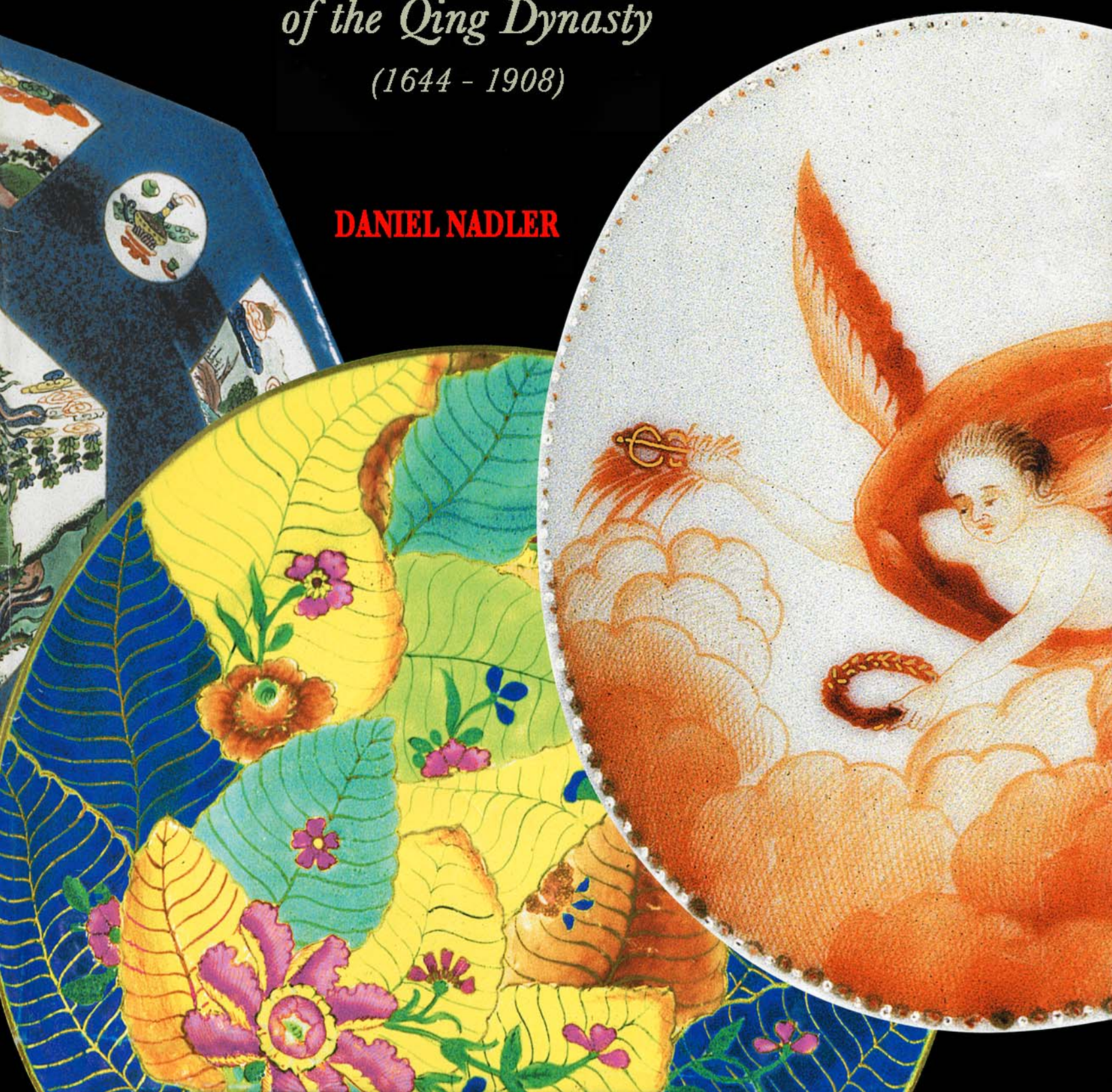
China to Order

Focussing on the XIXth Century and Surveying Polychrome Export Porcelain of the Qing Dynasty (1644 - 1908)

DANIEL NADLER



CHINA TO ORDER

Focussing on the XIX[th] Century and Surveying Polychrome Porcelain Produced During the Qing Dynasty

(1644-1908)



Preceeding page : "Fame," medallion from
teapot shown on figure 81, page 102

Facing page : A. Plate. c 1730; Diameter 25.5 cm
Lady Playing a Qi. Note beginnings of Famille Rose colors and extraordinary detailing.
Slate grey border initially was silver, which has oxidized.

© Digital reprint edited
by Daniel Nadler
October 2012
with the assistance of the
Winterthur Museum,
Winterthur, Delaware

© Les Editions de l'Amateur
25, rue Ginoux
75015 Paris

Authorized English Language Edition:
© Vilo International, 2001
30, rue de Charonne, 75011 Paris - France

ISBN: 2-84576-038-8

DANIEL NADLER

CHINA TO ORDER

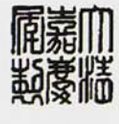
FOCUSSING ON THE XIXTH CENTURY AND SURVEYING POLYCHROME EXPORT PORCELAIN PRODUCED DURING THE QING DYNASTY

(1644-1908)



VILO INTERNATIONAL

THE QING DYNASTY

Emperors	*Nian-hao*	Seals
Shunzhi (1644-1661)	大清順治年製	
Kangxi (1662-1722)	大清康熙年製	
Yongzheng (1723-1735)	大清雍正年製	
Qianlong (1735-1795)	大清乾隆年製	
Jiaqing (1796-1820)	嘉慶年製	
Daoguang (1821-1850)	大清道光年製	
Xianfeng (1851-1861)	大清咸豐年製	
Tongzhi (1861-1875)	大清同治年製	
Guangxu (1875-1908)	大清光緒年製	

ACKNOWLEDGEMENTS

I would like to thank all those who helped bring about this study integrating the XIXth century into the pageant of Qing polychrome porcelain.

Foremost of course is my wife, Serga, who became my "partner-in-crime" in acquiring the requisite examples, struggling through taking all the photographs, scanning and digitizing them, and pulling together the texts in both English and French.

I am deeply grateful to David Sanctuary Howard who not only was a great resource but took time from his enormously crowded schedule to read through the manuscript and correct any number of glaring errors. Thanks also to William R. Sargent of the Peabody Museum of Salem, Massachusetts, who encouraged me to pursue "Arabic Inscriptions on Chinese Export Porcelain" which became the subject of an article in The Magazine Antiques *and is an integral part of this text. Our friend Letitia (Tish) Roberts, Senior Vice President, Sotheby's North America, who performed unimaginable editing work, also is due my warmest thanks.*

I am in debt to all who coped with the translation from English into French: Nessim Shallon who bore the brunt of translating my "franglais" into reasonable French, and the Ducroux sisters, Monique and Colette, who brought their great talent into honing it some more.

Thanks also to Margaret Kaelin Gristina who helped with many knotty problems, and to Connor Mahony, both of "The Chinese Porcelain Company;" and a special thought about Khalil Rizk whose recent untimely passing deprived us of a great friend and a real connoisseur.

Of course, thanks to Armand Chocron, Managing Director of VILO, who had the courage to put this study and its illustrations into print, in both French and English, and to Michel Jullien, of the Editions de l'Amateur in Paris, who edited the project into reality.

My appreciation also to the many others who read through the text and listened to me compassionately while this project was evolving; also to the many dealers who helped fan a passion and contributed their deep knowledge of the field: Henry Moog, Polly Latham, David Good, Lynda Willauer, Paul L. Vandekar, George and Regina Rich, James D. Shaffer, Sally Case, Fred Nadler, Cliff and Jean Schaefer, and too many others to list... Special thanks also are due to Elias Nassim whose lights were invaluable in photographing objects.

