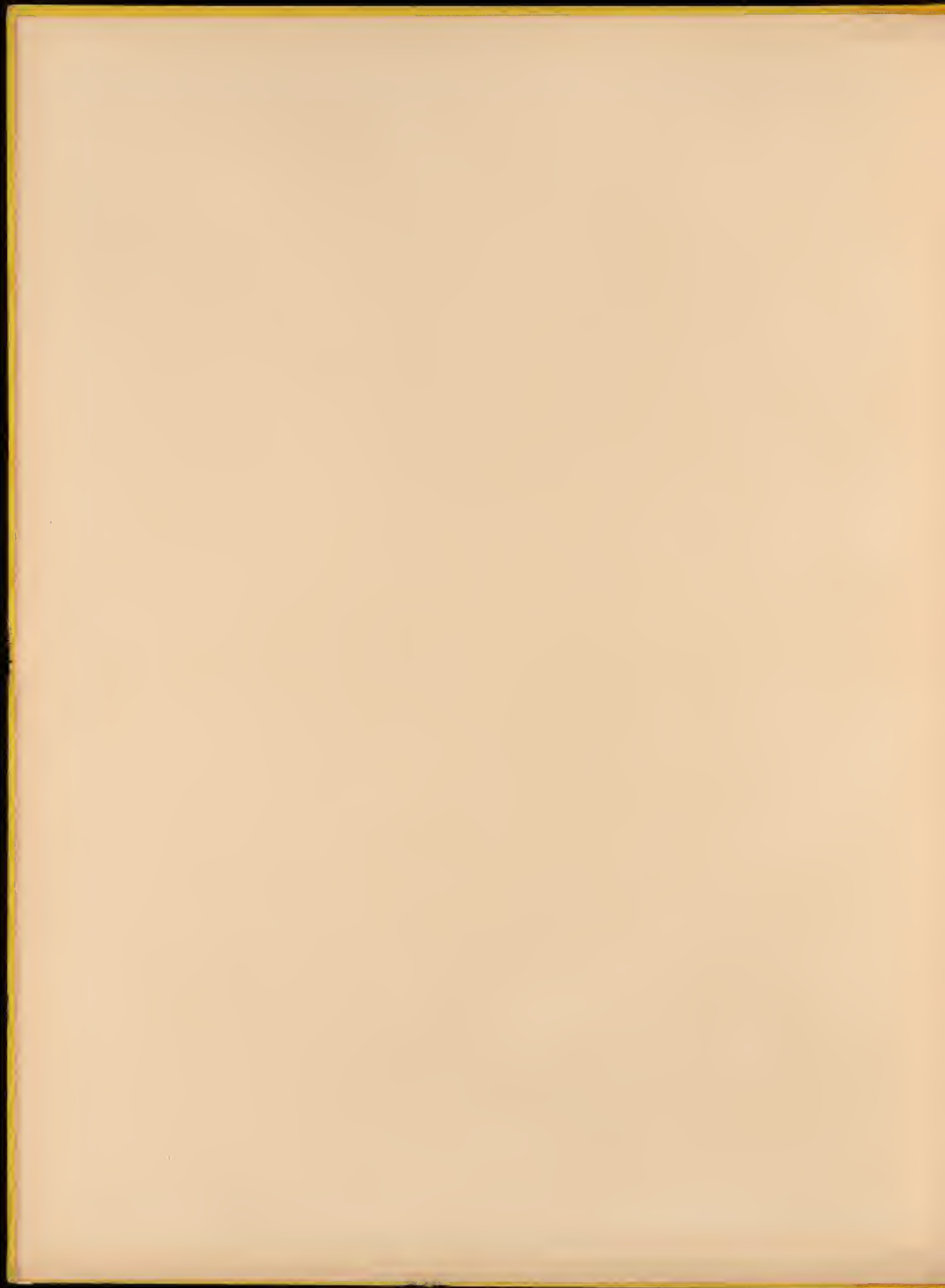


ORIENTAL CERAMIC ART



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ORIENTAL CERAMIC ART

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SECTION THREE



"Specimens of ancient Ting-chou porcelain in which the paste is finely levigated and the color white and of rich luster are valuable; those of coarser fabric and yellowish color are inferior. Those with tear-drops outside are genuine. Some of the engraved designs are very beautiful. The plain pieces are also good, but those ornamented with painted decoration are less highly esteemed. The best belong to the periods *Hsiao-ho* (1119-25) and *Chêng-ho* (1111-17), but it is difficult to find perfect specimens of these reigns. There is a purple Ting-chou porcelain, the color of which is purple, and a black Ting-chou porcelain colored black like lacquer."

The white variety is known as *Pai Ting* or *Fên Ting*, *pai* being "white," and *fên*, "flour," to distinguish it from the coarser yellow ware alluded to above, which is called *T'u Ting*, from *t'u*, "earth." The red variety is often referred to by the older poets, and is compared to carved red jade or carnelian. The black kind is extremely rare. Our artist observes: "I have seen over a hundred specimens of the white, and some tens of the purple-brown; but the black is so rare that in my whole life I have met with only one piece, which I figure here."

Pieces of Ting-chou porcelain are probably more common in modern collections than those of any of the other *Sung* dynasty factories. The bowls and dishes are often impressed inside with intricate and elaborate designs, composed principally of the modern peony, lily flowers, and flying phoenixes. The material was very fragile, on which account it used to be the fashion to bind the rims of the pieces made for the use of the palace with copper collars to preserve them from injury. The bowls and dishes seem to have been often placed in the kiln bottom upward, so as to rest upon the rims, which were in such cases left unglazed. The glaze of the best pieces of this ware is of a dull white, when compared with the soft, velvety gloss of the white porcelain of the province of Fuchien. It is less translucent, and of soft "ivory-white" tone.

Northern Ting-chou porcelain has been more imitated, perhaps, than any other. First comes the *Nan Ting*, or "Southern Ting," fabricated after the *Sung* emperors had been driven south by the Mongols in 1127; then the *Hsin Ting*, or "New Ting," a name given to the vases of elegant shape with contracted waist made in the *Yuan* dynasty (1280-1367) by P'êng Chiün-pao, a worker in gold. Next, the false *Wên Wang* censers of Chou Tan-ch'uan, the clever potter of the reign of *Wan-li* (1573-1619), who imposed upon the connoisseurs of his time by his reproductions of the incense burner which forms the first illustration in our album, and of others of the same kind.²³ He worked at Ching-tê-chên, and reproductions of the old Ting Yao are still made there.

Twelve examples of the *Sung* dynasty have been selected for illustration, including six of the white variety, five of the purple, and one black.

"*Censer (Ting)*, of quadrangular form and oblong section, with two upright loop handles, resting on four legs curving upward below. The body, with eight vertical dentated ridges, is covered with antique designs carved in relief. Copied from a sacrificial vessel dedicated to the ancient sovereign *Wên Wang* figured in the *Po ku Fou*, an illustrated collection of old bronzes, this censer was made at the imperial factory, and it is perfectly finished with delicate carving fine as bullock's hair or floss silk. It stands square and upright, without leaning a hair's breadth, and is exactly proportioned in every part. The glaze, uniformly lustrous and translucent, is like mutton fat or fine white



FIG. 114.—Cylindrical Blue and White Vase of the K'ang-hsi period; elaborate European mounts; mark, a double ring.



FIG. 115.—Melon-shaped Vase, coated with a finely crackled turquoise glaze of greenish tone; European mounts.

²³ His story is well told by Julien (*loc. cit.*) in pp. xxxiii and xxxiv of his *Preface du Traducteur*.

jade. It is a choice specimen of the fabric of Ting-chou in Chên-ting-fu, worthy to be placed at the head of the incense burners of different factories, and its equal is rarely, alas! to be seen in the present day. It was shown to me in the palace of the Prince of Chin, standing upon a stand of fragrant lign-aloës, with a cover carved out of the same wood crowned by a lizard dragon of moss-green jade." H. 4¼ in., Br. 3¼ in.

"*Censer (Yi)*, in the form of a shaped bowl of depressed globular form, rounding in at the neck and slightly expanding at the mouth, resting upon a low circular foot. The neck is encircled by a band of rectangular scroll pattern, interrupted by two handles fashioned as lions' heads in slight relief. The glaze of pure white without stain resembles mutton fat or fine jade, and it forms a beautiful ornament for a scholar's library. It is an old piece which has been preserved for generations in our family cabinet, and I now draw it for my friends." H. 2 in., D. 4½ in.

"*Miniature Vase (Hsiao P'ing)*, of nearly cylindrical form, slightly bulging in the middle, with two pointed open handles projecting upward from the shoulder. Decorated with two scroll bands, above and below, engraved under a pure white glaze resembling congealed fat." H. 3 in.



FIG. 116.—Tall Yung-chang Vase, of archaic form, with ribbed embossed body and flowing dragon-handles, a crackled glaze of *clair-de-lune* tint deepening into azure blue when thick, foot rim buff; seal of the period in blue underneath.

"*Sacrificial Jar (Hsiang Tsun)*, modeled in the form of an elephant, after an ancient bronze vessel made for the ancestral temple. The body is hollowed into a jar for wine, of which the uplifted trunk of the elephant forms the spout, and a narrow canopy arching over the saddle makes the handle, which has attached to it a round cover ornamented with geometrical and spiral scroll borders and surmounted by a knob. The rope girths and ornamental details are engraved under the white glaze. It holds about a pint of wine." H. 4¼ in., L. 5 in.

"*Willow-basket Cup (Liu-tou Pei)*, molded in the form of a basket of rounded shape bulging below, with the osier twigs bound with ropes all worked in the paste under the white glaze. This is a novel and curious design for a wine-cup." H. 2¼ in.

"*Phoenix Candlestick (Fêng Têng)*, of elegant form and design, a branched pricket candlestick for three candles. A slender pillar, springing from a square, solid, polished stand, curves at the top to end in a crested phoenix head, from the beak of which hangs a ring chain with a lotus suspended upon it. The stem of the lotus branches below into three flowers to hold the candles, which are shaded by a large overhanging leaf. The natural details are etched in the paste under the white glaze. It is a rare specimen of Ting-chou porcelain, which I use to light my own library." H. 21 in.

"*Tripod Censer (Ting)*, with plain loop handles and feet springing from grotesque heads. Modeled after an ancient bronze with ogre (*f'ao l'ich*) faces carved upon the body on the upper part, a band of foliated outline below. The artistic character of the design is executed in the spirit of the Three Ancient Dynasties; the color of the glaze is a warm purple of translucent depth, of the same tint as that of ripe grapes. Ting-chou porcelain is usually white, the purple (*tsü*) and black (*mo*) glazes being much more rare, and such a choice example as this of the purple variety is rare indeed. I bought it for ten taels of silver at Peking from the stall of a curio dealer at the Buddhist temple Pao-kuo-ssü." H. 3½ in., D. 4 in.

"*Water Pot (Shui Chêng)*, modeled after a tazza-shaped bronze cup of the Han dynasty,

of oval form, with foiated rim; it has a fluted body, with a scroll-like border composed of coiled silkworms, and a ringed hollow foot. The glaze is purple, of the color of the fruit of the aubergine plant. It is mounted on a carved rosewood stand, with a coral spoon inside, for use on the writing table." H. 2 in.

"*Jar (Hu)*, modeled after an ancient sacrificial wine-vessel of bronze, of ovoid form and quadrangular section, with a lobed body decorated with a band of scrolled dragons round the shoulder, a chain of interrupted fret encircling the foot. Two loop handles terminating in horned heads project from the neck with rings suspended upon them. The glaze is deepest amethyst, of the color of very ripe grapes, and beautifully lustrous. I saw it in the palace of the Prince of Chiang-yu, where I painted the picture for my friends." H. 6 in.

"*Small Vase (Hsiao P'ing)*, of the kind once used for divining stalks, adapted for flowers upon the writing table. The body, of square section slightly expanding upward, is carved in a formal, zigzag pattern; it has a round mouth and a low, circular foot. The glaze is purple, of deepest tone and beautiful color." H. 4 in.

"*Wine Vessel (Chia)*, of a characteristic bronze form, with three pointed feet, a plain loop handle and two studs on the upper rim. It is decorated with bands of grotesque dragons' heads carved in relief. The color of the glaze is purple, like the aubergine fruit, and the decoration is very finely carved. I got it from a fellow-citizen in exchange for a winecup of jade." H. 4 in.

"*Duck-headed Vase (Fu Tsun)*, of black Ting-chou porcelain. A bottle-shaped vase with swelling body and ringed neck, which curves over to end in a duck's head, the orifice of the vase, defined by a lip, being in the convexity of the curved neck. The black color painted upon the head and neck gradually fades away below into the body of the vase, which is enameled white. The black glaze is of the greatest rarity in Ting-chou porcelain. In my whole life I have seen over a hundred specimens of the white, some tens of purple, but only this one of black." H. 6 in.



FIG. 117.—Duck-headed Vase of the K'ang-hsi period, enameled with a celadon glaze of typical shade

龍泉窰 LUNG-CH'UAN YAO.

The *Lung-ch'uan Yao* is the porcelain that used to be made at Lung-ch'uan-hsien, in the prefecture Ch'u-chou-fu, in the southern part of the province of Chekiang. During the early part of the *Sung* dynasty the factory was at Liu-t'ien, some twenty miles distant from the walled city of Lung-ch'uan, and under its jurisdiction. Two brothers named Chang, who are said to have lived here in the twelfth century of our era, are celebrated for their productions. The elder, called for that reason Chang Shêng yi, introduced a new glaze, distinguished by its crackled texture, which became known as *K'o Yao*, or the "Elder Brother's Porcelain." "Chang Secundus," Chang Shêng erh, fabricated his ware on the old lines, only improving the luster and color of the green glaze, so that his productions continued to be called by the old name of Lung-ch'uan Yao.

These potteries furnished the main source of the famous old celadon and crackled porcelains, which were exported at this time from China to all parts of Asia, as well as to the eastern and northern coasts of Africa. They constitute the *Ch'ing Tz'u*, 青瓷, the "green porcelain," *par excellence* of the Chinese, and are well known to the Japanese, who esteem them very highly by the same name, which they pronounce *Seiji*. During the *Sung* dynasty there was considerable commercial intercourse by sea between China and the Mohammedan countries, and we read in both Arabian and Chinese books of the time of "green porcelain" as one of the articles of trade. The Chinese describe it as carried as far as Zanzibar, which they call

* This curious form is still in use in China, as shown in Fig. 117, which is a celadon piece in the collection referred to the K'ang-hsi period.

Tsangpa, and are curiously confirmed by the discovery there in some old ruins, during Sir John Kirk's residence as H. B. M. consul-general, of a quantity of celadon vessels, principally in fragments, mixed with Chinese coins of the *Sung* dynasty.

The Arabs and Persians call this peculiar porcelain *martabani*, and value it very highly from its fancied property of detecting poisoned food by changing color. The name comes from Martabán, one of the states of ancient Siam; and Prof. Karabacek, of Vienna, has lately tried to prove that it is not Chinese, basing his theory mainly upon a passage quoted from the encyclopedist Hâdji Khalifa, who died in 1658, that "the precious magnificent celadon dishes and other vessels seen in exported at Martabán, in Pegu."

celain was ever made at Maulmain in Burma. Others have attributed Persia or to Egypt, because there, but neither of these celain, although they excelled An Arab manuscript in the Paris, treating of the life and that this emir presented in this kind of Chinese porcelain.

Marco Polo, after his tenth century, seems to have use the name of "porcelaine" to East. It had probably been applied and Marco Polo applied the which he found used as The crusades were apparently tion of specimens of this ware relates that the most ancient seum was brought by a crusader from Palestine. Per-

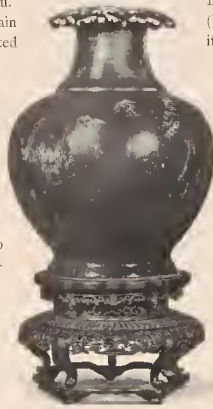


FIG. 118.—Ch'ien-lung Vase, of transmutation (Yao-pien) glaze, exhibiting the characteristic splashes of purple, and deep crimson flecked with pale blue.

But there is no evidence that porcelain (Martabán), Rangoon, or elsewhere it, with as little success, either to

so much has been discovered countries produced true porcelain in the decoration of faience. *Bibliothèque Nationale* at exploits of Saladin, mentions the year 1171 forty pieces of lain to Nur-ed-din.

travels in China in the thirteenth the first in Europe to describe this product of the far plied previously only to shells, same term to the cowries money in Eastern countries. the earliest means of introduced to the West. Dr. Graesse piece in the Dresden Museum from Palestine. Present of porcelain vases Sultan of Egypt to Lorenzo tioned about the same time Barcelona as one of the from Egypt.

It is curious that the earliest specimen of porcelain that can be now referred to as brought to England before the Reformation, viz., the cup of Archbishop Warham, at New College, Oxford, is of the sea-green or celadon kind.

The glaze of the Lung-ch'üan porcelain is of a monochrome green color, varying from bright grass-green, the tint of the Chinese olive, a species of canarium, through lighter intermediate shades to palest sea-green. The term celadon is well known to collectors as applied to these different shades of color. Celadon was the name of the hero of the popular novel *L'Astrée*, written by Honoré d'Urfé in the seventeenth century, who used to appear on the stage dressed in clothes of a kind of sea-green hue of a gray or bluish tint. This shade became fashionable, and the name was borrowed to describe a similar shade in the color of Chinese porcelain. This peculiar shade, however, is specially characteristic of the Lung-ch'üan porcelain of the *Ming* period, made in the city of Chi'u-chou-fu, to which place the manufactory was removed early in the *Ming* dynasty. It was here that the characteristic large dishes were made marked underneath with a ferruginous ring, showing the portion of the paste left unglazed, so as not to adhere to the support in the kiln. The older pieces attributed to the *Sung* dynasty are completely covered with glaze under the foot, and are generally of a more decided grass-green color, approaching the emerald-green tint of jadeite, which seems to have been the effect especially aimed at. The decoration was either worked in relief or engraved in the paste, and its



PLATE XXIII.

OBLONG CRACKLED VASE.

OBLONG VASE (Fang Ping), 10 $\frac{1}{2}$ inches high, of square section, with a circular rim at the base, culminating in a short neck leading to a round mouth, and having the corners projected in the form of broken, denuded ridges. The sides are molded in relief, with the creative symbol (yin-yang) four times repeated in the middle and the series of eight wuyao symbols (pa kua) above and below. The glaze which covers the whole surface is superficially cracked and colored with thin splashes of greenish mottled purple and olive-brown tints. The foot, somewhat roughly plastered with grayish-purple and olive brown, has a rim showing a gray paste of comparatively coarse texture.





effect was enhanced by the different shades of color produced by the varying depth of the glaze. The vessels are often fluted or ribbed, and with wavy or foliated rims; some have a peony or a lotus blossom, fish or dragons, sprays of flowers or geometrical patterns etched in the paste. Others have a pair of fishes worked in relief in the bottom, or a pair of rings attached outside to handles.

The accompanying illustration (Fig. 119) is taken from a little dish of typical *Sung* celadon in the Walters Collection. The glaze is crackled, of a greenish-brown tone approaching that of the olive, shot and flecked with bright grass-green, the tint of onion sprouts. A pair of fish are worked in bold relief in the paste underneath the glaze as if swimming round inside the dish. The rim of the foot, unglazed, shows a reddish buff paste. There is no "ring" underneath.

The other cut (Fig. 120) represents a celadon dish etched inside with a spray of peony, which is attributed to the *Ming* dynasty. The sides are fluted in the interior and correspondingly ribbed underneath. The glaze is of sea-green shade, varying in tone according to its depth. The under surface of the dish, which is about a foot in diameter, has been photographed, to show the peculiar ferruginous ring with its ragged edges, where the paste, left bare, is fired of a reddish buff color.

Our album contains eleven specimens of Lung-ch'üan porcelain attributed to the *Sung* dynasty.

"*Water Pot (Shui Ch'êng)* for the writing table, in the shape of a globular tazza-like bowl, with a cylindrical foot slightly spreading at the base, and a round cover with a knob on the top. The cover is etched with a radiating geometrical pattern, the bowl decorated with sprays of chrysanthemum flowers alternating with *Polyporus* fungus heads mingled with grass. The flowers stand out in strong relief as if painted in a picture. The glaze is bright green, of the color of fresh moss or of willow twigs as they hang down in early springtime." H. 4 in.

