the mid 15th century.

FORM: Large stem cup, dish MOTIF: Lotus bouquet

The Fig. 9:d lotus bouquet with very naturalistic blossoms, one lotus bud, true lotus leaves and a few water plants is found on the inside centre of an unusually large stem cup with everted lip (PMB No.51). A four-character Hsuan-tê mark is on the outside below the lip. A less naturalistic

lotus bouquet (Fig. 8:m) is found with three fruit sprays of pomegranate, persimmon and grape around the concave well of a dish with everted rim with a six-character Hsüan-tê mark within double circle on the base (Pl. 29:c). The central area is decorated with a bold spray of two flowers, probably hibiscus and a bud. This type of decorative scheme, as discussed by Garner in 'Blue and White of the Middle Ming Period' (TOCS Vol.27, Pp.61-71), continued to be popular until the reign of Chêng-tê. This Hsüan-tê period piece seems to be one of very few blue-and-white example whereas blue-and-yellow examples are more common.

FORM: Saucer dish, brush
washer

MOTIF: Lotus pond

Instead of ducks as seen in the earlier period, this saucer (OBW Pl.29A) is decorated with a 5-clawed dragon among a lotus pond of lotus blossoms and water plants in the centre (Fig. 11:d). Two dragons swim among the same lotus pond on the exterior. A six-character Hsüan-tê mark within double circle is on the base. A similar shape saucer dish, also at the British Museum (Jenyns Pl.34) has two fish instead of dragon among lotus pond (Fig. 11:c). A six-character Hsüan-tê mark within a double circle is on the base. An almost identical motif is also found on a brush washer with a metal rim and with the sides moulded in ten foliations (Pl.29:d).

PEONY

FORM: Large dish

MOTIF: Peony scroll, peony spray

As in the case of lotus, peony continues to appear in the same forms of floral scroll and floral and fruit sprays and very seldom alone. Peony is included in the floral scrolls and sprays appearing on the well of all three types of large dish: with straight rim, flattened plain rim and flattened foliated rim.

The Fig. 15:f type peony is found among floral scrolls of thirteen blossoms in a pair on straight rim (Pl.19:a) and flattened plain rim (Pl. 19:b) large dishes, and once in twelve blossom scroll on straight rim (Ardebil Pl.34, 29.98) and flattened plain rim large dish (Pl.20:a), eleven blossom floral scroll on flattened plain rim large dish (Pl.21:a), and eight blossom floral scroll on flattened plain rim large dish (Pl.21:b).

The spray of Fig. 15:c type is included among twelve blossoms of floral sprays comprising pairs of six species on flattened foliated rim large dish (Pl.22:b), or as one of the six floral sprays alternating with six fungus sprays on the well of flattened foliate rim large dish (Pl.20:b).

The type Fig. 15:d is only found among twelve floral sprays on flattened foliate rim large dishes (Pl.22:a) with six blossom floral meander in the centre.

A more naturalistic peony spray is found on straight rim large dishes - among six floral sprays with a landscape in the centre (Pl.24:a), or with a fruiting tree in the centre (Sometsuke Pl.38).

A peony spray is included among four floral sprays alternating with four fruit sprays on a large dish with straight rim (Pl.24:b), and also among eight floral sprays alternating with eight fruiting sprays on a flattened foliate rim large dish at Topkapu (Pl.23:a).

The seven (Pl.28:a) or eight (Pl.28:b) peony blossoms occupy the whole scroll on a flattened plain rim large dish with a spray of hibiscus in the centre.

There are only four examples of two blossom peony spray (Fig. 15:a) central motif. The example on a flattened plain rim dish (Pl.27:a) has a lotus scroll (Fig. 4:e) on the well. The other three examples are on straight rim dishes, one having nine floral and fruit sprays in the well—the peony spray has spindly stems (Ardebil Pl.32, 29.64). A similar spindly stem peony spray is seen beside a rock on the next example (PMB No.31) with eight blossom floral scroll in the well. The third example (Pl.27:b) has eight separate groups of plants each growing from its own patch of ground.

A peony is seen in five-blossom floral meander only on a flattened foliate rim large dish (Pl.22:b). The peony blossom in the centre is surrounded by lotus, camellia, hibiscus and one other flower.

FORM: Bowl, basin, large
bottle, jar with cover

MOTIF: Peony scroll

A floral scroll including peony along with lotus, chrysanthemum and

camellia is found on a 'dice' bowl (PMB No.60) and also on bowls with flaring rim, either only on inside (PMB No.45), or on both inside and outside (PMB No.46). A floral scroll surrounds the body of a globular jar (Pl.32:b). No illustrations are available to confirm whether the basin (Pl.32:a) and the large bottle with bulbous body (PMB No.35) definitely have decorations with peony blossoms in floral scrolls. However, it is most likely that peonies are included.

FORM: Mei-p'ing vase,
pear-shaped bottle,
moon flask

MOTIF: Peony scroll

A scroll with large peony blossom completely covers the main body of a moon flask at the British Museum (OCS.BW No.44). A similar style of scroll but less dramatic type is seen on a mei-p'ing (Pl.28:d). This type of scroll is found as minor motif around the foot of a mei-p'ing vase (OCS.BW No.40) and also on the neck of a pear-shaped bottle (Fig. 14:e).

FORM: Double gourd flask,
ewer of barrel shape

MOTIF: Peony spray

The flattened globular flask (Pl.28:c) with a small neck, bulb just below the mouth and two strap handles, has a spray of two peony blossoms on both sides. The motif resembles the spray seen on a straight rim dish (PMB No.31). This type of spray is found as a minor motif on a ewer of barrel shape, once on the cylindrical neck (Fig. 14:c) and also as one of the sprays on the barrel shaped body (Pl.33:c).

FORM: Mei-p'ing vase, large
stem cup, conical
bowl

MOTIF: Peony spray

A peony spray is found on inside of conical bowl (Pl.31:a) as one of the three floral sprays alternating with three lotus sprays. On the outside is a smaller, more naturalistic peony spray included as one of the six floral sprays surrounding the foot (Pl.31:b). Similar naturalistic peony spray (Fig. 15:e) is found as one of the four floral sprays around the foot of a mei-p'ing (Pl.37:a). The most naturalistic peony spray is seen on the outside of the large stem cup with everted rim (PMB No.57).

Mid 15th century

The three decades from the end of Hsüan-te to the beginning of Ch'eng-hua, often called 'interregnum', have not in the past been discussed with great attention. Neither Sir Harry Garner in his Oriental Blue & White (Pp.24-25) nor Soame Jenyns in Ming Pottery and Porcelain (Pp.77-79) treat them in detail. John A. Pope in his Chinese Porcelains from the Ardebil Shrine (Pp.101-105) was the first to study them closely and outline a critical and stimulating approach to this difficult period. The findings of the experiments carried out by Miss M. Medley reported in 'Re-Grouping 15th century Blue and White' (TOCS Vol.34, Pp.83-96) established the attribution of certain groups of blue-and-white wares to this period. This result, together with Sir Harry Garner's experiment on

cobalt, is mentioned in the preface to the third edition of Garner's Oriental Blue & White (1970).

Thus in analyzing the floral motifs of this period, it seems reasonable to accept the wares designated as mid 15th century on the basis of the article by Miss Medley, the so-called 'stepped-base' groups and the few other related wares mentioned there. The so-called 'stepped base' group first developed just before or just after the death of Hsüan-tê and continued into the early years of Ch'êng-hua. Most of the wares of this group are solid, strongly made and heavy in form, with a high ratio of weight to size. The quality varies quite widely- the body is exceptionally white, the decorations usually rather heavily drawn with thicker lines than are generally found in either the Hsüan-tê or Ch'êng-hua periods. While the blue varies from a dull greyish tone to a brilliant almost violet blue. An extraordinary fungoid thickness and a reddish brown tone or bloom appear often on the blue. Most pieces are marked- few are unmarked. The forms show great variety, although only a very limited number of these are decorated with the lotus motif, and the peony only appearing among floral motifs. Forms such as 'leys' jar, faceted vase, ewer, vase with wide mouth rim, brush washer, high shouldered jar, saucer, bowl, miniature mei-p'ing vase and large jar are all found, but the lotus motif occur only on the last five forms.

FORM: Large jar with cover

MOTIF: Lotus scroll

This jar (Pl. 36:b) has a cover shaped like an upturned lotus leaf. The

main body is decorated with boldly painted lotus and water weed scroll (Fig. 5:d). Both true lotus leaves and stylized leaves along with lotus pod can be identified. Although the blue runs quite heavily, it is possible to identify the blossoms as being bold type split lotuses. On the 'stepped base' is a six-character mark of Hsüan-tê within a double ring.

FORM: Small mei-p'ing

MOTIF: Lotus scroll

There are two examples of small mei-p'ing with 'stepped base' and six-character Hsüan-tê mark within double ring. One example (Pl.37:c) has a cover, and is decorated with a lotus scroll with stylized leaves (Fig. 7:a) on the main body and with bands of lotus panels above and below. The lotus blossom has a core of curious shape, with petals growing out of it. The other example at Victoria and Albert Museum (Pl.37:b) is of a slimmer vase with naturalistic lotus scroll on the main body with a band of plantain leaves on the shoulder and below the main motif. The lotus scroll resembles the one seen on the large jar discussed above.

FORM: Mei-p'ing vase

MOTIF: Lotus pond, lotus scroll

This mei-p'ing vase with lotus pond with a pair of duck on the main body with plantain leaves around the foot (Pl.33:d), as Ayers suggests (Seligman P.108), seems to be of late Hsüan-tê to the middle of the 15th century in date. And as far as the shape of the vase is concerned, as Pope suggested (Ardebil Pl.51), the similar form with plantain around the foot

(Ardebil Pl.51, 29.413) is attributed to early 15th century and perhaps 'Interregnum'.

The other mei-p'ing vase (Pl.37:a) with lotus scroll on the main band and four fruit sprays on the shoulder, and four species of floral sprays - peony, chrysanthemum, camellia and hibiscus - also seems to be of mid 15th century rather than of earlier date (PDF BW catalogue P.XVII). The lotus scroll is of the type with whirled petals and stylized leaves springing from a bud placed between the blossoms. An identical, but larger mei-p'ing vase at Ardebil (Ardebil Pl.51, 29.409) has been assigned a date later than this example.

FORM: Jar with flattened
shoulders

MOTIF: Floral scroll

This jar of unusual shape with widely spreading foot (Pl.36:c) is decorated round the body with a floral scroll which includes lotus, chrysanthemum and camellia. The lotus blossom resemble a split-lotus but is more open and loosely drawn. On the 'stepped base' is a six-character Hstian-tê mark in a double ring.

FORM: Saucer

MOTIF: Lotus scroll, lotus spray

This everted rim saucer with Hstian-tê mark (Pl.36:a) is decorated with lotus scroll with stylized leaves, both inside and outside. In the centre of the saucer is a curious shape of lotus spray, also with stylized leaves, springing from the blossom.

FORM: Bowl

MOTIF: Floral scroll, floral spray

Some of the everted mouth rim bowls (Pl.30:a) already discussed in the early 15th century section, unmarked or regardless of mark, seem to belong to the middle 15th century. As mentioned in few examples (Valenstein P.34; PDF LW catalogue P.18) the colour of the blue is so strong as to be almost black at some areas. The interior of this bowl is decorated with a central lotus spray with stylized leaves spreading out; surrounding this is a floral scroll of five blossoms including lotus, peony, chrysanthemum and camellia.

FORM: Bowl

MOTIF: Lotus spray

This bowl with flaring rim (Pl.38:a) has been assigned a mid 15th century date by Valenstein (Valenstein P.46). A branch of fruiting pomegranate forms the central motif with classic scroll border on the inside rim- four floral sprays of lotus (Fig. 5:c), peony, camellia and pomegranate are on the outside. The lotus spray comprising a blossom, a true lotus leaf, a few stylized leaves, a lotus bud and some aquatic plants are painted with clear outlines and wash technique, characteristics which may place this bowl closer to Ch'êng-hua than to Hsian-tê.

Late 15th century

Blue-and-white reached its technical apogee in the two decades of the Ch'eng-hua period. In these years the body achieved a perfection and clarity, always more compact and thinner than that of Hsüan-tê. The glaze had smoothness and regularity, and the cobalt drawing showed a complete control without any running. Such high quality was unprecedented in the history of blue-and-white wares. This achievement came not only from the experience, technical skill and high standard of workmanship of the potters, but also owed much to the support, patronage and renewed interest of the imperial household.

This quality continued into the Hung-chih period but with some slight deterioration both technically and stylistically. The outstanding characteristic of the wares produced in the Ch'eng-hua period is the softness of the blue which often appears slightly diffused. The 'heaped and piled' effect is extremely rare, and the decorative motifs are drawn in outline and filled in with pale wash, the outcome of a high level of sophistication and refinement.

In form the wares are generally quite small and light in comparison with those of the previous periods, with one exception of a temple vase (Pl. 41). The forms such as saucer dish, mei-p'ing vase and 'leys' jar are still quite common in this period. Among bowls, the so-called 'Palace Bowls' are the most numerous and although very few are decorated with lotus motif they are stylistically very important. There is a type of unmarked bowl which is less refined than the 'Palace Bowls'. A few

examples are in the Ardebil collection and these have lotus motifs.

Examples of other forms exist; such as a small jar with wide shoulder, stem cup, hot-water bowl and brush rest.

The peony as a decorative motif seems to have been unpopular, as it is not found on any form.

FORM: Bowl

MOTIF: Lotus scroll, lotus pond

This type of bowl with flaring rim is larger than 'Palace Bowls' and are all unmarked. One example (Ardebil Pl.64, 29.344) is decorated with lotus scroll with stylized leaves (Fig. 7:d) on the exterior. Other examples (Ardebil Pl.64, 29.378, Pl.65, 29.375) have the body covered with a lotus pond scene, either with fish or ducks among them.

FORM: 'Palace Bowl'

MOTIF: Lotus scroll

A 'Palace Bowl' with six-character Ch'êng-hua mark within a double square at Percival David Foundation (Pl.39:a) has a highly stylized lotus scroll (Fig. 7:b) on the exterior. The outline and wash technique express the details of the blossoms to perfection. An identical bowl is found in the Rockefeller 3rd Collection (Rockefeller No.52).

Another type of 'Palace Bowl' with six-character Ch'êng-hua mark within a double circle is often decorated with scroll of mallow (or perhaps hibiscus), fruiting melon, lily-like flowers or chrysanthemum. The lotus scroll is rare, but is found in the David Foundation collection

(Pl. 39:b). The lotus scroll is of split-lotus type with leaves which resemble camellia leaves.

FORM: Saucer dish

MOTIF: Lotus scroll, lotus pond

The saucer dishes found in this period, although the size may differ slightly, all have everted rim, and three varieties of motifs are found. One is decorated (Pl.39:c) on the inside with three five-clawed dragons amid lotus scroll with stylized leaves (Fig. 6:b, the motif of the central area only). The motif is repeated on the exterior. The base carries a six-character Ch'êng-hua mark within a double circle. This motif is the predecessor of what is generally considered as a typical Chêng-tê motif (Pl.44:a). The lotus blossoms are of small petal type with a circular core and the petals growing all around it.