Daniel Nadler
New York, August 2001

TABLE OF CONTENTS

Foreword xx

I. Introduction xx
1. Glazed Pottery & Porcelain.
2. Development of Porcelains in China & Europe. "Chinoiseries"
3. The Last Two Chinese Dynasties, in Porcelain Terms
4. European Relations with China
5. Evolution of Transportation and its Effect on Chinese Trade

II. Ming Porcelain xx
1. *Jingdezhen:* Porcelain & Kilns.
2. Decorating & Glazing
3. Shipping Porcelain

III. Evolution of Qing Porcelains xx
1. The Early Qing Emperors
2. The Kangxi Emperor
3. "Famille Verte" Decoration.
4. Enameling on Copper & Enameling "Famille Rose" on Porcelain
5. Reign Marks – The *nian-hao*

IV. Domninances in European Trade 28
1. Portuguese & Dutch
2. French & British
3. Emperor Kangxi & Foreign Trade

V. Production During the Kangxi Emperor's Reign 30
(Reports by Father d'Entrecolles)

VI. Polychrome Decoration During Kangxi 32
1. Decoration During Kangxi.
2. Other innovations.
3. Begining of the "Famille Rose"
4. Use of Reign Marks

VII. Yongzheng – the Budding of "Famille Rose" Colors 38
1. Tang Ying.
2. Examples of Porcelains Under Yongzheng

VIII. European Needs & Chinese Fulfilments 42
1. The *hongs*
2. The *Co-hong*
3. Living Conditions in Canton

IX. Evolving Decorations and Shapes 50

X. Qianlong, Artistic Sensitivity & Mental Rigidity **53**
1. Contrast between Qianlong & Kangxi
2. The Macartney Mission to Peking
3. Return Voyage of the Macartney Mission
4. The Jiaqing Emperor Ascends the Throne

XI. Qianlong, Blossoming of "Famille Rose" Porcelains **60**
1. Production Methods
2. Examples of Porcelains Produced Under Qianlong

XII. "Stars and Stripes" in Canton **84**
1. The Voyage of the *Empress of China*
2. Conditions in Canton at the end of the XVIIIth century

XIII. China in the Throes of the XIXth Century **88**
1. Trade in the Aftermath of the Napoleonic Wars
2. The First Opium War
3. The Taiping Rebellion
4. The Second Opium War

XIV. Porcelain from Jiaqing until the Taiping Rebellion **98**
1. European & American Wares
2. "Fitzhugh" Patterns
3. The Last "Tobacco Leaf" Patterns
4. Figural or Mandarin Designs
5. Overall Patterns & Arabesques
6. Coats of Arms
7. Middle Eastern & Oriental Wares
8. The Beginings of "Rose Medallion"
9. Blanks, Replacement & "Clobbered" Pieces

XV. Porcelain at the Close of the XIXth Century **155**
1. "Rose Medallion" Again
2. Variations on the "Rose Medallion" Theme
3. Arabic Inscriptions on "Rose Medallion"
4. Butterflies & Cabbages
5. Resurgence of Clacissism
6. Miscellaneous Wares

XVI. Twilight of the Qing: Dowager Empress & Boxers **187**
1. Revolt of the Boxers

Notes **193**

Bibliography



FOREWORD

Several years ago my wife, Serga, and I became fascinated by Chinese Export porcelain. Whenever an opportunity arose, we searched for pieces which caught our fancy. One day, needing someone to decipher Chinese characters, we took a plate into a most reputable Chinese institution. Its staff puzzled over it for a while, deciphering the ideograms, which stood for some obscure enameller's shop's name. They handed it back with the comment: "This isn't Chinese porcelain !" Of course we knew better. Positively it was Chinese— but Chinese Export ware— that few mainland Chinese had seen for at least a century, or more !

Chinese Export wares were made specifically for shipment: to the West, to the Orient, to the Middle East, and to wherever there existed a demand for unique tablewares. Because of their manufacturing secret, the Chinese maintained a monopoly, which until it was broken in Europe, made it worth sailing around half the globe to acquire. Nowhere else could be found chinaware resistant to chipping, in such elegant shapes, and with such colorful enameling. Continuing well after porcelain had been duplicated in the West, Canton's enamellers remained active, producing both stock pieces and special orders. This continued throughout the XIXth century despite natural disasters, wars, and insurrections.

The variety of special-order wares, or "Chine de Commande" as the French aptly called them, is overwhelming. Diligently, the Celestial Empire's craftsmen strove to meet the "barbarians'" demands. It is thus a china decorated for many fathers, each with his individual and selective taste. This leads us to consider Export porcelain as:

China to Order...

Based in New York, most of our finds came from the surrounding area—thus, almost by definition, were XIXth century imports. As our small collection swelled, we strove to place our finds in some historical context. This proved a difficult task, for extant reference books on Chinese Export Porcelain, while replete with information on the XVIIIth century, are, with rare exceptions bare of data covering the period after 1800. Most of the splendidly illustrated volumes conclude in essence with: "Following Qianlong's death (in 1798,) porcelain production and decoration degenerated completely."

While quantity certainly ebbed, we leave readers of this Survey to judge for themselves whether quality did indeed plunge dismally in the second century of the Qing dynasty. Contrarywise, we hold that many pieces, created in the early decades of the XIXth century, or after the hiatus caused by the Taiping Rebellion, are quite as dazzling as those produced at the height of Kangxi and Yongzheng effervescence.

This study was therefore undertaken with two aims:

- *To follow the evolution of Export polychrome porcelain from the outset of the Qing dynasty to its demise.*
- *But more specifically, to fill the lacuna which exists, by placing XIXth century production before a historical backdrop.*

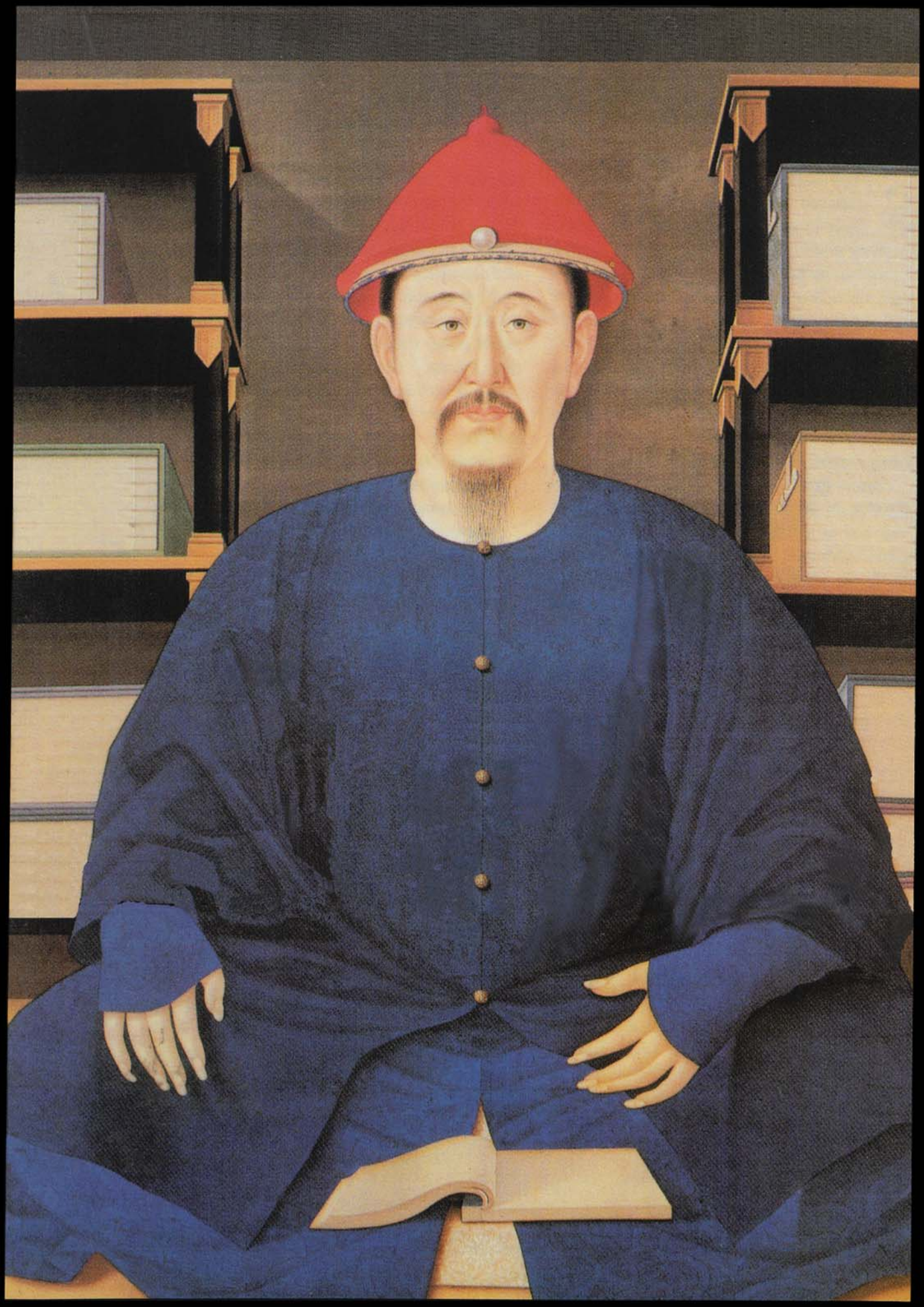
To treat the entire polychrome output in all its related export, commercial and social implications is quite beyond our competence. Therefore, we shall tread lightly over the XVIIth and XVIIIth centuries, which many scholars have illuminated.

