




# An Archaeological Perspective of Alcoholic Beverages in the Song Dynasty (960–1279)

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## ABSTRACT

China's Song Dynasty (960–1279 AD) was a prosperous period of economic development and cultural exchange. The economic and cultural prosperity also promoted the development of the brewing industry, and alcohol consumption became a fad. Based on the archeological materials related to the alcohol culture of the Song Dynasty (including image materials, such as tomb murals, temple murals, grotto statues and surviving paintings, and excavated drinking vessels), the type, texture, and decorative pattern of drinking vessels have characteristics that are unique for the time, and the purpose and methods of alcohol consumption and brewing in the Song Dynasty are unprecedentedly diverse. Alcohol trade, drinking customs, and the banquet culture at that time reflect the influence of the alcohol culture and its penetration into every household, further manifesting as cultural integration with other ethnic groups (the Khitan and Jurchen). By exploring a distant ancient society through alcohol from an archeological perspective, this paper focuses on the utensils, patterns, functions, customs, and accompanying cultural exchange phenomena associated with alcoholic beverages in the Song Dynasty in China.

Résumé: « La Dynastie Song en Chine (960-1279 après J.-C.) a été une période prospère de développement économique et d'échanges culturels. La prospérité économique et culturelle a également favorisé la croissance de l'industrie du brassage et la consommation d'alcool devint une mode. Au regard des vestiges archéologiques relatifs à la culture de l'alcool propre à la Dynastie Song (notamment les représentations graphiques telles que les fresques funéraires, les peintures murales de temples, les statues de grotte et les peintures demeurées intactes, ainsi que les récipients découverts lors de fouilles), le type, la texture et le motif décoratif des

réipients présentent des caractéristiques uniques pour l'époque et la finalité comme les méthodes de la consommation d'alcool et du brassage durant la Dynastie Song sont d'une diversité sans précédent. Le commerce de l'alcool, les habitudes de consommation de boissons et la culture du banquet de cette époque reflètent l'influence de la culture de l'alcool et sa pénétration au sein de chaque foyer, se manifestant plus encore comme une intégration culturelle avec d'autres groupes ethniques (les Khitan et les Jürchen). Par l'étude d'une société ancienne lointaine à travers l'alcool d'un point de vue archéologique, cet article s'intéresse aux ustensiles, aux modèles, aux fonctions, aux coutumes et aux phénomènes d'échanges culturels en rapport associés aux boissons alcoolisées durant la Dynastie Song en Chine ».

Resumen: "La dinastía Song de China (960-1279 dC) fue un período próspero de desarrollo económico e intercambio cultural. La prosperidad económica y cultural también impulsó el desarrollo de la industria cervecera, y el consumo de alcohol se convirtió en una moda pasajera. Sobre la base de materiales arqueológicos relacionados con la cultura del alcohol de la dinastía Song (incluidos los materiales de imágenes, como murales de tumbas, murales de templos, estatuas de grutas y pinturas supervivientes, y vasijas para beber excavadas), el tipo, la textura y el patrón decorativo de las vasijas para beber tienen características que son únicas para la época, y el propósito y los métodos de consumo y elaboración de alcohol en la dinastía Song tienen una diversidad sin precedentes. El comercio de alcohol, las costumbres de beber y la cultura de los banquetes en ese momento reflejan la influencia de la cultura del alcohol y su penetración en todos los hogares, manifestándose además como una integración cultural con otros grupos étnicos (los khitan y jurchen). Al explorar una sociedad antigua distante a través del alcohol desde una perspectiva arqueológica, este documento se centra en los utensilios, patrones, funciones, costumbres y fenómenos de intercambio cultural asociados con las bebidas alcohólicas en la dinastía Song en China".

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**KEY WORDS**

Song Dynasty, Drinking vessel, Archeology, Banquet

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## Introduction

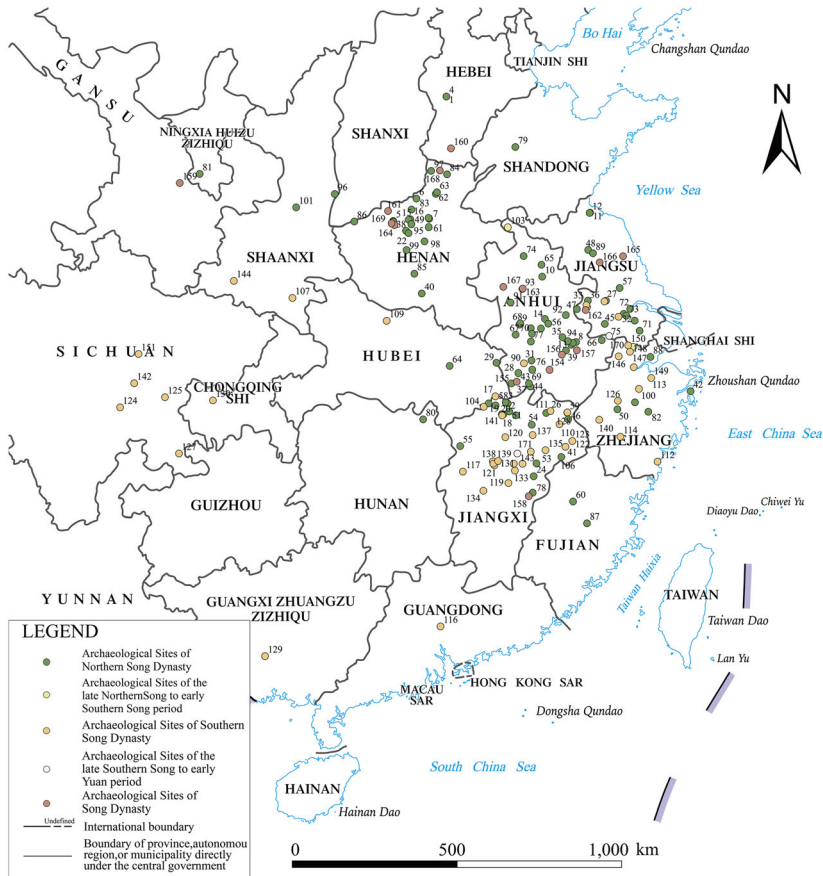
Alcohol, which was drunk not only for personal pleasure but also to strengthen social bonds and for ritual purposes, was faced with a rival for

the first time in Chinese history (Benn 2005:213). Like food, alcohol consumption is a fundamental cultural practice that reflects sociopolitical identity, religious commitment, and national characteristics. Therefore, alcohol has become an important example of the total social fact (Mauss 1966) proposed by the sociologist Marcel Mauss. Alcohol has been an actor in the great dramas of the past (Poo 1999). However, because alcohol represents a specific culture, consumption changes with times and regions. In this study, focusing on the alcohol culture of the Song Dynasty from an archeological perspective, this paper collects and systematically examines the image materials (e.g., tomb murals, temple murals, grotto statues, and surviving paintings) and excavated drinking utensils related to the alcohol culture of the Song Dynasty in combination with textual materials, such as literary sketches and historical documents, to study alcohol, types of alcohol, and drinking utensils and methods in people's daily life in the Song Dynasty, as well as the alcohol consumption customs and the exchange and integration of alcohol cultures of the time, to shed light on the rich and vivid secular life in the Song Dynasty.

Based on incomplete statistics, there are more than 350 Song Dynasty tombs with carved brick, murals, and sarcophagi that have been released to the public in China. Among them, about 171 tombs and sarcophagi have images depicting the dining and drinking behaviors of the people, providing a wealth of visual information for the study of the alcohol culture of the Song Dynasty (Figure 1). Moreover, there are also paintings that portray alcohol in the daily life of Song people, among which, "Along the River During the Qingming Festival" (清明上河图) is an outstanding representation. Both tomb murals and paintings reveal the beverages, utensils, methods, habits, environment, and concepts of people in their daily life in the Song Dynasty. Therefore, in this study, by verifying historical facts through images (i.e., image data such as tomb murals and paintings) and adopting Wang Guo-wei's "the dual attestation in historical research," this paper performs an in-depth analysis on the brewing and types of alcohol, materials for and decorations on drinking vessels, the content and tradition of the brewing industry, and drinking customs of the Song Dynasty based on comprehensive archeological data and historical documents to provide multiple perspectives for the study of the alcohol culture in the Song Dynasty.

