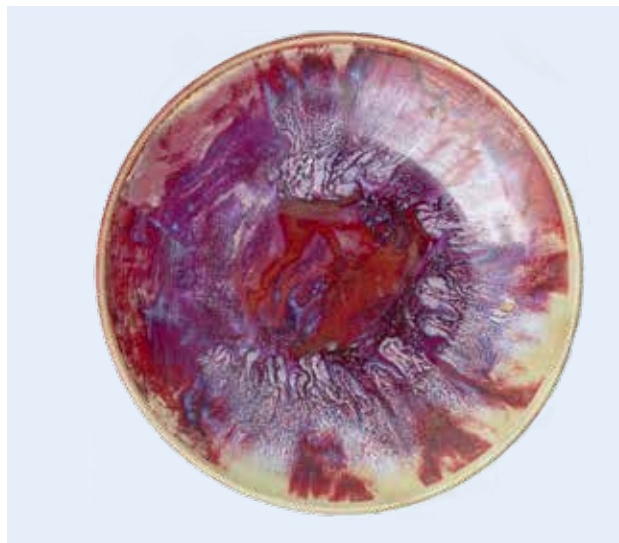
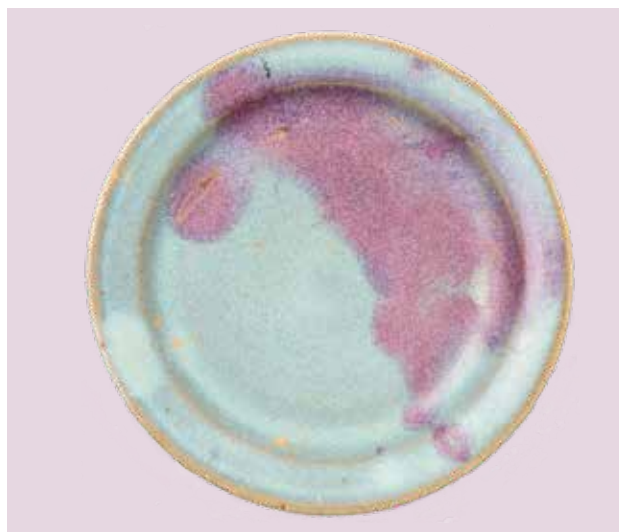


Junware Recovered from Philippine Sites



Toto Olivera

Introduction

One of the classical (and most distinctive) ceramic innovations of the Song Dynasty in China is Junware (previously transliterated into English as Chun ware). Song Dynasty ceramics are famously refined and restrained; Junware vessels stand out in striking contrast because of their bright, often flamboyant glazes. The basic glaze is an opalescent blue, created by making a colloidal mixture from plant ash. When light strikes a Junware vessel, tiny particles in the glaze provide the same effect as do the particles in the air that give us a blue sky.

In the Song Dynasty, Junware was primarily made in Henan Province in Northern China. In this booklet, we describe Junware finds in the Philippines. The recovery of diverse Junware in the Philippine Archipelago is surprising; most Chinese ceramics found in Southeast Asian sites are from kilns in Southern China. Indeed, Junware is only rarely found outside China, and in early excavations in the Philippines that yielded large quantities of Song Dynasty ceramics (such as the Locsin excavation in Santa Ana, Manila), no Junware vessels were found. However, a wide variety of different types of Junware have been recovered from Philippine sites; examples (an ewer, an incense burner, a small bowl and a cover box) are shown in Plate I.

It is notoriously difficult to accurately pinpoint where Chinese ceramics were actually collected within the Philippines, since these are largely brought to the antique shops of Manila by middlemen who tend to be secretive about their sources. However, the author has been collecting ceramics for decades, and it is his impression that most Junware recoveries come from a fairly restricted geographic area in the archipelago, namely Eastern Visayas and Northeastern Mindanao. A rationale for why this particular region is a rich source of Junware will be presented below. In this booklet, we primarily focus on dishes and shallow bowls. These have a base that must be fired with some support in the kiln; how a dish or shallow bowl is supported during firing is a characteristic and idiosyncratic kiln feature providing an initial reference for differentiating between kiln styles. Together, these vessels suggest that the Philippine Junware recoveries probably came from multiple kilns, with distinctive kiln styles. Several of the Philippine Junware dishes and bowls are similar to Junware discussed in the prior literature (see references below). These will be the basis for attempting to anchor the dating of some of the Philippine material; these references illustrate Junware in collections that have been evaluated by experts over the years.

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Plate I

Defining Junware Groups

Junware dishes recovered from the Philippines can be divided into distinct classes based on how the potters treated the base of the dish (or other shallow vessel). These vessels either have glazed bases with spur marks, glazed bases without spur marks or unglazed bases. Spur marks result from a dish being fired on a setter that had between 3 and 9 prongs; after firing, when the setter is detached from the dish, the spur marks form, with the glaze usually pooled around the prongs of the setter. These three broad groups can be further subdivided. Each distinctive group is illustrated by a specific example in Plate II (opposite page).