"*Water Pot (Shui Ch'êng)*, modeled after a bronze casting of the *T'ang* dynasty, of globular form, with a slightly flaring mouth and three small mammillated feet. The shoulder has two handles worked in relief as lions' heads with curling mane holding rings; above and below them the body is circled with interrupted chains of rectangular and spiral fret, etched under the glaze, which is translucent and lustrous, of the color of moss-green jade or nephrite." H. 2½ in.

"*Vase (Hu)*, bottle-shaped, with a bulging body, contracting to a slender neck, which swells again to a bulbous enlargement to end in a small orifice defined by a light lip. The narrowest part of the neck is marked by a prominent ring. Vases of this form, copied from an old bronze figured in the *Po ku t'ou*, are esteemed for holding peonies and orchids of different kinds, because the small mouth prevents the water giving out a bad odor. The glaze is bright green, of the color of young onion sprouts, so that the color is as beautiful as the form is distinguished. It always stands on the dining-table in my own house." H. 6 in.

"*Flower Vase (Hua Nang)*, with several mouths, of crackled Lung-ch'üan porcelain, of a depressed ovoid form bulging below, it contracts above to an oval mouth which is surrounded by four other smaller tubular mouths springing from the shoulder of the vase. The color of the glaze is as green as parrots' feathers and crackled like broken ice, a rare variety of this ware, adapted for displaying the colors and mingling the fragrance of different kinds of roses on a small table. It is enshrined in the Chi-hsiang-an Temple of my native city." H. 3 in., Br. 4¾ in.

"*Small Vase (Hsiao P'ing)*, of hexagonal form, with a low circular foot, and a lip sharply drawn into a round mouth, covered with a brilliant glaze of the color of a fresh green cucumber." H. 3½ in.

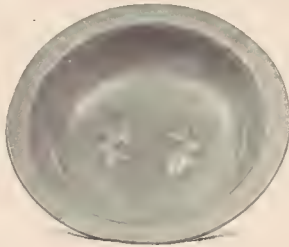


FIG. 119.—Small Dish of ancient *Sung* dynasty celadon, with two fish modeled in relief; a crackled glaze of brownish tone shot with grass-green.

"*Miniature Vase (Hsiao Ping)*, for a single flower, of semiglobular form, flattened below, with a tubular neck, having two loop handles at the sides strung with slender movable rings. Invested with a bright monochrome coat of green, it makes a charming receptacle for a small flower like a dwarf orchid, a balsam, or a sprig of jasmine." H. 2 in.

"*Palm-Leaf Vase (Chiao Yeh Ping)*, fashioned in the form of a whorl of palm leaves surrounding a hollow stem adapted to hold water for flowers. The veining of the leaves is engraved in the paste, and the surfaces are colored green, light or dark, according to their natural shades, showing that the ancient workmen spared no pains in the fabrication even of a little work of art like this." H. 6 in.

"*Rhinoceros Jar (So Tsun)*, a sacrificial wine-jar for the ancestral temple, modeled after an ancient bronze vessel figured in the *Po ku t'ou*. It is molded in the form of a hornless rhinoceros, with the body hollowed out to hold wine, the peaked saddle on its back being hinged in front to make the cover of the jar. The convoluted folds of the skin and the other natural details are worked in the paste so as to be picked out in darker shades in the bright green glaze of the color of young onion sprouts. In the present day porcelain is much used for sacrificial vessels in place of gold and copper. The altars are not so luxuriously furnished, but the resources of the people are not infringed upon, so that it should not be lightly esteemed.

I saw this jar at Nanking, in the hall of a Taoist temple for the worship of Heaven." H. 4½ in., L. 4½ in.

"*Gourd-shaped Jar (P'ao Tsun)*, molded as a wine-vessel, in the form of a recumbent gourd of elongated oval shape, curving up at the neck to a round orifice, which is fitted with a ringed cover. A long, curved handle, with a dragon's head at each end, is attached to the gourd by ring chains. The cover and shoulder of the jar are decorated with plain and foliated bands picked out under the glaze, which is of the usual green color." L. 6 in.

"*Wine-Vessel (Yu)* of the form of an ancient bronze sacrificial vessel of that name, with the finest details of the metal work carefully finished to a hair's breadth. The body, of flat quadrangular section, is contracted above to an oval orifice which is fitted with a rounded cover. To the two loop handles on the shoulder of the



FIG. 120.—The bottom of a Fluted Celadon Dish of Lung-ch'üan Yao of the Ming dynasty, showing the typical "ferruginous ring."

vase are attached ring chains hanging down from the ends of a curved rod by which the jar can be suspended. The sides are decorated with foliated panels, the rims with brocaded bands and formal borders, and the outlines of deer and dragons of antique design fill in the intervals. The glaze is a bright grass-green." H. 4 in.

"*Oil Lamp (Yu Tung)*, copied from a bronze design. The lipped saucerlike receptacle is poised on the tip of a leafy branch which springs from a foliated pedestal, while from underneath the branch a second support curves down, to end below in chicken's claws. The glaze is of the color of green onion sprouts, the form of antique elegance." H. 4 in.

哥窑. KO YAO.

Ko Yao, which means "Elder Brother's Ware," was the name referred to already as having been given to the ceramic production of Chang the elder, who was a potter of Liu-t'ien, in

Lung-ch'ian-hsien, in the twelfth century of our era. The porcelain which he made was distinguished especially for its crackled glaze, which was described as having the appearance of being "broken into a hundred pieces," or as looking "like the roe of a fish." It had also the iron-gray foot and the red mouth which characterized some of the older fabrics of the *Sung* dynasty, and is said to have almost rivaled the *Kuan Yao*, "the imperial porcelain of the period." The color of the glaze varied from bluish gray or celadon to rice color or stone gray.

This was the original *Ko Yao*; the name has since been extended to include almost all kinds of porcelain covered with crackled monochrome glazes, of the different shades of celadon, gray, and white. So we have *Ko Yao* of the *Yuan* dynasty, which was fabricated in large quantities at the same pottery, but was far inferior to the old porcelain both in grain and in color. Specimens of this are brought to our museums in modern times from Borneo and other islands of the Eastern Archipelago as far east as Ceram, among other old relics of Chinese porcelain which the natives prize so highly. Mr. Carl Bock, in his *Head-Hunters of Borneo*, alludes to these: "Among his [the Dyak's] greatest treasures are a series of *gudgi blanga*, a sort of glazed jar imported from China, in green, blue, or brown, ornamented with figures of lizards and serpents in relief. These pots are valued at from one hundred to as much as three thousand florins (£8 to £240) each, according to size, pattern, and, above all, old age, combined with good condition. According to the native legend, these precious vases are made of the remnants of the same clay from which Mahatara (the Almighty) made first the sun and then the moon. Medicinal virtues are attributed to these wares, and they are regarded as affording complete protection from evil spirits to the house in which they are stored."



FIG. 122.—Small Censer of ancient crackle (*Ko Yao* of the *Sung* dynasty), Carved Rosewood Stand, and Cover with a ling-chih knob of carved white jade.

rim dark iron-gray. (3) A little vase, with mask-handles in relief (Fig. 124) of light gray crackle, covered with a deep rich glaze fissured with a network of dark lines connected by a few more superficial lines, and with the same glaze under the foot; the foot-rim shows a pale iron-gray paste.

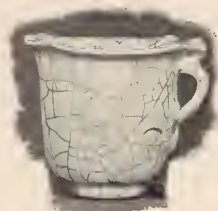


FIG. 123.—Crackled Archaic-looking Cup, a folded lotus leaf with a crouching dragon as a handle; *Ko Yao*, so called, of the present dynasty.

There is also a modern *Ko Yao* made at Ching-tê-chên up to the present day in the pattern of the old ware.

There is only one piece of *Ko Yao* of the *Sung* dynasty illustrated in the album, a small pencil-rest covered with a crackled glaze of purplish celadon which can hardly be distinguished from that of the *Kuan Yao*, viz.:

"*Brush Rest (Yeu Shan)*, made after a bronze model of the *Han* dynasty, as a miniature range of hills with four peaks of irregular height, and covered with a glaze of pale bluish celadon crackled like broken ice. Of antique form and lustrous color, it forms an artistic rest for the skilled pen of the writer." H. 1 in., L. 4 in.

We can add three pieces from the Walters Collection which are referred to the *Sung* dynasty: (1) A miniature censer (*Hsiang Lu*), shown in Fig. 122, covered with a thick grayish speckled glaze, traversed by a crackled network of brown lines, with three feet of dark iron-gray color surrounded at their base with brown lines of stain. (2) A small water pot (*Shui Ch'ing*), shown in Fig. 123, invested inside and out, as well as under the foot, with a thick, unctuous translucent glaze of dark brownish-gray tone crackled throughout; the mouth tinged copper-red, the foot-

東青器, TUNG-CH'ING YAO.

Tung-ch'ing Yao, which means "Eastern celadon porcelain," is the name of the porcelain which was fabricated at private factories in the vicinity of K'ai-feng-fu, the Eastern capital, during the Northern *Sung* dynasty (A. D. 960-1126). It resembled the imperial porcelain of the time, but was of coarser make and paler color, and it was never cracked.

The name of *Tung-ch'ing* has survived to the present day as that of the typical celadon glaze, so well illustrated in Plates VII and XXXVIII. The first syllable of the name is, however, generally written with another character of the same sound meaning "winter," changing the expression to "winter green" or "ever-green," and this is the form used in the imperial lists of to-day.

The one piece of the *Sung* dynasty figured here is described as follows:



FIG. 123.—Water Receptacle of ancient gray-brown crackle upon a carved wood stand.

"Water Bowl (*Hsi*), resembling in shape an octagonal flower-pot, with an eight-lobed body resting on a circular foot, and a foliated rim round the top. It is decorated outside in panels with formal sprays of flowers, including the plum blossom, polyporus fungus and grass, peony and bamboo, etched in the paste under the glaze, which is of the color of plumes of kingfisher feathers painted on in several layers, with its surface raised in faint millet-like tubercles. Made for washing the brushes of an artist, it is well adapted for the decoration of a dinner table with an open-work rockery, or for growing flowering bulbs of narcissus." H. 5 in.

鈞器, CH'ÜN YAO.

Ch'ün Yao is the name given to the porcelain fabricated at Ch'ün-chou from the early part of the *Sung* dynasty, which began in the year A. D. 960. This corresponds to the modern district of Yü-chou, in the province of Honan. It was not ranked high among the potteries of the period, because the material was not so finely levigated, and because the forms were generally original, instead of being copied from classical designs. The glazes were, however, remarkable for their brilliancy and for their varieties of color, including as they did the *flambé* or transmutation glazes, composed of flashing reds, passing through every intermediate shade of purple to pale blue. This was not much appreciated at the time, being described as a failure in the firing of one of the pure monochromes, but its reproduction in the hands of more recent potters is universally regarded as one of the chief triumphs of Chinese ceramic art.

The author of the *Po sui yao lun*, one of the best of the antiquarian works published near the end of the *Ming* dynasty, written by Ku Tai, in sixteen books, and printed in the reign of *T'ien-ch'i* (1621-27), says in the fifth book, which is the one devoted to ceramics: "Ch'ün-chou porcelain includes pieces of vermilion red, of bright onion-green, vulgarly called parrot-green, and of *aubergine* purple. When these three colors, the first red as mineral rouge, the second green as onion sprouts or kingfisher feathers, and the third purple dark as ink-black, are pure and without the least change of color, they comprise the highest class. Underneath the piece one or two numerals are often inscribed as marks. The colors of pig's liver, of flaming red, and of blues and greens mingled in blotches like a child's tear-stained face, are due only to insufficient firing of the above three colors; they are not distinct varieties of glaze. Such vulgar names as 'nasal mucus' and 'pig's liver' only provoke ridicule. The flowerpots and saucers of this porcelain are of great beauty, but the other things, like the barrel-shaped seats, the censers and round pots for



FIG. 124.—Small solid Vase with mask handles of gray crackle of the *Sung* dynasty.

PLATE XXIV
DECORATED EGGSHELL
PLATE

DEEP PLATE (Teb), decorated in brilliant enamel colors of the "famille rose" with gilding. Of the same eggshell texture and artistic style as the "rose back" plates, it is decorated, instead, underneath the rim, with three floral sprays, boldly painted in opaque cobalt blue.

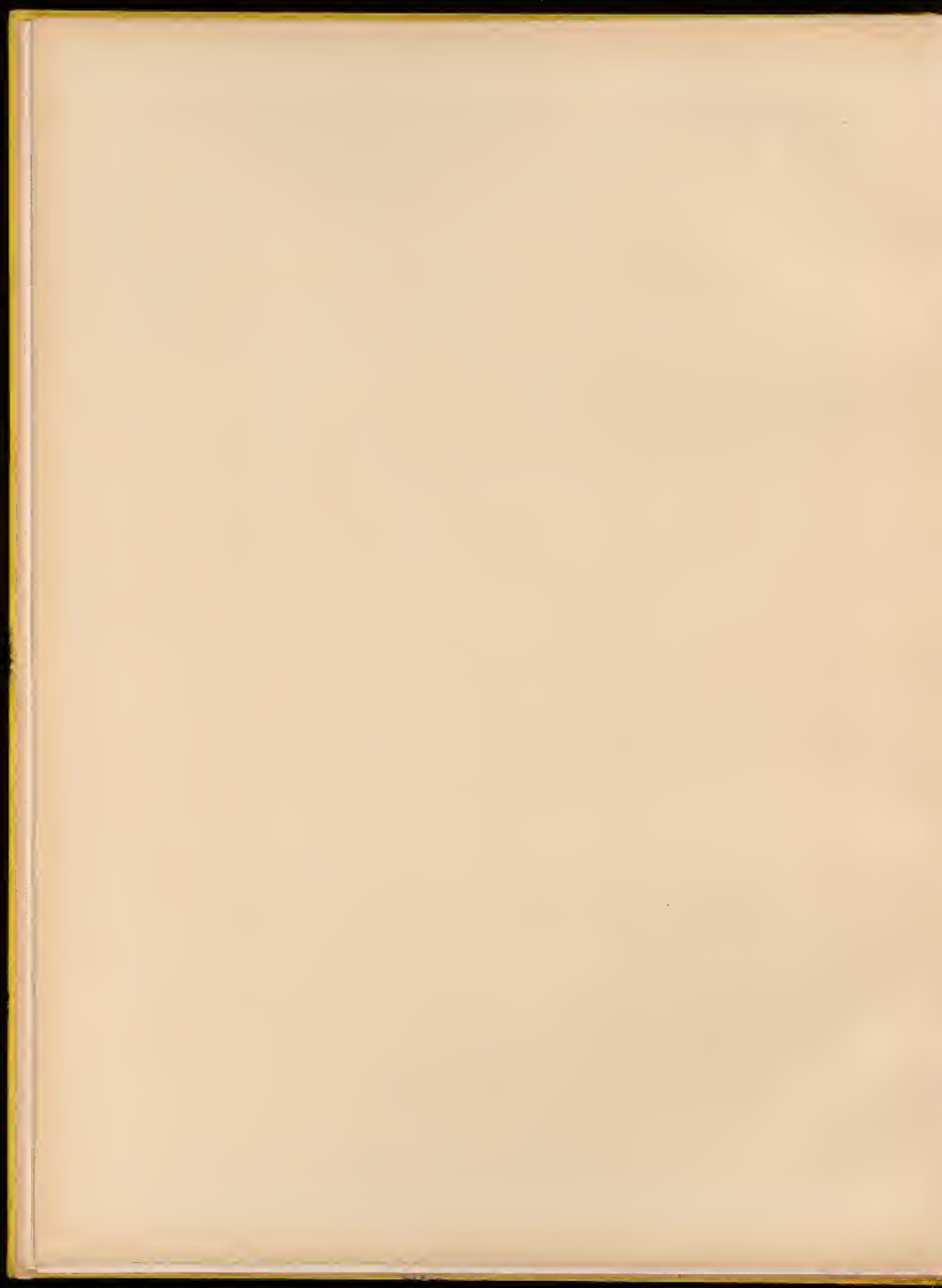
The plate is painted inside with a garden scene containing a group of figures, representing an emperor and empress surrounded by courtiers. The emperor, identified by his robes brocaded with dragons, by the tassels of red silk on the trappings of his white horse, and by the oval banner screen embroidered with gold dragons held up by attendants behind him, has just mounted upon his horse; the empress, followed by court ladies holding dragon-centred processional fans of peacock feathers, is in the act of mounting a piebald horse with the aid of a stool, supported by a lady attendant, while a eunuch holds the gilded stirrup hanging on the off-side of the saddle.

The borders of the plate are filled with ornamental diaper patterns of different patterns; that on the slope inside is interrupted by blue dragon scrolls, and the broad blue band that succeeds is overlaid with dragon scrolls in gold; the rim is encircled by a gilded quarter-fall diaper upon a black ground.



D





incense, the square vases and jars with covers, all these have the paste composed of yellow sand, so that they are of coarser fabric. The new pieces made in the present day are all fabricated out of Yi-hsing clay, so that, although the glaze is somewhat similar to the old, and the work as well finished, they will not resist wear and tear."

The image of the Buddhist divinity Kuan Yin in the Pao Kuo Ssü at Peking, described already, exhibits a rare and brilliant combination of these different colors in the glazes with which it is invested. The flowerpots and saucers referred to by the author quoted above are the specimens seen in modern Chinese collections that are valued at such very high prices in their own country that few genuine examples are exported. There are two remarkable examples, however, in the Walters Collection which seem from their mountings to have come out of one of the imperial collections at Peking—a pair of bowl-shaped flowerpots. One of them is illustrated in Plate XCIV, showing the stippled gray-blue glaze spotted with darker tints. The companion flowerpot is enameled with a ground color of darker tone and more thickly flecked with crimson passing into purple. Their preservation is due to the thickness and solidity of the material, and they figure in the cultured interior of a Chinese house to display the flowering bulbs of the narcissus or the dwarf shrubs of the blossoming plum, which flower at the new year, the one great national holiday. The marks are the numerals 1 to 9 deeply engraved underneath in the paste, either singly or repeated; in the last case, for example, the number is carved inside one of the feet, as well as on the base of the flowerpot or saucer.

Fig. 125 is a picture of a little water-pot, *shui-ch'êng*, of the ancient Chün Yao of the *Sung* dynasty, such as a Chinese writer loves to put on his table, and it is marked underneath with the character *san*, "3," carved in the paste. An archaic dragon is modeled on one side in bold relief so as to lift up its head above the rim. It is covered with a rich, deep, finely crackled glaze, of *yueh-pai* or *clair-de-lune* color, with a patch of deep *aubergine* tint shaded with lighter purple round the edge. It shows in miniature two of the characteristic colors of the time. It had been shattered into fragments, and when first seen was coated with lac dating from the *Ming* dynasty, which has since been scraped off.

These things were reproduced with some success by Tang Ying in the reign of *Yung-chêng*, 1723-35. His productions may be distinguished by their perfect execution and finish, the texture being finer and the paste whiter than in the originals. A beautiful example of his work is seen in Fig. 126, showing a shallow bowl mounted upon three foliated feet, modeled in the shape of one of the bowls of Chün Yao made in the *Sung* dynasty for the cultivation of narcissus bulbs, and enameled with a copper-red glaze of mottled tint exhibiting a pink ground flecked with darker red spots. The bottom, coated with a grayish glaze, is engraved with the character *san*, "3." The seal of the period *Yung-chêng* is impressed in the paste in the middle underneath. This seal had been filled in with cement, plastered over and artificially tinted, showing that the bowl had been intended to figure as a relic of the *Sung*; and it is really such a perfect reproduction as to be liable to deceive the very elect, had it not been marked with the reign in which Tang Ying flourished, as well as with the numerical mark of the older *régime*.

Our artist figures four specimens of Chün-chou porcelain of the *Sung* dynasty in the manuscript album, all of darkest purple-brown, or *aubergine* color.