## Alcoholic Beverages in the Song Dynasty

Alcohol was one of the most commonly consumed beverages in the Song Dynasty. At that time, alcoholic beverages were diverse. In "Jiu Ming Ji (酒名记, Brands of alcoholic beverages)" (Zhu 2016:69–73), Nengchen Zhang of the Northern Song Dynasty listed more than 200 alcoholic beverages. In



addition, in Volume 6 (Names of Various Alcohols) of “Wulin Jiushi (武林旧事)” (Zhou 1991:136–137), Mi Zhou of the Southern Song Dynasty recorded 54 alcoholic drinks. Alcoholic beverages consumed by Song people can be roughly divided into three categories based on brewing material: yellow rice wine, fruit wine, and compound wine (Xu 1999:159). Yellow rice wine (黄酒), brewed from grain cereals, has a relatively low alcohol content and includes rice wine, red wine, wei wine (猥酒, a low-quality alcohol), etc.; this is the most commonly consumed alcohol by the Song people. Fruit wine is brewed using various fruits as raw material and includes grape wine, pomegranate wine, lychee wine, coconut wine, orange wine, date wine, perry wine, etc. In the Song Dynasty, various fruits were

◀ **Figure 1.** Map of China showing sites discussed and examined in this paper. Archaeological sites: 1 Jingzhi Pagoda No. 5 at Ding County, Hebei; 2 Tombs of Northern Song Dynasty at Jiujiang, Jiangxi; 3 Tombs of Northern Song Dynasty at Wufeng, Jiujiang, Jiangxi; 4 Jingzhi Pagoda No. 6 at Ding County, Hebei; 5 Tombs of Wangyisun at Yingzhuang, Mangshan, Henan; 6 Tombs of Yuande Empress Li at Gong County, Henan; 7 Brick Tombs of Song Dynasty at Cigarettes Factory, Zhengzhou, Henan; 8 Tombs of Song Dynasty at Laobachong, Fanchang, Anhui; 9 Tombs of Song Dynasty at Liu'an, Anhui; 10 Tombs of Song Dynasty at Taipinggong, Bengbu, Anhui; 11 Tombs of Song Dynasty at Haizhou, Lianyungang, Jiangsu; 12 Tombs of Song Dynasty at Xinpu, Lianyungang, Jiangsu; 13 Tombs of Song Dynasty at Guangdeting, Fanchang, Anhui; 14 Tombs of Song Dynasty at Xincang, Feixi, Anhui; 15 Tombs of Song Dynasty at Tianxihuaifu, Gongyi, Henan; 16 Yongdingling at Imperial Mausoleums of the Song Dynasty; 17 Tombs of Song Dynasty at Laohujing, Ruichang, Jiangxi; 18 Tombs of Song Dynasty at Hedong, De'an, Jiangxi; 19 Tombs of Wufujun, Yifengshan, De'an, Jiangxi; 20 Tombs of Song Dynasty at De'an, Jiangxi; 21 Tombs of Song Dynasty at Shecun, Gongyi, Henan; 22 Tombs of Song Dynasty at Nanzhuang, Dengfeng, Henan; 23 Tombs of Song Dynasty at Nanguanwai, Zhengzhou, Henan; 24 Tombs of Northern Song Dynasty at Liyang, Nancheng, Jiangxi; 25 Tombs of Northern Song Dynasty at Huangdengshan, Duchang, Jiangxi; 26 Tombs of Su's at Jingdezhen, Jiangxi; 27 Tombs of Zhangmin at Zhenjiang, Jiangsu; 28 Tombs of Xiewenyi at Yingshan, Hubei; 29 Coupled joint Tombs of Tiansanlang and his wife at Yingshan, Hubei; 30 No. 2 Tombs of Song Dynasty at Hongmei xincun, Changzhou, Jiangsu; 31 Tombs of Song Dynasty at Qingshuzui, Huaining, Anhui; 32 Tombs of Song Dynasty at Xingzhu, Wuxi, Jiangsu; 33 Tombs of Northern Song Dynasty at Xingdian, Jiangpu, Jiangsu; 34 Tombs of Northern Song Dynasty at Wangjiang, Anhui; 35 Brick Tombs of Song Dynasty at Wuwei, Anhui; 36 Tombs of Song Dynasty at Luying, Nanjing, Jiangsu; 37 Brick Tombs of Song Dynasty at Pengze, Jiangxi; 38 Tombs of Song Dynasty at Miaonan, Luoyang, Henan; 39 Tombs of Song Dynasty at Tuanshan, Tongling, Anhui; 40 Tombs of Song Dynasty at Biyang, Henan; 41 Tombs of Song Dynasty at Lianhuashan, Qianshan, Jiangxi; 42 Tombs of Huangpu at Xiangshan, Zhejiang; 43 Tombs of Song Dynasty at Susong, Anhui; 44 Tombs of Song Dynasty at Huxi, Pengze, Jiangxi; 45 Tombs of Linbin and his wife at Zhuze, Liyang, Jiangsu; 46 Tombs of Northern Song Dynasty at Liukou, Dexing, Jiangxi; 47 Tombs of Northern Song Dynasty at Xishi, Quanjiao, Anhui; 48 Mural Tombs of Song Dynasty at Hua'an, Jiangsu; 49 Coupled joint Tombs of Fengjing and his wife at Mahumiao, Mi County, Henan; 50 Mastaba of Song Dynasty at Lanxi, Zhejiang; 51 Tombs of Song Dynasty at Xingzi, Jiangxi; 52 Tombs of the Family of Baozheng at Hefei, Anhui; 53 Tombs of Sundalang at Jinxi, Jiangxi; 54 Tombs of Shi's at Boyang, Jiangxi; 55 Tombs of Song Dynasty at Guqiao, Tonggu, Jiangxi; 56 Coupled joint Tombs of Mashaoqing and his wife at Hefei, Anhui; 57 Tombs of Jiangshiyi at Taizhou, Jiangsu; 58 Tombs of Song Dynasty at Fanzhen, Ruichang, Jiangxi; 59 Tombs of Zhang's at Linhe, Wuyuan, Jiangxi; 60 Tombs of Song Dynasty at Shunchang, Fujian; 61 Tombs of Song Dynasty at Nanyang, Zhengzhou, Henan; 62 Tombs of Song Dynasty at Jindengsi, Xinxiang, Henan; 63 Dasima's Tombs of Song Dynasty at Weihui, Henan; 64 Tombs of Northern Song Dynasty at Baiquan, Wuhan, Hubei; 65 Historical Building Ruins of Northern Song Dynasty at Jinzhuang, Guzhen, Anhui; 66 Tombs of Song Dynasty at Chating, Fanchang, Anhui; 67 Kiln Site of Song Dynasty at Xiafuqiao, Huoshan, Anhui; 68 Tombs of Song Dynasty at Jinlin, Liu'an, Anhui; 69 Tombs of Song Dynasty at Haochang, Wangjiang, Anhui; 70 Tombs of Song Dynasty at Baodun, Shucheng, Anhui; 71 Tombs of Song

