# ORIENTAL CERAMIC ART

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COLLECTION OF

W. T. WALTERS

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*SECTION FOUR*

lain of *Hsüan-tê*, the other reign famous for its blue and white, the blue of which is usually pale in tone. The best blue of the period was prepared by mixing one part of calcined *shih-tzŭ ch'ing*, or "stone blue," the native cobaltiferous ore of manganese, with ten parts of imported blue, as the latter had a tendency to "run" if used alone. A mixture in the same proportions was also employed, suspended in water, to produce the beautiful mottled blue ground for which this reign is also remarkable; the thin *purée* of blue, *hun-shui ch'ing*, as it was called, being spread with a brush on the paste, so as to fill in the interstices of the penciled decoration, which was either reserved in white, or subsequently filled in with canary yellow or coral red. Sometimes the decoration was penciled over the mottled blue ground with strokes of stronger blue.

Decoration in other colors also occurs, but not to the same extent as in the subsequent reign of *Wan-li*. The colored glazes in the reign of *Chia-ching* were used either as monochromes, including a turquoise-blue derived from copper, in addition to the dark and sky-blue grounds derived from cobalt, the yellow, the brown, and the red; or to form colored grounds to relieve the blue decoration. The monochromes are either plain, or spread over designs previously incised in the paste. The blue paintings are relieved either by red, brown, or yellow; occasionally ornamental designs reserved in the blue mottled ground were colored red or yellow, forming an attractive variety. The art of decoration in copper-red seems to have altogether declined, owing to the substitution of a coral-red glaze derived from iron, prepared by the roasting of crystals of iron sulphate, which was much less expensive and more easily fired. The officials memorialized the emperor to be allowed to use this even for the sacrificial vessels required for the altar of the Temple of Heaven.

The white "altar cups" made for the emperor to use on Taoist altars, and inscribed with the name of the offerings they were filled with, were called by the same name, *t'an chan*, as the exquisite "altar cups" of the older reign of *Hsüan-tê*, but they were slightly yellowish in tinge and less delicate in finish, because the supply of the best porcelain earth from the Ma-ts'ang Hills was already beginning to fail. These white cups are described in the *Po wu yao lan* as resembling jade in appearance, and as having the characters *ch'a*, "tea," *chiu*, "wine," *ts'ao t'ang*, "jujube decoction," and *chiang t'ang*, "ginger decoction," etched inside under the glaze. The same book refers to the decoration of all kinds of porcelain objects in blue and in colors of this reign, and selects as gems the shallow wine-cups with foliated rims, loaf-shaped bottoms, and circularly rimmed feet decorated outside in colors with three fishes, and the tiny round rouge-boxes no larger than "cash" delicately painted in blue.

FIG. 164.—Ming Vase, decorated in green, vermilion, and amber enamel colors penciled with black.

Some of the pieces of porcelain produced in this reign are remarkable for their large size. A vender of sweetmeats has for years plied his trade in the eastern gateway of the imperial palace at Peking with his honey preserves piled up in two immense round dishes over three feet in diameter. They are decorated with five-clawed imperial dragons disporting in clouds, boldly painted in dark underglaze blue, displayed upon an enameled ground of mottled canary yellow, and are "marked" near the upper rim, *Ta Ming Chia ching liu nien chih*, "Made in the sixth year (1527) of the reign of *Chia-ching* of the great *Ming*." He regards them as an heirloom on which his luck depends, and has refused the most tempting offers, declaring that nothing shall induce him to part with them.

The designs used in the decoration of the imperial porcelain are found in a long list in the *Fou-liang-hsien Chih*, which gives all the annual indents from the eighth year, the previous records having, according to these official annals, been burned. The list is interesting, but too long for insertion here, and we will only extract the indents of the two years referred to above, which correspond to 1546 and 1554 A. D.

1. For the Twenty-fifth Year of Chia-ching (A. D. 1546).

*Large Fish-Bowls* (*Kaug*), 300, decorated with a pair of dragons enveloped in clouds, painted in blue on a white ground, or reserved in white upon blue.

*Jars fitted with Covers* (*Kuan yu Kai*), 1,000, of blue ground with sprays of conventional paradise flowers (*pao hsiang hua*) and arabesque designs (*hui-hui hua*).

*Bowls* (*Wan*), 22,000, blue inside and out, decorated with dragons coiling through flowers.

*Banquet Bowls* (*Shau Wan*), 11,500, of larger size, of blue ground, decorated inside with scepter-framed medallions inclosing phœnixes in pairs; outside, with phœnixes flying through flowers.

*Round Dishes* (*P'an*), 31,000, painted inside in blue on a white ground, with sea-waves and dragons in the midst of clouds, and outside with nine dragons.

*Saucer Plates* (*Tieh*), 16,000, painted inside and outside in blue on a white ground, with a pair of dragons in the midst of clouds.

*Teacups* (*Ch'a Chung*), 3,000, painted in blue and white, decorated outside with dragon medallions and water caltrops (*Trapa bicornis*); inside with dragons and clouds reserved on a blue ground.

*Wine-Cups* (*Chiu Chan*), 18,400, painted in blue and white, decorated outside with a pair of dragons in clouds; inside, with dragons and clouds reserved on a blue ground.

2. For the Thirty-third Year of Chia-ching (A. D. 1554).

*Bowls* (*Wan*), 26,350, with a blue ground, decorated with a pair of dragons in clouds.

*Plates* (*Tieh*), 30,500, of the same design.

*Wine-Cups* (*Chau*), 6,900, white inside, blue outside, with the typical flowers of the four seasons.

*Large Fish-Bowls* (*Yü Kaug*), 680, decorated with blue flowers on a white ground.

*Teacups* (*Ou*), 9,000, with foliated rims, of greenish white (*ch'ing pai*) or celadon porcelain.

*Bowls* (*Wan*), 10,200, decorated outside with lotus flowers, fish, and water plants, painted in blue on a white ground; inside, upon a blue ground, with dragons and phœnixes passing through flowers, and with a band of dragons and flowers round the rim.

*Teacups* (*Ou*), 19,800, of the same pattern.

*Libation Cups* (*Chüeh*), 600, with hill-shaped saucers (*shau-p'an*) to support the three feet, of blue color, decorated with sea-waves and a pair of dragons in clouds.

*Wine-Pots or Ewers* (*Hu*), 6,000, of white porcelain.

The list of *Chi Ch'i* or "sacrificial vessels" enumerated in the same book on one of the other occasions comprises ten *Mao Hsüeh P'an*, "Dishes for the hair and blood" of sacrificial victims; forty *Tieh*, "Platters"; four *T'ai Kêug Wan*, "Bowls for plain broth"; ten *Ho Kêng Wan*, "Bowls for savory broth"; one hundred *Chiu Chung*, "Wine-cups"; twenty-three *Chüeh*, "Libation cups of tripod form"; eighty *Pieu Tou P'an*, "Tazza-shaped Bowls and Dishes" for offerings of bread, fruit, etc.; six *T'ai Tsun*, "Large Wine-Jars" with swelling body and two mask handles of monsters' heads; six *Hsi Tsun*, "Rhinoceros Jars," modeled in the form of a rhinoceros carrying on its back a vase with cover; two *Chu Tsun*, like tall cylindrical cups; and four *Shan Lei*, "Hill and Thunder" cups, so called from the scrolled designs engraved upon them. These ritual forms, which are still in use at the present day, are all figured in book xxv of the *Illustrations of the Institutes of the Reigning Dynasty* (*Ta Ch'ing Hui Tieu T'ou*). They are enameled of different colors, according to the temple for which they are made: *Blue* for the Altar of Heaven and for the Temple of the Land and Grain; *yellow* for the Altar of Earth, for the worship of the god of agriculture and of the goddess of silk; *red* for the Altar of the Sun; and *white* for the Altar of Jupiter, the "year star" of the Chinese.

In the year 1544 we find the enormous order of 1,340 sets of table services, *cho ch'i*, each consisting of twenty-seven pieces, comprising five *kuo tieh*, "fruit dishes," five *ts'ai tieh*, "food dishes," five *wan*, "bowls," five *yun tieh*, "vegetable dishes," three *ch'a chung*, "tea-cups," one

*chin chan*, "wine-cup," one *chin tieh*, "wine-saucer," one *cha tou*, "slop receptacle," and one *ts'u chui*, "vinegar cruse or ewer." Of these services, 380 sets were painted in blue, with a pair of dragons surrounded by clouds; 160 were enameled white, with dragons engraved in the paste underneath; 160 were of monochrome brown of the *fond-laque* or "dead-leaf" tint (*tzŭ chin*); 160 of monochrome turquoise-blue (*ts'ui ch'ing sê*); 160 of coral or iron-red (*fan hung*), "instead of bright copper-red (*hsien hung*)"; and 160 were enameled brilliant green (*ts'ui lü*).

The designs of the decorated porcelain of this time are said to have been principally derived from ancient embroidery and brocaded silks. They are conveniently described in the *Ta'o Shuo*, in a list which we extract, under the following six headings:

1. Painted in Blue on a White Ground.
2. Blue Porcelain.
3. White Inside, Blue Outside.
4. White Porcelain.
5. Brown Porcelain.
6. Mixed Colors.

### 1. Painted in Blue on a White Ground.

*Bowls* (*Wan*), decorated with dragons pursuing jewels, and outside with weighing-scales and playing children.

*Bowls* with the ground, inside and out, filled with graceful beauties.*

*Bowls* with medallions framed by bamboo leaves and the sacred fungus, containing dragons in clouds and dragons and phœnixes passing through flowers.

*Bowls* decorated outside with dragons emerging from sea-waves, holding up the eight mystical trigrams; inside, with the three alchemists (i. e., Confucius, Lao-Tzŭ, and Buddha) compounding the *elixir vitæ*.

*Bowls* decorated outside with dragons and with phœnixes and other birds; inside with dragons in the midst of clouds.

*Bowls* decorated outside with four fish—the mackerel, carp, marbled perch, and another; inside, with birds flying in the midst of clouds.

*Wine-Cups* (*Chan*), decorated outside with celestial flowers supporting the characters *Shou shan fu hai*, "Old as the hills, rich as the sea!" inside, with two Taoist genii.

*Wine-Cups* (*Chin Chan*), with a pair of dragons among clouds outside, and dragons and clouds upon a blue ground inside.

*Wine-Cups* with dragons among clouds outside, and soaring dragons inside.

*Wine-Cups* with dragons of archaic design outside, and storks flying through clouds inside.

*Wine-Cups* with a pair of dragons painted outside, a pair of phœnixes inside.

*Teacups* (*Ou*), decorated outside with playing boys and the typical flowers of the four seasons;† inside, with dragons emerging from water into the clouds, and with flowering plants.

*Teacups* (*Ou*), decorated outside with dragons emerging from water; inside, with lions.

*Teacups* (*Ou*), with emblems of the six cardinal points of the universe outside; soaring dragons inside.

*Cups* (*Chung*), decorated with flowers and with the inscription *Fu shou k'ang ning*, "Happiness, long life, health, and peace!"

*Teacups* (*Ch'a Chung*), decorated inside and out with the myriad-flowering wistaria; and outside also with dragons grasping jewels in their claws.

*Cups* (*Chung*), with playing boys outside; dragons among clouds inside.

*Teacups* (*Ch'a Chung*), decorated outside with dragon medallions and water caltrops; inside, with dragons and clouds reserved on a blue ground.

* Referring, perhaps, to the slender, graceful figures of Chinese damsels called *Lange Lysen* by the old Dutch collectors, corrupted to "Long Elizas" in the auction catalogues of to-day.

† The tree peony of spring, the lotus of summer, the chrysanthemum of autumn, and the plum of winter.

*Cups* (*Chung*), with clouds and dragons outside, floral medallions inside.

*Wine Vases* (*Chiu Tsun*), beaker-shaped, decorated with the fir, bamboo, and plum.

*Saucer-shaped Dishes* (*Tieh*), filled inside and out with bevies of graceful beauties.

*Dishes* (*Tieh*), with cranes, inside and out, flying through clouds.

*Dishes* (*Tieh*), decorated outside with dragons enveloped in Indian lotus flowers; inside, with phœnixes flying through flowers.

*Dishes* (*Tieh*), decorated outside with fruit-bearing lotus plants; inside, with medallions of flowers.

*Dishes* (*Tieh*), with the same decoration outside; dragons and phœnixes inside.

*Dishes* (*Tieh*), with phœnixes flying through flowers outside; sporting dragons, both ascending and descending inside.

*Jars* (*Kuan*), with covers, decorated with a set of eight precious symbols supported upon branching scrolls of the sacred fungus.

*Jars* (*Kuan*), with the eight Taoist immortals crossing the sea.

*Jars* (*Kuan*), decorated with Pao-lao Revels—Processions of children in masquerade costume at the new year.

*Jars* (*Kuan*), decorated with peacocks and moutan peonies.

*Jars* (*Kuan*), decorated with lions sporting with embroidered balls.

*Jars* (*Kuan*), with a set of eight precious symbols supported upon interlacing sprays of conventional flowers of paradise.

*Jars* (*Kuan*), decorated with graceful beauties, and with different kinds of fish feeding upon water-weeds.

*Jars* (*Kuan*), decorated with the eight famous horses—the chariot team of the ancient sovereign *Mu-Wang* of the *Chou* dynasty.

*Jars* (*Kuan*), decorated with mountain landscapes of the province of Ssŭ-ch'uan, with waterfalls and flying lions.

*Jars* (*Kuan*), with the eight mystic trigrams supported by waves and flames of fire.

*Octagonal Jars* (*Pa-pien Kuan*), with a picture of the sea and flying dragons on each of the eight sides.

*Vases* (*P'ing*), bottle-shaped, decorated with hoary lions and dragons.

*Vases* (*P'ing*), decorated with scrolls of the sacred fungus and the floral emblems of the four seasons.

*Large Round Dishes* (*P'an*), decorated outside with the floral emblems of the four seasons; inside, with a landscape containing three rams (*San yang k'ai tai*), types of the revivifying power of spring.

*Dishes* (*P'an*), decorated outside with nine dragons and flowers; inside, with dragons mounting from the sea into the clouds.

*Dishes* (*P'an*), decorated with ocean views containing flying lions and with dragons upholding the two characters *fu shou*, "happiness and long life."

*Dishes* (*P'an*), decorated outside with four Taoist divinities; inside, with cranes flying through clouds.

*Dishes* (*P'an*), painted outside with clouds and dragons; inside, with the band of eight Taoist immortals worshiping *Shou Lao*, the god of longevity.

*Fruit Boxes* (*Kuo Ho*), of circular form with rounded covers, decorated with dragons and cranes in the midst of clouds.

*Boxes* decorated with hoary lions and dragons on a blue ground.

*Boxes* (*Ho*), painted with dragons and phœnixes and a group of Taoist immortals displaying longevity characters.

*Large Bowls* (*Kang*), for keeping goldfish, decorated with a pair of dragons enveloped in clouds.

*Fish-Bowls* (*Kang*), painted inside with dragons and clouds.

*Tall Jars* (*T'an*) for wine, of ovoid form, with a slender base swelling upward to a

*PLATE XXXIV.*

*BLACK "HAWTHORN" JAR.*

*PLUM-BLOSSOM JAR* (Mei Hua Kuan) *10½ inches high, of globular outline, with rounded cover, decorated with an interlacement of floral sprays, springing upward from a rockery on one side, and downward from the rim of the jar on the other, so as to cover its surface, as well as that of the cover. Two pairs of magpies are perched among the branches. The intervals are studded with single flowers and buds. The colors are manganese-brown of purplish tinge, green, and yellow, relieved by an enameled ground of intense black, which becomes shaded with a greenish tone at the edges.*

*The interior of the jar and the foot are glazed with a greenish-white enamel, and the paste is of somewhat gray porous texture, differing from the perfect technique of the blue and white "ginger jar" of Plate II, but resembling the well-known large vases of the* K'ang-hsi *period, painted with the same colors relieved by a similar black ground.*

rounded shoulder, and a rim cover fitting over the small mouth, decorated with the eight precious symbols (*pa pao*) and the eight Buddhist emblems of good augury (*pa chi-hsiang*), supported by interlacing sprays of lotus, with a pair of scales and playing children.

*Tall Wine-Jars* (*T'an*), decorated with the hundred different forms of the character *shou*, "longevity," supported by interlacing sprays of lotus.

*Double Gourds* (*Hu lu*), painted with different designs. Ten thousand vases of this characteristic shape, with contracted waist, are recorded to have been decorated in the year 1547.

*Ritual Bricks* (*Pai Chuan*). These were inlaid in the floor of the audience hall or of a temple, to mark the proper place for the worshiper to prostrate himself.

*Wine Seas* (*Chiu Hai*),* decorated with different designs.

### 2. Blue Porcelain.

*Bowls* (*Wan*), enameled dark blue. Bowls of sky-blue color and Bowls of turquoise blue.

*Dinner Bowls* (*Shan Wan*), decorated outside with a pair of phœnixes flying through flowers; inside, upon a blue ground, with scepter-framed medallions inclosing phœnixes in pairs.

*Wine-Cups* (*Chiu Chan*), enameled dark blue.

*Tazza Cups* (*Pa Chung*), enameled dark blue.

*Teacups* (*Ou*), decorated outside with lotus flowers, fishes, and water-weeds; inside, upon a blue ground, with dragons and phœnixes enveloped in flowers, and with a floral band interrupted by dragons round the rim.

*Teacups* (*Ch'a Chung*), enameled dark blue.

*Saucer Plates* (*Tieh*), enameled dark blue. Plates of sky-blue and Plates of turquoise blue.

*Plates* (*Tieh*), with phœnixes and cranes engraved in the paste under the blue glaze.

*Jars* (*Kuan*), decorated with interlacing sprays of flowers of paradise (*pao-hsiang hua*) and with arabesques (*Hui-hui hua*).

*Jars* (*Kuan*), with dragons engraved in the paste under the blue glaze.

*Large Dishes* (*P'an*), blue inside and out, with the interior decorated with sea-waves and dragons, the exterior with a ground of cloud scrolls, displaying either three gilded lions or three gilded dragons. One hundred of these were painted in the year 1552, together with one hundred and eighty of the tripod libation-cups (*chüeh*), with saucers, all decorated in the same ornate style.

