

NEWSLETTER

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Letter from the President

Dear Members,

This issue of the Newsletter features fascinating new research from around the world, highlighting archaeological finds, archival discoveries and interesting exhibitions that have been displayed in museums over the past year. The range and quality of new scholarship and research activity is all the more impressive given the continuing pandemic situation that at the time of writing finally sees life returning to a semblance of normal in many places.

Discoveries both archaeological and archival are a theme of this Newsletter and the archaeological work featured has been carried out in the last 10 years at sites in China, Japan and Central Asia. In an illustrated feature article, Li Jian'an from the Chinese Society for Ancient Ceramics introduces the ceramics from the Yi kiln site in Fujian found near Quanzhou along with similar examples found in shipwrecks. Most of these ceramics date to the Song and Yuan periods and are of the *qingbai* and celadon type. In a brief news item, Yanjun Weng summarizes the archaeology of the Luomaqiao kiln site at Jingdezhen where from 2012-2015 sherds representing ten periods of production were found, with some of the most interesting being Yuan blue-and-white, two of which are illustrated here. Blue-and-white Chinese porcelain of the 17th to 19th centuries has also been found in Nagasaki at the Tojinyashiki site, where merchants and sailors were accommodated. As the researcher Etsuko Miyata explains, the finds appear to be Chinese porcelains used by both resident Chinese and local officials. Perhaps the most intriguing archaeological find is the Chinese blue-and-white sherd found in the remains of the citadel of Bukhara. As Valentina Bruccoleri notes, the shard appears to be early Ming and is in a style that was imitated in Central Asia. Kraak porcelain was also widely imitated, and Christine Ketel gives an overview of the many years of research on this ware that she carried out for her PhD thesis on the Dutch demand for porcelain as indicated by the maritime distribution of Chinese ceramics in VOC sites. The Portuguese are credited with opening up the trade routes to Asia that made possible the activities of the East

India Companies like the VOC, but as Maura Rinaldi reveals in her interesting research article, much of that would not have been possible without financing by Florentine bankers. Through her study of letters in archives in Florence, Rinaldi revealed the pivotal role played by Florentine merchants and agents whose letters are full of information including goods, prices and a preference for 'dead birds' over porcelain.

Several exhibitions, that most of us will not have been able to travel to see, also examined the ceramic trade and the illustrated overviews presented here demonstrate how well designed and displayed the exhibitions at the Shanghai Museum (*West Encounters East: a Cultural Conversation Between Chinese and European Ceramics*) and the Art Museum, Chinese University of Hong Kong (*Enchanting Expeditions: Chinese Trade Porcelain Across the Globe*) were. Japan was the focus of two further exhibitions including one at the Queen's Gallery, Buckingham Palace on *Japan: Courts and Culture*, which runs until next year and *Path of the Teabowl* at the Alfred Ceramic Art Museum in New York. This past year also saw the reopening of the Burrell Collection Glasgow after years of work and we have reprinted our former president's article on this event that was published in the Burlington Magazine.

Five recent books are also reviewed here that cover topics ranging from beautifully illustrated tomes on Jun wares and the Butler Collection to Chinese prints, world ceramics with print-related and political decoration, as well as an extensive catalogue of the finds from Luomaqiao that were summarized by Yanjun Weng. This Newsletter has something for everyone with an interest in ceramics and Asian art and as ever is a wonderful read that was ably compiled and edited by Teresa Canepa and Beth Gardiner. I hope you enjoy it and I look forward to seeing you at the Society's lectures and events in London.

Stacey Pierson

Research

The Yi ware of Mingqing county (闽清义窑) excavated in archaeological sites of Quanzhou City, Fujian Province, China

Li Jian'an, Vice President of the Chinese Society for Ancient Ceramics (CSAC)

Translated by Zhao Haoyang

Listed in the first group of National Famous Historical and Cultural Cities, Quanzhou is rich with underground historical and cultural relics. Surveying the archaeological sites of Quanzhou, dating to the Song (960-1279) and Yuan (1279-1368) dynasties, three major areas have been excavated: residential, governmental departments or official institutions and maritime trade facilities. Archaeological residential areas include the Fu Houshan site (府后山遗址, 1976), the Song and Yuan dynasty stratigraphical layers of the Qingjing Mosque site (清净寺奉天坛遗址, 1987), the Song and Yuan dynasty stratigraphical layers of the Deji Gate site (德济门遗址宋元时期地层, 2001), the Fashi Shitou Street site (法石石头街, 2016), the Old Station site (旧车站, 2017), and the Old Renmin Hospital site (旧人民医院, 2018). The government departments or official institutions include the Temple of Confucius of Quanzhou Fu site (泉州府文庙, 2017), Xiaoshan Congzhu site (小山丛竹遗址, 2018), and Nanwai Zongzhengsi site (南外宗正司遗址, 2019-2020). Other sites, such as the Wenxing Ferry and Yumei Mountain Pier site (文兴渡与美山码头遗址, 2003), belong to maritime trade facilities. All these sites are located directly on or near the north-south axis of ancient Quanzhou, which was known as the city's central area during the Song and Yuan periods. Artefacts excavated within the area include a significant quantity of ceramics of various forms, decorative patterns, and qualities, thus reflecting the overall life and culture of the Quanzhou society during those periods.

The types of Song and Yuan dynasty ceramics excavated from the archaeological sites across Quanzhou include celadon glazed wares, white or bluish-white glazed (*qingbai*) wares, black or dark glazed wares,

green glazed wares, and earthenwares. According to a rough categorisation, these ceramics can be linked to 35 different kiln sites that are situated both within and outside Fujian province. Ceramics produced around Quanzhou include Dehua ware, Anxi ware (安溪窑), Nan'an ware (南安窑), Tingxi ware of Xiamen (厦门汀溪窑), Cizao ware of Jinjiang (晋江磁灶窑), Dongmen ware of Quanzhou (泉州东门窑) and so on. In addition, ceramics produced by more distant provincial kilns include Yongfu ware of Zhangping (漳平永福窑), Yulin Ting ware of Wuyi Mountain near Fuzhou (武夷山遇林亭窑), Jian ware (建窑), Chayang ware of Nanping (南平茶洋窑), Yi ware of Mingqing near Fuzhou (闽清义窑), Huanxi ware of Fuzhou (福州宦溪窑), Pukou ware of Lianjiang (连江浦口窑), Dongzhang ware of Fuqing (福清东张窑), Zhuangbian ware of Putian (莆田庄边窑) and Linchuan ware (灵川窑). Famous wares fired by kilns outside Fujian province were also found, including Yaozhou wares of Shaanxi province (陕西耀州窑), Ding wares of Hebei province (河北定窑), Jingdezhen wares (江西景德镇窑) and Jizhou wares of Jiangxi province (江西吉州窑), Yue wares (浙江越窑) and Longquan celadon wares of Zhejiang province (浙江龙泉窑).

Of all ceramics excavated in Quanzhou, Yi ware makes up a relatively high proportion – over a thousand out of approximately 7600 selected specimens (around 13 percent). Most Yi ware ceramics have a white glaze or bluish-white (*qingbai*) glaze, and are mainly in the forms of bowls, plates, dishes, vases, incense burners, pots with handles, *meiping* vases, lids, etc.

Excavated Yi ware bowls can be classified into three major types:

Bowl Type 1:

Fragments of bowls on high foot rings: modelled with deep rounded sides rising to a slightly everted rim and a tall foot ring. Covered with a greyish-white or white glaze, these bowls have the interior of their foot ring left unglazed. Some are decorated with flower and foliage patterns or with incised comb patterns on both the interior and exterior of the body. Dated to the mid-Southern Song dynasty (fig. 1).



Fig. 1 Bowl type 1

Bowl Type 3:

Fragments of bowls with wide everted rims: this type of bowl has shallow curved sides rising to a wide everted, up-turned rim and a low foot ring. Often glazed with a greyish-white or greyish-celadon, these bowls have their lower exterior and foot ring unglazed. Some are decorated with pressed in patterns on the centre interior. Dated to the Yuan dynasty (fig. 3).



Fig. 3 Bowl type 3

Bowl Type 2:

Fragments of bowls modelled in the shape of a flower: this type of bowl has curved sides rising to an everted rim and a foot ring. Covered with a greyish-white or white glaze, with the foot ring unglazed. Some bowls are formed in twelve petals. The interiors are decorated with floral and foliage patterns, sometimes within medallions. Dated to the mid-Southern Song dynasty (fig. 2).



Fig. 2 Bowl type 2

Plate:

Large fragment of a plate, almost complete. This type of plate has slightly curved, everted sides rising from a flat base, often glazed in greyish-white or bluish-white (*qingbai*). The base is left unglazed, and the centre interior is incised with lotus patterns. Dated to the Southern Song dynasty (fig. 4).



Fig. 4 Plate

Vase:

Large fragment of the upper half of a *meiping* vase. The vase has a short straight neck with a thickened, everted rim, rounded shoulders and tapering sides, and is glazed on both the interior and exterior with a bluish-grey glaze. Two ridges are incised on the shoulder, and the body is divided vertically into four lobes by incised lines. Dated to the Southern Song dynasty (fig. 5).



Fig. 5 Vase

Vase:

Fragment of a double-handled vase, only rim and neck parts remaining. Modelled with a short straight neck and a flaring rim, and covered with a bluish-yellow glaze. Two pieces moulded in relief in the form of a fan-shaped plaque are attached to the neck. Dated to the Southern Song dynasty (fig. 6).



Fig. 6 Vase

Incense Burners:

Fragments of two incense burners. Modelled with an octagonal-shaped body with straight sides rising from a flat base, and a low, everted foot ring. The incense burners are covered with a greyish-white or bluish-grey glaze. The interior of the body and the inner side of the foot ring are unglazed. The eight sides of each incense burner are incised with 'X' lines between two horizontal fillets. Dated to the Southern Song dynasty (fig. 7).



Fig. 7 Incense burners

Cover:

Fragment of a domed cover: Modelled with rounded sides, a flaring rim and a flat top, and covered with a greyish celadon glaze on the outside. The inside is unglazed. The exterior is incised with a double-layered lotus-petal pattern. Dated to the Southern Song dynasty (fig. 8).



Fig. 8 Cover

Ceramics excavated from the Quanzhou sites listed above are commonly found in the Yi ware kiln sites listed in the *Yi Ware kiln site in Minqing county* (2020). The Song and Yuan dynasties are also the periods when the Yi ware kilns reached their peak with most of the kilns in operation and a significant quantity of ceramics produced. In addition to Quanzhou city sites, similar Yi wares have also been found in archaeological sites in the city of Fuzhou in Fujian province (福州城市遗址), Ningbo and Hangzhou in Zhejiang province, Qinglong Zhen in Shanghai (上海青龙镇), Huang Sibü site of Zhangjia Gang in Jiangsu province (江苏张家港黄泗埔). Yi ware was also excavated from underwater archaeological sites, including the site of Dinghai Bay of Lian River in Fujian province (福建连江定海湾海底) and the Baijiao 1 shipwreck (白礁一号). This suggests that Yi wares of the Song and Yuan dynasties were used in the local and surrounding areas and also in the coastal ports and cities north of Fujian province.

Moreover, Yi ware also makes up a significant proportion of ceramics excavated from three of the most important Southern Song shipwrecks. From the Huaguangjiao 1 shipwreck (1998, 2007), over ten-thousand ceramic artefacts were excavated, including Yi ware, Dehua ware, Cizao wares in black and celadon glaze (磁灶窑), Luodong ware of Annan (南安罗东窑) and Huichang ware of Songxi (松溪回场窑) in celadon glaze, etc., together with a relatively fewer number of examples of Longquan celadon ware and *qingbai* ware from Jingdezhen. Of the ceramics recovered from the wreck, Yi wares dominate, including bowls similar to Type 1 and Type 2 listed above. The interior of one celadon glazed bowl bears an incised inscription that reads 'made by Pan Sanlang in the year of Ren Wu' (壬午载潘三郎造). According to the Chinese sexagenary cycle, there are three Ren Wu years that fall in the Southern Song dynasty. 1162 AD is the most likely date based on the analysis of the overall appearance of the ceramics excavated from the shipwreck. This date therefore sets the upper limit of the shipwreck dating, which is roughly during the early Southern Song dynasty. There is also a large quantity of Yi ware ceramics that were excavated from the Nanhai 1 shipwreck (2014–2020) in Jiangyang, Guangdong province. In this shipwreck, a group of white glazed bowls similar to Type 2 were excavated. Judging from other evidence found, including coins and dated artefacts, the ship sank around the mid-Southern

Song dynasty. Similarly, many white glazed Yi ware bowls, including samples comparable to Type 2, were excavated from the Java Sea shipwreck in Indonesia, which is also dated to the mid-Southern Song dynasty. Similar finds to what have been uncovered in the city of Quanzhou or in shipwrecks have also been found in archaeological sites, private or public collections in Southeast Asian countries (such as the Philippines, Singapore, and Indonesia), where Chinese export ceramics are known to have been used. These findings suggest a close commercial relationship between the port of Quanzhou and these Southeast Asian regions.

The multiple types of wares excavated from archaeological sites in the city of Quanzhou reflect market demand as well as the life and culture of different social classes living in Quanzhou during the Song and Yuan dynasties. The findings show that Quanzhou had developed into a commercial centre with people of different social classes living and consuming together. In addition, these ceramics provide essential evidence for reconstructing social patterns, daily life, and culture in Quanzhou. Moreover, the finds show how ceramics produced by kilns located in various distances from the city were transported to Quanzhou, distributed to demanding markets and ultimately realised their commercial value. After centralising the ceramic production from kilns in the surrounding areas and further afield, the port city of Quanzhou soon became an important distribution point. As a result, the city played a vital role in the Maritime Silk Road trade and received the fame of 'China's World Centre for Maritime Commerce during the Song and Yuan Dynasties'.

XVI CENTURY FLORENTINE MERCHANTS IN ASIA: Letters from the Portuguese Empire (1501–20)

Maura Rinaldi, Independent Researcher, Rome



Fig. 1 The Landing of Vasco da Gama in Calicut from a series of Tapestries, 'A maneira de Portugal e da India'; early 16th century, Património Histórico - Caixa Geral de Depósitos. On permanent loan to the MNAA, Lisbon

While the role of the Portuguese as the first Europeans to establish major trading contacts with Asia is well known, much less is understood about the part that Florentine merchants and bankers played in this development. After the triumphant return of the explorer Vasco da Gama (1469–1524) in 1499 (fig. 1), announcing that a route to India had been found, the Portuguese Crown did not have immediate access to the funds necessary to finance the fleets that were to cross the ocean to India. In the beginning King Manuel I (r. 1495–1521) (fig. 2) relied heavily on foreign investors, mainly Florentines.

Established in Portugal since the last quarter of the 15th century, two important Florentine commercial and banking houses, one headed by Bartolomeo Marchionni, the other by Gerolamo Sernigi, often financed the Crown or owned some of the ships that sailed together with the official fleets that departed



Fig. 2 King Manuel I of Portugal (1495–1521); Featuring the Coat of Arms as well as an Armillary Sphere symbolising the King's Reign as a golden age of Exploration; Crónicas de D. Afonso V, por Rui de Pina; Crónicas n° 17; PT/TT/CRN/17 Image owned by 'ANTT'; Torre da Tombo, Lisbon



Fig. 3 Detail of the view of the City of Lisbon (c.1520-30); attributed to Antonio de Holanda; Chronicle of D. Afonso Henriques by Duarte Galvão; Parchment, and illuminated manuscript; MCGG-BIB-014; ©Municipality of Cascais/Counts of Castro Guimarães Museum

from Lisbon. In addition to providing financial support to the Portuguese Crown, the Florentine's Europe-wide network of banking and commercial companies also supplied human resources by sending their agents to the East.

These Florentine agents shared a similar background: they were highly educated young men from prominent Florentine families, albeit often an impoverished branch, who were trained as merchants, managers and diplomats. They held positions both at home and in international trading centres such as Bruges in the Netherlands, Lyon in France, or Seville in Spain. As soon as da Gama discovered the maritime route to India they flocked to Lisbon (fig. 3).

Archives in Florence contain many letters that these agents sent to their masters, family or friends: long and detailed documents, in which they share their impressions and experiences of a newly discovered commercial opportunity. One of the earliest of such letters, written in 1502 by Leonardo Nardi, an employee of the banker Marchionni, contains in-depth information about the cargoes in the holds of the four 'small ships' (probably caravels) that had just arrived from India. This was the *João da Nova* fleet (fig. 4), of which one ship was owned by Marchionni, one by a consortium of investors including Marchionni and D. Alvaro de Braganza (1439-1504), and the other two by the King (one of which was financed by Marchionni).

Nardi specifies what was produced along the Malabar coast and what was imported from elsewhere:

In India only pepper, cinnamon and ginger can be found, but good quality cinnamon comes from Ceylon. While cloves, and white and red sandalwood come from a more distant place where, they say, all the riches of the world may be found. The Portuguese are already of a mind to go thither.

He also specifies prices and quantities of *cantari* or tubs (of around 50 kilograms each): principally pepper, of which 950 *cantari* arrived; 550 *cantari* of cinnamon; 30 of ginger and 25 *cantari* of lac, mainly used as a textile dye or more rarely as a curative, as well as smaller quantities of benzoin, a food preservative, this being the most expensive of all spices. Brazilwood, used as textile dye, and nutmeg, were also included in this cargo.

Prices are indicated in ducats and per *bahar*, an Indian unit of mass that Nardi equates to four Portuguese *cantari* (approximately 200 kilograms, whereas a *bahar* is equivalent to approximately 228 kilograms).

1 Bahar Benzoin	(the most expensive of all spices)	74 ducats
"	Cloves	26 "
"	Cinnamon	22 "
"	Lac	20 "
"	Pepper	14 "
"	Ginger	10 "
"	Nutmeg	6 "
"	Brazilwood	5 "

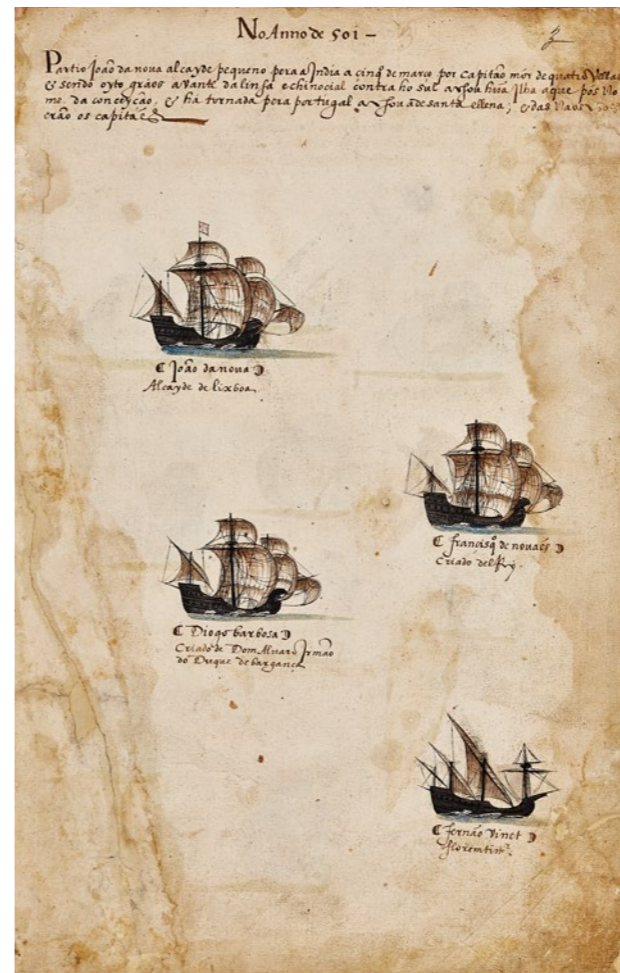


Fig. 4 João da Nova 1501 Fleet; A fleet of four ships; one was financed by the King, two by Bartolomeo Marchionni, the fourth was jointly financed by B. Marchionni and Gerolamo Sernigi. ©Academia das Ciências de Lisboa, Livro das Armadas, COTA: Azul 588

In one of his letters, Bartolomeo Marchionni comments that the ships were: 'reasonably loaded with spices'. Another merchant, the powerful G.F. Affaitati (from Cremona, not Florence), wrote: 'the ships were only half loaded' and this was because 'the Portuguese did not have enough money to buy more'. This was the major obstacle facing the Portuguese while dealing in Asia.

In his first letter to his father, dated 1504, Giovanni da Empoli (1483-1518), certainly the most prominent among these Florentine merchants, writes that he travelled to India one year earlier in the small fleet commanded by Alfonso de Albuquerque (1453-1515), who later became the Viceroy of Portuguese India, and whose ships were primarily financed by Florentine merchants, in particular the banker Gerolamo Sernigi. Giovanni was an employee of the Gualtierotti Company in Bruges, but he had also been entrusted with money from different Florentine investors. After arriving in the Malabar Coast (present-day Kerala) (fig. 5), they failed to find any spices to buy due to

internecine wars and were concerned about returning home empty-handed, but at their next stop in Quilon (present-day Kollam) which the Portuguese had not yet tapped as a source for spices, Albuquerque sent Giovanni ashore with an interpreter, and here his knowledge was of enormous benefit when negotiating prices and quantities of spices, mainly the highly prized pepper. In 20 days their ships were filled to capacity and a treaty was signed specifying fixed prices and annual quotas.

Compared with the amount of pepper that arrived two years earlier (only 950 *cantari*) this shipment comprised 10,000 *cantari*, and included other secondary spices such as lavender, cubeb, camphor, mace and aloe. The accounts of the Florentine financiers record a 200 percent profit on their investment.