Junware dishes with glazed bases and spurs.

The first group includes a cup-like dish with a leaf-like protrusion at the rim, and a ring under the protrusion (A). The Chinese term for this type of vessel is Quzhi. In the example shown, the base of the vessel is glazed and there are three large, somewhat irregular spur marks. Another group of vessels recovered from the Philippines with both glazed bases and spur marks include a lobed bowl (B), and a variety of dishes. These are characterized by between 5-9 round, white nipple marks. There is a second Quzhi recovered from the Philippines which differs from the Quzhi referred to above in being more finely potted and thinner (C). These vessels have five small brownish circular spur marks present on the base instead of three large irregular marks. In addition, the narrow footrim has been painted with an olive-brown slip. These features suggest that the two Quzhi vessels

shown were not produced by the same kiln. A final Junware vessel from the Philippines that has a glazed base and spur marks is divergent in every way from the vessels above; this is a green Junware plate (D), with 5 elongated spur marks.

Junware vessels with glazed bases without spurs.

There are dishes and three-legged washers with a drum-nail design in this group (E). The foot of these vessels are glazed outside, but unglazed on the inside. The vessels have purple splashes, more diffuse and less crimson in tone than most of the vessels with circular spurs. A second group with a glazed base but no spurs are cupstands characterized by a broad footrim; they have a variegated glaze that is very distinctive (F).

Junware vessels with unglazed feet and bases.

Several plates differ both in the glaze (very thickly applied) and in the clay (much lighter and more porous) from all other Junware dishes (G). There are elongated purple-crimson splashes; no other similar plates have been illustrated in the literature to date. Most idiosyncratic of all is an unusually large crimson plate (H), quite unlike any other Junware vessel previously described. This has an unglazed base and foot, but the clay is much finer than in the other dishes with an unglazed base and foot.



A



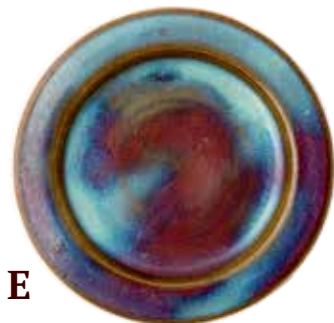
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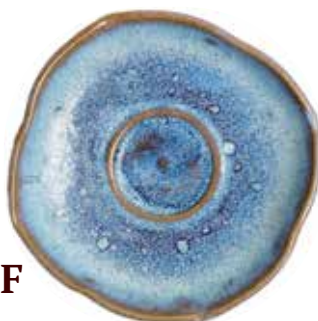
C



D



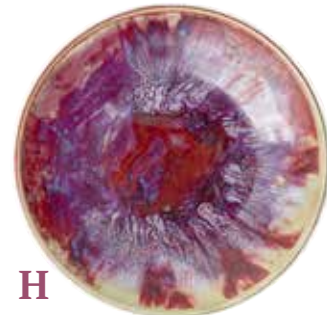
E



F



G



H



A



B



C



D



E



F



G



H

Plate II

Purple splashed Junware cup with a ring handle (Quzhi)

Northern Song, 11th to early 12th Century

Height: 4.5 cm

Diameter: 18 cm

Junware cup with ring handle under a foliate protusion on the rim. Completely glazed with a “Jun blue” glaze, with deep purplish areas applied; the glaze is finely crackled. The vessel was fired so that three large spurs are visible. Excavations in the Liujianen kiln site in Henan at a Northern Song layer yielded “a plate with foliated protruding rim”, now in the Henan Provincial Institute of Cultural Relics and Archaeology (reported in a conference on Junware held in 2005). Similar vessels without purple splashes are in the Barlow collection, in the Palace Museum, Beijing and in the

Beixuan collection; the latter has 5 spurs, also large and irregular. This ceramic shape is derived from gold and silver Tang Dynasty cups. Quzhi ceramic vessels were also made at the Ding kilns in white porcelain.

Several Junware vessels that are different in form, but were also described as having three spurs on a glazed base, include a shallow “mallow-petal” bowl in the Percival David collection in London and a dish in the Asian Art Museum in San Francisco (both were attributed to the Northern Song period).





Plate III

Junware bowl with 6 lobes, blue glaze with crimson splashes

Northern Song

Height: 5 cm

Diameter: 21 cm

This splashed, blue glazed shallow bowl is completely glazed with 9 small circular white spur marks on the base. The form is characteristic of floral-shaped shallow bowls of the Northern Song, a form also represented in Northern Celadon and in Imperial (Ju and Guan) ware and sometimes referred to as a “mallow-petal bowl”. Within the base, there is a depressed circular region (the spur marks are close to the footrim).

The Percival David Foundation has two Junware dishes (numbers A5 and 40, the latter from the Shin Chifu collection, Beijing) similarly indented into lobes, except that one (A5) has 8 lobes, while the second has 5 lobes, giving it a distinctly pentagonal outline. These vessels were apparently wheel thrown, and the lobes then shaped using an indenting tool.