*Fish-Bowls* (*Kang*), with a blue ground decorated with a pair of dragons, and clouds.

*Fish-Bowls* decorated outside with a pair of dragons in clouds and scrolls of fairy flowers upon a blue ground.

*Fish-Bowls* of plain dark-blue monochrome glaze prepared from first-class cobalt.

*Tall Jars* (*T'an*), of ovoid form, for wine, decorated with a pair of dragons in the midst of clouds, enveloped in flowers.

*Bricks* (*Chuan*), of dark-blue porcelain.

### 3. White Inside, Blue Outside.

*Bowls* (*Wan*), decorated outside with a pair of dragons in the midst of clouds.

*Wine-Cups* (*Chan*), with a pair of dragons in clouds and with birds flying.

*Wine-Cups* (*Chan*), decorated with the floral emblems of the four seasons.

### 4. White Porcelain.

*Bowls* (*Wan*), with crested sea-waves engraved under the white glaze.

*Wine-Cups* (*Chiu Chan*) and *Libation-Cups* (*Chüeh Chan*), with phœnixes and cranes engraved under the glaze.

*Teacups* (*Ch'a Ou*), with oval foliated rims.

*Teacups* (*Ch'a Chung*), with dragons engraved under the white glaze.

* The form of these is unknown; perhaps they were like our punch-bowls.

*Wine-Cups* (*Chin Chung*), enameled pure white (*t'ien pai*).

*Wine-Ewers* (*Chiu Hu*), *Vases* (*P'ing*), *Jars* (*Kuan*), and *Dishes* (*P'an*) of pure white.

*Tall Ovoid Jars* (*T'an*), with crested sea-waves incised under the white glaze.

### 5. Brown Porcelain.

*Bowls* (*Wan*), enameled of "brown gold" (*tzŭ chin*) color, with dragons engraved in the paste.

*Bowls* (*Wan*), enameled of golden yellow (*chin huang*) color, with dragons engraved in the paste.

*Saucer-shaped Plates* (*Tieh*), of "brown gold" color, with incised dragons under the glaze.

*Plates* (*Tieh*), of golden yellow color, with dragons incised under the glaze.

### 6. Mixed Colors.

*Bowls* (*Wan*) and *Plates* (*Tieh*), enameled coral red with iron oxide (*fan hung*); substituted for the bright red (*hsien hung*) derived from copper.

*Bowls* (*Wan*) and *Plates* (*Tieh*), enameled of emerald-green color (*ts'ui lü sê*).

*Bowls* (*Wan*), decorated in yellow with phœnixes flying through fairy flowers displayed upon a blue ground.

*Teacups* (*On*), painted in blue with dragons and clouds, inclosed in a yellow ground.

*Wine-Cups* (*Chan*) and *Libation-Cups* (*Chüeh*), decorated in yellow with phœnixes flying through fairy flowers, displayed upon a blue ground.

*Boxes* (*Ho*), enameled yellow with dragons and phœnixes engraved under the glaze.

*Large Dishes* (*P'an*) and *Saucer-shaped Plates* (*Tieh*), painted in yellow with a pair of dragons and clouds reserved in a ground enameled of "brown gold" color (*tzŭ-chin*).

*Jars* (*Kuan*) of crackled ware (*sui ch'i*), of which there is only one entry, in 1542, when three hundred were made.

*Teacups* (*On*), with foliated rims of greenish-white or celadon porcelain (*ch'ing pai tz'ŭ*), of which nine thousand were provided in the year 1554.

*Large Fish-Bowls* (*Yü Kang*), enameled pea-green (*tou ch'ing*).

*Globular Bowls* (*Po*) of the shape of the Buddhist *patra*, or alms-bowl, with embossed designs under the plain glaze.

### 隆慶, Lung-ch'ing, 1567–72.

The son of the last emperor, who succeeded him, reigned under the title of *Lung-ch'ing*, and died after a short reign of six years. The porcelain made at Ching-tê-chên during this period is usually described, together with that of the next reign of *Wan-li*, under the combined heading of "Porcelain of *Lung* and *Wan*." It resembled, on the other hand, the ceramic productions of *Chia-ching*, especially in the dark color of its cobalt-blue decoration. The emperor was devoted to the pleasures of the seraglio, and his libertine temperament is reflected in the decoration of the porcelain, which is notorious for its erotic character, while the government of the country gradually fell into the hands of the eunuchs of the palace.

Fig. 165.—Figure of a Cat, with crackled transmutation enamel of mottled tints imitating tortoise-shell.

In the fifth year of this reign (1571) Hsü Shih, the President of the Censorate, presented a memorial to the emperor, remonstrating with him upon the enormous amount required by the eunuch in charge of the imperial household, who had stated that the supply of the different kinds of porcelain had run short, and required no less than 105,770 table services, pairs, and single pieces, to be furnished within eight months, including bowls, wine-cups, and teacups enameled inside and out of brilliant copper-red, as well as a quantity of the largest fish-bowls and square boxes. The memorialist stated that the art of firing the expensive copper-red had been lost; that large fish-bowls, with such broad

bottoms and bulging sides as were drawn in the patterns, could hardly be fired unbroken; that the designs of those to be decorated in the "five colors" were too elaborate to be successfully produced; and that the square boxes in three tiers were a novelty of most difficult fabrication. He prayed, therefore, that *fan hung* or "iron red" might be used instead of the *hsien hung* or "copper red," and that the rest of the things referred to might be reduced to one or two tenths of the amount required by the eunuchs. Moreover, that because of the devastation of the potteries by flood and fire, and the flight of hundreds of the workmen, he recommended that instead of such a large total installment of fifteen thousand pieces being required at monthly intervals, the word "monthly" should be altered to "yearly," or even that the quantity should be required at intervals of two years.

Fig. 166.—Wine Pot, fashioned in the form of a lotus pod, and painted *sur biscuit* with green and yellow enamels.

The lists of the things supplied in this reign, according to the official statistics in the annals of the city of Fou-liang-hsien (*Fou-liang-hsien Chih*), include:

*Table Services* (*Cho Ch'i*), decorated in blue on a white ground with a pair of dragons among clouds, with phœnixes flying through vermilion flowers, with a joyous meeting (symbolized by magpies), with pheasants of different kinds, with sprays of chrysanthemum blossoms, with interlacing scrolls of paradise flowers, with the sacred fungus, and with grapes.

*Bowls* (*Wan*), painted outside in blue, with dragons and phœnixes upon a floral ground; in the "five colors," with a bevy of beauties and with sprays of cut flowers; inside in blue, with medallions of dragons and phœnixes, with the pine, bamboo, and plum, with iris flowers or flags.

Fig. 167.—Ming Vase, with arabesque decoration in underglaze blue filled in with red and green enamels; copper mounts of Persian work.

*Round Dishes* (*P'an*), decorated in blue and white outside, with pairs of dragons and phœnixes surrounded by clouds, with nine dragons and sea-waves, with interlacing scrolls of paradise flowers; inside with dramatic scenes, with groups of the sacred fungus, with the emblematic flowers of the four seasons.

*Saucer-shaped Plates* (*Tieh*), decorated in blue and white outside, with pairs of dragons and phœnixes in clouds, with bamboo shrubs and the sacred fungus, with dragons and clouds amid sprays of flowers, with the pine, bamboo, and plum; inside with medallions inclosing dragons, and with the emblematic flowers of the four seasons.

*Wine-Cups* (*Chung*), decorated in blue and white outside, with a pair of dragons in clouds, with fu-jung (*Hibiscus mutabilis*) flowers, with magpies typical of a joyous meeting, with interlacing bands of exotic pomegranates and arabesques; inside with pheasants flying through flowers, with blue pied ducks and lotus flowers, with dramatic scenes, with lions, with historical subjects, with a pair of weighing scales; and others enameled monochrome yellow, with dragons etched in the paste under the glaze.

*Teacups* (*Ou*), decorated in blue and white; outside, with dragons and phœnixes surrounded by flowers, with the eight Buddhist emblems of happy augury, with five dragons and lightly penciled sea-waves, with the typical flowers of the four seasons emblazoned with the four characters *Ch'ien k'un ch'ing t'ai* —i. e. "May heaven and earth be fair and fruitful!"—with the eight Taoist immortals worshiping the god of longevity, with the sacred lotus of India; inside, with flying fishes, with nine dragons, painted red, in the midst of blue sea-waves and fishes, with the pine, bamboo, and plum, with dragons and phœnixes in the midst of a floral ground.

*Jars with Covers* (*Kuan*), decorated in blue and white, with a pair of dragons coiling

through clouds, with phœnixes flying through flowers, with lions sporting with embroidered balls, with interlacing scrolls of moutan peonies; decorated, on a blue ground, with flowers and fruit and with birds of various kinds reserved in white; painted in "five colors" with dragons in the midst of clouds, with fairy flowers of paradise, with flowering plants and butterflies or other insects.

*Vases* (*P'ing*), decorated in blue and white, with dragons and phœnixes enveloped in flowers, with playing boys carrying branches of flowers in their hands,* with jasmine flowers, with arabesques and fairy flowers of paradise.

*Wine-Cups* (*Chan*), decorated outside in blue and white, with soaring dragons and with the sacred fungus, in "five colors," with curved waves and plum flowers; inside, with dragons in the midst of clouds, with althæa flowers, with the pine, bamboo, and plum; and others enameled white, with dragons and clouds etched in the paste under the glaze.

*Basins* (*P'ên*), decorated outside in blue and white, with dragons and clouds, in "five colors," with bevies of beauties, with familiar or with dramatic scenes, with historical subjects, with lotus flowers and dragons; inside with dragons and clouds, with scrolled waves and plum blossoms.

*Censers* (*Hsiang Lu*), for burning incense, decorated, in blue and white, with a pair of dragons in clouds, with arabesques of flowers and fruit, with birds of various kinds, with nine dragons and lightly penciled sea-waves, with lotus flowers; decorated in red and white, with a pair of dragons and clouds, with interlacing sprays of fairy flowers of paradise.

*Incense Boxes* (*Hsiang Ho*), decorated, in blue and white, with a pair of dragons soaring into the clouds, with the pine, bamboo, and plum, with separate sprays of chrysanthemum flowers.

*Slop Receptacles* (*Cha Tou*), of square form, decorated, in blue and white, with a pair of dragons in clouds, with phœnixes and flowers, with sea-waves and sea monsters, with lions sporting with embroidered balls, with joyous magpies on a floral ground, with pheasants.

FIG. 168.—Ewer for iced sirup, of the Ch'ien-lung period, decorated in enamel colors, with gilding, dragon handle, and unicorn-surmounted cover.

*Vinegar Ewers* (*Ts'u T'i*), decorated, in blue and white, with pairs of dragons and phœnixes in the midst of clouds, with flowering plants and quadrupeds, with pheasants flying through flowers, with lions playing with embroidered balls, with single sprays of the typical flowers of the four seasons.

*Tall Wine-Jars* (*T'an*), of ovoid form, decorated, in blue and white, with pairs of dragons and phœnixes in the midst of clouds, with outdoor scenes containing wild animals, with flying fishes, with the typical flowers of the four seasons, with the eight Buddhist emblems of happy augury; *Jars* with gilded decorations of peacocks and tree-peonies. All these have covers with the figure of a lion molded upon them.

## 萬歷, WAN-LI (1573–1619).

The emperor who reigned for forty-seven years under the title of *Wan-li* was the son of the last. The manufacture of porcelain increased to a remarkable extent during his long reign,

* This is the decoration penciled in blue upon the melon-shaped body of the wine-pot with the Elizabethan silver mounting bearing the hall-mark of 1585, which was referred to in my introductory chapter as being in the South Kensington Museum. Four pieces of Chinese blue and white porcelain in silver-gilt mounts are described in the *Catalogue of the Burlington Fine Arts Club*, referred to above, from the Burghley House Collection, said to have been in the possession of the Cecil family since the days of Queen Elizabeth.

*PLATE XXXV.*

*MOTTLED CRACKLE VASE.*

*VASE* (P'ing), *14½, inches high, of somewhat thick, solid structure, with the neck, buttressed with two vertical ribs, encircled above by six tubular handles, and the shoulder studded with a ring of six prominent bosses.*

*It is enameled with a crackled glaze of grayish celadon color, reticulated with fine lines of reddish brown, mottled all over with clouds of copper-red of strawberry hue, flecked with darker shades of brown.*

*The inside of the mouth and the under aspect of the foot are also crackled, but of plain celadon color without mottling. The circular rim of the foot is touched with a coating of iron-gray, to cover the rather coarse buff-colored paste, which is accidentally left bare at one point where one of the handles springs from the neck. It belongs, probably, to the* Ch'ien-lung *period (1750–95).*

and the Chinese declare that there was nothing that could not be made of it. It was stimulated by the large orders for export to foreign countries, which came from Europe as well as from western Asia. The Emperor *Wan-li* is said to have sent a present of large blue and white vases to *Jehangir*, the Mogul Emperor of India, which were kept in the palace at Agra until it was sacked by the Mahrattas in 1771. Blue and white porcelain of this reign has been discovered recently in large quantities in Ceylon, as well as in Persia, and a collection of the famous "dragon vases," which Augustus the Strong, King of Poland and Elector of Saxony, obtained, it is said, from Frederick the Great of Prussia, in exchange for a regiment of tall grenadiers, may be seen in the Johanneum at Dresden.

Fig. 169.—Club-shaped Vase, of powder blue ground of the K'ang-hsi period, with white reserved medallions painted in blue.

In the preceding reigns the decoration was mainly in blue and white, with the addition occasionally of colored glazes to relieve the blue designs, or to make, on the other hand, a decoration penciled in a single color displayed upon a surrounding ground of mottled blue. The rare pieces decorated in colors were inlaid, as it were, with the same colored glazes. It is in the reign of *Wan-li* that we find a new process of decoration in enamel colors introduced, the colors being composed of a vitreous blue combined with a small proportion of different metallic oxides, of the same composition as those employed in enameling upon copper. These enamel colors were painted upon porcelain which had been previously glazed and fired, and fixed by a second firing in the muffle stove. This forms the typical *Wan-li wu ts'ai* or "*Wan-li* decoration in colors." The enamel colors were often used in combination with underglaze cobalt-blue in which the outlines and part of the decoration had been penciled before the first firing. The application of cobalt as an overglaze color was not employed apparently till the reign of *K'ang-hsi*, as described by Père d'Entrecolles in his valuable letters, and this point supplies a means of distinguishing the productions of the two reigns. It may be inferred confidently that any piece in which the blue has been fired as a silicate like the other enamel colors, so that it stands out in relief above the surface of the white glaze, is subsequent to the *Wan-li* period. The principal objection to this mode of applying the cobalt-blue is that the color has a tendency to scale off, and this is the reason that the old method of painting it on under the glaze, even when combined with enamel colors, remains in vogue to the present day.

The wholesale production of the reign of *Wan-li* is shown by the abundance of porcelain of this time in the present day at Peking, where a garden of any pretension must have a large bowl or cistern for goldfish, and street hawkers may be seen with sweetmeats piled up on dishes a yard in diameter, or ladling sirup out of large bowls; and there is hardly a butcher's shop without a cracked *Wan-li* jar standing on the counter to hold scraps of meat. This is the *Ming Tz'ŭ*, the porcelain of the *Ming* dynasty, *par excellence*, of the Chinese, with its perfectly vitrified glaze and brilliant style of coloring, characteristic of the period, but of coarse paste and often clumsy in form, the bottom of the vase generally unglazed, and the mark inscribed outside near the rim. It is very different from the porcelain which so frequently figures as *Ming* in European collections, and which is usually to be referred to the reign of *K'ang-hsi*, although often bearing a fictitious mark of the *Ming* dynasty.

We find Wang Ching-min, one of the Supervising Censors, remonstrating, in the year 1583, with the emperor upon the extravagance of the orders for the palace. He protests

against the expense of the pricket candlesticks (*chu t'ai*), the large slabs for screens (*p'ing fêng*), and the brush-handles (*pi kuan*). There must of course, he says, be a sufficient provision of bowls, plates, and cups of different form for the table service of the sovereign, and no deficiency should be permitted in the vases and dishes required for sacrificial worship; but with regard to the other things, the apparatus for chess, with boards and jars for holding the black and white pieces, this is a mere pastime; and even the screens and brush-handles, the ornamental vases and jars, the boxes for incense and the censers, are not of such urgent necessity. The numbers are, he declares, much too large—20,000 boxes (*ho*) of different pattern, 4,000 vases (*p'ing*), and 5,000 jars (*kuan*) with covers, of diverse shape and decoration, mounting up with the bowls and other things to a total of over 96,000. He, moreover, prays that the dragons, phœnixes, and other decorative designs should be all painted in plain blue, without the addition of other colors, because enameling in colors (*wu tsa'i*) and openwork carving (*ling-lung*) were both of difficult execution and too meretricious in style. He quotes in his memorial the ancient Emperor *Shun*, whose vessels are said to have been unvarnished, and the great *Yü*, who refused to have his sacrificial bowls of wood chiseled, as models to be imitated. The result of this appeal was the lessening by one half of the number of pricket candlesticks, *gô*-boards, screens, and brush-handles.

The following list, taken from the same official source as that of the last reign, will give some idea of the decorative designs used in the imperial potteries.

### 1. Painted in Blue on a White Ground.

*Bowls* (*Wan*), decorated outside with pairs of dragons and phœnixes in the midst of clouds and lotus flowers, with interlacing sprays of Indian lotus, with fairy flowers of paradise; inside, with a medallion of dragons in clouds and a border of dragons interrupted by the eight Buddhist emblems of happy augury, with crested sea-waves, and a border of propitious clouds, with fragrant plants, and with scrolled waves and plum-blossoms.

Fig. 170.—Ch'ien-lung Vase of archaic bronze form, with embossed and etched designs enhanced by the varied tones of the finely crackled turquoise glaze.