Dynasty at Cangshu, Wu County, Jiangsu; 72 Tombs of Song Dynasty at Xiagang, Jianguyin, Jiangsu; 73 Tombs of Song Dynasty at Jianhu Brickworks, Wujin, Jiangsu; 74 Tombs of Song Dynasty at Donglou, Suixi, Anhui; 75 Tombs of Song Dynasty at Langxi, Anhui; 76 Tombs of Song Dynasty at Longwangzui, Huaining, Anhui; 77 Tombs of Song Dynasty at Sanlicun, Shucheng, Anhui; 78 Tombs of Song Dynasty at Sangtian, Nanfeng, Jiangxi; 79 Tombs of Song Dynasty at Guyunhu, Jinan, Shandong; 80 Tombs of Song Dynasty at Miaoshan, Yueyang, Hunan; 81 Brick Tombs of Song Dynasty at Xiji, Ningxia; 82 Tombs of Song Dynasty at Anwen, Pan'an, Zhejiang; 83 Tombs of Song Dynasty at Wenxian, Jiaozuo, Henan; 84 Tombs of Song Dynasty at Tangyin, Henan; 85 Tombs of Song Dynasty at Yandianzhuang, Fangcheng, Henan; 86 Tombs of Song Dynasty at Fabric Factory, Shan County, Henan; 87 Mural Tombs of Song Dynasty at Youxi, Fujian; 88 Tombs of Song Dynasty at Dongshan, Haining, Zhejiang; 89 Tombs of Song Dynasty at Xiangyu Garden, Huai'an, Jiangsu; 90 Tombs of Northern Song Dynasty at Luowan, Taihu, Anhui; 91 Archaeological Sites of Song Dynasty at Shangtai, Huoqiu, Anhui; 92 Tombs of Song Dynasty at Luoshengsi, Feidong, Anhui; 93 Tombs of Song Dynasty at Liuji, Fengtai, Anhui; 94 Tombs of Song Dynasty at Hwei, Fanchang, Anhui; 95 Mural Tombs at Jiangou, Dengfen, Zhengzhou, Henan; 96 Tombs of Song Dynasty at Hancheng, Shaanxi; 97 Mural Tombs of Song Dynasty at Lijiachi, Linzhou, Henan; 98 Tombs of Song Dynasty at Baisha, Henan; 99 Ru Kiln Archaeological Sites of Qingliangsi at Nanfeng, Henan; 100 Hoard of the Song Dynasty at Liuqing, Yiwu, Zhejiang; 101 Hoard of Chinese Porcelain at Yintai, Tongchuan, Shaanxi; 102 Tombs of Song Dynasty at Huangwenshan, Wuxing, Zhejiang; 103 Tombs of Song Dynasty at Wanglou, Suzhou, Anhui; 104 Tombs at Nanwan, Henggang, Ruichang, Jiangxi; 105 Tombs of Louyuan at Nanjing, Jiangsu; 106 Tombs of Lady Shuguo at Qianshan, Jiangxi; 107 Tombs of Southern Song Dynasty at Xujiatai, Ankang, Shaanxi; 108 Tombs of Song Dynasty at Penglin, Qianshan, Anhui; 109 Mural Tombs of Song Dynasty at Tanxi, Xiangyang, Hubei; 110 Tombs of Xukan at Dexing, Jiangxi; 111 Tombs of Wangche at Xianghu, Jingdezhen, Jiangxi; 112 Tombs at Huangshi, Pingyang, Zhejiang; 113 Tombs of Southern Song Dynasty at Taohualin, Zhuji, Zhejiang; 114 Tombs of Chendaya at Songyang, Zhejiang; 115 Tombs of Song Dynasty at Linchuan, Jiangxi; 116 Tombs of Zhangtongzhi and his wife at Huangyuelin, Jiangpu, Jiangsu; 117 Tombs of Chensanniang at Yichun, Jiangxi; 118 Tombs of Wanggeng at Wuyuan, Jiangxi; 119 Tombs of Southern Song Dynasty at Le'an, Jiangxi; 120 Tombs at Huaguoshan, Linjiang, Qingjiang, Jiangxi; 121 Tombs at Yangshan, Linjiang, Qingjiang, Jiangxi; 122 Tombs of Zhao's at Shangrao, Jiangxi; 123 Tombs of Xu's at Shangrao, Jiangxi; 124 Hoard of the Song Dynasty at Luomu, Sichuan; 125 Tombs of Song Dynasty at Dabaoshan, Zizhong, Sichuan; 126 Tombs of Song Dynasty at Xiawang, Dayang, Jiande, Zhejiang; 127 Tombs of Song Dynasty at Tulaowen, Fengjiang, Xuyong, Sichuan; 128 Tombs of Chenbaomu at Wuyuan, Jiangxi; 129 Tombs of Wangxuanyi and his wife at Nanxuexi, Jingjiang, Jiangxi; 130 Tombs of Yangyuanjia and his wife at Kutanggou, Chongqing, Sichuan; 131 Tombs of Li's at Qingjiang, Jiangxi; 132 Tombs of Huangguang, Dongxiang, Jiangxi; 133 Tombs of Zhaojisheng at Chongren, Jiangxi; 134 Tombs of Song Dynasty at Dongyuan, Jintan, Jishui, Jiangxi; 135 Tombs of Xuluji at Yingtan, Jiangxi; 136 Tombs of Fengshilyu at Matou, Ruichang, Jiangxi; 137 Tombs of Zhao's at Yugan, Jiangxi; 138 Tombs of Song Dynasty at Hanshan, Qingjiang, Zhangshu, Jiangxi; 139 Tombs of Song Dynasty of Jiangkezhai at Zhangshu, Jiangxi; 140 Tombs of Southern Song Dynasty at Quzhou, Zhejiang; 141 Tombs of Southern Song Dynasty of Zhou's at De'an, Jiangxi; 142 Coupled joint Tombs of Yugong and his wife at Pengshan, Sichuan; 143 Tombs of Song Dynasty at Zhangshu, Qingjiang, Jiangxi; 144 Tombs of Southern Song Dynasty at Shi-

mapo, Hanzhong, Shaanxi; 145 Tombs of Song Dynasty at Wuzhoushan, Zhenjiang, Jiangsu; 146 Tombs of Song Dynasty at Niguao, Anji, Zhejiang; 147 Tombs of Song Dynasty at Beidaqiao, Hangzhou, Zhejiang; 148 Tombs of Song Dynasty at Jingshan, Huzhou, Zhejiang; 149 Tombs of Southern Song Dynasty at Tongwu, Shaoxing, Zhejiang; 150 Tombs of Song Dynasty at Santianmen, Huzhou, Zhejiang; 151 Gold and Silver Utensils from the Hoard of the Song Dynasty at Pengzhou, Sichuan; 152 Tombs of Southern Song Dynasty at Mufushan, Nanjing, Jiangsu; 153 Tombs of Southern Song Dynasty at Cunqian, Wujin, Jiangsu; 154 Tombs of Song Dynasty at Tashan, Chizhou, Anhui; 155 Archaeological site of Song Dynasty at Huangshanzui, Wuhu, Anhui; 156 Tombs of Song Dynasty at Guanyinshan, Tianmen, Tongling, Anhui; 157 Tombs of Song Dynasty at Nanling, Anhui; 158 Baishe Kiln at Nanfeng, Jiangxi; 159 Tombs of Song Dynasty at Huining, Gansu; 160 Tombs of Song Dynasty at Handan, Hebei; 161 Tombs of Song Dynasty at Longtan, Jiyuan, Henan; 162 Tombs of Song Dynasty at Changfenghe, Shazhou, Jiangsu; 163 Archaeological site of Liancheng, Fengtai, Anhui; 164 Tombs of Song Dynasty at Zaojiaoshu, Luoyang, Henan; 165 Tombs of Song Dynasty at Yancheng, Jiangsu; 166 Tombs of Song Dynasty at Baoying, Yangzhou, Jiangsu; 167 Tombs of Song Dynasty at Bailizhuang, Yingshang, Anhui; 168. Tombs of Song Dynasty at Xiaonanhai, Anyang, Henan; 169 No. 179 Tombs of Song Dynasty at Dongfanghong Tractor Factory, Jianxi, Luoyang, Henan; 170 Silver Utensils from the Hoard of the Song Dynasty at Pingqiao, Liyang, Jiangsu; 171 Lidu Distillery Archaeological Site, Nanchang, Jiangxi

produced in the northern and southern regions, with high yields, providing abundant raw materials for brewing. Compound wines in the Song Dynasty were mainly used for alcoholic tonics, including rehmannia wine, musk wine, bamboo leaf wine, lamb wine, honey wine, angelica wine, etc. According to *Song Hui Yao Ji Gao* (宋会要辑稿), in the year of 1071, the production of distiller's yeast in the capital city Dongjing reached 2.2 million jin (Xu 1936:5713). Breweries in Dongjing in the Northern Song Dynasty can be categorized into three systems: official breweries, private breweries, and home breweries. Official breweries produced alcoholic beverages for state use, for example, Fa Jiu (法酒, alcohol for royal banquet), Yu Jiu (御酒, alcohol for the Emperor), Gong Shi Jiu (公使酒, alcohol for government reception); private breweries produced alcoholic beverages that were sold in markets; and home breweries produced alcoholic beverages for villagers and officials for consumption in their residences.

For instance, the archaeological excavations in Yibin of Sichuan Province, which studied the brewing technology and historical age of Qujiu fermentation pits (eg., Wuliangye ancient pits), confirmed that shao Jiu could date back to as early as in the Late Song to Yuan period. Meanwhile, the Lidu Distillery Archaeological Site located in Jinxian of Jiangxi Province is currently the oldest distillery archaeological site with the most complete relics. The Lidu Distillery Archaeological Site has witnessed the whole traditional brewing process. Inside the archaeological site, the exca-



vated *Jiupei* (unfiltered rice wine, 酒醅) is the only relics nationwide, which is also one of the most iconic relics in the history of Shao Jiu archaeology (Fan and Yang 2003; Yang and Liu 2003; Fu 2003). The size of Lidu Distillery Archaeological Site is at least 15,000 m<sup>2</sup>, which is definitely the largest ancient distillery archaeological site ever found in China. The flourish of Lidu Site has led to the prosperity of Lidu Town. The blocks, vendors, liquor stores, and piers generated from the brewing industry have jointly formed a well-preserved large-scale alcohol consumption and market, which is rarely seen in history nationwide and even worldwide.

## Drinking Vessels

The alcohol consumption has been playing a significant role in ritual and royal banquet since Shang and Zhou Dynasties. However, various drinking vessels could be dated from the Middle and Late Neolithic period 6,000–7,000 years ago (Table 1).

Song Dynasty inherited the legacy of the alcohol culture of the Sui and Tang Dynasties, the shape and type of the drinking vessels, their decorative patterns and drinking customs were of highly cultural richness. Ceramic drinking vessels clearly predominated and the well-known five official kilns of Guan, Ding, Ru, Jun and Ge, as well as Jingdezhen kiln sites produced a large number of the exquisite ceramic drinking vessels, mainly including Jing Ping, Cup, Zhan, Zhuzi and Zhuwan, etc.