Plate IV

Top: Small floral junware dish

Northern Song period

Height: 3 cm

Diameter: 10.6 cm

This dish has 12 lobes at the rim with ribs between lobes; there is an indistinct purple splash. The base has 5 round white spur marks.

Floral dishes of this type were made in great variety during the Northern Song; a closely similar Guan dish

from the Banfeng kiln, in a crackled pattern on a creamy white glaze was recently published (Shu Yu Wan, *Northern Song Dynasty Kiln Appreciation in Bianjing.*, 2018).

Junware dish with two crimson splashes on a bluish background-

Northern Song period

Height: 4 cm

Diameter: 24 cm

This large plate with a narrow flattened rim has two purplish-crimson markings. Notably, the fully-glazed base has 8 white nipple marks, which are scars from the kiln support on the glazed base. The crimson-purple splash extends to the exterior of

the dish, which is otherwise plain bluish in color.

It has been suggested that the Junware supported on circular kiln stands with nipples leaving scars similar to those found on the base of this plate were intended for Northern Song imperial court use.





Plate V

Crimson-splashed Junware cup with a handle (Quzhi)

Northern Song

Height: 4.4 cm

Diameter: 16.8 cm

This shallow bowl with a ring handle is similar in form to the vessel shown in Plate III. It differs significantly in being more thinly potted, and in the 5 round circular spur marks on the base (instead of three larger irregularly-shaped spur marks found in the previous example). A footrim covered with a brownish wash is exposed. The splashes in this vessel are more crimson in tone, and less diffuse than in the Quzhi shown in Plate III. Thus, although both have

the typical Northern Song form derived from Tang Dynasty gold and silver vessels of the same shape, they have characteristic differences in potting that suggest that they were manufactured by different kilns.

A Junware dish in the Layantang collection has similar spur marks, with crimson-toned splashes, as in this brush-washer. A shallow bowl in the Asian Art Museum, San Francisco, is described as having five spur marks.



