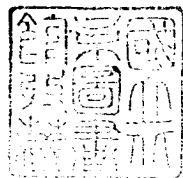


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柴窯發現記

柴窯之可寶貴世人靡不知之顧無人遇之抑非無人遇之特以無真碯之認識雖或遇之猶未遇耳自朝陽三座塔鎮塔之器歸於寒齋之後又經余三十餘年參考研究始知地不愛寶世間固尙不乏流傳按三座塔在今朝陽縣原名古爾板蘇巴爾唐爲營州柳城縣遼爲興中府蒙古土語呼三爲古爾板塔爲蘇巴爾漢人因其地有遼初所建三塔故名今爲喀喇沁右旗地余友陶蘊滄名元燾其先人官朝陽久遂爲朝陽寓公卜宅適對三塔於光緒初年夏日久雨之後晨興甚早日擊塔圯塔頂有瓷碟碗等二十餘事遂檢存其家旋復



爲其子姓各持三兩件以去余識蘊滄於津沽見其所藏破磔光豔奪目詢所
自來始知爲三塔中古物乃未經入土之柴窯也查契丹建國於唐代爲宣統
三年紀元以前九百九十六年迨至後晉始改國曰大遼年號會同在紀元前
九百七十五年傳至穆宗年號應歷享國十八年其時卽後周顯德北宋建隆
乾德之間三塔建於斯時適當柴窯出世之際柴爲後周世宗姓世宗在位六
年所製雨過天青突過邢越其精絕爲從來所未有不曰周瓷而曰柴窯蓋瓷
以人重姓以瓷傳已蘊滄見余愛不忍釋慨然許以厚值相讓摩挲鑑別之餘
審與古昔所稱青如天明如鏡薄如紙聲如磬者無不吻合其爲柴窯斷無疑
義余嘗謂吾國爲發明瓷器先進之國其源流則由匭而瓷由北而南由青而

白由白而彩代有製作精益求精至康雍乾而大備然溯厥權輿實以柴窯爲最矧閱年九百寥若星鳳珍逾球圖宜乎冠冕五洲焜燿千古非後來出品所能居其上也方今博雅好古之士乃不知其式樣如何色澤如何能無數典忘祖之誚比歲奔走四方凡直魯豫鄂粵贛江浙諸省於人所目爲宋影青者潛心物色千百之中或一遇之必斥鉅資購歸藏弄先後搜獲蔚然可觀物聚所好差堪自喜設余長此緘祕不令與世人相見共同認識非特柴窯湮歿不彰卽後之再遇柴窯者亦仍交臂失之寧非天下憾事乎公開展覽姑俟異日茲特先將柴窯發現始末詳敘此篇並就說瓷諸書撮錄有關於柴窯者若干則於後以供

博雅君子考證焉

再吾國製瓷實冠全球為世界所公認外人譯瓷字曰支那即以支那名吾國考諸載籍瓷為陶器之堅緻者蓋陶與瓷乃瓦器之通稱瓦器之作肇自炎帝有虞洎漢皆以陶名綠瓷見於漢賦縹瓷稱於晉代然猶未顯至六朝隋唐泐

俗作 法漸興而瓷之名始大著矣 陶本記作舜甸陶于河濱器也汲冢周書神農作瓦

綴者又據此則陶器發源最古降至後世製作日精始為文瓦器也類陶器

既成綠名而瓷乃潘岳中賦縹緗者後世則縹有瓷之稱由來已久蓋陶與瓷

始獨樹一幟耳 有邢窯越窯祕色窯等十餘種傳於世近年秦豫築路偶有

發現考古者莫得而名之概以唐瓷宋瓷目之而已蓋唐瓷皆沙胚泥胚五代

以後始有盜胎缸胎此又胚胎之遞嬗也後世說盜諸家偶見古瓷均以代遠年湮無從考證不敢妄肆品評故言盜皆自柴汝官哥定始汝官哥定雖亦不多見然世間尙有存者至柴器則千年以來世人迄未之見矣諺云柴窯片瓦值千金極言其難得可貴也考柴窯乃後周顯德初年所燒窯在河南鄭州以世宗姓柴故名然當時祇稱御窯至宋始以柴窯別之其瓷青如天明如鏡薄如紙聲如磬沙泥爲胚足露黃土滋潤細媚色異製精爲古來諸窯之冠非後人所能僞爲鄙人搜求古物近四十年所藏柴器光耀奪目不可方物洵希世之珍也柴窯既爲千餘年來罕見之物余所藏者何以能決其必爲柴窯蓋滋潤細媚色異製精八字評論柴窯實爲至當不移前乎柴窯者如越窯余亦有