Giovanni da Empoli's second letter to his father, dated 12 July 1514, describes some of the momentous events that shaped the Portuguese Maritime Empire during his second voyage, which lasted four years (1510-14). He joined the four-ship fleet (fig. 6a) commanded by Diego Mendes de Vasconcelos, mostly owned by the banker Gerolamo Sernigi and partly financed by a Florentine consortium, that included himself. Other Florentines joined this fleet: four members of the Sernigi family, one of them, Dionisio Sernigi (Dinis Cerniche) (fig. 6b) commanded one of the ships; Leonardo Nardi (representing Marchionni), who together with Giovanni da Empoli were the *Feitores* (in charge of commercial dealings) of the fleet; and Piero Strozzi, who was the only independent merchant with his own capital. Another Florentine, the anonymous author of a letter to Fra Zuanbattista in Florence, participated in the same events as the others. After reaching India in 1510, they met with Francesco Corbinelli, Marchionni's son-in-law, who had arrived there one year earlier with his own ship.

Afonso de Albuquerque (fig. 7), who Giovanni da Empoli referred to as 'Commander-General' (not yet Viceroy), obligated all of them to fight to conquer Goa, and one year later (1511), they had to participate in the battle for Malacca.

Corbinelli, an extraordinarily competent trader, was named *Feitor* of Goa, soon to become the capital of the *Estado da Índia* and consequently its most important commercial hub or *Feitoria*. Additionally,



Fig. 5 (Previous page) Map India Orientalis; by H. Hondius; Printed in Amsterdam c.1606; Based on Gerard Mercator (1512–94) and other maps; ©Götzfried Antique Maps, Germany

Albuquerque rewarded Giovanni da Empoli with a knighthood for his courage in battle. Whenever someone had to be sent ashore to negotiate with local rulers, Albuquerque always relied on Giovanni who did not relish that role at all, particularly when he had to persuade one of the chieftains to help the Portuguese conquer Malacca, and made promises he knew Albuquerque would never keep. From his letters it is clear that their relationship was a stormy one at best.

To return to the main obstacle confronting the Portuguese: the lack of Portuguese products to sell in Asia and enough money to trade in the East. From an early stage the Portuguese had realised that one way to partially solve this problem was to act as 'corsairs' and plunder richly loaded ships as often as possible, especially if owned by Muslims, although all ships were regarded as fair game. By 1505 Albuquerque had 'institutionalised' this practice by listing exactly how the plunder was to be distributed: 'a fifth' (or 20 percent) went to the King. Of the remainder, the Viceroy received either

jewels worth less than 500 cruzados or 20 percent; the Treasury received approximately 50 percent; the commander of a *nao* 10 percent; the commander of a caravel 6 percent, and so on down to the last mariner.

The Florentines were often 'ordered' to capture a ship, but they never shared in the spoils. One of the first references to Chinese porcelain is in Giovanni da Empoli's second letter, where he states that the booty of a captured ship *en route* from Sumatra to Malacca included 'silk, pepper and porcelain vases', but nary a word about sizes, shapes, colours, decoration, or whether the 'vases' were beautiful or ordinary, nor do we know what happened to them. Although it was in Malacca that he first met Chinese merchants, whom he describes as 'white as us dressing like Germans and wearing boots like the French ones', he does not mention what they traded there, but he does list the goods the Chinese traded in Martaban: 'rhubarb, musk, silk, damasks, brocades, white silk, unwoven silk of every hue and Chinese pearls'. Here he says plenty about silk, but again, nothing about porcelain.



Fig. 6a Diego Mendes de Vasconcelos 1510 Fleet; Of the 14 caravels, four were directed to Malacca, seven were to be loaded with spices and return to Lisbon, the remaining three were to sail to the Island of São Lco; ©Academia das Ciências de Lisboa, Livro das Armadas, COTA: Azul 588

In the above-mentioned anonymous letter to Fra Zuanbattista dated 1514 and sent from Lisbon, we read:

Malay, Chinese, 'Persians' trade their goods in Malacca: from Islamic countries arrive cotton textiles of many colours; from China porcelains, musk, silk, particularly satin and damask of excellent quality but which cannot compare to the Florentine ones, as they do not know how to give them their gloss as we do.

In his well-known first letter to Giuliano de' Medici (1479–1516) of 1515, Andrea Corsali mentions that the Chinese export 'rhubarb, pearls [...] porcelains and silks, textiles of all kinds, damask, satin, beautiful brocades'. Here again only the single word 'porcelains' while seven are used for textiles. The Florentines never forgot that Florence's prosperity derived from their magnificent textiles that they exported everywhere, especially to the Middle East.

That some of the Florentine textiles were of better quality than the Chinese and that they could sell



Fig. 6b Detail of Diego Mendes de Vasconcelos 1510 Fleet; Four caravels directed to Malacca; One caravel was entirely owned by Gerolamo Sernigi and commanded by his brother Dionisio (Dinis Serniche); Sernigi was also the principal investor of the remaining three ships together with a consortium of seven other Florentines including Giovanni da Empoli (Joannes Dimplis); ©Academia das Ciências de Lisboa, Livro das Armadas, COTA: Azul 588

well in the East is mentioned in a letter dated June 1513 from a Florentine, Francesco Guicciardini in Valladolid (Spain) to his brother in Florence, in which he states that he had received news from Lisbon that one of the four ships Sernigi had sent to the East had returned very richly loaded: 'the profit from this one alone will cover the costs of all four ships'. He also states that the *Feitors* there (Giovanni da Empoli and Nardi) had requested some 'fine pink textiles' and 'fine "olanda" textiles' ('finest wool and fine linen textiles'). In other words, they thought that the finest wool and linen Florentine textiles could diversify and sell well in a market that traded mainly in silk and cotton.

Giovanni had sent three of the ships back to Lisbon with Leonardo Nardi in 1513, and clearly one arrived a few days before the others, while Giovanni da Empoli departed a year later, only arriving in Lisbon in July 1514. He stated that he could only depart after having repeatedly refused Albuquerque's offer of *Feitor* of Malacca, and that he was relieved to finally escape his grasp!

All the Florentines who travelled to Malacca with da Empoli in 1510 returned to Lisbon, except Piero Strozzi, who remained there, and instead of dealing in spices decided to move away from the regular Portuguese trading areas and deal in precious stones in Coromandel, on the south-eastern coast of India. This was also an ideal location to trade with Pegu, a producer of rubies, topaz and sapphires, and Ceylon, another source of many kinds of precious stones. Andrea Corsali mentions that he met Piero Strozzi while he was buying a flawless 23-carat diamond. Strozzi was appointed *Feitor* of Coromandel and amassed a huge fortune by the time he died in 1524(?).

For the first two decades of the 16th century, King Manuel I only permitted foreigners to trade in spices and the cargoes unloaded in Lisbon could only be sold through the *Casa de India*, with the Crown receiving a percentage (28 percent). However traders usually managed to bring back other merchandise of their own, often precious stones. The will that da Empoli prepared before leaving on his third voyage shows that his estate consisted of several bank accounts and a considerable quantity of precious stones, jewels and pearls.

As soon as he arrived in Europe, Giovanni was summoned by King Manuel I who ordered him to return to the East as his personal *Feitor* to establish a *Feitoria* for the King's benefit. It was an offer he couldn't refuse, but he managed to negotiate three ships that would conduct trade for both the King's and 'his own benefit', and also ensured that he could join Fernao Peres de Andrade's fleet, which was sailing to China on the King's orders. In 1515 he departed Lisbon on his third voyage together with two Florentine assistants: Raffaello Galli and Benedetto Pucci.

There is an interesting comment in a letter written by Raffaello Galli from Sumatra in 1516 about how annoyed the Portuguese Captain of Malacca was by Giovanni opening a *Feitoria* in the King's name in Pasai, a bustling port in Sumatra. The captain had realised that with Giovanni da Empoli's expertise, the new *Feitoria* would greatly diminish Malacca's business. This highlights a paradox that endured for several decades: with Giovanni as his *Feitor*, the King was trading for his own benefit and in so doing was competing with the State.

Giovanni and Fernao Peres had become good friends while fighting together in Goa and Malacca. In 1517 Giovanni, with his three ships loaded with spices, joined Fernao Peres' fleet destined for China. As the King's *Feitor*, he was the fleet's *Feitor* by default. After arriving, he immediately established a very profitable rapport with the Chinese; unfortunately only a few weeks later, João de Barros writes: 'a fever killed nine people, the most important being the fleet's *Feitor* "Joannes Dimples"'. Galli and Pucci also died.

The Florentines were not allowed to trade in porcelain, but one would think that they would have at least bought some to present as gifts. Nothing of the

sort: in a letter of October 1514 to Pope Leo X de' Medici, Giovanni da Empoli writes that he is sending:

...a most beautiful dead bird, that I brought from Malacca but coming from afar, from where the cloves grow, it is not of great substance [value?] but is new [a novelty]. It has no legs and hovers, never coming down to earth, feeds on air and in the air begets its children on top of its tail. Or so I have been told by people where it is to be found. The King [Manuel I] has already received one with the same information.

Obviously, these were the rare birds of paradise of which only the skin, head and very long tail remained (the wings and legs were removed), which became costly collectibles. Until now it was believed that similar dead birds given to Charles V (1500–1558) in 1522 by members of the Magellan expedition were the first to reach Europe, and that Antonio Pigafetta was the first to write about them in his chronicles of the expedition. Giovanni chose to present a pope and a king with something extraordinary rather than porcelain, which they already owned in abundance.

What is certain is that as late as 1545 Cosimo I de' Medici (1519–1574) gave 300 ducats to Jacopo Capponi with instructions to travel to Egypt 'to buy porcelain among other things'. A few months later, the arrival of 108 new porcelains was recorded in the Palace Wardrobe. Hence, at that stage it seems that porcelain was still being bought in Egypt not necessarily in Lisbon.

A letter written in 1519 by Piero di Giovanni di Dino states that he travelled in the ten-ship fleet ('five belonging to the king and five to merchants') commanded by Diego Lopes de Sequeira. However, this changed shortly after the death of King Manuel in 1521, when ships of the *Carreira da India*, as well as commanders and *Feitores* on board had to be Portuguese, bringing official Florentine involvement in Portuguese commercial activities to an end. Private Florentine traders continued to roam the East, but travelled on their own initiative as passengers on Portuguese merchant ships.

Author's note: Among many other scholars, Marco Spallanzani should be credited for the specificity of his research into the Florentine merchants in Asia and his publication of their many letters.



Fig. 7 Portrait of Viceroy Afonso de Albuquerque, Goa 1555–80; Mixed technique on wood; height: 182cm, width: 108cm; No. IFN 54688aDIG – Inventory No. 2144; ©Museu Nacional de Arte Antiga, Lisbon; Photo: Luísa Oliveira/José Paulo Ruas

Ph.D. Research

Dutch Demand for Porcelain: The Maritime Distribution of Chinese Ceramics and the Dutch East India Company (VOC), first half of the 17th century

Ph.D. thesis, Leiden University, September 2021
Christine L. Ketel

The overall aim of my thesis is to give a systematic overview of the maritime trade and transportation of Chinese ceramics from the 9th century up to the middle of the 17th century. For this study, I have drawn on three distinct areas of research: maritime trade and archaeology, Chinese export wares, and the history of the Dutch East India Company (Verenigde Oostindische Compagnie or VOC). My research is divided into three main parts.

The first part provides an historical background of Chinese ceramics transported overseas during the Tang dynasty (618–907), the Song dynasty (907–1279), the Yuan dynasty (1279–1368) and mid-Ming dynasty (1368–1644). I refer to ceramics salvaged from dated shipwrecks to illustrate which adaptations, be it to shapes or decorations, were made to objects produced for overseas markets in the course of these centuries. One example of an adaptation is the addition of a panel pattern to dishes of around 20 centimetres already produced for export in the 16th century. This particular type became known as 'kraak porcelain', this specific group of porcelains is a core subject of my dissertation.

The last topic I discuss concerns the types of porcelain that were ordered and shipped by the Dutch East India Company (VOC). Research of VOC orders and cargo lists provide insight into the quantities of porcelain transported to the Dutch Republic, within Asia and to the Middle East during this period. The variations in form are significant; most commissions

were sent to Asia between 1634–44, a shorter period than earlier presumed in the literature. The largest quantities of porcelain shipped by the VOC took place between 1638–48, again quite a short period.

Kraak porcelain was shipped in large quantities by the VOC to the Dutch Republic in the first half of the 17th century and is still abundant today in many private and public collections. Definitions of this specific type of export porcelain diverge widely. To arrive at a precise determination of this term, I have analysed the various definitions of the term *kraak*, how it is used, and how it fits into the overall classification of Chinese porcelain as export ware. The aim here is to give this particular type of porcelain a clearer definition, as has been done with other export wares such as 'Transitional', *famille verte*, *famille noire* and *famille rose*, all Western labels. I argue that the main decorative feature, panels or cartouches, should preferably be chosen as the principal reference point to label *kraak* porcelain. This had already been concluded during research on the fragments from the VOC shipwreck *Witte Leeuw*, which sunk in 1613. This distinguishes it from other export ware produced during the same period (fig. 1).

I also reinterpret the dating of *kraak*-panelled porcelain to correct the assumption that this type of porcelain was produced as early as 1570. Three specialists, Edward Von der Porten, Brian McElney and Maura Rinaldi have proposed chronological dating methods that are based on border patterns



Fig. 1 Dishes from the *San Diego* shipwreck (1600) decorated with deer, both with and without the panel pattern on the rim. Manila National Museum; ©Photo by the Author

of open shaped pieces (dishes and plates). However, as different types of panel patterns were applied simultaneously during the production period of *kraak* porcelain, it is not possible to establish a precise period when a certain border scheme was used. I therefore conclude that dating on grounds of border patterns is not reliable.

From an etymological perspective, I first discovered that the Portuguese only used the terms *naus*, *naus da carreira das Índias* for their trading vessels, and not *carraca*. The Spanish used *barco*, or *navia de vela* for a seagoing ship. Consequently, as the Iberians did not use the word '*carraca*' for these ships, why did the English and the Dutch use the term '*kraak*' for this type of porcelain? A plausible explanation is based on my research in literature: *Curragh* or *currach* is a Gaelic word for a small hide-covered trading boat used in the seas around England and Ireland. From early 15th century, a larger ship came to be used for transport in the North Sea regions, and I suggest that the term *carrack* was then used by the English and *kraak*, *kraken*, or *crake* by the Dutch to designate a type of trade vessel. When confronted with Iberian ships resembling those they were acquainted with, they used the general term for them as well, *carracks* or

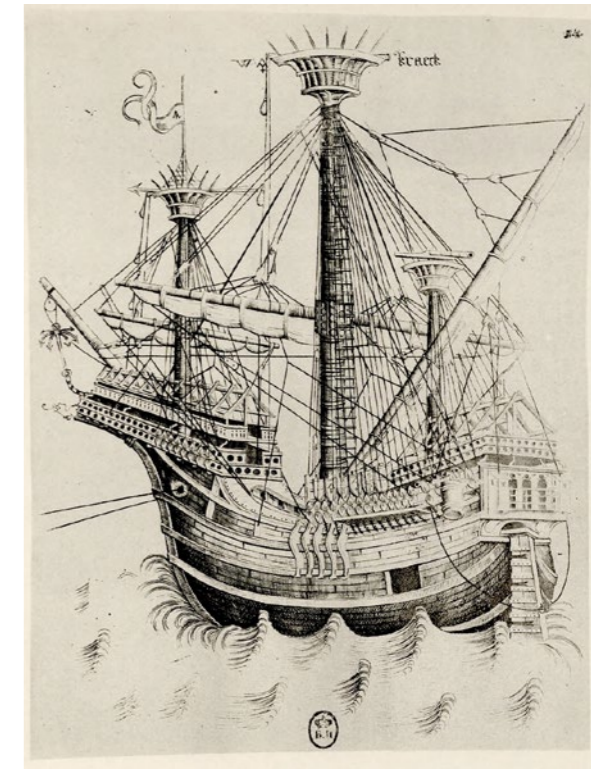


Fig. 2 Anonymous. Print. Illustrated in Max Lehrs, *Der Meister WA*. [1895]

kraken. For example, in 1449 a trade ship was built in Hull, which King Henry VI (r.1422–1461) ordered to be named: 'Grace Dieu Carrack.' On a print with only the initials of the maker, 'WA', the word *kraeck* is written next to the top of the mast, which indicates that the term was already used in the 15th century at the time the print was presumably made (fig. 2).

Another point I make is that many art historians maintain that the merger of the words '*kraak*' and '*porcelain*' would have come into use when the Dutch gave this label to porcelain that was part of the booty of the two Portuguese '*carracks*' captured by the Dutch in 1602 and 1604. However, accounts on the capture of these ships do not once include the term '*kraakporselein*' when referring to porcelain items. There is no known inventory or auction results with the exact amounts, and the only descriptions of the porcelain items from the *São Tiago*, seized in 1602 are very general: dishes (*schotelen*), and bowls (*commekens*) without further specification. In the accounts of the capture of the *Santa Catarina* in 1603, the word *cracke* or *carack* is used only for the ship and not for the porcelain. What is mentioned is: 'porcelain/a good amount of porcelain', 'all kinds of beautiful and fine porcelains', and 'a large amount of fine porcelains'.



Fig. 3 Bowl recovered from the *Witte Leeuw* shipwreck;
Diameter: 12.5 cm;
©Rijksmuseum, Amsterdam, Inv.nr. NG-1978-127-10952

Another misunderstanding is that, according to the historian Levinus Hulsius (1546–1606), the booty included ‘a countless number of porcelains of all sorts and kinds, nearly 30 lasts, being about 1000 Centner’. This would amount to around 90,000 pounds. However, the mention of ‘30 last’ ‘1000 centner’ is untraceable in any of the VOC documents. The official report by Admiral van Heemskerck, who captured the ship, included ‘an astounding amount of fine and coarse porcelain’ without any specified amounts or

descriptions. This large quantity of porcelain has often been quoted in subsequent publications referring to the booty of the *Santa Catarina*. Without further decisive documents such as the inventory list of the VOC storehouse or the auctions, we should consider Hulsius’ claim of 50–60,000 kilos as hypothetical.

I also found that the combination of ‘*kraak*’ and ‘porcelain’ (*Kraekporceleyn*) appears sporadically in Dutch documents in the second half of the

17th century, but then presumably referring to ‘old’ or ‘antique’ porcelain. For example, the auction of a shop inventory that was published in the *Amsterdamse Courant* in 1697 includes ‘a set of very old and curious Kraak porcelain consisting of whole and half [sized] basins and other items’. The term ‘old kraak’ was used in the inventory of Henriette Amalia van Anhalt-Dessau (1666–1726), at the residence Oranienstein in Oranienburg, where a porcelain cabinet was made for her collection. Another inventory dated 1726 lists: ‘five flasks extra old Kraak porcelain; two old bottles/flasks, kraak porcelain’ (Nr.487: *Funff flaschen, extra alt krachporcelain*, Nr.506: *zwey alte flaschgen, krachporcelan*).

Turning to the last part, based on VOC orders and cargo lists, I demonstrate that Dutch orders for porcelain only gradually developed and that the years from 1635 to 1655 were the most significant period regarding the purchase and distribution of Chinese ceramics. Commissions were initially sent to Asia irregularly, and the focus was on open shapes (dishes and plates) and shallow bowls. VOC shipwrecks from 1609 and 1613 are illustrative of what was transported to the Dutch Republic; they show that, at this stage, their contents are a mixture of *kraak*-panelled porcelain and Chinese domestic ware (figs. 3-4).

In 1624, the VOC established a trading post on Formosa (present-day Taiwan), which remained in operation until 1662. The *Dagregisters van het Kasteel Zeelandia* list ceramic shipments from China to Formosa in general terms as either ‘coarse’ or ‘fine’ without further details. Coarse ware was chiefly transported from the harbour Xiamen in the region of Zhangzhou and fine porcelain arrived from Jingdezhen to Fuzhou.

Historical documents show that, from 1634 deliveries became more constant; orders increased and contained specific instructions as to shapes and designs, often accompanied by samples to be copied. These included Western items such as beer tankards and candlestick holders, but non-western designs were preferred: Chinese figures and landscapes and no Dutch flowers. Open shapes continued to be a priority; all are of the *kraak*-panelled type as illustrated by finds from the ‘Wanli’ shipwreck, dated to c.1630–35 and



Fig. 4 Kraak-panelled saucer-dish recovered from the *Witte Leeuw* shipwreck;
Diameter: 22cm;
©Rijksmuseum, Amsterdam, Inv. No. 1977-163-W

the ‘Hatcher Junk’ cargo dated to c.1643. I illustrate by way of a table, that the peak in the quantities transported by the VOC occurred during a relatively short period, between 1635–45 (fig. 5).

Over the years, numerous trading posts or offices had been established in various regions of the east (Japan), southeast and western Asia. Regions such as the Middle East were important markets for porcelain judging by the large quantities of items mostly of fine quality, shipped to those regions between 1634–48. Shipments to various other destinations such as the Indonesian archipelago, Cambodia, Vietnam and Japan, consisted mostly of coarse ware. The role of the VOC in supplying these markets is a substantial contribution to the overall distribution of Chinese porcelain during the first half of the 17th century.

Porcelain orders for Gamron (present-day Bandar-e Abbas, Iran) and Mocha (present-day Yemen) were usually sent directly to Formosa and then transmitted to the Chinese merchants. The deliveries were either sent to Batavia or shipped directly to that region, usually first to Surat where the cargoes were divided, some shipments to Gamron and others to Mocha. The quantities are often quite large. For example, a shipment that arrived at Mocha in 1638 contained 128,975 pieces, and another with a total of 140,388 porcelains from Formosa. A report dated December 18th, 1639 states that a transport to Surat and Persia

included 548,000 pieces of ordered porcelain. The detailed inventories show the preference for bowls, sherbet bowls (used for drinking sugared or rose water), as well as tea- and 'bell cups', 'to drink "cova"' (coffee). Most Middle Eastern customers were well to do and had a traditional appreciation for fine porcelain, as Arabian and Chinese traders had already transported this to these regions for hundreds of years before the arrival of Western merchants. There was even a request for cups: 'are most desired when they have a blue mark drawn like a character on the bottom'.