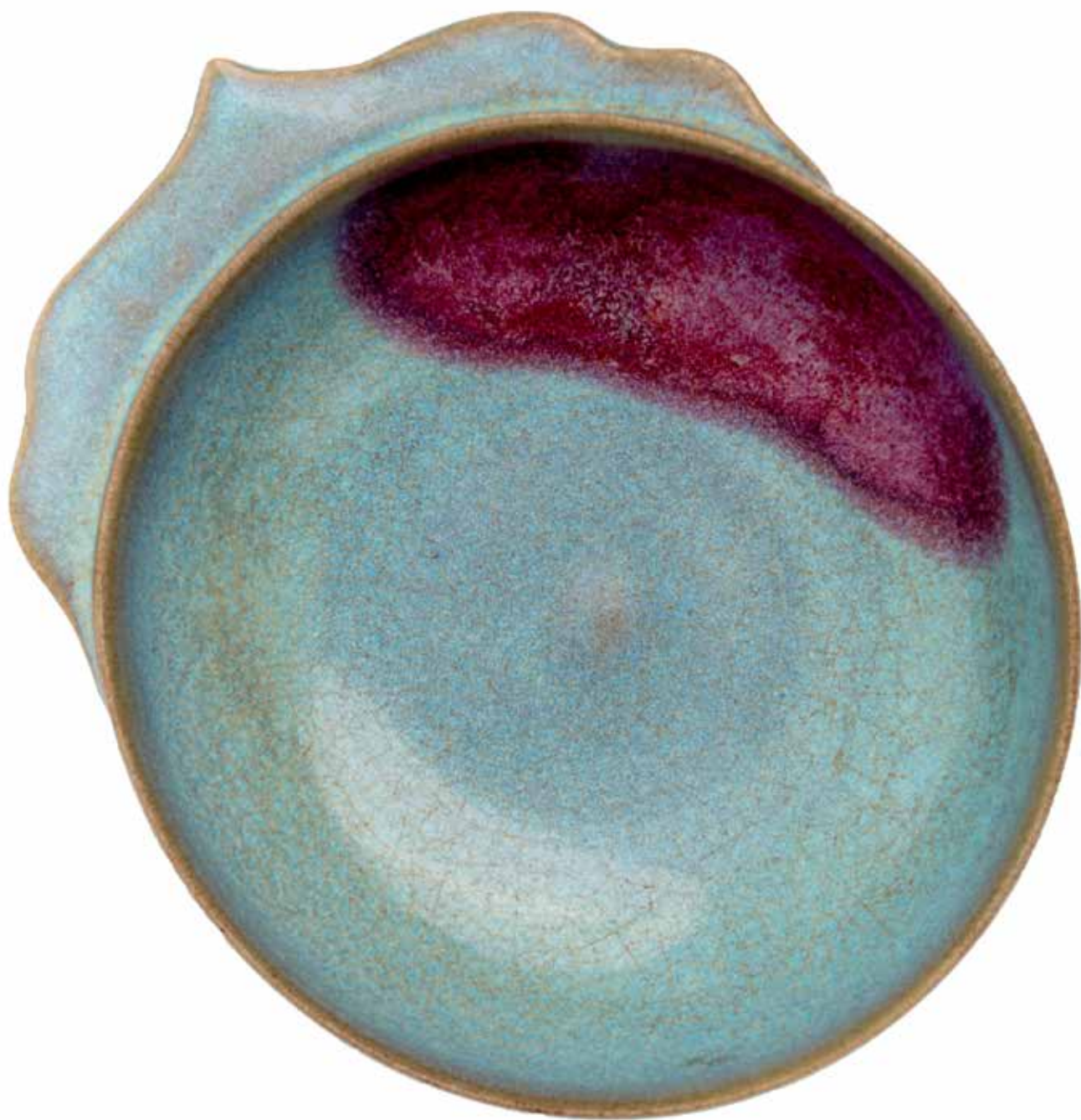


Plate VI

Green Junware dish

Song Dynasty

Height: 3.3 cm

Diameter: 7.5 cm

This dark olive green dish differs in its glaze from all of other dishes in this booklet; although like the dishes in Plates IV and VIII, has a thin flattened rim, and fully-glazed base with 5 large spur marks. The chemical composition of the Jun-green glaze has been compared to the blue glaze of most Junware vessels, and it has been found to be significantly higher in alumina, which prevents the formation of the microdroplets that give most blue Jun glazes their opalescent quality.

Because of the difference in the composition of the glaze, it has been argued that the Jun potters deliberately produced the Jun green glaze, and that this was intended to be similar to the

contemporaneous Northern Celadon (Yaozhou). The 5 spur marks on this plate suggest influence from certain types of Yueh-like pottery, also characterized by 5 spur marks, although in the latter, the kiln scars are more elongate and narrower than the spurs in this dish.

There are very few green Jun vessels illustrated in the literature; one is in the discussion of Jun glazes by Nigel Wood (see the green Jun bowl figured in page 22 of his book, along with a very similar blue Jun bowl); Wood makes the case that the similar forms of green Jun and blue Jun vessels suggest that they were manufactured in the same kiln, differing only in the glaze used.





Plate VII

Purple splashed Junware dish with blue glaze

Song Dynasty

Height: 2.5 cm

Diameter: 15 cm

The dish shown in Plate VIII and in C below is splashed with patches of purple, which cover the majority of the surface. On the exterior, the purple splashes cross the rim. The base is colored with a brown caramel slip. The area near the rim is flattened; most of the Junware dishes in the literature have a similar form,

but this dish is smaller than average. Shown below (A, B) are two related dishes, in which the base has a more bluish glaze than in C; otherwise, the treatment of the foot and base is very similar in all 3 dishes. Dishes of this type were produced at kilns in Henan Province in the Northern Song period.

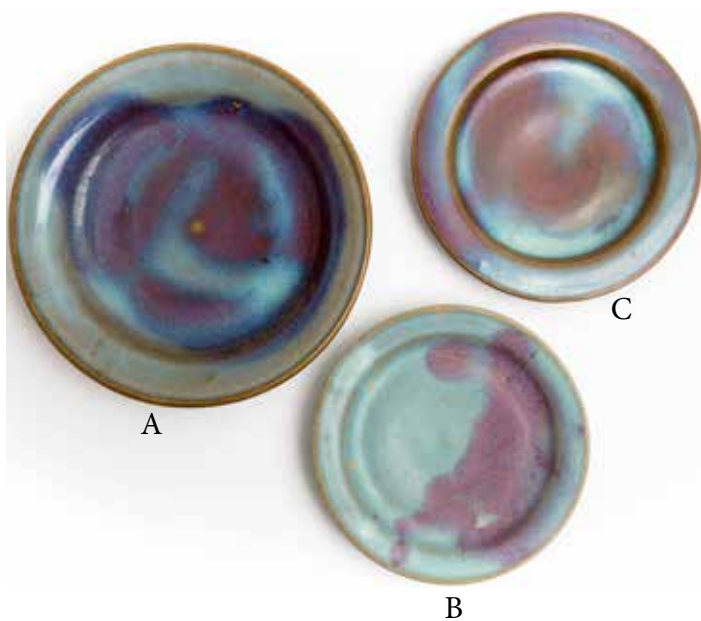




Plate VIII

Left: Serrated Junware dish

Northern Song Dynasty

Height: 4.2 cm

Diameter: 21 cm

This dish has a serrated rim and is decorated with two large purplish splashes which extend beyond the rim. The glaze is grayish-blue, and the footrim is unglazed, but the base is covered with a caramel-colored glaze.

Right: Junware three-legged washer with drum-nail design

Northern Song Dynasty

Height: 6.7 cm

Diameter: 16.5 cm

This vessel has the same general form as a number of vessels in the Palace Museum collection, Beijing that are referred to as “three-legged washers with drum-nail design”. Another closely-related three-legged group have foliated rims — these were all apparently used in the Northern Song Dynasty either as washers or to grow bulbs. The base of this vessel is glazed, but the interior of the legs are unglazed; there are no spur marks on the glazed base. Diffuse purple splashes are visible in the interior.