之既無如此之細潤後乎柴窯者如宋明諸瓷以及康雍乾之瓷器泐色雖精然亦不及其滋媚真所謂前無古人後無來者非柴窯安有如是之精妙耶況足有黃土燒痕尤非後人可僞爲惟器多北方出土色澤大都變更甚至有完全灰色者余參考既深知之較確特重言以申明之惟製有精粗顯分兩等又不可不知也

歲在庚辰春日清遺老人識於申江旅次時年七十有八

柴窯出北地天青色滋潤細媚足多粗黃土近世少見

夾門
廣頤

昔人論柴窯曰青如天明如鏡薄如紙聲如磬黃土足

谷應泰博
物要覽

柴窯器最貴世不一見聞其製青如天明如鏡薄如紙聲如磬黃土足

文震亨
長物志

柴窯製色異爲諸窯之冠

黃一正事
物紺珠

柴窯起於汴相傳當日請器式世宗批其狀曰雨過天青雲破處者般顏色作將來今論窯器者必曰柴汝官哥定而柴久不可得矣得殘器碎片製爲冠飾絳環玩具亦足珍貴世傳柴片寶瑩射目光可却矢寶瑩則有之却矢未必然蓋難得而重言之也

唐肆英致
器肆英致

柴窯無完器近復稍稍出焉馬布庵見示一洗圓而橢面徑七寸黝然深沈光色不定雨後青天尙未足形容布庵曰余目之爲絳霄蓋罕覲云

七頌
識小頌
錄瑩

論窯器必曰柴汝官哥定柴不可得矣余向見殘器一片製如絳環者色光則同但差厚耳

張應文
清秘藏

明屠隆攷槃餘事載柴窯出北地河南鄭州世傳周世宗柴氏時所燒者故謂之柴窯天青色滋潤細膩

按後周都汴唐屬河南道考唐書地理志河南道貢瓷石之器是其地本宜於陶也宋政和官窯亦起於汴汝亦唐河南道所轄之州柴窯卽在其都內高澹人宋均窯瓶歌注云近人得柴窯碎片皆以裝飾玩具蓋難得而可貴也王漁洋香祖筆記云貴人得盃一枚其色正碧流光四照何其幸歟

雨後天青止柴窯器色如是汝窯所做已不類宋長白誤以爲祕色窯器且稱雨後晴天色訛青爲晴又茶經註所云越州爲上是指龍泉窯器皆載柳

亭詩話中

自古陶重青品晉曰縹瓷唐曰千峯翠色柴周曰雨過天青吳越曰祕色其
後宋器雖具諸色而汝窯在宋燒者淡青色官窯哥窯以粉青爲上東窯龍
泉其色皆青至明而祕色始絕

受日
堂鈔

古瓷尙青宜品茗酒耳若肴饌則素瓷青花白質瓷爲佳鄒陽賦醪釀既成
綠瓷是啓陸羽經越瓷青而茶色綠七啓盛以翠樽季南金詩聽得松風并
澗水急呼縹色綠瓷杯東坡詩青浮卵盃香觀數公句可知尙青止盃盞之
類亦非如柴汝之青色也

同一青瓷也而柴窯汝窯云青其青則近淺藍色官窯內窯哥窯東窯湘窯
等云青其青則近淡碧色龍泉章窯云青其青則近翠色越窯岳窯云青則

近縹色古人說陶但通稱青色耳

景德鎮諸窯稱青亦不同有云青乃白地青花也淡描青亦然其青皆近藍色分濃淡有倣古窯稱青者則亦如古窯之青若霽青之青亦近深藍色汝窯瓷色鎮廠所做者色青而帶藍光非近碧之粉青也肆攷謂汝窯瓷色如哥而深則誤認青爲近碧解矣不知汝瓷所謂淡青色實今之好月藍色鎮廠蓋內發眞汝器所做俗亦呼爲雨過天青