Instead of dragons, the next example (OBW Pl.34) has two phoenixes with curious heads amid lotus scrolls, similar to the Hsüan-tê saucer dish (OCS.BW No.61). The four lotus blossoms are painted with detailed outlines and the stylized small leaves are of a darker blue tone. The outside is decorated with two phoenixes in lotus scroll. The base had a six-character Ch'eng-hua mark within a double circle.

The third example in Percival David Foundation (No.A641) is decorated (Fig. 11:e) in the same manner as the early 15th century Hsüan-tê example (Fig. 11:d) already discussed except for minor differences. Inside, the five-clawed dragon has its individual scales clearly outlined and the lotus plants grow toward the centre of the dish from the border

lines instead of growing like a lotus pond. The outside (Pl.40:a) is also decorated with dragons in a lotus pond, but the lotus has water lines. The base has a six-character Hung-chih mark within a double circle.

FORM: Temple vase

MOTIF: Lotus scroll

This heavy baluster shaped vase, dated 1496 (Pl.41), with two elephant-head handles has a large lotus scroll with stylized leaves (Fig. 6:d) on the main body. The scroll is painted in the outline and wash technique but the blue is less controlled than on Ch'êng-hua pieces. The lotus blossom is crowded with small petals very characteristic of this period. But the leaf-like knots and the curving stems form the same pattern already seen in Hsüan-tê example (Fig. 6:c).

FORM: Small jar

MOTIF: Lotus pond

This small jar in Japanese collection (Pl.38:b) with Ch'êng-hua mark on the base seems to represent the refined quality of this period. The lotus blossoms, leaves and water plants grow from water like waves (Fig. 10:d) completely covering the whole lower part of the body.

FORM: Hot water bowl,
stem-cup

MOTIF: Lotus scroll, lotus pond

A split lotus scroll (Fig. 7:c) surrounds the outside of this straight rim bowl (Pl.40:b). Inside are two strange winged fish-dragons among lotus and water weeds. Here again the plants grow out of water with waves

A similar motif is found on the outside of a stem-cup (Pl.40:c). The lotus scroll maintains the outline and wash technique, but the interior motif is done with less care and the colour shows less control. Thus, both the bowl and the stem-cup seem to belong to the latter part of the late 15th century or circa 1500.

First half of the 16th century

The first half of the 16th century includes two reigns - Chêng-tê and Chia-ching - each with its own characteristics. Thus, although a certain form, such as square jar, begins to appear in Chêng-tê it is established as a typical Chia-ching form, the materials with the motifs under discussion are discussed separately according to the reign.

The blue-and-white wares of Chêng-tê were first discussed in depth in the article by Sir Harry Garner, 'Blue and white of the middle Ming period' (TOCS Vol.27, Pp.61-71). The blue-and-white wares of the Cheng-te period can be divided into three distinct groups according to decorative motifs. One group, which is generally called 'Mohammedan wares' reflects the strong influence of the powerful group of Mohammedan eunuchs at the court. The second group has a unified scheme of decoration with so-called 'Imperial Dragons' which had already appeared in the previous reign. The third group is made up of wares that belong to neither of these two groups, but have the character and quality of Chêng-tê and

and bear its reign mark.

On the blue-and-white wares of the Chia-ching period, the floral motifs begin to play a less important role. Numerically the landscape and figure subjects dominate, and flowers are often used only as one element of these scenes. A distinctive change in form is noticeable during this period. Such forms as the square or octagonal jar become dominant, and double gourd vases and large objects such as fish bowls appear. The quality of the ware is heavier, and painted with darker blue, sometimes applied without any outlines. The lotus motif, found on export wares, regained its popularity in the late Chia-ching period.

FORM: 'Mohammedan wares' MOTIF: Mohammedan scroll

A modified and stylized split lotus scroll (Fig. 7:e) is seen with Arabic inscriptions on such forms as a writing box (OBW Pl.43A), a table screen (Pl.43:a) and a hat stand (OBW Pl.44B). Apart from these scholar's table objects, there is a group of wares with Arabic inscription and lotus spray with small petals, as on a small saucer at Percival David Foundation (Pl.43:b). All these wares have six-character Chêng-tê mark.

FORM: Saucer, 'leys' jar,
bowl, ewer MOTIF: Lotus scroll with dragons

A unified scheme of five-clawed dragons among small petal lotus scroll with stylized leaves decorates the whole body of a ware: of a dish (Pl.44:a), 'leys' jar (Pl.44:b), a bowl (OCS.BW No.127) and a ewer

(Pl.45:a). All these wares, unlike the 'Mohammedan wares' discussed above, have a four-character Chêng-tê mark. The wares decorated with this motif seem to have been produced in quantity, as the examples of saucer dish and 'leys' jar are especially plentiful.

FORM: 'Leys' jar

MOTIF: Lotus scroll

This 'leys' jar (Pl.45:c) is decorated with lotus scrolls both inside and outside. The lotus has 'whirled' petals and the central core has an unusual pattern (Fig. 3:e) thus differing from the previous examples. The leaves are stylized. On the base is a four-character Chêng-tê mark.

FORM: Temple vase

MOTIF: Lotus scroll

A lotus scroll motif popular since Hsüan-tê recurs on a temple vase (Pl.42). The lotus blossoms have petals with 'whirled' lines and the stems circling around the blossoms are joined with leaf-like knots, covering the whole main body of the vase. Together with another example in the British Museum (Jenyns Pl.80B), a four-character Chêng-tê mark is written horizontally on the neck.

FORM: Bowl

MOTIF: Lotus pond

This bowl with rounded sides with straight rim (Pl.46:a) has four groups of lotus plants alternating with four groups of other water plants (Fig. 10:e). The lotus blossoms and leaves stem from a water line as seen

on the 'lotus pond' decoration of the 14th century large dishes, but the lotus blossoms are symmetrically drawn and less naturalistic. On the base is a four-character Chêng-tè mark in double ring.

FORM: Hexagonal jar

MOTIF: Lotus scroll with phoenix

This covered hexagonal jar with Cheng-te mark (OBW Pl.48B) has a lotus scroll on the shoulder; the main body is decorated with a phoenix among a lotus scroll with lotus blossoms similar to those of the 'Mohammedan' scroll.

FORM: Square jar

MOTIF: Lotus scroll, lotus pond

The square jar with ovoid body and straight short neck is one of the style typical of Chia-ching. The neck is always decorated with the key-fret pattern, and the sloping shoulder has ju-i pattern or ju-i shaped cloud collar pattern. Round the foot is a decoration with stylized lotus panel border. The main decoration varies; an example with lotus scroll and dragons (OBW Pl.50A), with floral scroll of lotus, peony, camellia and chrysanthemum (BMFEA No.37, Pl.16, No.26) or with lotus pond (Fig. 11:a) completely dominating the decorative motif (Pl.46:b). All the examples have six-character Chia-ching mark.

FORM: Double gourd

MOTIF: Lotus scroll

This double gourd vase is completely covered with a lotus scroll with small petal lotus blossoms (Pl.45:c). A six-character Chia-ching mark

is on the lip.

FORM: Saucer dish, brush washer

MOTIF: Lotus pond

A decorative motif already seen on Hsüan-tê (Fig. 11:c) ware is seen on a dish (PMB No. 114) with flared rim, as well as on a brush washer at the Victoria and Albert Museum (Pl. 48:a). The brush washer has sides in ten foliations, and like the saucer dish, the exterior (Pl. 48:b) is decorated with same motif. Both wares have six-character Chia-ching mark on the base.

FORM: Stem cup

MOTIF: Lotus pond

A stem cup with flaring lip (Pl. 47:a) has similar motif to the above saucer dish. The lotus blossoms, leaves and water plants grow from a continuous water line and fish and water plants fill the space in between.

FORM: Jar

MOTIF: Lotus pond

Like many other wares of this period, a decorative motif completely covers the ware regardless of the size. This jar, at the Victoria and Albert Museum, is more than a foot high, lotus pond groups and water weeds cover the body. The fish is painted with overglaze enamel instead of underglaze blue.

FORM: Bottle

MOTIF: Lotus pond

This dated bottle (AD1557) with Portugese inscription (Pl.41:b) is one of the export wares produced during this period. The body is completely covered with a lotus pond and ducks. The water line of lotus groups has become less recognizable, sometimes being covered with leaves and blossoms.

FORM: 'Leys' jar

MOTIF: Peony scroll, peony spray

This four-character Chia-ching small 'leys' jar (Jenyns Pl.85) has peony scroll on the body and peony sprays on the neck (Fig. 15:g). Not many examples of peony motif of this period is known, and the mark on this ware is not to be trusted with complete confidence, although it is not wrong to judge that this type of peony motif decoration was employed during this period and probably later as well. (re:Pl.51:b and 5

Second half of the 16th century

This period includes two reigns - Lung-ching and Wan-li - and like the previous period, the wares with the lotus motif are few, and those with peony motif even rarer. The blue-and-white wares of this period can broadly be divided into three groups, of marked wares of the period, wrongly marked wares, and unmarked wares. The forms tend to be either very small, or large, and the so-called 'Kraak' export wares begin to appear in great quantity. Among the lotus motifs, the 'lotus pond'

motif appears most frequently, often with herons.

FORM: Saucer dish

MOTIF: Lotus pond

This saucer dish (Pl. 49.b) with four-character Lung-ching mark on the base is decorated with a scene of lotus lily pond with two ducks in the centre. The motif shows the tendency to empty the lotus pond as one element in a scene which is dominating the motif.

FORM: Dish

MOTIF: Lotus pond

This dish with a six-character Wan-li mark (Pl. 49:b) shows another tendency in employing a lotus pond, this time in the well of the ware. The central motif, here is of a scene of children plying on a terrace. A similar lotus pond motif with herons is seen on the foliated rim of a dish with a landscape scene in the centre (OBW Pl. 57) or with the same lotus pond scene (Fig. 11:b) in the centre as well (OBW Pl. 56B). This type of ware seems to have been exported in great quantity - as there are few examples at Ardebil (Ardebil Pl. 94, 29.207-213).

FORM: Bowl

MOTIF: Lotus pond with boats

The body of this bowl with slight flaring lip (Pl. 49:c) is completely covered with a scene of boats on lotus pond. The lotus pond groups are painted very freely.

FORM: Wine jar

MOTIF: Lotus scroll

A large wine jar (Pl. 51) with six-character Lung-ching mark on the base is decorated with scheme composed of a lotus scroll and phoenix on the main body, and lotus and peony spray interrupt the main motif. The lotus scroll with phoenix is an obvious copy of the earlier example of the motif on saucer dish (Pl. 29:a).

Another wine jar, with a smaller body (Pl. 50:a) with six-character Wan-li mark is completely covered with familiar lotus scroll; the stem circling around the blossom, but without the leaf-like knots.

FORM: Saucer dish

MOTIF: Peony spray

A small saucer at Victoria and Albert Museum (Pl. 50:b) with Wan-li mark, is one of the few examples with peony motif. As with other motifs of this period, it is painted in a free painterly fashion.

CHRONOLOGICAL DISCUSSION

LOTUS SCROLL

In the period up to the end of Yüan in the 14th century, the lotus in scroll form is found on almost all the forms known in blue-and-white wares - large dishes, mei-p'ing vases, kuan-shaped jars, bowls and other examples of such forms as stem bowl and temple vases. The type of lotus blossoms and the leaves are of same style (Fig. 1), on large dishes on the well and on vases, jars and bowls as one of the band that surrounds the body. The arrangement is systematic and the number of blossoms on large dishes is always consistent. When the lotus scroll appears on 'white on blue' wares, the blossoms are more pattern-like and sometimes the petals show an extra curved line (Ardebil Pl.18, 29.44) or the leaves are more stylized (Ardebil Pl.16, 29.45). During this period, it seems that only lotus blossoms occupy the scrolling element except for one example where the band of the scroll includes peony, chrysanthemum and morning glory as well (Pl.18).

A similar arrangement of lotus scroll, but with slight modification in the drawing (Pl.17:a), continues to appear on the late 14th Ming wares - on the well of large dishes (Fig. 3:b), plates, cup stands and on the sides of large bowls. Unlike previous period, in this period, the style of lotus blossoms, leaves and the orderly arrangement on the scroll has specific styles for particular forms, i.e. Fig. 3:b is seen only on large dishes and large bowls, while the Fig. 4:a is seen only on plates and cup stands.

The variety of the lotus scroll sees a sudden increase in the early 15th century. As mentioned in the section on 'Corpus of motifs, lotus', all except for the first type are seen for the first time during this period. Apart from the modified versions of the earlier types which are highly stylized, it is important to note the appearance of the most naturalistic lotus blossoms and leaves (Fig. 4:d, e, h and Fig. 5:b, e).

In the early 15th century, while the well of the large dishes - with straight and flattened plain rim - continues to be used as a ground for a floral scroll motif, it reflects a new attitude toward decoration. Unlike the previous two periods, the lotus blossoms are found very seldom occupying the whole scroll alone. Instead, they are commonly found among mixed floral scrolls. The varieties of symbolic floral scrolls indicate that the painter try to be systematic in the arrangement as regard the scrolls in relation to the central motif, but are not always consistent in the arrangement of the flowers in the scroll itself. For instance a large dish may have a scroll with seven different species of flowers, six of them occurring in pairs and the seventh in isolation, instead of regular pairing of every species. Moreover, when the aim is apparently to depict the flowers of the twelve months, the design may in the event show only eleven, and a similar situation may be found with designs relating to the four seasons. Among these floral scrolls, two new styles of depicting lotus blossoms are being found. One is the small petaled lotus blossom which always appears with highly stylized leave;

this is the form included in the series of the 11 or 12 flowers on a continuous scroll (Pl.20:a; 21:b). The other new type (Fig. 4:c, d), a more naturalistic lotus blossom with bold type petal and true lotus leaves is seen either paired among 13 blossoms on a scroll, or as one of 8 flowers series (Pl.19:a; 21:a) on a scroll.

From the above phenomena, on the one hand the effort to continue the tendency toward systematic arrangements is clearly noticeable, while on the other, the effort to create and experiment with a different approach toward the motif is recognized. Both approaches have been achieved in parallel by the reign of Hsüan-tê as may be seen on a dish (Pl.26:a) where the well is decorated with a scroll of eight naturalistic lotus blossoms with some true lotus leaves, while the central motif is of a stylized lotus meander with six whirled type blossoms and highly stylized leaves. The lotus meander, also on Hsüan-tê marked dishes (OBW Pl.28B; Pl.26:b), seems to carry on this tendency where the six blossoms of lotus show variation, three small petaled types alternating with two split lotuses and one bold type surrounding a blossom of hibiscus in the centre. The latter example has six fruit sprays on the well which seem to indicate that it is probably well on in the period.

Apart from the large dishes, the lotus scroll alone - in stylized form is seen on bowls (Pl.30:a, c), on a basin (Pl.32:a) and on a small jar (Pl.30:b).

From the limited known examples of the wares from this period, it is

possible that certain lotus scrolls were applied only on particular types of form and in an identical arrangement, while in the previous two periods, an identical lotus scroll was found on various types of form. Another new tendency observed in this period is in the use of the surface. The lotus scroll is no longer limited to band forms, but sometimes is seen completely covering the surface. When it is seen in bands, the narrow bands are eliminated from forms such as bowls and jars, instead the body is less crowded, usually having one wide band and two narrow bands, one above and one below the main band.