### Type

In the Song Dynasty, the utensils in used alcohol consumption in people's daily life included alcohol containers, e.g., Jing Ping (经瓶, Jing bottles) and Yu Hu Chun Ping (玉壶春瓶, Yu Hu Chun bottles); Jiuzhu (酒注, flasks) for dispensing alcohols; Zhuwan (注碗) for warming alcohols; and cups for drinking.

Liquor bottles were used for holding or storing liquors; in the Song Dynasty, such bottles included Jing Ping and Yu Hu Chun Ping. Jing Ping, also known as “Mei Ping” (梅瓶), first appeared in the Tang Dynasty and was popular in the Song and Liao Period. These vessels generally have a narrow opening, short neck, wide shoulder, small base, and hidden ringed foot and were so named because of the small opening, which could only accommodate plum branches when used as a vase. In the Song Dynasty, Jing Ping vessels were mainly porcelain and mass produced in major kilns in both the southern and northern parts of China with their representative characteristics. Jing Ping vessels with carved flowers on a bead-pattern background produced by the Dengfeng kiln (登封窑), with black glazing



Table 1 The types and cultural meanings of drinking vessels before Song Dynasty

Time period	Drinking vessels		Typical archaeological sites
	Materials	Types	
The Middle and Late Neolithic period	<p>Divided into two main categories, namely pottery vessel and lacquer vessel. Most of vessels were made of pottery. According to color, pottery vessels can be further divided into multi-colored, gray, red, white and black, etc</p>	<p>Bottle (壺), Zun (尊), Gui (鬯), Gu (觚), Lei (罍), Egg shell black pottery cup, etc</p>	<p>Combined vessels unearthed in Dawenkou culture tombs, such as, pottery Zun for fermenting, leaking Gang (缸) for filtering, cooking, Ding (鼎) for boiling and pottery, Zeng (甗) for storing wine</p>
Shang Dynasty	<p>Pottery vessels and bronze vessels were dominant. Some proto-porcelain, ivory, lacquer, and lead vessels served as auxiliary</p>	<p>Pottery Gu, Jue (爵), Zun, Lei, He (盃), Jia (斝), Bronze Gu, You (卣), Bu (鬲), square Yi (彝), pot, cup, Yi (卣), etc</p>	<p>Sets of vessels were unearthed in Yinxu. Gu and Jue were unearthed as pairs and act as the core of vessels utilize in ritual ceremony. The number of pairs was closely related to the social standing of the tomb owners</p> <p>“The wine completes the ritual. Without wine there are no ritual.” During Shang and Zhou Dynasty, the drinking culture was very complicated and closely connected with politics</p>

Table 1 continued

Time period	Drinking vessels		Typical archaeological sites
	Materials	Types	
Zhou Dynasty	Bronze vessels were dominant. Some progress can be identified in the proto-porcelain vessel. There was various different lacquer vessel in Zhou Dynasty compared with Late Shang	Bronze drinking vessel such as Zun, pot, Fou (缶), Jian (鉴), Zhong (钟); Lacquer drinking vessel such as Erbei (耳杯), Zun (樽), Zhi (卮)	The lacquered Lei and lacquered Gu unearthed in West Zhou Dynasty Yan Noble Tomb located in Fangshan, Beijing had bright color and extravagant decorations. Clam shells of different shapes were imbedded on the vessels. These are the earliest known mother-of-pearl lacquered drinking vessels in China
Qin and Han Dynasties	Both bronze and lacquer vessels developed. A few gold, silver, jade, porcelain, glass, ivory vessels were also unearthed	Zun, Zhi, Shao (杓), Erbei	The bronze pot with bird style character, bronze nuptial cup, bronze pot imbedded with glasses unearthed in Han Tomb located in Manchou were all lined with gold and silver and adorned with brilliant jewels
			Bronze vessels of this period inherited much from Zhou Dynasty, showing a trend toward pragmatic use. The decorative patterns on the drinking vessels were more realistic, less mystic

Table 1 continued

Time period	Drinking vessels		Cultural meanings	Typical archaeological sites
	Materials	Types		
Wei, Jin, Southern and Northern Dynasties	Porcelain vessels were dominant with a few jade vessels. Lacquer vessels diminished fast	Pot, Zun, Cup, Zhuzi, Wenwan, such as Chicken head pot, Celadon Lotus Zun, Flying dove porcelain cup. All these bear distinct features of its era	The drinking vessels were shaped more life-oriented	Figures performing Huteng Dance were depicted on the Pot of Huteng Dance unearthed in Fancui Tomb of North Qi Dynasty
Sui and Tang Dynasties	Porcelain vessels were dominant, while gold, silver vessels served as auxiliary	Conjoined Bottle, Zhihu (执壶), Zhan (盏), Zhuzi, cup, bowl, Zhong (盅), Amphora	The new types of drinking vessels appeared, which were of great artistic values	Beast head agate rhyton imbedded with gold, Octagonal silver cup with lady and hunting scene, Silver goblet with hunting scene, Filigree gold cup with posy design, all these drinking vessels unearthed in the Gold and Silver Utensils from the Hoard of the Tang Dynasty at Hejiacun, Xian, Shaanxi

**Jing Ping**



1



2



3

**Yu Hu Chun Bottles**



4



5

**Zhuzi**



6



7

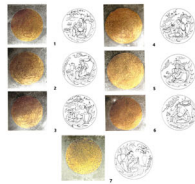


8



9

**Jiuzhan**



10



11



12

produced by the Jizhou kiln (吉州窑), with blue and white porcelain produced by the Jingdezhen kiln (景德镇), and with blue carving produced by the Yue kiln (越窑) and Longquan kiln (龙泉窑) represent the finest pieces of Jing Ping in the Song Dynasty. These bottles appear in image documents of the Song Dynasty. For example, on the west wall of walkway leading to the Baisha No. 1 Song Dynasty Tomb in Yu County, Henan Province, there is a painting of a waiter holding a black Jing Ping vessel and wearing a blue headscarf with “Cui Da Lang Jiu” written in black ink, indicating that the bottle contains alcohol (Figure 2-1). Jing Ping vessels have been excavated from the tombs and other remains of the Song Dynasty. Six blue glazed Jing Ping objects produced by the Longquan kiln were excavated at the tomb of Cheng Daya (1195) in Songyang County, Zhejiang Province (Figure 2-2); additionally, one Jing Ping vessel with a Ruyi Yuntou (如意

◀ **Figure 2.** The Types of Drinking vessels in Song Dynasty. 1 The West Wall Mural of the Baisha No. 1 Song Tomb; 2 Blue glazed Jing Ping vessel produced by the Longquan kiln; 3 Jing Ping with the Ruyi Yuntou pattern; 4 A mural on the north wall of the west chamber of a late Northern Song Dynasty Tomb in Mangshan, Luoyang showing a maid holding a Yu Hu Chun bottle; 5 Yu Hu Chun bottle of the Late Northern Song Dynasty excavated at the Ru Kiln Site; 6 Painting on the southwest wall of the Baisha No. 2 Song Dynasty Tomb depicting a couple feasting; 7 Relief sculpture on the west wall of the No. 179 Song Dynasty Tomb at the Dongfanghong Tractor Factory, Jianxi District, Luoyang, showing zhuzi and zhuwan on a table; 8 Silver Zhuzi and Zhuwan excavated from a Song Dynasty goldware and silverware trove in Pengzhou, Sichuan Province; 9 Wine preparation depicted on the west wall of the chamber of the Xiaonanhai Song Dynasty Tomb in Anyang, Henan; 10 The patterns on the center of silver wine cups with sunflower-shaped openings from a Song Dynasty trove excavated in Youlanting Village, Liuqing Township, Yiwu, Zhejiang; 11 A silver taizhan set with a sunflower-shaped opening excavated from a Song Dynasty trove in Youlanting Village, Liuqing Township, Yiwu, Zhejiang; 12 A silver panzhan set with four gilt lions playing with embroidered balls excavated from a Southern Song silverware trove in Pingqiao, Liyang, Jiangsu

云头) pattern was excavated from the Song Dynasty goldware and silverware trove in Pengzhou, Sichuan Province (Figure 2-3). In addition to Jing Ping vessels, traditional large drinking vessels, such as urns, jars, and barrels, were also commonly used in breweries and taverns.