*Bowls* (*Wan*), decorated outside with dragons in the midst of clouds, with fishes and lotus flowers, with playing boys, with the seal characters *Fu shou k'ang ning*—i. e., "Happiness, longevity, wealth, and peace!"—with arabesques of flowers, with sea monsters, with lions sporting with embroidered balls; inside, with storks flying in the clouds, with a bunch of lotus fruit, with lilies, with propitious scrolls of clouds; and with the inscribed mark *Ta Ming Wan li nien chih*, "Made in the reign of *Wan-li* of the great *Ming* [dynasty]."

*Bowls* (*Wan*), decorated outside with medallions of dragons in clouds, with a pair of phœnixes, with brocaded designs and sea-waves, with *Fu*, *Lu*, and *Shou*, the gods of happiness, rank, and longevity, with branches of sacred fungus; inside, with a pair of dragons holding longevity characters in their claws, with jasmine flowers, and painted in enamel colors inside, with phœnixes flying through the typical flowers of the four seasons.

*Bowls* (*Wan*), decorated outside with longevity subjects, with harvest fruits, with emblems of the midsummer holiday—sprigs of acorns and artemisia, hung up in China on the fifth day of the fifth moon—with lotus flowers, and fishes feeding upon water-weeds; inside, with a full-faced dragon coiled in clouds upon a blue ground at the bottom, and the pine, bamboo, and plum round the rim.

*Bowls* (*Wan*), decorated outside with a pair of dragons in the midst of clouds, with the eight Taoist immortals crossing the ocean, with boxes of the typical flowers of the four seasons; inside, with a full-faced dragon with archaic longevity characters, with *ju-i* scepters, with hibiscus flowers, and with bamboo sprays and branches of fungus round the rim.

*Dishes* (*P'an*), decorated outside with dragons in clouds and phœnixes, in pairs, enveloped in flowers, with interlacing sprays of fairy flowers, with the pine, bamboo, and plum; inside, with branches of the typical flowers of the four seasons, with arabesque scrolls of fruit, with *ju-i* scepters, with the pine, bamboo, and plum, and with bamboo sprays and branching fungus round the rim.

*Dishes* (*P'an*), decorated outside with dragons and lotus flowers, with dragons and phœnixes enveloped in flowers, with the pine, bamboo, and plum, with illustrations of poetry, with familiar scenes, with historical subjects, with playing boys; inside, with scrolls of clouds, with sprays of fragrant bamboo and sacred fungus round the rim, and with dragons, clouds, and conventional flowers incised under the glaze.

*Dishes* (*P'an*), decorated outside with medallions of archaic lizard-like dragons, with branches of sacred fungus, with *ju-i* scepters and fairy flowers, with exotic pomegranates and fragrant flowers; inside, with a dragon in the center holding the four characters *Yung pao wan shou*—i. e., "Ever protecting for myriads of ages!"; round the border, with phœnixes and fairy flowers, the inscription *Yung pao hung fu ch'i t'ien*—i. e., "Ever insuring abundant happiness reaching to the heavens!"—and with playing boys.

*Dishes* (*P'an*), decorated outside with interlacing sprays of lotus, with dragons and phœnixes supporting a set of eight precious symbols, with flowers and fruit, with the pine, bamboo, and plum, with Sanskrit *dharani* or invocations, with branches of the typical flowers of the four seasons; inside, with a dragon surrounded by flowers, in the middle, and round the borders with scattered branches of the flowers of the four seasons, with familiar scenes, with historical subjects, with bamboo sprays and the sacred fungus, with longevity pictures, and with moutan peonies.

FIG. 171.—K'ang-hsi Vase of the finest class, richly decorated in colors, exhibiting the supernatural Ch'i-lin (ki- or ky-lin) in its traditional form, and the grotesque Chinese lion; European mounts.

*Plates* (*Tieh*), decorated outside with phœnixes flying through flowers, with flowers, fruit, and birds, with floral emblems of long life, with a bevy of beauties, with wild animals among trees, with dragons and lotus leaves; inside, with a set of eight precious symbols and antique dragons, with Sanskrit invocations supported upon fairy-flower scrolls, with dragons and phœnixes, with familiar scenes, and with historical subjects.

*Plates* (*Tieh*), decorated outside with interlacing branches of the tree-peony supporting eight precious symbols, with crested sea-waves, with the Indian lotus in enameled colors, with fabulous monsters, and with a group of beauties; inside, with a pair of dragons among clouds, with dragons and phœnixes worked in the paste under the glaze, with flowers of paradise, with lions sporting with embroidered balls, with the eight Buddhist emblems of happy augury, with propitiously scrolled clouds and branches of sacred fungus, with flowers and fruit.

*Plates* (*Tieh*), decorated outside with the jasmine and interlacing sprays of fairy flowers, with archaic lizardlike dragons bringing branches of sacred fungus; inside, with dragons and phœnixes painted in enamel colors, encircled round the rim with the inscription *Fu ju tung hai*—i. e., "Rich as the eastern ocean!"—with the eight Buddhist emblems upon a brocaded ground, encircled round the border with a set of eight precious symbols borne upon scrolls of fairy flowers.

*Plates* (*Tieh*), decorated outside with chains of bamboo sprays and sacred fungus, with flowers and fruit, with a set of eight precious symbols, with pairs of dragons in clouds and phœnixes; inside, with dragons in the midst of the typical flowers of the four seasons, with longevity scenes enameled in colors, with pictures of family life, with sacred peach trees; round the rim, with grapes.

*Wine-Cups* (*Chung*), decorated outside with a pair of dragons among clouds, with interlacing bands of exotic pomegranates, with lions sporting with embroidered balls; inside, with dragons among clouds surrounded by flowers, with propitious scrolls of clouds and a border of fragrant plants, with nine dragons painted in red in the midst of blue sea-waves, with water

birds and lotus flowers enameled in colors, and with Buddhist invocations in Sanskrit round the sides.

*Wine-Cups* (*Chung*), decorated outside with wreaths of peaches having archaic longevity characters inscribed upon the fruit, with interlacing sprays of the flowers of the four seasons, with Sanskrit Buddhist invocations; inside, with storks flying in clouds, with jewels emitting effulgent rays, pursued by a pair of dragons among clouds worked in the paste under the glaze, with lotus flowers and fishes, with sea-waves penciled upon a blue ground.

*Teacups* (*Ou*), decorated outside with dragons and phœnixes in the midst of flowers, with the eight Taoist immortals worshiping the god of longevity, with arabesque scrolls of conventional fairy flowers; inside, with dragons and clouds in a medallion, with fishes and lotus flowers, with a river scene and reeds, with Sanskrit invocations supported by flowers.

*Teacups* (*Ou*), decorated outside with medallions of dragons and scrolled clouds, with bamboo sprays and sacred fungus, with fishes and water-weeds painted in enamel colors; inside, with longevity characters in seal script, with *ju-i* scepters, with moutan peony flowers, and with *ju-i* wands enameled in colors.

Fig. 172.—Typical "K'ai-pien" Vase, with a decoration penciled in soft blue under the crackled glaze of ivory-white tone and delicate texture.

*Wine-Cups* (*Chau*), decorated outside with dragons among clouds, with jasmine flowers, with birds, with graceful ladies, with playing boys, with the eight Buddhist emblems of happy augury supported upon scrolls of sacred fungus; inside, with grapes, with sprays of the flowers of the four seasons, with Buddhist *dharani* in Sanskrit script, with garlands of the floral emblems of longevity.

*Wine-Cups* (*Chau*), decorated outside with a pair of dragons among clouds in the midst of flowers, with familiar scenes, with historical subjects, with nine monsters in blue surrounded by red sea-waves; inside, with *ju-i* wands and fragrant flowers, with plum flowers upon scrolled waves, with pheasants flying through flowers, with red sea-waves rising into white crests.

*Wine-Cups* (*Chau*), decorated outside with pairs of dragons and phœnixes surrounded by clouds; inside, with yellow hibiscus flowers, with twining scrolls of sacred fungus, with chrysanthemum flowers enameled in colors.

*Boxes* (*Ho*), decorated with dragons in propitious scrolls of clouds, with dragons and phœnixes in the midst of flowers, with the inscription *Fêng t'iao yü shun, T'ien hsia t'ai p'ing*—i. e., "With favorable winds and seasonable rains, may peace prevail throughout the world!" with a symbolical head having the hair dressed in four puffs bearing the characters *Yung pao ch'ang ch'un*—i. e., "Ever preserving lasting spring!"—with the eight mystic trigrams and the monad *yin-yang* symbol, with Taoist divinities holding the characters *Ch'ien k'un ch'ing tai*—i. e., "May heaven and earth be fair and fruitful!"

*Boxes* (*Ho*), decorated with fabulous monsters paying court to the celestial dragon, with brocades of scroll pattern, with a group of beautiful forms, with diapered grounds, with hibiscus flowers, with interlacing lozenges (*fang-shêng*), with flowers, fruit, and birds, with flowering plants and insects.

*Boxes* (*Ho*), inscribed *Wan ku ch'ang ch'un, Ssŭ hai lai ch'ao*—i. e., "Through myriads of ages everlasting spring, and tribute coming from the four seas"—decorated on the covers with dragons, with the typical flowers of the four seasons, with familiar scenes, and with historical subjects.

*Boxes* (*Ho*), inscribed *T'ien hsia t'ai p'ing, Ssŭ fang hsiang ts'ao*—i. e., "Peace prevailing throughout the world, and aromatic plants from the four quarters"—decorated with *ju-i* scepters, and on the covers with arabesques, with figure scenes, and with lozenge symbols enameled in colors.

*Boxes* (*Ho*), decorated with familiar scenes and with historical subjects; and on the covers

*PLATE XXXVI.*

*LOTUS-LEAF FISH-BOWL.*

*BOWL FOR GOLDFISH* (Yü Kang), *7 inches high, 10 inches across, modeled in the form of a large lotus-leaf turned up at the edge, so that the folded margin of the peltate leaf makes the irregularly convoluted rim of the bowl, which is etched inside and out to represent the natural venation of the leaf. The two handles which project at the sides are fashioned in full relief in the shape of lotus-flowers, one of which, fully expanded, shows the cup-shaped fruit in the middle. These blossoms, which are colored maroon, are each flanked by two buds of the same color in similar relief. Two more flowers are painted in maroon to decorate the front and back of the bowl; all the tuberculated flower-stems are represented curving up from below. The rest of the surface of the bowl is enameled inside and out with a celadon glaze of greenish hue, which darkens in the etched parts of the design and becomes nearly white over the relief parts.*

*The bottom is unglazed, only superficially coated with a thin wash of brown color.*

*Period* Ch'ien-lung (1736–95).

with dragons and clouds, with playing boys, with the typical flowers of the four seasons; and enameled in colors with dragons and clouds, with flowers, fruit, and birds, with longevity seal characters supported upon scrolls of sacred fungus.

*Cups* (*Pei*), decorated outside with winged lions flying over sea-waves, with interlacing sprays of the typical flowers of the four seasons, with antique dragons carrying jasmine flowers, with branches of sacred fungus, with pomegranates; inside, with hibiscus flowers, with tree peonies, with scrolled sea-waves, with fairy flowers.

*Cups* (*Pei*) and *Saucers* (*P'an*), decorated outside with moutan peonies; in gold, with chrysanthemums, with hibiscus flowers, with the typical flowers of the four seasons; in enamel colors, with a set of eight precious symbols, with grapes, with bees hovering round a blossoming plum; inside, with hibiscus flowers, with moutan peonies, with seal longevity characters; in enamel colors, with lotus flowers, with figures of ancient coins.

*Chopstick Saucers* (*Chu P'an*), decorated outside with dragons in the clouds and sea-waves; inside, with the center worked in relief, encircled by clouds and dragons.

*Wine Seas* (*Chiu Hai*), decorated with scrolls of gilded lotus flowers supporting longevity characters in antique seal script.

*Censers* (*Hsiang Lu*), decorated with the eight mystical trigrams and the monad *yin-yang* symbol, with branches of sacred fungus, with landscapes, with dragons and clouds.

*Censers* (*Hsiang Lu*), decorated outside with lotus flowers, with fragrant plants and *ju-i* wands, with dragons and clouds worked in relief, with arabesques and fragrant flowers, with dragons surrounded by clouds, with branches of sacred fungus, with conventional fairy flowers, with branches of sacred fungus carved in openwork, with figures of ancient "cash."

FIG. 173.—Unicorn Monster of Ming period, coated with a gray crackled glaze, touched with blue and dark green.

*Vases* (*P'ing*), decorated with dragons and phœnixes enveloped in flowers, with pictures of animal life, with the ginseng plant and sacred fungus, with argus pheasants and tree-peonies, with storks flying through clouds, with the eight trigram symbols, with the hemp-leaved lotus of India.

*Beaker-shaped Vases* (*Hu P'ing*), decorated with medallions of dragons surrounded by the typical flowers of the four seasons, with religious inscriptions in Sanskrit script supported upon scrolls of Indian lotus, with phœnixes flying through flowers of the four seasons, with grapes and slices of watermelon, with dragons holding up the characters *shêng shou*—i. e., "Wisdom and long life"—with leafy sprays of apricot, with gilded fishes swimming among water-weeds enameled in colors.

*Flower Vases* (*Hua P'ing*), modeled in the shape of one of the halves of a double gourd (*hu-lu*), split longitudinally, so as to hang against the wall, decorated with dragons among clouds, with wild geese in reeds, with the pine, bamboo, and plum.

*Flower Vases* (*Hua P'ing*), decorated with flowers and fruit, with pictures of birds, with flowering plants and butterflies, with familiar scenes, with historical subjects.

*Flower Vases* (*Hua P'ing*), decorated with phœnixes flying through the typical flowers of the four seasons, with groups of beautiful figures; and, in enamel colors, with dragons enveloped by the flowers of the four seasons, with a set of eight precious symbols supported upon scrolls of sacred fungus, with strings of jewels and fragrant plants.

*Jars* (*Kuan*), decorated with landscapes, with flying lions, with dragons and clouds, with peacocks and moutan peonies, with the eight Taoist immortals crossing the ocean, with the four "lights" worshiping the star of longevity, and six cranes symbolizing the cardinal points of the universe; and *Jars* enameled in colors with familiar scenes and historical subjects.

*Slop Receptacles* (*Ch'a Tou*), decorated with a pair of dragons in the midst of clouds, and with a string of magpies flying through flowers.

*Slop Receptacles* (*Ch'a Tou*), decorated with dragons and clouds, with arabesques of fragrant plants, with familiar scenes, with historical subjects, with flowers and fruit, with branches of sacred fungus.

*Vinegar Ewers* (*Ts'u Ti*), decorated with a pair of dragons among clouds, with interlacing scrolls of fairy flowers.

*Chess-Board* (*Ch'i P'an*), decorated with dragons surrounded by clouds.

*Hanging Oil-Lamps* (*Ching T'ai*), decorated with dragons mounting from sea-waves into clouds, with the typical flowers of the four seasons, with gilded chrysanthemums and hibiscus flowers.

*Pricket Candlesticks* (*Chu T'ai*), decorated with six storks flying to the six cardinal points of the universe, with the sacred fungus supporting a set of eight precious symbols and fairy flowers, with *ju-i* scepters and dragons in clouds.

*Pricket Candlesticks* (*Chu T'ai*), decorated with jewel mountains in the midst of the sea and with dragons in clouds, with medallions containing boys seated, with twigs of *Olea fragrans* in their hands, with water-plants, lotus-leaf borders, and flowers.

*Jars for Candle-Snuff* (*Chien Chu Kuan*), decorated with dragons and phœnixes among clouds enveloped in typical flowers of the four seasons.

*Screens* (*P'ing*), decorated round the border with brocaded bands inclosing flowers, fruit, and birds, in the center with a pair of dragons grasping jewels in their claws.

*Pencil-Brush Handles* (*Pi Kuan*), decorated with brocaded designs, with conventional fairy flowers and sacred fungus surrounded by clouds, with the river pictures and writings discovered in ancient times.

*Brush-Pots* (*Pi Ch'ung*), of cylindrical form, decorated with dragon medallions and a set of eight precious symbols.

*Perfume-Boxes* (*Hsiang Lien*), decorated with kilin (*ch'i-lin*) and ornamental medallions, with winding scrolls of conventional fairy flowers, with spiral bands inclosing flowers and fruit, with the eight Buddhist emblems of happy augury, with branches of the sacred fungus, with plum blossoms and sea-waves.

Fig. 174.—Fluted Vase, encircled by a dragon in salient open-work relief, invested with a finely crackled turquoise glaze of mottled tone.

*Fan Cases* (*Shan Hsia*), decorated with dragons in clouds and borders of spiral fret.

*Pencil Rests* (*Pi Chia*), decorated with borders of sea-waves surrounding three dragons in the midst worked in high relief with openwork carving, and with landscape pictures.

*Pallet Water-Pots* (*Yen Shui Ti*), decorated with couchant dragons, with elephants carrying vases of jewels, with familiar scenes.

*Betel-nut Boxes* (*Pin-lang Lu*), decorated with familiar scenes, with historical subjects, with fragrant plants and lotus petals.

*Hat Boxes* (*Kuan Lu*), decorated with brocaded grounds interrupted by round medallions, and with dragons coiling through branches of the typical flowers of the four seasons.

*Handkerchief Boxes* (*Chin Lu*), decorated outside with round medallions upon a brocaded ground, with a pair of dragons grasping the eight characters, *Yung pao ch'ang shou, ssŭ hai lai ch'ao*, meaning "Ever preserving long life, Homage coming from the four seas!" with familiar scenes, with historical subjects, with the typical flowers of the four seasons; inside, with branches of the sacred fungus, with the pine, bamboo, and plum, with blossoming orchids.

*Garden Seats* (*Liang Tun*), barrel-shaped, carved in pierced openwork with designs of a pair of dragons grasping jewels in their claws, with flying dragons, with lions, with sea-horses.

*Wine-Jars* (*T'an*), of tall ovoid form, decorated with propitious scrolls of clouds, with a hundred dragons, with a hundred storks; others enameled in colors with a hundred deer and inscribed *Yung pao ch'ien k'un*—i. e., "Ever protecting heaven and earth!"

*Garden Bowls* (*Kang*), for fish or flowers, decorated with fishes and water-weeds, with a set of eight precious symbols and fragrant plants, with lotus flowers, with groups of graceful forms, with sea-waves and plum-blossoms.