The common characteristic for both stylized and naturalistic lotus scrolls of this period is to maintain a rotating rhythm in the motif. Perhaps this is achieved because of the consistent form of lotus blossoms instead of the variety seen in the previous periods, including the full-faced type which completely ceased to be seen.

The new tradition of reducing the over crowding of the surface is carried into the next period of the mid 15th century, along with all the types of lotus scroll except for the split lotus scroll, on the characteristic 'stepped base' group wares. From the known examples it is clearly noticeable that the hitherto popular large dishes have completely disappeared, and that lotus scrolls are found mostly on the wells of jars and vases. However, one could suspect a transformation in the lotus scroll. The lotus scroll on the 'stepped base' group wares (Pl. 36:b, c; 37:b, c) tends to be less rhythmical, perhaps on account of the heavy

style of painting. This tendency is clearly noticeable in the use of thick stems on the stylized lotus scroll (Pl.36:a) which has not previously been seen. The lotus however continues to appear among the floral scrolls (Pl.36:c).

In the late 15th century, the basic five types of lotus scrolls so far recorded face a sudden transformation. Along with the complete disappearance of the hitherto popular form, the lotus scroll, or even floral scroll, including lotus blossoms cease to appear except for the highly stylized lotus scroll (Fig. 7:b) on the typical Chêng-hua 'Palace Bowls'.

Later in this period, Chêng-hua and Hung-chih, we see a recurrence of the previously noted lotus scroll motif (in Hsuan-te, Fig. 6:c) on a dated temple vase (Fig. 6:d). But, apart from the above examples, the lotus scroll is now barely seen except on an odd example of a modified split lotus scroll such as that on the outside of a hot water bowl (Fig. 7:d).

The tendency to depart from the use of lotus scrolls seems more obvious in the early 16th century. In the Chêng-tê period with the domineering appearance of the so-called 'Mohammedan wares', the Mohammedan scroll (Fig. 7:e), which seems to be a modified version of split lotus, constantly appears on the wares for the scholars' table.

In the same period, the lotus scroll, apart from the characteristic Chêng-tê wares, appears in two other forms on wares with a four-character mark. One is the simplified version of a 'whirled' type lotus scroll occurring on early 15th century pieces (Fig. 3:c, e) and the other is

apparently a recurrence in a modified version of lotus scroll scheme (Fig. 6:c, d).

On the characteristic Chia-ching form, the square jar (OBW Pl.48B, C), lotus scrolls of small-petal blossoms reappear in a band as a minor motif on the shoulder, one with a few true lotus leaves and the other with only stylized leaves. Another typical Chia-ching form, a double gourd (Pl. 45:b), has the small-petal lotus scroll completely covering the whole body. Among the six-character marked Chia-ching wares the naturalistic lotus scroll is seen on a wine jar (PMB No.117), it cannot be seen as other than a direct copy of the early 15th century wine jar (Pl.35:b). The other example of lotus scroll, in a stylized whirled type, is seen on a vase (PMB No.112) which is reminiscent of the late 14th century example.

As in the previous two periods, during the late 16th century the lotus scroll becomes less common and the floral scroll with lotus disappears completely. Even among all the various lotus scrolls, only one type (Fig. 6:c-e) is seen to reoccur on a wine jar (Pl.50:a).

LOTUS SPRAY

The lotus spray, unlike the already discussed lotus scrolls, is an uncommon motif in the period up to the end of Yuan in the 14th century. It appears on its own only on the narrow sides of the rectangular flask (TKS Pl.25, 1391), or around the foot of the octagonal mei-p'ing vase

(Pl.6) framed by cloud collar points, or in between cloud collar point motifs on the shoulder of a mei-p'ing (TKS Pl.29, 1435), and not on any other blue-and-white wares. The lotus spray is found as an independent motif more on 'white on blue' wares, as in the centre of a large dish (Ardebil Pl.19, 29.49) or as 8 separate lotus sprays framed by cloud collar points on a large dish (Ardebil Pl.17, 29.46), and also on the bowl (TKS Pl.18, 1422) surrounded by four cloud collar points. In both cases, either blue-and-white or 'white on blue', the lotus sprays, always in Fig. 1 blossom type, with spiky leaves, or sometimes with stylized; leaves, play a minor role. Not only that, the lotus spray is not seen among floral sprays.

This tradition is continued into the next period, where the lotus spray appears either independently in the centre of a plate (Pl.15:b) or repeated in pairs completely occupying the well of cup stands (Pl.14:c).

It is in the early 15th century that lotus spray plays a more important role among floral sprays. First it occurs on the well of the flattened foliate rim dishes. The lotus sprays are seen in three different styles (Fig. 8:c, d, e). Attention should be drawn to the fact that unlike the lotus scroll, the lotus spray is never seen constituting a whole decorative scheme on its own. All the three types are seen among twelve floral sprays sometimes repeating but never appearing in pairs side by side. There is only one example of the lotus spray, with three blossoms, employed as a major motif, and this is on a flattened foliate rim large

dish (Pl.22:c) framed by cloud collar points.

On the Hsüan-tê marked wares such as conical bowls and everted lip bowls, the lotus spray is more stylized (Fig. 8:g,i) and seen among floral or fruit sprays (Pl.31:a). Here the lotus sprays (Fig. 8:g) alternate with peony, chrysanthemum and camellia. In contrast to the stylized lotus sprays, on the outside of these bowls are more floral sprays but in a naturalistic style. The lotus spray (Fig. 8:h) has a true lotus leaf and a weed. This naturalistic lotus spray reappears on kuan-shaped jars, perhaps at a little later date in the period, as one of the six floral sprays framed by cloud collar points on the shoulder (Fig. 8:f). The blossom is of a clear bold type lotus which was never before seen in wares of the earlier periods.

Not many examples of the lotus spray is found in the next period, mid 15th century, apart from two examples. One is on a bowl (Pl.38:a) where it continues with the bold type lotus blossoms with true lotus leaves and a few sprays of water weeds. The spray tends to be more like a naturalistic bouquet than formerly. The other is of a simplified version of Fig. 8:i, but still in a highly stylized style, found in the centre of a dish (Pl.36:a).

The naturalistic lotus spray disappears completely in the late 15th century. And the only lotus spray found on Chêng-hua marked ware (Jenyns Pl.58) is of a highly stylized form (Fig. 8:l).

During the early 13th century, the spray form does not seem to have

been used except for example as a small petal lotus in a stylized spray form on a dish with an Arabic inscription (Pl.43:b). No example of a spray is found after this until the late 16th century, when it appears on a wine jar with Lung-ching mark (Pl.51). A lotus with very stylized leaves is seen included as one of the floral sprays on the shoulder placed in between the main motifs.

LOTUS SCROLLS AND SPRAYS WITH ANIMALS

The above discussed lotus scrolls as well as sprays are often used as a setting for animals. It seems to be very popular during the 14th century Yüan, as seen on the centre of large dish with phoenixes (Pl.3:b), on the shoulder band of kuan-shaped jars with ch'i-lin (Fig. 6:a)(Pl.9:b), and on the rectangular flask with pai-tse and phoenix (Ardebil Pl.28, 29.475) or around a ewer (Pl.11:a) with phoenix.

There seems to be no example of animals appearing with lotus scrolls or spray on 'white on blue' wares of this period while the other two flowers - peony and chrysanthemum, are seen with phoenixes (TKS Pl.10a, 1434, Pl.11, 1387; Ardebil Pl.23, 29.319).

But in the late 14th century Ming, no animal is seen among lotus motifs, not even on its own.

In the early 15th century, only the dragon is seen among lotus scrolls or sprays, and then only on a limited range of forms. The split lotus scroll with dragon covers the body of a large globular bottle (Pl.33:a). But the

most popular type of lotus is of the small-petaled type, with two phoenixes, a modified version of the motif already seen in the first period (Pl.3:a). This scheme is seen on the saucer (Pl.29:a), as well as on a bowl (PMB No.70), both with Hsüan-tê mark. It also occurs on a stem cup (Jenyns Pl.30A) and on a dish (OCS.BW No.61) after which it disappears only to re-appear, on the marked wares, in Ch'êng-hua on a saucer (OBW Pl.34). But during the late 15th century, phoenixes are sometimes replaced by dragons as seen on a saucer (Pl.39:c), and a Hung-chih example (Fig. 6:d). The motif then reaches its height in the Cheng-te period when it appeared not only in the centre of the saucer but covering both inside and outside of the well on dishes, on the 'leys' jar (Pl.44:b), on bowls (OCS.BW No.127) and on a ewer (Pl.45:a). The Chêng-tê marked hexagonal jar have split lotus scroll with phoenix (OBW Pl.48B). And it continues to appear on Chia-ching wares, on the square jars (OBW Pl.50A), with dragons. This scheme gradually disappears with only odd examples such as that on a wine jar (Pl.51) as only a part of a major motif instead of in a dominating position such as it had maintained in the past.

LOTUS BOUQUET

The filet tied lotus bouquet first appears on blue-and-white porcelains on 14th century Yuan spoute bowls (Fig. 9:a,b). The Fig. 9:a example is composed of only two lotus blossoms, a bud and a few lotus leaves.

The other example has some aquatic plants but not as many as on the bouquet decorated plates of the early 15th century. An unusual example of this motif is seen on the shoulder of a mei-p'ing vase (Ardebil Pl.25, 29.412). This decorative motif also seems to have been used on other 14th century Yuan ceramics, as for example on the pair of Fonthill-type vases of ch'ing-pai ware in the Avery Brundage Collection, M.H. de Young Memorial Museum (Cleveland Pl.11, a, b). It seems that it was in the 15th century Ming that 'bouquet' motif really acquired the more naturalistic look with sagittaria (Fig. 9:c) and was unknown on the late 14th century Ming wares. Supporting this assertion are the white porcelains in the Kempe Collection (No.680, a drawing of the motif appears on P.214) and a pair of ch'ing-pai bowls also in the Kempe Collection (No. 576).

As mentioned above the motif disappears during the late 14th century Ming until it reoccurs on the 'bouquet plates'. As pointed out by Pope (P.92), the drawing of the individual elements and the spacing between separate plants varies noticeably from one example to another. It is very probable that the artists in charge of painting the wares had a pattern from which they painted. They not only followed the over-all impression but also copied it down to the minute details in the way they used the brush and applied the colour. This decorative motif is always applied on straight or flattened plain rim dishes except for one interesting example which is now in the Art Institute of Chicago (Valenstein Pl.10).

As S. Valenstein points out, this seem to be the only known marked example with a six-character Hsüan-tê mark written horizontally on the underside rim. Not only is this dish unique for its mark, but also in having a foliated rim with floral spray on the well. These 'bouquet plates' were copied very frequently in the 17th century as were also many other wares of the period (Pope P.92).

Another unique example of the lotus bouquet, but without a filet, the stems instead being gathered by a large true lotus leaf (Fig. 9:f) are found in this period. The two lotus blossoms show a pod-like centre. The motif includes one smaller blossom, a lotus pod and some aquatic plants.

Besides appearing on the centre of large dishes, the filet tied bouquet is seen on the inside of a large stem cup (Fig. 9:d) with Hsüan-tê mark. Here it maintains the flowing movement seen on the earlier example (Fig. 9:c) but the curving lines are somewhat refined. These lotus bouquets are also seen as a minor motif during this period, all on the well of dishes. The type illustrated in Fig. 8:j,k appears on a large dish (Pl.23:a) in the moulded well with 14 other flower and fruit sprays, while in that shown in Fig. 8:n the bouquet is placed with five other naturalistic floral sprays (Sometsuke Pl.38). And the one in Fig. 8:o without a filet, is also seen with five other floral sprays on a straight rim dish (Pl.24:a). This motif when seen also as minor motif, tends to be less crowded on Hsüan-tê marked wares, as seen with Fig. 8:m on the well of a dish with three fruit sprays

(Pl. 29:c).

The lotus bouquet motif completely disappears after Hsüan-tê except for the Fig. 8:m form with slight modification on the dishes with Ch'êng-hua, Hung-chih and Chêng-tê mark which all have identical scheme of decoration.

LOTUS POND

Another well-known design using the lotus motif, the so-called lotus pond, sometimes with ducks or herons, is commonly found on the wares of the earlier periods.

The groups of lotus blossoms with lotus buds, true lotus leaves and water weeds (Fig. 10:a) comprise the central motif of the large dishes with flattened plain rim, flattened foliated rim large dishes with 'white on blue' with peony scroll in the well (Ardebil Pl. 22, 29.123, 139). As in the case with 'bouquet plates', the known examples show a slight diversity in their painting style and the arrangement of the various elements.

During the 14th century Yüan, the lotus pond motifs are also found on 'white on blue' wares, but as a minor motif, and in a more stylized form than on blue and white wares as in the centre of a flattened foliated rim; large dish (TKS Pl. 10a, 1434) or on one in which it is framed by cloud collar points (Ardebil Pl. 16, 29.45).

Undoubtedly on account of its symbolic connotations, the lotus pond

motif is more commonly depicted as a setting for animals, mostly ducks or fish on blue-and-white wares and herons on 'white on blue' wares (TKS Pl.11, 1387). The ducks, without exception, are seen in pairs with the lotus pond motif in the centre of large dishes (Pl.3:a, Ardebil Pl.7, 29.38), on a large stem bowl (Pl.11:b), on a spouted bowl (Pl.12:a), and on a bowl (TKS Pl.20, 1379), here included in a landscape scene, and on a saucer (Pl.13:b). The example of a lotus pond with fish is only seen on kuan-shaped jar (Pl.10:c), and the lotus group here is more naturalistic (Fig. 10:c) than on the other forms. The lotus pond motif with ducks is seen also on mei-p'ing vase - on an octagonal shape framed by cloud collar points (Pl. 6). There seem to be no examples of the lotus pond with ducks on 'white on blue' large dishes but only with herons (TKS Pl.11, 1387; Ardebil Pl.18, 29.44).

This motif is seen only on the large dishes of the late 14th century Ming and always in a small central circle (Pl.17:a, b), and the motif is not seen in association with animals.

The tradition of applying lotus pond motif to ceramics seems completely to have disappeared in the early 15th century until the reign of Hsüan-tê. Here the lotus pond ceases to appear on its own but rather with the dragon or fish (Fig. 11:c) or (Fig. 11:d), and the impression conveyed is no longer that of a plant filled pond dominating the whole area of the composition.

The lotus pond scheme has been transformed into something more

naturalistic without any symmetry in composition but rather with the leaves and stems looking as if moved by flowing water. A unique example of this motif is found on a mei-p'ing vase (Pl.33:d)- from the other motifs on the shoulder and around the foot (c.f. mei-p'ing vases on Ardebil Pl.51), it seems to be of late Hsüan-tê to the middle of the 15th century in date, as Ayers suggests (Seligman P.108).

It is interesting to note that the motif disappears again during the middle of the 15th century but it recovers its popularity in the late 15th century. When it reappears, it plays a more dominating role, occupying the whole decorative scheme. The lotus pond has lost its prototype style, now and instead the lotus blossoms, leaves and pods grow out of a wave pattern (Fig. 10:d) and is sometimes seen with fish (Ardebil Pl.64, 29.378) on a typical Ch'êng-hua 'Palace' type bowl, or is seen without water flow marks (Fig. 11:e), a similar scheme already seen on a Hsüan-tê marked ware (Fig. 11:d). It seems to be a tendency of this period to depict the lotus pond in a more naturalistic way with proper water lines, as may be seen on the inside the hot water bowl (Pl.40:b) with flying dragons, as well as on a bowl with fish (Ardebil Pl.65, 29.375). The groups of lotuses are here seen in greater variety, some with only lotus leaves and some with a few other blossoms.