Yu Hu Chun bottles are drinking vessel widely used in the Song Dynasty; the name is derived from “Yu Hu Xian Chun” (玉壶先春) and “Yu Hu Mai Chun” (玉壶买春) in verses of Tang poems. They generally have a sloped opening, slender neck, round belly, and ringed foot. The sloped opening decreases spilling when pouring, the slender neck allows for easy handling and slow dispensing, and the round belly, with a graceful shape, increases the holding capacity, making these bottles quite popular among Song people. They were produced in various kilns in the Song Dynasty, for example, the Ding kiln (定窑), Ru kiln (汝窑), Jun kiln (钧窑), Yaozhou kiln (耀州窑), Cizhou kiln (磁州窑), Longquan kiln, and Jingdezhen kiln. Images and actual Yu Hu Chun bottles have been discovered archeologically. In the mural on the north wall of the west chamber of a late Northern Song Dynasty tomb in Mangshan, Luoyang, Henan Province, a maid on the left holds a Yu Hu Chun bottle with two hands (Figure 2-4); in 2001, a Yu Hu Chun bottle made in the late Northern Song Dynasty was excavated at the Qingliangsi (清凉寺) Ru Kiln site in Baofeng, Henan Province (Figure 2-5), indicating that Yu Hu Chun bottles were widely used as drinking vessel in the Song Dynasty.

Zhuzi (注子), also known as “Zhi Hu” (执壶, hand pot) and “Zhu Hu” (注壶, pouring pot), mostly made of gold, silver, copper, or porcelain, are

vessels for dispensing alcoholic beverages. Slender in shape and characteristically in the form of a ridged melon, these objects have a long spout on one side and a handle on another and are mostly used to warm a beverage before drinking by setting the vessel in hot water. Song people often drank fermented wine with a low alcohol content; these beverages often contained bacteria, resulting in physical discomfort after consumption. Therefore, the wine was usually warmed before drinking. There were two main ways to warm alcoholic beverages in the Song Dynasty. One way was through the use of an alcohol-warming utensil composed of zhuzi and zhuwan (注碗, a water bath); zhuzi is placed first in zhuwan, and then, hot water is added, thus warming the drink. Zhuzi and zhuwan, as special Zhu Zi-warming utensils, are rather common archeological discoveries and are depicted in images, such as in the mural on the southwest wall of the chamber of the Baisha No. 2 Song Dynasty Tomb in Yu County, Henan (Figure 2-6), and in a relief sculpture on the west wall of the No. 179 Song Dynasty Tomb at the Dongfanghong Tractor Factory, Jianxi District, Luoyang (Figure 2-7). Moreover, a large number of zhuzi and zhuwan objects have been excavated. For instance, a set of silver zhuzi and zhuwan from the Song Dynasty goldware and silverware trove was excavated in Pengzhou, Sichuan Province (Figure 2-8). Another warming method was to directly place the zhuzi on a stove, as depicted on the west wall of the chamber of the Xiaonanhai Song Dynasty Tomb in Anyang, Henan, in which a waiter is fanning the fire of a stove on which a zhuzi set (Figure 2-9). As a popular alcohol-warming system in the Song Dynasty, zhuzi and zhuwan were portable, and the hot water in the zhuwan could be replaced at any time to adjust the temperature of a beverage; therefore, these objects have been passed down for generations.

When alcoholic beverages were prepared in the Song Dynasty, dedicated servants were responsible for warming and dispensing drinks. In Song Dynasty tombs, alcohol-preparation scenes are depicted in which servants who warm and dispense alcohol are usually working together with chefs. For example, in the relief on the east wall of the west chamber of the Yu Gongzhu Couple Tomb of the Southern Song Dynasty in Pengshan County, Sichuan Province, the wine preparation process is portrayed, in which one servant is tending to the drinking vessels and another is warming the wine (Figure 3) (Sichuan Provincial Cultural Administration and Pengshan County Cultural Center 1985:392). Dispensing wine refers to transferring wine from large containers, such as wine jars, to small containers, such as zhuzi. The murals in Song Dynasty tombs show scenes involving wine dispensing. The mural on the west wall of the Xiaonanhai Song Dynasty Tomb in Anyang and a stone sculpture in the M3 niche on the east side of the Lanniwan Song Tomb in Zizhong County, Sichuan Province, depicts a wine-dispensing scene (Sichuan Province Provincial Insti-





**Figure 3.** Banquet preparation scene depicted in relief on the east wall of the west chamber of the Yu Gongzhu Couple Tomb of the Southern Song Dynasty in Pengshan County, Sichuan Province

tute of Cultural Relics and Archaeology and Zizhong County Cultural Relics Management Office 2015:26).

Jiuzhan (酒盞, wine cup) was used as a drinking utensil by people in the Song Dynasty. During the Northern Song Dynasty, the shape of this vessel was essentially identical to that of teacup. Some excavated porcelain



cups with a ringed foot have the character “jiu” (酒, wine) or the character “cha” (茶, tea) printed on the bottom (Liu and Bai 1980:43). Seven silver wine cups with a sunflower-shaped opening excavated from a Song Dynasty trove in Youlanting Village, Liuqing Township, Yiwu, Zhejiang (Figure 2-10), are housed at the Yiwu Museum. At the bottom of each cup, a round gilt scene is inscribed, often involving drinking or people in a joyful half-drunk state and various drinking vessels of the time, such as cups, zhuzi, wine bottles, spoons, and jars. Wine cups were often used with cup holders because in the Song Dynasty, people were accustomed to drinking warm alcoholic beverages, and the drinks were often hot; wine cups without handles, ears, and feet for people to hold made drinkers susceptible to burns, and therefore, cup holders were used to insulate the heat. There were two types of cup holders in the Song Dynasty: wine trays and wine plates. Matching wine trays and wine cups or wine plates and wine cups often have similar patterns and shapes. Wine trays are purported to hold drinking vessels, with a raised center for support. They first appeared in the late Tang Dynasty and became popular in the Song Dynasty. A wine cup and a matching wine tray are collectively called a “taizhan” (台盞 cup-tray) set, which is depicted in front of the male host in the banquet mural on the wall of the Baisha No. 2 Song Tomb. A set of silver taizhan with sunflower-shaped openings was excavated from a Song Dynasty trove in Youlanting Village, Liuqing Township, Yiwu, Zhejiang (Figure 2-11). A wine cup and a matching wine plate are collectively called a “panzhan” (盞盤, cup-plate) set, and the decorations and shapes of the cup and plate often match. The center of a wine plate is often not raised and instead decorated with a circular frame in which a wine cup can be placed. For example, a set of silver panzhan with four gilt lions playing with embroidered balls was excavated from a Southern Song silverware trove in Pingqiao, Liyang, Jiangsu (Figure 2-12).

In addition to small drinking vessels such as cups, large drinking vessels were also used in the Song Dynasty, for example, Jiugong (酒觥), Jiuchuan (酒船), and Jiuhai (酒海), which were mostly used for binge drinking.

## Material

Drinking vessels of the Song Dynasty are mainly porcelain but can also be made of gold and silver, lacquer, jade, copper and tin, bamboo, wood, bone, etc.

Porcelain drinking vessels were the most common vessels in the daily life of Song people. Various drinking vessels, such as cups, zhuzi, zhuwan, and jingping, have been excavated at many Song Dynasty kiln sites. The Song Dynasty represents a period of highly developed porcelain-making technology and not only disrupted the porcelain manufacturing pattern of

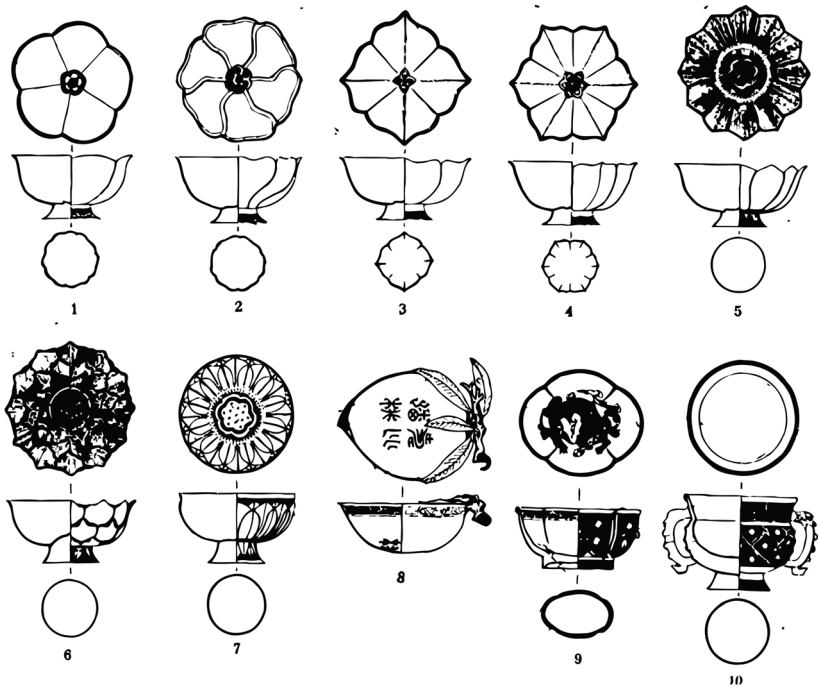
“South Blue and North White” (南青北白) in the Tang Dynasty but also created the division of official and civilian kilns from kiln factories all over the country. Drinking vessels made in various kilns are slightly different from each other with regard to category, shape, glaze color, decorations, and decorative techniques, each with their respective unique characteristics of the times (Table 2).