There are two typical examples in the collection of the blue and white porcelain of this period which have been illustrated to show the general style of decoration. The first, Fig. 153, is a jar with a procession of the eight Taoist genii crossing the sea holding up their several emblems, *Pa Hsien kuo hai*, which is inscribed underneath with the "six-character mark" of the reign inclosed within a double ring. The second, Fig. 81, is a tall ewer with long spout and flowing handle, decorated with phœnixes and storks flying among scrolled clouds, subsequently mounted with metal of Oriental workmanship and studded all over with precious stones.

### 2. Painted in Enamel Colors.

*Chess Boards* (*Ch'i P'an*), decorated with dragons among clouds.

*Brush Handles* (*Pi Kuan*), decorated with sea-waves and clouds and ascending and descending dragons.

*Brush Cylinders* (*Pi Ch'ung*), decorated with dragons and sea-waves, and with the typical flowers of the four seasons in circular medallions.

*Flower Vases* (*Hua Tsun*), with trumpet-shaped mouths, decorated with waving fillets and *ju-i* wands, with landscape pictures, with groups of sacred fungus.

*Pricket Candlesticks* (*Chu T'ai*), decorated with jewel mountains in the midst of the sea, with dragons and clouds, with familiar scenes, with historical subjects, with sprays of fragrant plants and rings of lotus petals.

*Candle-Snuff Jars* (*Chien Chu Kuan*), decorated with dragons enveloped in clouds, and with phœnixes flying through the typical flowers of the four seasons.

*Fish-Bowls* (*Kang*), decorated with flowers interrupted by medallions containing landscapes, with dragons ascending and descending through blue clouds, with phœnixes in couples.

*Perfume-Boxes* (*Hsiang Lien*), decorated with fragrant plants, with fir-leaf pattern brocades pierced in open-work, with the typical flowers of the four seasons.

*Jars* (*Kuan*), decorated with circular medallions on a brocaded ground, with the typical flowers of the four seasons, with fruit and birds, with the eight precious symbols.

*Fan Cases* (*Shan Hsia*), decorated with dragons and clouds and borders of spiral fret.

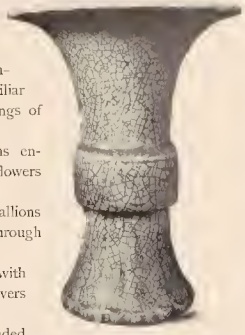

Fig. 175.—Crackled Celadon Vase of early Ming or Yuan period, lightly etched under a thick unctuous glaze of green tone.

*Pencil Rests* (*Pi Chia*), decorated with mountain landscapes and carved in pierced open-work.

*Handkerchief Boxes* (*Chin Lu*), decorated with the typical flowers of the four seasons.

*Slop Receptacles* (*Ch'a Tou*), decorated with dragons in clouds and arabesque scrolls, with the typical flowers of the four seasons.

*Fish-Bowls* (*Kang*), decorated with dragons ascending and descending through clouds, with arabesques and sprays of fragrant flowers.

### 3. Painted in Mixed Colors.

*Teacups* (*On*), plain white inside, decorated outside with waving fillets and exotic pomegranates, penciled in reserve upon a blue ground.

*Fish-Bowls* (*Kang*), white inside, and with a blue ground outside, decorated with pairs of dragons in the midst of clouds, with lions playing with embroidered balls, with interlacing scrolls of gilded lotus flowers, with conventional fairy flowers.

*Brush Cylinders* (*Pi Ch'ung*), decorated with white flowers reserved upon a blue ground, and with white dragons enveloped in the typical flowers of the four seasons in the same style of decoration.

*Wine-Jars* (*T'an*), of tall ovoid form, with a blue ground, decorated with a pair of dragons in clouds grasping antique *shou* ("longevity") characters, with winged threadlike dragons flying through a field of sacred fungus, with woods and wild animals, with familiar scenes, with historical subjects, and with the picture of the hundred boys.

*Barrel-Seats* (*Liang Tun*), decorated in enamel colors with lotus flowers and dragons encircled by clouds; and others enameled with a monochrome yellow ground, inclosing lotus flowers penciled in brown.

*Teacups* (*Ch'a Chung*), enameled yellow inside and out, with dragons in the midst of clouds and conventional flowers engraved in the paste under the glaze.

*Censers* (*Hsiang Lu*), enameled white inside, and decorated outside with designs painted in enamel colors surrounded by a yellow ground, with archaic lizardlike dragons carrying branches of sacred fungus, with the typical flowers of the four seasons, with fragrant plants and arabesque scrolls.

*Vases* (*P'ing*), of plain white porcelain, with phœnixes in couples and conventional fairy flowers engraved in the paste under the glaze.

*Banquet Dishes* (*Shau P'an*), enameled white inside, decorated outside with dragons in the midst of clouds, penciled in red, green, yellow, or brown.

It is a long list, but useful in supplying authentic materials as an aid to the proper classification of porcelain. It has been compiled from the series of lists of porcelain sent to Ching-tê-chên from the palace, so that each heading of bowls, for example, may comprise 10,000 or more, of different size and style of decoration. It is useful, too, in a negative way, as we may infer that any important decoration or peculiar color not included in the list was of subsequent invention.

The decorative designs were for the most part taken from the patterns of ancient brocades and embroidered silks in which China is so rich. The author of the *T'ao Shuo* traces back to the third century A. D. official notices of presents from the emperor of robes of braided silks, woven with designs of intertwining dragons on a crimson ground; and he quotes a decree of the Emperor *Jên Tsung* of the *Sung* dynasty, issued in the period *Ching-yu* (1034–37), ordering that his "ceremonial hat should be made of dark blue gauze worked with medallions of dragons and kilins, having the interspaces filled in with dragons and scrolled clouds in gold," and he compares these designs with those used subsequently in the decoration of porcelains. He cites as well-known names of ancient brocade patterns: "Coiling Dragons," "Phœnixes in Clouds," "Kilin," "Lions," "Mandarin Ducks," "The Myriad Gems," "Dragon Medallions," "Phœnixes in Couples," "Peacocks," "Sacred Storks," "The Fungus Plant," "Large Lions in their Lair," "Wild Geese nesting in the Clouds," "Phœnixes enveloped in Cloud Scrolls," "The Lily as an Emblem of Fertility," "The Hundred Flowers," "Phœnixes hidden in Flowers," "Group of Eight Taoist Immortals," "Dragons pursuing Jewels," "Lions sporting with Embroidered Balls," "Fish swimming among Water-Weeds"; and all of these were reproduced by the artists on imperial porcelain. The addition of colored monochrome grounds was also suggested, he thinks, by brocades, accounting thus for the mottled blue, the plain yellow, and the brown or "burnished

FIG. 176.—Pilgrim Bottle, decorated with imperial dragons in two underglaze colors, copper-red and cobalt-blue; mark, Ch'ien-lung.

## PLATE XXXVII.

### SIX SNUFF-BOTTLES.

1. *Of cylindrical form, decorated with a dragon pursuing the jewel in the midst of clouds, painted in black upon a ground of deep mottled yellow; sea-waves at the foot, lambrequin round the upper rim. Mark, underneath, in blue,* Yung chêng nien chih, "*Made in the reign of* Yung chêng" (*1723–35*).

2. *Of flattened globular form, decorated with landscapes in vermeil-red, with the distant hills and waves shaded in the same copper-red of greenish tint. The stopper, with gilded rim, is enameled of a crackled apple-green to simulate turquoise. Mark underneath, in one line of "seal" characters,* Ta Ch'ing Tao Kuang nien chih, "*Made in the reign of* Tao-kuang (*1821–50*) *of the Great* Ch'ing [*dynasty*]"

3. *Of balustor shape, enameled with a crackled monochrome glaze of purplish-gray color. No mark. The spoon is mounted on metal stopper inlaid with coral.*

4. *Of pilgrim-bottle shape, made of copper inwrought with Soochow cinnabar lac, carved with scrolls of peonies, fret borders, and dragon-head handles. Intaglio mark underneath, a monogram meaning "myriad-fold longevity and happiness."*

5. *Of flattened oval form, decorated in enamel colors with a mountain landscape extending all round, with a figure in the foreground standing in front of a pavilion, an old fisherman on a rock angling, a rustic behind carrying a plow, and a boy with brushwood. Stopper, with gilded rim, enameled to represent coral and turquoise. No mark.*

6. *Carved out of clouded agate, showing the natural veining of the stone, supposed to resemble a dragon concealed by clouds. The stopper, with a rim of turquoise, is mounted with a coral bead.*

gold" grounds given in the list. He estimates that about two-thirds of the designs in the *Ming* dynasty were imitated from brocades, the remaining third being either taken from Nature or copied from antiques; while of modern Chinese porcelain forty per cent are enameled in foreign style, in thirty per cent the designs are taken from Nature, twenty per cent have antique designs, and only ten per cent brocade patterns.

The decoration of Chinese porcelain during the *Ming* dynasty was, however, certainly not free from foreign influence. The brilliance of the blue which distinguishes the reign of *Chia-ching* was confessedly due to the cobalt ore called *Hui-hui ch'ing*, or "Mohammedan blue," which was imported from abroad, to be used in the imperial manufactory, and we occasionally meet in the descriptions of the designs with the expression *Hui-hui W'ên*, or "Mohammedan scrolls," which I have translated "arabesques." There was frequent intercourse with Persia after the conquest of that country by the Mongols, at which time Hulugu (1253–64), the grandson of Genghis Khan, brought over a thousand Chinese artificers to his new country; and, later, Shah Abbas (1585–1627) is said to have settled a colony of Chinese potters at Ispahan. Previously to this, as we have seen before, in the account of the production of the reign of *Chêng-tê*, porcelain had been painted in blue, with Arabic inscriptions, at Ching-tê-chên, after designs probably sent for the purpose from Persia.

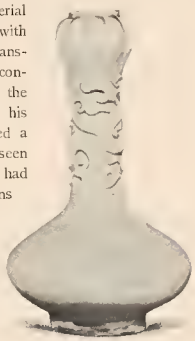

Fig. 177.—T'u Ting Vase of the Ming period, a white faïence enameled with a glaze of ivory-white tone.

Among the vases in the collection attributed to the reign of *W'an-li* is Fig. 167, decorated with floral arabesques in underglaze blue, and in emerald-green and vermilion-red enamels, with metal mounts of Persian work; and Fig. 164, a vase of the same cylindrical form, with birds, fruit, and flowers on a diapered ground, penciled in black filled in with brilliant enamels.

Fig. 173 shows a unicorn monster in blue and dark green over a crackled ground; Fig. 174 a vase of turquoise crackle in bold open-work relief; and Fig. 38 (*b*) a little wine-pot enameled in turquoise blue and aubergine purple.

The three pieces of Lung-ch'üan celadon now to be mentioned date from an earlier time in the *Ming*: Fig. 159 shows a large solid vase, decorated in relief with bands of peony and chrysanthemum scrolls; Fig. 44 a large fluted dish, with foliated rim nearly two feet across, engraved under the glaze with fruit and flowers; and Fig. 175 a beaker-shaped vase of crackled celadon, with foliated rim and ribbed body, and an etched decoration under the green lustrous glaze.

The last specimen of the dynasty illustrated here is a *T'u Ting* vase of the yellowish-gray ware peculiar to the Ting-chou potteries in the province of Chihli, Fig. 177, with a molded and carved decoration under the soft-looking glaze of ivory-white tone. It is of archaic aspect and design, with a dragon coiled around the neck pursuing the jewel of omnipotence among the clouds, and swells at the rim in the form of a bulb of garlic.

### 天啓, T'IEN-CH'I (1621–27) AND 崇禎, CH'UNG-CHÊN (1628–43).

The last two emperors of the *Ming* dynasty reigned under the titles of *T'ien-ch'i* and *Ch'ung-chên*, but they were too busily engaged in repelling the invasion of the Manchu Tartars in the north to pay much attention to the patronage of the ceramic art. It is consequently remarkable only for its gradual decline, which is shown by the few dated pieces of these two periods that exist in collections, and which differ from other porcelain of the dynasty only in their imperfect finish and comparatively coarse decoration.

The only exception that I know of is in the case of certain small water-jars of globular shape marked underneath with a single character *T'ien*, "heaven," which the Chinese call *T'ien Tzŭ Kuan*, or "Heaven-Character Jars." They say that the inscription is only a contraction of

the *nien-hao,* T'ien-ch'i; and the style of coloring, resembling that of the preceding reign of *Wan-li,* confirms this supposition. I have seen specimens painted in blue and white as well as brilliantly decorated in vivid enamel colors.

To sum up in a few words the decorated porcelain in the *Ming* dynasty:

1. The favorite color was blue, which was painted on the piece before it was glazed or fired. Usually this formed the sole "blue and white" decoration; occasionally it was relieved by a monochrome ground, or, on the other hand, it formed a mottled cobalt ground surrounding designs penciled in some other single color.

2. The earliest decoration in different colors was in colored glazes, combined with either a feldspathic or a lead flux, which were applied *sur biscuit* and fired in the ordinary furnace.

3. The art of decorating porcelain in vitreous colors, such as had been used previously in painted and *cloisonné* enameling upon metal, and which were painted on over the ordinary white glaze and subsequently fired a second time in the muffle stove, was of later introduction, and flourished especially in the *Wan-li* period.

4. The blue that was generally used in combination with the enamel colors was always laid on under the glaze. It was not till the seventeenth century, in the reign of *K'ang-hsi,* that a cobalt blue of vitreous character was invented, to be applied over the glaze like the other colors, and fired like them in the muffle stove.

Fig. 178.—K'ang-hsi Blue and White Jar, one of a pair, similar in style to that shown in Fig 174, and mounted like it to form a garniture; mark, a lozenge tied with a fillet, in a double ring.

FIG. 179.—A Group of Snuff-bottles of the reigns of Yung-chêng and Ch'ien-lung.

## CHAPTER VIII.

TECHNIQUE DURING THE MING PERIOD.—COLORS.—EMBOSSING.—CHISELING.—OPENWORK CARVING.—GILDED DECORATION.—DECORATIONS IN ENAMELS.—FIRING.

THERE is an abundance of material in the official records of the *Ming* period for an account of the technique of the manufacture of porcelain, but here we have space for only a short abstract.

The best porcelain-earth (*t'ao t'u*), also called *kuan t'u*, or "government earth," was obtained from the Ma-ts'ang Mountains, near Hsin-chêng-tu, within the limits of the district of Fou-liang-hsien, where it was mined in four different places, the names of which are given. This earth is described as of rich plastic structure, with sparkling silvery spots of crystalline mica disseminated throughout, which indicates its kaolinic character derived from the decomposition of granite. It was brought down the river, the Chang Ho, to Ching-tê-chên in boats, four days being spent on the journey in winter and autumn, when the river was low; less than two days in the time of spring floods. The price paid for this earth at the imperial manufactory was seven tael-cents of silver for each picul of one hundred catties.* In the eleventh year of the reign of *Wan-li* (1583) Chang Hua-mei, director of the manufactory, reported in a memorial to the emperor that the hillsides had been mined and countermined in every direction, and that so much extra labor was required to extract the earth that it was necessary to increase the price to ten tael-cents a picul. In spite of this, the supply of kaolin from these hills soon became exhausted, and it had to be brought from Wu-mên-t'o, where a new source of a similar earth had been discovered; this place was twice as far away, although within the bounds of the district of Fou-liang-hsien, and as no more money was paid, it was difficult to get it in sufficient quantity. Several other kinds of porcelain-earth were brought to Ching-tê-chên from Po-yang-hsien and other neighboring districts, but these were not considered good enough for the imperial manufactory.

FIG. 180.—Small Vase of white "Fên Ting" porcelain, with lightly etched decoration under the pitted undulatory ("orange-peel") glaze of ivory-white tone.

The supply of petuntse, the feldspathic mineral employed in combination with the above "porcelain-earth" in the preparation of the paste, was obtained from Yü-kan-hsien, in the south, and from Wu-yuan-hsien, in the east. The petuntse obtained from Yü-kan was valued at twenty tael-cents for eighty catties, that from Wu-yuan at eighty tael-cents for ninety catties, which were reduced to seventy-two catties after a second washing and levigation. The feldspathic rock was pounded on the hillside where it was found, in mills worked by the mountain torrents, and after it had been washed and purified by levigation it was cut into briquettes or little cubes, hence the name of *pai-tun-tzü*, or "white briquettes."

* The tael, or Chinese ounce of silver, is equivalent to about $1.40 (Mexican); the catty to 1⅓ pounds, so that a picul would weigh 133⅓ pounds.

The several kinds of rocks which were ground to form the material for the different glazes are also described in order, and the places of production given. The best were covered with "arbor-vitæ-leaf" marks, the Chinese term for the dendrites which were due to manganese oxide. This was combined with the *lien hui*, 鍊灰, or "purified ashes" made by burning alternate layers of lime and ferns on the mountains called Chang-shan, and washing the residue.

All these different materials were worked and brought to the potteries by private enterprise, tunnels being excavated for miles at vast expense and with a loss of many lives, although each man's load produced only a few cents. Yet, in the thirty-second year of *Wan-li*, the governor of the city, Chou Ch'i-yuan, attempted to make the working of kaolin a government monopoly, till the people rebelled and forced him to withdraw his proclamations. It appears that the potters were always ready to resist oppression, as in the twenty-fifth year of the same reign they had burned the gate-house of the imperial manufactory during a riot, in consequence of which the officials responsible for the affair were recalled to Peking and thrown into prison, where they died.

## Colors.

Blue occupies a paramount position among the colors of the *Ming* dynasty. We have referred to the blue material brought from abroad by sea during the reign of *Hsüan-tê*, and to the "Mohammedan blue," to which the blue and white of *Chia-ching* owes its brilliant tint. There is a long account of this last *hui ch'ing* in the records of Fou-liang-hsien. The best was described as exhibiting vermilion spots when crushed with a hammer, while the ordinary kind was sprinkled with silvery stars. Sixteen ounces of the imported material yielded three ounces of "true blue," otherwise called "crushed blue." The residue was pounded in a mortar with water, filtered through a stratum of broken porcelain, and by this means an additional quantity of about half an ounce was obtained after decantation. This was mixed with native blue in different proportions to be employed for the underglaze decoration of porcelain, a combination of ten parts to one forming the "first-class color," while the "ordinary blue" was composed of six parts of the Mussulman blue mixed with four parts of indigenous ore.