The examples of this form in the Palace Museum in Beijing differ from the present vessel in having spur marks at the base, a second row of drum nails adjacent to the three legs, and the legs being completely glazed on both sides. These vessels either have a rose-purple or a moon-white glaze, and do not have splashes. Thus, the present vessel is likely made by a private kiln, but may be contemporaneous with the three-legged drum-nail washers in the Beijing palace museum.



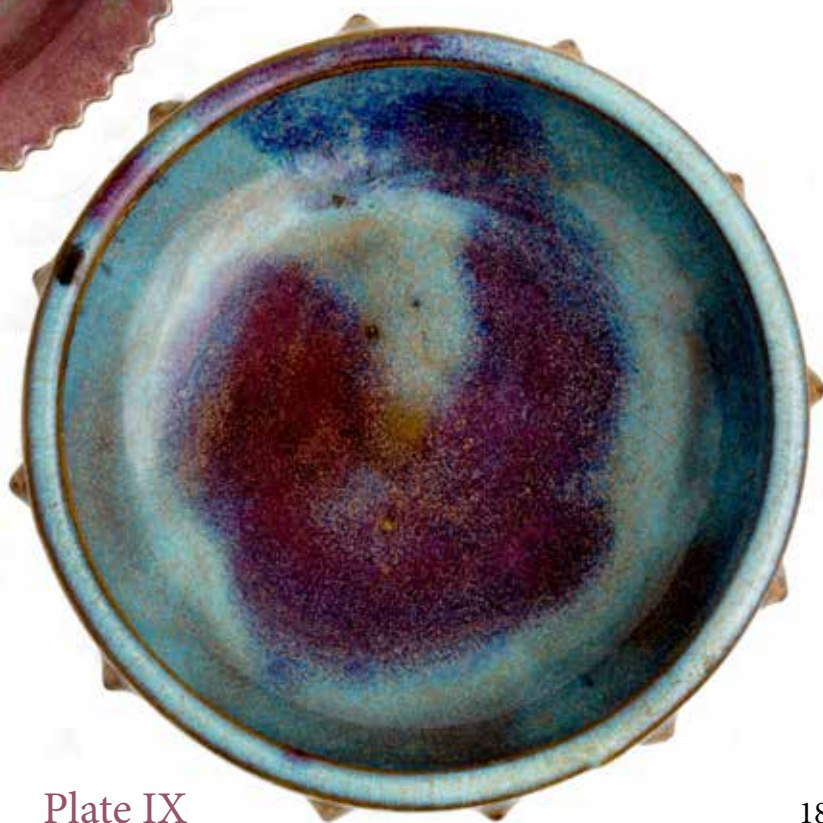


Plate IX

Junware cupstands with a variegated blue glaze

Northern Song

Top: Height: 3.5 cm Diameter: 13 cm

Bottom: Height: 3.5 cm Diameter: 13.7 cm

The cupstands shown were recovered together with matching cups, illustrated below. The top stand has a variegated blue glaze except for the grayish-olive lobed rim, and in the dish interior, a circle demarcates where the cup sits. The variegated glaze shows a hare's fur effect with a whitish-blue glaze near the rim, and a darker blue with an oil-spot-type pattern where the dish flattens out. The exterior has a similar glaze, with a foot that has a shiny brown wash and an unglazed footrim, with the base containing a mixture of the bluish-white glaze and the caramel-brown wash. The cup recovered with the stand has a variegated bright blue glaze in the interior with a more olive tone on the exterior.

The lower cupstand has a similarly variegated blue glaze, with a smooth rim also stained gray, and a circle

defining where the cup sits; in this stand however, the region where the cup sits has been hollowed out. The exterior has a light blue hare's fur glaze, and the foot and footrim are stained with a caramel-brown wash. The accompanying bowl has a similar glaze as the stand, but the foot and lower part of the cup are unglazed.

These cups and cupstands have a distinctive type of Jun glaze that is suggestive of the famous Jian teabowls from Fukien Province, except that those teabowls were a dark, black-coffee glaze. These cups and stands suggest that at a certain point in the Northern Song period, there may have been commercial competition between the Jun kilns in Henan and the Jian kilns in Fukien.





Plate X

Small dish with blue Jun glaze and three crimson splashes

Northern Song to Yuan (10th-14th Centuries)

Height: 3cm

Diameter: 15.5cm

The small dish shown in Plate XI has a bright blue glaze, with three narrow purple crimson streaks; the rim is plain, olive brown in color. The exterior is blue, very thickly glazed. The foot and base are unglazed, exposing a light brownish biscuit, somewhat coarse and porous. The unusually thick glaze has accumulated as welts around the foot. This is one of a group of three similarly potted plates; the other two (see below) have a single purple crimson splash, but are otherwise

similarly potted, with unglazed foot and rim, and an unusually thick blue glaze on the exterior.