The end of the fine porcelain shipments occurred when wars, famine and natural disasters diminished supplies from Jingdezhen from around 1644, the end of the Ming dynasty. Throughout 1648, 1649, 1650, and into 1654, a junk would occasionally arrive at Formosa, usually with coarse porcelain, but there is also mention of bales or cases with 'fine porcelain'. The report dated March 1654 is testimony that there are no more deliveries from mainland China for the storehouses at Fort Zeelandia from that date.

Author's note: The dissertation comprises 2 volumes - the manuscript itself and the appendices, which illustrate ceramics from most shipwrecks mentioned, as well as many documents related to in the thesis. It can be obtained by sending an email to: christineketel@gmail.com



Fig. 5 Kraak-panelled porcelain recovered from the 'Hatcher Junk' shipwreck c.1643; © C. Sheaf and R. Kilburn, *The Hatcher porcelain cargoes: the complete record*, Oxford, 1988

News from Asia

China

Exhibition: *West encounters East: A cultural conversation between Chinese and European ceramics at the Shanghai Museum, Shanghai, October 29, 2021 to January 16, 2022*

CHEN Jie, curator, Shanghai Museum and TSAO Hwei-chung, curator, Musée national des arts asiatiques-Guimet, Paris

The Shanghai Museum co-organized an exhibition entitled *West encounters East: A cultural conversation between Chinese and European ceramics* with the Musée national des arts asiatiques-Guimet (MNAAG). Despite the outbreak of the Covid Pandemic in 2020, more than ten western institutions, including the British Museum (London), Percival David Foundation (London), Victoria & Albert Museum (London), Rijksmuseum (Amsterdam), Metropolitan Museum of Art (New York), Museu Nacional de Arte Antiga (Lisbon), Casa-Museu Medeiros e Almeida (Lisbon), Casa-Museu Dr. Anastácio Gonçalves (Lisbon), Musée des Beaux-Arts de Valenciennes (France), together with the Guangdong Museum (Guangzhou) participated in this massive-scale international exhibition with more than 220 objects on display.

As an extension to the earlier 2019 exhibition at the Musée national des arts asiatiques-Guimet in Paris entitled, *Un firmament de porcelaines* (see TOCS Newsletter, no. 28, May 2020, pp. 34-7), which focused on the beginning of the Age of Exploration from the end of the 15th to 17th centuries, this Shanghai Museum exhibition expanded on similar themes. It explored the period when trade between Europe and China intensified during the Kangxi period (1661-1772) through the Qianlong period (1735-96) and showed the cross-cultural influences, particularly those displayed by Chinese and European ceramics.

The opening room of the exhibition presented three Ming dynasty porcelains that arrived in Europe as diplomatic presents by travellers or Italian merchants via the Near East. Of particular interest were a blue-and-white ewer from the Yongle period (1402-24) brought to France in 1547 and a *kinrande* red-enameled bowl from the Jiajing period (1521-67) mounted around 1583 in Germany (fig. 1).

As the exhibition continued, three distinct sections highlighted different themes:

1. Transportation between China and the West

This section of the exhibition showed how Chinese porcelain became one of the major trade commodities following the arrival of the Portuguese in Asia in 1498. The Portuguese were followed by the Spanish, Dutch and English, and the increased focus on trade by these countries led to the global trade routes from the 16th to 19th centuries.

Direct Sino-Portuguese trade commenced with the arrival of the Portuguese explorer, Jorge Álvares (d.1521), in Tumen in 1513. More than ten representative pieces, all blue-and-white, were displayed to illustrate the crucial moments when China first opened its gate to Europeans, highlighting the Portuguese presence in Malacca, Fujian, Zhejiang, Shangchuan island, Macao and Japan where Chinese

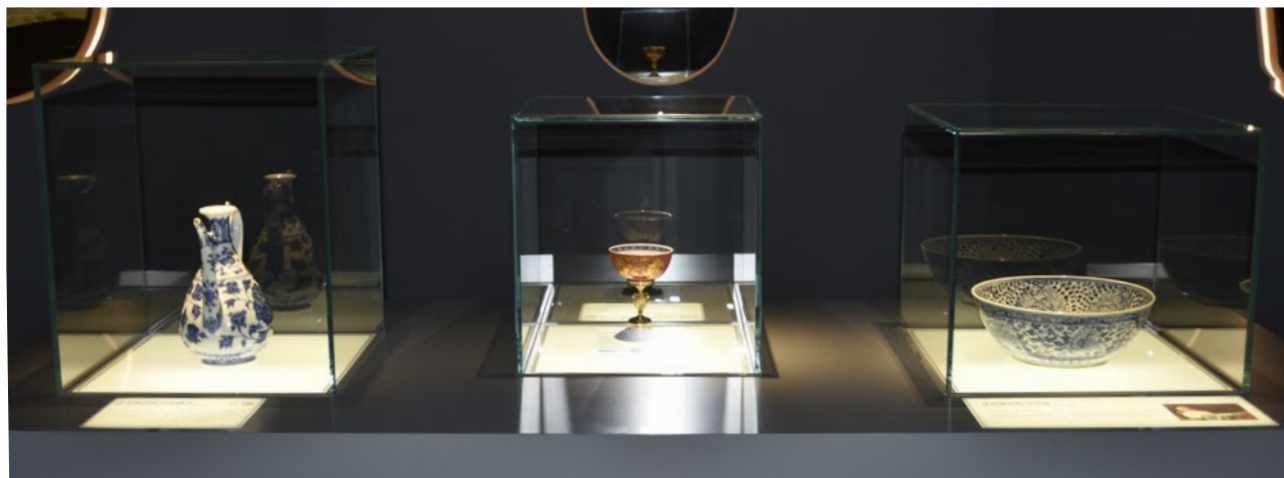


Fig. 1



Fig. 2

porcelain was being acquired or ordered. Some of these pieces bore the armillary sphere or inscriptions linked to the Portuguese royal court, noblemen or high officials. These include an ewer with a coat of arms attributed to Antonio Peixoto and a bottle inscribed with *ISTO MANDOU FAZER JORGE ALVRZ N/A ERA DE 1552 REINA* (Jorge Álvarez had this made in the year 1552 of the reign [of King John III]). Some other pieces bearing religious iconography, related to different orders of the Catholic church, were included. A *kraak* style bowl with a seven-headed hydra motif, loaned from the British Museum, is believed to be taken from the beast with seven heads and ten horns from *The Book of Revelation*. A bottle with the arms of Castile and Leon evoked the Spanish participation in the worldwide trade of Chinese porcelain (fig. 2).

The second part of this section showed the major stylistic evolution of Chinese export porcelain to Europe beginning with the Portuguese and followed by the rise of East India companies, one of the most important being the Dutch East India Company (or VOC) founded in 1602. Examples presented included a typical Jiajing dish with a central motif of cranes flying among clouds and *kraak* pieces, such as plates, saucer-dishes, bowls, *kendi*, and *klapmutsen*, all characterized by their recognizable decoration of radiating panels, a porcelain style which appeared around the late 1570s and later became one of the major Chinese export porcelain types exported to Europe until end of the Ming dynasty.

A rare *kraak* dish, painted in overglaze red and green enamels, was compared to pieces from the Hatcher Junk (c.1643). Motifs, such as tulip-like flowers and Persian figures, reflected influences from the Middle East, sometimes through special orders. The VOC certainly introduced some of these new motifs or forms, such as *klapmuts* and tankards.

Several examples from the Kangxi (1661–1722) and Qianlong (1735–96) periods attested to the continuous large-scale porcelain trade that contributed to the popularization of Chinese porcelain in Europe.

The third part traced the maritime trade network from China to Southeast Asia and different European countries through a series of pieces from different shipwrecks: *Lena* (c.1490), *San Diego* (1600), *Witte Leeuw* (1613), *Banda* (1615), *Wanli* (dated c.1625, but probably c.1630–35), *Hatcher* (c. 1643), and *Griffin* (mid-18th century). A variety of forms and decoration reflected the great interest aroused by Chinese porcelains as they arrived in the West. Most were produced in the kilns of Jingdezhen. Zhangzhou porcelains, first exported mainly around Southeast Asia, also contributed to this cross-cultural commercial network, as can be shown by an *albarell*o from the *San Diego* shipwreck. The important role played by the East India companies in the trade of Chinese porcelain was summarized by a Qianlong period punch bowl depicting the Canton hong, the buildings making up the warehouse system in Canton where porcelain was stored as it was transported to the West.

2. The Fusion of China and the West

This second section of the exhibition demonstrated how Chinese porcelain was perceived in the West, and then how it was used or transformed in Europe until the beginning of the 20th century.

The first part showed the parallel between Chinese porcelain and its representation in oil paintings of the period (fig. 3). Objects made of porcelain were held with high regard and were first illustrated in mythological or religious paintings in the 16th century and then became exotic objects integrated

into wealthy European households and their interiors, as seen in 17th-century still life and portrait paintings, particularly of the Dutch and Flemish schools.

The paintings by the Dutch Golden Age painters, Willem Kalf (1619–1693) and Abraham van Beyeren (1620–1690), were shown side by side illustrating some typical *kraak* pieces that are the most depicted items in paintings. Through the paintings, the viewer could see that exotic porcelain forms, such as a *kendi* in the form of an elephant and other objects that are considered tours de force, such as a covered bowl decorated in biscuit with the Eight Immortals in high relief, were highly appreciated. Two corresponding pieces from the Musée Guimet were displayed. Objects showing European inspiration also drew particular attention from contemporary painters, such as a Jiajing ewer that was on display decorated with a design known as the 'Magic Fountain' motif or a Wanli period hexagonal jug imitating a European metal prototype. A so-called 'Red Cliff' bowl from the Rijksmuseum in Amsterdam, decorated with the famous poem of Su Dongpo like the example included in a still-life painting by the French artist Jacques Linard (c.1600–1645), entitled *The Five Senses* and dated 1638, shows the European fascination for Chinese inscriptions, even though they would have been completely incomprehensible to them.

The second half of this section explored a special group of Chinese porcelains that were over-decorated after they arrived in Europe by Dutch, British, German or Bohemian painters during the 17th and 18th centuries. Several techniques were examined. The white body of porcelain made in the kilns of Dehua in Fujian province was particularly suitable for the addition of decoration executed in polychrome enamels, gilding, *grisaille* or sepia. Some Kangxi vases in the exhibition were exquisitely over-decorated with polychrome enamels. The themes included European mythology, biblical scenes, European coats-of-arms, chinoiserie and even Japanese inspired figures. Two rare cup and saucer sets of the so-called Batavia ware with a delicate carved motif of floral or vegetable scrolls in reserve were also displayed.

As visitors continued through the exhibition,

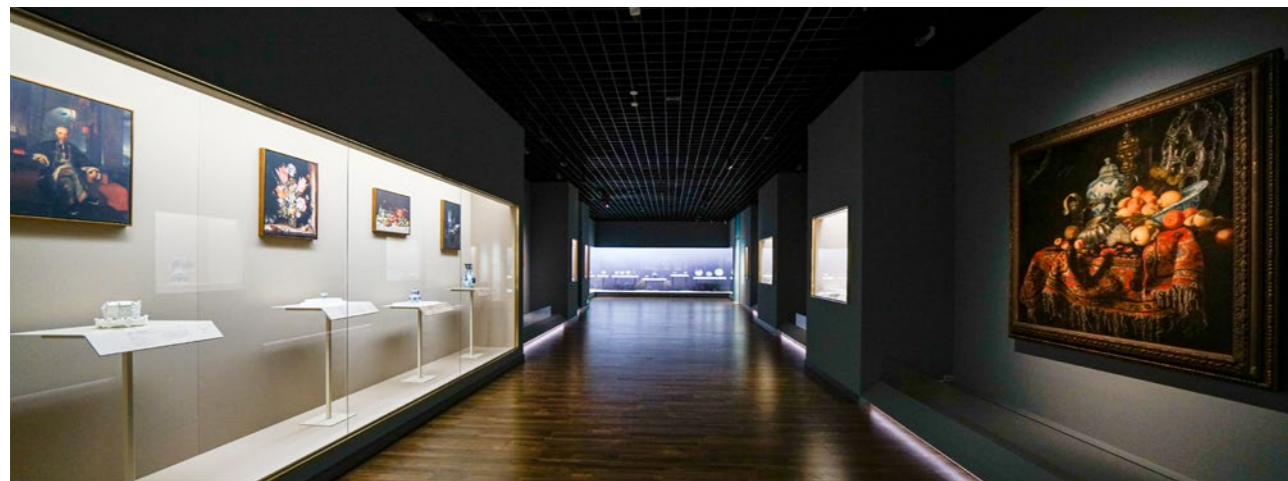


Fig. 3



Fig. 4

they were introduced to pieces of Chinese porcelain with European mounts made of gold, silver or gilt bronze added to adapt them for new uses as well as for ostentatious display. The opening piece of this part of the exhibition was a late Ming enameled bowl with Ottoman mounts of gold and rubies, followed by several bowls with English or German mounts, including the famous Lennard cup from the British Museum, that was mounted between 1569 and 1570. Another prestigious piece was the Howzer cup, a blue-and-white Transitional style brush-pot transformed into an extravagant covered cup in around 1660–70. In the 18th century, Paris became the capital of precious metal mounting, satisfying the increased demand by aristocratic clients and collectors. Different pieces of monochrome porcelain, such as *blanc de chine*, celadon,

turquoise as well as pieces of *famille verte* porcelain were transformed to become European *potpourris*, ewers, incense burners, candlesticks, etc.

An incredible and life size reconstruction of the famous pyramid-shaped ceiling of the small porcelain room that still exists today at the Santos Palace in Lisbon closed this section. It was accompanied by several pieces similar to the porcelains mounted in the pyramid-shaped ceiling in what is now the French Embassy in Lisbon. This aimed to introduce to the public the ingenious idea of incorporating Chinese porcelain into a large-scale architectural structure in the Portuguese Baroque taste of around the 1680s, a forerunner of several porcelain rooms in different European courts created during the 18th century. An

18th century wooden cupboard with Kangxi blue-and-white porcelain donated by Mr. Henk B. Nieuwenhuys, a Dutch collector of the present day, showed how Chinese porcelain would have been displayed in a Dutch bourgeois interior (fig. 4).

3. The Encounter between China and the West

This third section of the exhibition showed the early widespread influence of Chinese porcelain on Southeast Asia (Vietnam) and the Near East (Turkey) before it reached Europe on a commercial scale in the 16th century. Portuguese potters were the first to imitate *kraak* porcelain at the end of 16th century and then introduced Chinese figures as exotic elements in their decorative compositions. Potters in Delft (the Netherlands) and Nevers (France) started imitating Chinese Transitional wares in around the 1660s. Imitations of *kraak* porcelain from Portugal, the Netherlands, and Germany displayed in the exhibition reflected the popularity of this widely exported style. With the fall of the Ming dynasty in 1644, the sudden interruption of supplies due to internal turmoil in China forced even the Dutch East India Company (or VOC) to place its ceramic orders elsewhere, primarily in Japan and Safavid Iran. The Delft potteries in the Netherlands with their mass production were one of the major local suppliers for the European market from about 1650 onwards and they continued to copy Kangxi porcelain until the beginning of the 18th century. One entire showcase is dedicated to the Delft production during this period.

The passion of Augustus II, known as Augustus the Strong, who was the King of Poland and Elector of Saxony (1670–1733), for collecting Chinese and Japanese porcelain is well known. Under his patronage, the royal factory in Meissen, present-day Germany, was the first European factory to discover the secret recipe for making hard-paste porcelain in 1708, and to imitate different porcelain styles and decorative techniques as shown in the exhibition: *blanc de chine*, *Yixing*, *famille verte*, and *Kakiemon*. A special mention should be given to a splendid polychrome mug that was on display from the Metropolitan Museum of Art in New York with humorous chinoiserie figures by a

lotus pond in vivid colours inspired by *famille verte* porcelain (fig. 5).

After the restoration of foreign trade in 1684 under the reign of Emperor Kangxi, international commerce flourished. With the competition of different European East India companies, the Jingdezhen potters adopted forms from European models for export, such as a puzzle jug, spice box, cruet, and vases imitating metal or glass prototypes. One Kangxi period *famille verte* handled cup from the Musée Guimet that imitates Limoges painted enamels on copper, signed by J.L. (Jacques Laudin), is without a doubt one of the most exceptional pieces in the exhibition illustrating the encounter between China and France.

The other pieces with Western style decoration included in this section are known as *Chine de Commande* and were produced in the 18th century. They were decorated *en grisaille* or in the *famille rose* palette with biblical scenes or armorials, after the drawings or prints provided by the customers. Another highlight of this final section of the exhibition were designs, executed in different techniques, commissioned for the VOC by the Dutch artist, Cornelis Pronk (1691–1759), such as ‘The Parasol Lady’, ‘The Doctors’ and ‘The Arbour’ (fig. 6).

This important exhibition at the Shanghai Museum examined the complex cross-cultural relationships that emerged as a result of the European maritime trade routes by using Chinese porcelain as the discussion point. The porcelain on display included examples of European ceramics showing how Chinese figures were represented by Europeans, such as a group of Chinese musicians made of Meissen porcelain and a group of Chinese figures, copied from prints, that were juxtaposed with images of Native Americans on a set of Delft polychrome tiles loaned from the Rijksmuseum (fig. 7). All were examples of the new, exotic cultures that became interlinked when the European maritime trade routes crisscrossed the world for the first time. The exhibition was accompanied by a 350-page catalogue in Chinese, published by Shanghai shuhua chubanshe.



Fig. 5 Image left
 Fig. 6 Image above
 Fig. 7 Image below



China

The Excavation of Luomaqiao Kiln Site in Jingdezhen

Yanjun Weng, Jingdezhen Ceramic Archaeology Institute

The Luomaqiao district is situated in the southern part of Jingdezhen city, Jiangxi province. The district is between Zhonghuananlu Road on the east and Zhongshannanlu Road on the west. To the south is Shuguanglu Road; to the north is Chenjiashangnong Lane (fig. 1). The main business in Luomaqiao district is the Hongguang (Red Light) Porcelain Factory, which was the company with the largest number of employees owned and administered by the Jingdezhen Municipal Government at the close of the 1980s, with a staff of near 3,500.

Luomaqiao literally means ‘Fall Horse Bridge’ and the district used to have a bridge. A local story goes that during the Yuan dynasty (1279–1368) a local man fell from his horse when passing the bridge after his success in the imperial examination in the capital, but this is probably just a legend and cannot be verified. On a Qing dynasty (1644–1911) map of the Daoguang period (1820–50), Luomaqiao is marked and from it one can reach the southern gate of the Imperial Kiln Factory, underscoring the importance of the district’s location. It is believed that a stele engraved with ‘First Bridge Under Heaven’ has been unearthed in the Luomaqiao district, but its whereabouts is unknown today.

From 2012–15 an excavation took place in the Hongguang Porcelain Factory area in the centre of the Luomaqiao district (fig. 2). The site is about 0.6 km from the Changjiang River to its west and 1.9 km to the Nanhe River on its south. Earlier in 1980, an excavation by staff of the cultural heritage administration in Jingdezhen was also carried out in Luomaqiao in the location of a tunnel kiln belonging to the Hongguang Porcelain Factory. Large amounts of kiln remains, including porcelain fragments, were

discovered. These included Yuan blue-and-white wares (fig. 3).

In 2012 due to building projects, another excavation started at Luomaqiao, which was jointly carried out by teams primarily from the School of Archaeology and Museology, Peking University, Jiangxi Provincial Institute of Cultural Relics and Archaeology and Jingdezhen Institute of Ceramic Archaeology. The main field work took place between November 2012 and July 2013, followed by occasional small-scale excavations, which ceased in September 2015. A total of 23 excavation units (mostly square pits) were laid out covering 826 square metres, although the actual area excavated totalled 672 square metres. The excavation uncovered various remains related to porcelain production as well as tons of fragments of various porcelain types, which span from the Northern Song dynasty (960–1127) to the close of the Qing dynasty.

By using the methods of archaeological typology, the Luomaqiao ceramic industry history can be divided into 10 periods with 5 sub-phases.

Period 1: Late Northern Song dynasty (from the 1st year of Xining to the 2nd year of Jingkang). This is the starting period of the Luomaqiao kiln and its products were all *qingbai* daily-use wares. The majority had a relatively coarse body and a yellowish glaze colour, while some had a fine clay body and bright blue glaze. The firing method was top-up and mainly with funnel-shaped saggars.

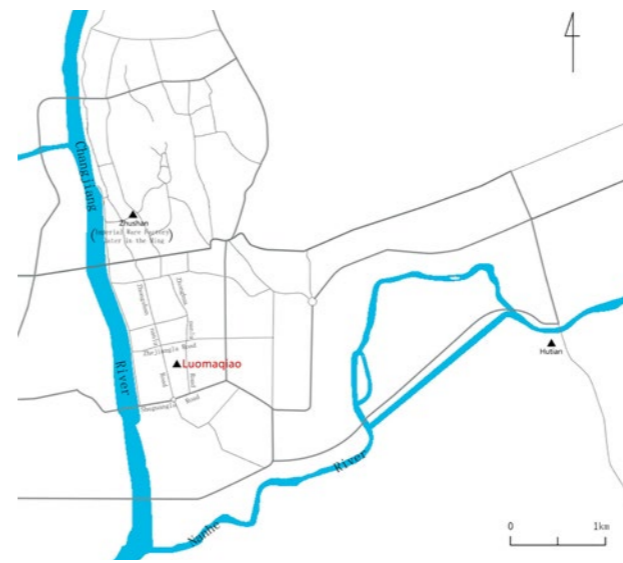


Fig. 1 Map with the location of Luomaqiao kiln site in Jingdezhen



Fig. 2 Dr. Yanjun Weng and Professor Dashu Qin at the excavation site



Fig. 3 A layer of Yuan dynasty wares found at the Luomaqiao kiln site



Fig.4



Fig.5



Fig. 6



Fig. 7

Period 2: Mid and late Southern Song dynasty (from the 1st year of Shaoxi to the 3rd year of Jíngyán). The ceramic manufacturing at this time was vast in both quantity and variety. Its products were all *qingbai* wares with an exquisite glassy texture of the glaze (fig. 4). The firing method consisted of top-up and top-down means. And the top-down method can be further divided into support ring and cushion bowl categories.