We shall try to cast a more focused light on the XIXth century. Descriptions of porcelains will alternate with an overview of events taking place in China. Those readers who are familiar with the current literature might want to skip the first few chapters and cast their attention on the later years. For them, Chapters XII or XIII might be a reasonable place to start. Chapter XIV deals with the years before the Taiping Rebellion; Chapter XV with those after that watershed period.

We hope that, by perusing this Survey with its illustrations, the reader will become as enthused as we have grown with this hybrid art-form—which is from China—without being Chinese—and Western—only by dint of a thirst for the exotic.

D. N.

I. Left page, detail from figure 13, page 38.



1. INTRODUCTION

Paradoxically, fragile porcelain is the most durable of materials. Over centuries, its luster and decoration remain brilliant. As a substance for household implements, both useful and decorative, it best illustrates taste and fashion prevalent in its time. It also is a product of technical processes, as well as commercial and transportation modes, that existed during its manufacture. Tea and spices, have been consumed; silks and nankeens[1], also principal products in the China trade, have raveled; furniture, lacquer, and ivory have yellowed and crumbled; but porcelain remains, a mute and evocative reminder of vast enterprises.

Aside from its intrinsic beauty, Chinese porcelain provides a compendium of the social fabric of both China and the West, particularly in the XVIIIth and XIXth centuries.

Evolution of Chinese ceramics is an encyclopedic topic, spanning millennia. This text addresses itself only to a small specialized corner of this vast production. Its concentration will be on:

- a span of merely two and a half centuries. During these years— starting just before 1700 and ending just after 1900 — the Chinese were under the domination of Manchus, who established themselves as the Qing dynasty
- colorfully decorated wares, or polychromes, (and only incidentally on monochromes, or blue-and-whites.)
- the export fraction of production. Porcelain production was divided into wares made for the Imperial court, those made for domestic use, and a body destined for export.

Having defined its scope, a note of caution is mandatory concerning the exactness of what is being portrayed. The field of Chinese ceramics is filled with contradictions. No sooner does one try to define a category, than several examples emerge as exceptions to the rule. But, despite varieties and irregularities, trends do emerge. These evolutions are fascinating and absorbing. Many assumptions have been made in preparing this survey. If contrary facts disturb any of these, these assumptions unblushingly will be rectified.

This Introduction, will establish the parameters of this study, to be further elaborated in later sections. It contains:

1. Glazed Pottery vs. Porcelain
2. Development of Porcelains in China and Europe. "Chinoiserie".
3. Last Two Chinese Dynasties— Ming and Qing— in Porcelain Terms.
4. European trade relations with China.
5. Evolution of transportation and its effect on Chinese trade.

The breadth of these limits, covering major industries, evolving over decades, creates a daunting task. But it is the very vastness of that scope, with interweaving threads of the skein, that provides its allurement.

This text, beyond the Introduction, since ceramic production is so intertwined with history, will try to alternate between historical perspectives of their times, particularly relations between China and the West, and Export porcelain production and decoration. Most chapters therefore will vary the perspective, as indicated in the Table of Contents. To get a better idea of the sweep of our story, the reader also is urged to refer to Maps A & B.

1. Glazed Pottery & Porcelain

Over thousands of years man learned to fire clay into pottery. Slowly, rude containers in shades of red or black pottery were decorated, first with scratches, then with glazes applied in a variety of techniques. Initially, glazes were developed to render porous pottery impermeable. The composition of glazes usually differed from that of the underlying pottery, and also permitted a wide range of decoration.

One problem — basic to all glazed pottery — was that it chipped. All it took was a slight glancing blow, and the finest decorative glaze would flake off, revealing an unappealing substrate. Thus, the West's richest monarchs dined off chipped tableware, or had to resort to silver or pewter.

The Chinese invented a better matrix, composed of raw materials different[2] from clays used in making pottery. These, fired at higher temperatures than pottery, produced a very dense, impermeable body which came to be known as "porcelain." Besides its ability to resist chipping, it also could be thrown or molded into delicate and elegant shapes. Thus, until the early XVIIIth century, when the Europeans dicovered the secret of the recipe for hard-paste porcelain, the Chinese had a monopoly on first class table

2. The Kangxi Emperor at age 45 (Reigned 1662-1722) Forbidden City Beijing

ware. This monopoly, until it was broken, made porcelain one of the desirable products for which merchants sailed halfway around the globe.

On the porcelain body, glazes and enamels could be applied directly, and fired integrally with it. Thus not only was dense porcelain harder to chip, but its decoration did not readily flake off independently. Both durable and colorful, enameled porcelain wares came to be highly prized in the West.

In sweeping oversimplification, the Chinese:

- started with single colored, or monochromatic, glazes;
- evolved into blue-and-white
- and finally developed polychrome (or multicolored) decorations.

Many techniques continued to be practiced in parallel, so that contemporaneous innovations occurred across the spectrum of diversified Chinese production. Our concern is exclusively with the final development(s) of this spectacular evolution—polychrome decoration.

2. Development of Porcelains in China & Europe. "Chinoiserie"

During the Middle Ages, Europe slowly became aware that unusual "pottery" vessels were being manufactured in the East. Small porcelain wares that survived transport over the "Silk Routes" became highly prized, often enhanced by being mounted in silver or silver-gilt. Several of these early imports survive in church or university treasuries.

In the wake of Vasco de Gama, who had rounded the Cape of Good Hope in 1493, merchantmen of all maritime powers rushed to secure a commercial foothold in the East. To China, first came the Portuguese, in 1513; then the Spaniards, (indirectly because of the Papal bull which divided the world into separate Portuguese and Spanish spheres of conquest;) then in short order the Dutch, the British and the French, followed by ships from many other European nations that all rushed to the Far East.

There are two trends to follow: one is the export of Chinese porcelain to Europe. The second, no less important, is the search in Europe to discover the Chinese secret of hard-paste porcelain manufacture. These run in counterflow. In 1710, Böttger discovered the Arcanum, the secret of Chinese hard-paste; by the 1740s, increasingly, enough hard-paste and soft-paste porcelain was being produced in Germany, France and England to satisfy local demand.

By the time impressions from early contacts with the Far East had seeped into Western consciousness, Europeans were thoroughly enamored with dreams of things Chinese. Voltaire declared in a philosophical treatise against the established Church, with total disregard for reality, that an ideal kingdom had been discovered where there existed a paradisiac relationship between a benevolent emperor and a smilingly content people. (Later, when more accurate reports on actual conditions in China began to filter back, this turned Voltaire into the butt of much hilarity.) Decoration, of everything from furniture to the minor arts, strove to reproduce the fantasized lushness of the East. This resulted in an opulent rococo style which has been dubbed: "chinoiserie." Mutual influences between European and Chinese decorations compose the single most important theme underlying Chinese Export porcelain. It is neither Chinese, nor truly Western. It is a Chinese endeavor to meet perceived foreign tastes. It is this slight naiveté, combined with bravura handicraft, that makes it so appealing.

To provide an overview, Chinese motifs or patterns can be found throughout the world:

- One has only to glance at Delft tin glazed pottery instantly to see how faithfully Chinese blue-and-white motifs on porcelain were copied, and then elaborated upon. Popular Delftware faïence was produced simultaneously in Britain, Holland, France, Germany and Italy, having originated in Majorca. As in China, Delfware added colors to its blue-and-white repertoire.
- In central upland Mexico, pottery reproductions of Kraak ware (Ming Chinese export blue-and-white porcelain) were made in Puebla. Spaniards used the Philippines as a collection point for annual shipment by galleon from Manilla to Acapulco. From this Pacific anchorage, goods were carried by mule

train over Mexico's high plateau to Santa Cruz on the Gulf of Mexico. Convoys from the West Indies to Seville added porcelain to their shipments of gold and silver. Thus the Spanish left Chinese imprints along the overland way, as a by-product of protecting their treasure from depredation by pirates.