"*Jar (Tsun)*, of ovoid form, slightly expanding above the short neck to a circularly rimmed mouth. The two handles which project from the neck are fashioned in open-work relief as phoenixes, with crested heads and bodies terminating below in spiral curves. The numeral *wu*, '5,' is inscribed under the base as a mark. The glaze is dark purple-brown. The source of the design can not be traced, although the elegance of the form and the artistic finish of the work are such as no common potter could have executed. Chün-chou used at

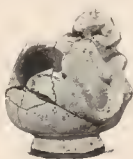


FIG. 125.—Water-pot of Sung dynasty, Chün Yao, with dragon molded in relief, invested with a thick unctuous glaze of *clair-de-lune* color, showing a patch of *aubergine* with shaded border.

the time to be ranked at the bottom of the potteries of the *Sung* dynasty, yet this jar in its perfect form and beautiful color makes a receptacle for flowers equal to any one either of *Fu*, *Kuan*, *Ko*, or *Ting* porcelain. Its "mark" is an additional proof that it is really a Chün piece. I am now the fortunate possessor." H. 3¼ in.

"*Miniature Vase (Hsiao Ping)*, of oval form, with a bulbous neck shaped like a 'head' of garlic. It is enameled with a glaze of mottled blue and purple (*ch'ing tzu*), and is of the colors vulgarly known as 'ass's liver and horse's lung.' It is in my own collection, and is one of the finest of vases, little more than an inch high, fit to hold a single pearl orchid or a jasmine flower."

"*Wine-Pot (Hu)*, of depressed oval form, with a short neck ending above in a circular mouth, a tiny spout at one end, and a minute solid triangular handle at the other. It must originally have had a small round cover, which is now lost. The surface is covered with formal spiral scrolls worked in relief under the glaze, which is of a pale color. Specimens of often, like this piece, of the potters did not usually use colors in its decoration, the vermilion red (*chu hong*) (*ch'ieh tzu*), of the latter example; the moonlight *clair de lune*, and the pale both inferior glazes, when it holds about a pint D. 5 in.

"*Dragon Lamp* in the form of a dragon, with its hollowed into a receptacle for the oil, its serpentine head trailing tongue and

design, lifelike and awe-inspiring, and illuminates the whole room when lighted." H. 16 in.

Magnificent pieces of this Chün-chou fabric are to be seen in Chinese collections, remarkable for the brilliant and variegated coloring of the rich, unctuous, liquescent glaze, which exhibits all the transmutation tints of the copper silicates in their pristine perfection. The material is generally, however, a reddish stoneware rather than porcelain. I have just seen a large tripod censer with rounded bowl and receding neck thickly imbued with a mottled opalescent glaze of *clair-de-lune* type, contrasting with the red color of a pair of archaic dragons worked in bold relief round the hollow of the neck, and partially reserved between two irregularly undulating lines of glaze. The dragons form a frieze, half hidden, as it were, in azure-tinted clouds.

THREE OTHER MANUFACTORIES.

There were several other manufactories in different parts of China during the *Sung* dynasty, of which three must not be omitted, although their productions are not illustrated in our album. These are (1) Chi-chou, in the province of Kiangsi, celebrated for its crackled porcelain; (2) Chien-chou, in the province of Fuchien, famous for its black teacups, of priceless value for the tea ceremonial of the time; and (3) Tz'u-chou, in the province of Chihli, where a peculiar kind of stoneware, enameled white and painted in brown, is fabricated down to the present day.

(1) The *Chi-chou Yao*, 吉州窑, was made at Yung-ho-chên, in Chi-chou, which corre-



FIG. 126.—Shaped Dish with three scrolled feet of the Yung-chêng period, modeled after the style of the ancient Chün Yao of the Sung dynasty; mounted upon two stands of carved wood.

sponds to the modern Lu-ling-hsien in the prefecture Chi-an-fu, in the province of Kiangsi.* The *Ko ku yao hui* says that the colors of the porcelain were white and purple-brown, like that of Ting-chou, but that it was thick and comparatively coarse in fabric, and not worth so much money; and that in the *Sung* dynasty there were five manufactories, of which that of the Shu family was the most celebrated. Some of the smaller pieces were decorated with painting, and one of the daughters of the family, called Shu Chiao, or "The Fair Shu," was a skillful artist. The *Sui Chi*, 碎器, or cracked vases, were, however, the most famous productions of this factory, and rivaled the similar vases of Ko Yao, which they resembled in color and in being reticulated with lines like fissured ice. Tradition says that during the troubles at the close of the *Sung* dynasty, when the famous minister Wên T'ien-hsiang (1236-82) came to this place, the porcelain was transformed in the kilns to jade, and that the potters fled in boats down the river to Ching-tê-chên, where they settled, and continued for generations to make this crackled ware.

(2) The *Chien Yao*, 建窯, was the original porcelain produced at the ancient Chien-chou, in the province of Fuchien. This corresponds to the modern prefecture Chien-ning-fu. The manufactory, which was established at Chien-an at the beginning of the *Sung* dynasty, was moved afterward to Chien-yang. In the *Yuan* dynasty, which succeeded the *Sung*, this last place became still more famous for its ceramic production. During the *Sung* the shallow bowls and cups with everted rims, enameled with a black glaze speckled with white, which sometimes ran down in brown drops, were appreciated above all others at the tea ceremonies. They were called "hare's fur cups" or "partridge cups," from their resemblance in color to the skin of the common hare and to the plumage of the *Pentrix cinerea*. They were thick and heavy and kept hot a long time—another quality for which they were highly prized by the old "tea-tasters."

The practice of the competitors at these tea parties was to grind the tea leaves to fine dust and put a little of the powder into each of the cups, to fill the cup with boiling water, and stir up the mixture with a bamboo whisk. After the powder had subsided the tea was drunk, and the cup was again filled with water, the process being repeated as long as any trace of tea-dust remained visible at the bottom of the cup. The more "waters" the tea would bear the better it was considered; and the dark-colored cups of Chien-an were valued, for one reason, because they showed the slightest trace of pale yellow dust as long as any of the tea lasted.

The Chinese ceremonial was afterward adopted in Japan at their tea clubs, which have been so often described. The Japanese also showed an immense appreciation for the "hare-skin" glaze of the teacups of Chien-an, which they imported for their own use and valued at such fabulous prices. Three cups with silver rims, attributed to the twelfth century A. D., from the collection of the Japanese archaeologist, Ninagawa Noritane, are described in one of Captain F. Brinkley's catalogues † as being about five inches in diameter and two and a half inches deep, and as having a lustrous black glaze covered with yellowish metallic-looking lines.

These potteries have long been extinct. The porcelain fabricated in the province of Fuchien



FIG. 127.—Tall Vase, one of a pair, of early K'ang-hsi period, with molded and etched decoration under a crackled turquoise glaze of pure bluish tint; European mounts.

* Julien, in the preface of his work (*loc. cit.*), places this factory correctly in Kiangsi province, but refers it on page 16 of the text to Kuangsi, in the southeast of China, and on page 76 to Shensi, in the far northwest.

† Collection of Japanese, Chinese, and Korean Porcelain, Pottery, and Faience, p. 96.

in the present day, and still known as *Chien Yao*, or *Chien Tz'ü*, is the well-known *blanc-de-Chine* variety, with a soft-looking, velvety glaze, which comes from Tê-hua, of which the libation-cup shown in Fig. 57 is a typical specimen.

(3) The *Tz'ü Yao*, 磁器, was the ware produced at Tz'ü-chou, which was formerly under the jurisdiction of the prefecture Chang-tê-fu, of Honan province, but is now under Kuang-p'ing-fu, in the province of Chihli. The ceramic ware is made out of a peculiar kind of white clay found here, and is really an opaque white stoneware rather than porcelain, covered with a dull, white glaze, and decorated with floral and other designs painted in dark brown or dull blue. The forms of the pieces and the style of decoration in the present day are of archaic character, and are often wrongly classed as Korean. They include figures of deities, of Taoist and Buddhist saints, as well as vases and jars, and all kinds of common utensils. At the present day these potteries supply the coarser articles used by the common people of Peking and throughout northern China. There is a general resemblance in the ware to the old Ting Yao, which was made in the vicinity, Ting-chou being within the bounds of the same prefecture of Kuang-p'ing-fu.



FIG. 128.—Ewer of early K'anghsi blue and white, painted with panels of cross-hatched design; Persian metal mounts.

The *Ko ku yao lun*, referring to the production of the Sung dynasty, says that good specimens of Tz'ü-chou ware resembled the products of Ting-chou, only their glazes exhibited no traces of tears. They comprised both engraved and painted decorations, and the plain pieces fetched as high prices as those of Ting-chou. He adds, however, that the production of his own times (fourteenth century) was not worthy of description.

Three modern pieces of this ware are reproduced in Fig. 104 to show its archaic character and peculiar style of decoration: (a) A Wine Flask, *Chiu P'ing*, painted in two shades of brown, with a floral spray. (b) A gourd-shaped vase, *Hu-lu P'ing*, painted in dark brown, with the character *fu* ("happiness") above and a spray of flowers below. (c) Twin Figures of Two Merry Genii, *Ho Ho Erh Hsiang*, with a tube, intended to hold a stick of incense when placed upon a Taoist altar, projecting from the shoulder of one of the figures; the details of the costume being picked out in lighter and darker brown.

Three modern pieces of this ware are reproduced in Fig. 104 to show its archaic character and peculiar style of decoration: (a) A Wine Flask, *Chiu P'ing*, painted in two shades of brown, with a floral spray. (b) A gourd-shaped vase, *Hu-lu P'ing*, painted in dark brown, with the character *fu* ("happiness") above and a spray of flowers below. (c) Twin Figures of Two Merry Genii, *Ho Ho Erh Hsiang*, with a tube, intended to hold a stick of incense when placed upon a Taoist altar, projecting from the shoulder of one of the figures; the details of the costume being picked out in lighter and darker brown.

SOME UTENSILS OF SUNG PORCELAIN.

The short account of porcelain of the Sung dynasty given above may be supplemented by a list, condensed from the fifth book of the *T'ao Shuo*, of some of the other articles fabricated at the time that have not been already alluded to. The books from which the author usually quotes are those describing the artistic furniture and paraphernalia of the scholar's library, so that utensils for the use and ornament of the writing-table occur on every page of his book, in the same way as such things fill the greater part of our manuscript album.

"A Vase (*P'ing*), of white Ting-chou porcelain, which the author of the *Ni ku lu* bought at Hsiu-chou, with four handles, fired with the inscription *Yên ho kuan*, 'Hotel of Benevolence and Harmony,' written obliquely across, in the handwriting apparently of one of the Mi family, father or son." The author refers here, no doubt, to Mi Fei, a famous calligraphist of the eleventh century A. D.

"Vases (*P'ing*), of Kuan, Ko, and Ting porcelain, the finest of which are the slender beakers with trumpet-shaped mouths, with a brilliant blue glaze sinking into the 'bone,' speckled with vermilion spots rising in relief; the others, to be chosen for the scholar's library, should be

PLATE XXV.

TRIFOD CENSER OF MOTTLED
YELLOW.

TRIFOD CENSER (Ting
Lai), of depressed globular form,
rounding in to a wide, circular
mouth, supported upon three feet of
scrolled outline, which spring from the
gaping mouths of grotesque lions' heads
projecting from the lower surface of
the bowl. It is covered with a glaze
of brownish-yellow color, mottled with
clouds of darker brown toward the
bottom; the glaze, extended over the
molded feet, is paler in the relief parts,
deep brown in the recesses where it is
thicker. The base is unglazed, with
the exception of a round patch of the
"cafe-au-lait" enamel in the middle.
The censer dates, doubtless, from
the Ming dynasty. Vessels of this form
are used in Chinese temples for burn-
ing "jau-sticks," made of fragrant
woods, before the images of the deities.
This one must have come from some
Tzuist temple, as the openwork cover
of rosewood is surmounted by a Tzuist
figure carved out of red agate, repre-
senting an arakite of the god of longev-
ity, with a peach in his hand, leaning
upon a deer.



THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
NATHANIEL BENTLEY
VOLUME I
BOSTON: PUBLISHED BY
J. B. ALLEN, 1856.





the low and graceful vases shaped like paper beaters, those with goose necks, like aubergine fruit, like flower jars or flower bags, the receptacles for divining stalks, or the bulrush-shaped vases. Vases called *ping* were used in ancient times both for drawing water and for holding wine; the Buddhist used them for ceremonial cleansing; it was not till the *Sung* dynasty that they were used for flowers. Flower vases of bronze, which are not liable to breakage by frost, should be used in the winter and spring, of porcelain in the summer and autumn. Large vases are preferred for the hall and reception room, small ones for the library. Copper and porcelain are esteemed above gold and silver, to cultivate simplicity; rings and pairs should be avoided, and rarity be the quality specially aimed at. The mouth should be small, the foot thick, so that the vase may stand firmly and not emit vapor. If the mouth be large, a tube of tin should be fitted inside, to hold the flowers upright."

"*Ink Pallet (Yen)*, of Ko Yao, belonging to Ku Lin, engraved with a rhyming verse of four lines: 'Neither the fine clay pallets of the Ts'ung Tower nor the ancient tiles of the Palace of Yeh, Are equal to those of Ko porcelain in its antique elegance. These are green as the waves of spring, and hold water most perfectly: So that even pallets of the finest stone must be ranked below them.'"

"*A Pencil Rest (Pi Ko)*, of white Ting-chou porcelain, molded in the form of a boy lying upon a flower."

"*Waterpots (Shui Ch'ing)* for the writing-table from any of the different potteries, shaped like a fish-bowl, like a Buddhist *patra* or alms-bowl, with ribbed sides, in the form of a chrysanthemum flower with hollow center," etc.

"*Water Pourers (Shui Chiu)*, little vessels with spouts, in the form of an upright or recumbent gourd, of a pair of peaches, of two lotus capsules, a herd-boy lying upon a cow, or a toad."

"*Larger Waterpots (Hui)*, with handle and spout, fashioned like a gourd with the leafy stem trailing round, like an aubergine plant with the stem and leaves attached to the fruit, like a camel, this last adapted to serve also as a pencil rest," etc.

"*Dishes for washing Brushes (Pi Hsi)*, of imperial (*Kuan*) and Ko porcelain, are of many kinds, being round and saucer-shaped, of the form of an althaea flower, with a rim of the foliated outline of a Buddhist stone gong, a lotus leaf with tilted margin, a joint of sugar-cane with everted mouth," etc.

"Those of Lung-ch'uan celadon porcelain comprise round dishes with a pair of fishes inside molded in relief under the glaze, chrysanthemum flowers, Buddhist alms-bowls, plaited and fluted platters."

"Among Ting-chou white pieces are barrels bound round with three hoops, vessels molded in the shape of a plum-blossom, a girdle ring, or a woven basket of osier; others have a cup in the middle to dip the brush in, encircled by a saucerlike rim to rub it on; and any one of the numerous small round dishes of this ware may be selected for use as a pencil washer."

"*Paper Weights (Chên Chih)*, molded in the form of coiled dragons, of lions and drums, of playing boys and grotesque monsters."

"*Seals (Yin)*, with handles of varied design, copied from ancient seals of jade, gold, and copper."

"*Seal-Color Boxes (Yin-Sê Ch'ih)*, for holding vermilion, include square, octagonal, and plaited boxes of Kuan and Ko porcelain, and the beautiful square caskets of Ting-chou fabrication with floral designs molded over the exterior."



FIG. 129.—Sacrificial Vase, of archaic form, with two handles in the shape of alligator-like dragons; the crackled glaze of mottled purple and green resembles that of the flamé vase in Plate XXIII.

"Censers (*Lu*), of varied form and design, are generally modeled after ancient sacrificial vessels of bronze. Incense was introduced into China by the Buddhists, who used the censers of elaborate design called *Po-shan Lu*. The Chinese, however, used these outside the temple, but made their censers for private use after indigenous designs of bronze. The porcelain censers of the *Sung* dynasty in turn furnished models for the bronze censers of the reign of *Hsiian-tê* (1426-35), which are well known in collections. The incense-burning apparatus in ordinary use consists of three pieces, comprising a box with cover to hold the incense, and a vase to hold the miniature poker, tongs, and shovel, which are made of metal, in addition to the censer. The Vases (*Chu P'ing*) selected for this purpose must be low and solid, so as to stand firmly without being overbalanced. The *Incense Boxes*

(*Hsiang Ho*) of white Ting-chou porcelain and the productions of Ching-tê-chên are preferred, those from Chün-chou being usually of comparatively coarser fabric. Sometimes they are nested, the outer box inclosing one or more smaller ones."

"*Paste Pots* (*Hu Tou*) include tall jars of Chien-chou porcelain, black outside, white within; jars of Ting-chou porcelain of oval form, fashioned in the shape of a bulb of garlic or of a bulrush head; and square vessels of Ko Yao, like a corn measure, with a horizontal bar stretched across the top as a handle."

"Of *Reading Lamps* (*Shu T'ing*) the best are the oil lamps with three nozzles of white Ting-chou porcelain."

Porcelain Pillows (*T'ü Chên*) were much used in summer during the *Sung* dynasty, being supposed to be good for preserving the eyesight. The palace of the Emperor *Ning Tsung* (1195-1224) is described as having been full of them. Pillows of smaller size were made for supporting the head of the dead body in the coffin, and these are often discovered in old tombs. For this reason the author of the *K'ao f'ian yü shih* prescribes that only those pillows of ancient porcelain that are two and a half feet long and over six inches broad should be used, and he insists firmly on the injunction that the "corpse pillows," which were generally only one foot in length, even if made of the finest Ting-chou ware, and most elaborately decorated with molded designs, must be ruthlessly discarded. One of these pillows, dug up from an ancient tomb, is described as having had the well-known verse of the poet Tu inscribed upon it in four stanzas, beginning "Wearing a girdle studded with a hundred jewels."



FIG. 130.—Vase of graceful form, artistically painted in delicate colors of the Yang-chêng period.

"*Watering Pot* (*Hua Chino*), of imperial porcelain (*Kuan Yao*), with the inscription upon it: 'Red oh! as dawn-hued drops scattered by fishes' tails: Rich oh! as early rain sprinkling the pear blossoms.' These similes might refer either to the fabric, of rich red paste, or to the glaze, the most highly appreciated tone of which was a pale purple flecked with red spots."

Mottled Hare-Fur Teacups (*T'ü-mao-hua Ch'a-oi*), of Ting-chou porcelain, are often referred to in books on tea of the *Sung* dynasty as specially suitable for use at the competitive tea-tasting parties; they were covered with an iron-gray glaze. In an oft-quoted line in his ode on boiling tea in the examination-hall, the poet Su Tung-p'o, who wrote in the eleventh century, alludes to teacups from the same factory enameled red: "In flowered porcelain of Ting-chou, like carved red jade."

The *Hare-Fur Cups* (*T'ü-mao Chai*), of Chien-an, in Fuchien province, were first described by Ts'ai Hsiang, a native of that province, in his account of the tea-plant, entitled *Ch'a Lu*, which was written in the eleventh century. He says: "Tea being of a pale whitish tint, black is the most suitable color for cups. Those made at Chien-an are of a soft black color, spotted

like the fur of a hare. These cups are rather thick and retain the heat, so that they cool very slowly when once warmed. For these reasons they are highly prized, and there is nothing produced at any of the other potteries to rival them."

"A Face Cup" (*7fen-mien Pei*), a wine-cup molded in the form of a man's face, of imperial porcelain of the *Sung* dynasty, is alluded to by the author of the *Ni ku lu* as being in the collection of Hsiang Yuan-tu.* This collector seems to have been the brother of Hsiang Yuan-p'ien, the author of our manuscript Album. The *Ni ku lu*, a book on objects of art, was written by Ch'ên Chi-ju in the sixteenth century, so that the author and our artist must have been contemporaries.