During the early 16th century, the wares such as 'Mohammedan wares' with their other standard motifs were more popular, so that the theme of the lotus pond seems to be much less common at this point than in the

previous periods. While the naturalistic style remains, as may be seen, on a stem cup (Pl.40:c), one other known example shows a return to the original lotus pond motif (Fig. 10:e) with hooked water lines and an almost symmetrical arrangement of the various elements.

On one typical Chia-ching form, the small square jar, the lotus pond is depicted as a more generalized landscape, and is more a scene than an organized motif, the main field of the vessel being, as it were, the picture plane. But a still looking motif is also seen, with fish on a stem cup (Pl.47:a).

The motif continues to appear together with fish (PMB No.114), and completely dominates the whole surface. This tendency is most strongly observed on such forms as a large jar at the Victoria and Albert Museum.

Not only the lotus pond motif, both with hooked water lines but also with a more free-style style continues to appear, definitely playing a more important role on the late 16th century wares (Fig. 11:b). Another characteristic is that not only ducks and fish frequently appear with the motif but herons are also included (OBW Pl.57). The tendency already noticed of this motif to be in a landscape scene is more readily seen in this period, as on a lotus pond scene with the boats (Pl.49:c), or with ducks on a small saucer (Pl.49:b).

PEONY SCROLL

The peony scrolls, unlike lotus scrolls, present a different phenomena during the 14th century Yuan. Although it is seen in the well of the large dishes, it appears more often on flattened foliated rim large dishes in 'white on blue' (Fig. 12:b, c), sometimes in a slight relief. But it is most commonly seen, as a major motif on kuan-shaped jars and mei-p'ing vases (Fig. 13). The peony scroll never seems to appear on other forms of blue-and-white, and more usually in 'white on blue', as on a bowl (Ardebil Pl.23, 29.319). On this unique bowl is also the only example of a varied floral scroll, in 'white on blue', with lotus and chrysanthemum. The blue-and-white example is found, with lotus, chrysanthemum and morning glory on the shoulder of mei-p'ing vase (Pl.8).

The peony scroll continues to appear quite frequently in the well of large dishes as well as on plates, cup stands and bowls in the late 14th century Ming (Fig. 12:d). One example of the scroll on the body of a ewer is known (Fig. 14:d).

But in the early 15th century, the appearance of the motif becomes less frequent and the motif faces a transformation in style to one that is more naturalistic. The peony scroll, with seven or eight peony blossoms occupies the well of the flattened plain rim large dishes with hibiscus spray in the centre (Pl.28:b). The peony blossoms becomes stylized when seen on the neck of a vessel such as a pear-shaped bottle (Fig. 14:e)

As in the case of lotus, the peony blossom is always included in the

floral scrolls which are often seen in the well of the large dishes, in pairs on plates with bouquet lotus, or on its own (Fig. 15:f) on fruiting vine dishes. And when seen in a five blossom meander form, the peony blossom occupies the centre, being surrounded by four different blossoms (Pl. 22:b).

The peony scroll cases to be seen for a long time, until, in fact, Chia-ching (Fig. 15:g) where the ware may be decorated only with the peony motif (Pl. 50:b).

PEONY SPRAY

Unlike the peony scroll, the peony spray is rarely seen alone during the 14th century Yüan, except for an odd example (Fig. 14:b) with a rock or on the narrow sides of rectangular flask (OBW Pl. 24) and perhaps included in a drama scene (Pl. 8:b). The motif is seen once on the centre of a large dish in 'white on blue' (Pl. 1:a). It is included among floral sprays on the octagonal mei-p'ing vase (Pl. 6, 7) framed by cloud collar points.

The peony spray is more often seen in the next period, late 14th century, in the centre of cup stand, and in a more naturalistic form with few blossoms on the centre of the large bowl (Pl. 16:a). On the centre of large dishes, it is seen among the floral sprays of flowers of the four seasons together with pomegranate, chrysanthemum and camellia (pl. 17:a, b).

The peony spray completely loses its former contours in the early 15th century. The type is seen in Fig. 15:a in the centre of large dishes (Pl. 27:b), also on a moon-shape flask (Pl. 28:c), and the Fig. 15:b type is seen on a moon shape bottle at the British Museum (OCS.BW No. 44). It is maintained in a similar style when used as a subsidiary motif (Fig. 14:c) on the neck of a barrel shaped ewer (Pl. 33:c).

As one of the floral sprays, in the well of large dishes, the blossoms continue to appear in this new style (Fig. 15:c, d). The similar spray to Fig. 15:c is included among the floral sprays on Hsuan-tê conical bowls (Pl. 31:a). The prototype of Fig. 15:e is seen on a kuan-shaped jar (Pl. 34:a), and during the mid 15th century, as one of the floral sprays (Fig. 15:e) around the foot of a mei-p'ing vase (Pl. 37:a).

The motif then ceases to be seen till Chia-ching (Fig. 15:g) and in Lung-ching (Pl. 51) but it does not maintain the great popularity it experienced in the earlier periods.

PEONY WITH ANIMALS

As with the lotus motifs, (both scroll and spray), the peony acts as a setting for animals. During the 14th century Yuan, it is most commonly seen with peafowl, on the rectangular flask (Ardebil Pl. 28), on kuan-shaped jars (Fig. 14:a; Pl. 10:b), on mei-p'ing vase (Ardebil Pl. 25, 29.406) and on a 'white on blue' bowl (Ardebil Pl. 23, 29.319), but never in this capacity on the large dishes, not even on the 'white on blue' large

dishes.

In fact the combination of peony and animals is not to be seen at any time through out the whole history of blue-and-white wares. The only possible exception is in Ch'ing dynasty copies of the earlier wares.

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From the above study on lotus and peony motifs the following points appear to be characteristic.

On blue-and-white wares of the 14th to 16th centuries, lotus motif is the most persistent dominant motif for a long period time. It occurs in two main form - stylized and naturalistic, scroll or spray. The naturalistic scroll has a very short time or radical transformation - in early 15th century. The stylized scroll ceases to appear alone in early periods but continues to appear with animals until the late periods. Unlike the scrolls, lotus spray follows a different pattern. It has an intermittent life and always as a minor motif. The most naturalistic and characteristic lotus motif, the lotus pond is the long lasting motif.

Peony motif, on the contrary has a considerably shorter life in spite of its great popularity in the Yüan 14th century. For some reason it begins to disappear around the mid 15th century until the odd examples found in the 16th and 17th centuries.

The tendency to apply a similar or identical scheme or motif on various forms of the period seem to happen more often with lotus than peony. This tendency seems to be a characteristic of a certain period, because

similar phenomena is seen with other type of wares - overglaze enamelled wares - of the Ming.

It seems that the symbolic connotation which was very strong during the early 15th century gradually lost its meaning and the motifs were applied on to wares purely for its aesthetic and historical value. This tendency, which applies to other wares of these periods, to copy the earlier valued wares, has undoubtedly influenced the painter's repertory. Therefore, similar schemes of motifs recurs over and over again.

This tendency, not only expresses the decline of the ingenuity first expressed by the potters, but also reflects the social and economic background of the times which consequently influenced the pottery production. Thus, this analytical study on these two particular motifs on blue-and-white ware, as a result not only analyzed the nature of these two motifs, but it has presented a new problem for research in depth of the social and economic influences in connexion with the application of certain motifs, which has yet to be solved.

LIST OF ABBREVIATIONS

ACASA	Archives of the Chinese Art Society of America
Ardebil	Chinese Porcelains from the Ardebil Shrine
Ataka	Exhibition of Selected Masterpieces of Old Chinese and Korean Ceramics from Ataka Collection, Tokyo 1970
BMFEA	The Bulletin of the Museum of Far Eastern Antiquities, Stockholm
CA Sweden	Chinese Art from Collection of H.M. King Gustaf VI Adolf of Sweden
Ch'ing-hua	Ch'ing-hua tz'u-ch'i
Cleveland	Chinese Art Under the Mongols, The Yuan Dynasty
FECB	The Far Eastern Ceramic Bulletin, Ann Arbor
Freer	Ming Porcelains in the Freer Gallery of Art, Washington
Jenyns	Ming Pottery and Porcelain
Koyama	Chinese Ceramics
Nat. Pal. BW	Ku-kung tsang tz'u, Ming Ch'ing-hua tz'u
Nat. Pal. UR	Ku-kung tsang tz'u, Ming yu li hung tz'u
OA	The Oriental Art, London
OBW	Oriental Blue & White, London
OCS. BW	Loan Exhibition of Chinese Blue and White Porcelain, 14th to 19th century, London 1953-54
OCS China	The Ceramic Art of China, London 1971
PDF	Percival David Foundation of Chinese Art, London
PMB	Ming Blue-and-white, Philadelphia Museum Bulletin, 1949

Rockefeller	Asian Art, Selection from the Collection of Mr. and Mrs. John D. Rockefeller 3rd, New York 1970
ROM	Royal Ontario Museum, Toronto
Sekai	Sekai Toji Zenshu, Vol.11
Seligman	The Seligman Collection of Oriental Art, Vol. II, London
Sometsuke	Gen-Min hajime no sometsuke, Toji-zenshu, No.11
TKS	Fourteenth Century Blue and White, A group of Chinese Porcelains in the Topkapu Sarayi Muzesi, Istanbul
TOCS	The Transactions of the Oriental Ceramic Society, London
Toyo	Exhibition of Far Eastern Ceramics, Tokyo 1970
Valenstein	Ming Porcelains, A Retrospective, New York 1970
Venice	Exhibition of Chinese Art, Venice 1954
Wirgin	Sung Ceramic Designs, 1970

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Berlin 1930

FIGURE INDEX

Figure 1

14th century lotus blossoms and leaves

- A - a profile form, composed entirely of coloured petals
- A1 - a profile form with two white petals
- B - a profile form with white inner petals; all white
- B1 - a profile form with white inner petals; white except the inmost core
- B2 - a profile form with white inner petal
- C - a profile form with pomegranate centre
- C1 - a profile form with pomegranate centre with hatched centre
- D - a full-face form with an inner ring of white petals
- F - a profile form with stamen in white

Figure 2

Detail of lotus scroll on dishes

- a) TKS Pl.5, 1429
- b) Ardebil Pl.11, 29.43
- c) Ardebil Pl.11, 29.47
- d) Cleveland Pl 146

Figure 3

- a) Detail of lotus scroll on mei-p'ing vase (Pl.5:b)
- b) Detail of lotus scroll on bowl (Ming Porcelains Pl.15)
- c) Detail of lotus scroll on bowl (Ardebil Pl 46, 29.328)
- d) Detail of lotus scroll on jar (Pl.30:c)
- e) Detail of lotus scroll on 'leys' jar (Pl.45:b)

Figure 4

- a) Detail of lotus scroll on cup stand (Pl.14:b)
- b) Detail of lotus blossoms in floral scroll on dish (Pl.21:b)
- c) Detail of a pair of lotus blossom in floral scroll on dish (Pl.19:a)
- d) Detail of lotus blossom in a floral scroll on dish (Sometsuke Pl.38)
- e) Detail of lotus scroll on dish (Pl.26:a)
- f) Detail of a lotus blossom on a floral scroll on basin (OBW Pl.22B)
- g) Detail of a lotus blossom in a floral scroll on basin (Sometsuke colours Pl.5)
- h) Detail of a pair of lotus blossoms in a floral scroll on dish (Pl.23:b)

Figure 5

- a) Detail of ch'i-lin among lotus sprays on kuan-shaped jar (Sometsuke Pl.22)
- b) A dragon among lotus spray on dish (Pl.39:c)
- c) Detail of lotus scroll on wine jar (OBW colour Pl.B)
- d) Detail of lotus scroll on temple vase dated 1496 (Pl.41)
- e) Detail of lotus scroll on large kuan-shaped jar (Ardebil Pl.79, 29.515)

Figure 7

- a) Detail of lotus scroll on mei-p'ing vase with cover (Pl.37:c)
- b) Detail of lotus scroll on a bowl (Pl.39:a)
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Figure 8

- a) Detail of lotus sprays on cup stand (Pl.14:c)
- b) A lotus spray on plate (Pl.15:b)
- c) A lotus spray on the well of dish (Pl.20:a)
- d) A lotus spray on the well of dish (Pl.22:a)
- e) A lotus spray on the well of dish (Ardebil Pl.33, 29.83)
- f) A lotus spray on kuan-shaped jar with cover (Pl.34:a)
- g) A lotus spray on conical bowl (Pl.31:a)
- h) A lotus spray on outside of the above bowl (Pl.31:b)
- i) A lotus spray on everted rim bowl (PMB No.45)
- j) A lotus spray on dish (Pl.23:a)
- k) A lotus spray on above dish
- l) A lotus spray on outside a dish (Jenyns Pl.58)
- m) A lotus spray on dish (Pl.29:c)
- n) A lotus spray on dish (Sometsuke Pl.38)
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Figure 9

- a) A lotus bouquet on spouted bowl (Sometsuke Pl.29)
- b) A lotus bouquet on spouted bowl (Pl.12:b)
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- d) A lotus bouquet on inside a large stem cup (Sotheby's sale, Catalogue of Important Chinese Ceramics, March 2, 1971, Lot 151)
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- a) Detail of lotus pond on a square jar (Pl.46:b)
- b) Detail of lotus pond on a small saucer (OBW Pl.56B)
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- a) Detail of a peony scroll on dish (Pl.4:a)
- b) Detail of a peony scroll on dish (Pl.1:b)
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- a) Detail of a peony scroll on mei-p'ing vase (Pl.5:b)
- b) Detail of a peony scroll on mei-p'ing vase (TKS Pl.28, 1370)
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- a) Detail of peony spray on kuan-shaped jar (Cleveland Pl.154)
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- c) A peony spray on barrel-shaped ewer (Pl.33:b)
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- a) A spray of peony on dish (Ardebil Pl.32, 29.65)
- b) Detail of peony scroll on moon-shape falsk (OCS.BW No.44)
- c) A peony spray on dish (Ardebil Pl.35, 29.101)
- d) A peony spray on dish (Ardebil Pl.36, 29.117)
- e) A peony spray on mei-p'ing vase (Pl.37:a)
- f) A peony blossom on floral scroll on dish (Ardebil Pl.30, 29.1)
- g) Detail of peony spray and peony scroll on 'leys' jar (Jenyns Pl.85)

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Plate 1

Dishes

- a) D: $18\frac{1}{2}$ ". Mr. and Mrs. Leandro Locsin
- b) D: 18". Victoria and Albert Museum, London

Plate 2

Dishes

- a) D: 16 11/16". British Museum
- b) D: $18\frac{1}{2}$ ". British Museum
- c) D: $16\frac{1}{2}$ ". Victoria and Albert Museum

Plate 3

Dishes

- a) D: $17\frac{3}{4}$ ". Topkapu Sarayi Museum (TKS 1428)
- b) D: 17 $\frac{7}{8}$ ". Topkapu Sarayi Museum (TKS 1466)
- c) D: 18". Ashmolean Museum, Oxford
- d) D: $17\frac{1}{2}$ ". Japanese collection (TOYO No. 85)