• Persians were in admiration of Chinese wares. Not only did they try to copy them, but they incorporated Chinese motifs onto their pottery, brassware, and even carpets. Ming blue-and-white platters with grape motifs, were shipped across Asia on camel caravans. These were emulated so faithfully, both in Iranian and Turkish glazed pottery, that one has to inspect them closely to detect their origins. The Ardebil Shrine, monument to the Persian Safavid dynasty's founder, was a repository of early Chinese wares.

• Likewise, Turks were influenced by Chinese motifs. Famed Iznik glazed pottery tiles, which reached their zenith under Suleiman the Magnificent and his immediate successors in the XVIth century, incorporate many Chinese conventions. Topkapi Palace, seat of Turkish sultans, now boasts the largest collections of Chinese porcelains hauled over the caravan routes.

• Chinese porcelains were much sought after in Africa, before the arrival of the Portuguese after 1493. Chinese Admiral Zheng He, a Moslem eunuch from Yunnan, sailed his fleet of huge junks all the way, via the Straits of Malacca and India, to Zanzibar, from where Arabs controlled the African trade[3]. Fine greenware (celadon) has been recovered from the ocean during underwater explorations, and giraffes in Chinese art have their origin from these voyages.

Zheng He's seven voyages, under the second Ming emperor Yongle (1403-24) did not succeed in establishing permanent trade, for his fleet was burnt by xenophobic elements upon its return to China, so this trailblazing commercial initiative turned out to have no consequence !

Shortly after the elimination of the Chinese fleet, the Portuguese rounded the Cape of Good Hope and ransacked the entire East coast of Africa.

3. The Last Two Chinese Dynasties, in Porcelain Terms

Our concern with Chinese dynasties is only with the last two: Ming and Qing (and then only with the Qing):

• The Ming dynasty, a native Chinese one, overcame Mongol rule of the Yuan dynasty, and lasted from 1368 to 1644. (For reference, Marco Polo's trip to the court of Kublai Khan occurred before the Ming, during the earlier, Mongol period. Direct contact with European seafarers began during the Ming.)

• Collapse of the Ming brought an invasion by the Manchus, plainsmen from the North. Their Manchurian, Qing, dynasty ruled China from 1644 to 1911 when the Manchu imperial government collapsed into Sun Yat Sen's republic.

In porcelain terms—if the Ming dynasty is admired for perfecting blue-and-white porcelain, then the Qing dynasty should be honored for developing polychrome wares to their apogee.

The focus being on polychrome wares, it will follow decorations:

• evolving from the Ming,

• through the "Transitional" period,

• into the "Famille Verte" of the early Qing dynasty,

• and then within the first third of the XVIIIth century, when bloomed the full panoply of the "Famille Rose" palette.

Terms of "Famille Verte" and "Famille Rose," indicate the palette of enamels used. "Green" and subsequently "Rose," are important and convenient abbreviations for these distinctive palettes (these terms will be covered in Chapter III).

4. European Relations with China

In 1513, the Portuguese first landed in China, on a small island in the Pearl River estuary. Chinese edicts categorically forbade foreigners from entering China. Japanese pirates were laying Chinese coastal shipping to waste and the Ming government was acutely aware, and rightfully fearful, of a repeat performance

of Portuguese barbarous excesses at Malacca. Thus, successive attempts by the Portuguese to land or journey into the country resulted in their capture and imprisonment.

It was not until 1553 that authorization was granted for the Portuguese to set up a trading post, but (probably) not until 1557 that Macao was founded[4]. Macao is an island, roughly 70 miles from Guangzhou, the capital of the region, at the head of the Pearl River bay. Guangzhou was named "Canton" by the Western traders, and both names will be used interchangeably throughout this text. On the opposite side of the bay from Macao lies Hong Kong, which developed two centuries later, as will be covered in Chapter XIII. (See Maps A, B or the detailed maps in Chapter VIII)

Portuguese trade in Chinese porcelains did not wait until their trading post had been established on Macao. Chinese junks brought ceramics to various ports ranging from Formosa to Indonesia, and initial European imports were acquired there. Much farther to the Northeast, in Japan, the Portuguese managed to install themselves on Deshima Island, in Nagasaki harbor, in 1544.

Back in China, after Macao's establishment, the next most significant event in Portuguese penetration was the arrival of the Jesuit Father Mateo Ricci to Peking. The Ming were in decline, and the degenerate Wan-Li emperor then sat on the Dragon Throne. His tolerance of Christian teaching and the role of Jesuits in the Forbidden City, is a fascinating story in itself. By his own brilliance, Father Ricci was able to enter China from Macao in 1598. And before his death in Peking in 1610, he did manage to make a few converts. His phenomenal command of Chinese was appreciated to such an extent that the emperor set aside a cemetery for his Christian burial on consecrated ground in Peking. Father Ricci's importance lies in the precedent he was able to create, single-handedly, affording subsequent Jesuits a continuing participation in the imperial court.

Effectively, in exchange for their hope of being allowed to proselytize, Jesuits organized themselves as a conduit for Western technologies to the Celestial Empire. Christians in China were never far from persecution, so that the priests' roles evolved over time. Their initial contributions were to map-making, re-establishment of the Chinese calendar, installation of cannon foundries, instructions in clocks and astronomical instruments. Having mastered Chinese, they also acted as interpreters, translating Chinese into Latin, which sometimes was comprehensible to foreign embassies. At the end of the XVIIth century, now under the Qing, came Jesuit involvement in painting, their introduction of enameling on copper, and also glassmaking.

Following in the trail of Catholic Portuguese and Spaniards, the Protestant nations started exploratory raids along the Chinese coast. They met opposition not only from the Chinese, who saw them as "red devils," but from Portuguese and Jesuits who viewed them as religious rivals. First came the Dutch, attacking Macao in 1622. Repulsed, they settled on Formosa (Taiwan), not then part of the Chinese Empire, where they created Fort Zeelandia. From there, during 1624 to 1662, the Dutch were able to purchase their wares off Chinese junks.

James I of England, concerned that the British East India Company was too preoccupied with India, created another trading company, the Courteen Association, to prospect China. Captain John Weddell, with great braggadocio, in 1637 pulled into Macao and then Canton, managing to get into a fracas with both Portuguese and Chinese. Eventually, having bombarded some of the forts, and drawn Chinese ire, he had to beat a humiliating retreat, without having accomplished anything, other than deploying the Royal ensign.

Meanwhile China drifted into a civil war. To the West, rebel armies were threatening Ming imperial authority. From the North, Manchu cavalry, took an opportune moment to slip through the undefended Great Wall, and streamed into the Northern plains. In 1644 Manchu horsemen, having secured Peking, installed in it their Qing dynasty to supplant a Chinese usurper and the fallen Ming.

This historical perspective sets the stage for the eventual beginning of Qing porcelain.

5. Evolution of Transportation and its Effect on Chinese Trade

Developments in transportation had a major impact on Chinese trade. It is worth remembering that:

- At the beginning of the 1600s it took at least two years for ships, to sail from Europe to China, and return to their home ports. Depending on their nationality, they would drop anchor at colonial possessions along the way and then ride the monsoons.

• Within two centuries, sailing vessels had improved to the extent that a trading voyage could be accomplished within a year, assuming that the ship had not encountered a severe storm, a European enemy fleet, or an attack by corsairs who preyed upon commerce. Voyages went Eastward, rounding the Cape of Good Hope, or daringly Westward, braving the rigors of the Straits of Magellan or Cape Horn.
• By the mid-1800s, when Americans built their sleek clipper ships, turn-around voyages took months.
• China's first encounter with first steam powered warships occurred during the Opium Wars. After the American Civil War, steamships came to rule the waves. During the last third of the XIXth century coal-fired iron ships had almost replaced sailing vessels, and were cruising at will, independent of trade winds.



Map A.



II. MING PORCELAIN

1. Jingdezhen, Porcelain, & Kilns

During the Ming dynasty (1368 - 1644), porcelain manufacture was concentrated in the already venerable town of Jingdezhen. Other towns produced greenwares, or "celadons," as this unctuous light green glaze is known in the West; yet others, such as Dehua, were exclusively occupied in producing "blanc de Chine," with its characteristic soft pure white porcelain covered in a softly translucent glaze. Very finely grained red-brown pottery, known as Yixing, was quite popular, and continued through the Ming dynasty until today. Of more specific interest to this study, is the glazed pottery made at Swatow, (See Map A) roughly opposite the Southern end of Taiwan. Production from these provincial kilns was mainly destined for Southeast Asia, including Vietnam and Indonesia. The Dutch, particularly when there was a shortage of more sophisticated porcelains, were engaged in transporting and also in acquiring some of these heavy wares. In the later phases of development, overglaze polychrome designs were applied with great boldness. A brilliant example with a turquoise phoenix dancing on a rouge-de-fer split rock is shown on Figure 3. Other designs included the "split pagoda" motif which was made specifically for Bali and Arabic script destined for the Moslem merchants of Malaysia and Indonesia. The Swatow production does not seem to have survived the Ming dynasty.