Junware with unglazed bottoms and relatively coarse clay are conventionally assigned to the later periods of production. However, the possibility that this was produced by a smaller private kiln in an earlier period cannot be eliminated. This group of Junware dishes are unlike any illustrated in the literature, and the three dishes shown here were clearly all produced by the same kiln.



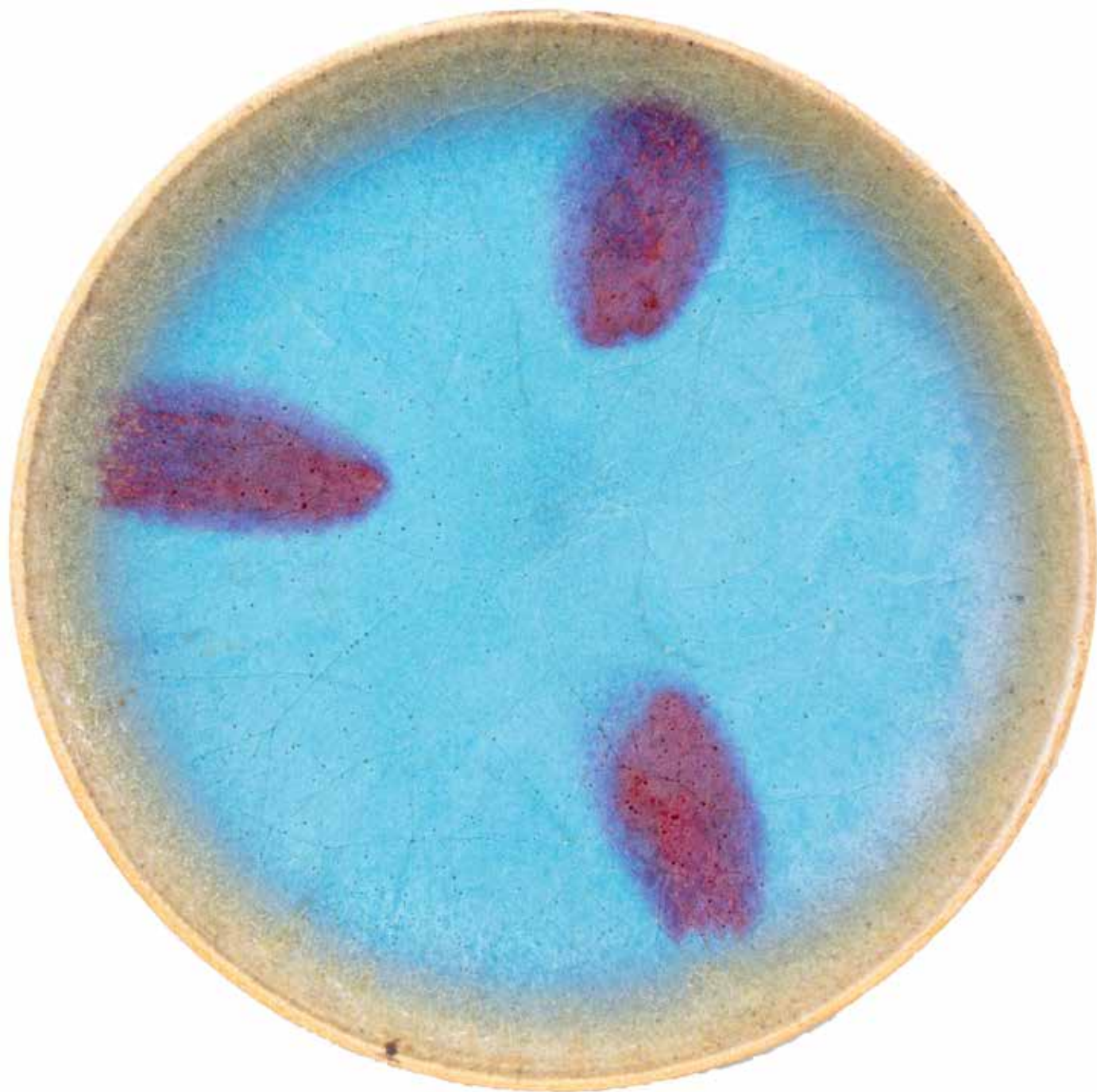


Plate XI

Unusually large Junware dish, glazed with variegated crimson, purple and blue.

Northern Song to Yuan

Height: 4.5 cm

Diameter: 28 cm

This is the largest Junware dish found in the Philippines, and the most unusual. The variegated glaze has purple, crimson, greenish blue and milky white colors that run into each other to form an extremely abstract and striking pattern. In contrast, the exterior is relatively plain with a mostly crimson sector, and a smaller, light greenish sector with the foot and base unglazed.