"A Double Wedding Cup (*Ho-ch'ing Pei*) of Ko Yao" is also described in the work just quoted, as molded in the form of twin peaches, standing in a saucer of the same material hollowed out in the center for their reception. The peaches were detached for use as wine-cups. At the marriage ceremony in China the bride and bridegroom must each drink in succession three cups of wine. The vessels are mentioned in the ancient ritual books, which prescribe that a wine-jar (*tsum*) filled with wine should be placed upon the altar on the east side of the door, with a basket tray upon its south holding four single cups (*ch'iao*) of the shape of the old libation cups, and one double cup (*ho-ch'ing*) which was a split gourd. In ancient times these cups were carved out of shell, as well as split from gourds; in modern times they are made of porcelain, gold, silver, and copper, or of hard stone. Some of the jade cups are beautifully carved and ornamented outside with appropriate symbols in open-work relief; a composite cup, for example, fashioned in the form of two interlacing lozenges, or a pair of linked hollow rings, emblems of union and success, overlaid with peaches and bats, symbols of longevity and happiness, and with the *shuang hsi*, or "double joy" hieroglyphs, special attributes of wedded bliss, displayed upon their surface.

"A Stem Cup (*Pa Pei*), of octagonal shape, of Ko Yao, in the collection of Hsiang Yuan-tu." The name of *pa pei* (literally "handled cup") is applied in China to the tazza-shaped cups used for tea or wine, just as the *pa wan* are the tazza-shaped rice-bowls, with high cylindrical stems. Cups with handles at the sides like our tea-cups are rarely seen in China even now; they were quite unknown in early times.

"Bowls decorated in Blue (*Hua Ch'ing Wan*), of Jao-chou porcelain." The *Ko ku yao lun* describes these bowls produced in the imperial potteries of Jao-chou in the *Sung* dynasty as being of thin texture and translucent material, painted in blue on a white ground, and as but slightly inferior to the Ting-chou porcelain of the period. This refers to the earliest porcelain of Jao-chou, which became so famous in after times.

Wên Chên-hêng, the author of the *Ch'ang wu chih* quoted in the *Ch'ing-t'ê-chên T'ao-hu*, book ix, gives the following short account of *Sung* porcelain: "The Ch'ai porcelain (of the preceding dynasty) is the most valuable of all, but not a single piece remains; it is said to have been blue as the sky, clear as a mirror, thin as paper, ringing like a musical stone. Of the porcelains called Kuan, Ko, and Ju, the best is of pale blue (or green) color,



FIG. 131.—Vase, with three lions in full relief upon the shoulder pursuing brocade balls, roughly decorated in enamel colors, with gilding.

* A cup of this peculiar form, of pale blue, uncracked Ju-chou porcelain of the *Sung* dynasty, is mentioned among the things sent from the palace at Peking by the Emperor *Yang-ching* as a model for T'ang Ying to reproduce at Ching-t'ê-chên.

the whitish glaze comes next, the ash-gray last; that crackled with lines like fissured ice of the color of eel's blood is ranked highest, a black reticulation in the pattern of the petals of plum-blossom next, minute broken lines lowest. In Chün-chou porcelain rouge-red color is the best; the green, like fresh onion sprouts or emerald jade, and the inky purple, come next; the mixed colors are not so much appreciated." Again, the "Kuan Yao has the glaze crackled like claws of crabs, the Ko Yao like roe of fish. The Lung-ch'üan porcelain is very thick and of comparatively coarse workmanship."

"For Flower Vases good specimens of Kuan, Ko, and Ting porcelain should be selected; an ancient vase of gall-bladder shape, or one molded like a branch of a tree, a small divining-rod receptacle, or a paper-beater vase; as to the others, like those with decoration engraved under the glaze, the painted blue and white, the aubergine and gourd-shaped vases, the medicine jars with small mouths, flattened bodies, and contracted feet, and the new Chien-chou vases, none of these are so suitable for the study of a simple scholar; the goose-neck bottles and the hanging wall-vases also are not all of good style."



FIG. 132.—A grayish-white crackle with reddish spots, interrupted by encircling bands and ring handles of iron-gray biscuit.

"Among flower-vases of Lung-ch'üan and Chün-chou porcelain there are some very large ones, measuring two or three feet in height, which are well adapted to display old branches of the blossoming plum at New-Year's time."

"In white Ting-chou ware we have Pencil Rests (*Pi Ko*) of three hills, of five hills, and of children reclining on flowers; among the Brush Pots (*Pi Tung*) of ancient manufacture, a joint of bamboo is the most valued form, but it is difficult to find one large enough. Those of old celadon, with fine decoration worked under the glaze, may also be chosen. More elaborate forms, like that of a drum pierced at the top with holes for the brushes and the cake of ink, although ancient, are in bad style. Brush Washers (*Pi Hsi*) of Kuan and Ko porcelain include althæa-blossom dishes, dishes with rims foliated like

the outline of a hanging gong, lotus-leaves with the margin tilted up all round, and sugar-canes with expanded mouth; those of Ting-chou comprise three-hooped tubs, plum-blossoms, and square saucer-shaped receptacles. Brush Washers of Lung-ch'üan porcelain include round dishes with a pair of fish, chrysanthemum flowers, and vessels with hundred-fluted sides. Among Water Droppers (*Shui Chu*), for the pallet, of the Kuan, Ko, and Ting-chou wares, there are square and round upright gourds, recumbent gourds, twin peaches, lotus capsules, and aubergine pots with leaves trailing round. For Seal-color Boxes (*Yin Ch'ih*), the square-shaped, of Kuan and Ko fabrication, are the best; those of Ting-chou, the octagonal and many-lobed shapes, come next; those painted in blue on a white ground, and the oval boxes with covers, are not so much valued."

"Waterpots (*Shui Chung-Ch'eng*), for the writing-table, are often made of copper, but copper becomes corroded and infects the water, so that it injures the brush, for which reason porcelain is considered to be a preferable material. Among such receptacles of Kuan and Ko fabrics there are miniature fish-bowls, Buddhist alms-bowls, and round cups drawn in at the mouth. For Ink Pallets (*Pi Yen*), the small, round, shallow dishes, either of Ting-chou or of Lung-ch'üan ware, serve excellently. There are Paste-Pots (*Hu-Tou*), of Ting-chou fabrication, of the shape of garlic bulbs, and oval jars with covers; and of Ko ware in the form of a square corn-measure with a rodlike handle across the mouth."

This account shows how much porcelain was coming into general use before the close of the Sung dynasty. One of the principal causes was the growing scarcity of copper and consequent monetary difficulties, which provoked the passage of sumptuary laws, making the posses-

PLATE XXVI.

DECORATED CORAL RED VASE.

VASE (Hua Ping), with globular body and slightly spreading neck, decorated in enamel colors, with an imperial dragon pursuing the jewel of omnipotence, relieved by a monochrome iron-red ground of pure vermilion tint, of the Ch'ien-lung period (1736-95).

The outlines of the decoration are penciled in underglaze blue. The five-clawed dragon coiled round the neck of the vase is colored green, with the enamel laid on thickly, so as to stand out in slight relief, the jewel being deposited on the shoulder as a yellow disk with a green spiral coil inside emitting bluish flames.

The rim of the foot shows a paste of grayish tint; the glass underneath, of pale-green color, is cracked.



THE HISTORY OF THE
ROYAL SOCIETY OF LONDON
IN THE SEVENTEENTH CENTURY
BY JOHN VAUGHAN
M.D.C.C.C.

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sion of bronze articles a penal offense, after every available object had been collected for the mint and melted down into "cash." Most of the objects of art had previously been modeled in copper or other metals, and the corresponding things when first made of porcelain were generally fashioned, as we have seen, after the older bronze designs. An early vase of Ting-chou porcelain, for example, will be found to be molded in the same shape, with grotesque mask-handles in relief, and chiseled with rings and borders of similar ornamental frets as were employed previously in the decoration of bronze work.

Some of the larger pieces produced at these last kilns are remarkably fine examples of the potter's art, excelling in the graceful curves of their classical outline and in the perfect finish of the ornamental details, which are worked in flowing relief or graved with the point



FIG. 133.—Large, heavy Vase of the Sung dynasty. Exceedingly dense body and deep indented glaze of livid red, purple, and gray.

under the soft-looking glaze of ivory-white tint. This glaze has usually a finely crackled surface, and being of a soft, absorbent nature it is often mottled and stained with age. The reproduction of these *Fên-Ting* vases at Ching-tê-chên taxed all the energies of the celebrated Tang Ying in the first half of the eighteenth century, and his handiwork is valued at its weight in gold by collectors of the present day, more highly even than the original models, which are not so often seen out of China. The Koreans worked in the same lines, and the earliest Satsuma ware produced under their influence in Japan, with its finely crackled ivory-white texture, offers a surprising resemblance to the old Chinese *Fên-Ting* porcelain.

The specimens of *Sung* porcelain were generally sent down from the collections in the palace at Peking as models of monochrome coloring, and it would be very interesting to have a complete catalogue of the ancient relics preserved there. There are manuscript lists in existence compiled by the Chamberlain's department, of which I have seen two or three, detailing the articles of furniture and art objects contained in the halls of the several palaces. I have

had the opportunity of consulting one of these in the library of Mr. H. R. Bishop, of New York. It is the official list of the contents of the Shu Ch'ing Yuan, one of the palaces in the Western Park at Peking, dated the thirteenth year of *Chia-ch'ing* (1808). The objects of art catalogued are of bronze, *cloisonné* enamel, carved red lac, jade, and porcelain, and offer, no doubt, a fair representation of the collections in the other parts of the palace.

There are eighty-four pieces of porcelain on exhibition, of which seventeen are attributed to the *Sung* dynasty, being referred to six of the different potteries referred to above, and confirming in their character the accounts quoted from the books.

1. *Fu Yao*.

Pencil Rest (Pi Shan), in the form of a miniature range of hills.

Brush Washer (Pi Hsi), a fluted dish modeled in the shape of a rose-mallow flower.

2. *Kuan Yao*.

Fluted Dish (P'au), of rose-mallow design.

Vase (P'ing), with a girdle in open-work carving.

3. *T'ing Yao*.

Dish for holding quinces (Mu-kua P'au), mounted with a copper rim.

Beaker-shaped Vase (Hua Ku), of *F'eu-T'ing*, with a piece broken out, and cracked.

Shallow Bowl (Hsi), of *F'eu-T'ing*, with copper-mounted rim, upon two rosewood stands.

Olive-shaped Vase (So-lan P'ing), with a copper band round the rim.

Jar, with Cover (Kai Wan).

Round Dish (P'au), with a copper rim.

4. *Lung-ch'uan Yao*.

Jar, with Cover (Kai Kuan).

5. *K'o Yao*.

Two round, fluted *Dishes (P'au)*, of rose-mallow design.

Shallow Bowl (Hsi) for washing brushes.

Round, fluted *Dish (P'au)*, of chrysanthemum design.

Waterpot (Shui Ch'eng), with a coral spoon inside.

6. *Ch'iu Yao*.

Double Gourd Vase (Hu-lu P'ing).



FIG. 134.—Small Vase of archaic character. A coarse, black, cracked ground, with a bold design in dark violet-blue.



FIG. 135.—Snuff-bottles: (1) Blue and white; (2) White paste, modeled in high relief, and surmounted by the dog Foo; (3) Perforated and reticulated design in Fên-ting white paste.

CHAPTER VI.

YUAN DYNASTY.

IN the thirteenth century A. D. China was overrun by the Mongols and was gradually conquered by them, the *Sung* dynasty being driven into the sea. A new dynasty with the title of *Yuan* was founded in 1280 by Kublai Khan, the grandson of the famous Mongol Genghis. In 1368 the *Yuan* dynasty was overthrown, the Mongols expelled to the north of the Great Wall, and a native dynasty once more ruled, under the title of *Ming*. The Mongols consequently reigned with their capital at Khanbalik, or Cambalu, "City of the Khan," the modern Peking, for less than a century altogether.

After the Mongol conquest the principal provincial ports were given to Tartars, who seem to have cared only for the money they could wring out of such native industries as remained after the war, without caring to support them in any way. Many of the old potteries disappeared about this time, and Ching-tê-chên began to occupy the prominent position in the ceramic field which it has held ever since. In 1296, the second year of the reign of the second emperor, *ping shên* of the sexagenary cycle, Fou-liang-hsien was promoted to the rank of a chow city, a Mongol being appointed governor (*darughha*) of Fou-liang-chou, as it was now called. Ching-tê-chên was made a customs station, and the superintendent of the potteries was appointed commissioner, with the title of *fi-ling*. In the period *Tai-ling* (1324-27) the governor of the province of Kiang-si was appointed superintendent of the potteries (Chien 'tao), and ordered to go there whenever an imperial requisition was issued, and to close the imperial manufactory after the work was finished, pending the issue of a new decree.

The first edition of the *Annals of Fou-liang-hsien* had been issued during the *Sung* dynasty in the cyclical year *kêng wu* (1270), of the *Hsien-shun* period. Before this its events had been recorded in the *Annals of Po-yang*, which were published in the year 1215. In the *Yuan* dynasty a new edition of the *Annals of Fou-liang* was compiled by the native scholar Ts'ang Ting-fêng and published officially in the period *Chih-chih*, the cyclical year *jên-hsü* (1322). This edition included a special memoir on the porcelain manufacture, *T'ao chi lüa*, by Chiang Chi, which is found reprinted in every subsequent edition of the *Annals*, as well as in the *Statistical Descriptions* of the prefecture of Jao-chou-ju, and of the province of Kiang-si. This is the earliest account in any detail of the ceramic industry which we have, and I will translate it here, omitting only some of the less interesting passages, such as the author's diatribes upon the excessive taxation levied upon the industry in his time:

"The potteries at Ching-tê-chên contained formerly more than three hundred manufactories. The porcelain produced in its workshops was of pure white color and without stain, so that the merchants who carried it for sale to all parts used to call their ware 'Jao-chou Jade.' It was

compared with the red porcelain of Chên-ting-fu, and with the emerald-green ware of Lung-ch'uan-hsien, and found to surpass them both in beauty.*

"The furnaces are carefully measured by the officials, and their length in feet and the number of workmen employed in each one are recorded upon the registers, to fix the proportion of tax to be levied; neither the size of the fire, nor the number of channels, chimneys, and vent-holes being reckoned or put on the register.

"The potters are given land to cultivate for their living, and not paid regular wages; they are settled round the masters of the factories, and called together by their orders when necessary, which is called 'opening the works.' When they have cased the ware in the seggars (*hsia*), these are placed carefully in different parts of the furnace so that the contents may be properly fired, which is called 'firing the kilns.' At the time of lighting the fire the amount of silver fixed on the register, including the tax for the workmen passing in and out, according to the kiln table, must be paid; this is called 'reporting the fire.' After the fire has been kept up one day and two nights it is stopped, and when the furnace is opened the merchants throng to buy and select the best pieces; this is called 'choosing the porcelain.' For settling the accounts of the sale an accountant is employed in each factory, and dealers are licensed by the officials, who examine the accounts; this is called the 'shop license.' For carrying the porcelain to the river licensed porters are employed, who are provided with papers to enter the quantity carried and the number of journeys for which the merchants have to pay; these are called 'porterage tickets.' Such are the general regulations of the manufactories.



FIG. 136.—Gourd overspread with a network of the gourd-vine, with five bats in the meshes; pale blue monochrome glaze, touched in parts with copper-red.

"Throughout the province of Chê (Chekiang), both east and west, they prefer the yellowish-black or brown ware, which is produced in the potteries of Hu-t'ien; in the provinces of Chiang (Kiangnan),

Hu (Hukuang), Ch'uan (Ssüch'uan), and Kuang (Kuangtung), the greenish-white or celadon ware which comes from the kilns of Ching-tê-Chên proper.

"The bowls (*wau*) engraved with fish and waves and those of tazza shape with high feet, and the dishes (*tiêh*) with the glaze shaded in different tones and those ornamented with 'sea eyes' and 'snow-white flowers,' are the kinds which sell profitably in Ch'uan (Ssü-ch'uan), Kuang (Kuangtung), Ching and Hsiang (Hunan and Hupei). The large dishes (*faü*) of horse-shoe shape and of 'betel-nut' glaze, the large bowls (*yü*) of lotus-blossom design, and the square forms with indented corners, the rice-bowls (*wau*) and the platters (*tiêh*), with painted decoration, with silvery designs, with fluted sides, and with encircling strings, these are sold readily in Kiangnan, Chekiang, and Fuchien provinces. The different kinds have all to be selected to please the fancy of the consumer of each district.

"There are many different forms of censers (*lu*) made for burning incense, in the form of fabulous lions (*ü*), of the ancient bronze sacrificial vessels *t'ing* (three-footed and four-footed)

* The red porcelain of Ting-chow, in the prefecture of Chên-ting-fu, used to be compared to carved carnelian by the poets of the 7th century. The other ware alluded to is the old celadon porcelain of Lung-ch'uan, which was often of bright grass-green tint during the Sung dynasty.

PLATE XXVIII

CRACKLED GREEN VASE.

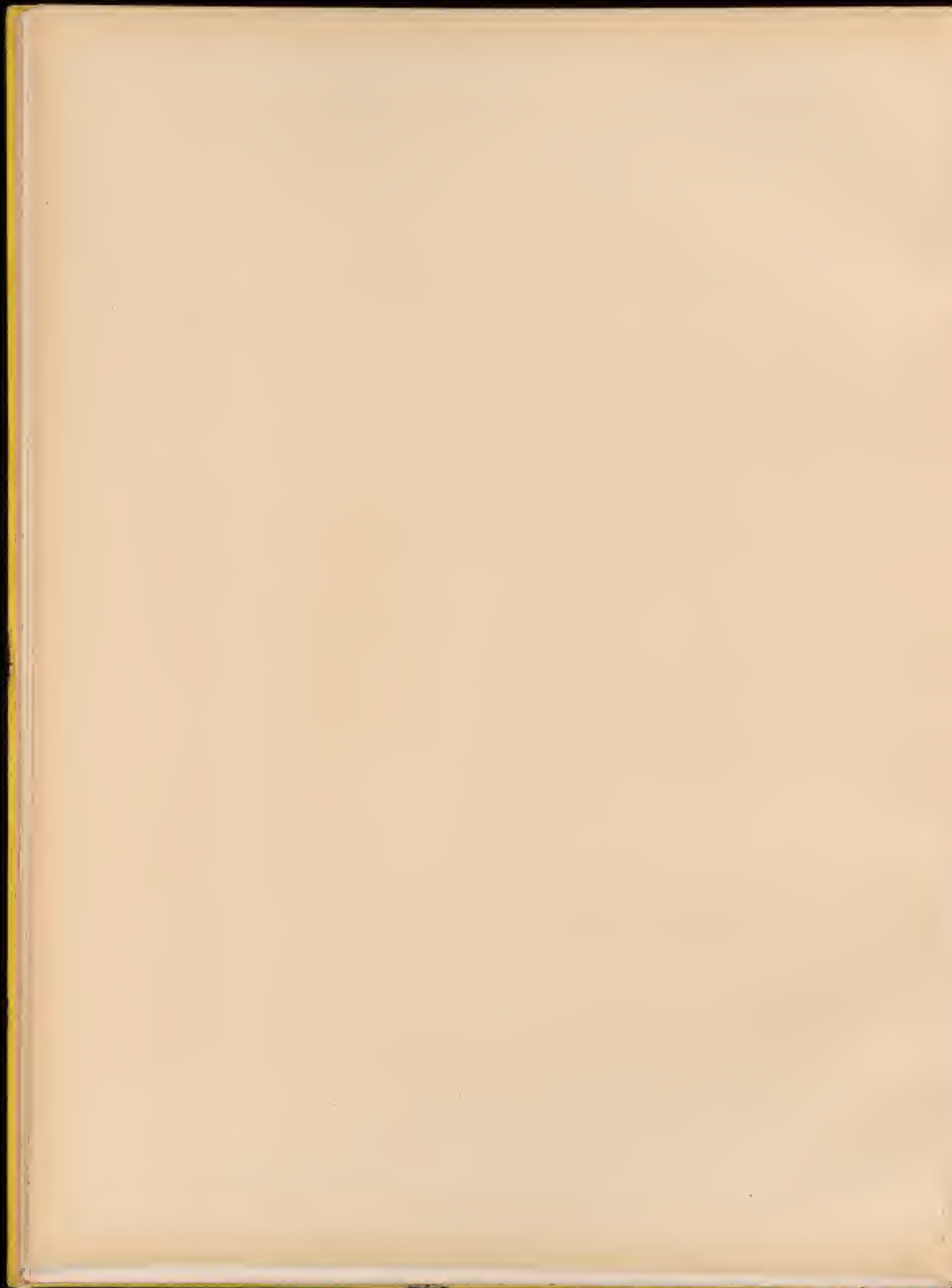
VASE (P'ing), 16 $\frac{1}{2}$ inches high, bottle-shaped, with globular body and wide tubular neck, invested with a monochrome glaze of pale "camellia-leaf green" color, minutely cracked throughout. The foot is enameled underneath with the same glaze, which is also partially spread on inside the mouth, so as to leave some of the buff-colored paste visible. The rim of the mouth is lightly touched with a ring of brown tint.