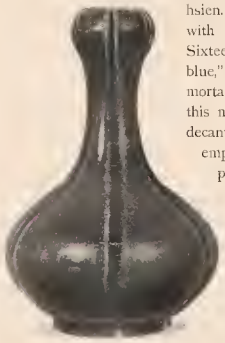

Fig. 181.—Six-lobed Vase, with a copper-red glaze of mottled crimson tint simulating the *sang-de-bœuf* of the Lang-Yao.

The native material, called 青花料, *Ch'ing hua liao*, or "blue decoration color," is the well-known cobaltiferous ore of manganese, found in many different parts of China, which has been analyzed by M. Ebelmen,* from a specimen obtained from the province of Yunnan. During the *Ming* dynasty the supply for the imperial works was first obtained from Po-t'ang, in the district of Lo-p'ing-hsien, near Jao-chou-fu, in the province of Kiangsi, where it occurred in irregular concretionary masses of peculiar shape. This produced a very dark color, and it is sometimes called by the name of "Buddha's-head Blue," or *Fo-t'ou ch'ing*, the traditional tint of the hair of Sakyamuni being that of lapis lazuli. This source was exhausted in the reign of *Chia-ching*, when the mines were closed in consequence of disturbances, and a new supply was afterward brought from several places in the prefecture of Jui-chou-fu, in the same province, under the name of *Shih tzŭ ch'ing*—i. e., "stone or mineral blue."

After describing the different kinds of blue, the official records give a list of the materials

* The Scientific Works of J. J. Ebelmen, who was Superintendent of the Imperial Porcelain Manufactory at Sèvres for many years, and who died in 1852, have been published in three volumes under the title *Recueil des travaux scientifique de M. Ebelmen, revu et corrigé par M. Salvétat*, Paris, 1861. They include three memoirs of original research on the composition of the materials employed in China in the fabrication and for the decoration of porcelain, prepared in association with M. Salvétat (tome i, pp. 347-455). The materials were sent from Ching-tê-chên by Père J. Ly, "prêtre Chinois de la congrégation de Saint-Lazare," and by M. Itier from Canton, who obtained the colors himself from the palette of a Chinese artist actually engaged in the decoration of porcelain. These memoirs, read before the Academy, are indispensable for the student of modern Chinese ceramic art.

*PLATE XXXVIII.*

*ETCHED CELADON VASE.*

*VASE* (P'ing), *17 inches high, bottle-shaped, with a bulging body of globular outline, ornamented with bats flying among so-called clouds, worked in slight relief in the paste and etched, so as to cover the body and neck of the vase, the intervals being filled in with ornamental borders. Plainly paneled borders encircle the body above and below, a broad chain of rectangular fret defines the base of the neck, and a band of diamond-pattern fret encircles the mouth, interrupted by four floral studs, and succeeded by a ring of trefoil foliations*

*The whole surface is invested with a celadon glaze of typical color, which varies in shade according to its depth, thereby enhancing the effect of the etched decoration underneath*

*The base is enameled white underneath, without any inscription. The period would be* Yung-chêng *(1723–35) or* Ch'ien-lung *(1736–95), the vase being a fine example of the celadon tone of this period called by the Chinese* tung-ch'ing *The tint resembles that of the vase of the preceding reign, illustrated in Plate VII, but the glaze is not quite so rich and translucent.*

used in the composition of the colored glazes used in the *Ming* dynasty from the reign of *Chia-ching* onward. This is most important and interesting, and the mineral components can be generally identified, as most of them are still in use under the same names.

They include 鉛粉, *ch'ien fên*, "lead carbonate," priced at four tael-cents the catty; 焰硝, *yen-hsiao*, "niter crystals," priced at two tael-cents the catty; 青礬, *ch'ing fan*, "iron sulphate," priced at three "cash" the catty; 黛赭石, *tai chê shih*, "antimony ore," the price of which is not recorded; 黑鉛, *hei ch'ien*, "lead," priced at two tael-cents and eight "cash" the catty; 松香, *sung hsiang*, "turpentine," priced at five "cash" the catty; 白炭, *pai t'an*, "white charcoal," priced at five tael-cents the catty; 金箔, *chin po*, "gold leaf," priced at twenty-five tael-cents the hundred sheets; and 古銅, *ku t'ung*, "old copper," priced at six tael-cents the catty.

The list of materials is followed by a series of prescriptions for the preparation of the colored glazes, ten in number altogether.

1. *Celadon Glaze*, 豆青油, *tou-ch'ing yu*, 水, *yu shui*, 鍊灰, *lien hui*, 土, *huang t'u*, mixed together. The first two materials are feldspathic mineral, or petrosilex ground with water, and ashes prepared by burning lime with ferns, the ingredients of the ordinary white glaze, and *huang t'u*, literally "yellow earth," is a ferruginous clay. The peculiar grayish-green tint known to us as "celadon," passing into shades of brown if the iron be in excess, was called by the Chinese at this time *tou-ch'ing*, or "pea-green"; we have seen in the official indents that large fish-bowls were ordered to be furnished of this color in the reign of *Chia-ching*. The peculiar tint is supposed to be due to the silicates of lime and iron developing a greenish shade under the influence of a reducing atmosphere in the furnace, maintaining the iron at a minimum of oxidation.

2. *Brown Glaze*, 紫金油, *Tzŭ-chin Yu*, composed of prepared lime ground with water, mixed with *tzŭ-chin* and pulverized quartz suspended in water. This is the *fond laque* of French ceramists, passing from the darkest bronze or coffee-color to "dead leaf" and "old gold" according to the proportion of the *tzŭ-chin* mineral, which is rich in iron. The Chinese name means "burnished gold," which is an appropriate rendering of some of the clearer shades. The composition of this glaze is given in full detail by Père d'Entrecolles in his second letter, although he gives it wrongly as a new invention of his time. It is mixed with the ordinary white glaze and applied upon the unburned ware.

FIG. 182.—Beaker-shaped Vase, decorated in brilliant K'ang-hsi colors, greens, brownish-yellow, vermilion, and shaded purples, relieved by a black enameled ground.

3. *Turquoise Glaze*, 翠色油, *Ts'ui sê Yu*, composed of a mixture of *lien ch'êng ku t'ung shui*, a pulverized preparation of copper suspended in water, niter (*hsiao*), and quartz (*shih*). It is uncertain whether laminæ of metallic copper, or an oxide like verdigris, was employed in this mixture. Whichever it was, the result would be a silicate of copper, producing the beautiful finely crackled glaze of turquoise tint known to the Chinese as *ts'ui*, from its resemblance to the color of the plumes of the kingfisher, which they use in jewelry. Bowls and saucer-shaped plates enameled with this monochrome glaze, with the mark of the reign of *Chia-ching* underneath, are not rare.

4. *Bright Yellow Glaze*, 金黃油, *Chin huang Yu*, composed by mixing sixteen ounces of pulverized lead (*hei ch'ien mo*) with one and one-fifth ounces of antimony ore (*chê shih*), and grinding them together in a mortar. *Hei chê shih*, also called *Tai chê shih*, *hei* and *tai* both

meaning "black," is a mineral containing iron and antimony. It was analyzed by Brongniart under the name of *fer oligistique terreux*. The antimony is the source of the yellow, which becomes more or less orange on account of the presence of iron in the ore. It is the "imperial yellow" of collectors, and often occurs as a monochrome glaze, with the marks of all the reigns of this dynasty from *Hung-chih* downward, either plain or enameled over five-clawed dragons and other designs incised in the paste.

5. *Bright Green Glaze*, 金綠油, *Chin lü Yu*, composed by mixing together sixteen ounces of pulverized lead, one and two-fifths ounces of pulverized copper (*ku t'ung mo*), and six ounces of pounded quartz (*shih mo*). The copper is the source of the green, forming a silicate, which is dissolved in the vitrified glaze charged with oxide of lead. The last three glazes in this list—viz., the turquoise, yellow, and green—are often classed, by French writers, with the purple glaze which follows afterward under No. 8, as *couleurs de demi-grand feu*. They differ from the rest in having either a lead or an alkaline flux.

FIG. 183.—Celadon Vase of the Ch'ien-lung period, with dragons rising from the sea into the clouds, worked in relief under the glaze, which becomes paler over the prominent parts of the design.

6. *Bright Blue Glaze*, 金青油, *Chin ch'ing Yu*, composed by mixing sixteen ounces of 翠, *ts'ui*, finely powdered, with one ounce of 石子青, *shih tzŭ ch'ing*. The dark blue glaze used by enamelers on metal, colored with silicate of cobalt, is called *ts'ui*, and the *shih tzŭ ch'ing* is the native cobaltiferous ore of manganese found, as we saw above, at Ju-chou-fu, in Kiang-si province. The combination would produce the brilliant sapphire-blue of purplish tint, like the *bleu du roi* of Sèvres, which is occasionally seen in a collection of *Chia-ching* cups. It is distinguished from the ordinary purple glaze of the period by being a *couleur du grand feu*.

7. *Coral-Red*, or *Iron-Red*, 礬紅, *Fan Hung*, composed of one ounce of calcined sulphate of iron (*ch'ing fan*) and five ounces of carbonate of lead (*ch'ien fen*) mixed together with Canton ox-glue (*Kuang chiao*). This is the well-known "coral red" of the muffle stove, which came into vogue in the reign of *Chia-ching*, and seems, from its cheapness and facility of firing, to have completely supplanted the more brilliant copper-red *du grand feu*, which made the reign of *Hsüan-tê* so illustrious, and which reappears in the reign of *K'ang-hsi* in the *sang-de-bœuf* glaze of the Lang Yao. With the exception of gold it is the only muffle color in the list, and it is a curious fact that even in the present day the workshops of the decorators in enamel colors at Ching-tê-chên are called *hung tien*, or "red shops," another independent evidence of the early appearance of this glaze.

8. *Purple Glaze*, 紫色油, *Tzŭ sê Yu*, composed of sixteen ounces of pulverized lead (*hei ch'ien mo*), one ounce of cobaltiferous ore of manganese (*shih tzŭ ch'ing*), and six ounces of pounded quartz (*shih mo*). This is the manganese purple formed by the solution of a slightly cobaltiferous oxide of manganese in a lead flux, which is so often found in association with the turquoise glaze, and, like this last, it is generally minutely crackled throughout.

9. *Pale Blue Glaze*, 澆青油, *Chiao ch'ing Yu*, composed of *yu shui* and *lien hui*, the in-

*PLATE XXXIX.*

*WHITE VASE WITH ETCHED DRAGON.*

*BOTTLE-SHAPED VASE* (P'ing), *with double ring worked in slight relief in the middle of the long neck under the thick white glaze tinged with a shade of green, which covers the whole surface, reserving the decoration, which is etched in the paste with a graving-tool and left* en biscuit, *showing the natural color of the material after it has been fired. It consists of a four-clawed dragon, winding round the shoulder of the vase, in pursuit of the jewel of omnipotence enveloped in flames of effulgence.*

*The mark underneath, pencilled in underglaze cobalt-blue, is* Ta Ming Ch'êng hua nien chih, "*Made in the reign of* Ch'êng-hua *of the Great* Ming [*dynasty*]," *but the form, style of decoration, and technical details, seem to be those of the reign of* K'ang-hsi (*1662–1722*).

gredients of the ordinary white glaze, combined with *shih tzŭ ch'ing*, the indigenous ore of cobalt. *Chiao ch'ing* means literally "watered blue." This is the ordinary blue of the *grand feu*, as M. Salvétat remarks, proved by the presence of lime and petrosilex. The intensity of the blue would depend on the amount of cobalt in the crude material, but it would always have a grayish hue when compared with the bright blue glaze of No. 6.

10. *Pure White Glaze*, 純白油, *Ch'un pai Yu*, composed of pounded feldspathic mineral or petrosilex ground with water (*yu shui*) and incinerated lime (*lien hui*). This is the ordinary white glaze of Chinese porcelain, which was often called at the time *T'ien pai*, *t'ien* meaning also "pure."

Among the other decorative processes described in the records of the imperial manufactory during the reign of *Wan-li* are:

1. Embossing.
2. Chiseling.
3. Openwork Carving.
4. Gilded Decoration.
5. Decoration in Enamel Colors.

1. *Embossed Pieces*, 堆器, *Tui Ch'i*, were made by applying to the surface, before firing, cuttings of the same paste of which they were formed, and working these with a moist brush into the shape of dragons, phœnixes, flowers, or other ornamental designs. The porcelain thus decorated in relief was afterward invested with glaze and finally fired in the kiln.

2. *Engraved Pieces*, 錐器, *Chui Ch'i*, were incised in the paste, as soon as it had been sufficiently dried, with dragons and other designs, chiseled with an iron style, and were subsequently glazed and fired. The work was sometimes so delicately executed that the pattern could be seen only by holding the porcelain up to the light, like the water-mark in paper, and the mark was penciled under the glaze in a similar fashion, which had the special name of 暗花, *an hua*—i. e., "hidden or veiled decoration." These processes were not invented at this time, however, as we often find specimens of Ting-chou porcelain of the *Sung* dynasty with embossed and chiseled ornament.

FIG. 184.—Blue and White Jar of the K'ang-hsi period; mark, palm leaf encircled by a double ring.

3. *Openwork Carving*, 玲瓏, *Ling-lung*, of porcelains with ornamental designs in pierced work, is described as having been executed by the potters at this period, although protested against by the censors as too elaborate and costly even for the emperor's palace.

I will pause here a while to describe an openwork vase of the time decorated in colors which is in my collection at Peking. It is bottle-shaped, eighteen inches high, with an ovoid body, gradually tapering into a broad, cylindrical neck, which swells again toward the mouth. The mouth is surrounded by a broad upright lip, which is carved with an open band of ornamental scrolls, and the body is perforated throughout in the interstices of the design, so as to allow an inner solid casing to be visible through an irregular open network, which is carved to represent two pairs of phœnixes displayed flying through clouds. The entire surface of the vase is richly brocaded in colors. The broad outlines of the decoration having been first limned in cobalt-blue of pale shade and penciled with lines of darker blue, the remaining parts are painted in enamel colors, including a rich vermilion red, a green of camellia-leaf tint, and a yellow of palish tone. The yellow parts are outlined in red, the other colors penciled with darker lines of red and green respectively, the last becoming almost black. The two rings of palmations which spread upward and downward to decorate the upper part of the neck ex-

hibit all the four colors, the leaves being painted in regular series—blue, red, green, and yellow. The lower half of the neck is covered with a broad band of peony scrolls, interrupted by two projecting mask-handles, carved in openwork relief, perforated for rings, and enameled to represent lions' heads. The shoulder of the vase is encircled by a floral diaper of lozenge pattern, penciled in red, displaying a ring of the eight Buddhist emblems with waving fillets painted in underglaze cobalt-blue, and a lightly sketched border of conventional foliations surrounds the base, which is perforated at regular intervals with four large holes, through which straps could be passed.

Fig. 185.—Vase, one of a pair, with pierced outer casing and movable belt, decorated in enamel colors, with gilding of the Ch'ien-lung period.

The vase is a specimen of the class which furnished models for the "old Japan" Imari pieces, which Jacquemart comprised in his *famille chrysanthemo-péonienne*, although the Japanese copies are of rough crude work. It is interesting, on the other hand, to compare the perfectly finished technique of the *Ch'ien-lung* period, of which Fig. 185 exhibits a most excellent example. The waist of the gourd is fitted with a revolving belt, and the inner vase is painted with bats flying among clouds, seen through the rifts of the ornamental trellis bands of the outer casing. The delicate profusion of ornamental design is well indicated in the picture; it is executed in fine enamel colors, with touches of gilding. It offers a complete contrast to the bold execution and strong coloring of the old *Ming* vase, which is still not without its charm.

4. *Decoration in Gold,* 描金, *Miao Chin,* was applied to porcelain that had been previously fired. The gold leaf, combined with a tenth part by weight of carbonate of lead, was mixed with gum and spread on with the brush, and the porcelain was fired again in the stove that was employed to fire the coral-red. A second coat was sometimes applied afterward, and the piece was again fired in the muffle stove. It was used solely as a gilded monochrome, as well as in combination with other colors. The lists already mentioned give instances of the use of gilding in combination with blue and white, directing chrysanthemum flowers and yellow hibiscus blossoms to be penciled in gold.

5. *Decoration in Enamel Colors,* 五彩, *Wu ts'ai,* literally "in five colors," was only occasionally employed in the imperial manufactory, although it was much used in the private potteries at Ching-tê-chên in the reign of *Wan-li,* when the art of painting in blue declined, from the want of proper materials. The colors employed were vitreous fluxes, containing only a small percentage of metallic oxides, the same that had previously been employed in enameling upon metal. They were painted upon white porcelain that had been fired in the furnace, and then baked a second time in a muffle stove to fix the colors. Some parts of the decoration had often been previously penciled in underglaze cobalt-blue, and the outlines of the designs were usually sketched in the same color.

## Firing.

Several kinds of furnaces are mentioned in the records. The imperial manufactory in the beginning of the reign of *Chia-ching* contained fifty-two furnaces, of which thirty-two were *kang yao,* in which the large fish-bowls were fired, the remainder being either *ch'ing yao,* for baking the ordinary blue and white, or *sê yao,* for firing the colored ware. Later in the reign, when more blue and white was required, it is related that sixteen of the *kang yao* were converted into *ch'ing yao.* Besides these there were the *hsia yao* kilns for baking the clay cases or

*PLATE XL.*

*PEA-GREEN CELADON VASE.*

*VASE* (Tsun) *of antique form and design, modeled with a band of lotus petals rising in slight relief round the foot, and with three prominent ribs encircling the upper part. Upon the shoulder is crouched the monstrous form of a dragon, worked in subrat relief and undercut, so as nearly to envelop the circumference of the vase within its massive folds, the interval being occupied by the jewel, with its effulgent halo, which the dragon is pursuing. Of the usual conventional form, it has two branched horns and a bristling mane, the feet are five-clawed, and flaming processes issuing from the shoulders indicate its supernatural character. It is boldly modeled and finished with engraving.*

*The glaze with which the whole surface is enameled is of* tou-ch'ing, *or pea-green celadon color, and is not crackled. It darkens somewhat in the recesses of the molded decoration.*

*The foot is coated underneath with the same celadon glaze, and has no mark attached. The piece may, perhaps, be referred to the reign of* Yung-chêng *(1723–35).*

seggars, in which the porcelain was placed inside the furnace to shield it from the blast of the fire.