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Dishes

- a) found in Damascus by Professor J. Carswell
- b) D: $14\frac{1}{4}$ ". Topkapu Sarayi Museum (TKS 1420)
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- a) H: 15". Ataka collection
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Plate 6

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Plate 7

octagonal mei-p'ing vase H: 15 $\frac{3}{8}$ ". Old Seraglio, Constantinople

Plate 8

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- b) H: 18 $\frac{3}{8}$ ". Bristol City Art Gallery

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kuan-shaped jar

- a) H: 12". Japanese collection (Toyo No.81)
- b) H: 12". British Museum
- c) H: 11 13/16". Brooklyn Museum
- d) H: 11 3/4". Fitzwilliam Museum, Cambridge

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- a) Moon-shape flask, H: 7 1/2". (China Reconstructs, Oct. 1971)
- b) Stem bowl, H: 6 1/6". Ashmolean Museum, Oxford
- c) Octagonal ewer, H: 9 1/4". (Wen-wu, 1965, Vol.2)
- d) Octagonal mei-p'ing vase, H: 18 1/8". (Wen-wu, 1965, Vol.2)

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Spouted bowl

- a) W: 6 7/8". (Sotheby's sale Catalogue of Chinese Ceramics, May 15, 1962, lot 55)
- b) W: 6 3/4". Jean Gordon Lee

Plate 13

Plate

- a) D: 6 1/3". PDF No.B684
- b) D: 8". Victoria and Albert Museum

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- a) Underglaze red cup stand, D: 7 1/2". Brundage Collection
- b) Blue-and-white cup stand, D: 7 13/16". Lauritzen Collection
- c) Blue-and-white cup stand, D: 7 3/4". Mr. and Mrs. John A. Pope

Plate 15

- a) Underglaze red plate, D: 7 1/2". Mrs. Riddell
- b) Blue-and-white plate, D: 7 3/4". (Sotheby's sale Catalogue of Important Ming Porcelain, Property of Mr. and Mrs. R.H.R. Palmer, Nov. 27, 1962, lot 15)
- c) Blue-and-white plate, D: 7 5/8". Art Institute of Chicago

Plate 16

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- a) Topkapu Sarayi Museum (TKS 1371)
- b) Topkapu Sarayi Museum (TKS 1369)
- c) Topkapu Sarayi Museum (TKS 1678)

Plate 17

Large dishes from National Palace Museum, Taiwan

- a) D: $18\frac{1}{4}$ ".
- b) D: $18\frac{3}{8}$ ".

Plate 18

Large dishes from Palace Museum, Peking

- a) D: $18\frac{1}{8}$ ".
- b) D: 18".
- c) D: 18".
- d) D: $18\frac{1}{8}$ ".

Plate 19

- a) Straight rim large dish, D: 16". Ardebil Shrine Coll. (Ardebil 29.1)
- b) Flattened plain rim large dish, D: $17\frac{1}{2}$ ". PDF No.A664

Plate 20

- a) Flattened plain rim large dish, D: $15\frac{1}{2}$ ". PDF No.686
- b) Flattened foliated rim large dish, D: 17". PDF No.A683

Plate 21

Flattened plain rim large dishes

- a) D: $14\frac{1}{2}$ ". British Museum
- b) D: $15\frac{7}{8}$ ". PDF No.A663

Plate 22

Flattened foliated rim large dish

- a) D: $13\frac{1}{2}$ ". PDF No.A600
- b) D: 15". Ardebil Shrine Coll. (Ardebil 29.101)
- c) D: 15". (Sotheby's sale Catalogue of Chinese Porcelain, January 31, 1956, lot 18).

Plate 23

- a) Flattened foliate rim large dish, D: 22". Topkapu Sarayi Museum (TKS 1497)
- b) Straight rim large dish, D: 21". Yamato Bunkakan, Nara

Plate 24

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- a) D: $24\frac{5}{8}$ ". (Koyama Pl.84)
- b) D: $28\frac{1}{2}$ ". (Koyama Pl.86)

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- a) Flattened plain rim large dish, D: $14\frac{3}{4}$ ". Mr. J.M.Addis
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Plate 26

- a) Straight rim large dish, D: 11". Victoria and Albert Museum
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Plate 27

- a) Flattened plain rim large dish, D: 15 3/4". (Sotheby's sale Catalogue of Fine Chinese Ceramics, April 4, 1953, lot 77)
- b) Straight rim large dish, Topkapu Sarayi Museum

Plate 28

- a) Flattened plain rim large dish, D: 14 7/8". H.M.King of Sweden
- b) Flattened plain rim large dish, D: 14 3/4". (Sotheby's sale Catalogue of Chinese Ceramics, February 3, 1959, lot 29)
- c) Moon-shape flask, H: 11 1/2". PDF No.C602
- d) Mei-p'ing vase (Ch'ing-hua, 10th plate in the back)

Plate 29

- a) Saucer dish, D: 8". PDF No.A613
- b) Stem cup, D: 4". PDF No.B669
- c) Dish, D: 10 1/4". Mr. and Mrs. John D. Rockefeller 3rd
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Plate 30

- a) Bowl, D: 6 1/4". Formerly Clark coll.
- b) Bowl, D: 6 1/4". PDF No.682
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Plate 31

- a) Conical bowl, D: 9". PDF No.B682
- b) Outside of an identical bowl to above (Sotheby's sale Catalogue of a Collection of Fine Chinese Porcelain, The Property of John R. Woodthorpe, Esq., April 6, 1954, lot 24)

Plate 32

- a) Basin, Hakone Museum
- b) Jar and cover, D: 8 2/3". PDF No.683
- c) Tankard, H: 5 1/4". PDF No.B639

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- a) Bottle with globular body, H: 18 1/4". PDF No.B667
- b) Barrel-shaped ewer, H: 13 7/8". H. Lindberg
- c) Mei-p'ing vase, H: 15 3/8". Seligman Coll. (Seligman D240)

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- a) Kuan-shaped jar, H: $13\frac{1}{2}$ ". Royal Ontario Museum, Toronto
- b) Top view of the lid of the above jar

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Kuan-shaped jar

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- b) H: 12". Japanese collection (Toyo No.93)

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- a) Saucer, D: $4\frac{3}{4}$ ". PDF No.A677
- b) Jar with cover, H: $11\frac{1}{4}$ ". PDF No.A615
- c) Jar, H: $4\frac{3}{4}$ ". PDF No.B659

Plate 37

Mei-p'ing vases

- a) H: 12". PDF No.A639
- b) H: $6\frac{1}{2}$ ". Vcitoria and Albert Museum
- c) H: 5". PDF No.A634

Plate 38

- a) Bowl, D: $7\frac{5}{8}$ ". Roy C. Leventritt Collection, San Francisco
- b) Jar, H: $4\frac{1}{4}$ ". Japanese collection

Plate 39

- a) Bowl, D: $6\frac{1}{8}$ ". PDF No.B681
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- a) Outside view of a saucer, D: $8\frac{1}{4}$ ". PDF No.A641
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Plate 41

Temple vase, H: $24\frac{1}{2}$ ". PDF No.680

Plate 42

Temple vase, H: $17\frac{3}{8}$ ". PDF A681

Plate 43

- a) Table screen, H: $17\frac{3}{4}$ ". PDF No.B687
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- a) Saucer dish, D: $7\frac{1}{2}$ ". PDF No.A651
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- a) Fwer, H: $6\frac{1}{8}$ ". Japanese collection (Toyo No.101)
- b) Double gourd vase, H: $9\frac{3}{8}$ ". PDF No.A655
- c) 'Leys' jar, H: $4\frac{1}{2}$ ". Formerly Clark coll.

Plate 46

- a) Bowl, D: $8\frac{1}{16}$ ". Metropolitan Museum of Art, New York
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- a) Stem cup, H: $4\frac{1}{4}$ ". Victoria and Albert Museum
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Plate 48

- a) Brush washer, D: 8". Victoria and Albert Museum
- b) Outside view of the above brush washer

Plate 49

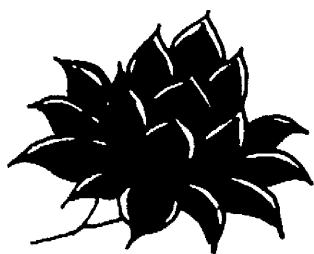
- a) Dish, D: $12\frac{1}{4}$ ". PDF No.697
- b) Dish, D: $7\frac{1}{4}$ ". PDF No.B606
- c) Bowl, Victoria and Albert Museum

Plate 50

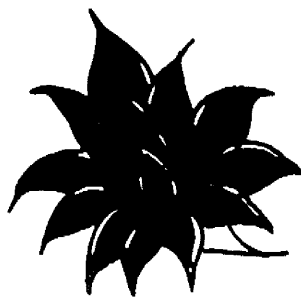
- a) Jar, H: $6\frac{1}{5}$ ". Lauritzen Collection
- b) Saucer, D: $5\frac{1}{4}$ ". Victoria and Albert Museum

Plate 51

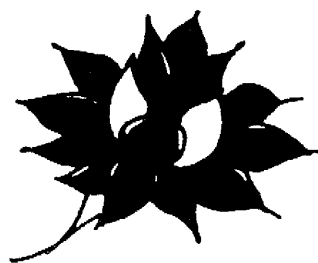
- Wine jar, H: 17". Bristol City Art Gallery



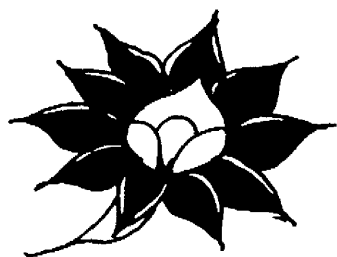
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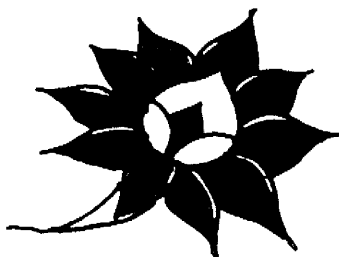
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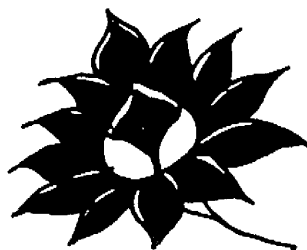
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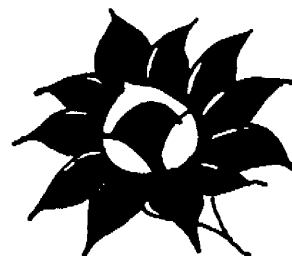
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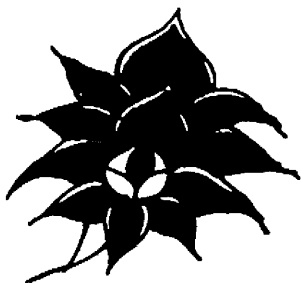
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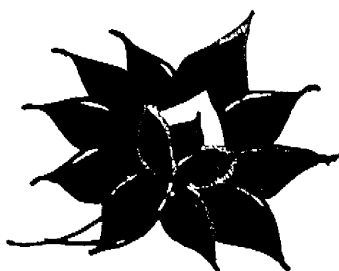
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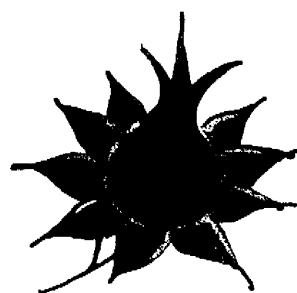
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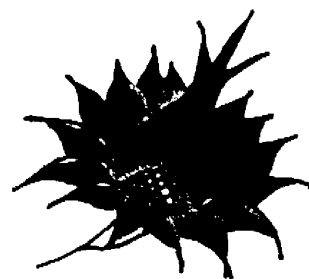
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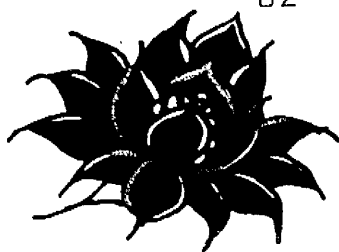
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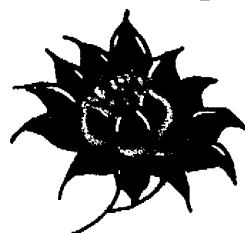
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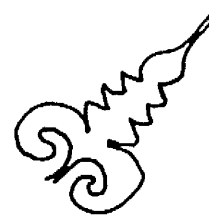
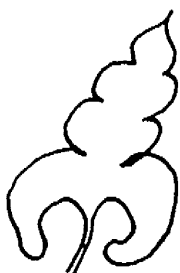
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E



E





a



b

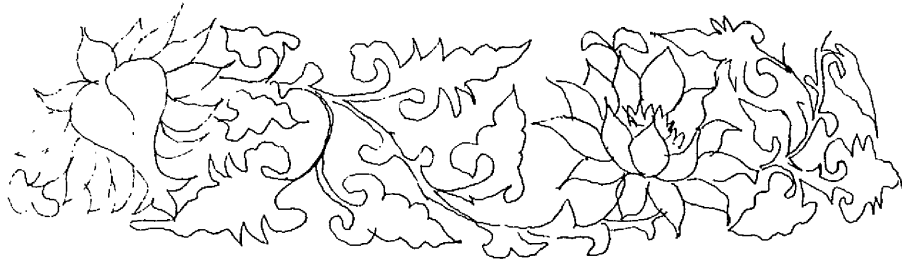


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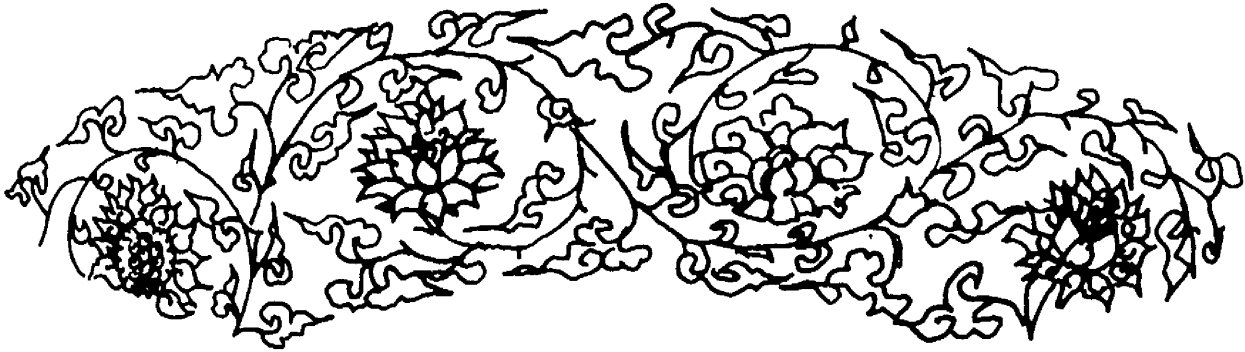


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Fig. 3



a



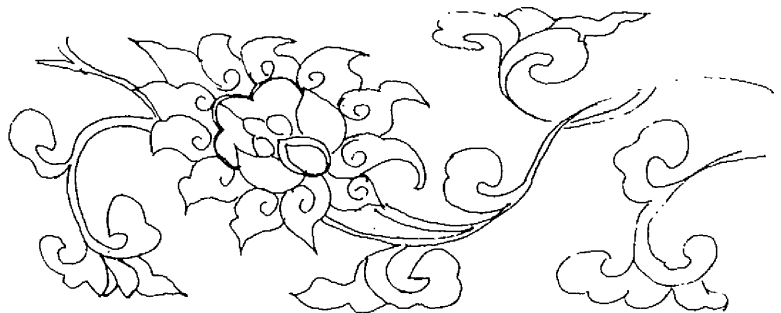
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Fig. 4