The fine crackle is sometimes known as *trouée*, from its resemblance to the scales of the trout; the Chinese call it *yi lei wen*, or "fish-roe crackle," as distinguished from the coarser reticulation of the *ping lich wen*, or "fissured ice crackle." The color approaches "apple green." The period is Ch'ien-lung (1736-95). It is compared "au biscuit," like the finely crackled turquoise vases of the time, and the paste is of similar character.



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and *yi* (bowl-shaped), of the ancient caldrons with three hollow legs called *li*, of the ritual form used for the worship of heaven (*chao-t'ien*), with elephants as feet (*hsiang t'ui*), like square scent-caskets (*hsiang lien*), or round tubs (*t'ung-tz'ü*). The various kinds of vases (*ping*), for flowers and ornament, include trumpet-mouthed beakers (*ku*), bladder-shaped vases (*tan*), bottle-shaped vases with handles and spouts (*hu*), vessels of Buddhistic form for ceremonial ablution (*ching*), vases shaped like gardenia flowers (*chih tz'ü*) or like lotus leaves (*ho yeh*), double gourds (*hu hu*), musical pipes (*lü kuan*), vases with animal mask-handles (*shou huan*) and glass forms (*lin-h*); and there are many other empty names and fine distinctions difficult to define, which are really of value to nobody but the dealer.

"Speaking generally, the porcelain consumed in the two Huai provinces (Kiangsu and Anhui) consists of the inferior pieces rejected by the provinces of Kiang (Kiangsi and Kiangnan), Kuang (Kuangtung), Min (Fuchien), and Chê (Chekiang); the native dealers sell such to them under the name of *huang tiao*, or 'yellow stuff', because the color of the glaze is inferior, and the ware is only fit to be thrown away. The above is a short *résumé* of the kinds of porcelain articles made.

"In winter the paste freezes, and porcelain can not be fired. When the pieces are newly shaped they are very soft, and must be carried with care into the fire-chamber. As to the firing the proper time can not be exactly fixed, so that it is necessary to look through the aperture of the kiln to see whether the porcelain is properly baked, judging by the white heat of the fire.

"The porcelain earth prepared from Chin-k'eng stone is used in the fabrication of the finest porcelain, the rocks produced at Hu-k'eng, Ling-pei, and Chieh-t'ien being of the second class. The different earths brought from Jên-k'eng, Kao-shan, Ma-an-shan, and Tz'ü-shih-t'ang are red in color and are used only in the fabrication of the seggars and molds. If these be mixed with the other kinds in the preparation of the paste, it is of inferior quality, and the porcelain is not worth buying. It is in the hills of Yu-shan that the mountain brushwood is collected to make the ashes used in the preparation of the glaze. The method followed is to pile the lime burned from the stone in alternate layers with this brushwood mixed with persimmon (*Diospyros*) wood, and to burn the two together to ashes. These ashes must be combined with the 'glaze earth' brought from Ling-pei before they can be used. The pieces after they have been glazed are fired either upright or bottom upward. There are several distinct branches of work divided between the potters, the seggar-makers, and the preparers of the earth; the pieces before they are fired are fashioned by the different processes of throwing the paste on the wheel, finishing it with the knife on the polishing wheel, and finally by glazing it; the decoration is executed by molding, by painting, or by carving the ornamental designs. The different steps in the ceramic manufacture are kept distinct, and all provided with technical names.

"The kilns are inscribed on the register according to their measurement, and heavy fines are inflicted if they are lighted without authority. The glaze must be stamped in three grades of color according to its quality, and severe punishment follows the use of the wrong grade. The official inspectors must be bribed at every step, and if the slightest rule be infringed even the shop-dealers and the porters are made jointly responsible and punished. The penal regulations are both numerous and minute; yet, where formerly the revenue was most rich and abundant, there is now nothing but complaint of its insufficiency. Still the total amount of taxes has been increased by a large percentage. There are contributions levied for the governor



FIG. 137.—Yao-pien Vase, in the form of three chalcant gourd tied with a ribbon, exhibiting a play of mottled crimson and purplish tints.

of the province, who is superintendent, and for his deputies, for the monthly expenses of the officials of Jao-chou, and for the police of Ching-tê-chên, besides an allowance for the widows and orphans of the potters, the total mounting up to a monthly sum of over 3,000 strings of 'cash.' Then there are levies in spring and autumn for the soldiers, taxes for sacred holidays and the worship of heaven and earth, presents and money for the periodical repair of the examination halls, making one hundred and fifty strings more, all exacted by the officials on pain of instant punishment. I can give personal testimony, as I have seen for several tens of years past how the successive superintendents of this place have constantly, when transferred to other posts, left in debt to citizens of the chou.



FIG. 138.—Small Cup of white porcelain, with pierced sides, inclosing Taoist divinities in relief, touched with colors.

them and the place made too hot for him. The times are bad, and it is useless to look for the honest officers of olden days," etc.

The potteries of Hu-t'ien referred to in this memoir were at Fou-liang-hsien, in the vicinity of Ching-tê-chên, from which they were separated by a small river. They were closed during the *Ming* dynasty, and are now represented only by ruins in a small hamlet with a pagoda on the southern bank of the river.

The other three potteries alluded to in the last paragraph of the memoir were situated at different stages on the overland route from Ching-tê-chên to Ch'üan-chou, the chief city of the province of Fuchien at that time, and the principal port for foreign trade, as we are told by Marco Polo and by Arab writers of the time.

Lin-ch'üan-hsien was in the prefecture of Fu-chou-fu, Nan-feng-hsien in the prefecture of Chien-chang-fu, both in the province of Kiangsi. The porcelain of the former place is described as having been of finely levigated clay, thin, and generally of white color with a tinge of yellow, and to have been sometimes decorated with rough painting. That of Nan-feng, made of similar material, was slightly thicker; the pieces were often decorated with painting in blue, while others are said to have resembled the coarser yellowish variety of Ting-chou ware. Chien-yang-hsien was in the province of Fuchien, nearer to Ch'üan-chou; it was already in existence in the *Sung* dynasty, and we have seen above that it was celebrated then for the production of the black tea-bowls which were so highly appreciated at the competitive tea clubs of the time under the name of "hare-fur cups."

Chien-yang must surely have been the factory referred to by Marco Polo as situated in the province of Fuchien, and as being the seat of the production of the porcelain exported to all parts of the world from Ch'üan-chou, which was known to him by its Persian name of Zayton. The name of the factory given by him may be a local rendering of Chien-chou, the old name of the department. The only other factory that we know of in the province was that of Tê-hua, which was not founded till later, in the *Ming* dynasty.

He says (Yule's *Marco Polo*, Book II, chap. lxxxii): "Let me tell you also that in this prov-

"Inquiring for the cause of this failure of revenue, there are five reasons: 1. The opening of the factories for work depends upon the abundance or scantiness of the harvest. 2. The porcelain manufactures in Lin-ch'üan, Chien-yang, and Nan-feng have diverted much of the profit. 3. If the payment of the taxes be delayed a day, the police runners come knocking at the gate and devour everything like caterpillars. 4. The prisons are without jailers, and the proper officials have deserted their posts, so that dishonest men have nothing to fear. 5. The permanent local officials are banded together, and if an honest official should by chance be sent, he is immediately accused by



FIG. 139.—Small Teapot, one of a pair, of turquoise crackle, artistically fashioned in the form of a lotus flower, the cover a lotus leaf, the handle a dragon, and the spout an alligator with gaping mouth.

PLATE XXVIII.
VASE DECORATED IN CORAL
RED.

CLUB-SHAPED VASE
(Pang-chih P'ing), 17 $\frac{1}{2}$ inches
high, painted in overglaze iron-
red of darker and lighter shade, with
touches of gold and spots of black to de-
fine the eyes of the dragons, executed in
the vigorous style and coloring of the
reign of K'ang-hsi (1662-1722).

The body of the vase is decorated
in panels of different shape, surrounded
by a red ground diapered with chry-
santhemum scrolls. Two large oblong
panels contain four-clawed dragons dis-
puting among clouds, in pursuit of the
jewel of omnipotence, which is depicted
as a gilded disk with spiral center, as
if whirling in the air. At the sides
there are two rectangular panels with
flowers and flying insects, branches
of pomegranate fruit and blossoming
peach, and sprays of bamboo, and two
panels of falconed water below, with
carp swimming in the midst of water-
plants.

The shoulder is encircled by a
broadened ground of diamond pattern
studded with peach blossoms and broken
by four-petaled medallions with chry-
santhemum flowers inside; the neck is
painted with four circular shou char-
acters in a graceful floral scroll; the
elaborate decoration being completed by
a band of false gourdons round the
foot, a ring of spiral scroll on the up-
right lip, and a castellated border at the
base of the neck.



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ince there is a town called Tyunju, where they make vessels of porcelain of all sizes, the finest that can be imagined. . . . Here it is abundant and very cheap, insomuch that for a Venice groat you can buy three dishes so fine that you could not imagine better."

Soon after Marco Polo, Ibn Batuta, an Arab, came to this port, of which he writes (*Voyages d'Ibn Batoutah*, traduits par Défrémery et Sanguinetti, t. iv, p. 256): "On ne fabrique pas en Chine la porcelaine, si ce n'est dans les villes de Zeïtoun (Ch'üan-chou) et Sincalan (Canton). Elle est faite au moyen d'une terre tirée des montagnes qui se trouvent dans ces districts; laquelle terre prend feu comme du charbon. . . . Les potiers y ajoutent une certaine pierre qui se trouve dans le pays; ils la font brûler pendant trois jours, puis versent l'eau par-dessus, et le tout devient une poussière, ou une terre qu'ils font fermenter. Celle dont la fermentation a duré un mois entier, mais non plus, donne la meilleure porcelaine; celle qui n'a fermenté que pendant dix jours, en donne une de qualité inférieure à la précédente. La porcelaine en Chine vaut le même prix que la poterie chez nous, ou encore moins. On l'exporte dans l'Inde et dans les autres contrées, jusqu'à ce qu'elle arrive dans la nôtre, le Maghreb (Morocco). C'est l'espèce la plus belle de toutes les poteries."

Another manufactory which acquired some renown under the Yuan dynasty was that of Ho-chou, in the province of Kiangnan, where a goldsmith named P'êng Chün-pao produced imitations of the white porcelain of Ting-chou, of good color but very fragile, which were called at the time "New Ting-chou Porcelain," and the best of which, it was said, could hardly be distinguished from the genuine old ware.

The porcelain produced at the imperial manufactory at Ching-té-chên is briefly described in the *Ko ku yao lun*, which says, under the heading of "Ancient Jao-chou Porcelain": "The porcelain made at the imperial factory was thin, translucent in texture, and very fine. It included plain bowls drawn in at the waist, and bowls with unglazed rims, which, although thick, were of pure white color and perfectly translucent. These were as good as the Ting-chou bowls, although not so high in price. The white bowls made in the Yuan dynasty, with small feet and molded decoration, which have inscribed inside the mouth, *Shu fu*, or 'imperial palace,' are also very fine. There was, besides, green porcelain and decoration in many colors, but these are considered to be more common. Another variety of porcelain was of greenish-black color, penciled with designs in gold; this consisted chiefly of wine-pots (*chiu lu*) and wine-cups (*chiu chan*), which are extremely beautiful." The author, speaking of these wine-pots adds: "Such things were unknown in China before the Yuan dynasty, when so many novel forms were introduced. In former times the wide shallow bowls called *fiéh* were preferred for drinking tea because they were so easily dried and did not retain the dregs. Vases were used for the hot water; ewers and pots with spouts were new things for tea and wine; so were the tall upright teacups (*chia chung*) with saucers, and the stem wine-cups (*pa pei*) with tray. Neither these nor the bowls (*yü*) with lips were known in the wares of the Sung dynasty, either in imperial or in Ting-chou porcelain."

There is one specimen of this dynasty in our illustrated album which is described as follows:

"Small Vase (*Hsiao P'ing*) of imperial porcelain (*Shu fu Yao*) of the Yuan dynasty, bottle-shaped, with a globular body receding to a slender neck, which ends in a bulging galle-shaped enlargement surrounding the circularly rimmed mouth. It is decorated with dragons with two-horned bearded heads and serpentine bodies with three-clawed legs, coiling through spiral scrolls of clouds, all etched in the paste under the white glaze. The pure white porcelain of our own dynasty of the reigns of *Yung-lo* and *Hsüan-ê*, with the decoration faintly engraved under

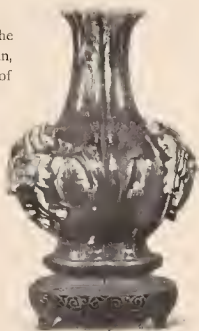


FIG. 140.—Three-lobed Vase, with lions in relief, coated with a variegated translucent glaze, splashed with olive-brown and crimson patches of mottled tint.

the glaze, was all made after the style of this imperial porcelain. The *Shu fu* porcelain itself was modeled after the fabrication of Ting-chou under the northern *Sung* dynasty, and this vase has its form and glaze, as well as its style of decoration, all designed like a Ting-chou piece. The vase has underneath the mark *Shu fu*, 'imperial palace,' engraved in the paste under the glaze. Its form and size adapt it for ornamenting the middle of a small dinner-table, with a spray of narcissus, begonia, golden lily, or dwarf chrysanthemum put inside. It is now in my own library." H. 4 in.

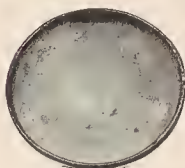


FIG. 141.—Bowl of Yuan dynasty ware (Yuan Tz'ò), of reddish-gray body, with cracked purplish glaze, mottled with brown.

We have but few authenticated pieces of the *Yuan* dynasty in modern collections, so that this specimen is of special interest, as belonging to a transition period, and connecting the molded and etched dishes of the *Sung* dynasty, which are often seen with rims bound round with copper collars, with the eggshell cups and bowls of the reign of *Yung-to* at the beginning of the fifteenth century. The other kinds of porcelain, such as the celadons and the crackled wares, show similar transition characters; and the massive stoneware cups and bowls, known commonly as *Yuan* porcelain (*Yuan Tz'ò*), found throughout northern China, can hardly be distinguished from ceramic productions of the *Sung*. They are characterized by a thick glaze of unctuous aspect, finely crackled throughout, usually of pale lavender tint speckled with red, which often only partially covers the surface, so as to leave the lower part of the bowl bare. Another glaze is of a light sky-blue color, sparsely crackled or uncrackled, which often exhibits a ferruginous crimson stain at some point, of accidental origin, but much appreciated by Chinese collectors of the present day. The vase illustrated in Plate XII, 2, is a typical example of the period, with its finely crackled *clair-de-lune* glaze stained with a red ferruginous blotch.

One of the massive bowls (H. 3 in., D. 6½ in.) of the *Yuan* dynasty is shown in Fig. 141. It is composed of a reddish-gray ware of intense hardness, invested with a crackled glaze of pale purple tint, mottled with darker spots, and becoming brown at the edges, which runs down in a thick mass underneath, covering only two thirds of the surface, and ending in an irregularly undulating line. The smaller bowl (H. 1½ in., D. 4¼ in.), exhibited in Fig. 3 (a), is an example of the crackled ware of the period of hard, gray, dense texture, covered with a thick, lustrous glaze of ivory-white tone, minutely crackled with a reticulation of dark lines; the lower third and the foot underneath are left unglazed.

The Mongols conquered nearly the whole of Asia and a large part of eastern Europe; they sent fleets for the conquest of Japan as well as to Java; and Chinese junks sailed every year from the port of Ch'üan-chou to the Persian Gulf, carrying among other cargo, we are told, greenish-white or celadon porcelain. Many of the crackled vessels treasured by the natives of Borneo and other islands of the Pacific are to be referred, doubtless, to this time.

Some of these last-mentioned relics seem, however, to have come from the poteries of the province of Kuangtung, being made of a dark-brown stoneware covered with mottled glazes, often brilliantly colored. This is the Kuang Yao, which is still made and exported from Canton at the present day. Some of this ware was crackled, like the vase shown in Fig. 142, which is a specimen of Kuang Yao attributed to the *Yuan* dynasty.



FIG. 142.—Jar of archaic iron-gray stoneware, with crackled glaze of gray celadon; specimen of Kuang-Yao of the Yuan dynasty.

PLATE XXIX.
SAPPHIRE-BLUE VASE.

VASE (P'ing), 12 $\frac{1}{2}$ inches high, covered with a monochrome glaze of an intense and rich sapphire-blue color, minutely and uniformly cracked throughout. It is a cobalt-blue, the *gris bleu* of French ceramists, the *pao-shih lan*, or "sapphire-blue," of the Chinese.

It invests a buff-colored paste, exhibited under the foot, which is unglazed. The vase is probably not older than the Ch'ien-lung period (1736-95).



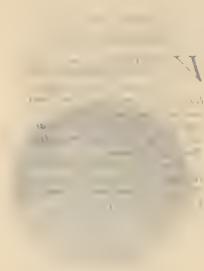








FIG. 143.—Miniature Censer (two inches in height), with a grayish-white cracked Ko Yao glaze.

CHAPTER VII.

MING DYNASTY.—REIGNS OF HUNG-WU, YUNG-LO, HSŪAN-T'É, CH'ENG-HUA, HUNG-CHIH, CH'ENG-T'É, CHIA-CHING, LUNG-CH'ING, WAN-LI, T'EH-CH'U, CH'UNG-CH'EN.

THE *Ming* dynasty reigned in China from 1368 to 1643, when it was overthrown by the Manchus, who still occupy the throne at Peking. The emperors of the *Ming* dynasty patronized the ceramic art, and the manufacture of porcelain made considerable advances down to the reign of *Huan-li*, during which such large sums were lavished that the censors vigorously protested against the expenditure of so much money on mere articles of luxury. The manufacture became gradually concentrated at Ching-tê-chên, where the potters collected from all parts and established themselves round the imperial manufactory. From this time forward artistic work in porcelain became a monopoly of this place, and the productions of other potteries are noticed only by way of parenthesis, as they generally confined themselves to the fabrication of coarser ware for everyday consumption, while Ching-tê-chên produced the more decorative kinds, which were distributed from its kilns throughout China and sent from the most accessible seaports to all parts of the world.

The mass of native ceramic literature is now so great as to be rather embarrassing, and we will depend chiefly on the official annals of Fou-liang-hsien and on the *T'ao Shuo*, the author of which devotes his third book to a general account of the porcelain of the *Ming* dynasty, and his sixth book to a description of particular specimens of the ceramic art, arranged chronologically under the reigns to which they belong.

洪武, HUNG-WU (1368-98).

The founder of the dynasty established his capital at Nanking, and, according to the official records, in the second year of his reign (1369) the imperial manufactory was built at Ching-tê-chên, on the south side of the Jewel Hill, which was inclosed within the wall surrounding the manufactory, and formed its "protecting hill," according to Chinese geomantic science. Offices were also built on the eastern side for the Tao-t'ai of Chiu-chiang (Kiukiang), who was stationed here to superintend the fabrication of porcelain for the use of the palace, and to forward it annually to the capital.

永樂, YUNG-LO (1403-24).

Hung-wu was succeeded by his grandson, who was soon, however, deposed by his uncle, the powerful viceroy of the northern provinces, who declared himself emperor in 1403, under the title of *Yung-lo*, and made Peking, the famous Cambalu, or city of the Mongol khans, once more the capital of the Chinese Empire, as it remains to the present day. The *Yü Ch'ü Ch'ang*, or "Imperial Porcelain Manufactory," at Ching-tê-chên, continued, as before, to furnish imperial ware for the use of the court, which was sent all the way to Peking by water, the boats traveling from the potteries down the Chang River to Jao-chou-fu, across the Poyang Lake, down the great river

Yangtsū to Chinkiang, and thence by the Grand Canal to Tientsin, and by the river Pailho to their final destination.