Period 3: Early phase (from 15th year of Zhiyuan to around the 4th year of Dade). *Qingbai* and grey-blue wares were major products with a fairly good variety but a low quality. *Luanbai* ware was created, however, with very small quantity and variety. The firing method was top-up only.

Period 3: Middle phase (from around the 4th year of Dade to the mid-1330). *Luanbai* ware was significantly further developed and *qingbai* ware was improved in terms of both quality and variety (fig. 5). Under-glaze copper red ware and red-green painted ware were newly created at this point of the Luomaqiao kiln history. The firing technology was basically the same as previous phases, except some special types such as *yi* were fired in an up-down way.

Period 3: Late phase (from mid-1330 to the 12th year of Zhizheng). Characterized by mature *luanbai* ware and the creation of blue-and-white porcelains (fig. 6), the kiln reached its industrial peak in terms of quantity, quality and variety. In addition, white wares and cobalt-blue-glazed wares were new in this period, and ceramic tiles were produced for imperial use.



Fig. 8



Fig. 9

Period 4: The transition period between the Yuan dynasty to the Ming dynasty. The kiln industry significantly declined. Products were basically *qingbai* wares. However, there was a continuous production of imperial-use tiles and a few underglaze copper-red shards manufactured in the Hongwu reign (1368–98) of the Ming dynasty.

In addition and in brief, Period 5 covers from the Zhengtong (1436–49) to Tianshun (1457–64) reigns (fig. 7); Period 6 from the Chenghua (1465–87) to the early Jiajing (1522–66) reigns (fig. 8); Phase 1 of Period 7 from the early Jiajing to mid-Wanli (1573–1620) reigns in which over-glaze-yellow royal porcelains were manufactured there (fig. 9); and Phase 2 from the late Wanli to Chongzhen (1628–44) reigns. Period 8 covers from the Shunzhi (1644–61) to Yongzheng (1722–35) reigns of the Qing dynasty, Period 9 from the Qianlong (1735–96) to Daoguang (1820–50) reigns, and

Period 10 from the Xianfeng (1850–61) to Xuantong (1908–11) reigns.

Particularly noteworthy are the finds from the Yuan dynasty, which are blue-and-white porcelain from the 14th century (fig. 3). This is the earliest blue-and-white porcelain not only in China, but in the world. It was painted with imported cobalt pigments, probably from Iran. The Yuan blue-and-white fragments total over 4,000 pieces and account for about 9 percent of all contemporaneous porcelain products fired at Luomaqiao. The large quantity and great diversity of Yuan blue-and-white porcelain uncovered from these well-controlled archaeological excavations with clear stratigraphy and assemblages is unprecedented, even though other finds have also been discovered at other kiln sites in Jingdezhen such as Hutian, Zhushan and Daijianong.

Hong Kong

Exhibition: *Enchanting Expeditions: Chinese Trade Porcelain across the Globe* at the Art Museum, The Chinese University of Hong Kong, September 25, 2021–April 24, 2022

Guanyu Wang, Associate Curator (Antiquities), Art Museum, The Chinese University of Hong Kong



Fig. 1 Poster of the exhibition

In celebrating the Golden Jubilee of the Art Museum at The Chinese University of Hong Kong, the exhibition *Enchanting Expeditions: Chinese Trade Porcelain across the Globe* was held in Gallery III and IV, providing an overview of the Sino-European maritime trade in porcelain during the Ming and Qing dynasties (16th to 19th centuries). The exhibition invited visitors to travel back in time and across the globe to see how Ming and Qing porcelain came to dominate the international market and how it profoundly impacted the porcelain industry around the world (fig. 1).

Five hundred years ago, at the height of the Age of Discovery, Europeans flocked to Asia, surmounting geographic barriers, and plunging the Ming empire into the globalization matrix. The great variety of finely crafted objects from Ming China, for daily use or decoration, quickly became sought-after international commodities in a growing world market, and a driving force for Europeans to expand their trade in Asia.

A specialty of the Ming, porcelain took the Europeans by storm as soon as it arrived on the continent. Translucent and shiny, light and durable against wear and erosion, these exotic pieces with a mysterious Asian style were zealously coveted by the royalty, aristocracy, and even religious leaders. To make the most of the drastically expanding global market, merchants from various countries became actively involved in the design, manufacture, shipment, and sale of Chinese porcelain, resulting in a diversification of production centres as well as an amazing array of types and decorations for this vibrant porcelain. The Chinese trade porcelain thus entered its golden age and caused unprecedented changes in the global commercial world.

Integrating object display with textual records as well as images from history, the exhibition featured over 400 pieces of trade porcelains and related objects from the Art Museum, and other public and private collections. It aimed to reconstruct the design, manufacture, transport, and sale processes of Chinese export porcelain and its use and impact in overseas markets.

Fig. 2 Porcelain yuhuchun vase with Portuguese inscription in underglaze blue, Jingdezhen, Jiangxi Province; On loan from Huaihaitang



Fig. 3 Zisha teapot from the Desaru shipwreck, Yixing ware, Jiangsu Province. ©Collection of the Art Museum, CUHK (2007.0124), Gift of Mr. Sten Sjostrand

The exhibition was organised in six sections. The first section, Encountering Oriental Wonders, traced back to the early history when the Europeans began the exploration of sea routes to Asia and the Portuguese reached the coast of China. One of the highlights is a blue-and-white yuhuchun bottle inscribed with an inverted Portuguese inscription 'ISTO MANDOU FAZER JORGE ALVRZ N/A ERA DE 1552 REINA', meaning 'Jorge Álvarez had this made in year 1552 of the reign [of King John III]' (fig. 2). In the early to mid-16th century, Portuguese royalty, aristocracy, clergy and some individuals, involved in the trade to Asia, began to commission porcelain from Jingdezhen. This initiated direct Sino-European interactions across the globe for the manufacture and

consumption of porcelain and led to the globalisation of Chinese porcelain.

Section II, Thriving Country of China, showed the economic diversification and specialisation of late Ming China by displaying the wares from the most outstanding centres for ceramic production, including Jingdezhen in Jiangxi, Yixing in Jiangsu, as well as Zhangzhou and Dehua in Fujian (figs. 3–5). The opening of various trading routes between China and Europe led to insatiable new demand from the international market and brought with it the potential for great profit, driving the worldwide sale of Chinese porcelain, which was facilitated by various maritime trade networks.



Fig. 4 Pomegranate-shaped covered box surmounted by a monkey-shaped knob in susancai glaze, Zhangzhou ware, Fujian Province.
©Collection of the Art Museum (1996.0289),
CUHK, Gift of Prof. & Mrs. Cheng Te-k'un



Fig. 5 *Blanc de chine* Guanyin, Dehua, Fujian Province.
©Collection of the Art Museum,
CUHK (1982.0077), Gift of Mr. Jenmou H. C. Hu



Fig. 6 View of section IV: Braving the Ocean Waves



Fig. 7 View of Section V: International Fashions

Section III, Manufacture and Transport of Porcelain, presented a group of export paintings made in Canton (present-day Guangzhou) which illustrated the manufacture, transport, and sale of export porcelain. While section IV, Braving the Ocean Waves, revealed the variety of primary porcelain types traded to different overseas markets at different periods of history, by presenting trade ceramics discovered from seven shipwrecks: *San Isidro* (c.1510), *Wreck 2 of the Royal Captain Shoal* (late 16th/early 17th century), *Wanli* (dated c.1625, but probably c.1630–35), *Ca Mau* (c.1730), *Geldermalsen* (1751) (Nanking Cargo), *Teek Seeun* (so-called *Tek Sing* Shipwreck, 1822), and *Desaru* (1830s) (fig. 6).

Chinese porcelain became a global commodity from the 17th century onwards, and its impact increased with time. Section V, International Fashions, showed how Chinese porcelain altered the way of life and aesthetic tastes of many societies in the rest of the world. And on the other hand, how the drastically expanding overseas market contributed to the unprecedented diversity of Chinese export porcelains through orders with varied aesthetic and functional requirements (fig. 7).

The final section, Profound Impact of Chinaware, highlighted a porcelain bowl first made in China, undecorated, then painted and fired with polychrome overglaze enamels in the Netherlands (fig. 8).



Fig. 8 Porcelain bowl decorated with western figures in overglaze enamels, Jingdezhen, Jiangxi Province, enameled in the Netherlands.
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As Chinese porcelain became increasingly popular, ceramic factories in Europe started to import plain or simply outlined white porcelain, to be painted with colourful designs over the glaze. In the meantime, artists, scientists, and potters across Europe persisted in their exploration of the secrets behind the manufacturing of Chinese porcelain. The European porcelain factories looked to China for essential information on raw materials, formulae, and porcelain production procedures, as well as ceramic factory structure, such as the division and cooperation of labour and the patterns of operation. Consequently, Chinese porcelains exerted critical and far-reaching influence on the rise of the porcelain industry in Europe.

A series of lectures was held during the exhibition period, inviting professionals to share their knowledge on various topics related to the trade ceramics. Speakers included Dr. Wang Guanyu (Associate Curator - Antiquities, Art Museum, CUHK), Ms. Huang Jing (Research Fellow, Guangdong Museum), Dr. Li Qingxin (Director of Guangdong Research Center for Maritime History), Dr. Christine Ketel (Independent Researcher, Amsterdam), and Dr. Teresa Canepa (Independent Researcher, London). The exhibition catalogue is currently being edited and will be published later this year.

Japan

Chinese Ceramics from the 17th to 19th centuries found in the Tojinyashiki site in Nagasaki

Etsuko Miyata, Ph.D., Adjunct Professor, Rikkyo University, Tokyo

Japan has a long trade history with China and the two countries maintained a peaceful trade relationship from the Tang dynasty (618–907). During the closure of Japan from the 17th century when the country ceased diplomatic relations with other foreign countries, only the Dutch and Chinese were allowed to continue trade with Japan. During this period of national isolation, Nagasaki was the only trading port where the Dutch and Chinese were permitted to anchor their ships. Consequently, Nagasaki became a unique and cosmopolitan city. Chinese ceramics were one of the foreign imports arriving at the port of Nagasaki, and from there these ceramics were redistributed all around the country. This essay briefly reviews Chinese ceramics excavated in Nagasaki that date from the 17th to 19th centuries and considers the taste of the Japanese market for Chinese trade ceramics dating to the Qing dynasty (1644–1911).

Nagasaki, located in the northern part of Kyushu Island in southern Japan, became a port of foreign trade under the direction of a Jesuit missionary named Cosme de Torres (1510–1570). It was later donated to the Jesuits in 1580 by Omura Sumitada (1533–1587), the first feudal lord, *daimyo*, to be baptized by the missionaries. From 1571, the port received Portuguese ships coming from other Asian entrepôts such as Macao, Malacca, Ayuttaya, Goa and many other places. At that time, the port of Nagasaki served as one of the international hubs. In 1635, after the strict ban on Catholic missionaries in Japan and the trade ban on the Portuguese and Spanish by the Tokugawa shogunate, as mentioned above, Nagasaki became the only port permitting the Dutch and Chinese.

In Nagasaki, the Japanese kept the Dutch secluded on Dejima, an artificial island, to avoid a direct contact with the foreigners. From 1689, the Chinese merchants and sailors were accommodated in a specially

constructed area named Tojinyashiki. This area was 24 times larger than where the Dutch were isolated and was able to detain more than 2,000 people. It included a building surrounded by walls, an outer moat and a bamboo fence. Guardhouses stood in the four corners for strict surveillance. The building was divided into two floors: the first for officers, the second for seamen.

Through the years Tojinyashiki was damaged frequently by fire and winds, especially by a fire in 1784 that destroyed almost all the building and surrounding land, forcing the Chinese to find refuge in several temples nearby. By 1859 when Japan opened its ports to western countries, Tojinyashiki was uninhabited and then in 1870 was completely destroyed by fire. Afterwards, the land was given to the citizens of Nagasaki.

In Tojinyashiki along with ceramics, the Chinese traded silk, textiles, medicinal plants, sugar, mineral, dye stuff, hide, papers, and books. There were many other products from all around the world such as tobacco, alpaca wool, glass, velvet, Indian textiles, etc. Nagasaki was a busy port with more than 50 ships visiting a year and 81 ships visiting in 1692 alone.

Some of the excavated ceramics from this site were ceramics produced for the domestic market such as Hizen and Hasami wares from Saga prefecture; some were Satsuma wares from Kagoshima prefecture, though many were Chinese ceramics from Jingdezhen, Dehua, Fujian, Yixing and other unknown wares, possibly from southern China. This site provided living accommodation for Chinese merchants and sailors, therefore it was not a storage place for trade goods. However, many trade wares were found along with wares for daily use such as spoons and jars. This indicates that the Chinese possibly brought personal merchandise into Tojinyashiki, maybe in order to sell it.



Figs. 1a - b

The excavated site has five cultural layers:

1. 1688 at the latest
2. 1730s
3. Around 1770
4. 1784 (the year of Tenmei fire)
5. Around 1860

Chinese ceramics are most abundantly found in the third and fourth layers. This illustrates the frequency of trade between Japan and China during that period. It is believed that the reason why so many Jingdezhen wares are found in this site may be because the officers used Jingdezhen wares in Tojinyashiki in their daily life and occasionally held parties within their residence building. On such occasions, it is believed that the quality of Jingdezhen ceramics used for the guests was fairly good. Another reason for the abundance of Jingdezhen ceramics is that Chinese sailors possibly smuggled pieces in their own cargoes to sell to the Japanese or Dutch. The fact that there are few variations in shapes among the Fujian and Guangdong wares is due possibly to the fact that they were used by the lower-class sailors, who did not hold parties within their residence and only used bowls for their daily use.

An overview of the Chinese ceramics excavated include:

Blue-and-white bowls dating to 1700–1740s. This type is abundant and the diameter of each foot ring differs. Some bear a Yongzheng reign mark (1723–35).

Blue-and-white bowls decorated with many different 寿 characters and dating to the first half of the 18th century (figs. 1a-b).

Blue-and-white plates with a dragon and cloud design were found in the same layer dated from 1700–60s: this type of plate with a large dragon on the interior can be found in many other sites in Southeast Asia and East Asia.

Middle to large size blue-and-white plates dating to 1700–60s: one with a floral design in the center and another with a phoenix design, another with a stylized character 寿 design on the interior wall and a 福 character in the centre.

Blue-and-white plates with a Sanskrit character design dating to the 1720–60s.

Plates with a floral basket design in the centre dating to 1720–60s: these plates were produced in Jingdezhen. Dehua versions of these plates were unearthed from the same cultural layer, which means that they were produced in the same period. Qianlong reign marks are seen on some pieces and thus these date from 1736 to 1795. Plates and bowls with a Sanskrit character design came to be produced in the Qing dynasty. It seems that they were first produced in Jingdezhen and then in Fujian. The latter are found not only in Nagasaki but in many other places.

Blue-and-white cups with a handle decorated with pagoda and floral basket designs (figs. 2a-b): these are generally considered to be for the European market. A Nagasaki woodblock print depicting Chinese men holding cups with a handle indicates that the Chinese may have used such cups in their daily life in Tojinyashiki. They are dated to 1750–84, all unearthed from a same cultural layer.

Blue-and-white shallow octagonal plates decorated with a landscape with willows and pagodas (figs. 3-4):



Figs. 2a - b

these are also for the export market and possibly served as inspiration to the later 'willow pattern' English wares.

Blue-and-white oval deep dish with floral motif; most probably for the European market: it has a cover and is supported on four legs. This is obviously not for the daily use of the Chinese merchants and it is unknown why this trade ceramic was found from Tojinyashiki site. Together with the aforementioned shallow plates, these export wares may have been brought into this site as samples or personal selling goods which were not permitted officially. They could have been intended for the Dutch or for some wealthy Japanese who could have bought these export wares as a curiosity.

Other export wares such as saucer-dishes, spittoons, vases and bowls; all blue-and-white Jingdezhen wares dating to 1750-1784.

Spoons from Fujian, Dehua and Yixing kilns in Jiangsu province: Chinese spoons are often called 'chirireng' in Japanese and from the late 17th century the term 'lianhua' in Chinese began to be used (fig. 5). This shape of spoon was not used in Japan until recently and it is used only to eat Chinese food. Yixing wares date back to the Tang dynasty, and from the Ming dynasty tea pots were mainly produced with red brown clay. Yixing wares were not produced for trade but rather for daily use to drink tea in Chinese culture. Thus it is surprising that this kiln also produced spoons.

Early pieces of Fujian wares date from the late 17th to the early 18th centuries: they are blue-and-white bowls decorated with a landscape. Later Fujian wares date to 1750-84. Dehua wares which are found in many sites in Asia, Southeast Asia, Europe and Mexico

are not so abundant in this site and most of them are spoons from the late 17th century to early 18th century, blue-and-white bowls of small size dating to 1700-60s and small bowls dating to 1750-84. Other Fujian and Guangdong wares are roughly thrown bowls of varying size and brown storage jars dating to 1720-60. Later wares date to the first half of the 19th century, mostly from Jingdezhen. One interesting piece from this period is a small tear-drop-shaped vessel which was used as a bird feeder.

The exact explanation of the presence of these export wares in Tojinyashiki site is unclear. The quantity of these wares suggest that they were not mere personal selling goods. It seems possible that there was a certain demand for Chinese export wares in Japan and thus these were smuggled into Tojinyashiki. The Chinese merchants and sailors were probably allowed to go out to the city of Nagasaki during the daytime and therefore, they could have had a contact with the Japanese merchants who dealt with trade ceramics. The number of Chinese merchants staying in Tojinyashiki must have been quite large considering the number of ships arriving at the Nagasaki port each year. While Jingdezhen fine wares are present in this site, ordinary everyday ceramics are lacking in number. Further research in archeological material as well as in textual sources may bring to light more information about the intended markets of the porcelain excavated from this site.



Fig. 3



Fig. 4



Fig. 5

News from Central Asia

Uzbekistan

Recent discovery of an early Ming blue-and-white porcelain shard from the citadel of Bukhara

Dr. Valentina Bruccoleri, Sorbonne University, Paris

By the early 15th century, Bukhara had already been one of the main crossroads on the land routes of Central Asia that connected East and West for several centuries. Despite its strategic position that allowed for intense commercial activity, it appears that until recently no Chinese porcelain had been identified from archaeological excavations in the city. One of the rare Chinese ceramic objects that had been found in the Bukhara oasis was a stoneware shard with a green glaze excavated in 1986 in Paykend, approximately 40 kilometres southwest of Bukhara (fig. 1). The shard appears to be a fragment of a Yue type celadon ware from the 11th-12th centuries.

The excavations of 2017 by the French-Uzbek archaeological mission of the Louvre Museum, led by Rocco Rante and Djamal Mirzaakhmedov, changed all this, when a stratigraphical sounding was opened in a large central area of the Bukhara citadel, better known as the Ark (fig. 2). During the study of the ceramic material, the author identified the first blue-and-white porcelain shard known to be found in the Bukhara oasis (figs. 3a-b). The small fragment (4cm x 3cm) was discovered in stratigraphical unit n.135, one of the strata dated to the 15th and 16th centuries. The shard has a white body with very few inclusions and an underglaze blue decoration with a heaped-and-piled effect, a characteristic of 15th-century Jingdezhen porcelain. Although the fragment is too small to reveal the shape or size of the complete vessel, its thinness suggests that it may have been a bowl or another piece of small dimensions. The decoration shows a small leaf

and a circle, which may have been part of a floral scroll or a flower-and-fruit design. This decoration is found frequently on porcelain from Jingdezhen produced during the Yongle (1402-24) and Xuande (1425-35) periods.

A large fragment of a bowl showing a peony scroll with similar leaf motifs on the outside was discovered in Samarkand, although the context of this particular discovery is unknown. It is now exhibited in the Amir Timur Museum in Tashkent (fig. 4). Its body is thin and white, while its glaze is bright and slightly bluish. A slightly smaller, but almost identical bowl produced in the Yongle period, can be found in the National Palace Museum in Taipei and another has been found in the Nanjing Palace site. The characteristics of the body, the glaze and the underglaze cobalt blue decoration, as well as the rendering of the design, closely links the two finds and date them to the early 15th century.

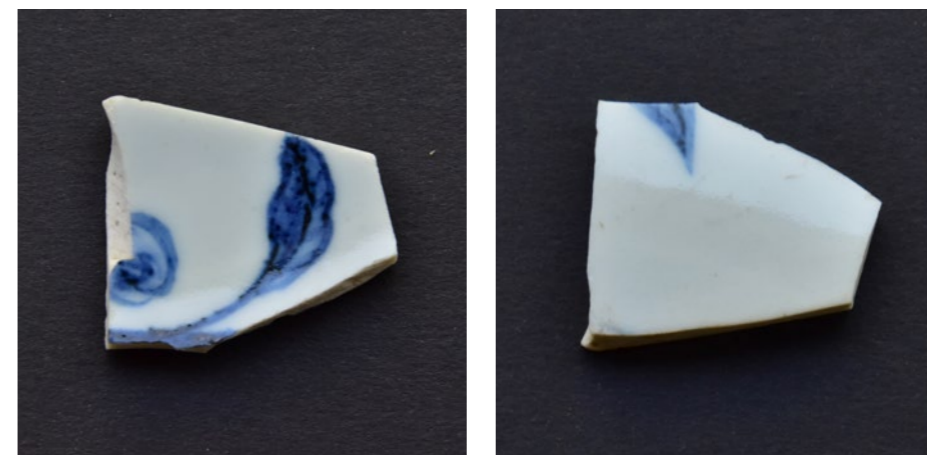
This decorative design of early Ming blue-and-white bowls was largely imitated in Central Asia, as witnessed by a large number of pieces and shards excavated in various cities, among which Bukhara itself. A shard of the base of a bowl excavated from the same stratigraphic level, probably a Timurid production of the 15th century, shows a comparable leaf motif and part of a circle painted in cobalt blue on white slip and is covered with a transparent glaze (fig. 5).