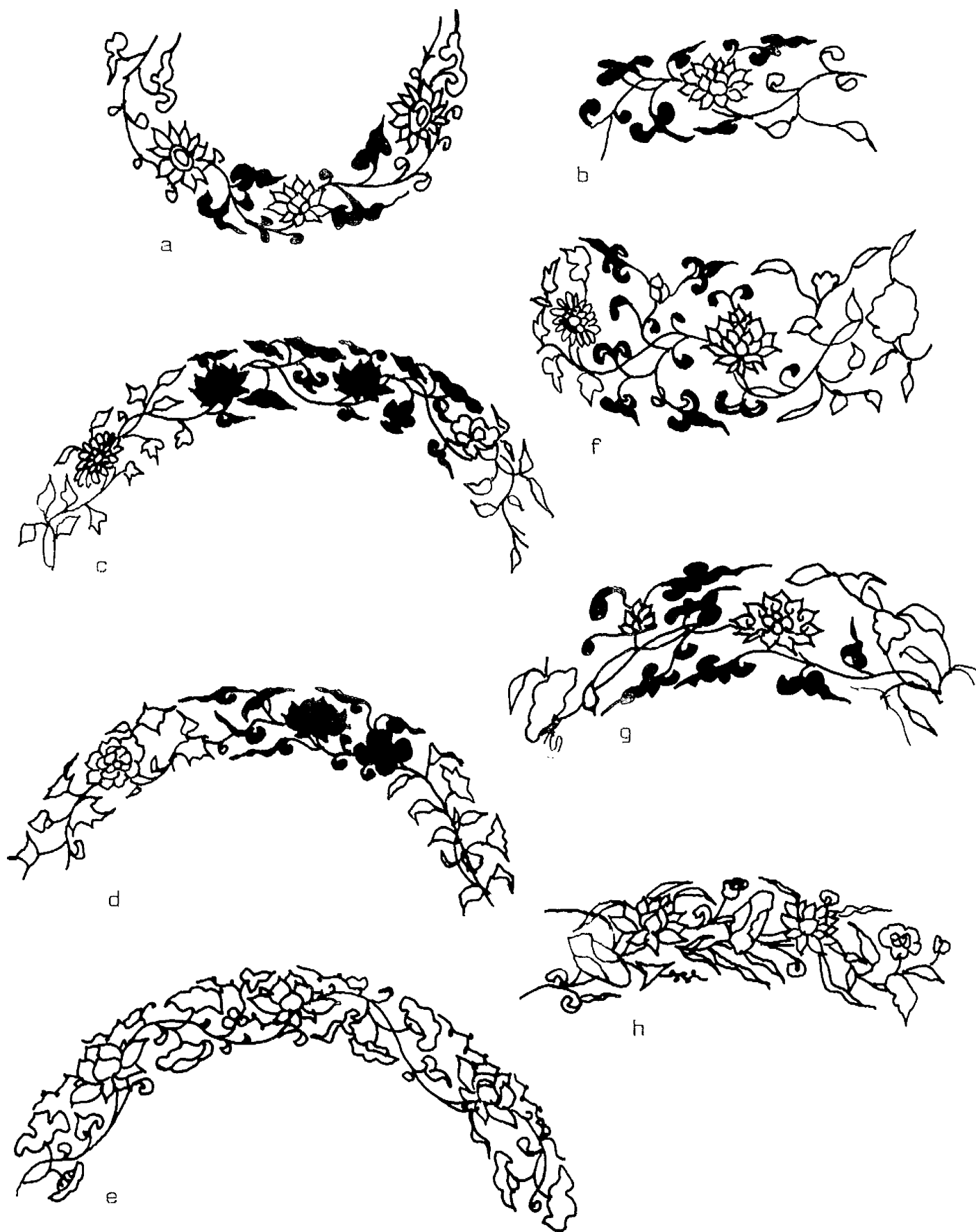


Fig. 5

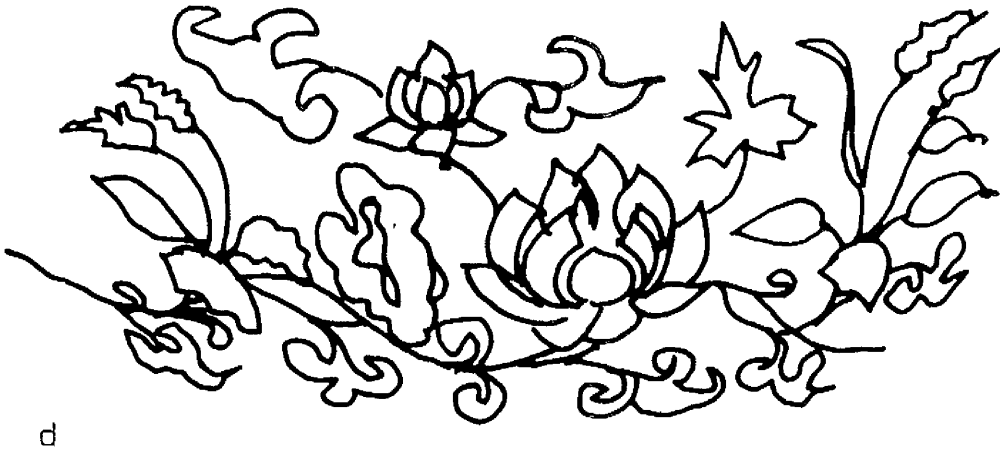
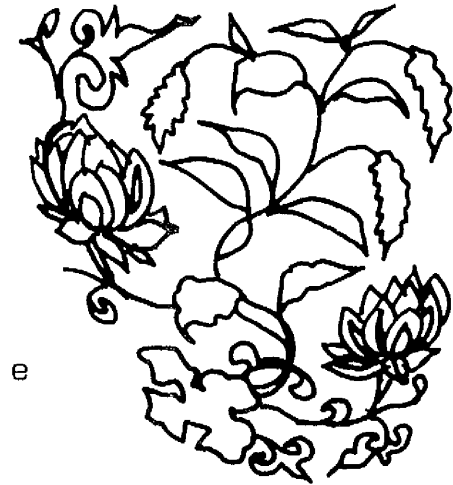


Fig. 6

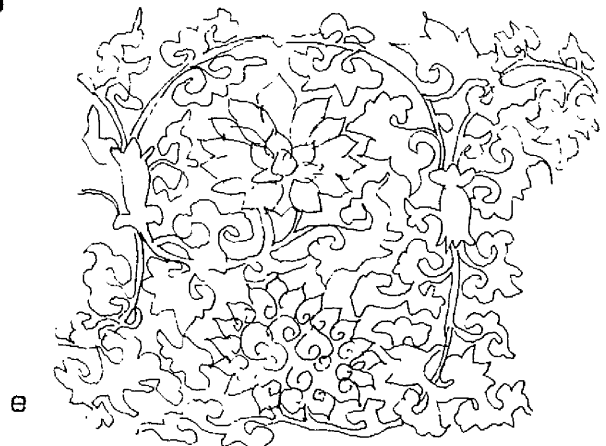
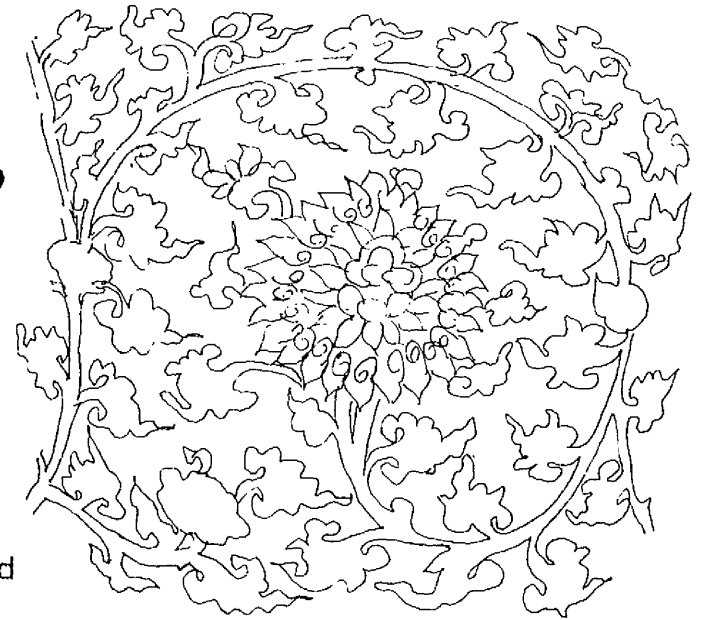
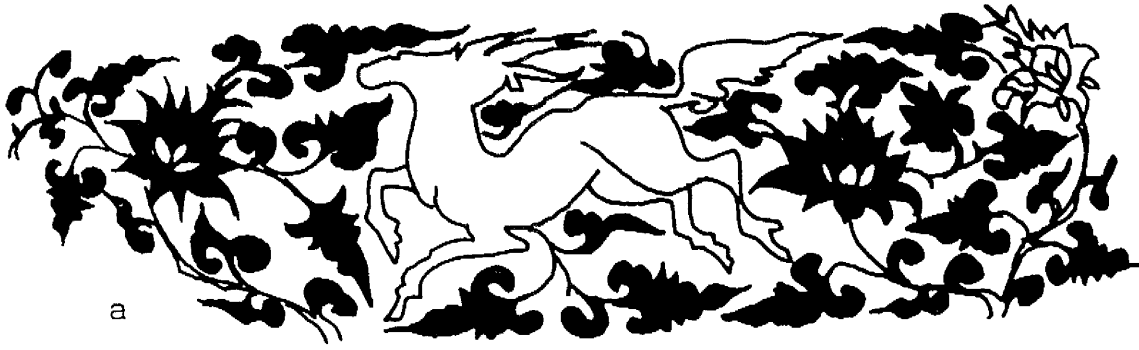
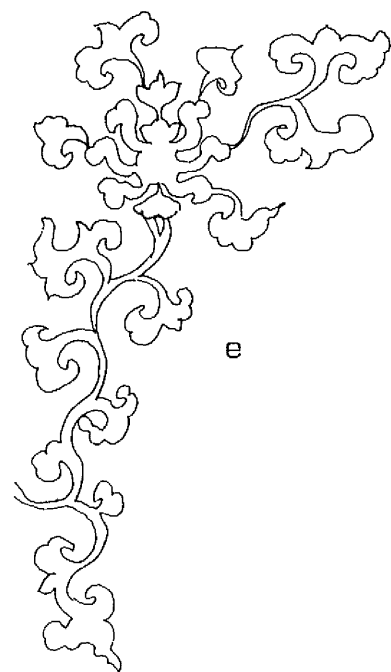
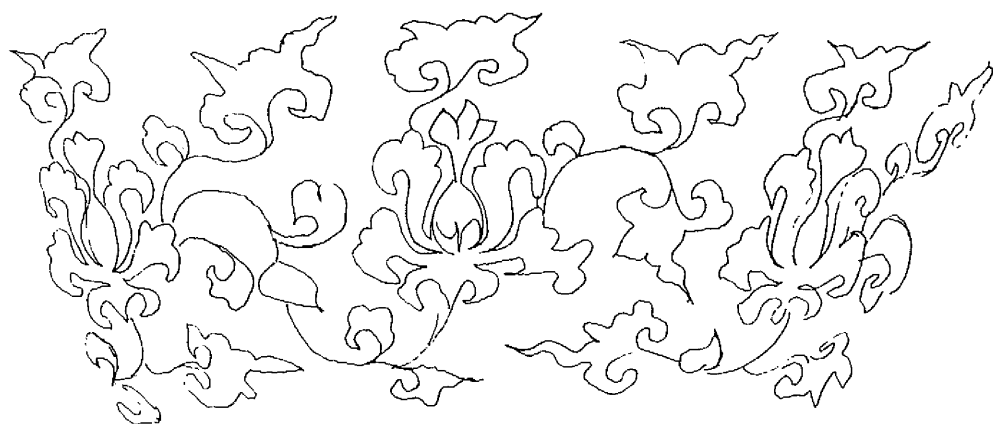
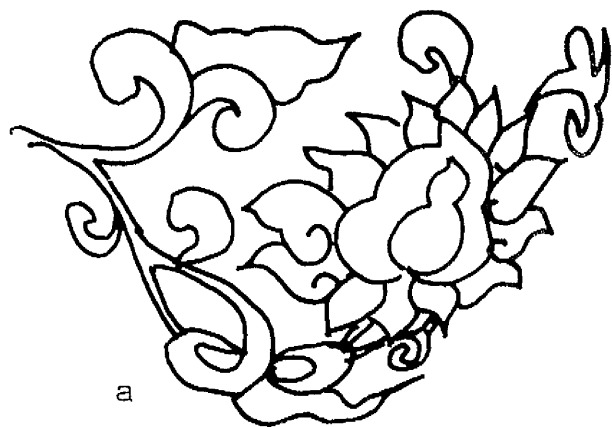


Fig. 7



d

Fig. 2



a



d



e



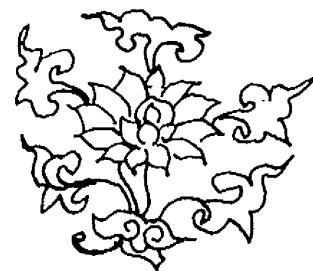
c



b



f



g



i



j



k



h



l



m

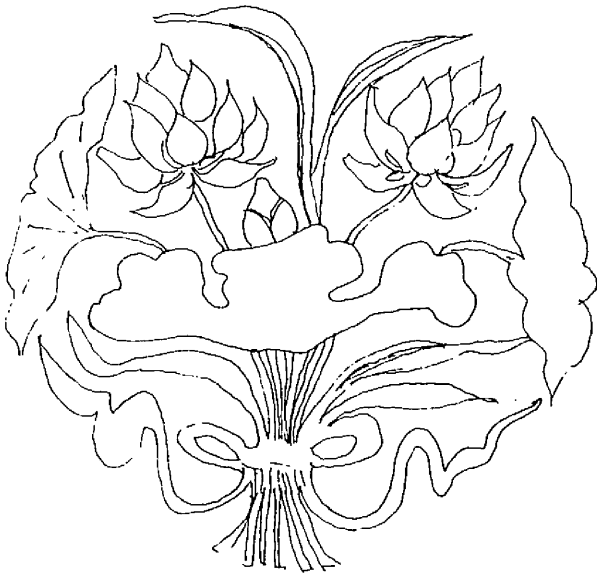


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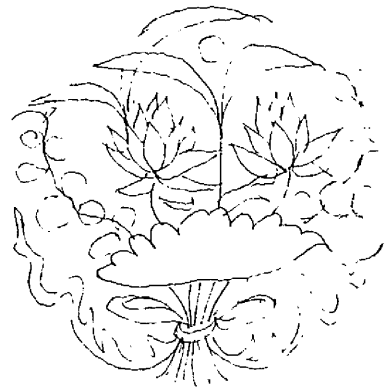