But it is at Jingdezhen that operated the main porcelain kilns of the Empire—continuing to this day. Jingdezhen's site, on the Chang River, was in reasonable proximity to deposits of china stone (*petuntse*) and china clay (*kaolin*). Petuntse, degraded feldspathic rock, had to be crushed and sieved. Kaolin, a very pure white clay, also had to be purified. When combined in the proper proportion, kneaded, molded, and dried, the blend could be fired at a high temperature to vitrify and produce the lustrous white ringing ware known as porcelain. Jingdezhen's valley also was surrounded by forests, denuded over the centuries, to fuel the kilns.

Both imperial and private kilns operated in the town. Their numbers varied over time, and archeological excavations certainly may yield interesting results of the kilns' development by decade. During the reign of the Ming dynasty's Wan-Li emperor, (mentioned in the Introduction), imperial kilns were administered by eunuchs from the imperial court. As the court's demand exceeded production capacity of the imperial kilns, the original prohibition was lifted against private kilns producing imperial wares.

Later, as Ming control began to wane, imperial support of the kilns was withdrawn altogether. In 1608 the eunuch official in charge of the kilns was recalled to the capital and the kilns were then all turned into private factories. Substantial Dutch orders for blue-and-white wares gave operations at Jingdezhen a new lease on life. But this impetus was dashed as the pirate Coxinga (as he was known to the West) blockaded the coast, and put a stranglehold on shipping, starting in 1657. His takeover of Formosa, not then a part of China, resulted in the eventual conquest and colonization of this island by the Qing.

Privatization and independence of the kilns led to an interesting period known as the "Transitional." This loosely defined "Transitional" period spans the end of the Ming, to the beginning of Qing control. Great verve was exhibited during these decades ; deprived of their export outlet, as well as of the court's demands, the kilns produced wares mainly for "scholars" who tried to isolate themselves from the civil war raging around them.

2. Decorating & Glazing

During the Ming dynasty, the triumph of Jingdezhen's kilns was their blue-and-white decoration, a novelty which finally gained the imprimatur of acceptance at the Imperial Court. Originally, cobalt for making blue wares had been imported from Persia by caravan or by sea, gaining the Chinese label of "Mohammedan blue." Over time, cobalt mines were discovered in China. A blend of pigments between imported cobalt and native ore was necessary to prevent the blue from running during firing. Variations in blue tonalities are thought to stem from different pigment ratios.

Cobalt, as a blackish suspension, was painted onto a dried blank piece. Then a milky glaze was spread over the entire surface. During firing, this glaze turned crystalline and transparent, while the black cobalt turned blue. Blue designs thus shone on a white background, through a clear glaze. This type of decora-

3. Serving Dish
XVI or XVIIth century
Diameter 39 ; Depth 10 cm
Fired in the provincial kilns of Swatow, during the Ming dynasty, this enameled pottery vessel was destined for export to Malaysia or the Indonesian archipelago. Besides provincial consumption, a few of these pieces were brought home by the Dutch.
In the center of the dish, a turquoise phoenix dances on a split rock. In bold strokes, the balance of the floral designs are applied in rouge-de-fer, olive green, turquoise, and black.

tion is called **underglaze**, and requires only a single firing in the kilns. Preponderant blue and white wares are thus decorated in **underglaze blue**.

It is axiomatic, but important to remember, that wares with **underglaze decoration**, being integral with the single and original firing, could be and were produced **exclusively at Jingdezhen**.

During the Ming, attempts were made to use a copper pigment to produce an underglaze red. This copper pigment was notoriously difficult to control, and very temperature sensitive. There are therefore examples of underglaze red in practically all shades, varying from an indistinct grey, to a vibrant crimson. (Control of underglaze copper red was vastly improved under the Qing)

Polychrome decoration started in the XVth century, known as the three and five colored decoration (*woucai*) and (*doucai*). This required the application of enamels over the glaze, thus: overglaze decorating, requiring refiring of the pieces.

Colored frits, such as overglaze blue, (later, yellow and black) required the piece to be fired first without a glaze. Then the glaze was applied, requiring a second firing, after which enamel decoration was applied. These wares are termed **biscuit**, meaning: twice baked. Sometimes areas of biscuits wares were left unglazed.

Until much later, overglaze blue enamel was hard to control, and very often cobalt underglaze blue was applied first and fired. Then, with the other colors applied as overglaze enamels, the piece was fired a second time. This is often referred to as *woucai*.

Beyond cobalt blue, principal Ming colors are: an iron-based orange-red sometimes referred to as iron-red or "rouge de fer," yellow, green, aubergine (pale purple blue), and black. Both iron-red and black were opaque, whereas the balance of the enamels was translucent.

It is important to note that all Ming colors are **uniform and have no gradation** in tone. There are no shadings, or shadows. Pigments are applied uniformly. Shadings did not take place until well into Qing, Kangxi production, roughly after 1700.

During the "Transitional" period (1644-62) between the end of the Ming and establishment of the Qing, very bold attempts were made with overglaze polychrome enameling, creating an easily recognizable palette. There is also a free, impulsive brush-stroke that is characteristic of those "Transitional" period years.

3. Shipping Porcelain

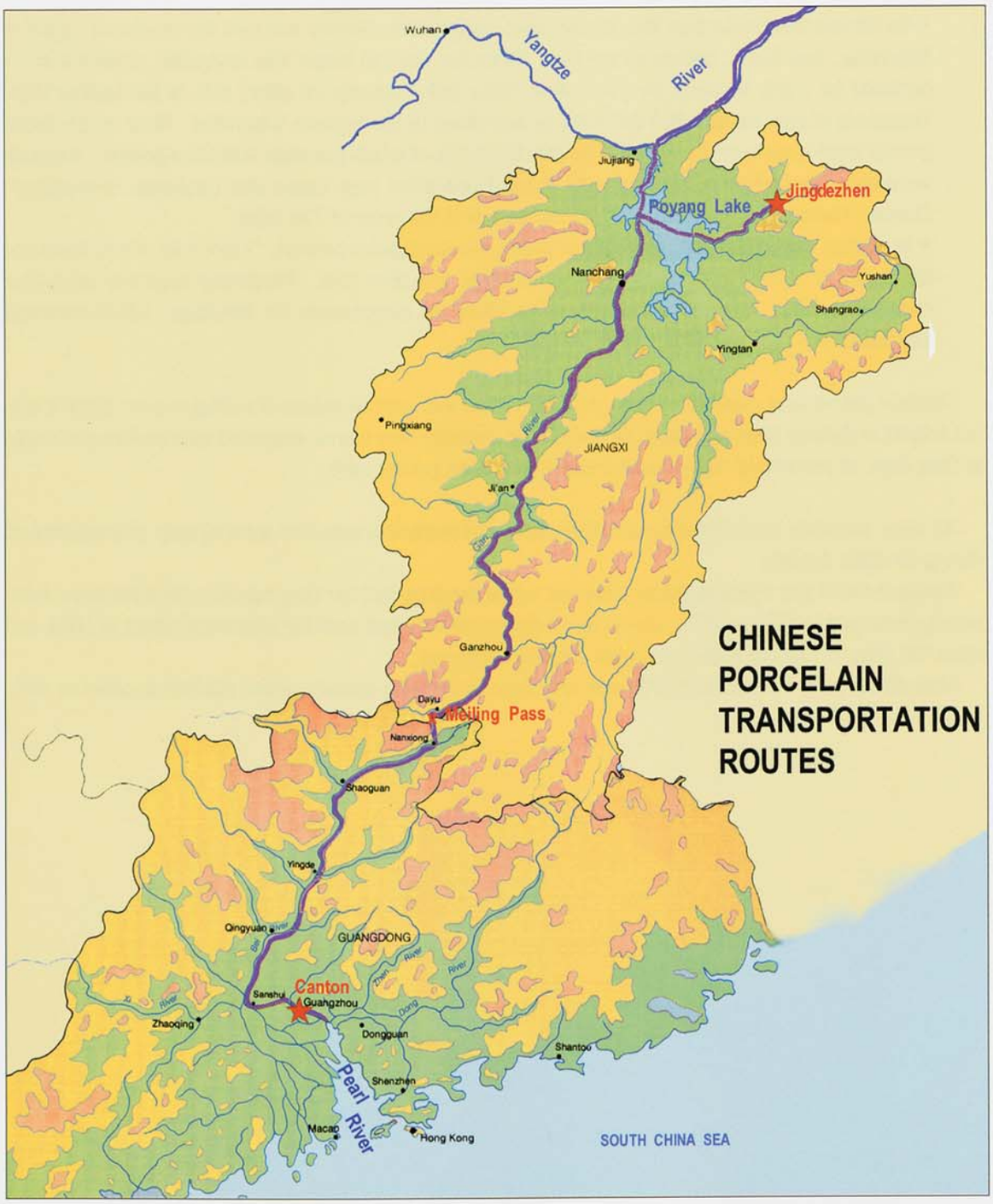
Jingdezhen's porcelain industry required an enormous workforce to mine raw materials, crush them, filter them, blend them, turn them into balls of raw "filter-cake," transport them to the pottery sites, and finally throw or mold them into functional or decorative shapes. Then came drying, decorating and glazing.