The imperial porcelain of this reign was distinguished for its white enamel, which is described as having been often pitted on the surface, or perforated by "palm-eye" spots. It was engraved with ornamental designs etched in the paste underneath, or decorated both in cobalt blue and in colors. It is generally ranked by native connoisseurs below that of the reigns of *Hsüan-tê* and *Ch'êng-hua*, but above that of *Chia-ching* and later reigns.



FIG. 144.—Superficially crackled copper-red glaze of varied tones of mottled hue, passing into pale green above, deepening below where superfluous drops have been removed by the wheel.

The blue and white variety is described in the *Po wu yao lau*, which says: "The cups (*pei*) of form adapted to be grasped by the hand, with an upright rim, a waist drawn in, and a glazed foot encircled by an unglazed ring, which were ornamented in the interior with a pair of lions playing with brocaded balls, and had inscribed inside, at the bottom, the seal mark, either in six characters, *Ta Ming Yung lo nien chih*, 'Made in the reign of *Yung-lo* of the great *Ming* dynasty,' or in four characters (the name of the dynasty being omitted) no larger than so many grains of rice. These were of the first class. The cups decorated with mandarin ducks in the interior were ranked next. Those with flowers in the interior came after the last. The cups were painted outside in blue of a deep brilliant color, in designs of artistic beauty. They have been handed down from distant times and their value is correspondingly high. The imitations of modern times are not worth looking at."

The white porcelain of this period, alluded to above, is still better known. It is often of eggshell thinness, and has supplied models for some of the most perfect productions of

Tang Ying in the eighteenth century. There is a fine large bowl in the Walters Collection (Fig. 70), the fellow of one thus described in the *Franks Catalogue* (*loc. cit.*, page 2): "BOWL. One of a pair. Thin ivory-white Chinese porcelain. Very small base and wide rim, in which are six indentations. Inside are two five-clawed dragons, very faintly engraved in the paste and glazed over. In the center an inscription, also engraved under the glaze, in an ancient seal character, being the mark of the period *Yung-lo*, 1404-1424. H. 2½ in., D. 8½ in."

A small white cup of different form, with low upright sides springing from a circular rimmed foot, is illustrated in our album, and described as follows:

"Cup (*Pei*) of *Yung-lo* eggshell porcelain (*to-t'ai ts'ü*), with dragons and phoenixes engraved under the glaze. The form and design of these cups are very beautiful, and they can be used either for tea or for wine; they are very thin, not thicker than paper, and are for this reason called *to-t'ai*, or 'bodiless.' This is a most delicate specimen of the kind, and it has dragons and phoenixes upon a scrolled ground very finely etched upon its surface. It is marked underneath with the six characters *Ta Ming Yung lo nien chih*, 'Made in the reign of *Yung-lo* of the great *Ming* dynasty,' cleverly engraved under the glaze. There are several of these cups preserved, although they are rare even in choice collections. I have figured this one in order to give a general idea of their character, so that collectors of taste may be able to recognize a genuine specimen and not grudge a liberal sum to acquire it. For my successors who may not be so fortunate as to find one even, the picture may be of some value. I copied it in Peking from a cup in the possession of a prince of the imperial blood." H. 1½ in., D. 3 in.

宣德, HSÜAN-TÊ (1426-35).

The reign of *Hsüan-tê* is celebrated for its ceramic productions as well as for its artistic work in bronze, and it is generally considered by Chinese authorities as sharing with that of

PLATE XXX
CH'EN-LUNG VASE WITH
RUBY DRAGON.

FLOWER VASE (Hua Ping),
10 $\frac{1}{2}$ inches high, of solid make,
bottle-shaped, with a slightly in-
flaring neck, carved in the folds of
a dragon modeled in salted relief with
openwork. The vase is enamelled with
a mottled glaze of gray ground set with
pale purple. The dragon, a three-
clawed monster of archaic design, with
a spoolly curved tail, is mounted on
a base of rouge d'or glaze—one of
its long horns, accidentally broken off,
has been replaced in gold.

It is marked underneath, below the
base of the pink gray glaze, with a seal,
very lightly etched in the paste, contain-
ing the inscription Ta Ch'ing Ch'ien-
lung nien chih, "Made in the reign
of Ch'ien-lung (1736-95) of the Great
Ch'ing [dynasty]."





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Ch'eng-hua a pre-eminent position among the reigns of the *Ming* dynasty; *Hsüan-k'ê* being unrivaled in the brilliance of its painting in blue and in the purity of its red decoration; *Ch'eng-hua* in the artistic treatment of its combinations of different colors. The "five colors" in the decorated pieces of the *Hsüan-k'ê* period were laid on too thickly, so as to stand out in prominent relief when the piece had been fired, while those of *Ch'eng-hua* were applied with less lavish profusion, so that the result resembled a good painting in water-colors. The colored decoration in both reigns seems to have been effected by the use of glazes of different colors, laid upon a white unglazed or "biscuit" ground. The process of decoration of porcelain previously glazed and fired with enamel colors, which were afterward fixed in the muffle stove, was not discovered or introduced till much later in the *Ming* dynasty. This is specially known by the distinctive name of *Wan-li Wu ts'ai*, literally "five-colored [porcelain] of the *Wan-li* period."

The brilliancy of the blue which distinguished this reign is said to have been due to the importation from the West of a foreign product known as blue of *Su-ni-fo*. In other books of the period it is called *Su-nu-li* or *Su-nu-ni* blue, which are evidently variations of the same name, but whether this be the name of the came, still remains to be proved. The reign of *Ch'eng-hua*, which de-ores. Hsiang Yuan-p'ien, in his *Hui-hui Ch'ing*, "Mohammedan blue," thors of the time more especially to the of *Chia-ching* by the eunuch viceroy of

The yet more famous red glaze of It was applied in several ways—either porcelain, sometimes left plain, some- or in combination with the white glaze; a similar way to the cobalt blue, and glaze. The red designs are de- glaze so as to dazzle the eyes. it was prepared by powdering and amethystine quartz seems into the glaze to give it greater not, however, have been due amethysts would become col- the furnace; its application it must have been a copper

The white porcelain re- *Yang-lo*, which it even ex- The white "altar cups" of this *sun yao lan* as finely made, form, with the character *tan*, inside; and the white "tea- ferior to the "altar cups," convexity in the middle under- like rim, brilliant and translu- inside with dragons and phoe- with the mark *Ta Ming Hsüan k'ê nien chih*, "Made in the reign of *Hsüan-k'ê* of the Great *Ming*," also etched under the white glaze, which exhibited a faintly tuberculated surface like the peel of an orange.

The same book describes stem cups decorated with red fish, and others painted in blue with dragonlike pines and flowering plum-trees, stemmed wine-cups painted in blue with historical scenes and sea monsters, bowls on high bamboo jointed feet, and teacups painted with illustrations of classical poetry. The large rice-bowls of monochrome vermilion are char-



FIG. 125.—Altar Vase, modeled in the form of a Buddhist dagaba, decorated with mythological subjects in early K'ang-hsi style; greens predominate among the enamel colors; no blue or gold.

supply is reported to have failed before depended solely on native cobaltiferous scriptions, generally uses the term of which is applied by other ceramic au- cobalt blue imported in the later reign the province of Yunnan.

the period was derived from copper. as a monochrome glaze upon "biscuit" times chiseled with ornamental designs; or painted on in decorative designs, in subsequently covered with the white scribed as shining through the

Some Chinese writers assert that rubies obtained from the West, really to have been introduced transparency; the color could to this, because rubies and orless in the intense heat of under the glaze shows that silicate.

sembled that of the reign of celled in texture and finish. reign are described in the *Po* richly glazed, and of perfect "altar," inscribed in the bottom cups," *chi'a chan*, as hardly in- being of rounded form with a neath encircled by a thread- cent as fine jade, decorated nixes delicately chiseled, and

acterized as being red as the sun, with rims of white color—like the *sang-de-bœuf* bowls of more recent times. Flower vases (*hua tsun*) of low, beaker-shaped form with trumpet mouths; barrel-shaped garden seats (*tsu tun*) of deep green ground, some with brocaded designs carved in openwork filled in with colors, others of solid form, overlaid with many-colored designs; barrel seats of dark blue overlaid with colored decoration like carved *lopis lazuli*, as it were, inlaid with flowers, others painted with blue flowers in a white ground, and others cracked like fissured ice—all those are comprised in this book and described as novelties unknown in former times. Flat jars (*pieu knau*) and cylindrical jars (*t'ung kuan*) for honey preserves, oil-lamps of varied forms, receptacles for birds' food (*chiau shih ping*) to hold seed and water, and bowls for fighting crickets (*hsi hsuai pien*) occur in the same list. The bowls of pure white "biscuit" orna-



FIG. 146.—Beaker-shaped Vase, imperial yellow monochrome of the Ch'ien-lung period.

mented with designs in worked gold are alluded to in the poetry of the time as of exceeding beauty. There were two families named Lu and Tsou, at Su-chou-fu, famed for their cricket bowls, which were elaborately finished with delicately chiseled and embossed work, and the names of Ta Hsiu and Hsiao Hsiu, elder and younger daughters of the craftsman Tsou, have been handed down as having executed the finest work of all. The game of fighting crickets was then a favorite pastime; thousands were staked on the event, and no expense was spared on the decoration of the materials.

These barrel-shaped seats are still to be seen occasionally in Chinese gardens side by side with seats of similar form from the earlier Ch'in-chou potteries of the *Sung* dynasty. Such large pieces are usually of stoneware rather than porcelain, the technique resembling that of the image of Kuan-yin, enshrined in the Buddhist Temple Pao-kuo-ssü at Peking, which has already been described. I have seen other Buddhist figures of antique design with the details filled in with colored glaze of the early *Ming* period, notably in the Dana collection at New York, together with some of the large, wide, solid jars of the time, with Taoist figures incised in the carved openwork casing, picked out in turquoise, purple, green, and yellow. The

colors differ from the ordinary colored enamels of later times in being composed of a lead flux.

To M. du Sartel is due the credit of first calling attention to these jars and of referring them correctly to early *Ming* times. He figures three in Plate 11 of his work *La Porcelaine de Chine*, already cited, with the following description (page 155):

"No. 2. Jarre à mettre le vin, en porcelaine grise et épaisse. Le décor, de style archaïque, coloré en émaux de demi-grand feu sur biscuit, se compose de bordures à faux godrons, celle du haut soutenant des lambrequins ornés de fleurs et reliés entre eux par des cordons de perles avec pendeloques. Le corps du vase est occupé par un paysage courant, présentant sur deux faces opposées un personnage symbolique. Ce décor, dessiné par des filets en relief, est en partie resté en biscuit avec quelques teintes jaunâtres et en partie bleu turquoise, sur fond bleu foncé. Hauteur 0^m 42. Coll. O du Sartel.

"No. 3. Potiche analogue au vase précédent, décorée de nêlumbos en fleur. Hauteur 0^m 35. Coll. Léon Fould, à Paris.

"No. 4. Autre potiche de même espèce, mais dont le décor, sur fond bleu turquoise, présente quelques parties émaillées violet clair. La panse est occupée par un paysage courant, avec sujet hiératique montrant Chéou Lao entouré des emblèmes de la longévité, et recevant la visite mystérieuse des saints personnages, ses disciples, les Pa-Chen. Hauteur 0^m 35. Coll. O. du S."

Our album is rich in specimens of this reign, and a description of these will give a better idea of the ceramic art of the time than any number of quotations from Chinese books which might be extended indefinitely. There are no less than twenty illustrations

given, including seven of blue and white pieces, and thirteen decorated in colored glazes, among which the red predominates, two of these being wholly invested with red as a monochrome glaze.

"*Antique Censer (Yi Lu)*, with fish handles, decorated with deep red, in the guise of ruddy dawn clouds disappearing in bright sunshine. The form of this censer is modeled after an ancient bronze sacrificial vessel figured in a collection published in the period *Shao-hsing*, 1131-62. The upper two-thirds of the surface is enameled with a deep red glaze of the warmest tint of ruddy dawn clouds; the lower part is white, pure as driven snow, and the red and white melt into each other in wavy lines, dazzling the eyes. It stands pre-eminent among the celebrated porcelains of different dynasties; the whole surface is strewn with faint, milletlike tubercles, and it is truly a precious jewel of rare value. I saw it at Nanking, in the collection of Chu Hsi-hsiao, the governor of the city, who told me that it originally came from the imperial palace, given to one of the princes as part of his monthly allowance, and that he purchased it afterward from the prince for three hundred taels of silver. Even for a thousand taels it could not be bought now." H. 3 in., D. 3¼ in.

"*Water-Dropper (Shui Chiu)*, for the ink pallet, decorated with colored glazes. Taken from an old bronze design, the vessel is molded in the form of twin persimmons (*Diospyros shitzze* fruit) hanging upon a leafy branch, the stem of which is hollowed to make the spout. The color of the fruit is as red as fresh blood, with slightly raised millet marks; the leaves are green; the sepals and stalk are brown; exactly like a picture from Nature, by the artist Ihsü Tsung-ssü. It is a rare jewel for the ornament of a scholar's library, which I bought, with two ink pallets of porcelain, also figured, from Hsü, a high official of Wu-mên." H. 2¼ in., D. 3¼ in.

"*Wine-Pot (Chiu Hu)*, with an open scrolled handle and a spout molded in the shape of a phoenix head, covered with a monochrome glaze of deep red color. It was copied from a carved jade wine-pot used by the emperor. The body, of slender, vasetlike form, swelling above and curving gracefully inward toward the foot, is chiseled with cloud scrolls and ornamental bands of geometrical and spiral pattern; it is surmounted by a conical cover encircled by rings of foliated design. The spout is the feathered neck of a phoenix, projecting as it were from the cloudy background, and terminating in a crested head with open beak. Among the different kinds of porcelain of the reign of *Hsian-ê* the deep red was the most highly valued of all. In the preparation of the glaze, red precious stones from the West were pulverized, and after it had been fired, flashes of ruby-red color shone out from the depths of the rich glaze so as to dazzle the eyes. There is no other porcelain to rival this. The piece figured is in the collection of Huang, General of the Guards at Peking, who told me that he bought it for two hundred ingots of silver in paper notes [nominally about six hundred pounds sterling, although the Government paper currency was then at a considerable discount], from one of the chief eunuchs of the palace." H. 6½ in.

"*Rouge-Pot (Lu Hu)* molded in the shape and size of a persimmon fruit (*Diospyros shitzze*) and decorated with colored glazes. The lobed fruit, of deep red color, has a short, wide spout of the same tint projecting at one end, a branch joining the handle at the other, colored brown, with a green twig winding round in openwork relief so as to display the green leaves worked upon the red skin of the fruit. The cover is the calyx of four segments, with the stalk curving upward to form its handle. The red is of rich color, like fresh blood; the brown and green are true to life. It came out of the palace, where it had been used by one of the imperial princesses to hold vermilion for painting her lips and face. It was priced very high, over one hundred taels, by a curio seller



FIG. 147.—Yang-ch'ing White Vase, with a dragon upon it in undercut relief, painted in soft cobalt blue of mottled tint.

at the temple Pao-kuo-ssü,* at whose stall I saw it when at the capital." H. 2½ in., D. 3½ in.

"*Tazza-shaped Cup (Pa Pei)*, decorated with three red fishes on a white ground. The form is taken from wine-cups of jade of the *Han* dynasty. The glaze, of the aspect of congealed fat, is white as driven snow, and the three fishes of deep red color, vigorously outlined, are crimson as fresh blood with flashes of ruby tint of dazzling brilliance. It is truly a rare gem of this highly prized class. At the foot of the cylindrical stem, which expands toward the base, there is faintly engraved under the paste the six-character mark *Ta Ming Hsian-té nien chih*, 'Made in the reign of *Hsian-té* of the Great *Ming*.' I bought this cup for twenty-four taels from a collector at Shao-hsing-fu." H. 3 in., D. 3 in.



FIG. 148.—Wine Pot of rustic form enamelled *au bisuit*, with cracked glaze of turquoise and aubergine tints combined with touches of apple-green; cover immovable, the wine being poured in through a hole in the bottom.

which remind one only of dull, ferruginous clay.† These cups are very rare, only three or four being known to exist within the four seas."

"*Conical Wine-Cup (Tou Li Pei)*, with a handle boldly fashioned in openwork relief in the form of an archaic dragon (*ch'ih-lung*), decorated in colors. The ground inside and out is engraved with cloud scrolls under the white glaze; the band of scrolled ornament which encircles the rim is picked out in blue, while the dragon, which is coiled half round the cup, with its teeth and fore-claws fixed in the rim and its bifid tail opposite, is glazed deep red. The dragon stands out conspicuously in blood-red relief from the mutton-fat tinted ground; only one or two of these beautiful little cups are known, and a hundred taels is not considered too much to pay for a specimen. I figure this one from the collection of the Lieutenant-Governor of Nanking." H. 2 in., D. 3 in.

"*Small Wine-Cup (Hsiao Chan)*, of rounded shallow form with circularly rimmed foot, decorated outside with three fishes of deep red color on a snow-white ground. The fish are no bigger than flies, yet the several scales and spines are chiseled under the *sang-de-bœuf* glaze. It holds one *lu*—i. e., less than two ounces." H. ¾ in., D. 3 in.

"*Palace Rice-Bowl (King Winn)*, of gracefully modelled shape, springing from a small circularly rimmed foot, decorated outside with three fishes of *sang-de-bœuf* color upon a snow-white ground, rising in milletlike granules. It is figured from the collection of Liang, one of the chief eunuchs at Peking, who obtained it himself from the palace of the emperor." H. 2¼ in., D. 7 in.

"*Dish (Hsi)*, for washing brushes in, of circular form with a flat bottom and upright sides, decorated with red fishes swimming in undulating waves, penciled in deep red on a snow-white ground. One pair of fishes, instinct with life and movement, is painted on the bottom of the dish inside, and three smaller fishes are swimming round outside." H. 1 in., D. 5 in.

"*Palace Dish (Kung Tieh)*, saucer-shaped, springing from a circular foot, covered outside



FIG. 149.—Globular Bowl of lavender crackle, with European mounts.

* This is the Buddhist temple already alluded to as containing the ancient porcelain image of Kwan Yin. It is situated in the southern or Chinese city of Peking, and is one of those thrown open at stated days every month for a kind of fair, when its courts are thronged with peddlers and curio dealers, who spread their stalls on both sides of the way to attract visitors.

† We know from other sources that the art of painting porcelain in the red prepared from copper silicate failed toward the end of the *Ming* dynasty, so that in the reign of *Chia-ching* (1522-66) even the imperial potters petitioned to be allowed to decorate it instead with the iron-red produced by the incineration of iron sulphate.

with a monochrome glaze of deep red color, over five-clawed dragons, and clouds delicately chiseled in the paste. Marked underneath with the six-character seal *Ta Ming Hsian té nien chih*, 'Made in the reign of *Hsian-té* of the Great *Ming*,' engraved under the glaze." D. 7 in.

"*Perforated Box (Ch'nan Hsin Ho)*, painted in deep red on a white ground. A small round box, with a lid of the same shape, fashioned in the likeness of a 'cask' of the period, having a square hole passing through the middle for tying it on the corner of a handkerchief, when used as a casket for scent. It is decorated outside with encircling bands of spiral fret, and has the inscription on the cover, written also in red, *Hsian té t'ung pao*, 'Current money of *Hsian-té*,' a reproduction of the ordinary legend of the coins of this reign." H. $\frac{1}{2}$ in., D. 1 in.