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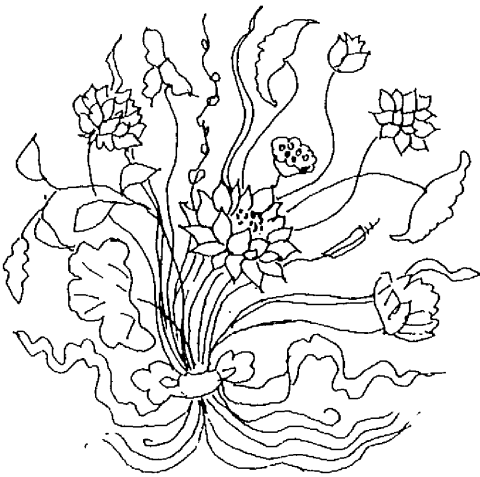
Fig. 9



a



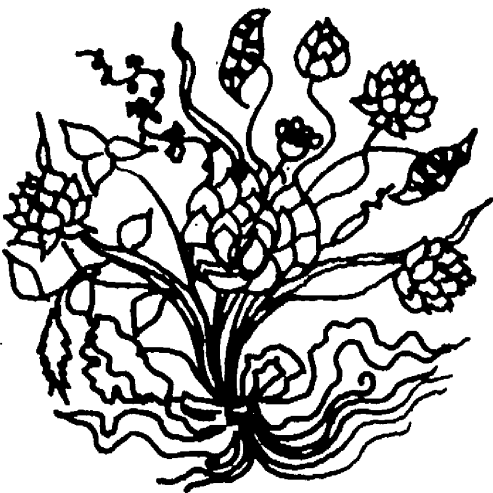
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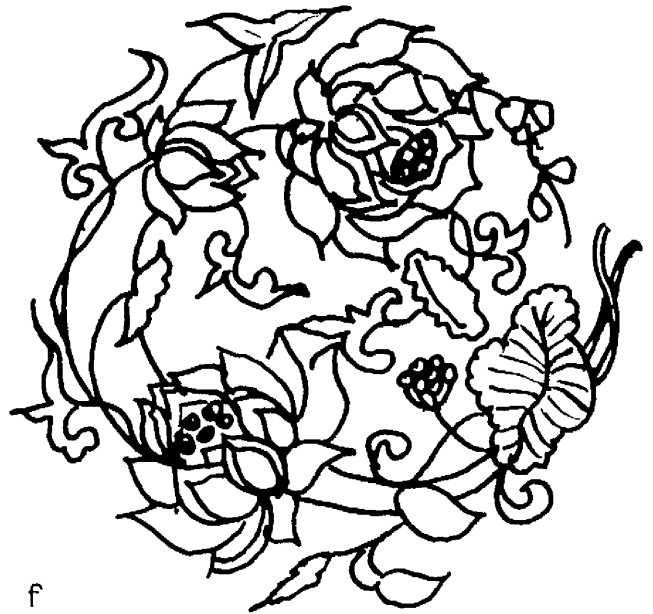
c



d



e

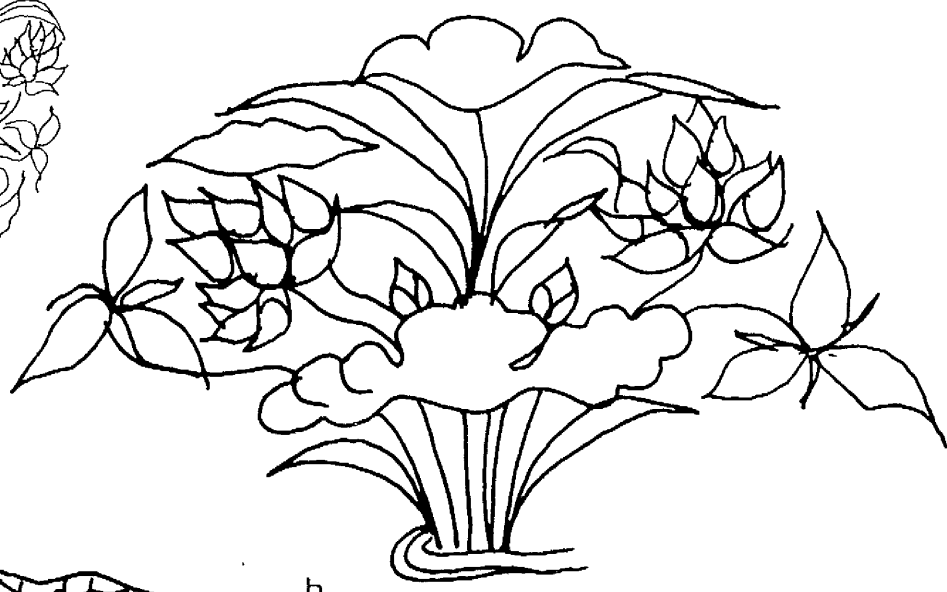


f

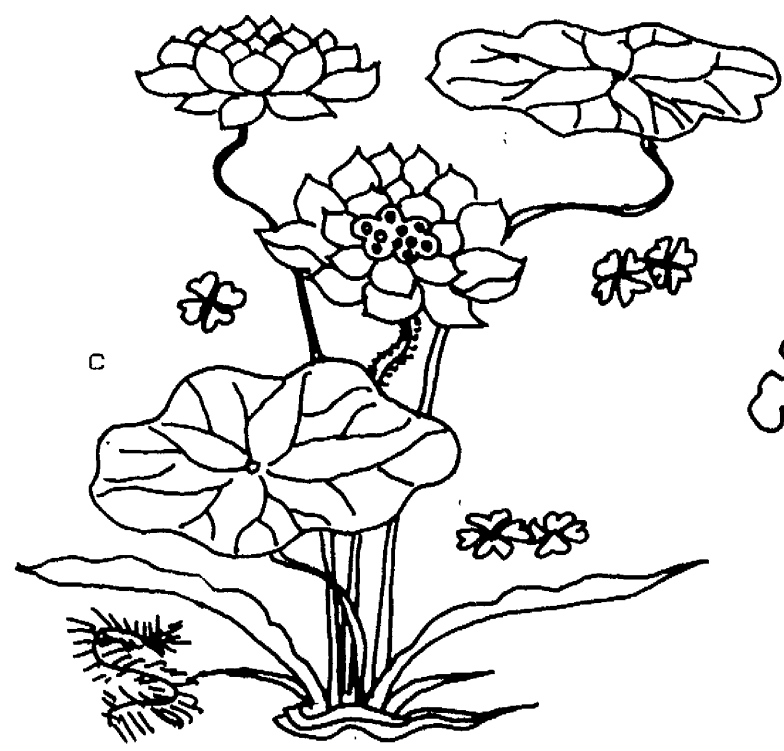
Fig. 10



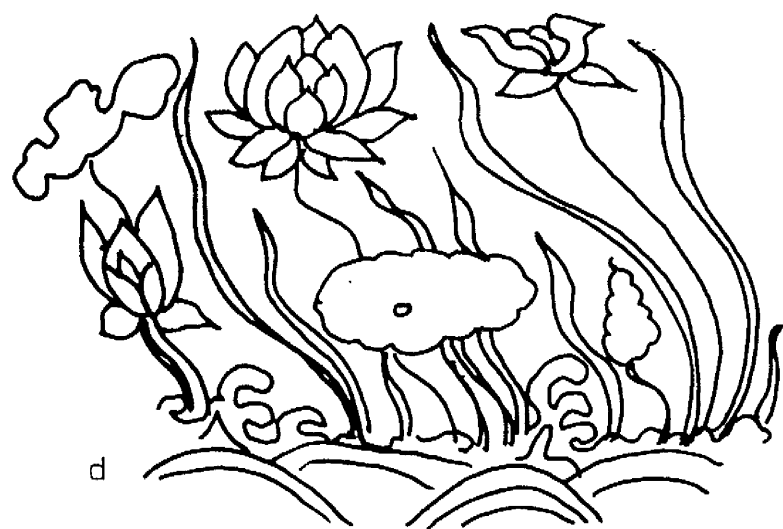
a



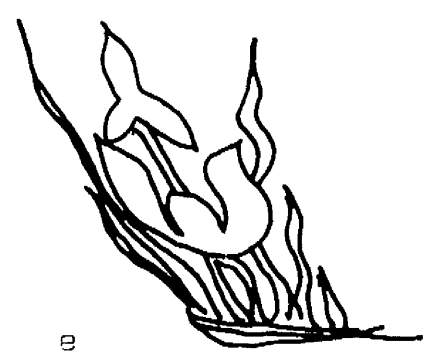
b



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Fig. 11



Fig. 12



Fig. 13

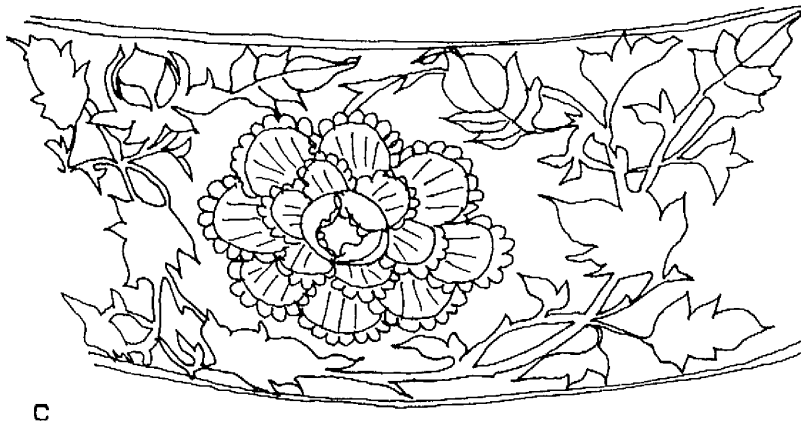
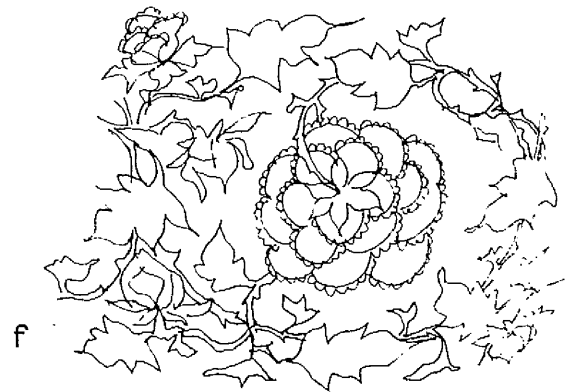
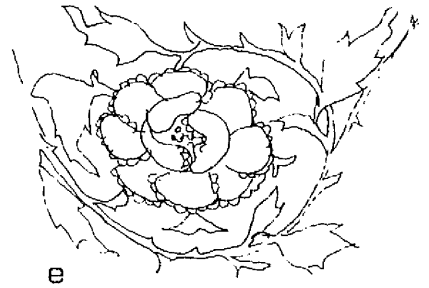
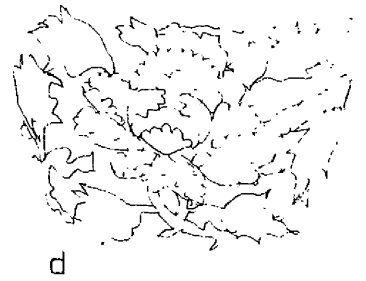
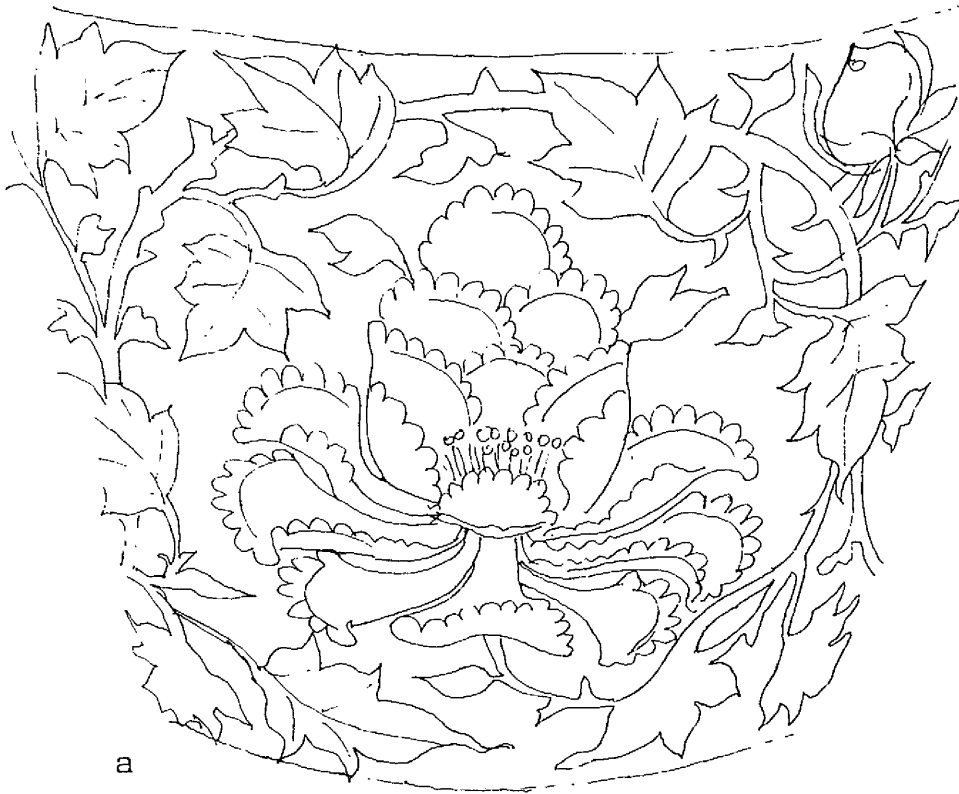
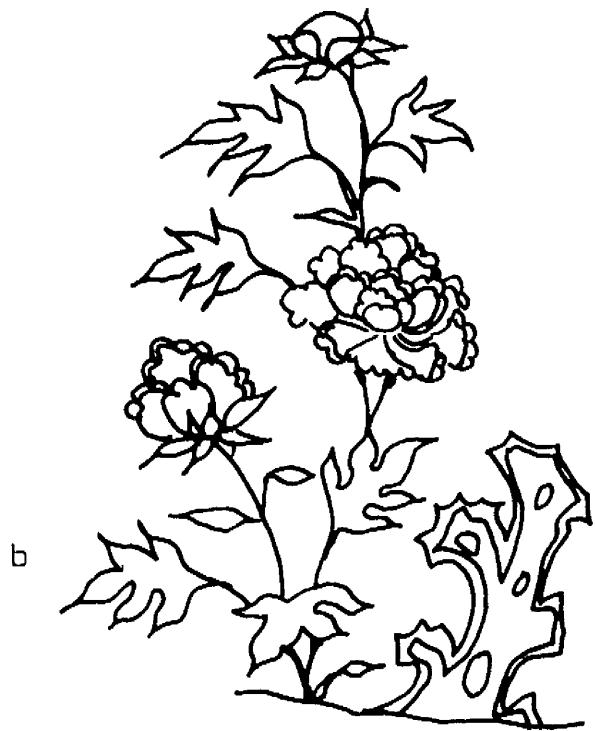
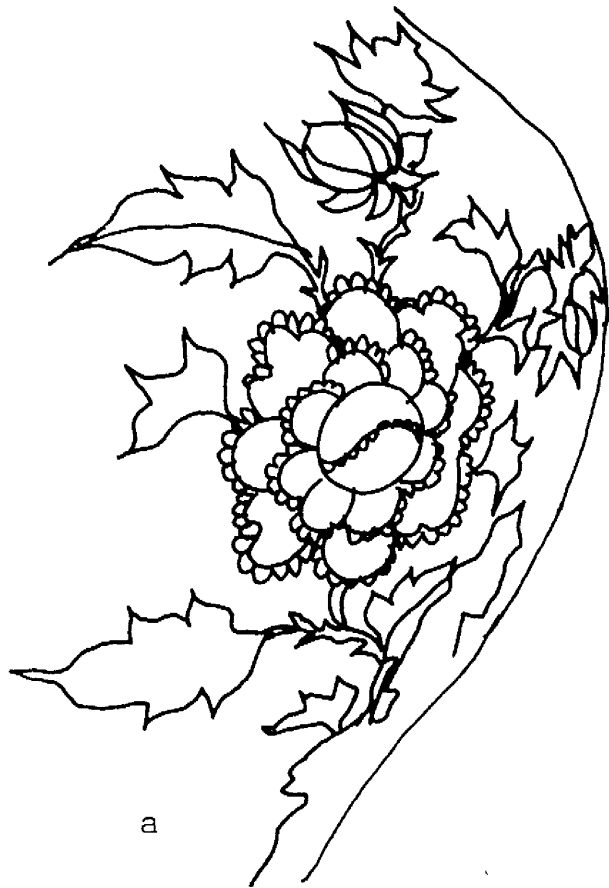