The striking contrast between the different Jun-type glazes in this dish creates a flamboyant modern

impression that is almost the antithesis of the famously restrained Song Dynasty taste; brightly colored Junware such as this are conventionally assigned to the later periods of Jun production. However, whether this applies to the present dish is questionable; many of the vessels with garish Jun glazes are relatively crudely made, but the present dish may be one of an unusual set of Junware that have not previously been recognized.



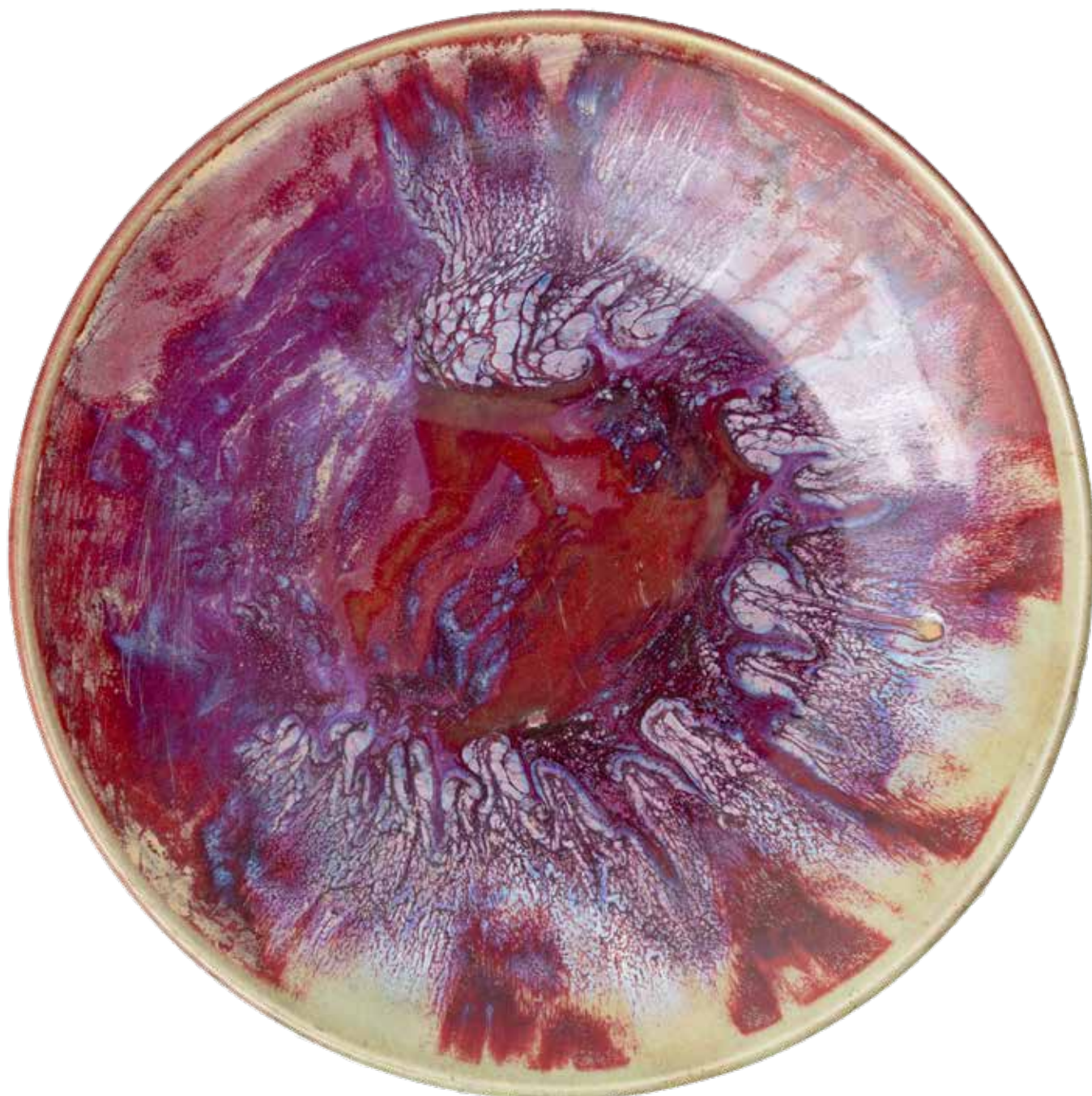


Plate XII

Junware and the Northern Song Court

This booklet illustrates Junware dishes and shallow vessels that fall into 8 discrete groups (See Plate II). Four of these were characterized by glazed bases with spurs (Groups A, B, C and D). A single type of vessel from the Philippines, Quzhi with three large irregular spurs represent Group A. Several different types of vessels are included in Group B, these have between 5-9 small white circular spur marks. Another type of Quzhi with five small brownish spurs define Group C. Vessels with spurs are believed to have been made for the Northern Song Imperial Court; it was a surprise to discover a high proportion of Junware from Philippine sites with this feature, since they are generally regarded as rare.