In addition to the extensive use of porcelain drinking vessels by Song people, gold and silver vessels were also popular. With improvements in smelting technology in the Song Dynasty, the mining of gold, silver, copper, iron, tin, and other metals increased, allowing the manufacture of metal utensils, especially gold and silver drinking vessels. A large number of gold and silver drinking vessels have been excavated from Song Dynasty tombs, in places such as Jinan in Shandong; Dingxian in Hebei; Huining in Gansu; Qichun and Huangshi in Hubei; Nanjing, Wuxi, and Zhenjiang in Jiangsu; Liyang, Wuxian, Jiangpu, Huzhou, Zhuji, Yongjia, and Quzhou in Zhejiang; Lu’an, Wuwei, Shucheng, and Langxi in Anhui; De’an, Le’an, Suichuan, Pengze, Boyang, and Yongxiu in Jiangxi; Pengzhou, Chongqing, Deyang, and Mianyang in Sichuan; Shaowu, Guxian, Fuzhou, and Taining in Fujian, indicating that most of the gold and silver drinking vessels in the Song Dynasty were excavated in southern China. The main types of drinking vessels excavated from Song Dynasty tombs and goldware and silverware troves in the northern and southern parts of China are cups, small pots, zhuzi, and small cups. Gold and silver are more malleable, allowing drinking vessels in the Song Dynasty to be made into complex and diverse forms and styles, more diverse than those in the Tang Dynasty. For example, silver cups with various forms were excavated from a Song Dynasty goldware and silverware trove in Pingqiao, Liyang, Jiangsu (Figure 4).

In the Song Dynasty, in addition to a large number of porcelains, gold and silver drinking vessels, there were also drinking vessels made of other materials. For example, a white jade lotus leaf-shaped cup was excavated from the tomb of Shi Shengzu of the Southern Song Dynasty in Quzhou, Zhejiang (Figure 5). The cup has the shape of a lotus leaf, with matching decorations, evidencing the dexterous jadesmithing skills of people in the Song Dynasty. In historical documents, the extensive use of jade utensils by Song people has been recorded. According to “Wulin Jiushi” (Vol. 7, “Qian Chun Feng Qin” 乾淳奉亲) by Zhou Mi of the Southern Song Dynasty, on August 15 of 1182, Zhao Gou, the Supreme Emperor hosted a banquet for Xiaozong in Deshou Palace; the jade drinking vessels used during the feast included white jade peach-shaped cups, double jade cups, yellow jade, and purple-hearted sunflower-shaped large cups, emerald parrot-shaped cups, Ruyi double lotus-shaped cups and plates, jade drinking boats, etc., indicating that in daily life and for banquets, the royal family

Table 2 Distribution of porcelain drinking vessel kilns and their characteristics

Region	Kiln name	Main drinking vessel types	Typical characteristics
Northern kilns (produce both white Ding kiln porcelain and celadon ware)	Ding kiln	Plates, large cups, small cups, cup holders, mid-sized pots, small pots, etc.	The inner wall is decorated with printing, scratching, engraving and other techniques
	Cizhou kiln	Plates, large cups, cup holders, trays, mid-sized pots, etc.	Black flowers on white background
	Jun kiln	Trays, cups, etc.	Porcelain wares with accidental coloring
	Yaozhou kiln	Plates, trays, zhuzi, zhuwan, cups, cup holders, mid-sized pots, small pots, bottles, etc.	Celadon porcelain, mainly characterized by flowers engraved, printed or scratched on the inside and outside of the ware
Southern kilns (mainly celadon)	Ge kiln	Trays, bottles, etc.	Cracked glaze; the whole body is covered with thick, deep or thin interwoven lines, or purple-black cracks wrapped with small golden filamentary cracks, commonly known as “golden wireline”
	Jian kiln	Cups, trays, plates, mid-sized pots, cup holders, small pots, big-mouth pots, etc	Black glazed porcelain
	Longquan kiln	Plates, trays, small pots, bottles, etc.	After the mid-South Song Dynasty, mainly with lavender gray glaze and plum green glaze
	Jingdezhen kiln	Plates, cups, cup holders, small cups, zhuzi, zhuwan, small pots, mid-sized pots, bottles, etc.	Blue and white glazed porcelain
	Jizhou kiln	Plate, trays, zhuzi, cups, bottle, etc.	Black glazed porcelain with unique decorative techniques such as paper-cut decals, leaf designs, tortoiseshell patterns, etc.

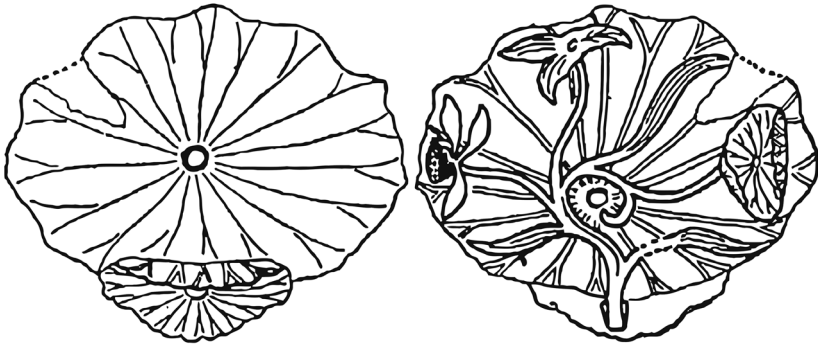


**Figure 4.** Silver cups excavated from a Song Dynasty goldware and silverware trove in Pingqiao, Liyang, Jiangsu Province. 1 Pentagon plum-shaped gilded silver cup; 2 Hexagon okra-shaped gilded silver cup; 3 Octagon square-mouthed four-petal gilded silver cup; 4 Dodecagon hexagonal gardenia-shaped gilded silver cup; 5 Single-petal lotus-shaped gilded silver cup; 6 Double flower lotus-shaped gilded silver cup; 7 Multipetal lotus-shaped gilded silver cup; 8 Peach-shaped gilded silver cup; 9 Round-buttoned gilded silver cup with interlayer; 10 Round-buttoned gilded silver cup with interlayer and two animal sculptures (all shown in approximately 1/4 of the original size)

and officials of the Song Dynasty, i.e., those of the upper class, widely used drinking vessels made of jade.

### Decorative Patterns

In the Song Dynasty, the urban economy developed at an unprecedented pace, leading to vibrant urban life. With booming commercial development in towns and cities, people began to pursue exquisite diets and drinks. This lifestyle of “no impulsiveness” provided a stage for decorations and secularization, and realism became a major decoration theme for drinking vessels;



**Figure 5.** The front and back of the white jade lotus leaf-shaped cup excavated from the tomb of Shi Shengzu of the Southern Song Dynasty in Quzhou, Zhejiang

**Plant-themed patterns**



1

**Animal-themed patterns**



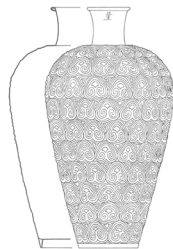
2

**People-themed patterns**



3

**Geometric patterns**



4

**Text inscriptions**



5

**Figure 6.** The Decorative patterns of Drinking vessels in Song Dynasty. 1 Beige-glazed brown-colored Jing Ping excavated from the Mufu Mountain Southern Song Dynasty Tomb in Nanjing, Jiangsu Province; 2 Gilt silver Zhihu excavated from the Tomb of Xu Jun of the Southern Song Dynasty; 3 A Jing Ping (carved flower on bead-pattern background) depicting a noble hermit; 4 Jing Ping with the Ruyi Yuntou pattern; 5 Peach-shaped gilded silver cup excavated from a Song Dynasty gold-ware and silverware trove in Pingqiao, Liyang, Jiangsu Province

the mysterious and exaggerated romantic decorative elements decreased, with the focus shifting to flowers, birds, insects, fish, and common folks in daily life, strengthening secularity. Moreover, decorative patterns on drinking vessels often changed with the shape and form of the vessels, integrating the ornamentation and vessel shape. The diverse patterns on drinking vessels manifest the distinctive preferences of Song people as well as the aesthetic consciousness and the atmosphere of society at that time. The decorative patterns on Song Dynasty drinking vessels can be classified into five categories: plant-themed patterns, animal-themed patterns, people-themed patterns, geometric patterns, and text inscriptions.