Fig. 1 Fragment of a green glazed stoneware, Yue (?), 11th-12th centuries, excavated in Paykend in 1986. © Valentina Bruccoleri



Fig. 2 Aerial view of the citadel, known as the Ark, of Bukhara. © Sagory, 2017



Figs. 3a-b Blue-and-white porcelain shard, Jingdezhen, Ming dynasty, probably Yongle period (1402-24), excavated from the Bukhara citadel in 2017. © Valentina Bruccoleri



Fig. 4 (Above) Fragment of a blue-and-white porcelain bowl, Ming dynasty Yongle period (1402-24), Amir Timur Museum, Tashkent.
© Valentina Bruccoleri

Fig. 5 (Below) Blue-and-white ceramic shard, Timurid period, 15th century, excavated from the Bukhara citadel in 2017.
© Valentina Bruccoleri

The context in which this piece of Chinese porcelain arrived in Bukhara is uncertain. Bukhara is an ancient city on the Silk Road, located in present day Uzbekistan, which has long been a center of trade and has been mentioned in Chinese official records since the Han dynasty. It appears in the *Book of Han* (Hanshu 汉书) as Jicheng (闐城), in the *Book of Wei* (Weishu 魏书) as Niuni (忸密) and in the *Book of Tang* (Tangshu 唐书) as Anguo (安国), Buhuo (布豁) or Buhe (捕喝). In the early 15th century, the city was visited by a number of Chinese embassies directed to the Timurid court cities, Samarkand and Herat. The section dedicated to Bukhara in the *History of the Ming* (Mingshi 明史) records that an embassy of Chen Cheng (1365-1457), ambassador of the Ming emperors, visited Bukhara (Buhuaer, 卜花儿) during the 13th year of the Yongle period (1415), on the return trip from the courts of Herat and Samarkand. The prestige of these two cities in the 15th century may have overshadowed the smaller centre, which was scantily described by the Chinese ambassador, who focused mainly on its climate and agriculture.

The presence of a Chinese embassy in Bukhara in 1415 does not automatically imply that the porcelain object reached the city on that occasion. However, the paucity and high quality of the Chinese porcelain shards found in Bukhara and in Samarkand suggest that, most likely, these wares were not part of a commodity trade, but were part of a small group of luxury goods traded or given as diplomatic gifts. The site of the discovery – the citadel, and not the lower parts of the city – appear to support this hypothesis.

In spite of its small size, this early Ming shard is of important significance. Not only does it testify the presence of Chinese porcelain in Bukhara during the Timurid period, but it also suggests that future excavations may reveal additional fragments and contribute further to our knowledge of the history of Sino-Persian exchanges in the early modern period.

Chinese Ceramics and works of art

A Magnificent Chinese Imperial blue-glazed silver and gilt 'Bat and Crane' vase, *Tianqiuping*, seal mark and period of Qianlong, approximately 61.5cm high and 42cm wide

18 May 2022

INVITING ENTRIES

AUCTION DATE | 9 & 10 NOVEMBER 2022

CONSIGNMENT DEADLINE | 21 SEPTEMBER 2022

Newbury (Donnington Priory) | London (Pall Mall)
Enquiries | Mark Newstead | Dr Yingwen Tao
Contact | asian@dreweatts.com | 01635 553 553

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News from Europe

England

Exhibition: *Japan: Courts & Culture* at The Queen's Gallery, Buckingham Palace, London, open currently until March 2023

Rachel Peat, Assistant Curator, Non-European Works of Art, Royal Collection Trust

2022 marks the Platinum Jubilee of Her Majesty The Queen – the first reigning monarch of the United Kingdom to set foot in Japan. During her visit in 1975, The Queen was presented with a stoneware vessel by Living National Treasure (Ningen Kokuhō) Hamada Shōji (1894–1978). This extraordinary piece, decorated in mottled green using a homemade brush of dog hair, is one of numerous Japanese ceramics acquired by members of the British Royal Family over the past four centuries (fig. 1). Today, it is on display in *Japan: Courts & Culture* – the first exhibition dedicated to the Japanese holdings in the Royal Collection (fig. 2). This exhibition will be on view in The Queen's Gallery until March 12, 2023.

The exhibition explores ceremonial, artistic and cultural exchange between the Courts of Britain and Japan over 400 years. It ranges from first encounters and early trade under King James I (1566–1625) to the modern diplomatic partnership of Her Majesty The Queen's reign. Alongside armour, lacquer, metalwork, embroidery and woodblock prints are 47 ceramics, many of which have never before been publicly displayed.

The exhibition builds on the important foundation afforded by John Ayers' three-volume catalogue raisonné, *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*, which was published in 2016. Uniquely, it brings the most important examples from this dispersed collection into the same physical space for the first time. Japanese ceramics have long been displayed in royal residences, furnishing rooms as far-flung as Kensington Palace in London and Windsor Castle in Berkshire, as well as the Palace of Holyroodhouse in Edinburgh. In those contexts, they offer an intimate window into changing courtly taste. Now, in the dedi-

cated setting of The Queen's Gallery at Buckingham Palace, there is opportunity to set them in the broader framework of international diplomacy and far-reaching artistic exchange.

The exhibition is arranged chronologically, telling the story of British royal encounters with Japan through successive periods of trade, travel and treaty. It begins with the period of Japan's isolation when royal collectors such as Queen Mary II (1662–94) and King George IV (1762–1830) acquired Japanese art via Dutch and Chinese traders, assembling some of the finest examples in Britain. Among them is a pair of hexagonal, Kakiemon-style jars decorated with plants and ladies, which have come to be known as 'Hampton Court vases' for their association with the palace there (fig. 3). They incorporate all the elements which so appealed to western buyers at this date: a milky-white *nigoshide* body, bright overglaze enamels, and a harmonious palette of blue, green and persimmon (*kaki*).

These costly imports became an established feature of royal interiors, representing luxury and cosmopolitan taste. In acknowledgement of this, one room in the exhibition recreates the dense displays of porcelain and lacquer favoured by Mary II at Kensington Palace and Hampton Court Palace. There, matching pieces were gathered on chimneypieces and cabinets, or mounted on brackets and shelves over doorways. Together, they created dramatic areas of colour, enhanced by the dark walls of wood-panelled rooms.

A new era of travel began after Japan reopened to the West in the 1850s. Royal diaries, photographs and previously unpublished letters from the Royal Archives tell

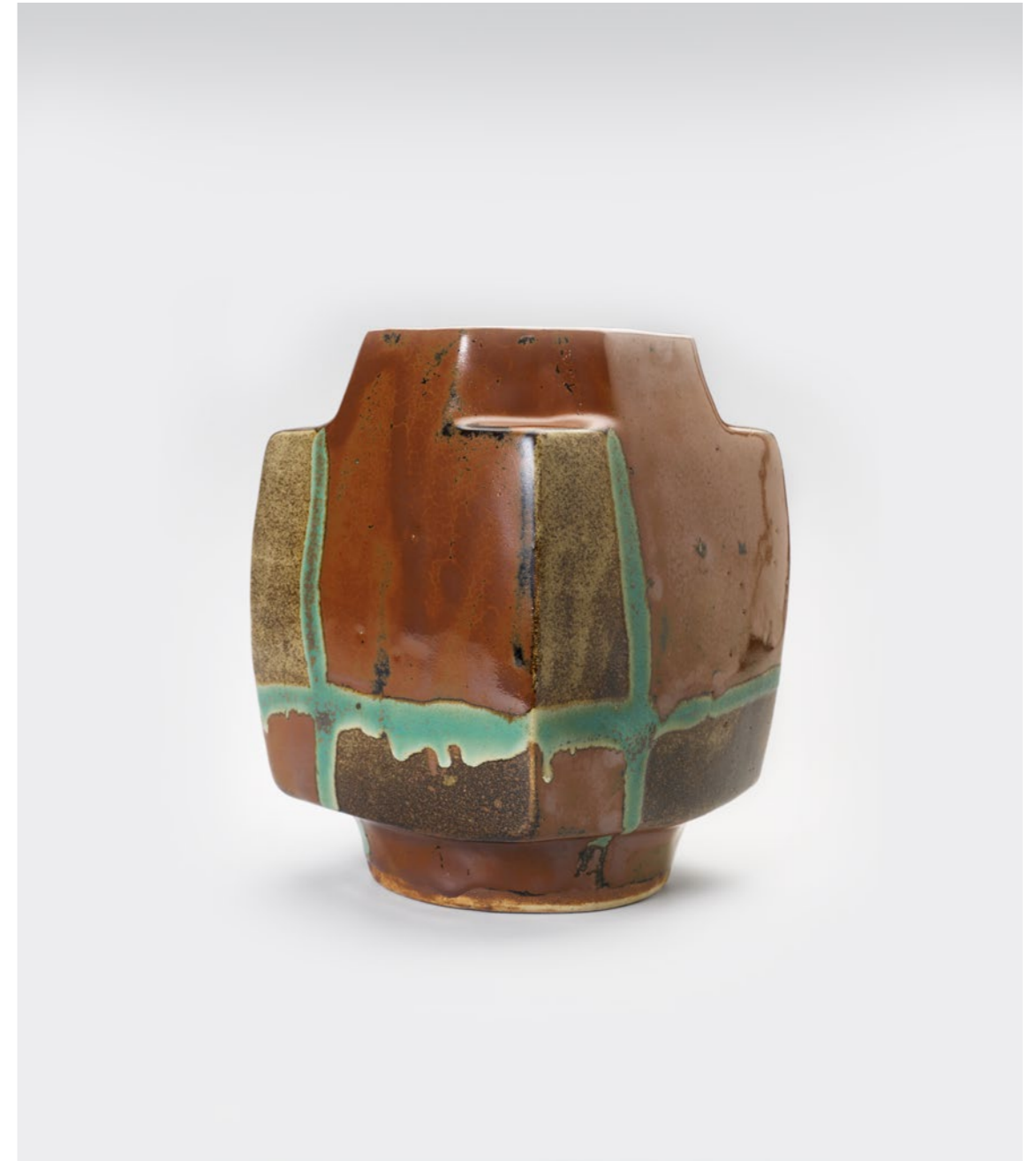


Fig. 1 Square vessel with *kaki* glaze, Hamada Shōji (1894–1978), 1960–75; RCIN 68402. Royal Collection Trust / ©Hamada-gama Pottery Co. Also illustrated on the back cover

the story of these first diplomatic visits. Courtly gifts of the highest quality also entered the Royal Collection for the first time. Among them is a blue-and-white *sake* bottle sent to Queen Victoria in the 1860s and which today retains sweet-smelling traces of its original contents. Nearby is a dish from the highly exclusive Nabeshima factory, whose wares were traditionally reserved for the shogun and other nobility (fig. 4). Its arrival in Britain in the mid-19th century makes it one of the first and most rarefied diplomatic gifts for almost 250 years.

By the early 20th century, the royal and imperial families of Britain and Japan enjoyed a uniquely close relationship. An Anglo-Japanese Alliance (1902–1923) gave interaction between the two Courts heightened symbolic significance. The nations saw themselves as 'Island Empires' of East and West. Porcelain continued to enter the Collection when Edward, Prince of Wales (1894–1972, later King Edward VIII) undertook a four-week tour of Japan in 1922. One pair of Satsuma-style vases was presented by the Kagoshima Prefectural



Fig. 2



Fig. 4 Dish with underglaze blue, Nabeshima factory, Arita, 1800–60; RCIN 2389.1 Royal Collection Trust / ©Her Majesty Queen Elizabeth II 2021

Office. Cherry blossoms and chrysanthemums appear in swirling clouds, which dissolve into the cream glaze of the vase to suggest the ephemerality of the seasons (figs. 5a-b). The design was the work of Keida Masatarō, who by the early 20th century was one of the foremost potters in Kagoshima.

A key theme throughout the exhibition is mutual influence and exchange. From the export wares of the 1650s to the studio pottery of the 1970s, works have been selected which testify to sensitive artistic interaction between Europe and Japan. One *blanc de chine* vessel dating from 1670–90 was modelled on Dutch silver tankards. Nearby, an Arita jar appears beside one from the Chelsea Porcelain Manufactory (est. 1745), which mimics its nigoshide body and incorporates a ‘Three Friends of Water’ (*shō-chiku-bai*) motif. Both these pieces were acquired by George IV, who displayed them side-by-side at the Royal Pavilion, Brighton: a visual marriage of Japan and Britain. Prominent French gilt-bronze mounts meanwhile tell a story of dramatic adaptation.

The Queen’s Gallery has itself been dramatically adapted. Red and black lacquer walls have been installed and long sight lines carefully incorporated into the layout. The vessels appear within white-painted cases, some raised on low rectangular blocks. This design is intended to harmonise with the works themselves. The nod to the spaciousness and simplicity of the Japanese aesthetic is a deliberate contrast to the pieces’ usual settings in opulent and bustling State Rooms.

A dedicated catalogue has been available since 2020, when the exhibition was postponed due to Covid-19. The book was published on 16 May that year – the 400th anniversary of the death of William Adams (1564–1620), the first Englishman to reach Japan. As global travel resumes, an international conference is planned for autumn 2022, in conjunction with the Sainsbury Institute for the Study of Japanese Arts & Cultures. We hope many members of the OCS will join us.



Fig. 3 Pair of hexagonal jars and covers with overglaze enamel, Arita, Hizen province, 1670–90; RCINS 1094.1–2. Royal Collection Trust ©Her Majesty Queen Elizabeth II 2021



Fig. 5 Pair of Satsuma-style vases representing spring and autumn, Keida Masatarō (1852–1924) and Uehara Kumaji (active 1900–22); RCINS 152.1–2. Royal Collection Trust / ©Her Majesty Queen Elizabeth II 2021

The Netherlands

Exhibition: *Simplicity and complexity: the beauty of Song Yaozhou celadon and Jingdezhen Qingbai ware at the Rijksmuseum, Amsterdam, open currently until October 2022*

Ching-Ling Wang, Curator of Asian Art, Rijksmuseum, Amsterdam



Fig. 1 Yaozhou ware *melping*-vase, China, 11th to 12th century; height: 14 cm ©Private collection, The Netherlands

From ancient times until the present day, China has been the world's greatest producer of ceramics. Yet even within that long and distinguished history, the ceramics of the Song dynasty (960–1279) stand out as one of the most brilliant achievements of all. The purity and the subtlety of Song ceramics have been highly praised in Chinese literature, through the use of phrases such as 'resembling jade, silver, snow or ice'. Song ceramics have been prized among

other Chinese wares, because they are, above all, so remarkably beautiful! Currently on view in the Asian Pavilion of the Rijksmuseum, Amsterdam is an exhibition dedicated to the Song Yaozhou celadon and Jingdezhen *qingbai* ware, loaned from a Dutch private collection. The exhibition *Simplicity and complexity: the beauty of Song Yaozhou celadon and Jingdezhen Qingbai ware* will be on view until October 2022.

The Yaozhou kilns in Shaanxi province were founded in the Tang dynasty (618–907). They produced a variety of ceramics, such as black glazed, brown glazed and *sancai* wares, but they were most famed for their green-glazed celadon stoneware. Celadon is porcelain or stoneware of Chinese origin characterized by its blue- and green-themed beautiful glaze colour, ranging from light blue to olive green and light yellow. Under the influence of the southern Yue celadon, the Yaozhou kilns started to fire celadon around the 10th century. The Yaozhou celadons are often known as representative of 'northern celadon' and may be broadly distinguished from the greenwares of southern China by their typical olive-green or olive-yellow rather than blue-gray tone. In its later period, in the 13th century, we see Yaozhou celadon with a new 'moon-white glaze' (*yuebaiyou*) – a colour of milk-white with dark greenish tone, which can also be seen in this exhibition.

The Jingdezhen kilns in Jiangxi province started firing ceramics during the Five Dynasties period (907–960) and flourished in the Song dynasty. The Qing dynasty (1644–1911) book, *Jingdezhen taolu* (Records



Fig. 2 *Qingbai* bowl with six-lobed rim bound in metal, China, 11th to 12th century; height: 7.1 cm, diameter: 19 cm ©Private collection, The Netherlands

of Jingdezhen Ceramics), mostly written by Lan Pu (d.1795) and first published in 1815, states that the Jingdezhen kilns started in the Tang dynasty, but this hypothesis is not yet confirmed by archeological excavations. During the Song dynasty the kilns in Jingdezhen were mainly manufacturing *qingbai* ware. The term '*qingbai*', literally translated as 'bluish-white', refers to its unique colour, a translucent glossy faint blue tint of the glaze which makes it difficult to categorize as part of the family of celadon or belonging to that of white porcelain. It is also known by connoisseurs as *yingqing* (shadowy blue), however, the term was first fashionable in the late Qing dynasty.

Besides the glazes, another distinguishing characteristic of Yaozhou celadon and Jingdezhen *qingbai* ware is their decoration. The potters used different techniques, such as incising, carving, combing, pressing with molds, and openwork to decorate their works; all these methods can be

seen in this exhibition. Although similar decorative techniques were applied to both Yaozhou celadon and Jingdezhen *qingbai* ware, they still can be distinguished by style. Take the incised works, for example, the patterns of decoration on the Yaozhou celadon usually cover the whole surface of the pieces and are incised sharply (fig. 1), while on those on the Jingdezhen *qingbai* ware the composition is arranged more sparsely and incised lightly (fig. 2). Sharp incising creates the uneven surface on Yaozhou celadon. Where in deeply incised motifs more glaze collects, hence, differing colour tones can be seen on the same piece. Combined with the all-over decorated patterns, this technique gives the viewer a visual effect of density. In some cases, the Yaozhou potters even created the effect of high relief on the surface; a ewer on display is decorated with peony scroll in such method (fig. 3). In an excavation in 1972 at a kiln site in Huangbao in Shanxi province, a similar example was found.

Some of the Jingdezhen *qingbai* ware bear pottery or shop marks. In the Rijksmuseum exhibition one can see an incense burner of a flower bud form decorated with an openwork cover which carries the mark 'Song family company' (*Song jia ji*) on the base (fig. 4). It is datable to around 1130 based on an excavation from the tomb of Zhao Zhongyan in the city of Shangrao in the northeast of Jiangxi province. Another highlight included in this exhibition is an extremely rare Yaozhou bowl with a 'Zhenghe' reign mark of Emperor Huizong (1082–1135, r.1100–1126) of the Northern Song dynasty. The piece is dated from 1111 to 1118 and is one of the earliest known pieces in China to bear a reign mark.

Often ceramics were used as a substitute for precious and rare materials, this can also be seen in both Yaozhou and *qingbai* wares, some copy objects normally executed in bronze, silver, or lacquer. Many

pieces on display in the exhibition illustrate this phenomenon. Also included are pieces manufactured in a great variety of forms, including; a censer, lamp, dish, plate, bowl, vase, bottle, cup, cup stand, funnel, ewer, water drop, seal, pillow and figure models. One goal of this exhibition is to compel the viewer to consider the relationship between the form, colour hues, and the material of Yaozhou and *qingbai* ceramics and to pay a homage to the aesthetics of Song ceramics. A catalogue of this private collection, *Voids in Clay: The Enduring Beauty of Chinese Ceramics* written by Rose Kerr, was also published at the end of 2021. This book provides not only research essays and entries illustrating the author's profound knowledge, but also contains images from when the collector visited the kiln sites, showing the collector's dedication to understanding these objects and generosity of sharing them with the public.



Fig. 3 Yaozhou ware ewer and cover, China, 10th century;
height: 20 cm, diameter: 14.2 cm;
©Private collection, The Netherlands. Also illustrated on the front cover



Fig. 4 Qingbai censer with openwork, China, 12th century;
height: 7 cm, diameter: 6.3 cm;
©Private collection, The Netherlands

News from the Americas

United States

Tin-Glazed Quetzales: Cacao Symbolism in a Chinese-Inspired *Chocolatero*

Juliana Fagua Arias, Tiffany & Co. Foundation Intern in American Decorative Arts, The Metropolitan Museum of Arts, New York

In 2020, *Empires and Emporia* opened at The Metropolitan Museum of Art in New York as part of the *Crossroads* ongoing exhibition. Examining the idea of cultural interconnectedness, the installation explores the material culture born out of the contact between Asians, Europeans, and Americans throughout the early modern period. In particular, the 16th century saw the Spanish conquest of the Philippines, which fell under the jurisdiction of the Viceroyalty of New Spain (present-day Mexico), and the subsequent establishment of the transpacific trade route between Manila and Acapulco. Chinese porcelains, Japanese lacquerware, Indian cottons and spices, and Philippine ivories were among the myriad luxury items that flowed east to Acapulco in the Manila galleons, which returned to Manila laden with silver.

One object from this installation, a Mexican *chocolatero* (chocolate jar) from the early 18th century (fig. 1) represents an amalgamation of Hispano-Muslim, Chinese, and Mesoamerican influences. The jar's technique of manufacture and some decorative elements, such as the pseudo-Kufic calligraphic frieze on the bottom, resemble Islamic ceramics. The shape of the jar — a *Guan* shape — the blue-and-white colour palette, and general composition of four panels encircled by rosettes punctuated by a bird, echo Chinese porcelains. Lastly, the jar's use to store the precious cacao beans, a foodstuff endemic to Mexico that had religious and economic importance throughout the pre-contact period, illuminates the jar's connections to Mesoamerican cultures. Particularly striking are the elongated bird motifs, with feathered tails and

heads turned backwards, a motif that, I believe, relays more information than initially expected.

This jar is a prime example of Talavera Poblana, a type of tin-glazed earthenware produced in Mexico, especially in Puebla and Mexico City, that was started by Spanish potters during the 16th century. One of the biggest gaps in the understanding of Talavera Poblana is the agency of Indigenous potters in the ceramic workshops. The archival silence around this topic results from the fact that Indigenous, or mestizo ceramists were forbidden to join the potter's guild until 1681, after which Spanish master potters hired them as temporary laborers rather than full-time workers. Despite these regulations, some Indigenous and mestizo potters who started as day and lower-wage laborers became full time participants in the pottery industry. The role of Indigenous potters in Talavera Poblana workshops can be further elucidated through an examination of the ceramic motifs rooted in Mesoamerican cosmology, such as the bird in this *chocolatero*. This bird is likely a cross-cultural motif that combines the phoenix, often depicted on Chinese porcelain, with the Mesoamerican quetzal, a sacred animal in pre-contact cosmology. One facet of this motif that has not been studied is its common depiction on *chocolateros*, which rekindles a Mesoamerican symbolic pairing, that of the quetzal and the cacao tree.