Junware dishes and shallow vessels with spur marks on their base have previously stirred considerable interest in the ceramic literature, and the few examples that were known have long been the focus of speculation among connoisseurs of Chinese ceramics. A Quzhi with three spur marks in the Barlow collection was exhibited by the Oriental Ceramics Society in London in 1952. Sir Percival David, the most famous collector of Chinese ceramics in the 20th Century described it as “an outstanding specimen of this type of ware, partly Chün (Jun) and partly Ju in character, but best classified, I think as Northern Kuan.” When the piece was exhibited again in 1960, it was described as “this piece has affinities to Ju-ware”. Thus, completely glazed Junware with spurs on the base are the basis for the widely-held speculation that Juware (earlier literature, Ru ware) the legendary ceramics made for the Northern Song Imperial Court, was largely derived from Junware.

This was mostly based on those that had the large coarse spurs as shown in the Quzhi in Plate III, that we have assigned to Group A.

Junware found in the Philippines provide even more compelling evidence for a link between Junware and Juware. Many of the dishes and shallow bowls with glazed bases and spurs are consistent with the well-known antipathy of the Northern Song Court to any unglazed region exposed in a ceramic vessel (supposedly, this is why Dingware was dropped from use by the Imperial Court; the presence of unglazed rims was deemed unacceptable). Junware recovered from the Philippines in groups with spurs all are completely glazed. Firing in the kiln was accomplished by having a support with prongs that left the spur marks, a signature characteristic of ceramics for court use in the Northern Song period. Thus, these Junware vessels are consistent with having been made in the 11th to 12th Century, for possible court use.

One notable feature of the vessels with spurs recovered from Philippine sites is that the majority have much smaller spurs than has been illustrated in the literature. As shown on the opposite page, all of the Junware vessels in groups B and C have smaller circular spurs than the Quzhi in group A. In this respect, these are more similar to the official ceramics of the Song Court, Ju and Guan ware which are characterized by small spur marks. In particular, the floral dish (B3) and *quizhi* (C) shown on Plate XIII have five small circular spur marks, one diagnostic feature of Ju celadons of the Northern Song period.

A



B1



C



B2



B3



B4

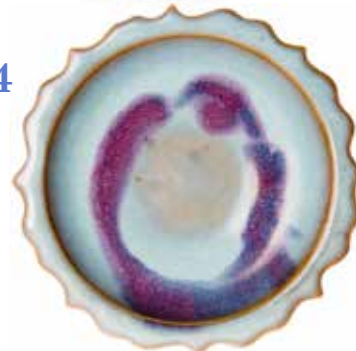


Plate XIII

Junware Recovered in the Philippines: a Historical Reconstruction

The diverse Junware found in the Philippines is notable and unexpected. Unlike the Changsha ware of the Tang Dynasty, the Longquan celadons in the Southern Song and Yuan periods, and underglaze blue and white Jingdezhen porcelain from the 14th Century onwards, Junware was not exported in quantity, even though it was extremely popular within China. The lack of a substantial export stream can be rationalized by the history of China from the 10th-14th Centuries. Junware was a product of kilns in Henan Province beginning in the Northern Song period; however, Northern China was conquered by the Jurchens in the second decade of the 12th Century — thus, the kilns that produced Junware were no longer under the control of the Song. Most Song exportware came from the vastly expanded kiln complexes in the Longquan area of Zhejiang and Jingdezhen in Kiangsi, encouraged by the Southern Song Court. These are the main Chinese ceramics recovered from most of the Song period excavation sites in the Philippines. Given the absence of Junware from these sites, and from the comprehensive collection of Chinese ceramics from all over Indonesia in the Pusat Museum collection in Jakarta, Junware from the Philippines documented in this booklet must have been imported to the Philippines under some singular circumstances.

Chinese historical records provide compelling corroborating evidence. For a decade following the first

millennium (i.e., 1001-1013 AD), multiple missions from a kingdom in the Philippine Archipelago called P'u-tuan came to the Northern Song court. The best assignment for P'u-tuan is around the present-day city of Butuan in Northern Mindanao, which appears to have been an economically-advanced society during the Northern Song when the Jun kilns were first active.

Chinese records document that among the trade goods brought by the missions from P'u tuan were cloves and other spices. Thus, P'u tuan may have played a role analogous to that of Manila many centuries later during the galleon trade. Chinese ships would take silks, porcelains and other goods from China to Manila to be exchanged for silver from the mines in Mexico and Peru — this became the basis for the wealth of Colonial Spain. Is it possible that P'u tuan had direct trade with the Spice Islands in the Moluccas, the only source of cloves, nutmeg and mace? Was it the main conduit for these prized spices to the Chinese market? Chinese ceramics and other export goods may have appeared in P'u tuan in exchange for these precious spices. Given the restricted distribution of Junware in island Southeast Asia, a Northern Song attribution for much of the Junware from Mindanao sites would be consistent with a special relationship between the Northern Song and P'u-tuan. This could explain why so much fine quality Junware has been recovered from select locations in the Philippine archipelago.

Idiosyncratic notes of an amateur collector of Chinese and Southeast Asian ceramics

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