Plant-themed patterns are the most common patterns on Song Dynasty drinking vessels, and there are three subcategories of this motif, i.e., flowers, melons and fruits, and grasses. Flowers include lotus, chrysanthemum, peony, plum, camellia, osmanthus, okra, begonia, hibiscus, hydrangea, gardenia, etc.; melons and fruits include litchi, pomegranate, watermelon, cherry, fairy peach, bergamot, lotus seed, etc.; and grass-based patterns are mostly used as auxiliary patterns and are present in combination with other patterns (melons and fruits are integrated with tangled stems and vines, in great vividness and detail as in paintings and calligraphical works). For example, in 1980, a beige-glazed brown-colored Jing Ping with a brown-colored curly grass pattern was excavated from the Mufu Mountain Southern Song Dynasty Tomb in Nanjing, Jiangsu (Figure 6-1).

Animal-themed patterns mainly include birds, beasts, fish, and insects, such as dragons, phoenix, tigers, lions, deer, rabbits, ducks, cranes, butterflies, fish, and tadpoles. For example, a gilt silver Zhihu with two magpies covering the entire surface and a curly grass pattern on the long spout, curved handle and ringed foot, was excavated from the tomb of Xu Jun of the Southern Song Dynasty in Chayuanshan, Fuzhou, Fujian (Figure 6-2).

People-themed patterns are often supplemented with pavilions, towers, and other decorative background patterns to tell lively and interesting stories of everyday life. For example, a seven-piece silver cup set with sunflower-shaped openings was excavated from a silverware trove of the Song Dynasty in Youlanting Village, Liuqing Township, Yiwu, Zhejiang Province (Zhu 2013:45), and in the center of each cup, there was an engraving of a different figure; additionally, on a Jing Ping (carved flower on bead-pattern background) housed at the Shanghai Museum, there is a depiction of a noble half-drunk hermit with a drinking flask on his shoulder (Figure 6-3).

Geometric patterns are regular or irregular patterns composed of curves, straight lines, circles, squares, diamonds, etc.; such patterns include meanders, curved strips, Ruyi clouds, circles, waves, grids, etc., and are mostly used as auxiliary patterns on the opening and shoulders of a vessel, playing an effective role in highlighting and framing the main theme. On some drinking vessels, geometric patterns are adopted as the main decorative

pattern covering the entire surface of the vessel. For example, on a Jing Ping excavated from the Song Dynasty goldware and silverware trove in Pengzhou, Sichuan Province (Figure 6-4), the Ruyi cloud pattern is used as the main decoration to covers all surface below the neck of the vessel.

The decorative patterns also contain a large number of inscriptions, including information about the vessel's manufacture date and site, craftsman, collector and uses as well as verses and essays. The texts on drinking vessels of the Song Dynasty are mostly inscribed on the inner and outer bottoms and sometimes on the rim, shoulder, and belly of the vessel. For example, on the gilded peach-shaped silver drinking cup of the Song Dynasty excavated at Pingqiao, Liyang, Jiangsu, four characters, “寿比蟠桃” (may you live as long as the fairy peach), in seal script are engraved on the bottom, and the name of the craftsman, “李四郎 (Silang Li),” are stamped on the edge of the outer rim (Figure 6-5). Drinking vessels of the Song Dynasty are often engraved with the name of the artisan shop, indicating that the folk handicraft industry at that time had concentrated production and providing evidence for the emergence of trademark labels and advanced commercialization.

Song people often used innovative and elegant patterns to decorate drinking vessels, making them beautiful both in form and in spirit. These decorative patterns were taken from life and then used in life, indicating a strong sense of secularization. A large number of plant and animal-themed patterns and geometric patterns also contained auspicious meanings, reflecting people's expectations regarding prosperity, happiness, and peace while conveying their desire to pursue a better life.

## **Alcohol and Mundane Life**

### **Liquor Stores and Commerce**

Liquor stores specializing in the sale of liquor products were distributed all over the country in the Song Dynasty. Take the capital city Dongjing of the Northern Song Dynasty and the capital city Lin'an of the Southern Song Dynasty as examples. There were 72 restaurants in Dongjing, many of which were large-scale restaurants, not to mention countless smaller taverns and retail liquor stores (Meng 2015:62). There was also a large number of liquor shops in Lin'an of the Southern Song Dynasty; these shops were run either by the government or private owners. Government-run liquor stores, limited in number, were operated by the state, which also had restaurants all over Lin'an, e.g., the Taihe Building in the East Wine Warehouse, the West Building in the West Wine Warehouse, and the Hele Building in the South Wine Warehouse (Wu 2004:147). Private liquor



stores were scattered inside and outside Lin'an, in much larger number than government-run liquor stores (Wu 2004:233). Moreover, there were also street vendors who sold various types of alcohol (Qingbixiang 青碧香, Sitangchun 思堂春, Xuanci 宣賜, Xiaosi 小思, and Longyou 龙游) as well as soups, food, seasonal fruits (Wu 2004:183). Evidently, the unprecedented prosperity of the brewing industry in the Song Dynasty promoted the everlasting societal fad of alcohol consumption. According to "Quegu" (榷酤) of "Qingbo Zazhi" (清波杂志) by Zhou Hui of the Song Dynasty, "Currently, sacrifices, feasts, and giving presents are impossible without alcohol. For all crops planted, one-third are used for brewing and still cannot meet the demand" (今祭祀、宴飨、饋遺, 非酒不行。田亩种秫, 三之一供釀財曲蘖, 犹不充用) (Zhou 1994:235). This indicates that alcohol was suitable for different occasions in society at that time and occupied an important place in the culture of the Song people.

### Banquet Culture

Banquets are a common theme in Song tomb decorations, depicting the food, drinks, utensils, dining environment, eating habits, and other aspects of feasts. Complete banquet scenes usually include the couple (i.e., tomb owners), servants, food for the couple, certain home furnishings, related music and dance performances, and other content. Additionally, the music and dance scenes are usually depicted on the wall opposite to the tablet inscribing the name(s) of the tomb owner(s), as a scene complementary to that of the couple sitting and drinking. The portfolio of the entire tomb structure has become the symbolic environment for family hall performance scenes in everyday life, forming a complete three-dimensional space for family hall performances.

A large number of banquet scene paintings were found among Song Dynasty tomb decorations in the northern region. For example, a fresco on the north wall of a Song Dynasty tomb in Lijiachi, Linzhou, depicts a complete banquet scene that includes the owners of the tomb enjoying a banquet and servants preparing the banquet: on the right side of the painting, there is a male chef and a female cook preparing wheaten food for the banquet; in the middle of the painting, which is framed by curtains, the tomb owners, a couple, are having a banquet, in which the couple are sitting behind a square table on which there are drinking vessels such as a cup holder, zhuzi, and warm pot and a few strings of square-holed round coins for tipping the servants; a waiter stands behind each tomb owner; and in front of the screen or curtain on the left side of the male tomb owner, two female performers are playing music to entertain the diners (Figure 7) (Linzhou Cultural Relics Management Office 2010:34–35). The painting, which contains many characters and rich content, portrays a vivid



**Figure 7.** A fresco depicting a family banquet on the north wall of a Song Dynasty Tomb in Lijiachi, Linzhou

scene in a banquet in the hall, with servants and chefs busy in the kitchen preparing the feast, all full of life and expression. Moreover, some scenes depict feasts with the whole family. For example, a fresco at a Song Dynasty tomb in Jiangou, Dengfeng, excavated in 1984, depicts a magnificent family feast that includes the tomb owner, in which there is not only food, fruit, tea, wine, and other beverages but also music and dance performances, a scene indicative of entertaining the tomb owner while enjoying good food. The entire scene generates an impression of warmth and comfort and depicts the daily life of wealthy families of the Song Dynasty. In addition to performances such as *sanyue* [散乐, civil (nonmartial) music], *zaju* (杂剧, poetic drama) and dance performances were also common entertainment programs at banquets in the Song Dynasty and common scenes depicted at Song Dynasty tombs in China's Central Plains. For example, brick carvings describing a *zaju* performance are embedded in the northwest wall of a Song Dynasty Tomb in Qiandongnanwang Village, Wen County, and a mural depicting a *zaju* performance involving 17 performers is painted on the west wall of the Northern Song Dynasty Tomb in Hancheng, Shaanxi (Figure 8). These *zaju* performance scenes vividly depict pleasing, sometimes clamorous and funny, entertainment with the integration of movement and tranquility through a combination of singing and dancing, evidencing the widespread popularity of folk entertainment in the Song Dynasty.