以上景德鎮附錄

肆攷謂古人以足載器器足多取沉重柴窯足每粗黃土官哥龍泉皆鐵足此非也按周之柴窯其時鮮佳胚故胎質用黃土足亦黃土非另造續成者卽鐵足亦因鐵骨泥作質故胚足露鐵色非另造鐵足安上唐氏不知胚裝

匣燒匣內尙有渣餅砂渣墊足只疑另有器足承載器燒故有古取沉重之說

有客攜柴窯片瓷索數百金云嵌於冑臨陣可以避火器然無由知其確否
余曰何不繩懸此物以銃發鉛丸擊之如果辟火不碎價數百金不爲多如
碎則辟火之說不確理不能索償也客不肯曰公於賞鑒非當行殊煞風景
急懷之去後聞鬻於貴家竟得百金夫君子可欺以其方難罔以非其道礮
火橫衝如雷霆下擊豈區區瓷片所能禦且兩過天青不過泐色精妙耳究
由人造非出神功何破裂之餘片尙有靈如是耶

我知是聞

柴窯所謂青如天明如鏡薄如紙三者均指泐汁而言不指胎骨而言元以

前之瓷皿雖亦偶有薄胎者要亦不能如明瓷脫胎之薄也此言薄如紙者蓋謂所上之泐其薄如紙也著者未見柴窯有故其說如此試泐者乎清祕藏所述繚環一片竟以紙薄屬之於胎骨殆不其然

傳聞漢口人家藏有一柴窯器皿或卽冰玉主人之天青盃歟盃爲湖北人買去或卽萬航歟盃爲怡賢親王故物乃宋器之精美者未必卽爲柴窯也

怡邸自號冰玉豈藏有越州窯耶

句正

柴窯在河南鄭州卽柴世宗所創也相傳當日請器式世宗批其狀曰雨過天青雲破處者般顏色作將來二語可以想見陶錄謂其青如天明如鏡薄如紙聲如磬然薄如紙一語乃指泐言非指瓷胎言也泐古人謂如柴窯泐皆紙然

氏之說極言亦未胎見骨之柴窯者耳也許青如天一語亦不盡然柴窯固以天青爲主但

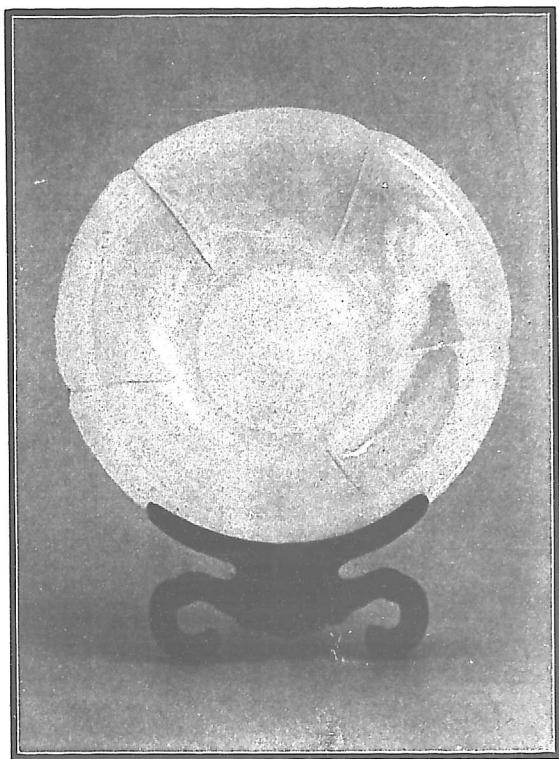
據博物要覽則尙有蝦青豆青豆綠等色非天青一色也泐中有細紋開片見於豆綠者較多無泐之處悉是黃土然滋潤細媚爲古來諸窯之冠在明