Prepared wares were placed into kilns and fired. In Chinese production, pieces were placed in pottery containers, known as *saggers*, which helped in stacking the ovens, and also protected their contents from the direct impact of the flames.

After firing, the pieces were extracted from the kilns. If they were destined for enameling, they went through labor-intensive decorating and refiring. Finally came packing and shipping.

Porcelain is not light, and requires careful padding and crating to minimize breakage. How these tons of finished goods were carried to destination, being trans-shipped several times, is thought-provoking given the vast distances of their journey (See Map A). From Jingdezhen, an inland town, nestled amidst mountains, all goods were shipped downriver into Lake Poyang (*Poyanghu*) which discharges into the Yangtze River.

- If destined for Peking, porcelain would be shipped down the Yangtze River, past Nanking, to Yangzhou and thence North up the Grand Canal, which connected to Tongxian, nearest point to Peking. This route, including the towing by teams of men up the Grand Canal was roughly 1,200 miles.
  (Transport up the Grand Canal continued until maintenance problems, due to flooding of the Yellow River, overwhelmed the Qing government. In 1849, after two and a half millennia of continuous use, the Grand Canal became impassable, depriving thousands of their livelihood.)



Map B.

• If being shipped down the coast to Canton, before leaving the Yangtze, the porcelain had to be transshipped into ocean-going junks sailing South to the Pearl River estuary and Canton, an overall distance of roughly 1,700 miles. The China Sea was for several decades not secure, always subject to storms and pirates. But the primary obstacle to ocean shipping was the frown of an officialdom forever concerned about possible avoidance of taxation and graft. The bulk of wares therefore were transported to Canton overland.

(Starting in 1825, shipments to Peking commenced by sea. This ocean freighting became routine after the Taiping Rebellion, which we will broach in Chapter XIII.)

• On the overland route (See Map B,) the river portion of the journey was past the provincial capital of Nanchang, then South, upriver on the Gan. When the river no longer was navigable, goods had to be portaged for a day between the two towns, Dayu and Nanxiong, on either side of the Meiling Pass. Thousands of men manhandled the boxes up and down to the opposite watershed. Wear on the broad granite steps is mute evidence to this extraordinary toil, of which porcelain was but a portion. All goods were then reimbarked on *sampans* and shipped downriver past Yingde and Qingyuan, eventually to Canton. Combined sampan and portage distance is in the order of 700 miles.

• In Canton, porcelain was exhibited for sale to the "foreign barbarians. "Once sold, it was repacked for shipment abroad in boxes, chests, tubs, tubes, and fiber rolls. Frequently sago was used as a cushioning filler. Often extra pieces were added to compensate for breakage, which routinely amounted to 3 to 5 percent.

Common porcelain in underglaze blue-and-white often was used as ballast of sailing vessels, since it was not subject to damage from sloshing in the holds. But certainly finer wares, enameled with devices and crests in Qing days, or reticulated, were handled and stowed with greater care.

All these porcelain manufacturing, transportation, and marketing activities were already well established during the Ming dynasty.

During the civil war which raged between the end of the Ming and the Qing takeover, the kilns were deliberately destroyed in 1674 or 1675, and all this activity came to a halt until the kilns were rebuilt in 1683, and when the story of Chinese Export porcelain begins in earnest.

Ming efforts were infinitesimal compared with those of the Qing dynasty, where this survey takes us next.



B. Swatow Charger
c 1600 ; Diameter 39.5;
Depth 8 cm
"Split pagoda" decorated
for Bali. Beyond the temple
gate smoke imaginary volcanoes.
Illegible inscriptions

III. EVOLUTION OF QING PORCELAIN

1. The Early Qing Emperors

Having overrun China, the Manchus had higher priorities than crockery. Starting with the reign of the Shunzhi emperor (1644-61) (who was five years old at Peking's takeover) all efforts were bent on subjugating the indigenous Chinese population, particularly in the South. Even the dress code of native Chinese was changed, and common men were forced to shave the front of their heads and to create a long braid or pigtail, in Manchu fashion. Parallel military units were set up for Manchu and Chinese elements. Though distinctions between the two races tended to blend through the centuries, the Manchus carefully retained their language, customs, temples, and shamans, and thus their identity as rulers.

Of all Qing emperors listed before the Introduction, three emperors are important to the initial phases of polychrome porcelain production:

- Kangxi who ruled for sixty years (1662-1722);
- Yongzheng who ruled for twelve years (1723-1735)
- and Qianlong, who, modelling his reign (1736-1795) on his grandfather's, abdicated after his sixtieth year, but remained a power behind the throne of his son Jiaqing, until his demise in 1799.

These three emperors were so directly involved in porcelain production, that XVIIIth century developments can be credited directly to their involvement.

2. The Kangxi Emperor[1]

Not until the middle of Kangxi's reign did his intensity focus on porcelain production. Attempts at revitalizing the kilns had been made under Shunzhi; but now ceramic quality and quantity became a matter of state priority.

Kangxi (See Figure 2.) is a towering personage in Chinese history. Coming to the throne as a mere boy of eight under a regency, he grew into a wise and wily ruler. At thirteen, in 1667, he assumed the reins of power, dismissing his regents. An erudite man, his thirst for knowledge (in many respects paralleling Shogun Tokugawa Ieyasu's, reigned in Japan from 1603 to 1616) continued throughout his long reign. Much of his understanding of the world he drew from the Jesuit Fathers he invited to his court.

His attachment to his preceptor Schall, his great friendship with Ferdinand Verbiest, and his renewed closeness with Gerbillion, all Jesuit Fathers, is worthy of note. But it was Verbiest, thirty-one years his senior, who was his greatest friend. Verbiest, a direct and highly learned Belgian, eventually was elevated to the second rank of Mandarins. Having cast cannons in bronze, settled the vexing question of the Chinese lunar calendar, and erected astronomical instruments on the walls of Peking, it was Verbiest who regularly was asked to dine in private with the emperor, and to go on a hunt with the court in the Mongolian wilderness. It was from him that Kangxi learnt the shape and the intricacies of the world beyond the Celestial Empire. The uniqueness of their relationship may be gauged by the fact that no Manchu or Chinese could even approach the emperor, let alone dine with him in private, or in public receive his coat and sable cape, as an overt mark of his esteem.

In spite of Kangxi's tolerance for Jesuit missionaries, they failed to secure a toehold for Christian teaching on a par with Confucianism, Buddhism, and Daoism. Against the Emperor's Kangxi's advice, the Pope issued a bull proscribing Chinese ancestor worship as a mortal sin. Kangxi was deeply offended by this undiplomatic and obtuse act, seeing it as meddling in Chinese customs. He also feared Christian converts' division of loyalties between emperor and overseas pope. As a result, anti-clerical edicts were issued, though never enforced during his lifetime. This was left for Yongzheng's reign.

3. Famille Verte Decorations

By 1681, stabilization of China had been completed, and Manchus dominated the country. Kangxi then was able to turn his attention to matters other than military.

In 1677 the kilns at Jingdezhen, which had been demolished during the war that raged to eradicate opposition to Qing rule, were reconstructed, and porcelain trade resumed. In 1682 or 1683[2], Kangxi appointed Zang Yingxuan as director of the kilns, reviving imperial involvement in porcelain production. In 1683, a new complex of imperial kilns was completed at Jingdezhen. While imperial kiln output was dedicated to the court, their production set the trend for overall design.