**Figure 8.** A mural depicting a zaju performance on the west wall of the Northern Song Dynasty Tomb in Hancheng, Shaanxi

### Cultural Integration

In the Song Dynasty, ethnic groups occupying the north, northwest, and northeast parts of the country rebelled and established their respective regimes, of which the Khitan and Jurchen regimes were the most influential. The Khitanese people had been living in Mobei, where it was very cold; therefore, alcohol consumption was part of their daily life. They mastered brewing technology, but their cuisine was rudimentary and mostly meat-based. The brewing industry was developed in the Song Dynasty, during which all types of alcoholic beverages were produced. In the collision of the Chinese and Khitanese food cultures in the Song Dynasty, the alcohol culture of the Chinese people affected the alcohol consumption choices and habits of the Khitanese people to a certain extent. According to the literature, the Khitanese people utilized brewing products of the Song people (eg., “30 jars of state-use liquor” 法酒三十壺) (Ye 1985:201), enriching the alcohol varieties consumed by the Khitanese people. Based on images, the primary vessels used by the Khitanese people for consuming alcohol were Ou (瓠, large alcohol container) and portable cockscomb-shaped pots, as well as cups and zhuzi imported from the Central Plains, indicating that the alcohol culture of Khitanese people was influenced by that of Chinese people and providing evidence of the Khitan’s deepening Sinicization.

After the Khitanese people founded the Liao Dynasty, especially after they occupied the 16 Prefectures of Yanyun, the agricultural economy has reached an unprecedented prosperity with an increasing number of agricul-

tural products varieties, which provided direct physical conditions for the brewing industry of the Liao Dynasty. Meanwhile, Liao had set up a wine sector (Qu Yuan) to administer the local brewing industry and adopted state monopoly of liquor sales and also its levied taxation. The Jin Dynasty also followed the system of the Liao and Song Dynasties to adopt state control of brewing and sales, while set up specific ministry and officials to administer the brewing industry.

In the meantime, the peony pattern on the drinking vessels in the Liao Dynasty also reflected the frequent cultural exchanges between different ethnic groups. Peony was a popular flower among Han scholars due to its graceful temperament. Especially in the Song Dynasty, there was a “peony fever” and many paintings and porcelains used peony pattern as the elements of art. This cultural phenomenon also affected the Khitanese people. For example, more and more peony pattern utensils, mostly Wine Warming Vessels, were found from the archaeological relics of the Middle and Late Liao Tombs (Steinhardt 1998; Shen 2005; Wang 2017:53–54; Sebillaud et al. 2019).

The Jurchens were originally from very cold places where consuming alcohol helped them cope with the cold; therefore, the Jurchens had a long history of alcohol consumption, and liquor was one of the common beverages in the diet of the Jurchens in the Jin Dynasty. In the early days after the founding of the Jin Dynasty, Jurchens had already mastered the techniques for “brewing liquor using rice (以糜酿酒)” (Xu 1987:17). After capturing Dongjing, the capital of the Song Kingdom, Jurchens “took 50 winemakers and three thousand jars of liquor (索酒匠五十人, 酒三千壶)” to their country (Xu 1987:543), and the Han winemakers brought advanced winemaking technology from the Central Plains to the Jurchens, leading to the rapid development of the brewing industry in the Jin Dynasty.

The drinking culture and habits of ethnic groups also had certain impact on the Song Dynasty, especially on the drinking vessels. For example, Jitui Ping (鸡腿瓶) is a typical drinking vessel of the Liao and Jin Dynasties. It is tall, with a narrow base and was mainly used for storing liquid or sealed to preserve alcohols. This can be proved by many archaeological excavated objects or murals from Liao tombs. An example is the green-glazed Jitui Ping excavated from Zhangwenzao Tomb in Xuanhua. This green-glazed Jitui Ping was filled with claret liquid with some red ochre deposits at the bottom. According to subsequent chemical tests, the liquid contained some traces of alcohol, hence the red liquid might be wine (Hebei Archaeology Institute 2001:108). The Jitui Ping is similar to the Jing Ping in the Northern Song Dynasty. As Cai Yi argued that Jing Ping was originated from Jitui Ping of the Liao Dynasty, “Jing Ping in the Song Dynasty originated in the area where the Khitanese people lived in the Liao

Dynasty. Its predecessor is the Jitui Ping created by the Khitanese people.” Then, he pointed out that “the Jing Ping started to spread to the south,” and was thus used for storing water and alcohol in the Central Plains (Cai 2000). After the Jitui Ping was introduced into the Northern Song, the Han people in the northern area started to make this kind of tall-body with a sharply rounded shoulder, a short and narrow neck, and a small opening ceramic bottle, and the shape of Jing Ping was gradually formed.

### **Discussion: Virtuous Moderation or Pragmatic Consideration, an International Perspective on Attitude Toward 12th Century Alcohol Consumption**

We can easily spot a lot of differences related to alcohol beverage between Song Dynasty China and western Europe in High Middle Ages. Besides numerous technological issues in wine production and consumption such as distillation techniques, the social context of drinking alcohol is the dominated factor that differentiate the attitude toward alcohol beverage. From the beginning of Christianization of Europe, alcohol consumption, especially wine consumption has been considered as a moral issue. In High Middle Ages, moderation in alcohol consumption was considered virtuous, while Song Dynasty in China, we see no such limitation or any connection with moral issues.

In western Europe, Wine has been important daily drinking since classical ages. Both Greeks and Romans plant grapes in vineyards in mass scale. In *De Agri Cultura* by Cato the Elder, he portraited wine industry as a very profitable trade worth pursuing (Rose 2011:1). In western Europe and China, alcohol beverages share most of the social function, including celebration, ritual value, refuge from harsh reality as means of recreation (Martin 2001:3). But the role of religion is different in these two societies. Christianity was a dominate force in 12th century western Europe, while various religion sects played only marginal role in Song Dynasty. However, it is Christianity that endows a mixed moral attitude toward the wine. It is both the sacred blood of Christ and a dangerous beverage that should be treated carefully (New International Version 2011, Matthew 26:27–29, Galatians 5:19–21). It is then alcohol beverage is formally considered related to all the antisocial behavior, including debauchery and violence. Thus, in the Middle Ages, alcohol consumption is tolerated but not encouraged by church. The Rule of Benedict is a fundamental literature in the Middles Ages portraits an ideal life of a Christian. Regarding wine, it regulates “However, with due regard for the infirmities of the sick, we believe that a half bottle of wine a day is sufficient for each. But those to whom God gives the strength to abstain must know that they will earn

their own reward” (Benedict of Nursia 2008, Chap. 40). St. Benedict also expresses his helplessness in restrain drinking: “We read that monk should not drink wine at all, but since the monks of our day cannot be convinced of this, let us at least agree to drink moderately, and not to the point of excess, for wine makes even wise men go astray” (Benedict of Nursia 2008, Chap. 40).

But in China, alcohol is not conferred such moral value. Most of the wine prohibition act issued in China was intended for conservation of corn, survival of the state or protect state monopoly on wine industry (Huang 2002:69–72). All of these intentions are mostly pragmatic.

## Conclusion

According to Ban Gu, a well-known Chinese Han Dynasty historian, “Alcoholic beverages are gifts from Heaven, relying on which emperors can support the world, pray for blessings, help the poor and cure the sick. Without alcohol, it is impossible to perform various rituals (酒者, 天之美祿, 帝王所以颐养天下, 享祀祈福, 扶衰养疾。百礼之会, 非酒不行)” (Ban 1962:1182). Evidently, alcoholic beverages reflect people’s life and attitudes toward life. The alcohol culture of the Song Dynasty has its own distinct characteristics. There were more than 200 types of alcoholic beverages recorded in the Song Dynasty. With increasing sources of raw brewing materials and ever-deepening commercialization, the brewing industry in the Song Dynasty prospered unprecedentedly. Liquor stores, restaurants, and taverns were scattered across urban and rural areas and blurred the boundary between breweries and the market, showing unprecedented prosperity where the brewing industry was booming and governmental and private enterprises were developing together. Additionally, based on archeological discoveries, there were many types of drinking vessels characteristic of the Northern and Southern Song Dynasties, for example, vessels for holding and warming alcoholic beverages (e.g., Jing Ping and Yu Hu Chun Ping), for dispensing alcoholic beverages (e.g., Zhuzi), and for drinking (e.g., cup and plate), and these vessels were made of various materials but predominantly porcelain, gold, and silver decorated with exquisite patterns with motifs of secular life (emotion and character), highlight the unique aesthetic orientation of the Song people, and convey people’s desire of pursuing a better life.

The alcohol culture of the Song Dynasty was accompanied by exquisite drinking vessels. When depicting the daily lives of the Song people, tomb murals and paintings and other image materials often focused on the environmental layout of the dining location, high-quality drinking vessels, and entertainment programs, such as, music, zaju, etc., to convey harmony

between the environment and diners. The alcohol culture in the Song Dynasty also witnessed cultural exchange between different regions and ethnic groups, especially interactions between the Song people and people of northern ethnic regimes, such as the Khitan and Jurchen, which further promoted the integration and formation of alcohol consumption customs. The alcohol consumption in Song Dynasty is also distinct from 12th century western Europe. In the west, alcohol beverage is more or less related to moral issue, while Chinese took a more pragmatic perspective on drinking wine. Mankind has been drinking alcohol beverage since pre-history time and developed different drinking culture. The unique drinking culture of Song Dynasty can provide much insight to research of various drinking tradition.

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