代已不易見近日築路掘出陶器頗多間有類此者嘗於某公坐上見之亦

於某某諸公坐中見之皆係出或者天壤奇寶不肯終祕人間耶許之街飲

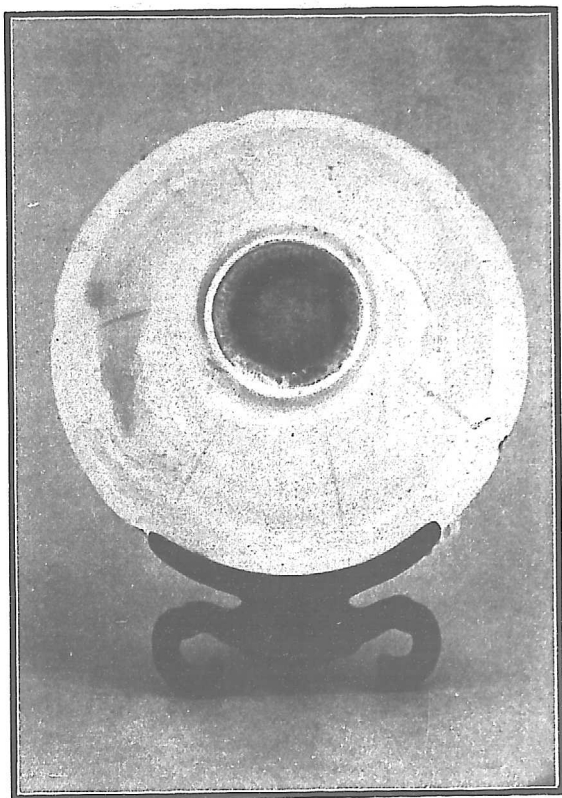
以上乃選錄說盜諸書有關於柴窯者計二十一則

柴 窯 碟 正 面



The front side of a Chai Yao Plate

柴 窑 碟 背 面



The back side of a Chai Yao Plate

wares made after Chai Yao, such as the productions of Sung and Ming Dynasties, and those made during the reign of *Kang, Yung and Chien Emperors*, yet they are not as fine and as smooth as Chai Yao, although the coloring of their glaze shows fine work. If not the productions of Chai Yao, what else can find no equals in fineness both before and after Chai Yao productions? No imitation is possible especially when there is burned mark of yellow mud *at the bottom*.

Most of this kind of porcelain has been taken out from the ground, its color has been changed, and even to such an extent that the color has become entirely gray. Having studied deeply into the case, I know the fact more accurately. Therefore, I make this further explanation. We ought to know that this *kind of porcelain is divided into the finer and the coarser kinds*.

Written by Ching-mei, an old man of
78 years of age, in Shanghai,
in the Spring of 1940.

are very rarely seen, yet there are still some of their specimens being kept by some people. As regards productions from Chai Yao, they are just as rare and as precious as morning stars and phoenix. "A piece of brick from Chai Yao," says a Chinese proverb, "is worth a thousand dollars." This well illustrates its rarity and preciousness.

According to researches, Chai Yao productions were burned during the reign of Hsien Tê of Posterior Chou Dynasty (954-959 A.D.). Chai Yao was located in Chêng Chou, Honan, deriving its name from the then reigning king, Shih Tsung, whose surname was Chai. It was then only referred to as Yü Yao or Imperial Kiln, and not until in the Sung Dynasty was it given the name of Chai Yao for sake of differentiation. Porcelain from Chai Yao is as blue as the sky, as clear as a mirror, as thin as paper, and as resonant as a musical stone of jade. It has clay or sand for the substance of the body. A glimpse of yellow clay appears at the feet or pedestals. It is smooth, delicate, well-made, remarkably colored, and is considered the best of all kiln productions and unimitable in later ages.

I have been collecting antiques for nearly forty years. The Chai Yao productions I have been keeping are so remarkably bright that nothing can be compared with them. They are indeed rare and precious in the world.

Note: Since the productions of Chai Yao have scarcely been seen for more than one thousand years, how can I ascertain what are in my possession are such productions? I can do so and comment on them because they are fine, smooth, having remarkable coloring, and were mostly skilfully and delicately made. I have also the wares of Yüeh Yao, which were produced before Chai Yao, but the former are not as fine and smooth as the latter. As to those