Endemic to the tropical rainforests of the Americas, cacao had been a cultivated crop for hundreds of years before the Spanish arrival. Archaeological evidence



Fig. 1 *Chocolatero* (Chocolate Jar), c.1700. Made in Puebla, Mexico. Tin-glazed earthenware. ©The Metropolitan Museum of Art (11.87.7)

Fig. 2 The Princeton Vase, 670-750 AD. Maya. Ceramic with red, cream, and black slip, with remnants of painted stucco. ©Princeton University Art Museum (y1975-17)

of preserved cacao beans suggests that its consumption can be traced back at least to the Olmecs (1500 BCE–400 BCE). Nonetheless, it was during the Classic period (250–900 AD) that the Maya started preparing and drinking it as a beverage, mixing cacao paste with water, chili peppers, cornmeal, and other ingredients to create a spicy and frothy drink. The Aztecs (c.1300–1521 AD) also consumed the cacao beverage, or *chocolatl*, derived from the word *cacahuatl*, meaning bitter water. Cacao beans had an economic as well as religious significance for the Aztecs. The beans were used as currency and sent as tribute to Tenochtitlan, the capital of the Aztec empire. They were also presented as offerings to the Gods, and religious leaders drank *chocolatl* during sacred ceremonies.

The significance of the cacao tree is reflected in its depiction in various artistic mediums – including stone stelae, codices, ceramics, and murals – and in most examples, the cacao tree is paired with a bird,

most likely a quetzal. Examples of this pairing can be seen in the murals of the Templo Rojo in Cacaxtla; the seventh folio of the Codex Madrid, where a quetzal foregrounds a scene in a cacao plantation; the famous Maya cup at Princeton University, where the god 'L' is sitting on a mat with a quetzal above his head, while a woman is seen next to him frothing chocolate (fig. 2); and the so-called Jonuta stelae, where a kneeling character offering a cup is accompanied by a bird (fig. 3). Anthropologist Marta Turok, one of the few scholars that have examined the relationship between the quetzal and the cacao tree, suggests that this pairing can partly be a result of geographical association, as the place where quetzals live happen to be the place where cacao originated.

Therefore, rather than a random decorative element, the bird motif in this *chocolatero* might signal an Indigenous maker's attempt at reactivating and memorializing one of the long-lived Mesoamerican symbols that were forcibly destroyed by conquest. Evidently, one of the strategies that Spanish conquistadores used to forcibly convert Native American people was the obliteration of images that reflected

Aztec cosmology. The 1535 destruction ordered by the inquisition of thousands of pre-contact pictorial manuscripts, of which only sixteen remain today, exemplifies these devastating strategies.

Even though very little is known about the role of Indigenous potters in Talavera Poblana workshops, we can study the objects themselves to look for clues of Indigenous agency. I have discussed elsewhere the motif that I have called 'the crane and the nopal', a synthesis between the Aztec nopal cactus, a symbol

of Tenochtitlan, and the Chinese crane, a symbol of longevity (fig. 4). The act of fusing these two motifs contributed to the remembrance of Aztec cosmology in an inconspicuous way, as the motif might not have been easily legible to the Spanish. In a similar way, the phoenix/quetzal motif in this *chocolatero* not only allowed for the reinterpretation of the Chinese phoenix through an Aztec lens, but it might have purposely reactivated, in an act of silent subversiveness, the Mesoamerican association between the cacao and quetzal.



Fig. 3 Jonuta Stelae, 600–900 AD. Maya. Limestone.
©Museo Nacional de Antropología, México



Fig. 4 Ming-Style blue-and-white jar with bird on cactus, c.1700. Mexico. Tin-glazed earthenware.
©Hispanic Society, New York (LE2254)



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United States

Exhibition: *Path of the Teabowl* at the Alfred Ceramic Art Museum, Alfred, New York, September 23, 2021–March 27, 2022

Dr Meghan Jones, Associate Professor of Art History, Alfred University (Guest Curator for the exhibition)

What is a teabowl? How did it become an iconic and transcultural ceramic art form? A millennium ago in China, Buddhist monks drank powdered tea from bowls with brown and black glazes. Later, in Korea and Japan, potters crafted teabowls of increasingly diverse designs, often intentionally asymmetrical. Treasured teabowls, if broken, were repaired with lacquer and gold. Ritual etiquette dictated the ways in which teabowls have been used to prepare and serve tea in East Asia. Today, around the world, people invent personal tea ceremonies. Contemporary artists create teabowls with a range of motivations, from channeling the classics to breaking new ground in forms and processes.

Path of the Teabowl explored the historical, geographic, stylistic, and conceptual trajectories of this important genre in world ceramics history. Featured were over 100 examples from the Alfred Ceramic Art Museum's collection and on loan from the collections of Carol and Jeffrey Horvitz; Marlin and Ginger Miller; the Art Complex Museum, Duxbury, Massachusetts; the Herbert F. Johnson Museum of Art at Cornell University; and the University of Michigan Museum of Art, Ann Arbor, Michigan (fig. 1). Among the Alfred teabowls were selections from a recent gift of thirty-two works, mainly contemporary Japanese teabowls, from Rob Williams.

The Alfred Ceramic Art Museum traces its roots to the study collection of Charles Fergus Binns (1857–1934), the founding director of what is now known as the New York State College of Ceramics. One of North America's oldest and largest ceramic art programs, Alfred has graduated many influential ceramic artists and educators. In 2016, with funding from visionary philanthropist Marlin Miller, the museum opened a

new building designed by Kallmann, McKinnell and Wood of Boston. Ceramic artist and educator Wayne Higby is the museum's Director and Chief Curator. Its permanent collection of nearly 8,000 ceramics features modern and contemporary American ceramic art as well as works from across the globe. East Asian examples range from Goryeo dynasty (918–1392) celadon and Joseon dynasty (1392–1910) stoneware from the Colonel John R. Fox collection to Kitaōji Rosanjin's Bizen and Shigaraki-style wares donated at the time of his influential lecture at Alfred in 1954. A recent acquisition is a series of banquet ware that Alfred MFA graduate Huang Chunmao designed for Peng Liyuan, the First Lady of China. *Path of the Teabowl* is the most recent iteration of the museum's ties to East Asia.

The first section, Early Teabowls and their Contemporary Echoes, considered the beginning stages of teabowl production in Northern Song dynasty (960–1127) China and Goryeo dynasty Korea, as well as contemporary East Asian and North American works referencing the historic. Potters at kilns at Jian'an in Fujian province applied highly viscous glazes to bowl surfaces, leaving ample space at the bases for glaze flow. Silver bands often covered thin, otherwise rough-edged rims, bearing uneven coatings of glaze. Emperor Huizong, who reigned 1100–26 as the eighth Emperor of the Northern Song dynasty (960–1127), especially prized Jian ware teabowls with a glaze like hare's fur (*tuhao wen*) (figs. 2a-b).

In China, teabowl production and powdered tea consumption declined in the late 13th century after the Mongol conquest. By the Ming dynasty (1368–1644), steeped leaf tea brewed in teapots and consumed in cups became the norm. However, in 16th century Japan, warriors, merchants, and tea



Fig. 1 Exhibition *Path of the Teabowl* at the Alfred Ceramic Art Museum, Alfred University. Photograph by Brian Oglesbee



Figs. 2a-b Jian ware teabowl, Fujian province, China, 12th–13th century. Stoneware with brown and black hare's fur glaze and silver rim (7x11.3 cm) Herbert F. Johnson Museum of Art, Cornell University, gift of Mr. Robert Tichane 2008.056.001. Photograph by Brian Oglesbee

masters developed the tea ceremony (*chadō*) as it continues to be practiced today. Seeking utensils that appeared humble and austere, they favored Korean teabowls with undulating surfaces and cracked surfaces (fig. 3). Bowls made in Vietnam and elsewhere were also used within thoughtful arrangements of utensils. In Japan, Raku, Shino, and Oribe teabowls — larger, more thickly-walled, asymmetrical, and with a range of surfaces — departed from the earliest Chinese teabowls. Painterly and calligraphic effects on Japanese teabowls were prominent by the late 19th century. Contemporary ceramists look to Korean and Japanese ceramic 'classics' in their individualistic approaches. This survey comprised the second section of the exhibition, Sixteenth Century to Today.

A corner of the main gallery of the exhibit featured the teabowl in context in 'Toriawase: Creating a Moment in the Japanese Tea Ceremony'. Dr. Natsu Oyobe, Curator of Asian Art at the University of Michigan Museum of Art, curated utensils and calligraphy from that museum's collection under the theme of 'everlasting friendship'. Visitors encountered images of the Three Friends of Winter, Chinese sages, and the *Zen idiom sen-nen no midori* 千年翠 (Green of a thousand years).

With vessels by contemporary artists from around the world, the final section, Iconoclastic Expression, proposed the questions: How does one break the 'rules' of the teabowl? Must a teabowl be made for



Fig. 3 Front to back: (a) Deep footed bowl, Gyeongsangnam, Korea, 16th century (8x14 cm). University of Michigan Museum of Art, Ann Arbor, Michigan, transfer from the College of Architecture and Design 1972/2.75. (b) Teabowl, 'ido chawan' type. Gyeongsangnam, Korea, 16th century (7.4x15.7 cm). University of Michigan Museum of Art, Ann Arbor, Michigan, Bequest of Margaret Watson Parker 1954/1.535. (c) Tsujimura Shirō 辻村史朗 (Japanese, b. 1947), Ido-style teabowl, 2009 (10.2 x 16.5 cm). Carol and Jeffrey Horvitz Collection JC2011.004. Photograph by Brian Oglesbee.

the preparation and consumption of matcha? Where will the teabowl go from here? Takemura Yūri, for example, represents a new generation of ceramic artists pushing the teabowl toward sculptural directions (fig. 4).

Exhibition programming recorded on the Museum's YouTube channel includes a *chanoyu* demonstration by Chicago-based instructor Omar Francis, as well as a two-day conference with presentations by scholars Yūji Akimoto, Ellen Avril, Philip Hu, Shinya Maezaki, Andrew L. Maske, Robert D. Mowry, Natsu Oyobe, Morgan Pitelka, and Seung Yeon Sang, and a roundtable of Alfred Ceramic Art faculty. A catalogue with essays by Wayne Higby, Meghen Jones, Robert D. Mowry, Natsu Oyobe, Seung Yeon Sang, and Linda

Sikora is forthcoming. The exhibition, programming, and catalogue were funded by the New York State College of Ceramics/Alfred University School of Art Design; the Levine Endowment, created by Steve '61 and Michiko Levine to encourage and support the interaction of Alfred University and Asian cultures; the Robert C. Turner Endowment for the Alfred Ceramic Art Museum; and a grant from the Northeast Asia Council of the Association for Asian Studies, in conjunction with the Japan-U.S. Friendship Commission. The spirit of generosity that fueled this project, especially during the pandemic, is echoed in the words of ceramic artist Kakurezaki Ryūichi, who defines a teabowl as 'an offering without expectation of anything in return (*mushō no sasagemono*)' (figs. 5a-b).



Fig. 4 Takemura Yūri 竹村友里 (Japanese, b. 1980), Messenger of the Wave (*Nami no tsukai*), 2016. Carved porcelain glazed with blue and silver leaf (10.2 x 12.1 cm). Carol and Jeffrey Horvitz Collection JC2017.024. Photograph by Brian Oglesbee



Figs. 5a-b Kakurezaki Ryūichi 隠崎隆一 (Japanese, b. 1950), Teabowl, 2017. Wood-fired Bizen stoneware with black slip (10.2 x 12.7 cm). Carol and Jeffrey Horvitz Collection JC2017.073. Photograph by Brian Oglesbee

News from Collectors and Collections

Ceramics recorded in three Inventories of Burghley House, Stamford

Jon Culverhouse, Curator of the Burghley House Collection

Following the death of her father, David Cecil, the 6th Marquess of Exeter (1905–1981), his daughter, Lady Victoria Leatham, took up the role of House Director at Burghley. The essential inventory of the contents of the house was undertaken by Sotheby's, where Lady Victoria was a Director. It was a time of upheaval and excitement as storerooms, attics and cupboards were opened, many for the first time in years.

It had long been thought that the bulk of the Burghley ceramics collection had been sold during the 19th century. Indeed, in June 1888 Christie's sold nearly 300 pieces during a four-day sale. However, the sheer size and complexity of the house effectively 'hid' an astonishing number of pieces, both Asian and European, which remained. Lady Victoria worked with Gordon Lang of Sotheby's ceramics department and later a tutor at Sotheby's Institute to assemble and catalogue the ceramics. When Lang was shown the inventory of Burghley, taken in August 1688 by Culpepper Tanner, steward to the 5th Earl of Exeter (1648–1700), he quickly realised that many of the pieces that he was handling were clearly described within it. Some descriptions were very specific: a Japanese Arita group of sumo wrestlers in the Kakiemon style from the Edo period (1615–1868) were listed by Tanner as '2 China boyes wrestling' (fig. 1). Others called for a little lateral thinking: a Chinese *blanc de chine* figure of Budai from the Kangxi period (1662–1722) was recorded as '1 Ball'd fryer sitting' (fig. 2). Further exploration within the Muniments Room at Burghley House revealed the '1690 Schedule': seven large vellum sheets recording the huge bequest from Elizabeth, Dowager Countess of Devonshire (1619–1689), (a Cecil from the Salisbury branch) to her daughter Anne (1664–1688), wife of John, 5th Earl of Exeter (1648–1700), of the entire contents of her rooms at Chatsworth. Amongst this



Fig. 1 Kakiemon style group of two wrestlers, Japan, c.1670–85. Reference CER0296

massive treasure trove were many remarkable ceramics, both Chinese and Japanese. Because the Schedule is a legal document, many of the pieces are described in detail and are thus easy to identify. As example, a superb blue-and-white, silver-gilt mounted wine bowl is listed as, 'An olive Colour painted Cup with open work the ffoot and lineing within with ffive Bunches of Grapes hanging on the Top All Garnish't' (fig. 3). Lang recollected puzzling for some time over the description in the Schedule of 'Two small turky colour ffigures standing upon pedestalls garnisht'. He eventually realised that the colour referred to was turquoise. The 'ffigures' had become separated from their 'pedistalls' but, once reunited, the description was exact (fig. 4). Within the two documents, 73 ceramics of Asian origin are mentioned, 23 of these are Japanese. This provides the earliest reference to a collection of Japanese porcelains in the West.



Fig. 2 Figure of Budai, China, Kangxi period (1662–1722). Reference CER0086



Fig. 3 Silver-gilt mounted blue-and-white bowl, China, mid-17th century. Reference CER0375

John, the 5th Earl, was an astonishingly enthusiastic collector of fine art. Between 1678 and 1700 he travelled to Italy on four lengthy Grand Tours, twice accompanied by Anne, his Countess. Between them, the couple bought tapestries and textiles, furniture, objects of vertu, ceramics and, above all, paintings by contemporary Italian Masters; more than 300 of which were shipped back to Burghley. At home, they followed fashion, buying considerable quantities of Asian ceramics and lacquer from the London sales held by the Dutch East India Company. There is still a remarkable collection of lacquer wares at Burghley, which were also 'lost' in storage for many years until rediscovered by Dr Oliver Impey in the 1980s. His research led to the recognition of this collection and subsequently the inclusion of 58 pieces within the landmark exhibition, *Export Lacquer: Reflection of the West in Black & Gold Maki-e*, curated by Meiko Nageshima at the Kyoto Museum and the Suntory Museum in 2008.

At the 5th Earl's death in 1700, the estate was encumbered by considerable debts. The Trustees responsible for the administration obtained an Act of Parliament in order to protect the 'heirlooms' at Burghley from creditors. In 1726, further counsel's opinion was sought to confirm this. This seems to have definitively divided the properties within the collections between those regarded as the property of the titleholder and those inalienable from the house itself.

Another inventory of the contents of the house was drawn up in 1738. This lists details of paintings, furniture, textiles and the decoration of rooms, but, strangely, does not feature ceramics.

In 1763, Brownlow, 9th Earl of Exeter (1725–1793), recently widowed and well-funded, emulated his ancestor the 5th Earl, setting out on the first of two lengthy Grand Tours. He was concerned about home affairs in his absence, leaving his sister detailed notes on how Burghley should be administrated. He also started to compile an inventory of the contents of his house. This document survives but is complicated, having been added to by other members of the family until the 1790's. However, the unmistakable handwriting of the 9th Earl, always in home-made oak gall ink, lists many extant ceramics. The family rooms contained many pieces of 'Dresden' china and those from English and other European factories. It shows that most of the Asian ceramics had been moved to the first-floor staterooms, displayed for visitors, whilst the Earl and his guests enjoyed the more fashionable, modern decorative pieces in the family apartments on the ground floor. On the mantelpiece in 'The Picture Room' were 'a fisherman China & his wife, the four quarters of ye: world, ye; four seasons-- Dresden china'. It is thought that these Meissen wares were collected by Hannah Sophia, née Chambers (1712–1765), wife of Brownlow Cecil, 8th Earl of Exeter (1701–1754). They were obviously also popular with Letitia Townshend (d.1756), first wife of the 9th Earl. The inventory records that her Dressing Room contained, amongst several other Meissen pieces, a 'figure of Time with Lady Exeter's picture' (fig. 5). The lady portrayed was Hannah-Sophia. The adjacent closet had 11 pieces of Meissen on the mantelpiece. Touchingly, Lord Exeter records that in his dining room there was 'one blue and white Delf water pot for the dogs'.



Fig. 4 Figure of Jhonghizhuan, the Daoist Immortal, China, mid-17th century. Reference CER0507



Fig. 5 Meissen watch stand figure of Cronus, China, c.1745. Reference CER0653



Fig. 6 Pair of small blue-and-white porcelain vases, China, c.1650-60. Reference CER0051.

Upstairs in some of the staterooms, the inventory lists a quantity of ceramics that would have allowed a sensible display, whilst in other rooms the number of pieces suggests stacked storage. The large, lofty (and very cold) Bow Room contained 45 ceramics, but the Earl does not list a single piece of furniture with a flat surface upon which they could have been placed. Next door, in the North Dining Room, there is a large group of chairs, 2 settees and a cabinet-on-stand. The Earl then lists 43 ceramics, all of which are Asian excepting 'two large blue Chelsea china jars panell'd with white'. On the west side of Burghley House, three bedrooms and a dressing room all contain considerable amounts of ceramics, mostly Asian. There are several listings of 'blew and white row-waggons'

(fig. 6) and other pieces of 'blew and white'. On the mantel in the dressing room are 'two china figures setting with bottles at their backs' (fig. 7). The 9th Earl then writes titles at the top of pages for the five great staterooms called the George Rooms, but left it to a later hand to record the contents as these rooms were unfinished until the 1780s (fig. 8).

The death of Henry, 10th Earl and 1st Marquess (1754–1804), was cause for the next inventory of 1804. This document, seven copies of which were written in an immaculate clerk's hand, was prepared by James Newton (1760–1829), a metropolitan furniture maker and upholsterer extensively employed by the Exeters. It is more comprehensive than its predecessors; this relates to the introduction of legacy duty in 1780, which was later refined into estate duty and inheritance tax, thus giving an inventory legal status. In this inventory, the early pages record the contents of secondary bedrooms and servants' rooms: no ceramics are listed. The first mention of a separate listing under the heading 'Ornamental China' occurs in the Billiard Room, the first of the succession of staterooms on the north side of the first floor, wherein are listed the '2 chinese figures wrestling' formerly mentioned amongst 26 other pieces.

Proceeding westward, each room contains ceramics, all separately listed from the paintings and general furnishings. In the Brown Drawing Room there is a large full tea-set of 'Dresden'. The last room on this side of the house is the 'China Closet' which contains 79 pieces of 'Loose china'.

On the west side, the 'Queen Elizabeth Bedchamber' is a room measuring 5.4 metres by 3.3 metres. It has no mantelpiece and a small window slab. The inventory lists four pieces of furniture with flat surfaces, one of which is small, yet the room contains 33 ceramics, most of which must have stood on the floor. Similarly, two rooms further west, a bedroom with a single window, a five-foot mantelpiece and with two cabinets-on-stands providing flat surfaces, contains 92 ceramics, almost all of them Chinese. The adjacent, smaller Dressing Room holds a further 31 pieces. Turning south, the State Dressing Room has 10 pieces of *blanc de chine* porcelain and a single blue-and-white bottle on its mantelpiece. The following suite of staterooms, the George Rooms, all contain quantities of ceramics, much of it recognisable from the descriptions as originating from Asia.