"*Relic Pagoda (Shé-li T'ao)*, of white "biscuit" porcelain decorated in colors (*au ts'ai*). This is a relic shrine in the form of a pagoda, one foot and a half high, of seven stories. Each story is six-sided, surrounded by a carved open-work railing, and hollow inside. In the first story there is an altar with a little vase of white jade standing upon it containing three grains of sacred relics (*shé-li* = Sanskrit *śarīra*) of Buddha. The seven stories are all hung around the eaves with tiny gold bells only half an inch long. Within the chamber of the fifth story there is a little sacred image of Buddha, of jade, about eight-tenths of an inch high, with fine features and venerable figure, seated upon a lotus throne, exactly like the large Buddha enthroned for worship in ordinary religious temples. This image of Buddha, the temple bonze assures me, was brought as tribute to China from a foreign country. The body of the pagoda shows the intrinsic color of the porcelain, and the different colors are cleverly painted on in turns, the tiles emerald-green, the railings red, the walls white, and the windows yellow. The relics emit every day at noon and midnight a radiance of colored light. I myself saw the rays emitted on both occasions, and was convinced thereby of the deep mysteries

of the doctrine of Buddha. The stand is inscribed with the mark written in blue in a horizontal line, *Ta Ming Hsian té nien chih*, 'Made in the reign of *Hsian-té* of the Great *Ming*.' I saw this shrine at Nanking at Pao-ên-ssü (the famous Porcelain Pagoda Temple destroyed by the Taiping rebels) in the house of the prior of the monastery, who told me that it had been sent from the palace at Peking in the reign of the Emperor *Lung-ch'ing*, by special order of the empress-dowager, who bestowed it upon the temple, to be preserved and reverently worshiped there."



FIG. 151.—A Water Receptacle for the writing-table, of white porcelain touched with colors and gilding.

The remaining seven pieces of this reign illustrated in the album are painted in blue on a white ground. The decoration is minutely finished, with borders of fret and encircling bands of rectangular and spiral chains, executed with fine strokes of the brush, so as to remind one of the delicate finish of the chiseled bronze and carved cinnabar-lac work of the period.

"*Ink Pallet (Yen)*, of oval form, with dragons and clouds etched round the sides, painted in blue, with a band of triangular fret round the upper border, and a double oval ring underneath. The form, an oval slab, with a crescentic depression at one end, is copied from a jade pallet used by one of the emperors of the *Sung* dynasty. The color of the glaze is white as driven snow, rising into faint milletlike elevations; the blue, penciled in finest strokes, is brilliant and deep as congealed ink, so that it is really a beautiful specimen. There are two five-clawed imperial dragons delicately chiseled in the paste under the glaze, surrounded by cloud scrolls into which they are plunging their heads. The mark written underneath in blue,

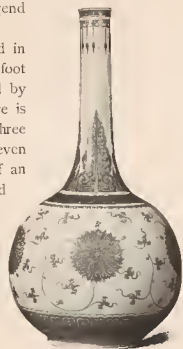


FIG. 150.—Vase, decorated in coral-red, with green and gold of the K'ang-hsi period.

in a vertical line, in the middle of the oval ring, is *Ta Ming Hsüan t'ê nien chih*, 'Made in the reign of Hsüan-t'ê of the Great Ming.' L. 3½ in.

"*Small Vase (Hsiao P'ing)*, in the shape of a three-jointed cylinder of bamboo, with the joints and margins picked out in blue, and the extremities ornamented with lines of little rings painted in blue. The blue is the 'Mohammedan *gras bleu*,' the *Hui-hui ta ch'ing* of the period, brilliant and dazzling to the eyes. The upper ring of circles is interrupted by a line of six characters, not much larger than mosquito claws, but perfectly clear, written in blue, *Ta Ming Hsüan t'ê nien chih*, the mark of the reign. I have had this piece in my possession since I was a boy; it has been in my cabinet over fifty years, and is growing old with me." H. 2¼ in.



FIG. 152.—Large K'ang-hsi Vase, one of a pair, with relief decoration in white slip or touched with blue, upon a celadon background; European mounts.

"*Jar (Hu)*, modeled in the form of a goose, and painted in blue. The goose is always referred to in the classics as a domestic bird of watchful nature, a terror to robbers, and the form was originally chosen for a wine-vessel as a warning against nightly intoxication. The feathers and other natural details are outlined in blue of brilliant color; the glaze is sprinkled with milletlike elevations, and it is altogether a fine specimen of the reign of Hsüan-t'ê. It holds about one pint of wine." L. 6 in.

"*Elephant Jar (Hsiang Tsun)*, painted in blue, of rounded ovoid form with bulging body, springing from a low foot, with a receding shoulder and a slightly flaring mouth, surmounted by a round cover. The cover has standing upon it the figure of an elephant, molded in full open-work relief, of plain white. The two ring handles upon the shoulder of the jar hanging from grotesque heads are outlined in blue, and the jar, as well as the cover, is surrounded by several plain bands of blue. It is of ancient bronze design, and holds nearly two pints." H. 6½ in.

"*Teacup (Ch'a Pei)*, decorated in blue with a dragon pine. Of upright form, rounded below, and slightly hollowed at the sides, it is modeled, probably, in the form of a jade wine-cup of the Han dynasty. The glaze is as translucently white as mutton fat or fine jade, rising in millet tubercles, and the blue is deep and clear, painted in the Mohammedan *gras bleu* of the time. The fir-tree is

designed with a gnarled trunk like a huge coiled dragon, and lifelike orchids and fungus spring naturally from the ground beneath, evidently drawn by the pencil of a celebrated landscape-painter. I bought a set of four of these tea-cups from a high official at Wu-hsing." Diam. 2½ in.

"*Sacrificial Vessel (Yi)*, painted in blue on a white ground, of ancient bronze design, with an oval body, having a broad lip at one end, supported upon four straight cylindrical feet, and a prominent cover with a horned dragon's head molded in relief projecting over the lip. The ground is whiter than snow, the blue of deep tint is painted in the first-class Mohammedan color, and both blue and white are marked alike with milletlike elevations. Decorated with blue bands of rectangular and spiral fret round the neck of the vessel, and with blue lines outlining the rim and relief details of the cover. An important specimen of the reign of Hsüan-t'ê, which I got from a collector of Wu-mên, in exchange for two manuscript volumes of verse written by a calligraphist of the Yuan dynasty." H. 5 in.

PLATE XXXI.

GREEN AND YELLOW VASE.

LARGE VASE (V'ing), 23 1/2 inches high, decorated with a pair of five-clawed imperial dragons in the midst of clouds, enamelled green, displayed upon a monochrome ground of yellow. The details of the design are etched in the paste with a style under the green enamel. One of the dragons is emerging from the sea, the rolling waves of which surround the base of the vase, the other is descending, its tail reaching to the top of the neck. They are enveloped by scrolls of clouds, the ribs of which are accented by flying bats. A formal band of foliations pointing downward encircles the foot, and a ring of spiral ornament surrounds the upper rim.

The foot is enamelled yellow underneath, with no mark; the period would be that of Ch'ien-lung (1736-25); the design is of imperial character, and the yellow ground of the typical shade reserved for the use of the emperor, known as "imperial yellow."



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"Four-burner Lamp (*Ssü T'ai Têng*), with blue decoration on a white ground. A lamp of complex form, with an oval receptacle, which has four curved spouts projecting from it, one on each side, to hold the wicks, springing from a rimmed foot, and surmounted by a conical cover of four-lobed outline. A flat dish with an upright rim stands underneath. The shoulder is looped for chains to suspend the lamp to a horizontal bar, which is also looped in the middle to support the cover, and perforated for a cord to hang the whole apparatus from the ceiling. It is painted in brilliant blue with encircling bands and chains of spiral fret, and with medallions and foliations of formal pattern. On the foot is inscribed in blue, in a horizontal line, the mark *Ta Ming Hsüan-tê niên chih*, 'Made in the reign of *Hsüan-tê* of the Great *Ming*.'" H. 5 in., D. 4¼ in.

There are thirteen specimens of this reign in the Shu Ch'ing Yuan palace at Peking, according to the official list quoted above, of which seven are painted in blue on a white ground, viz.:

1. Receptacle for Flowers, *Hua Nang*, in the form of a square corn-measure with a bar-handle stretching across the top.
2. Ink-Jar, *Mo Kuan*.
3. Double Cylinder Vase, *Shuang Kuan P'ing*.
4. Vase with swelling shoulder and small neck, used for a spray of plum-blossom, and hence called *Mei P'ing*.
5. Pair of upright Teacups, *Ch'a Chung*.
6. Water-Pot, *Shui Chêng*, for the writing-table.
7. Rice-Bowl, *Wan*. The next is a large round Dish, *P'an*, of monochrome, copper-red, *Chi hung*, followed by a Plum-blossom Vase, *Mei P'ing*, with painted decoration in red on a white ground, the remaining four being round fluted Dishes, *P'an*, of rose-mallow design, enameled celadon (*hung-ch'ing*).

成化, CH'ENG-HUA (1465-87).

There is an interval of thirty years between the close of the last reign and the beginning of that styled *Ch'eng-hua*. The emperor who reigned under the title of *Hsüan-tê* was succeeded by his son, who reigned under the title of *Chêng-t'ung* from 1436 to 1449, when he was captured by the Mongols and kept prisoner in Mongolia for seven years, during which his brother ruled with the title of *Ching-t'ai* from 1450 to 1456. The emperor returned then to the throne and reigned till his death, under the new title of *T'ien-shun*, the only instance of a change of *niên-hao* during the *Ming* dynasty; his reign lasted till 1464, when he died, and was succeeded by his son, who reigned as *Ch'eng-hua*, from 1465 to 1487. In the reign of *Hsüan-tê* the imperial porcelain manufactory at Ching-tê-chên had been placed under the charge of a director specially appointed by the emperor to superintend the work. In the first year of *Chêng-t'ung* this appointment was abolished, as we learn from the official annals, which state that so many of the people were enlisted for military service that the imperial works had to be closed. In the fifth year of *Ching-t'ai* (1454) it is recorded in the *Yü-chang Ta shih chi*, another descriptive work on the province of Kiangsi, of which *Yü-chang* is an ancient name, that the annual amount of porcelain requisitioned from *Jao-chou-fu* was reduced to one third, so that, in addition to the abolition of the office of director, the supply since drawn from private sources was also diminished. In the following twenty years there is no official mention of porcelain, excepting the fact that in the year *t'ing-ch'ou* of the cycle (1457) when the emperor recovered the throne, a eunuch was again sent from the palace to Ching-tê-chên as director, and the imperial manufactory was re-established as before, although we know nothing whatever of the ceramic production of this reign.



FIG. 153.—Jar, painted in dark blue of brilliant tone, with the "Eight Taoist Immortals" crossing the sea; mark of the Wan-li period underneath.

The porcelain of *Ch'êng-hua*, on the contrary, is constantly referred to, and it disputes with that of *Hsüan-lê* the supremacy of the *Ming* period, according to the opinion of different connoisseurs. The general verdict upon their relative merit is that *Hsüan-lê* stands first in the brilliancy of its red derived from copper, and in the purity and depth of its blue imported from abroad, while it is excelled by *Ch'êng-hua* in artistic decoration in colors. The exotic supply of blue had failed before this reign, and only native ores of cobalt were available.



FIG. 154.—Vase, painted in enamel colors relieved by a black ground, with a mouth-piece proceeding from the shoulder, mounted with metal as part of a *marqhié*.

The author of the *Po wu yao lau* says: "In the highest class porcelain of the reign of *Ch'êng-hua* there is nothing to excel the stemmed wine-cups with shallow bowls and swelling rims decorated in five colors with grapes; these are more beautiful even than any of the cups of *Hsüan-lê*. Next to these come the wedding-cups decorated in colors with flowers and insects, or with a hen and chicken, the wine-cups of the shape of a lotus-nut painted with figure scenes, the shallow cups decorated with the five sacrificial utensils, the tiny cups with flowering plants and butterflies, and the blue and white wine-cups that are as thin as paper. There are also small saucer-shaped plates for chopsticks painted in colors, round boxes for incense, and little jars of varied shapes fitted with covers, all of artistic beauty and worthy of admiration.*"

With reference to the celebrated "Chicken Cups" *Chi Kang*, there is an ode composed upon them in the works of Kao T'an-jên, a writer of the seventeenth century, also known as Kao of Chiang-ts'un, with the following note attached †: "The wine-cups of *Ch'êng-hua* porcelain are of many different kinds, all artistically designed and perfectly finished, with the colors laid on in dark and light shades, the fabric strong and of translucent texture. The 'chicken cups' are decorated with Moutan peonies and with a hen and chicken under the flowers, instinct with life and movement."‡ Among other decorative subjects painted upon these wine-cups given by the same writer is a beautiful damsel holding up a candle to look at *hai-t'ang* (cydonia) flowers, called "Rosy beauty lit up by a flaring silver flame". Then there are "Brocade Cups," with medallions of flower sprays and fruit painted on the four sides; "Swing Cups," with a party of young girls swinging; the "Dragon-Boat Cups," with boats racing in the great dragon festival; "Famous-Scholar Cups," which have Chou Mao-shou on one side admiring his beloved lotus, and Tao Yuan-ming on the other with his favorite chrysanthemum flowers beside him; "Wa-wa Cups," with five little boys playing together; and "Grape-Trellis Cups," with a grapevine growing upon a frame. Others are decorated with fragrant flowers, with fish and water-weeds, with gourds and aubergine fruit, with the eight Buddhist emblems of good fortune, with the flowers of the utpala, a dark variety of lotus, and with conventional sprays of the sacred lotus of



FIG. 155.—Caladon Vase, molded in relief with the outlines of two fishes; European mounts.

* The official list of the art objects in the Shu Ch'ing Yuan palace at Peking, referred to above, includes four little saucer-shaped plates, *haiuo t'ieh*, of this reign, decorated in colors, included in a rosewood box, and a perfume sprinkler, *chün*, also painted in "five colors."

† M. Julien, in his preface (*loc. cit.*, p. xxx), translates this note from the *T'ao Shuo*, but strangely misconceives the heading, as he translates Ch'êng, the contracted form of *Ch'êng-hua*, into "fabriquant," and transforms *ko-chu*, "ode-note," into a proper name. Thus he provides two names for this reign in his list of celebrated potters. Here is what he says: "Dans la période *T'ao Shuo*, figure avec honneur, un artiste que le *Traité* sur la porcelaine [*T'ao-chang*] appelle Kao-thän-jin. Il fabriquant des jarres ornées de poules. Un autre ouvrier, nommé Ko-tchou, faisait de jolies tasses pour le via." Many of the "marks" in Julien's work are of a like fictitious origin, so that the book, useful as it is, must be used with caution.

‡ We have seen in the chapter on Marks how these "chicken cups" were copied in the reign of *Ch'ien-lung*, who sent one of the originals from the palace as a model, together with a poem of his own composition, to be inscribed on the reverse side of the cup. These copies are now valued by the Chinese connoisseurs at many times their weight in gold.

India, etc. All of these cups are described as artistically painted, translucent in color, and of strong texture.

The price of these little cups was already very high even before the end of the *Ming* dynasty. The Emperor *Wan-li* is said to have always had a pair of them placed on his dinner-table which were valued at 100,000 cash, equivalent to 100 taels of silver. The *P'u shu t'ing chü*, "Memoirs of the Book-Sunning Pavilion," written by Chu Yi-tsun in the beginning of the present dynasty, relates how the author "on the days of new moon and full moon often went, while staying at Peking, to the fair at the Buddhist temple Tz'ü-en-ssü, where rich men thronged to look at the old porcelain bowls exhibited on the stalls there. Plain white cups of *Wan-li* porcelain were several taels of silver each, those with the mark of *Hsüan-k'ê* or of *Ch'êng-lua* ranged from twice as much and more, up to the chicken cups, which could not be bought for less than five twenty-tael ingots of pure silver, yet those who had the money did not grudge it, estimating the pottery of this period as more valuable than the finest jade."

The eleven specimens figured in our album to illustrate the porcelain of this reign are all decorated in colors, neither the blue and white nor the monochrome "copper red" of the period being represented.

"*Melon-shaped Wine-Pot (T'ien-Kua Hu)*, decorated in colors. The body, of oval form and indented outline, molded in the natural form of the lobed fruit, is colored yellow, and passes above into a rounded cover, the handle of which, colored brown and green, is designed as the stalk of the fruit. The spout and handle of the wine-pot are formed of convoluted branches, with the chiseled details colored brown, round which tendrils wind in open-work relief, and from which spread leafy twigs, to decorate the surface of the wine-pot with leaves, tendrils, and miniature gourds, contrasting in their tones of shaded green with the surrounding bright yellow ground. In the porcelain of the reign of *Ch'êng-lua*, that painted in different colors is the most highly valued, because at this time the designs were executed in the palace by the most celebrated artists, and the colors were laid on in their different shades with finished skill. This wine-pot, of the natural size of a melon, with the skin and branchlets of the color of the original, and the two surfaces of the leaves appropriately shaded, is a conspicuous example. It holds nearly 1½ pints of wine." H. 5 in., D. 3 in.

"*Wine-Cup (Chü Pei)*, fashioned in the form of a purple *yulan* flower (*Magnolia conspiciua*). The bowl, with indented rim, is formed of the petals of a bursting blossom, enameled in bright colors, white inside, purple outside, springing from the green calyx; the foot, carved in open-work relief, is a branching twig, enameled brown, ending in small leaves of shaded green." H. 2 in., D. 2¼ in.

"*Tazza-shaped Wine-Cup (Pa Pei)*, decorated in colors with grapes. Of delicate form and fabric, with a round shallow bowl slightly everted at the lip, mounted upon a high cylindrical stem spreading at the base. The bowl is encircled outside with a festoon of grapes with trailing tendrils, painted in colors upon a white ground of slightly grayish tone. The leaves are bright emerald-green; the grapes hang down like bunches of purple amethysts, drawn with the utmost delicacy. The glaze rises into faint milletlike elevations, and the decoration is in perfect taste and antique coloring, making this a choice specimen of the rare productions of a famous reign, and it is of correspondingly high value. It is figured from the collection of Wang Sun-chi of Chin-sha, who says that he purchased it for sixty taels from the sub-prefect of Hsüan-ch'êng.



FIG. 156.—Tall Vase, elaborately decorated in the *fanille verte* style of the Kang-hsi period.

It is marked underneath in blue with the inscription, written in a horizontal line, *Tu Ming Ch'eng hua nien chih*, "Made in the reign of *Ch'eng-hua* of the great *Ming*." H. 2¼ in., D. 2¼ in.

"Two Small Wine-Cups (*Hsiao Pei*), decorated in colors with flowers and insects. Of rounded form, with slightly swelling lips, and low, circular feet, they are so thin and delicate that each cup weighs less than one-third of an ounce. They are decorated outside with miniature garden scenes, with the cockscomb, narcissus, aster, and grass sprouting from the green, dotted ground, the flowers, minute as flies' heads or mosquitoes' claws, filled in with crimson, green, and yellow, and with flying dragon-flies and crawling mantis insects as minutely finished after life. The amount of work lavished upon each little cup is surprising, and they are choice specimens of the art work of this celebrated reign, which are well worth one hundred taels a pair. Now, indeed, it is far easier to get the money than to find such cups. I saw them at Peking at the house of Huang, General of the Imperial Guards." H. 1½ in., D. 2 in.



FIG. 157.—Vase of dark brown (*tsü-chin*) monochrome ground, with reserve medallions painted in blue; mark, a palm-leaf; bronze cover of Persian work.

"Two Wine-Cups (*Kang Pei*), decorated in colors, one with a pair of geese swimming, the other with fighting-cocks in a garden. The cups, which are extremely thin and delicate, with flat bottoms and slightly swelling sides, are modeled in the shape of the large porcelain bowls used for goldfish, from which they take their name of *kang*. The ground is a pure white, on a material as translucent as the diaphanous wing of a cicada, and they are most minutely painted in colors after Nature. The geese are playing in the waves with wings erect, and water-plants occupy the intervals. The cocks are standing on each side of a tall crimson cockscomb sprouting from a brown, grassy rockery, and small, yellow butterflies are flying in the air above. These two little cups, which are very rare and precious, have been in our family for many years." H. 1½ in., D. 2 in.

"Miniature Cup (*Hsiao Pei*), molded in the form of a chrysanthemum-flower, painted in colors. The bowl, white inside, has two concentric rings of petals outside, colored yellow, which make the rim dentated; the handle is the projecting brown stalk

of the flower, carved in open-work with a green leaf attached, and another shaded green leaf in the opposite side of the cup makes its lip." D. 1¼ in.