borne out by the name "China" given to pottery or porcelain wares by Westerners. We have found in the books that the word "Tzŭ" (瓷) was given to fine pottery; and that both "Tao" (陶) and "Tzŭ" (瓷) are earthen wares, which were first made at the time of Yen Ti (2838 B.C.). From Yu Yü to Han Dynasty Chinese pottery was given the name of Tao and not until late in the Tang Dynasty did it take up a glaze and assume the name of porcelain. More than ten specimens of pottery wares from Hsing Yao, Yüeh Yao and Pi Sé Yao (Yao being the Chinese word for kiln) can still be found at present day. Recently, during the course of road building in Shensi and Honan provinces, pottery wares from these kilns have been occasionally dug up. But they are so rare and unknown that even authorities on pottery and porcelain can hardly specify them and merely classify them as specimens of porcelain of Tang and Sung Dynasties. Pottery or porcelain of Tang Dynasty had for the substance of its body sand or clay. The Chi Tzŭ or Kang substance did not appear in pottery bodies until the period of the Five Dynasties. This illustrates the transition of the substance of which the body of Chinese pottery wares of early periods was made.

Authorities on Chinese pottery or porcelain, in later ages, when coming across specimens of ancient pottery wares, have always hesitated to comment on them owing to their great antiquity and the lack of authentic references. Therefore, they would not profess to know anything beyond the productions of the five well-known kilns of Chai, Ju, Kuan, Kê, and Ting. Although productions from Ju, Kuan, Kê, and Ting kilns

According to tradition, Shih Tsung had ordered some articles to be manufactured just like the blue sky peeping through the clouds after rain. From this, I discern that in the saying 'as blue as the sky, as clear as a mirror, as thin as paper, as resonant as a musical stone of jade,' the phrase 'as thin as paper,' is undoubtedly referred to its glaze surface and not its body. The phrase 'as blue as the sky' is also not wholly consonant with facts. For Chai Yao productions are, with doubt, chiefly of sky-blue color, but there are still, according to the book of Po Wu Yao Lan, many other colorings of green. Blue is, then, not the only color. Most of the green colored wares have cracks on their glaze surfaces and where there is no glaze, the body appears to be of yellow clay. Nevertheless the body is smooth and fine and wares of such make-up are the best productions of their kind. These wares had already become rare in the Ming Dynasty. Recently, during the course of road building many ancient pottery or porcelain wares have been dug up and among them are found specimens very similar to these. I have seen them at one of my friends. (In other places, I have also seen some of the specimens here mentioned, but they are of deep black color and not real Chai Wares). I suspect that no precious things should be long hidden from human eyes."—From Hsü Chih Hun's Yin Liu Chai Shui Tzū (許之衡飲流齋說瓷).

The above 21 articles are extracts from books dealing with the porcelain of Chai Yao.

That Chinese porcelain has had no equals in the world is universally recognized. This fact is well

not then demand any payment. He refused, saying that I was not an expert to judge on antiques, and went away with it hastily. Afterwards I heard he had sold it to a rich family for a hundred dollars. In my opinion, Chai porcelain is only noted for its skilful, blue coloring and it is only absurd to attribute to it such wonderful charms.”—From *As I Have Heard* (如是我聞).

19. The so-called ‘as blue as the sky, as clear as mirror, as thin as paper’—the three qualities of Chai productions—is undoubtedly referred to the quality of the glaze and not the body. Porcelain wares made before Yuan Dynasty, in some cases, have thin bodies. However, their thinness can not be compared with that of the Ming wares. This means merely the glaze surface. That Ching Pi Tsang had attributed this kind of thinness to the body of a fragment of Chai ware is rather incorrect.

20. “As reported, a certain family of Hankow possessed a Chai Yao ware. This might be the blue bowl of Bing Yu Tsu Jen. This bowl had been brought by a native of Hupeh, who, I suspect, might be the man named Wan Han. Originally this bowl belonged to Yin Shien Prince. It is the best production of Sung Dynasty. But it is still disputable whether it is a Chai ware. Prince Yin Shien styled himself, Bing Yu Tsu Jen, ‘The owner of Ice-Jade Hall,’ and from this name, it is probable that he might have a collection of Yuch Chow Yao Wares.”—From *Tao Ya* (徧疋)

21. “Chai Yao was located in Chêng Chou, Honan, and was the very one built by Shih Tsung.

Yao resembles that of Kê Yao but of a deeper shade. This is, however, a mistake in recognizing blue as associated with green. The author seems to disregard the identity between the pale blue of Ju Yao and the good moonlight ultramarine of the present. As a matter of fact, the Ching Tê Chen factory ware is the direct facsimile after the genuine Ju Yao taken out from the imperial palace. It is more commonly known as the 'clear sky after rain.'"—From Ching Tê Chen Ceramics (景德鎮陶錄).