Kangxi was keen to increase production and encourage foreign export. While initially blue-and-white wares formed the major output, an increasing fraction of production was enamelled in brilliant colors. Polychrome decoration during Kangxi's reign is known as "Famille Verte." This appropriate label is a relic from an attempt at classification by the French collector and author Albert Jacquemart (1808-1875), whose "Famille Verte" classification is most apt, provided one includes as sub-classes: his "Famille Noire" and "Famille Jaune" palettes[3]. "Famille Verte" wares are in shades of green, with orange-red iron pigment, plus the balance of the Ming palette. (See Figure 8) (Jacquemart's attempt to separate the black and yellow tonalities into independent "familles" is mistaken, for they are merely variations within the "Famille Verte" color gamut.)

"Famille Verte" wares were produced in substantial quantities at Jingdezhen during Kangxi's reign, but his period should be remembered more for its start of massive exploration of enamels and glazes. Due to Kangxi's personal interest in porcelain, new discoveries and great adaptations were made.

At one point Kangxi wished to have all decorative trades actively developed within workshops in the Imperial City in Peking. His insatiable interest ranged from metalworking, jade and ivory carving, to having a full-blown porcelain factory. Eventually, his grand plans were curtailed, possibly because of their impracticability, and only three ateliers were installed on Peking's Imperial Palace grounds under auspices of the Imperial Household Department. These were:

- a porcelain decorating plant,
- an enameling on copper atelier,
- and a glass factory.

These three imperial ventures, alone, were to have a profound influence on evolution of all decoration in China and throughout the world.

4. Enameling on Copper & "Famille Rose" Enameling on Porcelain

Enameled copper pieces first arrived in China as gifts from Europeans. These wares, relatively common in Europe, were in brilliant hues never heretofore seen by the Chinese. With frits (pulverized colored glass) for enameling imported from Europe, enameled copper wares soon were being made within the palace grounds, under guidance or in cooperation with Jesuits. Kangxi, intrigued by the novel colors, directed that the Jesuits fathers transfer their technique to porcelain ornamentation. In the catalog of the *Special Exhibition of Ch'ing Dynasty Enameled Porcelains of the Imperial Ateliers*[4], is quoted an amazingly informative letter from Father Matteo Ripa, dated March 1716:

> "His Majesty having become fascinated by our European enamel and by the new method of enamel painting, tried by every possible means to introduce the latter into his imperial workshops which he had set up for this purpose within the Palace, with the result that with the colors used there to paint porcelain and with several large pieces of enamel which he had had brought from Europe, it became possible to do something. In order to also have the European painters, he ordered me and Castiglione[5] to paint in enamels: yet each of us, considering the intolerable slavery that we would have to suffer by having to stay away from morning to evening in a workshop filled with such a crowd of corrupt persons within the Palace, we excused ourselves by saying that we had never learnt the art. Notwithstanding that, forced by the command, we obeyed, and went on the 31st of the month. As neither of us had learnt this art, and making up our minds that we would never want to

know it, we painted so badly, that the Emperor on seeing what we had done, said: 'Enough of that !' Thus we found ourselves free from a galley slave condition."

Although partly farcical, here is the critical eyewitness account that enamels from Europe experimentally were being applied to porcelain.

Not only was Father Ripa a well known painter-teacher, but Father Guiseppe Castiglione (1688-1766), then at the start of his stellar career as a painter in the Imperial Court, became a major force in teaching European perspective to the Chinese.

The most distinctive of the new enamels was rose or rose-red, a color basic to the Western decoration but absent from the Chinese "Famille Verte" palette. This rose pigment, based on colloidal gold chloride, was discovered in Leyden, Holland, by a Dutch chemist, Andreas Cassius, in about 1650. Used in Europe since the XVII[th] century, rose frit was brought to China for use in the production of copper enameling. It found its way onto porcelain in the manner described above[6].

Thus began the "Famille Rose" colors, which because of their eventual full rainbow of hues, came to supplant the limited "Famille Verte" palette.

Corroboration of this introduction of "Famille Rose"colors comes from an October 1720 letter from Father Joseph de Mailla, concerning the enameling activities of Brother Gravereau who had been dispatched to teach enameling. This letter complains:

"The problem is that we find ourselves completely devoid of colors from Europe. The ships being none, and those from China are mostly worthless."

With typical diligence, the Chinese did not content themselves with grinding frit obtained from Europe. Soon they had launched in the Imperial Palace a huge effort into creating a host of new pigments — although full flowering of the new *yangcai* (foreign colors) did not take place until Yongzheng's reign.

Porcelain pieces, glazed, must be fired at over 1,250°C. Enamels require a lower temperature to fuse onto the glaze: 800 to 900°C. Firing of enamels, therefore can be accomplished in what is termed a "muffle" kiln. This was precisely the type of furnace installed in the Palace's porcelain enameling workshop. Using it, fine porcelain blanks ordered from Jingdezhen could be decorated under Imperial scrutiny, with frits developed initially in the glass workshop.

Another innovation, no less important, taking place simultaneously, was the introduction of white pigment. Made from oxide of lead and arsenic, it was mixed with other pigments to tone down brilliant colors. Thus gradations, or shadings in the same color, could be produced[7]. This evolution, using pastel colors was called *fencai* (powdery colors.) Blending with white preceded introduction of the rose color, for there exist Kangxi "Famille Verte" pieces with "rouge de fer" diluted into a pinkish-rose tint.

All these experiments were carried out in the Peking Palace's workshop by the leading artists of the Empire. This Peking imperial workshop was the source of perfect small bowls and cups with radically new decorations never produced heretofore: delicately shaded stylized peonies, with petals in pink hues, tender green tendrils, on brilliant yellow backgrounds, as well as cups of bright overglaze blue, and others with pink backgrounds and lotus flowers on azure waters. Examples of these radically new **imperial** wares are shown in Figures 4, 5, 6, 7. These rare pieces from the Boston Museum of Fine Arts, and from the National Palace Museum, Taipei, on Taiwan, all bear the imperial mark (*nian-hao*) of Kangxi. As will be explained below, these imperial bowls are among the first pieces ever decorated in the "Famille Rose" palette.



4. Four Bowls
Diameters: 11.5 to 11.8 cm
These bowls bear the *"Kamgxi Zhi Xi" nian-hao* or reign marks: "made by Imperial command of Kangxi," indicating that they were decorated in the atelier within Peking's Imperial Palace. They are among the first porcelains enameled in the "Famille Rose"palette. Illustration from Beurdeley & Raindre, Qing Porcelain, *National Palace Museum, Taipei, Taiwan*



5. Tea Cup
Height: 6.4 cm
Reign Mark reads: *"Kangxi Zhi Xi"*, "made by Imperial command of Kangxi." Porcelain was produced at Jingdezhen and "Famille Rose" enameling was applied in the imperial workshop prior to 1723. *Photograph by courtesy of the Museum of Fine Arts, Boston*

5. Reign Marks- the *Nian-hao*

The bold assertion that "Famille Rose" enameling of porcelain could have arisen only in the Imperial atelier in Peking, requires explanation of the *nian-hao*[8]. The *nian-hao*, or reign mark, appears on the underside of all wares made for the **imperial** court, and some **domestic** pieces. In theory, only the underside of porcelain destined for the court was inscribed with the seal of the reigning emperor, his *nian-hao*. But since the reign mark added prestige, it also was provided on wares made for sale on the open market. Periodic edicts were issued to restrict the *nian-hao*'s use, but to little effect for it appears on huge numbers of non-imperial wares, particularly in the XIX[th] century[9]. However, wares made specifically for export never had a *nian-hao*. The *nian-hao* can be either the emperor's name, in Chinese characters, or his seal, in archaic script, as shown in the table The Qing Dynasty, page 6.

The study of these markings and seals is one of the fascinating explorations in the study of Chinese wares, made all the more interesting, because of the Chinese predilection for reproducing styles which had been discontinued for vast periods. However, having recreated the glaze, they also proudly replicated the original *nian-hao*! This copying was not considered fraudulent, but allegedly a mark of respect for one's antecedents. Thus, authentication as to the date when a piece actually was produced, is one of the difficulties of Chinese porcelains, since wares oftentimes were reproduced at a number of successive periods. This is why technical works or catalogs have indications such as: "Yongzheng mark and period." This means that the piece is believed to have been made in the same reign as that indicated by the *nian-hao*. An indication:"With the *nian-hao* of Chenghua, and of the period of Qianlong" means that the piece is believed to be a copy made at a period later than indicated by the *nian-hao*.