The *kang yao* are described as measuring six feet broad in front, six and a half feet broad at the back, and six feet in depth, with rounded top. Only one fish-bowl of the largest size or of the second size could be fired at a time, or two of the third size, placed one above the other. A gentle fire was kept up for seven days and nights, so as gradually to dry the materials, then a fierce fire was raised and maintained for two days, till the seggars were seen to be red all over and emitting rays of white heat. The fire was then stopped, all the orifices sealed up, and the contents were left undisturbed for ten days more before the kiln was opened. The fuel was pine billets, of which one hundred and twenty loads, of one hundred catties, each valued at four tael-cents of silver, were consumed for each firing, ten more being allowed in rainy weather. The largest bowls were valued at fifty-eight taels each, those of the second size at fifty taels, although only twenty and eighteen, afterward raised to twenty-three and twenty taels, used to be paid by the officials for those fabricated at private kilns. The official "squeeze" was tight in China, even four centuries ago.

The *ch'ing yao*, or "blue kilns," were of similar shape to the above, but of smaller size, the corresponding dimensions in Chinese feet being five, five and a half, and four and a half. The charge consisted of about two hundred of the ordinary round dishes and saucer plates; or of one hundred and fifty to one hundred and sixty of those of larger diameter. It would hold twenty-four of the largest bowls, or thirty bowls one foot in diameter, only sixteen or seventeen of the ovoid jars with bulging shoulder called *t'an*, but five hundred to six hundred little wine-cups. The gentle fire lasted two days, the fierce fire twenty-four hours, the period being judged by the state of the seggars as before, after which the furnace was sealed up. From first to last the firing of the blue kilns took five days, and about sixty loads of fuel were consumed, ten more if the charge consisted of large bowls, tall jars, or temple bricks, or if the weather were wet.

Fig. 186.—Teapot of early Ch'ien-lung date, simulating a brocaded ball guarded by two lions, which form the handle and the spout; decorated in colors, with gilding

The private kilns for firing blue and white were of larger size and held several times the quantity, the charge consisting of over one thousand of the smaller pieces, yet they are said to have used only about the same amount of fuel. The seggars were piled in tiers and ranged in seven rows; the first two rows next the entrance were filled with coarse pieces, the third row contained a few good pieces, the middle three rows all the best porcelain, and the last three rows next the chimney coarser ware again. In the imperial furnace, where all the porcelain was of the highest class, empty cases stood at the front and back, to screen those in the middle from the blast.

There is no particular account in the official records of the *sê yao*, or furnaces for the colored ware, but in the *T'ien kung k'ai wu*, a small manual of the industrial arts published toward the end of the *Ming* dynasty, there is an illustration showing the form of the open and closed stoves used at the time to fire the porcelain decorated with enamel colors. This picture is reproduced among the woodcuts illustrating the article "Porcelain" in the large Chinese encyclopædia, *T'ou shu chi ch'êng*, in 10,000 books, a copy of which is in the British Museum.

Some of the private potters acquired renown for their ceramic productions in the reign of *Wan-li*, and at this time we begin to hear of copies of antiques, a branch of art so much developed afterward. In the province of Kiang-nan at the "boccaro" potteries of Yi-hsing-hsien, to which reference has already been made, a man named Ou became celebrated for his productions, which were called after him *Ou Yao*. He succeeded in reproducing the crackled glaze of the ancient Ko Yao, and the different colors of the imperial ware and Chun-chou porcelain of the *Sung* dynasty, upon the characteristic brown stoneware of the place. Two of his glazes were afterward copied in turn by T'ang Ying, as we shall see presently.

The imitations of Ting-chou white porcelain made at Ching-tê-chên were still more successful. The *Po wu yao lan* says of these: "The new censers modeled in the form of the four-legged sacrificial *ting* of the ancient sovereign *Wên Wang*, and of the bronzed bowl-shaped *yi* with mask-handles of monsters' heads and halberd-shaped 'ears,' are in no way inferior to the original productions of the Ting-chou potters, and they may even be mistaken for genuine old specimens, if the gloss of the furnace has been removed by friction. The best are those made by Chou Tan-ch'uan." Many stories are told of the marvelous ingenuity of this artist, who seems to have been on friendly terms with some of the foremost scholars of the time, of which I may quote one: "One day, as Chou Tan-ch'uan was traveling along the river in a merchant boat to the province of Kiang-nan, he landed at Pi-ling to visit his friend T'ang, President of the Imperial Sacrificial Court, and asked to be allowed to look at an ancient Ting-chou censer, the dimensions of which he measured with his fingers, while he took impressions of the chiseled decoration upon paper, which he put in his sleeve, and carried with him back to Ching-tê-chên. Six months later he returned, and when he saw T'ang again he drew from his sleeve a censer, exclaiming: 'Your Excellency has a white Ting-chou censer; I have got its fellow!' T'ang was greatly surprised. He compared it with the ancient censer in his own collection, and there was not a hair's-breadth difference. He tried the cover and the stand of his own, and they fitted exactly. He asked him where he had got it. Chou replied: 'I made it as a copy. I will not deceive you.' The president, delighted, purchased it for forty taels of silver, and put it in his cabinet, beside the original censer, as if they were a pair. Some years later, at the end of the reign of *Wan-li*, Tu Chiu-ju, of Huai-an, after he had seen in a dream a vision of T'ang's ancient censer, succeeded in obtaining from Chun-yü, a grandson of the president, the imitation made by Chou for one thousand taels."

FIG. 187.—Blue and White Vase of the K'ang-hsi period; mark, a flower sprig.

A still more famous potter was the famous Hao Shih-chiu, who adopted the sobriquet of "Hermit hidden in the teapot," and lived in a hut with a broken potsherd for a window, where he capped the verses of his literary friends, and fabricated the delicate wine-cups which people thronged from all parts of the empire to buy. The most beautiful of these tiny cups were the 流霞盞, *liu hsia chan*, or "cups of liquid dawn," invested with undulations of brightest vermilion tint, and the 卵幕盃, *luan mu pei*, or "eggshell cups," of pure translucent white, so thin that they were said to float upon water, and so light that they weighed only half a *chu*—that is, less than a gramme each. He also excelled in the manufacture of teapots, some of which were of pale celadon color, like the old ware of the *Sung* dynasty, but uncrackled; others enameled in reddish shades of brown (*tzŭ chin*) or "dead leaf," made after the "boccaro" teapots of that color fabricated at Yi-hsing-hsien by the Ch'ên family of potters, all of which he inscribed underneath with his own "hermit mark."

An eggshell wine-cup of this reign is shown in Fig. 18, one of a pair fit to be compared with the translucent cups of the hermit Hao Shih-chiu, which have the mark of the reign of *Wan-li* inscribed underneath. Pressed upon a mold before glazing, the decoration appears inside in gentle relief, becoming more visible when the delicate cup is held up to the light filled with yellow Shao-hsing wine. The lineaments of one of the dragons are but dimly visible in the picture.

*PLATE XLI.*

*KUANG YAO FIGURE*

*FIGURE OF BODHI-DHARMA* (Ta-mo Hsiang), *the famous Buddhist pilgrim, who came from India to China in the year 520, and was the first of the Chinese Buddhist patriarchs. The statuette, 13¼ inches high, is fashioned in* Kuang Yao, *the peculiar reddish-gray stoneware of the province of Kuangtung, exhibited at the base and in the hollow of the figure, which are unglazed. He is standing in the attitude of religious meditation, dressed in flowing robes, with the hands folded in the sleeves; the poll is shaven, and the ears have the traditional large lobes of the Buddhist saint. The breast and face show the natural red color of the fired clay; the hair, left long behind so as to fall over the shoulders in curls, is colored dark brown; the rest of the figure is invested with a thick, lustrous crimson glaze of mottled* flambé *character, overspread with a reticulated cloud of olive-brown tint.*

Fig. 188.—Water Receptacle, with three medallions of archaic dragon scrolls etched under the peach-bloom glaze; mark, K'ang-hsi.

## CHAPTER IX.

### CHING-TÊ-CHÊN.—THE IMPERIAL PORCELAIN MANUFACTORY.

BEFORE proceeding to the consideration of the ceramic productions of the present dynasty it is necessary to give a short description of Ching-tê-chên, which, as we have already shown, has long been the chief seat of the porcelain industry in China, where it occupies a more prominent position than does Sèvres, in France, or Meissen, in Germany. It has, indeed, become the exclusive source of artistic porcelain, and supplies the demands of the whole empire, not only for *objets de luxe*, but also for the better class of household porcelain ware, such as dinner services, teapots, and the like. The factories in the other provinces, established where there happened to be available deposits of white plastic clay, furnish only coarse ware for local consumption. The exception is that of Tê-hua, in the province of Fuchien (Fukien), where a kind of white porcelain is produced covered with a soft, velvety glaze of creamy tint, comprising ornamental vases, wine-ewers and wine-cups, teapots, horn-shaped cups of archaic design, etc., and which is especially celebrated for its statuettes of divinities and fantastic figures. This will be referred to more fully in Chapter XXII.

The manufacture of porcelain at Ching-tê-chên, according to local tradition, as it is stated in the official description of the province, dates from the *Han* dynasty (B. C. 206—A. D. 220), but the annalist adds that nothing is known with certainty about the productions of these remote times.

The earliest record of the place in the general annals of the empire is in A. D. 583, the first year of the reign of the last sovereign of the short-lived *Ch'ên* dynasty, who ordered a supply of porcelain plinths (*t'ao ch'u*) to be made there, to serve as pedestals for the support of the wooden pillars of the large palaces which he was building at his capital, Chien-k'ang (the modern Nanking). They were sent, elaborately molded in ornamental designs, in the style of the ordinary plinths carved out of solid stone, but were rejected as not sufficiently solid. A second supply was furnished in due course, but still they were not strong enough for the purpose required, and the imperial decree had to be withdrawn. The plinths of the immense columns which support the roofs of such large buildings are usually made of carved marble or of some other hard stone, and molded white porcelain seems to be the most unsuitable of materials. It is, however, employed with success in Chinese architecture where less strain is required, as in the famous porcelain tower of Nanking, which was rebuilt in the reign of the Emperor *Yung-lo* (1404–24), and formed one of the chief ornaments of the ancient capital till the pagoda was destroyed by the Taiping rebels during their occupancy of the city (March 19, 1853, to July 19, 1864). Most museums possess a specimen of the white L-shaped bricks of which it was built, coated with a lustrous white glaze, which were made at Ching-tê-chên. The porcelain of the sixth and seventh centuries must have been of much the same character as these bricks, being always compared by writers of the time to pure white jade.

Fig. 189.—Ch'ien-lung Vase, of turquoise crackle, with the ornamental details worked in relief under the glaze.

It was under the name of imitation jade (*chia yü*) that the potters of Hsin-p'ing (the modern Fou-liang) presented their ceramic ware to the founder of the celebrated *T'ang* dynasty in the year 621, when they carried it to the distant capital of Ch'ang-an, in the province of Shensi, and it is said to have rivaled this stone, so precious to the Chinese, in its whiteness, translucency, and musical ring. The new porcelain soon became more widely known, and we find in the official biography of Chu Sui a notice of an imperial decree received by him, when he was Governor of Hsin-p'ing, in the year 707, ordering the production of a set of sacrificial vases for the funeral temple of the Emperor *Chung-Tsung*, the fourth of the *T'ang* dynasty, who had just died. The manufacture seems to have degenerated afterward, and the pale blue ware of other potteries came into wider vogue, the new color being preferred from its enhancing the tints of wine and tea, so that the comparatively coarse fabric of the cups made at these places was overlooked.

It was not until the *Sung* dynasty that regular officials were appointed to superintend the manufacture of porcelain and to send supplies to the capital for the use of the imperial court. The name of Ching-tê-chên dates from this time, and it is derived from that of the period *Ching-tê* (1004–1007), in the first year of which a decree was issued ordering the official in charge of the manufactory to inscribe underneath the pieces the mark *Ching tê nien chih*, "Made in the period *Ching-tê*." The place had been previously known as Ch'ang-nan-chên, from its position on the southern bank of the Ch'ang River, the term *chên*, which may be translated "mart," being applied in China to a few populous centers of trade which are not fortified with regular walls.

Ching-tê-chên is in the province of Kiangsi, on the south of the great Yangtze River, in latitude 29° 16′ north, and longitude 0° 48′ west of the meridian of Peking, according to the observations of the French missionaries of the eighteenth century. The river Ch'ang, which rises in the mountains which separate the provinces of Kiangsi and Anhui, after a course of about one hundred miles in a southwest direction runs into the Poyang Lake. On its northern bank, about the middle of its course, is the small district town of Fou-liang-hsien, and near its mouth the prefectural city of Jao-chou-fu, which has jurisdiction over this and six other walled towns. Ching-tê-chên is situated about four miles below Fou-liang, on the opposite side of the river, and is under its jurisdiction, although the mandarin in immediate charge is appointed from Jao-chou, with the rank of *T'ung-chih*, or sub-prefect. There is another official in charge of the imperial manufactory, who is usually deputed from the imperial household (Nei Wu Fu) at Peking, and who is at the same time commissioner of the important customs station at Kiukiang, established near the point where the Poyang Lake communicates with the Yangtze. The funds for the porcelain works are directed to be taken from the customs-chest. The commissioner forwards the porcelain by boats to Peking, which go down the Yangtze River to Chinkiang, and thence up the Grand Canal to Tien-tsin. At the junction of the Grand Canal with the Yellow River there is another large customs barrier, with an imperial commissioner, stationed at Huai-an-fu, who used formerly to be *ex-officio* superintendent of the porcelain works and privileged to find the funds. T'ang Ying succeeded Nien-si-yao as commissioner of customs at Huai-an-fu in 1736, with the control of the customs of the three provinces of Kiangsi, Kiangsu, and Anhui, and he held the post till he was transferred to Kiukiang, where he remained till 1749, when his successor, Ch'in Yung-chün, was appointed. The annual sum allowed from the Huai-an transit dues had been eight thousand taels. Tang Ying says in his preface to the *Fou-liang-hsien-chih*, dated 1740: "In the sixth year of the reign of *Yung-chêng* (1728) I was appointed to take charge of the imperial potteries. In the first year of *Ch'ien-lung* (1736) I was appointed commissioner of customs at Huai-an, remaining also in superintendence of

Fig. 190.—Gourd-shaped Lang Yao Vase of palish liver-red tint flecked with light spots.

the potteries, but during my time there, on account of the great distance, I was only once able to visit Ching-tê-chên, when I found everything going on satisfactorily. Last year (1739)* I was transferred to Kiukiang. During my *régime* over ten thousand taels have been devoted yearly to the work, and several hundreds of thousands of articles of porcelain have been provided for the use of the emperor."

To the south of the Poyang Lake, twenty miles distant by river, is the large city of Nan-ch'ang-fu, the capital of the province of Kiangsi, which is full of porcelain shops, its principal staple being the porcelain of Ching-tê-chên, which it distributes to all parts of the south of China. The trade route to Canton passes this city, and large quantities are conveyed thither, consisting partly of finished pieces, partly of plain white porcelain, which has to be decorated in enamel colors by the Cantonese artist before it is finally exported. The journey is made by water with the exception of a day's portage across the Mei-ling pass. This is shown in a series of water-color pictures from Canton, intended to illustrate the porcelain manufacture of China, which hang framed in the British Museum, and which conclude with pictures of the land journey to Canton and of the final packing of the things in boxes for shipment to Western countries.

FIG. 191.—Gray Crackled Vase of the Ch'ien-lung period, reserving encircling biscuit bands of fret, and lion's head handles of iron-gray perforated for rings.

Fou-liang is situated in a hilly country surrounded by mountains of graphitic granite, from the gradual decomposition of which the kaolinic deposits have been formed. The natives, as the annalist quaintly remarks, partake of the rude and rugged nature of their surroundings. The river runs down a rocky gorge till it reaches Ching-tê-chên, where there is a tract of open country about two miles in length and breadth, bounded on the north and west by the river, which makes a wide curve, on the south by a smaller stream flowing from the west to join the river, and on the east by the Ma-an Shan or "Saddle-back Mountains." These hills supply the red clay for the seggars and for the reproduction of antiques with colored bodies. Across the south river is the hamlet of Hu-t'ien-shih, with a pagoda and the ruins of ancient potteries of the *Sung* dynasty. A quantity of potsherds of ancient porcelain were collected from these ruins in the eighteenth century and used as models for monochrome glazes, as will presently be seen. The river strand at Ching-tê-chên is thirteen *li* long, reckoning from the temple of the goddess of Mercy, where it emerges from the hills, to the southwest, where it enters the hills again, re-enforced by the southern stream, and it derives from this its common name of "The Thirteen Li Mart." Within the angle of junction of the two rivers there is an open space of waste ground known as Hsi-kua Chou, or "Watermelon Island," which forms a market-place where the porcelain peddlers display their stalls. The rest of the space is densely packed with streets of shops, temples, and guild-houses, the intervals being filled with the kilns and workshops.

There is a good general map of the place given in the *Ching-tê-chên T'ao lu*, as well as a bird's-eye view of the Yü ch'i ch'ang, the imperial manufactory. I have seen it also penciled in blue upon one of the porcelain slabs of a large screen, with the imperial porcelain manufactory

* It was in this year, according to the history of the province of Kiangsi, that the chief commissionership of customs was transferred to Kiukiang, T'ang Ying remaining in charge and retaining also the directorship of the potteries. This city is much nearer to Ching-tê-chên, and the director resided there part of every year to superintend the work in person. Directors were appointed from the imperial household in rotation up to the forty-third year of *Ch'ien-lung* (1778), after which the control was left to the provincial authorities. In the present day the Tao-t'ai of Kiukiang, who is the native commissioner of customs, is also *ex-officio* superintendent of the imperial potteries at Ching-tê-chên.

in the middle, encircled by a number of scattered kilns vomiting flames and smoke from their wide chimneys.