"Miniature Cup (*Hsiao Pei*), fashioned in the shape of a knotted tree-stump, painted in colors. The surface of irregularly knotted outline, terminating above in a convoluted rim, is colored brown, the interior being white; a loop projects at one end, strung with a ring, which forms the handle of the cup. This cup, like the chrysanthemum cup described above, holds only a single sip of wine; both are in the possession of my respected friend, Chang Yuan-lung." H. 1 in., D. 2 in.

"Rouge-Box (*Yen-chih Ho*), painted in colors. A small circular box, with a cover of the same form, decorated with spiral scrolls in green, contrasting charmingly with the bright yellow ground. It came out of the imperial palace, where it had been used by one of the ladies of the court to hold cosmetics for the lips and cheeks. The decoration is artistic and clearly defined, and it might be used as a casket for incense, for betel-nuts, or for prepared perfumes. It has been for a long time past in my own cabinet." H. ¾ in., D. 1 in.

"Lotus-Flower Lamp (*Lieu-Hua T'ung*), of elaborate form, decorated in colors. The design is that of a lotus plant, the green, cup-shaped center of the flower forming the receptacle for the oil, being mounted upon its stalk in the midst of the petalate leaves. Another broad folded leaf with a convoluted margin is spread out as a support at the base, and from the top of this



FIG. 158.—Triple Gourd Vase, one of a pair, of turquoise crackle of deep tone, becoming almost black in the depths of the grooves; European mount.

PLATE XXXII.
RED VASE WITH GREEN
DRAGON.

FLOWER VASE (Hua Ping),
with a wide circular mouth, the
upright rim of which is sur-
mounted by the head of a five-clawed
dragon, its body projected in relief
being modeled in openwork upon
the shoulder of the vase. The surface
of the vase is covered with a deep mono-
chrome glaze of "iron-red" of dark
coral tint and undulating aspect. The
dragon is enamelled green, the details are
touched in black.

The mouth is covered inside with a
greenish-white glaze partially cracked
with brown lines, and the same glaze
covers the base, underneath, inside the
rim, which exhibits a tinge of grayish
taw. It is not older than the reign of
Ch'ien lung (1736-95).



Faint, illegible text in the upper left quadrant, possibly a title or header.

Faint, illegible text in the upper right quadrant, possibly a title or header.



Faint, illegible text in the lower right quadrant, possibly a footer or a note.





spring two other leaves, the larger one, elevated upon a long curved stem to overhang the lamp, being balanced by a small leaf on the other side of the floral receptacle. The leaves are shaded in green tints with the veining indicated on the two surfaces; the petals of the lotus are painted pale pink, darkening at the tips. This lamp, of an antique style far excelling the rough work of the present day, is in the possession of Chu Tz'ü-pu, a physician living at Wusung." H. 7 in.

宏治, HUNG-CHIH (1488-1505).

The emperor *Ch'êng-hua* was succeeded by his son, who reigned for eighteen years under the title of *Hung-chih*.

This reign is distinguished especially for its monochrome glaze of yellow color, which is of two shades, the one compared by the Chinese with the tint of a boiled chestnut, the other with the soft yellow of a freshly opened hibiscus-flower. Bowls and saucer-shaped dishes of this pale yellow color, with the mark of *Hung-chih* underneath, are not uncommon. There is a bowl of thin fabric, $7\frac{1}{4}$ inches in diameter, covered inside and out with a pale yellow glaze, with a mark of this period, No. 39 of the *Franks Collection*, and the only specimen of this *niên-hao* in Jacquemart's List is a "soucoupe émaillée jaune jonquille" (*loc. cit.*, p. 174).

Three pieces of monochrome yellow are figured in our album, together with one other specimen of the reign, a wine-pot decorated in green and brown on a similar yellow ground, a rare example, which, as the artist suggests, could hardly be distinguished from a production of the preceding reign of the *Ch'êng-hua* period.

"*Small Incense-Burner (Hsiao Ting)*, modeled in the shape of one of the sacrificial vessels used in ancient times for offering corn on the altar, made of ancient bronze. The body of oblong form, with rounded corners, is horizontally ribbed, and decorated with a band of interrupted fret engraved round the rim; it is molded on four legs swelling at the top, and has two upright loop handles. The cover, of vaulted form, with triangular projections upon the four corners, is chiseled with a border of similar fret. It is enameled with a yellow glaze of the color of a boiled chestnut. The form, known by the name of 'oak basket,' is of antique artistic beauty, and specially suitable for burning incense upon the altar. I obtained it at Wu-mên from the cell of the bonze Hu-ch'iu." H. 2 in., D. 3 in.

"*Gourd-shaped Wine-Pot (Hu-lu Hu)*, of pale yellow ground, decorated in colors. The porcelain of the reign of *Hung-chih* is celebrated for its pale yellow, but it also included some pieces decorated in colors, fit to be compared with those of the *Ch'êng-hua* period, like this beautiful wine-pot. It is modeled in the shape of a slender gourd with a contracted waist, the brown stalk of the gourd curving upward as the handle of the small round cover; a branch winds downward to form an open convoluted handle for the wine-pot, round which wind tendrils in open-work relief, and from which spring branchlets and tendrils to ornament the surface



FIG. 159.—Large Celadon Vase of the Ming period, with fluted base and bands of floral decoration, worked in relief under the glaze.

with smaller gourds, green leaves, and tendrils, all worked in relief and shaded in green to contrast with the yellow ground; a small hollow gourd of the same form and yellow tint projects upward as the spout of the ewer. It holds over a pint of wine. I acquired it from my fellow-citizen, Chu, a doctor of literature." H. 5 in.



FIG. 160.—Tripod Censer of Lang Yao crackle, with mottled streaks of *sang de boeuf*, passing occasionally into pale apple-green; wood stand, and cover with carved steatite knob.

"*Tenacup (Ch'a Pei)*, one of a pair, molded in the shape of a hibiscus-blossom. The bowl of graceful floral form, with flaring indented rim and vertically ribbed sides, springing from a circular foot; it is white inside, and enameled outside with a glaze of a delicate yellow tint resembling that of the petals of the bursting hibiscus flower. I have seen many specimens of *Hung-chih* porcelain, but nothing to surpass these two little cups in beauty of form and color. I got them from a friend in exchange for a copy of the *Thousand Character Classic*, written in running hand by Wên Wei-chung." H. 2¾ in.

"*Dragon Wine-Vessel (Pan Ch'in Yu)*, modeled in the form of an ancient sacrificial vessel of bronze. The body of rounded form is enveloped, as it were, in the wings of two dragons, worked upon it in relief; the two heads of the monsters are worked in salient relief upon the cover, and four dragons' legs form the feet of the vessel. The whole is covered with a bright monochrome glaze of a pale yellow tint, like that of the petals of the hibiscus flower, without spot or flaw, making it a choice example of the period. I saw it in the collection of the historiographer Chou, of the province of Shansi." H. 4 in.

正德, CHÉNG-TÉ (1506-21).

The mark of this emperor, son of the preceding, who reigned under the title of *Chéng-té*, is not so very rare in collections, although the porcelain of the period is hardly distinguished for any special excellence in either material or decoration. In the beginning of the reign one of the eunuchs of the palace was dispatched to Ching-té-chên to superintend the fabrication of porcelain for the court, and he is recorded to have rebuilt the imperial manufactory called Yü-ch'i-ch'ang, which has continued to furnish the annual supplies, with occasional brief intermissions, ever since. The work remained in the hands of the eunuchs during the whole of this reign, in spite of constant complaints of their cupidity and oppression both from the officials and from the potters, and it was not till the first year of the next reign that this régime was abolished.

The supply of cobalt-blue from western Asia had failed since the reign of *Hsüan-té*, when it had been brought by Chinese ships which went as far west as the coast of Africa; in the reign of *Chéng-té*, as we learn from the *Shih-an-kau-chu*, it came again by a new route, under the name of *Hui ch'ing*, or "Mohammedan blue," which "a high eunuch, while acting as governor of the province of Yunnan, obtained from foreign countries; it was melted with stone to make imitation sapphires, which were valued at twice their weight in gold; and when it was found that it could be fired, it was used in the decoration of porcelain, the color of which surpassed the old." Such intercourse is confirmed by an interesting case in the Oriental department of the British Museum, filled with Chinese bronzes with Arabic scrolls collected by the learned curator, most of them inscribed with marks of this reign, mixed with several specimens of blue and white porcelain with similar Arabic inscriptions, which must have been painted in China at the same time. I will quote the description of one of these pieces, which is numbered No. 147a in the *Franks Catalogue*:

"*Ink Apparatus*. Chinese porcelain, painted in blue. It consists of an oblong slab for rub-



FIG. 161.—Wide-mouthed Bottle, one of a pair of coral-red monochrome penciled with floral arabesques in gold; mounting and covers of Persian metal work etched with hunting scenes, etc.

PLATE XXXIII.

SPLASHED AMETHYST VASE.

VASE (Ping), 11 inches high, of bottle-shaped outline, with a tall neck, enamelled with a thick opaque glaze of grayish tone, mottled and streaked with amethyst, passing into splashes of deep purple shade. The glaze is extended over the lip and for about an inch downward inside the mouth. Underneath the foot it is coated with an opaque ivory-white glaze, slightly cracked.

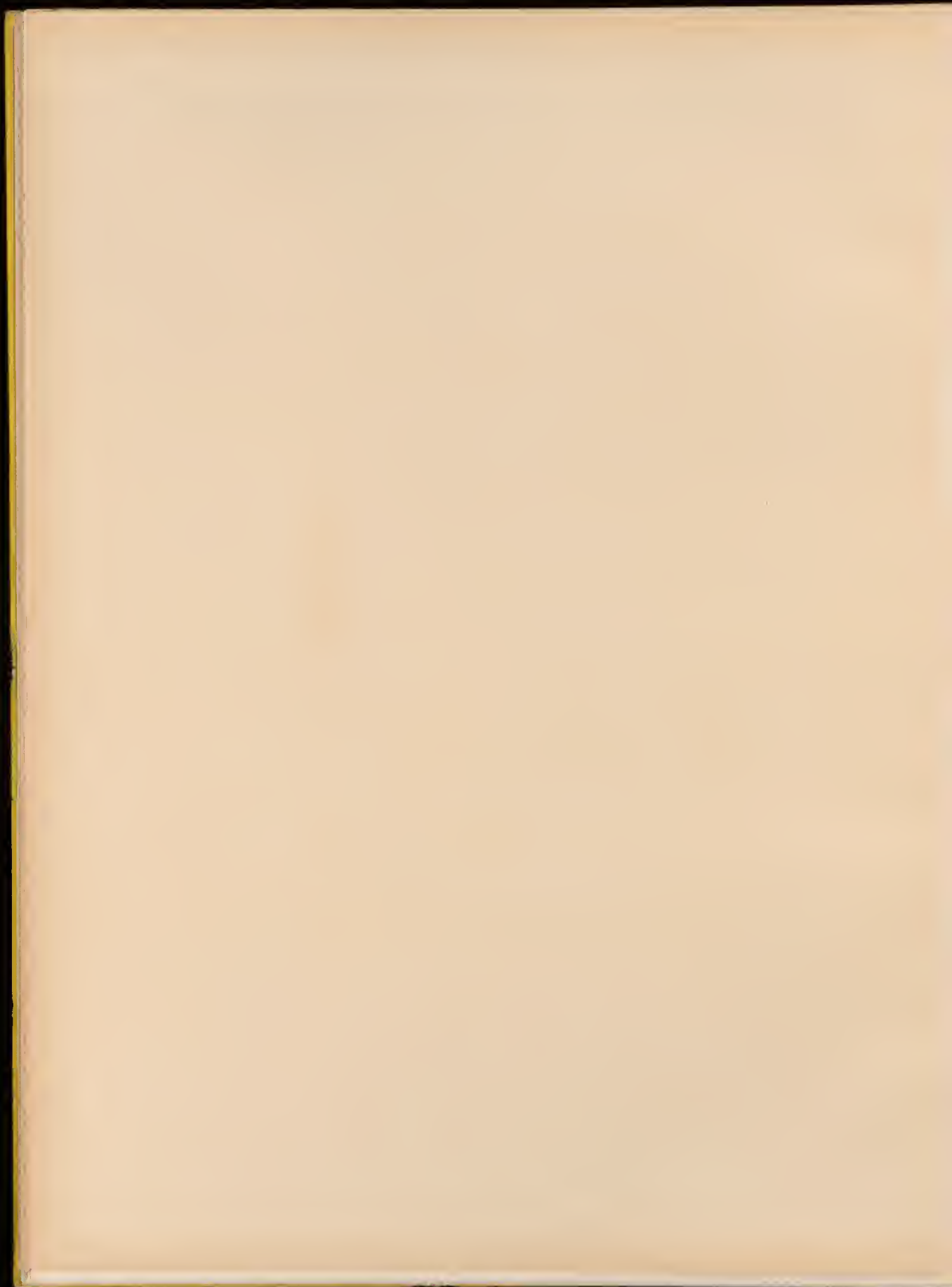
The rim exhibits a rather coarse buff-colored paste, resembling that of stoneware, but paler than that of the ordinary Kuang Yao, the production of the province of Kwangtung, illustrated in Plate XXI.



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bing Indian ink, with a hole at one end for water; over this fits a loose cover, the top of which is decorated with one square and two circular compartments, containing Arabic inscriptions to the following purport: 'Strive for excellence in penmanship, for it is one of the keys of livelihood,' and the Persian word 'Writing-case.' The spaces are filled with formal scrolls. Mark of the period, Ching-tih, 1506-1522. L. 9 $\frac{3}{4}$ in., W. 5 $\frac{1}{2}$ in. It was recently obtained in Peking, and was therefore probably originally made for a Chinese Mohammedan, not for exportation."

In addition to blue and white, we have monochrome pieces of this reign enameled yellow, and others decorated in colors, applied sometimes over the white glaze, but usually *sur biscuit*. When over the glaze, they may be used in combination with cobalt-blue and copper-red applied previously under the glaze. A favorite decoration of the time is that of the five-clawed imperial dragon, with the details engraved in the paste and filled in with green, in the midst of scrolled clouds or imbricated waves. The green dragons are sometimes relieved by a yellow ground, as in the vase marked *Chêng-tê nien chih*, "Made in the reign of Chêng-tê," described by Jacquemart (*loc. cit.*, p. 175) in these words:

"Vase de forme basse à fond jaune sur biscuit, avec le dragon impérial gravé et réchampi en vert. Coll. de Mme. Malinet."

The Vase shown in Fig. 162 is decorated in this style, and marked also with the seal-mark *Chêng-tê nien chih*, incised underneath in archaic characters under the glaze, but it appears to be a production of the beginning of the eighteenth century. It is decorated on the front and back with flowers and butterflies engraved in the paste, and inlaid with green and white enamels, relieved by a purplish-brown ground with brilliant iridescent tints.

This is the most recent reign represented in our Chinese manuscript album, and it is illustrated by two pieces, both of them invested with a monochrome yellow glaze of orange tint.

"*Libation Cup (Chieh)*, modeled in the form of an ancient sacrificial wine-cup of bronze, with a plain rounded bowl, encircled by a band of three rings in slight relief passing round within the loop of the strap handle, mounted upon three pointed feet, and with two knobs projecting upward at the base of the wide lip. It is enameled with a rich yellow glaze of the tint of a boiled chestnut, rising in faint elevations like the skin of a plucked fowl. It is a choice example of the porcelain of *Chêng-tê* on account of the antique beauty of its form and the artistic simplicity of its coloring." H. 5 $\frac{1}{2}$ in.

"*Phoenix and Tortoise-supported Lamp (Fêng Kwei Têng)*, modeled after an ancient bronze design. The receptacle for the oil, a round pan with fluted sides and a projecting handle, is poised upon a ball supported on the crested head of a phoenix, which stands upright, with wings outspread, on the back of a tortoise. The ornamental details are engraved in the paste, and covered with a monochrome glaze of the rich yellow tint of a boiled chestnut."

The other pieces attributed to this reign are two teapots of colored stoneware, or terra cotta, from the potteries of Yi-hsing-hsien, in the prefecture of Chang-chou, in the province of Kiangsu. These are situated not far from Shanghai, a few miles up the river, near the western shores of the Tai-wu Lake, and are well known in the present day for their production of the red "boccaro" ware, which is preferred to porcelain by the Chinese for the infusion of tea. The teapots figured in the album are both unglazed, of the natural color of the fired paste, one being fawn-colored, the other brick-red, and both of them are endowed with the curious property of changing to green when they have tea inside.

They are included here as instances of *yao-pien*, or "furnace transmutation." The Chinese have a taste for the marvelous, and describe several kinds of *yao-pien*, produced by the creative power of the fire. One of the old poets relates how music once proceeded spontaneously from a pair of vases during a banquet; a modern collector boasts that a bowl of *Sung* porce-



FIG. 162.—Vase, with incised decoration, inlaid with enamel colors in the style of the Ming dynasty; mark of the reign of Chêng-tê.

lain of his would keep meat or water fresh for an indefinite time. An official, again, gravely reports to the emperor how a whole firing of porcelain slabs for which he was responsible had been transformed in the kiln into beds and boats with all the furniture complete, and how the potters in their fright had destroyed them. Sometimes a vase would appear with a stain on its

surface of different color from that of the ground, and this would take the outline of a dragon, a bird, or a butterfly. The above transmutations are all ascribed to miraculous agency. The last kind of "furnace transmutation" ascribed, on the other hand, to human ingenuity, is where the materials of the glaze have been purposely combined to produce the wonderful play of brilliant colors peculiar to the well-known *flambé* glaze, with its flashing streaks of crimson and blue, mingling into every intermediate shade of purple. Here is the description of the artist:

"Teapot (*Ch'a Hu*), of Ming dynasty, Yi-hsing *yao-pien* or 'furnace-transmutation' ware, made by Kung Ch'un. The potteries of Yi-hsing date from our own sacred dynasty in the reign of *Ch'eng-té*, when a celebrated potter lived there named Kung Ch'un, a native of Yi-hsing, who made utensils of earthenware for drinking tea, which were often fortuitously transmuted in the kiln like this teapot. Its original color, a grayish brown like that of felt, changes to a bright green when tea is put in, and gradually returns to its proper color, line by line, as the tea is poured out. This is only a curious accidental peculiarity, and yet modern virtuosos prize it most highly. Both this and the following brick-red teapot were made by Kung. I saw them both in the capital, in the palace of one of the princes, who had bought them from Chang, a high official of Nanking, for 500 taels. This one is a



FIG. 163.—Ch'ien-lung Vase, with an imperial dragon worked in relief in the paste, coated with a finely crackled turquoise glaze, transmuted to crimson round the foot where the glaze has "run."

plain teapot of hexagonal section, with an angular spout and a broad, overarching handle, about $4\frac{3}{4}$ inches high."

"Teapot (*Ch'a Hu*), of Ming dynasty, Yi-hsing *yao-pien* ware, made by Kung Ch'un. Of slender oval form, with a foliated handle and a curved spout. The color of the paste, a vermilion red, changes to bright green like the preceding, so as to show the height of the tea inside. This is a wonderful example of the miraculous power of heaven and earth, a *lusus naturæ* that I could not have credited had I not seen it with my own eyes." H. 5 in.

嘉靖, CHIA-CHING (1522-66).

The last emperor was succeeded by his cousin, another grandson of the Emperor *Ch'êng-hua*, and his reign is almost as celebrated for its porcelain as that of his grandfather. He reigned for forty-five years under the title of *Chia-ching*. In the beginning of his reign the appointment of eunuchs as superintendents was abolished, and the assistant prefects of the circuit were ordered to officiate in annual rotation as directors of the imperial manufactory, and to provide the funds for the work. This last was no mean task, as it is recorded that in the twenty-fifth year (1546) 120,000 taels of silver were levied from the province as a yearly subsidy, in addition to the provisions for the workmen; and that in 1554 this sum was increased by 20,000 taels, in addition to which the private potters were required to undertake the supply of the largest fish-bowls, and were heavily taxed besides. In 1565 one of the subprefects of *Jao-chou-fu* was ordered to reside permanently at *Ching-té-chên* as director; but this change did not succeed, and early in the next reign the old plan of annual rotation was reverted to.

The supply of Mohammedan blue which was imported by the Yunnan route in the preceding reign continued to arrive, and this reign is especially celebrated for the brilliance of its blue decoration; it was preferred to be very dark in color, in which it differs from the porce-