17. According to a study of Chinese porcelain, it is said that the pedestals or feet of ancient porcelain vessels are purposely made heavy so that they can stand well and firm. Therefore, the feet of Chai wares are generally made of yellow sand, and Kuan, Kê and Lung Chüan wares have iron pedestal. But this is erroneous. For, during the Posterior Chou Dynasty, the biscuits of porcelain wares, owing to the lack of any other better material, are generally made up of yellow sand, hence the pedestals are also of yellow sand. The iron feet referred to in the above book are by no means real iron. They are made of black clay and therefore look like iron.

18. "A certain person had a fragment of a Chai vessel and asked for it a price of several hundred dollars. He said that the fragment if inlaid on a helmet might protect one from bullets in battle. However, he was not, after all, certain of the truth of what he had just said. I told him to hang it and shoot at it. If the bullets could not pierce or break it, it ought to be worth more than the price he asked for; but if they did break it, what he said was not true, he should

while the tea green.' Chi Chi (also a book) also says, 'Hold it (tea) with an emerald part.' Chi Nan Chin's poem: 'When we hear the rustling pines and the murmuring streams, we haste to order for a blue porcelain cup.' Tung Po's poem remarks that the blue of the oval cup seems as if floating up an odoriferous vapor. Judging from these passages it is evident that drinking vessels of olden times are mostly of blue color. However, the color referred to here is not all an exact equal to the blue of the Chai wares.

15. "With regard to the blue colors of porcelain vessels, there are many variations. The blue of Chai Yao and Ju Yao productions is a light blue; of Kuan Yao, Nei Yao, Kê Yao, Tung Yao and Hsiang Yao productions, a light greenish blue; of Lung Chüan and Chang Yao productions, an emerald; and of Yüeh Yao and Yao Yao, a Pien (bluish white) color. But ancient commentations on porcelain have generalized these various colors into one color, the 'blue.'

16. "The various kilns at Ching Tê Chen give different descriptions to the so-called ceramic blue. Some say that it is blue on white ground, as is also the 'lightly delineated blue,' in which the blue approaches ultramarine but differs in its own degree of tint. Then there is the imitated ancient pottery, which bears similar blue to the age-honored ware. Again there is the 'clear-up sky blue' azure, coming very near to deep ultramarine. Still, the ware produced by the factories at Ching Tê Chen after the Ju Yao shows a bluish color tinged with some ultramarine, unlike cosmetic blue which is in closer vicinity to green. According to 'A study of porcelain,' the color of Ju

genuine blue, sparkling in four directions. How fortunate he had been!"

12. "Only Chai porcelain has the color of sky-blue. Imitations made from Ju Yao (kiln) bears very little semblance, and Sung Chang Pai has mistaken them for Pi Sê Yao's productions. In quoting 'clear sky after rain,' he has mistaken the word 'clear' for the word 'blue.' Further, commentaries in the 'Cha Ching' (Tea Book) are found to have remarked that Yüeh Chow productions are the best. By this he evidently referred to Lung Chüan Yao wares. These statements are all found in Liu Ting poetry Discussions."

13. "Pottery wares of blue or green coloring have always been esteemed since olden times. Ching (Dynasty) porcelain noted for its Piao color; Tang, for emerald; Posterior Chou, for sky-blue; Wu and Yüeh, for Pi Shê. Sung porcelain has various colorings. Porcelain made in Ju Kiln, in the Sung Dynasty, has a light blue color. Kuan Yao and Kê Yao productions with whitish-blue color are considered best. Productions of Tung Yao and Lung Chüan all have a blue color. Until Ming Dynasty, Pi Sê was extinct."—From Diaries of Loving Sun Hall (愛日堂鈔).

14. "Ancient porcelains of blue color are preferred for drinking (tea or wine) purposes. As for serving purposes on a dinner table, porcelains of white tones and blue flowers are considered more tasteful as a matter of artistic conceptions. Tsou Yang, in his Fu wrote 'Take out the blue porcelain cups while the wine matures.' Lu Yu's Ching (a book) contains a passage reading: 'Yüeh (Chekiang province) porcelain is blue,

7. "Commentators on porcelain must always make reference to productions from Chai, Ju, Kuan, Kê, and Ting. Chai productions can hardly be found now. Formerly I saw a little fragment from a shattered Chai vessel and the said fragment was used as an adornment on a chain. Its brightness in color is same as had been referred to, but a little thicker."—From Chang Ying Wen's Ching Pi Tsang (張應文清秘藏).