Père d'Entrecolles writes in his first letter,* dated Jao-chou, September 1, 1712: "The sojourn that I make from time to time at King-te-tching, for the spiritual needs of my converts, has afforded me an opportunity of learning the way they make there that beautiful porcelain which is so highly esteemed, and which is exported to all parts of the world. Besides what I have myself seen, I have gathered many particulars from the Christians, among whom there are several who work in porcelain, and from others engaged in its commerce on a large scale. I have assured myself of the truth of their replies by a constant reference to Chinese books treating upon the subject, more especially the annals of *Feou-leam*, the fourth volume of which contains an article on porcelain.

"King-te-tching, which is a dependency of Feou-leam, is hardly more than a good league distant from it, and this last city is under the jurisdiction of Jao-tcheou. The annals do not tell us who was the inventor of porcelain, nor refer to what experiments or to what happy chance the invention is due. They only say that in ancient times the porcelain was exquisitely white and free from any fault, and that the articles that were made of it and transported to other kingdoms were called 'precious jewels of Jao-tcheou.' Lower down they add: 'The beautiful porcelain of sky-blue is all produced at King-te-tching; that made in other places differs widely both in color and quality.'

"In fact, without speaking of the works of pottery which are made everywhere throughout China, and which are never called porcelain, there are some provinces like Fou-kien and Canton where they work in porcelain, but strangers can not be deceived with these products; that of Fou-kien is of a snow white which has no brilliancy, and which is not decorated with other colors. Workmen from King-tetching carried there formerly all their materials, in the hope that they would reap a rich harvest from the Europeans who drive a large trade with Emouy (Amoy), but it was all in vain; they never succeeded there. The reigning emperor (*K'ang-hsi*), who will ignore nothing, also brought workmen in porcelain to Peking, with everything employed by them in the work; they neglected nothing, in order to succeed under his supervision, yet all their labor was wasted. It is possible that interested motives may have contributed to their want of success; however that may be, it is King-tetching alone which has the honor of furnishing porcelain for all parts of the world. Even Japan comes to buy it in China.

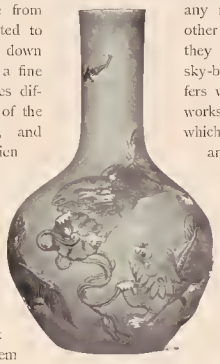

Fig. 192.—Bottle of the Ch'ien-lung period, with an embossed and chiseled decoration, painted in green and purple with touches of white, relieved by a monochrome ground of finely crackled yellow of clouded tone

"King-te-tching only needs to be surrounded by walls to be called a city, and even to be compared with the largest and most populous cities of China. The places called *tching* (*chên*), which are few in number, but distinguished by a large traffic and trade, are not usually walled—perhaps in order that they may grow without hindrance, perhaps to facilitate embarking and disembarking merchandise. King-te-tching is estimated to contain eighteen thousand households, but some of the large merchants have premises of vast extent, lodging a prodigious multitude of workmen, so that the population is said to number over a million souls, who consume daily over ten thousand loads of rice and more than a thousand hogs. It extends for more than a league along the bank of a fine river. It is not, as you might imagine, an indiscriminate mass of houses; the streets are straight as a line and cross at regular intervals; every inch of ground is occupied, so that the houses are too crowded and the streets far too narrow; when passing along you seem to be

* *Lettres édifiantes et curieuses*, xviii, p. 224.

in the midst of a fair, and hear nothing but the cries of the street porters trying to force their way through.

"Living is much more expensive at King-te-tching than at Jao-tcheou, because everything consumed there has to be brought from elsewhere, even the wood burned in the furnaces. Nevertheless, it is an asylum for numberless poor families, who can not subsist in the neighboring towns, and employment is found there for the young as well as for the less robust; even the blind and maimed can make a living by grinding colors. In ancient times, according to the history of Feou-leam, there were only three hundred porcelain furnaces at King-te-tching—now there are at least three thousand. Fires are of frequent occurrence, and the god of fire has many temples, one of which has been recently dedicated by the present mandarin. Not long ago eight hundred houses were burned, but the large profits their owners drew from their rental caused their speedy reconstruction.

"The town is situated in a plain surrounded by high mountains. The hill to the east forms a kind of semicircle in the background, while from the mountains at the sides issue two rivers, which unite afterward: one is but small; the other is very large, and forms a splendid strand more than a league long, spreading into a wide basin and losing much of its velocity. This wide space may be seen sometimes filled with two or three long lines of boats, moored close together. The sight with which one is greeted on entering through one of the gorges consists of volumes of smoke and flame rising in different places, so as to define all the outlines of the town; approaching at nightfall, the scene reminds one of a burning city in flames, or of a huge furnace with many vent-holes.

"It is surprising that such a populous place, full of such riches, and with an infinite number of boats coming and going every day, and which has no walls that can be closed at night, should, nevertheless, be governed by a single mandarin, without the least disorder. It must be allowed that the policing is admirable; each street has one or more chiefs, according to its length, and each chief has ten subordinates, every one of whom is responsible for ten houses. They must keep order, under pain of the bastinado, which is here administered liberally. The streets have barricades, which are closed at night, and opened by the watchman only to those who have the password. The mandarin of the place makes frequent rounds, and he is accompanied occasionally by mandarins from Feou-leam. Strangers are hardly permitted to sleep there; they must either spend the night in their boats or lodge with acquaintances, who become responsible for their conduct.

FIG. 193.—Statuette of a Mandarin, in the costume of the highest rank, decorated in brilliant K'ang-hsi colors, with a pale purple ground.

"They tell me that a piece of porcelain, when it comes out from the kiln, has passed through the hands of seventy workmen, and I can well believe it, from what I myself have seen, as their huge workshops have often been for me a kind of Areopagus, when I have proclaimed Him who created the first man out of clay, and from whose hands we proceed to become vessels, either of glory or of shame.

"The boats come constantly down the river, laden with *petuntse* and *kaolin* which have to be purified by decantation, leaving an abundant residuum, which gradually accumulates into large heaps. The clay seggars in the three thousand furnaces last only twice or three times, and very often the whole baking is lost. Some of this *débris* is utilized to fill in the walls which surround all the houses, or is carried to the swampy ground adjoining the river, to make it fit for a market-place, and ultimately for building, for which new ground is always wanted.

Besides, in the flood time, the river carries down much broken porcelain, so that its bed is, so to speak, entirely packed with it, making a refreshing sight for the eyes.

"The mountains all around are covered with tombs; at the foot of one of these is a very large pit encircled by high walls, in which they throw the bodies of the poor who have no money to buy coffins, which is considered the greatest of misfortunes; this place is called *ouan min kent*—that is, 'Pit for the Myriad People'; in the times of plague, which ravages almost every year, the huge pit ingulfs heaps of corpses, which are covered with quicklime to consume the flesh. The bonzes, at the end of the year, come to carry away the bones to make room for more, and burn them with a kind of funeral service which they celebrate for the unhappy dead."

Fig. 194.—Delicate and graceful Vase of the best period of K'ang-hsi. *Pâte sur pâte* modeling of kilin amid surges in fine white beneath a beautiful translucent glaze set off with kilin in strong peach-bloom tint.

The worthy father mentions the Roman Catholic Church, established by the liberality of the Marquis de Broissia, but he does not allude to the imperial porcelain manufactory, which occupies such a prominent place in all the native descriptions and maps. Perhaps it was not in active operation at the time; it was not till four years after the date of his second letter (January 25, 1722) that a new imperial commissioner, Nien Hsi-yao, was appointed superintendent, after a long interval, during which the work was intrusted to the local officials.

The level of the little plain is broken at one point toward the south by a small hill, where, as tradition relates, a general of Ch'in Shih-huang the builder of the Great Wall of China, once tethered his horses, and it derived its original name from this; it was afterward called Tu Shan, "The Solitary Hill," and Chu Shan, "Jewel Hill," the jewel being guarded, according to geomantic notions, by the dragons of the encircling mountain belt. The Yü Yao Ch'ang, "Imperial Porcelain Manufactory," also called Yü Ch'i Ch'ang, was founded on the south side of this hillock in the reign of *Hung-wu* (1368–98), the celebrated founder of the *Ming* dynasty. The annals say: "Tuan T'ing-kuei, style Pao-ch'i, a native of Ch'ing-ch'üan, who was sent by the Emperor *Hung-wu*, with the rank of Secretary of the Board of Works, to superintend the porcelain manufacture, built the *yamên* on the south of Jewel Hill, in spite of the vigorous protests of the natives of Ching-tê-chên, who objected to being called upon to do any work outside of their own industry." It was afterward burned down, and it was rebuilt in the reign of *Chêng-tê* (1506–21) on its present lines. In the beginning of the reign of *Wan-li* (1573–1619) it was purposely fired by the potters as a protest against the exactions of the palace eunuchs, who, however, were afterward recalled, and eunuchs have never since been put in charge. During the reigning dynasty it has been twice completely razed to the ground: in the fourteenth year of *K'ang-hsi* (1675), in connection with the revolt of Wu San-kuei; and in the year 1855, when Ching-tê-chên was taken by the Taiping rebels and almost depopulated. Their disastrous rule lasted till the third year of *T'ung-chih* (1864), and in 1866 the imperial manufactory was rebuilt by the new superintendent, Ts'ai Chin-ch'ing, with its seventy-two buildings, all raised upon the old foundations.

The outer wall, three *li* (about an English mile) in circuit, incloses the imperial manufactory as well as the Jewel Hill, which forms the "Guardian Hill" of the place on the north. The

*PLATE XLII.*

*BLUE AND WHITE BROCADED VASE.*

*VASE* (P'ing), *of Persian form, with bulging body and slender, tapering neck, decorated in pale blue of pure tint with floral grounds and foliated panels of floral brocade.*

*There are four lozenge-shaped panels on the body, of foliated outline, filled with floral designs in white on a blue ground, connected by straps and linked chains. Leaf-shaped panels of similar design spread upward and downward; the intervals are studded with tiny blossoms. The neck has two leaf-shaped panels spreading up from the base and two narrow foliations at the lip; the rest is covered with an overlapping floral pattern. Bands of angular fret round the rim and a ring of conventional ornament to define the shoulder complete the decoration, which is of arabesque character.*

*The mark inscribed underneath is a leaf, outlined in blue, a common sign of the* K'ang-hsi *period (1662–1722), to which this little vase is to be attributed.*

hill is planted with trees and covered with pavilions, of which the Yü Shih T'ing, "Imperial Verse Pavilion," and the Huan Ts'ui T'ing, "Green Encircled Arbor," stand conspicuously on the crest of the hill. Volumes of odes have been indited in these summer-houses, inspired by the ring of furnace fires outside, the dark background of hill and water, and the calm sky overhead, as the versifiers have sat there sipping their wine or tea. There are three temples inside the inclosure: the Yu T'ao Ling Ssŭ, "Sacred Temple of the Protector of the Potteries," containing the shrine of the Fêng Huo Hsien, the "Genius of the Fire-Blast," a deified potter, the story of whose vicarious sacrifice will be related presently; the Kuan-Ti Miao, "Temple of the (National) God of War"; and the T'u Ti Ssŭ, "Temple of the Gods of the Land." The residence of the superintendent and his *chancellerie* are also inside; that of the sub-prefect of Jao-chou, who is the governor of the place, is built just outside on the right of the main entrance; and the Kung Kuan, the "Public Offices," are also outside on the opposite side of the gate. Inside this great southern gateway stand the drum-tower and gong-tower, one on either side of the avenue leading to the Ta T'ang, the "Principal Hall," which has wings at the sides. Beyond the great hall one comes to a square courtyard with rows of buildings on the right and left for the secretaries, accountants, and attendants, and there is another large hall at the back, behind which are the pleasure-grounds and the Jewel Hill already referred to.

The workshops and stores are on the east and west, outside the courtyard; and the modern arrangement, since the place was rebuilt in 1866, is the following: On the eastern side are two large buildings, each containing six workshops for the making of the *yuan ch'i*, the ordinary "round ware" thrown upon the wheel, including dishes, plates, bowls, cups, and such things; and beyond these, farther east, seven workshops for decorating the pieces in blue and white (*ch'ing hua*). On the western side of the courtyard are three workshops for the artists who decorate in colors (*ts'ai hua*), and another one attached for the carvers of jade and bamboo; the imperial porcelain store (*tz'ŭ ku*), with two separate rooms for the selection of the pieces (*hsüan tz'ŭ*) when they are brought from the kilns; three workshops for the making of vases (*cho ch'i*) fashioned on the wheel, including sacrificial vessels, jars, and ornamental pieces of all kinds; and five workshops for the various operations of molding, carving, and polishing required in the preparation of the square and polygonal vases, and all the complex forms that can not be worked upon the ordinary wheel. Beyond these, farther west, are six workshops for the decoration of the vases and molded pieces in blue and white—three for the application of the glaze, one for grinding the colors used for the *Chün yu*, the reproduction of the old Chün-chou porcelain with a *soufflé* glaze, which is commonly known outside China as "robin's egg." Next come three laboratories with muffle-kilns (*lu*) for the second firing of the pieces decorated in enamel colors, which have two kitchens attached for the preparation of the workmen's food; and, finally, seven workshops for the porcelain decorated over the white glaze in foreign style with enamel colors (*yang ts'ai*), for the *soufflé* red (*ch'ui hung*), the monochrome glaze of the *grand feu* derived from copper, and for the monochrome yellow (*Chiao huang*) glaze usually known as "imperial yellow." A list of the objects made in these workshops for the imperial palace in the reign of *T'ung-chih* will be given in a later chapter, and will give a better idea of the work than any mere description.

FIG. 195.—K'ang-hsi Vase artistically decorated in fine colors relieved by an enameled black ground; the mask handles, looped for rings, are left in white biscuit.

There is no mention of furnaces in the official account, with the exception of muffle stoves for the second firing of the enameled pieces. In the *Ming* dynasty, as we have seen, the imperial factory contained furnaces for the clay seggars, and separate furnaces for blue and white porcelain, for colored porcelain, and for the large fish-bowls. The last of the fish-bowl kilns (*kang yao*), we are told by T'ang Ying, fell down in the reign of *Ch'ien-lung* and was not

rebuilt. In the present day everything is carried outside to be baked in private furnaces, and all the imperial ware is taken to the establishments called *pao ch'ing*, because they guarantee the color of each firing, and are mulcted accordingly for any loss or imperfection.

The furnaces employed for firing porcelain vary widely both in size and shape. They may be grouped generally, according to M. Vogt (*La Porcelaine*, page 178), under the three following types:

1. The cylindrical furnace, with direct flame and vertical axis.
2. The cylindrical furnace, with reversed flame and vertical axis.
3. The semi-cylindrical furnace, with direct flame and horizontal axis.

The first type is that of the furnaces of the *Ming* dynasty in China. They were sometimes built upon a rising slope in a row of five or six communicating cylinders, and this is still the ordinary form in Japan. The second type is a recent European invention for the purpose of economizing fuel and producing a greater regularity in its combustion. The third type is that of the Chinese furnace of the present day; it was formerly also employed in Europe for porce- lain, but is now scarcely used there, except for stoneware. Its irregular- ity fits it all the more for the pur- pose required. Perfect regularity is essential, according to M. Vogt, for the manufacture of ordinary white porcelain, but not suitable for the production of colors which require different kinds of flame to bring out the different degrees of oxidation or deoxidation required. The colors that resist the heat of the blast-fur- nace are divided scientifically by French ceramic writers into *couleurs du grand feu* and *couleurs du demi-grand feu*; but in China both of these two classes are fired together in the same charge, the latter being placed near the back of the furnace under the large vent-hole that communicates with the chimney, where the heat is less intense than it is in the middle of the fur- nace. "So the Chinese" (*loc. cit.*, page 188), "whose porcelain is so diversified, employ a methodically ir- regular furnace which allows them to execute, in the same firing, all the fantasies inspired by their special genius as accomplished *por- celainiers*. They are able, in fact, in one operation, thanks to the irregularity of their furnace, to fire successfully the crackles, which are of difficult fusi- bility, the *flambé* reds and the celadons, which require reducing flames, the blue under the glaze, the blacks which fuse so readily, as well as the series of tur- quoise, green, yellow, and violet enamels; while in Europe, with our furnaces of regular type, three or four different firings would be required to obtain the same results."

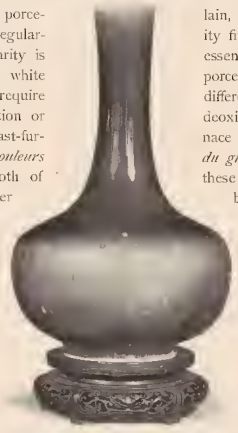

FIG. 196.—Lang Yao Vase of *sang-de-bœuf* tints, with streaked body, whitish rim, and crackled base of mottled apple-green.

We are indebted for a sketch of one of the large modern furnaces to M. F. Scherzer, who, when he was French consul at Hankow, spent three weeks at Ching-tê-chên in 1883 studying the porcelain manufacture. It must have been no easy task, as he wrote to me at the time that he could hardly venture to look out of his close sedan-chair without being pelted with potsherds by the unruly potters. His plans, with vertical and horizontal sections, are copied in the book just quoted (page 189), and accompanied by a full description. The Chinese furnace contains the three essential parts of such structures—viz., the fire, the laboratory, and the chimney. The fire, however, is not outside the furnace, as is usually the case; it is actually inside the laboratory, in such a way that combustion is effected in the midst of the objects that are being fired, without any loss of heat. The laboratory, which is rectangular in shape, passes above into a vaulted roof of cylindrical outline. The rectangular portion below is incased in a massive thickness of earth; the vaulted cylindrical roof is free. Outside the furnace there

are staircases on both sides, by which the firemen go up to the top of the massive earth casing to watch the effect of the fire, looking through apertures in the roof intended for the purpose which are covered at other times with movable tiles. The dimensions, according to M. Scherzer, are larger now than they were in the time of Père d'Entrecolles, the height being as much as five metres, the length twice as much, or ten metres, and the breadth three and a half metres. In 1722 the height was three and a half metres, the length double the height, and the breadth equal to the height. Pine-wood in billets is the ordinary fuel used in China. The large trunks of the trees are floated down the river as rafts, the smaller branches being brought down in boats. The bundles, or "loads," so often referred to in Chinese descriptions, are made to weigh one hundred catties, or one hundred and thirty-three pounds, and about two hundred of these "loads" are stated to be required for each firing.