Fig. 14





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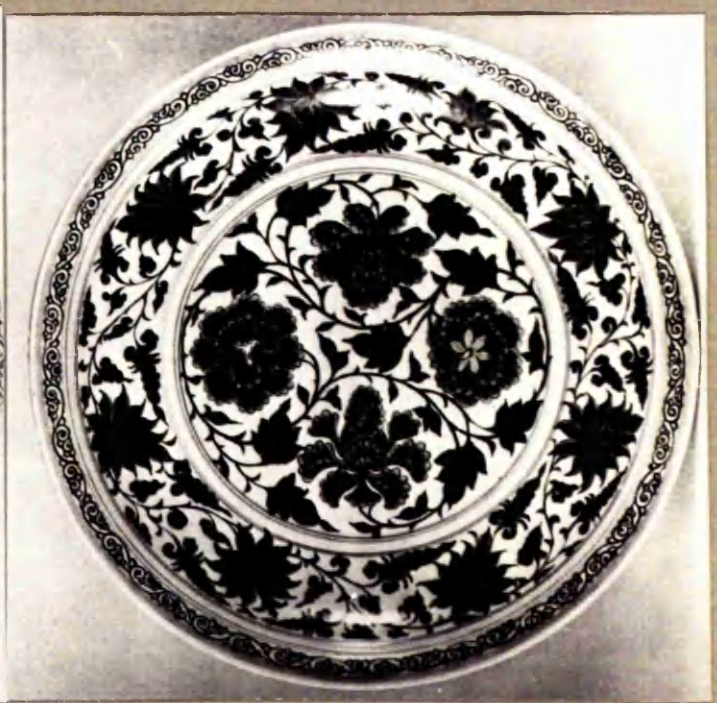


c



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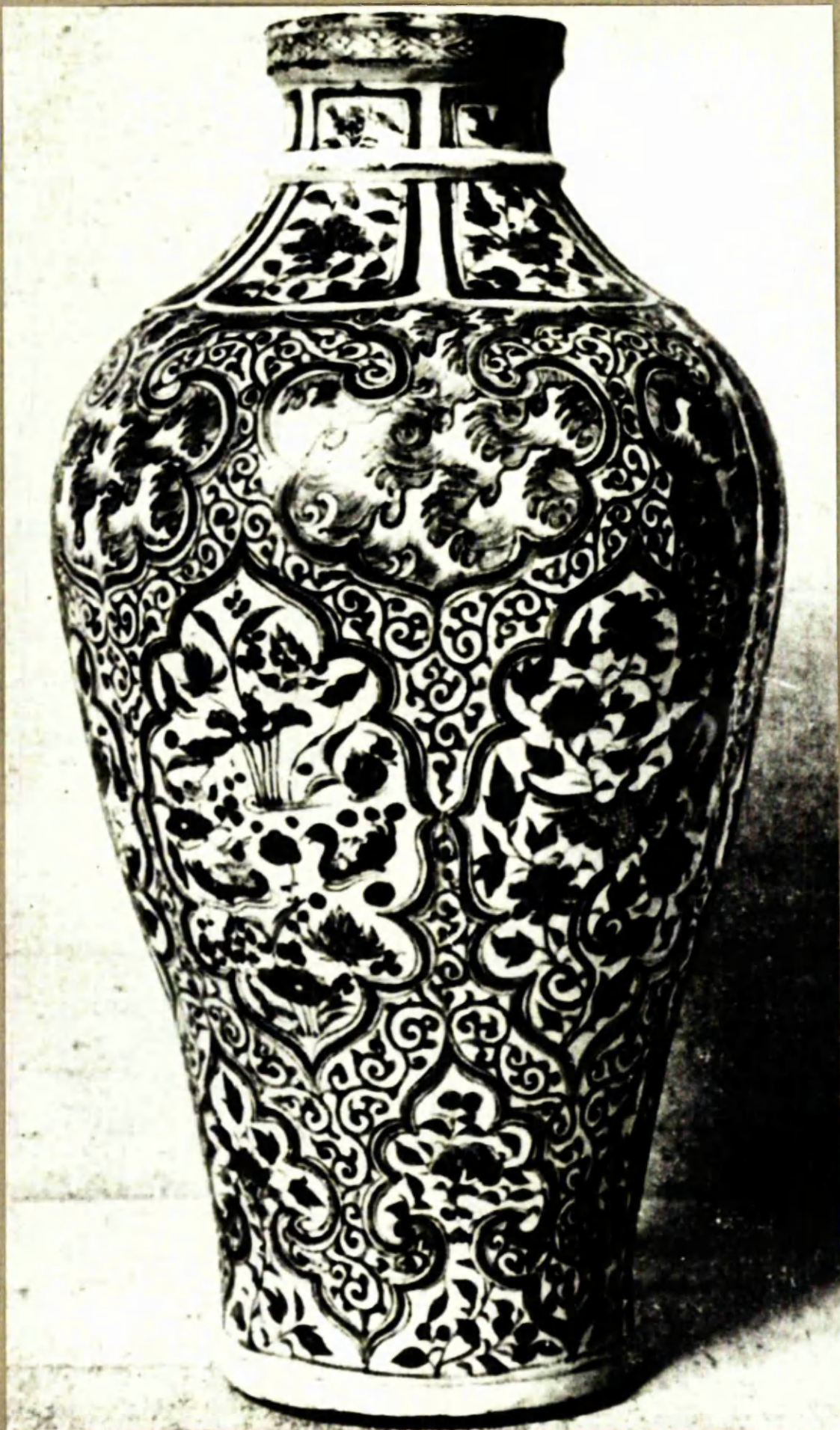
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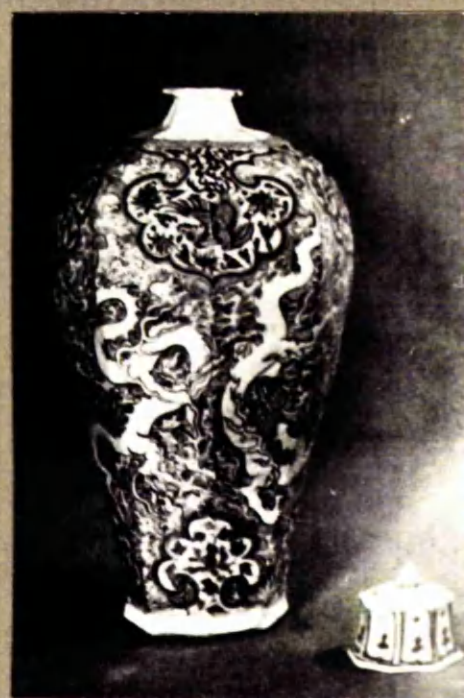
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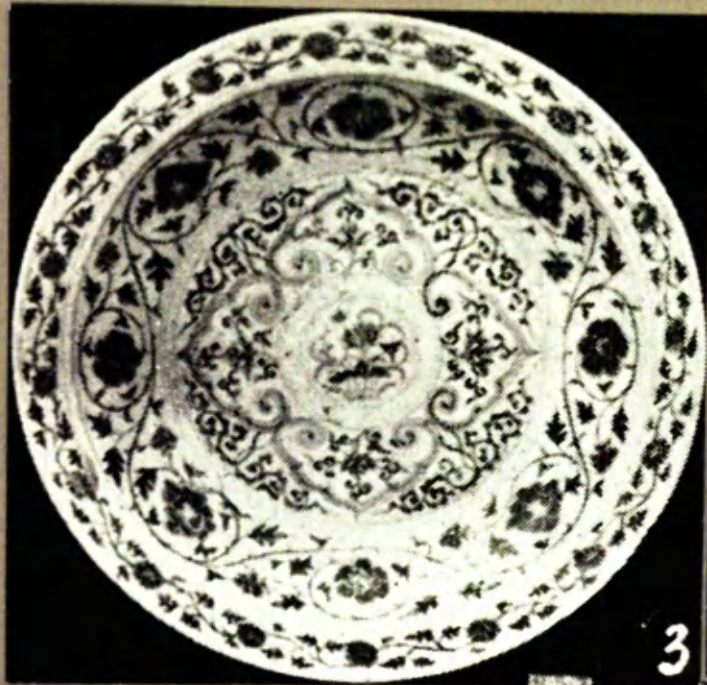
c



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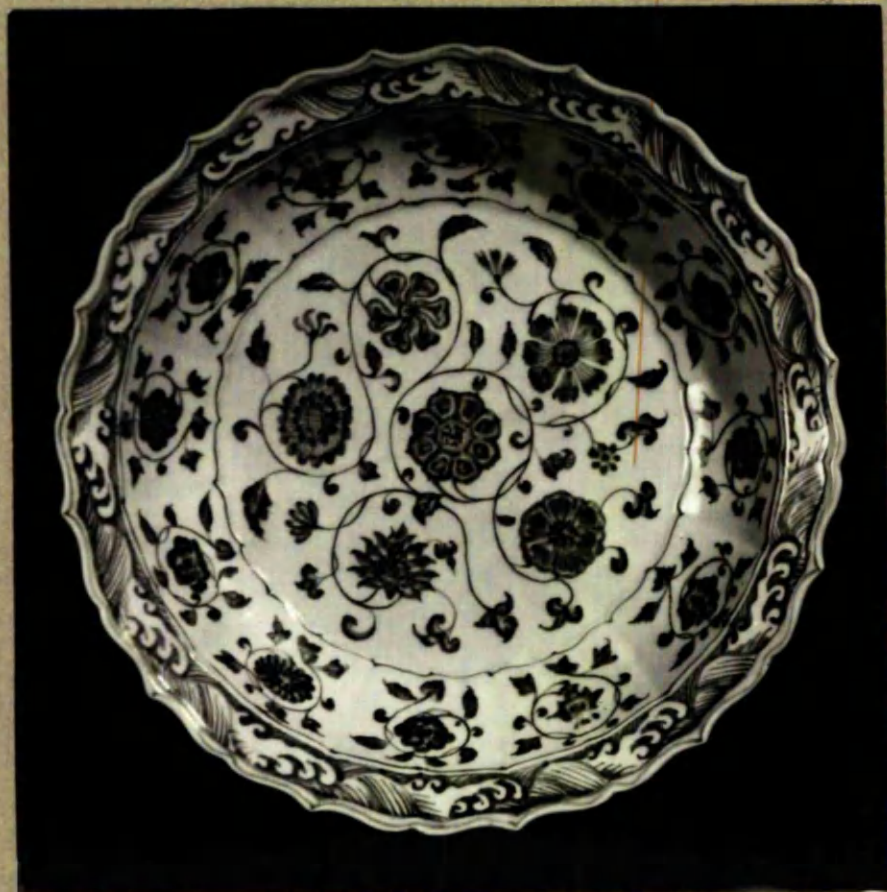
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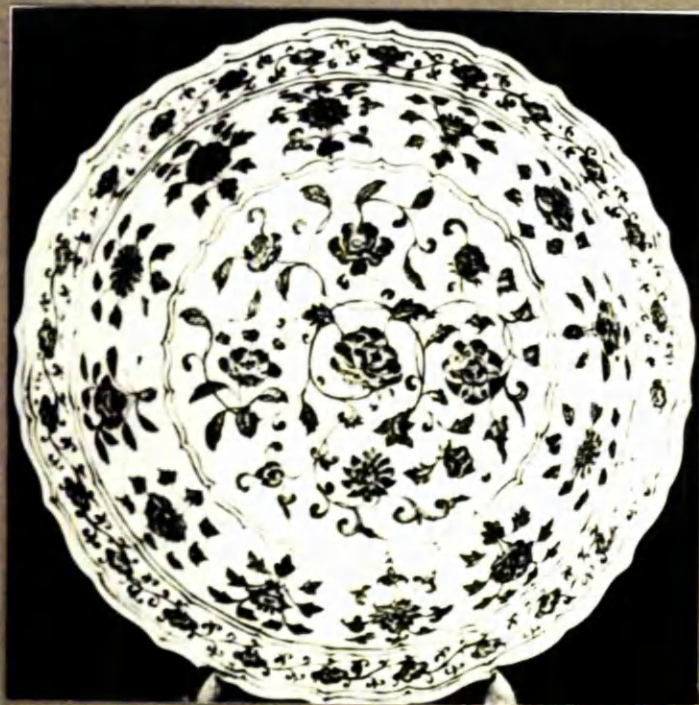
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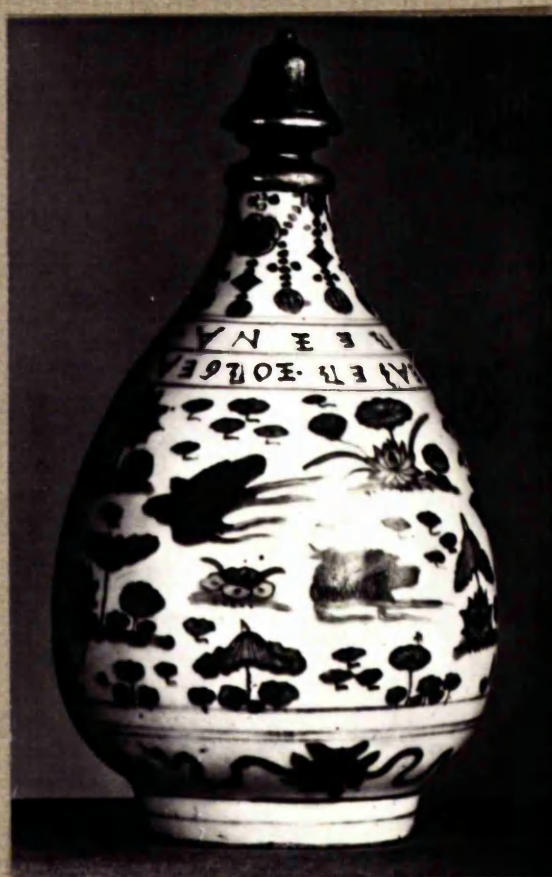
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