8. "Wares from Chai Yao were produced at Chêng Chou, Honan, in Northern China. According to tradition they were made during Chow Shih Tsung's time and thereby derived the name of Chai Yao wares. They have a sky-blue coloring, and are smooth and fine."—From Ming Tu Lung Kao Pang Yü Shih (明屠隆攷槃餘事).

9. "Posterior Chou Dynasty had its seat of government at Pien. Pien, in Tang Dynasty, belonged to the Inspectorate of Honan. According to Official Geography of Tang Dynasty, Honan Inspectorate paid tributes of porcelain wares. From this it is evident that this place was suitable for pottery works. The Chên Ho official Kilns of Sung Dynasty also sprang up at Pien. Yu was also somewhere within Honan Inspectorate during the Tang Dynasty. Chai Yao was located in its capital."

10. "Kao Dan Jen wrote a Sung Chün song on a certain porcelain bottle, and in its commentary he said any shattered piece from a Chai ware had been usually made into ornaments or set up as curios, because it was difficult to procure and therefore precious."

11. Mr. Wang Yu Yang wrote in his Hsiang Tsu Recollection: "A certain nobility had a bowl of

as blue as sky, as clear as mirror, as thin as paper, and as resonant as a musical stone of jade.”—From Wen Cheng Hêng’s *Chang Wu Chih* (文震亨長物志).

4. “Chai Yao productions are of fine make and remarkable coloring, and the best among productions from all kilns.”—From Huang I Chêng’s *Shih Wu Kan Chu* (黃一正事物紺珠).

5. “As has been said, Chai Yao was built in Pien (modern Honan) to supply the imperial household with porcelain articles. Emperor Shih Tsung once ordered some articles to be manufactured just like the blue sky peeping through the clouds after rain. Indeed commentations on porcelain, nowadays, have always referred to Chai, Ju, Kuan, Kê, and Ting. But specimens from Chai Yao are almost unprocurable. Any fragments from a broken Chai vessel may be used as adornments for hats or chains and considered very valuable. According to tradition, the sparkles of a piece of Chai ware darted one’s eyes, and its reflection could push back an on-coming arrow. The former statement is probably true, while the latter is altogether on unfounded exaggeration.”—From Tang Ying’s *A Study of Porcelains* (唐英瓷器肆考).

6. “No perfect ware of Chai Yao can be found. But recent discoveries have found a few perfect ones. Ma Bu An showed me a vessel, oblong in form, seven inches in diameter, dark-blue in wavering colors. Mere ‘blue sky after rain,’ cannot sufficiently portrait its picturesqueness. Mr. Ma said: ‘I could style it a purple heaven.’”—From Chi Sung Tang’s *Shih Shiao Lu* (七頌堂識小錄).

Kwangtung, Kiangse, Kiangsu and Chekiang, I have carefully made selections among what the people considered as Sung Ing Ching (宋影青) porcelain. Among a few hundred or a thousand pieces, I might have come across a good piece and I always purchased it with high price and keep it in my house for amusement. Having selected at different times, I have had quite a collection. I feel happy over the collection of what I am fond of. Should I keep quiet and not to share its pleasant appearance with other people, not only the porcelain of Chai Yao will become a hidden article, but it will also cause unobservation by those who may hereafter come across it. Won't it then be a matter of regret to the world?

A public exhibition of this porcelain will take place in a later period. I will first write this detailed record of the discovery of the porcelain of Chai Yao, also write the following extracts dealing with the porcelain of Chai Yao as has been written in the books on porcelain. These, I believe, will serve lovers of arts as illustrations and references for further study.

1. "Specimens from Chai Yao are found in the North, having a sky-blue hue, smooth, fine, with yellow sand and pedestals, very rarely seen in later ages."—From I Men Kuang Tu (夷門廣積).

2. "Ancients have commented that productions of Chai Yao is as blue as sky, as clear as mirror, as thin as paper, and as resonant as a musical stone of jade."—From Ku Ying Tai's Po Wu Yao Lan (谷應泰博物要覽).