FIG. 197.—Vase decorated with brilliant enamel colors of the K'ang-hsi period.

FIG. 198.—Box for Seal Vermilion, with glaze of typical peach-bloom tints; mark, K'ang-hsi.

## CHAPTER X.

### THE K'ANG-HSI PERIOD.

A NEW dynasty of Tartar origin began to rule China under the title of *Ch'ing*, or "Pure," in the year 1644, after the last emperor of the *Ming* or "Illustrious" dynasty had hanged himself upon a tree on Prospect Hill, in the grounds of the palace at Peking. The young emperor, still a minor, was enthroned with the title of *Shun-chih*, and his rule was gradually extended over the south of China; the Chinese general, Wu San-kuei, who had first invited the Manchus into the country to assist in putting down a native rebellion, being made viceroy of the provinces of Yunnan and Kueichou in the far southwest.

The new officials of the province of Kiangsi were all at their posts in the second year, and, according to the annals of the province, the director of the imperial porcelain factory at Ching-tê-chên and the other officers there were appointed with the same duties and titles as in the *Ming* dynasty, and continued to carry on the work in similar lines. The mark of the first reign of the new dynasty is very rare, and the porcelain that bears it is hardly to be distinguished from that of the later reigns of the *Ming* dynasty. Doubtless, supplies were forwarded to Peking for the use of the palace, but the only notices of the appointment of commissioners are in connection with requisitions which they fail to execute.

FIG. 199.—A Group of Snuff-bottles of the period of K'ang-hsi.

The first record is that of an imperial decree in the eleventh year of the reign of *Shun-chih* (1654), ordering the fabrication of a number of "dragon bowls" (*lung kang*) for the palace gardens, which were to be two and a half feet high, three and a half feet in diameter at the mouth, with sides of the thickness of three inches, and bottoms of the thickness of five inches. For four years they worked diligently under the orders of four *tao-t'ai*, who were specially ap-

*PLATE XLIII*

*CRACKLED LAVENDER VASE.*

*POMEGRANATE VASE* (Shih-liu P'ing), *being fashioned of a curious shape simulating a pomegranate crowned with its permanent calyx. The body, of six-lobed section, is alternately ribbed and fluted, and draws in above to a short, slender neck, which flares into a recurved mouth with an irregularly indented rim.*

*The lip is tinted with a line of dark-brown color, and the foot is invested underneath with a dark-brown glaze, so that the material might be mistaken for a dark stoneware, did not a slight flaw in the glaze at one point lay bare the whitish paste.*

*The vase is coated outside with a mottled glaze of dull purplish or lavender color, crackled with a network of dark lines. The interior of the mouth is enameled with a lustrous glaze of grayish white more superficially crackled.*

*It appears to be a reproduction, to be attributed to the* Yung-chêng *period, of the famous* Kuan Yao *of the* Sung *dynasty, which is described as having had an "iron-colored foot" and "copper-red mouth"*

pointed in yearly succession from Jao-chou, and under the personal supervision of the governors of the province Lang T'ing-tso and Chang Chao-lin, but their efforts were in vain, and the last named, who was governor from 1656 to 1664, had finally to present a memorial begging for the withdrawal of the decree.

The dragon bowls required were the large fish-bowls which are usually placed upon stands in the courtyards of Chinese houses, and which are used for the cultivation of the lotus and other water-plants, as well as for goldfish. They were called *lung kang*, or "dragon bowls," because they were usually decorated with dragons, although other decorations also occur. The author of the *Ching-tê-chên T'ao lu* gives among the designs the following:

"Bowls painted in blue with a pair of dragons in clouds, surrounded by conventional paradise flowers; bowls painted in blue with a pair of dragons enveloped in clouds; some painted in blue with dragons in clouds and with bands of lotus petals; others painted in blue with four dragons in a ring sporting above a floor of sea-waves; also bowls of pea-green celadon color." The two which stand in my own garden, in the British legation at Peking, and which are both marked *Ta Ming Wan li nien chih* in underglaze blue, are decorated in bright enamel colors; one, which is twenty-seven inches in diameter at the rim, has four five-clawed dragons, enveloped in clouds, painted round the sides, a band of waves beating upon rocks at the base, and scroll borders above and below; the other, of the same diameter, but only one foot high, is decorated with mandarin ducks swimming in a lake, with lotus flowers growing in the water. The largest dragon bowls were fired in special furnaces, as described in Chapter VIII, one at a time, with an expenditure of over seven tons' weight of fuel, and cost at the time forty eight taels of silver each.

Fig. 200.—Imperial-Yellow Vase of the K'ang-hsi period.

It was not, by the way, till the early part of the reign of T'ang Ying, that such large porcelain fish-bowls were successfully fired once more. They were produced by him, according to the provincial statistics, with mouths ranging in diameter from three and a half to four feet, and sides from one and three-fourths to two feet in height, and invested with colored glazes of three kinds: (1) Eel's-skin yellow (*shan-yü huang*), (2) cucumber-green (*kua-p'i lü*), (3) spotted yellow and green (*huang lü tien*). The fish-bowls (*yü kang*) of the *K'ang-hsi* period, though smaller, are occasionally very richly decorated in colors; they are generally catalogued in Europe as "cisterns."

In the sixteenth year of *Shun-chih* (1659) another imperial decree was issued, ordering from Ching-tê-chên the supply of a quantity of oblong plaques of porcelain for inlaying on the partition walls of open verandas, which were to be three feet high, two and a half feet broad, and three inches thick. A commission was sent down from the Board of Works, with a high Manchu official named Ka-pa as president, and Wang Jih-tsao as secretary, who were associated with the provincial *tao-t'ai* Chang Ssü-ming, and proceeded to Ching-tê-chên to superintend the work, but they also failed, and in the following year the Governor of Kiangsi, Chang Chao-lin memorialized the emperor to stop the work.

The task must really have been more difficult than that of the large fish-bowls, of which Père d'Entrecolles asserts that over two hundred were fired without a single success, for he says later in the same letter (*loc. cit.*, page 282): "European merchants demand sometimes from the Chinese workmen plaques of porcelain, of which one piece shall make the top of a table

or of a stove, as well as frames for pictures: these things are impossible; the largest and longest plaques made measure only about a foot, and if an attempt is made to pass that, whatever thickness may be given, they become warped. Thickness, in fact, does not facilitate the execution of these works, and this is why, instead of making the plaques thick, they are made with two faces united inside by cross-pieces so as to leave the interspaces hollow. Two openings are left in the sides so that they may be mounted in woodwork or inlaid in the backs of chairs, where they show very prettily." The plaques referred to here are, indeed, sometimes very effective, being decorated in the brilliant enamels of the period and enhanced by gilding. They are either rectagonal or circular in outline, and are usually decorated with figure-scenes of dramatic or historic interest on one side, and with birds and flowers on the other. Perfect examples, however, are rare, because the Chinese so often saw them in two with the jade-cutter's wheel, and frame the two sides as companion pictures, adapted either for hanging on the wall or for standing on the table, mounted upon coral pedestals in the usual fashion.

Fig. 201.—Pilgrim Bottle of the K'ang-hsi period, with dragons in relief covered with a copper-red glaze of peach-bloom type.

The reign of *Shun-chih* may, in fact, be entirely neglected from a ceramic point of view, and we may pass on at once to that of his successor, *K'ang-hsi* (1662–1722), which is unquestionably the most brilliant epoch in the ceramic art of China, and is distinguished by the purity and brilliancy of its single colors, as well as for the splendid coloring and perfect technical finish of its painted decoration. The special triumphs of the ceramic art which have excited the enthusiastic admiration of ardent collectors in the West, as well as in China, are nearly all the productions of this one period. It is sufficient to mention the magnificent *sang-de-bœuf* red of the Lang Yao vases, the charming play of colors and perfect technique of the "peach-bloom class," and the soft purity of the *clair-de-lune* and celadon glazes—all of which are well represented in the colored illustrations. The decorative effect of cobalt-blue is brought out of the depths of the translucent white glaze of the time in a way that has not been rivaled before or since. The coloring material was blown upon the raw body of the vase, and either left as its sole ornament, as in Plate XCIII, or penciled over the surface with designs of gold, or combined with enamel colors, as in Plate XXVI, or it was mixed with the glaze, as in the sky-blue bottle illustrated in Plate LXXIV; it was painted on with a brush in the large class of "blue and white," which also has its enthusiastic admirers, appearing as blue upon a white ground, as in the graceful vase shown in Plate LXXIII, or as a blue ground with the decoration in white reserve, as in the fascinating "hawthorne" ginger-jars, of which a choice example is reproduced in Plate II. The wonderful variety of the decoration in colors is just as remarkable; the five colors of the Chinese—blue, green, yellow, red, and black—appearing on the same piece in brilliant contrast, sometimes relieved by black, yellow, purple, or green grounds, sometimes enhanced by touches of gold. Green in shaded tones occupies a conspicuous place among the characteristic colors of this period, and the term of *famille verte*, introduced by Jacquemart, had its origin therein.

Fig. 202.—Peach-bloom Vase, with gadroon border, exhibiting the characteristic mottled play of color; mark, K'ang-hsi.

It was in the reign of *K'ang-hsi* that Chinese porcelain was first imported on a large scale into Europe. Previous importations had been confined mainly to celadon and blue and white. The Dutch were the chief importers through their East India Company, and we read of cargoes containing many thousands of pieces. These must have been mainly, if not entirely, composed of porcelain made at the time; the merchants of Canton, Amoy, and Foochow being in constant communication with Ching-tê-chên, as we know from Chinese accounts. So we find most of the early European collections, like that of the museum at Dresden, consisting almost exclusively of productions of this time. The great majority of the objects in more recent collections also date

*PLATE XLIV.*

*ETCHED TURQUOISE BEAKER.*

*BEAKER-SHAPED VASE* (Hua Ku), *of slender, graceful form, modeled after an ancient sacrificial bronze, with a prominent band round the middle, a spreading foot, and a trumpet-shaped mouth. The surface is covered with molded and etched designs of archaic bronze character, with an ornamental band of scrolls proceeding from dragons' heads round the middle, between two rings of interrupted rectangular fret, and with palmations, spreading upward and downward, outlined in spiral curves. It is entirely covered with a minutely crackled glaze of pure turquoise tint, which changes in tone according to its depth, thereby enhancing the effect of the relief and chiseled work.*

*There is no mark underneath, but a similar piece in the collection is engraved with the seal* Ta Ch'ing Ch'ien lung nien chih, *and this vase must be referred to the same reign of* Ch'ien-lung (*1736–95*).

from the reign of *K'ang-hsi*, partly because they were recruited from Holland and Germany, but principally because of the pre-eminent artistic value of the ceramic work of the time, which causes it still to be sought out from all parts of China.

The "marks" of this period, as was explained in Chapter IV, are rarely genuine. It may be held generally, as Sir Wollaston Franks observes, that little reliance can be placed upon Chinese marks; the specimens, as he remarks, are at any rate not older than the dates on them, but may be much more modern. A visit to the commonest crockery shop in China will confirm this; the blue and white pieces will generally be found marked *Hsüan-tê*, and those enameled in colors *Ch'êng-hua*, because these two reigns of the *Ming* dynasty had a great reputation for these two branches of decorations; the larger vases and jars provided for wedding-presents will probably have seals of the reigns of *K'ang-hsi* or *Ch'ien-lung* inscribed underneath; as the shops are not kept by curio dealers, nobody is taken in; it is simply a custom of the trade. So it was with the *K'ang-hsi* potters, who were wont to inscribe a *Ming* mark like that of *Chia-ching* on the blue and white vase shown in Plate LXXIII, or of *Ch'êng-hua*, as on the white vase, with etched dragon of Plate XXXIX; or to fly at higher game still and suggest the reign of *Hsüan-ho* of the *Sung* dynasty, although the charming effect of their chiseled work under a translucent glaze, as indicated in Plate XC, approached probably that of carved white jade more nearly than any production of the more remote period they inscribed underneath.

Fig. 203.—Double Fish Vase, decorated in enamel colors with gilding of the K'ang-hsi period.

Early writers on ceramic subjects in Europe were inclined to accept such marks of date as genuine; later authorities, with greater plausibility, regard them as indicating copies or reproductions of porcelain actually made at the particular period inscribed. I am not prepared to go even so far as that. M. Grandidier, for example, writes (*loc. cit.*, page 154): "The epoch Tching-hoa has bequeathed to us a series of grand vases which will always find frantic admirers, and which are worthy of their great reputation on account of the boldness of the decoration and the intensity of the colors. Those of the shape called 'lancella' are composed of a jar surmounted by a trumpet-mouthed beaker; others are quadrangular or ovoid; some have the form of a straight beaker, of a square baluster or of a rounded baluster; the group includes besides some statuettes of divinities. The grounds display three principal shades—yellow, dark green approaching black, and clear, limpid green. The decorations comprise rocks in different tones of green, trunks of trees and branches in manganese-violet, plants, flowers, or animals in white, blue, yellow, green, or violet. Figures are more rare at this epoch, and occupy a subordinate place in the composition. This fabrication did not cease with the fall of the Ming, and many of the pieces attributed to the Ming period came out of the Chinese workshops of the first years of Khang-hi. The Salting collection in London contains such vases, seventy centimetres high, with a ground of blackish green, yellow, or green, which are ornamented with green rocks, with branches of peach-tree laden with white flowers, with flowering sprays of peonies, magnolias, water-lilies, snowy hydrangeas, etc., which are marked Tching-hoa. Of the similar pieces in my own collection, . . . although some were fabricated under Tching-hoa, the majority are only superb reproductions executed during the first years of Khang-hi. Their marks, apocryphal as they are, are yet a precious means of instruction, in that they give us the date of the primitive type." Again (page 166): "The early Khang-hi period is a transition epoch; the traditions of the old Chinese dynasty are still honored. The ancient principles and the old methods, preserved with great pains during forty years of civil war, are perpetuated in the ceramic field, and flower for the last time during the first ten or fifteen years of Khang-hi. So the specimens have not yet quitted the livery of the Ming, the

Fig. 204.—K'ang-hsi Vase with a grayish crackled glaze of celadon type mottled with red, becoming more intense in the grooved parts.

brilliant livery of that brilliant dynasty, and proclaim proudly, by their beauty, the progress achieved under the earlier reign; they bear the Ming decorations, whether they be simple copies, or whether they be veritable originals, inspired by more ancient works."

For examples of the type referred to in the above quotations turn to Plate LV for an illustration of a wine-pot decorated in colors on a white ground, and to Plate IX for that of a quadrangular vase painted in enamel colors relieved by an enameled black ground. There are few collectors, I believe, outside of China, who do not cherish these things as relics of the *Ming* dynasty; there is no Chinese connoisseur, on the other hand, who would not attribute them all to the reign of *K'ang-hsi.* The end of the *Ming* dynasty was an age of criticism, and have a host of writers on ceramic subjects, but not one of them refers to such large vases as existing in the reign of *Ch'êng-hua;* had they existed at such an early date they could hardly have been overlooked. Nor are there any figured in the illustrated album of the sixteenth century which has been described in Chapter V, although it gives a wine-pot and several wine-cups of the period decorated in colors. The expert confesses the difficulty of distinguishing between an original *Ch'êng-hua* piece and a *K'ang-hsi* copy, and I would, with all deference, propose that they shall all be classed as *K'ang-hsi* productions until proofs of antiquity any better than those of archaic style and ancient mark be brought forward.

Fig. 205.—Lang Yao Vase with the lower part of richly mottled *sang-de-bœuf* tints, the upper half a gray-green celadon tinged with pink.

In the beginning of the reign of *K'ang-hsi,* Lang T'ing-tso was still viceroy. In the preceding reign we found him mentioned as personally supervising the work of the imperial potters at Ching-tê-chên. He was appointed governor (*hsün-fu*) of the province of Kiangsi in 1654, and was promoted to be viceroy (*tsung-tu*) of Kiangsi and Kiangnan in 1656. In the last year of the reign of *Shun-chih* the viceroyalty was divided: Lang T'ing-tso remained the *tsung-tu* of Kiangnan, and Chang Chao-lin was promoted to be *tsung-tu* of Kiangsi. The provinces were reunited in the fourth year of *K'ang-hsi* (1665), with Lang T'ing-tso as viceroy, and he retained the post till 1668, when he was succeeded by Ma-lo-chi, a Manchu of the Yellow Banner. I have given these particulars of the career of the celebrated viceroy, who was a Chinese native of the northern border and an early adherent of the invading Manchus, because the name Lang Yao,* applied to the remarkable ceramic productions of this time, is generally supposed by the most competent Chinese authorities to have been derived from him. *Yao* in its widest sense means "pottery" as well as "potteries," "porcelain" as well as "kiln," and the ceramic production of this time has retained the name of the viceroy, in the same way as the names of Ts'ang Ying-hsüan, Nien Hsi-yao, and T'ang Ying, who were in turn superin-

* This name has been derived by some Chinese of less weight from that of Lang Shih-ning, an artist *protégé* of the Jesuits, who also lived in the reign of *K'ang-hsi,* and whose pictures are still highly appreciated. A note following the description of a bottle in the Franks Collection (*loc. cit.*, page 8), "covered with a deep but brilliant red glaze," says: "This specimen is from Mr. A. B. Mitford's collection, and is thus described in the catalogue: 'A bottle: *Lang yao-tzé,* porcelain from the Lang furnace. The Lang family were a family of famous potters who possessed the secret of this peculiar glaze and paste. They became extinct about the year 1620; and their pottery is highly esteemed and fetches great prices at Peking.'" The family is apocryphal and the porcelain antedated, but the story is generally accepted by later writers, like M. Grandidier, who gives it (page 160) under the reign of *Wan-li,* without, however, acknowledging the source of his information.