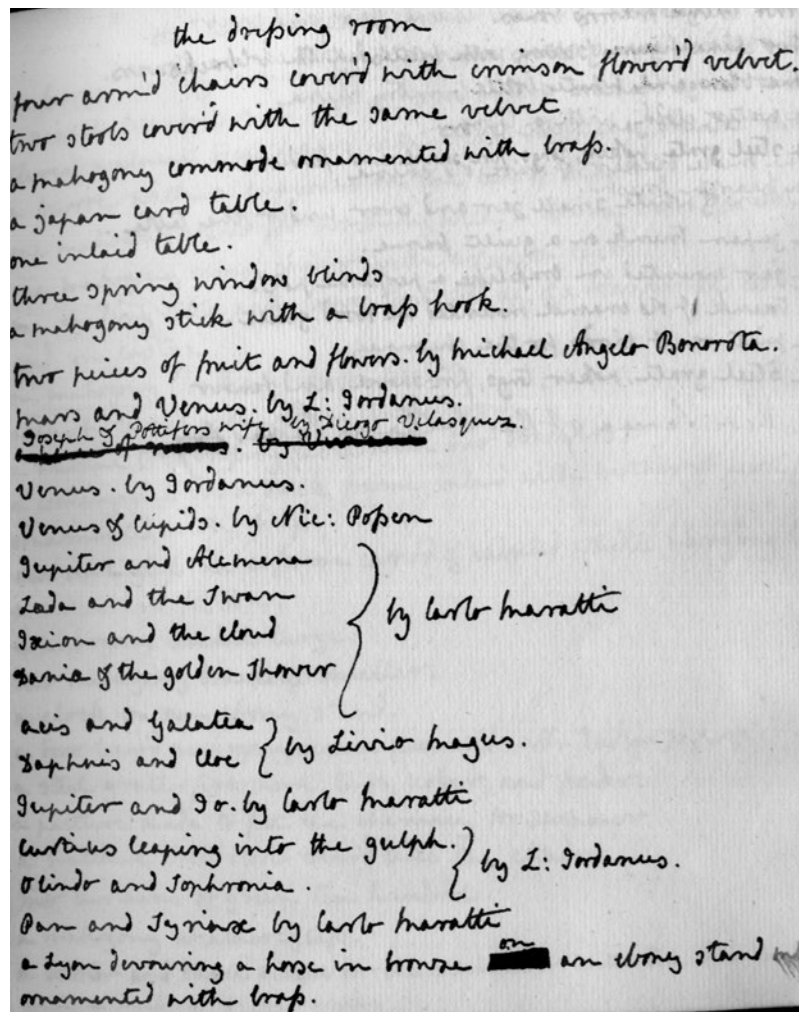
Returning to the family rooms downstairs, in several rooms the inventory discards the separate heading for 'Ornamental China', instead grouping ceramics together with the other contents of the rooms. The descriptions are often very sparse, almost as if purposely so. For example, in one of the main reception rooms the ceramics are recorded as '20 pieces ornamental china (var-

ious), 13 blue & white chimney ornaments (various)'. It is very fortunate that we have a remarkable series of drawings made by Lady Sophia Cecil (1792–1823) between 1816–22, that clearly show a large number of identifiable Asian objects displayed together with pieces made in England and Europe. These drawings have proved invaluable to our research, which of course continues.



Fig. 7 (Above) Pair of figures of youths, Japan, c.1670-90. Reference, CER0300

Fig. 8 (Below) A page from the '1763' inventory



News from Collectors and Collections

Kakiemon porcelain: A 17th century Ai-Kakiemon plate with the Quail and Millet pattern

Arno Jacobs, collector

Sakaida Kizaemon (1596–1666) started potting in 1623 or 1624 and is recognized as the potter who invented the Kakiemon style in Japan. He was awarded the name 'Kakiemon' in recognition of his rare ability to capture on porcelain the delicate red colour and texture of the persimmon (*kaki*) fruit. From around 1670 onwards, the style of Kakiemon porcelain was flourishing and this workshop and kiln had many employees. This period is called the golden age for Kakiemon ware and lasted from 1670 to 1690. Today, in this same workshop, the 15th generation of potters still makes Kakiemon in the ancient tradition.

The 'Quail pattern', in Japanese known as *Uzura*, holds a special place in the decoration of Kakiemon porcelain. The quail is a symbol of courage and is loved for its song. In China and ancient Greece, quails were encouraged to fight. The most beautiful Kakiemon porcelain with the 'Quail pattern' was produced in the late 17th century and there are several variations of this pattern, often copied by Chinese, Japanese and European manufacturers.

A variant of this pattern including two quails is called the 'Two Quail' pattern (or the 'Quail and Millet' pattern when there is millet included). It was very popular in Europe, to the extent that in the early 18th century, the Meissen factory in Germany also produced porcelain with the 'Two Quail' pattern. This pattern may have been inspired by paintings, such as those by Tosa Mitsuoki (1617–1691). Mitsuoki was born in Sakai, Japan, and died in Kyoto and became an official court artist in 1654. The 'Two Quail' pattern sometimes includes the Three Friends of Winter motif: the pine (*sho*), bamboo (*chiku*) and prunus (*bai*). The pine stands for longevity, the bamboo for flexi-

bility and the prunus for pure spirit. In addition, there is also a variant with reeds bound together.

The 'Two Quail' pattern executed in underglaze cobalt blue, also called Ai-Kakiemon, often shows the typical asymmetric decoration, and it is rare to find repetitions of the same pattern (fig. 1a). The cobalt used is of a very high quality and the pattern, which leaves a large amount of white background, is exceptional. Ai-Kakiemon ware does not have the milky white porcelain body called *nigoshide*, as in the Kakiemon pieces decorated in polychrome overglaze enamels, but is classified as Kakiemon ware because these pieces are made at the Kakiemon kiln in Nangawara, Arita. Fine Ai-Kakiemon porcelain can be found in the Kyushu Ceramic Museum in Arita, the Rijksmuseum in Amsterdam, the Netherlands and in Burghley House in Stamford, England.

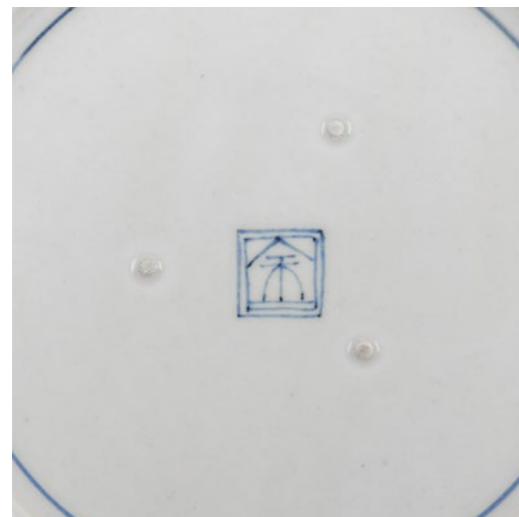
This example of a Ai-Kakiemon plate is naturalistically painted in sharp, vivid strokes of cobalt blue with a characteristic scene of two quails standing among millet and reeds bound together, beside flowering prunus and bowing bamboo. The underside is finely encircled with a neatly drawn, scrolling *karakusa* (flower band) and three rings on the cavetto and foot ring (fig. 1b). The recessed base bears a cobalt blue *KIN* (gold) seal mark within a double square, between three, neat spur marks, and encircled by a ring (fig. 1c) Porcelain with comparable double-square cobalt blue seal marks have been excavated at the old Kakiemon kiln site. The *KIN* mark has been associated with the work of Kakiemon IV (1673–1679), but it also appears just thereafter. The plate is covered with a very thin, pale bluish-grey glaze, so fine that the cobalt blue paint can be felt through the glaze. This plate is in

excellent condition and was offered in 2007 in an online auction in Japan where it was mistakenly identified as old-Kutani, porcelain produced in the Kaga mountain village of Kutani.

No other Ai-Kakiemon plate with this specific pattern is known. Such pieces are increasingly rare to find. Some of the best Kakiemon experts have dated this Ai-Kakiemon plate to the late 17th century. This plate is an exceptionally fine example of 17th century Ai-Kakiemon porcelain.

The Kakiemon kiln also produced some small Kakiemon *nigoshide* coloured plates of smaller size

depicting the Quail and Millet pattern, but with the underside undecorated and no mark on the base. These *nigoshide* coloured plates date to the late 17th century and only a very limited quantity were produced. In the mid-18th century the Chelsea Porcelain Factory in London copied this pattern in their own coloured wares. The Idemitsu Museum and the Toguri Museum, both in Tokyo, and the Gardiner Museum in Toronto, Canada (fig. 2) all have similar examples of the Kakiemon *nigoshide* coloured variant of this 'Quail and Millet' pattern in their collections. Such Kakiemon *nigoshide* coloured plates are rarely offered for sale at auction.



Figs.1a-c (Top left & right, bottom left) Ai-Kakiemon dish; Diameter: 22.7cm; ©Photos by Jos der Kinderen

Fig. 2 (Bottom right) Kakiemon dish; Diameter: 15.1 cm; ©The MacDonald Collection, Gardiner Museum, Toronto, Canada; G04.18.37; Photo by Toni Hafkenscheid, 2018

News from Collectors and Collections

The Burrell Collection, Glasgow

Beth McKillop, former president of the Oriental Ceramic Society



Fig. 1 Inside the newly renovated Burrell Collection; ©Burrell Collection, Glasgow

Thirty-nine years after it opened in Pollok Country Park, Glasgow, the Burrell Collection has completed an impressive overhaul of its building and displays and is now open to the public. This article by the former president of the OCS, Beth McKillop, was originally published in *The Burlington Magazine*, April 2022, Vol. 164/No. 1429.

The reopening of the Burrell Collection, Glasgow, brought to a conclusion an ambitious museum renovation with sustainability at its heart. This £68m project, funded by Glasgow City Council, the National Lottery Heritage Fund and the Scottish and UK governments, has involved a complete overhaul by the architects John McAslan + Partners of the building designed by Barry Gasson, John Meunier and Brit Andresen for the collection formed by the Glasgow shipping magnate Sir William Burrell (1861–1958), which opened to the public in 1983. Although it was disappointing that the building required a fundamental restoration less

than four decades after its completion – necessitating its closure to the public in the autumn of 2016 – John McAslan + Partners deserve praise for the respect and rigour they have brought to the task of refreshing the home of a world-class collection that is still too little known outside Scotland.

To coincide with the reopening, Martin Bellamy and Isobel MacDonald have published a new biography of Burrell, *William Burrell: A Collector's Life*, Burrell's achievement is the more remarkable when his background is taken into account: he left formal education at fourteen and was entirely self-taught in his artistic endeavours. Nonetheless Burrell managed to create a major collection of Gothic and Renaissance textiles, stained glass, sculpture and painting. He also formed important groups of Chinese and Middle Eastern ceramics and decorative arts and 19th-century European paintings, prints and drawings. Much of the collection was installed at Hutton Castle, near Berwick-upon-Tweed, which Burrell and his wife, Constance, purchased in 1916. He also collected monumental architectural elements, such as a 16th-century heraldic sandstone gateway from Hornby Castle, Yorkshire, demolished in 1930, and a 16th-century carved oak ceiling from a house in Bridgwater, Somerset. The latter, together with historic windows and doors, was acquired from the collection of William Randolph Hearst as part of Burrell's plan for a museum in which his works of art would be placed in settings evoking domestic interiors, rather than neutral galleries.

Burrell gifted his collection to the City of Glasgow in 1944, after over two decades of thoughtful, planned lending to museums in Scotland and England. He



Fig. 2 Princess Cecily of York. England, c.1483–84.
Stained glass, 40x30.5 cm; ©Burrell Collection, Glasgow



Fig. 3 Meiping vase. Jingdezhen, China; Hongwu period (1368–98);
Porcelain with underglaze blue decoration;
Height: 36.8 cm; ©Burrell Collection, Glasgow

continued to add works up to his death. He set two principal conditions on the gift: the collection was to be housed in a building in a country setting at least sixteen miles from the centre of Glasgow, to avoid the effects of air pollution, and loans could be made only within the United Kingdom. Largely because of the search for a suitable site, four decades passed before the collection was opened to the public in its building in Pollok Country Park on Glasgow's south side. In 2014 the Burrell's trustees obtained an Act of Parliament to enable them to make international loans, a freedom exploited in touring exhibitions of highlights of the collection made while the building was closed. Burrell's gift included an endowment, which continues to support the Museum's work.

Visitors to the Burrell Collection encounter a restful building of sandstone, wood, glass and steel, set in parkland that forms a natural and sympathetic

setting for the objects in the collection. The generously sized rooms and passages evoke the Scottish baronial atmosphere of the Burrells' home and the soaring interior spaces in which the tapestries and carpets are installed deftly play with light and shade, dissolving the boundaries between exterior and interior in a way that is both rhythmic and calm (fig. 1). Stained glass, a well-known strength of the Burrell Collection, numbering around six hundred pieces, is strikingly displayed in the floor-to-ceiling windows of the entrance galleries. With particular strengths in German and Low Countries glass, the collection also includes a panel depicting Princess Cecily (1469–1507), a daughter of Edward IV (fig. 2), made for Canterbury Cathedral.

Any substantial intervention into a building of such unique personal character is likely to lead to gains as well as losses. The losses include two of the room sets that recreated interiors in Hutton Castle. The gains lie first and foremost in the fundamental viability of the building, which has been made air and watertight; all its glass has been renewed. The entrance has been moved, creating more generous circulation space, and there is a commitment, over time, to improve energy management. Importantly, the proportion of the collection on display has increased by one third, partly by the conversion of former offices into galleries.

In the years since the opening of the Burrell, research into the collection has continued apace. A book by Vivien Hamilton, the Research Manager for Art for Glasgow Museums, on the French paintings, pastels and works on paper, which include works by Corot, Manet, Degas and Cézanne, is in progress, and the collection's Chinese art is the subject of a digital resource, 'China Art – Research into Provenance'. Led by Nicholas Pearce of Glasgow University, this mines the copious and informative records of Burrell's collecting in this field in a case study that boosts knowledge about the reception of Chinese art in the UK during the 20th century. It includes essays about the prominent dealers who sold to Burrell, including Bluett & Sons, John Sparks Ltd and Frank Partridge. Burrell collected sculpture, jades and bronzes, but ceramics form the largest part of his Chinese holdings. Exceptionally wide-ranging in both chronology and technical accomplishment, they encompass Yangshao culture coiled pots with geometric painted decora-

tion, made c.3000 BC in north China, and impressive sancai 'three colour' glazed Tang dynasty (618–907) funerary wares. There are also exquisite Song dynasty (960–1279) monochromes glazed in jade-green, and iron-rich black Jian ware tea bowls. Architectural ceramics, *kraak* porcelain for the export market and Kangxi period (1662–1722) wares are also on show together with an extremely rare Hongwu period meiping vase (fig. 3). In presenting the Chinese pieces, the designers have introduced a few carefully placed digital screens presenting high-quality images of a Kangxi *meiping* with Islamic inscription and a bronze tripod libation cup with dragon-head handle, jue, Shang dynasty (1600–1046 BC). These are intended to enhance close examination of the original objects, especially during group visits or busy times, to avoid crowding round wall-mounted cases.

A highlight of the Museum is the collection of tapestries, numbering over two hundred, which forms the subject of a substantial book, *Tapestries from the Burrell Collection* by Elizabeth Cleland and Lorraine Karafel, published in 2017. Tapestries from France, Germany, the Low Countries and England were collected with discernment and persistence, after the young Burrell had travelled in Europe to look at examples and learn about them. He regarded the tapestries as the most valuable part of his collection, as is evident from his



Fig. 4 Flight of the Heron. Probably Paris, c.1525; Wool and silk tapestry; 318.5x309.8 cm; ©Burrell Collection, Glasgow

careful records of the sums he spent on them. The remarkable 'Flight of the Heron' tapestry (fig. 4), depicting a dramatic attack by a falcon, was bought in 1936 for £2,200 according to Burrell's purchase books.

The Burrell gift to the City of Glasgow has been widely acclaimed – 'no municipality has ever received from one of its native sons a gift of such munificence' wrote John Julius Norwich in 1983. – but it is still too little known outside Scotland. Now that the building has been comprehensively upgraded, and with improvements to its tranquil country-park setting, the collection can finally settle into a harmonious relationship with its host city. One hopes that visitors will make their way to Pollok Country Park in large numbers, not only during the first flush of enthusiasm for the beautifully upgraded building and galleries but also in decades to come. Glasgow Life, the charity that delivers cultural, sporting and learning activities on behalf of Glasgow City Council, has emphasised the city's desire to build pride in its history and cultural offerings. Both the Burrell and another under-appreciated museum in Pollok Country Park, the Stirling Maxwell collection of old master paintings at Pollok House, have the potential to play a leading role in that plan.

Author's note: To view the original version of this article in *The Burlington Magazine*, see: <https://bit.ly/the-burrell-collection-22>

News from the Web

Webinar: *Two Historical Shipwrecks: Powerful Links to Singapore's Past* at the Asian Civilisations Museum, Singapore

Clement Onn, Principal Curator, Asian Export Art and Peranakan, Asian Civilisations Museum



Fig. 1 View of the Maritime Trade Gallery featuring the bottle-shaped vessel from the Temasek Wreck. This piece is the only intact blue-and-white ceramic object found in the excavation. The flange around the tall neck suggests that it might have been used as a hookah base. This remarkable form is completely unique among extant Yuan blue-and-white porcelains

In 2021, the National Heritage Board (NHB), Singapore, and the ISEAS–Yusof Ishak Institute (ISEAS) announced the recovery of two shipwrecks recently excavated off Pedra Branca, a rocky islet marking the eastern limit of the Singapore Strait. This discovery marks the first to have ever been recovered in Singapore waters. Over six years from 2016, a team of archaeologists and volunteer divers led by Dr Michael Flecker surveyed, documented, and excavated both wrecks.

Based on preliminary stylistic analysis of its ceramic cargo, ISEAS researchers dated the first shipwreck to the 14th century, and named it the Temasek Wreck, after its most likely port of call. The second, identified from archival records as the *Shah Muncher*, met disaster on its

return to Mumbai (Bombay) from Guangzhou (Canton) in January 1796.

A virtual webinar, *Two Historical Shipwrecks: Powerful Links to Singapore's Past*, was organised by the Asian Civilisations Museum (ACM), Singapore, on the 20 January 2022. The speaker, Dr Michael Flecker, Visiting Fellow of ISEAS–Yusof Ishak Institute and the lead maritime archaeologist, discussed the preliminary findings on the discoveries and the archaeology excavation process used for the two shipwrecks.

The first ancient shipwreck ever found in Singapore waters is contemporary with 14th-century Temasek (Singapore). An excavation carried out in stages over



Fig. 2 Yuan blue-and-white porcelain shards from the Temasek Wreck



Fig. 3 Selection of Chinese export porcelain figure models from the *Shah Muncher* shipwreck

four years resulted in the recovery of approximately four tonnes of ceramics, mostly shards, and a handful of non-ceramic artefacts. While none of the ship's structure has survived, circumstantial evidence, including an exclusively Chinese cargo and an absence of non-Chinese artefacts, suggests that the ship was a Chinese junk. The Temasek Wreck contained more Yuan dynasty blue-and-white porcelain than any other documented shipwreck in the world. From a stylistic analysis of this rare and important component of the cargo, the wreck probably dates between 1340 and 1371. Given the location of the site, the many parallel finds from Singapore terrestrial sites, and – importantly – a dearth of large blue-and-white plates both in the wreck and in excavations in

Singapore, it seems that the ancient port of Temasek was its most likely destination.

The second shipwreck identified as the *Shah Muncher*, an Indian-built, European-designed merchant ship, was operating under license to the British East India Company. Every year from 1790, she voyaged from Bombay to Canton with a primary cargo of cotton, and returned with sugar, zinc, and porcelain. On 8 January 1796, carrying the heaviest cargo she had ever loaded, the *Shah Muncher* was forced upon rocks by the current.

Approximately five tonnes of Chinese ceramics were recovered from this wreck, with many pieces intact. There was also a wide range of other artefacts: zinc ingots, bottles, glass beads, and agate medallions. Parts of the ship's hull were found, along with rigging, rudder fittings, copper sheathing, cannons, and anchors. The *Shah Muncher* sank 23 years before Stamford Raffles established Singapore as a British port. Nonetheless, her cargo provides insights into the types of goods that were purchased by Singapore's fledging community, along with those that would have been transhipped at the new port. A detailed preliminary report by Dr Michael Flecker titled, 'The Wreck of the *Shah Muncher* (1796), Singapore', is available online.

The discussion panel for the webinar consisted of Professor John Miksic and Michael Ng, and was moderated by ACM Curator for Southeast Asia, Conan Cheong. Dr Miksic was invited to respond to Dr Flecker's presentation of the two shipwrecks by comparing the finds with his findings from many years of land archaeology around the area of Fort Canning Hill and the Padang in Singapore conducted in the 1980s and 1990s. Dr Miksic noted that similar 14th-century Chinese porcelain shards were excavated in Singapore, and hence shared the similar conclusion that the Temasek Wreck was probably bound for Singapore. Miksic further added that similar types of export porcelain have also been found on the nearby Bintan Island (Indonesia), comparable with the cargo of the second shipwreck, *Shah Muncher*. Miksic agreed with Dr Flecker's theory that materials of the Temasek Wreck were probably meant for Singapore, as a collecting point for distribution locally and re-export regionally between the Natuna Islands and the Riau-Lingga area. Michael Ng, who was involved with fieldwork on the two shipwrecks with Dr Flecker, shared his experience on the whole project.