3. "Productions from Chai Yao are most precious and rarely seen. I have heard that they were made

of Hing and Yao. Its exquisite fineness has surpassed all hitherto known by the world. It is not called the porcelain of Chow Dynasty, but the porcelain of Chai, because the manufacture of porcelain is rather a personal matter, therefore his name is used to show its manufacturer: Seeing that I was very fond of the porcelain, he generously consented to sell it to me for a high price. Having touched and examined it, I have found that it corresponds exactly with the ancient statement that it is as clear as mirror, as thin as paper and as resonant as a musical stone of jade. There is no slightest doubt that it is the porcelain of Chai Yao.

I have often said that my country is the country which first discovered the manufacture of porcelain. It was from pottery to porcelain, from the North to the South, from green to white color and from white to gray color. Development has been made from one generation to another. It came to perfection during the reign of Kang-hi, Yung-cheng and Kien-lung, and the porcelain of Chai Yao is really and comparatively the best of all. During the last 900 years, this kind of porcelain has been very rare, and is more precious than Tien Chiao (天球) and Ho Tu (河圖). It should be considered as the crown of porcelain in the world and should be brilliant at all times. No production in the future will be able to stand as its superior. The present antiquarians are ignorant of its shape and color. It is like a person who should feel ashamed, if in tracing up the past, he is ignorant of his ancestors.

In recent years, I have travelled everywhere. In the province of Hopei, Shantung, Honan, Hüpeh,

this district. In one summer, at the early part of the reign of Kwang-su and after a long rain, Mr. Chao saw very early in one morning that the pagoda had fallen and that over twenty pieces of porcelain bowls and dishes were on the top of the pagoda. He picked them up and kept them in his house. Not long after, each of his sons and close relatives took several pieces away. I became acquainted with Wen-chang in Tientsin. Seeing that the broken dishes he was keeping were brilliant, I inquired where they came from, and was informed that they were ancient articles which had been stored up in the San Pagoda and were Chai Yao porcelain which has not been buried in the ground.

We find that Chee Tang (契丹) established the country in the Tang Dynasty, and was 996 years before the 3rd year of the reign of Hsuan-tung (宣統). Down to Hau Chen Dynasty (後晉), the country began to use Ta Liu (大遼) as the name of the dynasty, and Hui-tung as the name of the sovereign, being 975 years before the 3rd year of the reign of Hsuan-tung. The Sovereign, Ing-li, whose honorary title, after his death, was Muh-chung, reigned 18 years. This was just the period between the reign of Hsien-teh (顯德) of Hau Chow Dynasty, and the reign of Kien-lung (建隆) and Chien-teh of Pei Sung Dynasty (北宋). It was at this period that the San Pagoda was erected, and that the porcelain of Chai Yao began to appear. "Chai" was the surname of Emperor Sie-chung of Hau Chow Dynasty (後周). Sie Chung reigned 6 years, and the porcelain he manufactured, which was as blue as the sky after the rain, was superior to the production

Detailed Record
of
The Discovery of Chai Yao Porcelain

That the porcelain of Chai Yao is precious, is not unknown in the world, but no person has come across it. Even if some may, yet without true and accurate knowledge for recognizing such porcelain, they would fail to know it.

Ever since I have taken possession of this porcelain which was deposited in San Chao Pagoda (三座塔) in Chao Yang (朝陽), I realize after having studied it for over thirty years that valuables do appear on earth and quite a few pieces have been handed down to us. The San Chao Pagoda was located in a district now called Chao Yang District, the original name of which being Ku Erh Pang Su Pa Erh. In Tang Dynasty it was called Ing Chiu Liu Chen Hsien (營州柳城縣), and in Liu (遼) it was called Hing Chung Fu (興中府). In the Mongolian language, Ku Erh Pang means San, and Su Pa Erh means Pagoda. Owing to the fact that the San Pagoda was built on this land during the early period of Liu Dynasty, the Chinese, therefore, used the name of the pagoda as the name of the place. At present the place is called Ku La Sing Yu Chi Te. A friend of mine by the name of Tao Yuan-shao whose home name being Wen-chang, has made his home in Chao Yang just opposite the pagoda, because his father was, for a considerable length of time, an official in



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