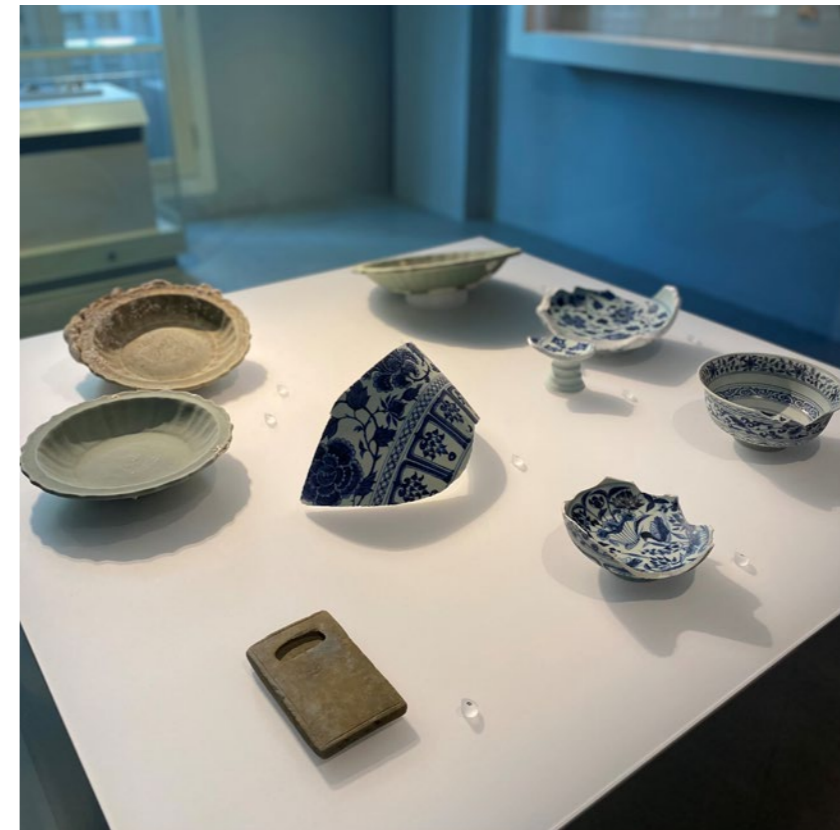


Fig. 4 View of the Singapore Archaeology Gallery depicting a selection of blue-and-white shards and celadon dishes from the Temasek Wreck

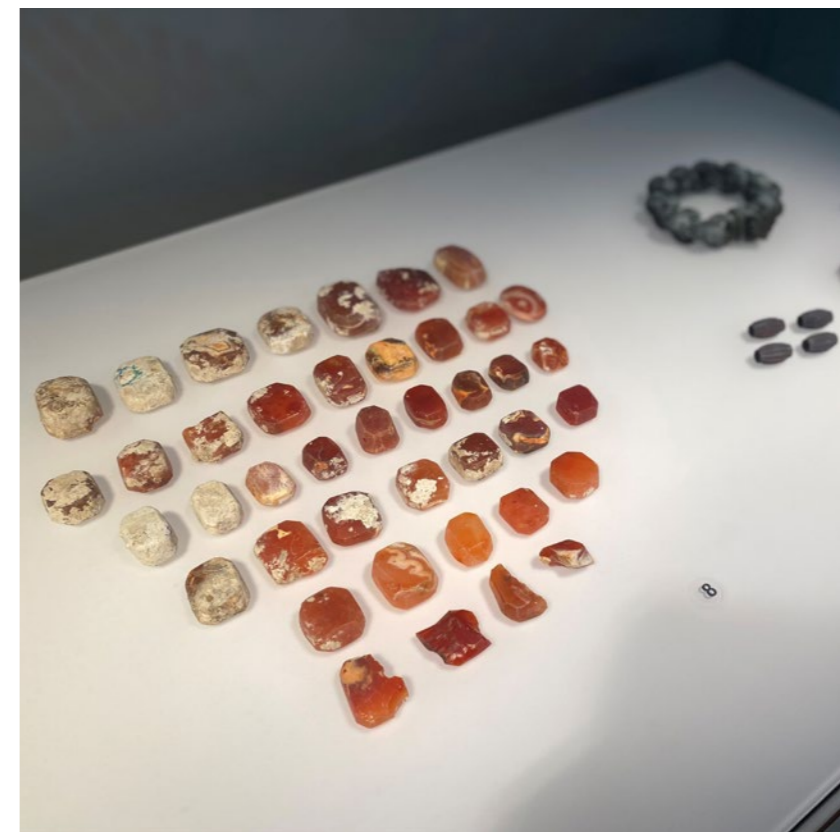


Fig. 5 Agate medallions and metalware from *Shah Muncher* shipwreck

The webinar concluded with preliminary findings to-date, and an explanation of the work remaining to be done, including desalination, as well as further conservation and research on the retrieved materials. Currently, a selection of highlights from the cargoes of the two shipwrecks are on display at ACM's Singapore Archaeology Gallery and Maritime Trade Gallery. Together with ISEAS, ACM and Heritage Conservation Centre (HCC) are committed to continuing research on, building access to, and providing care for the collection. Further research is ongoing – the bulk of the artefacts excavated, including large quantities of ceramic shards, are being cleaned, conserved, and catalogued. Preliminary analysis through comparisons with finds from terrestrial archaeological sites in Singapore has already begun to enrich our understanding of Singapore's past.

ACM has been devoted to researching and presenting cross-cultural art as a key institutional mandate in the past ten years. This emphasis reflects Singapore's status

as a multicultural trading port and focuses on art forms that are the product of cultural exchanges brought about by trade, migration, and pilgrimage. Shipwrecks capture a moment in the commerce and trade between societies that voyaged across seas and oceans. The remains of their cargoes, whether everyday commodities or luxury goods, give us a glimpse of the tastes and desires of ordinary people for imported products, and the retail aspirations of merchants. For Singapore, an island nation with a long history as a port-city in maritime Southeast Asia, shipwrecks are an important part of our heritage.

Author's note: A recording of the webinar is available on the ACM's Facebook page. For the preliminary report see: Michael Flecker, 'The Wreck of the Shah Muncher (1796), Singapore'. Temasek Working Paper no. 3: 2022.

See: www.iseas.edu.sg/articles-commentaries/temasek-working-paper-series/temasek-working-paper-no-3-2022-the-wreck-of-the-shah-muncher-1796-singapore-preliminary-report-by-michael-flecker/

Book Reviews

Dazzling Official Jun Wares



Rose Kerr
ACC Art Books
Hong Kong, 2021
287 pages, 425 illustrations
ISBN: 978-1-78884-1-49-8
Hardcover, £125

This is a beautifully produced catalogue which focuses on one of the iconic groups of Chinese ceramics from the period 11th-15th century – Jun wares. The book brings together Jun wares from public and private collections in Asia, America and Europe. While some of these pieces are relatively well-known – such as those from the collection of Sir Percival David – others have either not been published previously, or have been presented in publications not readily available to a modern international audience. *Dazzling Official Jun Wares* is of generous format (33 x 27.5 cm) and each of the 191 pieces included is given either one or two pages of illustrations. The images are of high quality and, happily, in most cases they include views of the base of the vessel, and in some instances the interior as well. These additional views are especially useful for an understanding of Jun wares.

The Jun pieces in this catalogue are grouped by form and date, and each section is prefaced by a short note on the period or form. This grouping not only allows comparison of forms, but also highlights the differences in glazes applied to otherwise similar objects. Rose Kerr has provided a clear and succinct introduction to the catalogue in her essay, 'The Unique Nature of Jun Ware', with particular reference to 'official' wares. In this she draws together all the threads of modern scholarship regarding this ware. In addition to addressing its remarkable technology, recent archaeology,

and questions of dating, she also sets Jun ware in context within the culture in which it was made and appreciated.

While the introductory essay is relatively short, the author also provides a very useful bibliography, which enables the reader to pursue specific aspects of Jun wares should they wish to do so. The majority of the references are in English, but Kerr has also included a small number of key texts in Chinese. One slightly surprising omission from the bibliography is 故宮藏次大系 均窯之部 *A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware* (Taipei, 1999), although a number of Jun wares from the collection of the National Palace Museum, Taipei are included in the current volume. Unusually, this publication also includes a list of reign names and dates for the emperors of the Northern Song, Southern Song, Yuan, and Ming dynasties, as well as an explanation of those names. This is very helpful for the many readers who find Chinese regnal names confusing.

Rosemary Scott

Chinese, Japanese & South East Asian Art

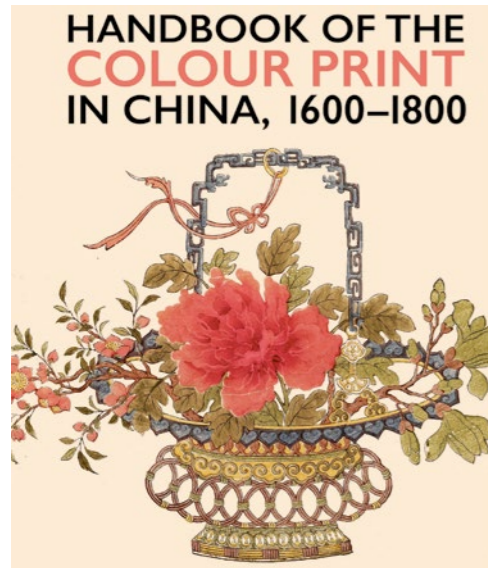
Roseberys are now welcoming consignments for our November 8th & 9th Chinese, Japanese & South East Asian Art auctions.

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Handbook of the Colour Print in China 1600-1800



Anne Farrer Ph.D. and Kevin McLoughlin Ph.D. (eds.)

Brill

Leiden, 2022

308 pages

ISBN: 978-90-04-47189-4

Hardcover, €159.00, \$189.00

Building on a 2010 conference, the editors have brought together a stellar collection of essays on four Chinese colour print topics: the art of the book, single-sheet print collections in Europe, the Suzhou single-sheet industry, and production techniques. The 308-page volume is copiously illustrated in colour and its apparatus includes excellent glossaries, detailed illustration listings, maps and bibliography. It is truly a treasure trove of material on numerous aspects of Ming and Qing artistic, social and economic history.

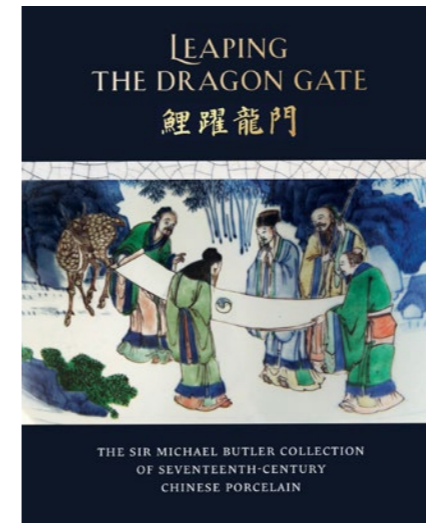
The short flowering of colour book illustration in 17th-century China has long puzzled historians, who note the longevity of colour woodblock printing in Japan. Cynthia Brokaw's thoughtful introduction suggests some answers: Confucian scholars preferred plain ink printed texts to ingenious, colourful illustrated works. The Jiangnan area, home to outstanding printing businesses, declined after the Manchu conquest of 1644. A particularly important essay by Christer von der Burg, founder of the Muban Education Trust, demonstrates that prints made in Suzhou in the 18th century are evidence of continuing colour woodblock printing, long after the famous Mustard Seed Garden album of c.1700, often taken as the terminus point of colour printing in China. Nonetheless, book illustration is an important section of this volume, with essays by Meng-ching Ma, Thomas Ebrey and Sara Yeung, and Anne Burkus-Chasson. The challenge of illustrating how embossing was used as an element in pictorial design is overcome in the illustration of a bird on a pomegranate branch (p. 136). Embossing is a technically demanding technique which appears in letter paper designs of the late Ming, and again on Suzhou prints.

The low status of these Suzhou prints meant that they were not preserved inside China. Rather, collections survive in Europe and Japan (and were sometimes misdated by earlier scholars). Essays by Anne Farrer and by Kevin McLoughlin on the Sloane prints in the British Museum, and by Cordula Bischoff on the Augustus the Strong prints in the Staatliche Kunstsammlungen Dresden describe some of these international holdings, and outline their complex acquisition and cataloguing history. Letter paper is another exquisite product of the Chinese printmaker's studio, and is discussed in an essay by Suzanne Wright. Suzhou was an important centre of printing, as fascinating essays by Anne Farrer, Ellen Johnston Laing, Cheng-hua Wang and Anita Xiaoming Wang demonstrate. Two sections of the handbook focus on technical issues. A wonderful essay by Wang Chao of the Zizhuzhai, China Academy of Art, Hangzhou, is a highly personal account of a printmaker's practice, detailing pigment types and application methods, woodblock production, the design and operation of the printing table and clamping bar, and workflow in the printmaker's studio. Professor Wang also discusses some colour prints in the British Museum (pp. 247-55). An appendix, based on publications by David Barker, provides a useful glossary of printmaking terms.

In conclusion, this beautifully-produced handbook will bring pleasure and education to all those interested in the arts of the late Ming and early Qing. The essay authors, and the editors, deserve praise for producing a volume which is already an essential reference work for scholars of Chinese art, books and printing history.

Beth McKillop

Leaping the Dragon Gate. The Sir Michael Butler Collection of Seventeenth-Century Porcelain



Teresa Canepa and Katharine Butler

Ad Ilissvm

London, 2021

576 pages

ISBN: 978-1-912168-16-3

Hardcover, £175

Sir Michael Butler (1927-2013) was well-known both for his diplomatic skills and his passion for porcelain. When Margaret Thatcher was the British Prime Minister, she appointed him as the permanent representative to the European Community in Brussels. Yet it is for his championing of the rather under-researched ceramics of the seventeenth century that he is perhaps best remembered. These ceramics were made mostly in Jingdezhen but also in Fujian in the late years of the Ming dynasty and the early years of the Qing dynasty, about 1500-1722.

Collectors, curators, dealers and connoisseurs will already have books devoted to this over 850-piece collection on their shelves, detailing the many exhibitions they have been lent to, from Shanghai to New York. However, this new bilingual book (it is written in English and Chinese), written over a period of three years with over 1,000 colour illustrations, adds another dimension to the existing literature. It provides both a systematic study of the collection and places it within a framework of existing seventeenth century pieces around the world. It also examines how the collection was built, who Sir Michael was, which exhibitions he created and which he lent to. The catalogue itself is arranged in chronological order of production, with a separate section for single-coloured wares and enamelled porcelains. The final two sections bring together evidence for production context and dating, culminating in wonderfully ambitious, detailed tables of shipwrecks and dated pieces.

This enormous book is attractively designed and beautifully illustrated, drawing on the talents of both authors. Their approach is to provide a very specific account of why Sir Michael chose each piece and where he acquired them, and then to use that as a springboard to discuss the wider

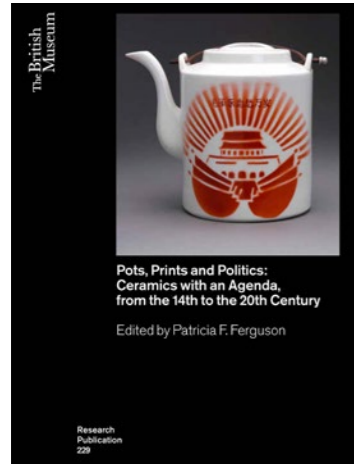
story of seventeenth century porcelain production and consumption. To some extent, the book is inevitably a very personal memorial from a daughter to her father, but it also presents the historiography of seventeenth century porcelain and its collection. The information about the networks that Sir Michael built for his 'pot hunting' and the range of auction houses, dealers and shops that he frequented is fascinating. Presenting these accounts could only be possible through a thorough study of his unpublished personal papers.

The research into provenance is set against the events of the time. For example, the discovery and auction sale of the Hatcher Wreck cargo in the early 1980s had a profound effect on Sir Michael's collecting and on his redating of pieces. Although sixteenth and seventeenth *kraak* porcelain was exported all over the world, the finds in Cairo, Kyoto and Mombasa of fourteenth century blue-and-white wares remind us that it was not the first product of Jingdezhen to be so widely distributed.

In conclusion, this book is a wonderful reference work for ceramic enthusiasts and the tables of dated pieces will only grow in detail and scale in the years ahead.

Jessica Harrison-Hall

Pots, Prints and Politics: Ceramics with an Agenda, from the 14th to the 20th Century



Patricia F. Ferguson (ed.)
British Museum, Research
Publication 229, 2021
167 pages
Paperback, £40

In 2018 a study day was held at the British Museum on the subject of 'Pots, Prints and Politics: Ceramics with an Agenda'. This accompanied a small exhibition on British satire on ceramics which focused on transfer-printed wares with designs reflecting social issues of the 18th and 19th centuries. A number of the papers presented at the study day have now been published in *Pots, Prints and Politics: Ceramics with an Agenda, from the 14th to the 20th Century*, edited by Patricia Ferguson, who also developed the research project from which the study day and exhibition emerged. Like the study day, the chapters in the book cover a wide range of geographical areas and ceramic types addressing aspects of the book's main subject in the form of case studies. As Ferguson notes in the introduction, the aim of the book is to explore the interrelationship between prints, ceramics and politics where prints provide so much of the political and social commentary that appears on ceramics from global ceramic traditions. The book's global scope is what sets it apart from many of the numerous, although limited, studies on prints and ceramics.

Beginning with studies of porcelain and stoneware in China, in chapter one Luk Yu-ping explains the role of prints in the making of imperial ceramics and how the imagery might present very subtle political messages. Elaine Buck follows this in chapter two with a close study of the Daoist imagery on a Yuan dynasty celadon wine jar and Wen Yuan Xin traces the origins of ceramic deity figure designs – some Daoist, some Buddhist – in illustrated woodblock printed books in chapter three. Italian Renaissance maiolica has always been a rich source of narrative imagery and Dora Thornton's study of representations of the sack of Rome demonstrates its role in presenting allegories with moral judgements on contemporary affairs. Representations of the Battle of Mühlberg on Urbino istoriato maiolica wares reflect a similar dual meaning for seemingly straightforward narrative scenes on

ceramics, as demonstrated by Elisa Paolo Sani in chapter five. Helen Glaister's study of the origins of two Chinese export figurines in European costume prints is followed by an amusing study of a Meissen lady's chamber pot with risqué decoration in the Holburne Museum and an extensive study of the print sources for a puzzling armorial design on the Anson service at Shugborough Hall by Patricia Ferguson. Chapter 10 moves to Italy and the Ginori Porcelain Manufactory where Alessandro Biancalana identified a number of print sources for a riporto transfer-printed decoration that were sourced locally during Ginori's lifetime. In England, as Sheila O'Connell noted in her study of Jeffreyes Hamett O'Neale, porcelain painters sometimes were also print designers. His work is best known in both media from the illustrations in 'The Ladies Amusement', c.1766. A similar duality was identified by Caroline McCaffrey Howarth in her study of a mug in the British Museum with a design after a print depicting the 'the last interview with Louis XVI with his family' which also illuminates British pro- and counter- Revolutionary political agendas.

The final three chapters round out the geographical and material scope of the book with a study of pots in Japanese prints by Mary Redfern in her examination of Hokusai's 'Everything Concerning Horses' and Mary Ginsberg's investigation of the political vocabulary and revolutionary Maoist symbols on mid-20th century Chinese teapots. The penultimate chapter explores the role of women and domestication in the Abolitionist movement as materialized in Staffordshire ceramics decorated with the image of a female slave, thus bringing together the multiple strands of this fascinating collection of case studies of prints, ceramics and politics from the 14th to the 20th century.

Stacey Pierson

New Finds of Yuan Dynasty Blue-and-White Porcelain from the Luomaqiao Kiln Site, Jingdezhen: An Archaeological Approach



Weng Yanjun and Li Baoping
Unicorn Publishing Group LLP
Lewes, 2021
176 pages
ISBN 9781913491734
Hardcover, £30

For much of Jingdezhen's history, individual kiln complexes have come and gone, but one seems to have operated on the same site for nearly one thousand years. That is Luomaqiao, close to the Chang River and near to the centre of modern Jingdezhen. The Luomaqiao kilns fired porcelains from the late Northern Song dynasty through to the present day, with only occasional interruptions from warfare, plague, or potters' uprisings. Over this extended period, Luomaqiao produced versions of Jingdezhen's most celebrated wares from *qingbai*, through *shufu*, to blue-and-white (from mid-Yuan to modern times), as well as enamelled porcelains during the Ming and Qing dynasties. For this reason, Luomaqiao has proved an archaeological gold-mine. From 2012 to 2015, the site has been carefully excavated by Peking University's School of Archaeology and Museology, Jiangxi Provincial Institute of Cultural Relics and Archaeology, and Jingdezhen Institute of Ceramic Archaeology.

For the present book, Weng Yanjun and Li Baoping focus on one aspect of Luomaqiao's rich history, that is blue-and-white porcelains of the Yuan dynasty (1271–1368), made at Luomaqiao in parallel with other major Jingdezhen sites such as Zhushan and Hutian. In the process the authors have created a detailed archaeological and art historical record of this iconic material. However, as the authors note, and apparently in common with its companion kilns, Luomaqiao's Yuan blue-and-white production was short-lived, probably beginning around the 1330s (or slightly earlier) and then severely disturbed by the fighting and destruction of the Yuan to Ming transition (1352 to 1363). Over this period, it also seems to have been a minority product, comprising about 9 percent of contemporaneous porcelains so far excavated from Luomaqiao.

In terms of structure, the book is broadly in two parts. Chapters 1–4, by Weng Yanjun and with Li Baoping's various contributions, set the scene and describe archaeological stratigraphy, typological analysis, the production-periods for the Yuan blue-and-white excavated, and their likely markets. This covers pages 1–89 and includes detailed written descriptions and colour illustrations of individual shards, firing-tests and kiln furniture, maps and drawings. As befits the theme of the book, blue-and-white dominates in this extensive catalogue, together with related Yuan wares such as monochrome-blue and underglaze-red.

Chapters 5–7, written by Li Baoping, grasp the art historical nettle of blue-and-white porcelain's likely beginnings, in China itself and at Jingdezhen, in particular. They are entitled 'The Problem of Song Dynasty Origin for Blue-and-white Porcelain' and 'The David Vases of 1351 CE: Controversies and Confirmations', concluding with suggestions for future research. The discussion of Adam Kessler's 'Song blue-and-white' thesis is central to this section. Through a close critique of Kessler's key arguments, supported by archaeological discoveries across China and beyond, and related researches, including specialist knowledge of the archaeology of Inner Mongolia and historical texts, Li Baoping concludes that although 'Kessler's academic pursuit is indeed much respected ... his dating of first fully-fledged blue-and-white porcelain to the Song period is unlikely to be true'. All in all, a lively and readable book – highly recommended for its comprehensive treatment of its subject, for the thoroughness of its scholarship, and for the remarkable qualities of the Yuan dynasty porcelains illustrated within its pages.

Nigel Wood

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Disclaimer

The views expressed in the articles herein represent the views of their writers. No responsibility is accepted for the accuracy of the information given in this *Newsletter*.

Front cover image: Yaozhou ware ewer and cover; China, 10th century; height: 20 cm; diameter: 14.2 cm; Copyright: Private Collection, The Netherlands

Back cover image: In honour of the Platinum Jubilee this year, we have chosen this special piece for our back cover from the Royal Collection.

Square vessel with *kaki* glaze, Hamada Shōji (1894–1978), 1960–75; RCIN 68402. Royal Collection Trust / © Hamada-gama Pottery Company