Pieces decorated in the Palace's muffle kiln, have a singular type of *nian-hao*. Typically, these have four characters, for instance: *Kang-xi Yu Zhi*. This can be interpreted to mean: "Made by imperial command of Emperor Kangxi." *The Yu Zhi* indicates a Palace provenance, rather the normal *Nian Zhi*, "made during the reign of" form. (In later years the emperor's name of course changed to Yongzheng, Qianlong, etc.)

Pieces bearing the *nian-hao Kang-xi Yu Zhi* in the "Famille Rose" colors demonstrate irrefutably that evolution into the "Famille Rose" took place during Kangxi's reign. Interestingly, this same imperial command Kangxi *nian-hao* also appears on enameled copper wares — further compelling evidence of the cross-pollination between porcelain and copper enamelware.



6-7. Cup
Reign mark reads : *Kangxi Zhi Xi*, "made by Imperial Command of Kangxi." *Shanghai Museum, China.*



However, despite close links, it took a few years for enameling innovations from Peking's Imperial Workshop to work their way into mainstream production at Jingdezhen. Other than imperial wares decorated in the Palace kiln, general production at Jingdezhen, using the "Famille Rose" palette does not take place until approximately 1728[10] when, as we shall cover in Chapter VII, Tang Ying was posted to Jingdezhen. Flowering of the "Famille Rose" palette, which started under Kangxi, thus occurs during Yongzheng's subsequent reign.

Imperial pieces bearing the "made by imperial command" or *Yu Zhi nian-hao*, thus genuinely imperial ware, rarely are found on the market. They first were seen in the West only after looting of the Summer Palace in the late XIXth century, or perhaps the contemporaneous sale of porcelains to cover some of the Western exactions, as will be covered in Chapter XIII.

Extraordinary examples of these rarefied Imperial wares in Taiwan's Imperial Collection, are worthy of contemplation. The few pieces outside China, for the most part very small drinking cups and bowls, easily are overlooked in museums, but are worth seeking out. Beyond a couple in Boston's Museum of Fine Arts, (See Figure 5) there are a few in the British Museum, the Shanghai Museum, Ancient Chinese Ceramic Gallery, and the Percival David Foundation's gallery at the University of London —not all these have Kangxi's *nian-hao*, but also bear the reign marks of Yongzheng and Qianlong. Nor should we forget the Grandidier collection in Paris' Musée Guimet.

IV. DOMINANCES IN EUROPEAN TRADE

For continuity's sake the text has proceeded through Chinese history and porcelain manufacture, at the expense of tracking the spread of European nations' trading involvement in the East Indies in general, and with China in particular. Let us return to Ming days, with the Portuguese having secured their outpost on Macao.

It should be remembered that early voyages from the West were quests only for spices and silks. Porcelain started out as an adjunct, and in fact remained consistently a minor part of the main trade. The numbers of pieces which were carried to Europe is astounding, but their volume remained small in comparison to the vast quantities of tea, silk and other luxury goods hauled for European consumption.

1. Portuguese & Dutch

While the Portuguese took the lead in establishing stations in India (Goa) and the Indonesian archipelago, in the XVIth Century. Just after 1600, the British and Dutch, in earnest started their voyages of exploration. In 1600, the British founded the first East India Company, chartered by Queen Elisabeth I, while the Dutch in 1602 created the VOC, the "Vereenigde Oost-Indische Compagnie," the Dutch East India Company. The Dutch, initially with British pilots and crew members, moved into the East Indies, displacing the Portuguese. Taking Jakarta, the Dutch made it the Eastern headquarters of the VOC. Renamed "Batavia," it later became the capital of their overseas empire.

The Dutch decision to challenge the Portuguese trade monopoly dates from 1594 when Philip II became king of both Portugal and Spain. Spain being at war with Holland, Philip II closed Lisbon, the main trading port to Dutch shipping, thus throttling its livelihood. Predictably, the Dutch reacted in self-preservation and attacked whatever Portuguese and Spanish ships they could.

In 1602 the Dutch captured the Portuguese carrack, *S. Iago*, and auctioned its contents, mostly blue-and-white porelains, in Middleburg, Holland. Two years later as spoils of war, over 100,000 blue-and-white pieces from the carrack, *Sta. Catharina*, were auctioned in Amsterdam. Bidders were drawn from all over Europe, including agents of the kings of England and France. This brought to Dutch attention the potential profitability of commerce in porcelain.

From the Dutch outpost on Formosa (now Taiwan,) trade was carried out also by Chinese junks which carried porcelains also to the Philippines and as far as Batavia. The aforementioned Coxinga, the adventuresome pirate (who once had been the Dutch Resident's tailor,) was able to choke all trade from his Formosa base, starting in 1657. Finally, in 1672, the Dutch were expelled from Formosa. The embargo was not absolute, and a great many pieces were smuggled through. It was not until 1683 that the Qing under Kangxi managed to restore commerce.

To give an idea of the volume of trade carried out by the Dutch alone, it has been estimated that over three million pieces were exported by the V.O.C. to Europe, before the onset of the Qing dynasty in 1644!

The Dutch, shut out of China, sought a substitute market in Japan. The Portuguese had established a trading post on Deshima Island, in Nagasaki harbor. The Dutch station was on the Island of Hirado, off Kyushu's coast. When in 1657 the Portuguese were banned from Japan for spreading Christianity, Deshima Island was assigned to the Dutch. Porcelain made in the kilns of Arita, was shipped through Imari. Hence Japanese export was known as "Imari." The bulk of "Imari" was decorated in deep blue, orange red, and gold, and this color combination gained great popularity in Europe and was adopted in Meissen in 1710.

When around 1699, the Dutch were able to resume trade in Canton, now under the Qing, their Chinese contacts were requested to copy porcelain in "Imari" colors. This was the genesis of "Chinese Imari," which continued to be produced throughout the first half of the XVIIIth century. (See Figures 10 & 11) The Japanese proved to be voracious traders, unreasonable in their pricing, and the Dutch were content to reduce commerce to their annual voyage, a monopoly granted them by the Tokugawa shoguns.

2. French & British

By the late 1600s, when the Dutch returned to Canton, both the French and British had established their presence in the China trade. Colbert[1] created the "Compagnie des Indes" which inaugurated its China trade with docking of the *Amphytrite* in Canton in 1698. The "Compagnie des Indes" was to prove a major presence until its dissolution, in 1770, just before the French Revolution.

In the following year, 1699, the British ship *Macclesfield* drew into Canton's Whampoa anchorage. While the British had concentrated their efforts in India, on the Chinese coast their trading had been limited to marginal commerce in Amoy and Macao. In 1709 the old and new East India Companies were merged into "The United Company of Merchants of England Trading to the East Indies," referred to as the Honourable East India Company, or HEIC. The HEIC, thus established the hegemony of British commercial interests in India and China. Henceforth the British would dominate the Chinese trade through the XVIIIth and most of XIXth centuries, much as the Dutch had the XVIIth, and the Portuguese in the century before that.

By 1660 Portuguese holdings had been reduced exclusively to Macao which they retained by offering the Chinese some degree of protection against the numerous pirates. Under the Qing, Macao remained the Europeans' refuge, while commerce was conducted at Canton. Once the trading season had drawn to a close, in the early years, no "foreign devils" *fan-kuei* were allowed to stay in the *hongs*[2]. Nor could any women be brought to China. Portuguese Macao provided a haven for all Europeans.

Through the centuries, the Portuguese maintained their active interest in Chinese porcelains. Although they did not have a presence in Canton proper, the finest export wares found their way to Portugal and Brazil, for Chinese merchants would ply their wares in Macao, or take special orders for Portuguese there, to be enameled in Canton.

3. Emperor Kangxi & Foreign Trade

In 1685, having pacified the Empire by mastering South China and Formosa, Emperor Kangxi reopened the ports, and invited the Western powers to resume trading. These ports included Canton, Chusan, and Amoy.

Chinese export by junk as far as Batavia also resumed, although it should be underlined that overseas journeying and commerce always was considered unseemly by the Central Government. While officially banned, overseas commerce by Chinese traders and fishermen was tolerated, provided suitable payments were made. (While beyond the purview of this text, the overseas settlement of Chinese from the Malay States through Indonesia, is worthy of note.) All Western powers officially welcomed mercantile ventures, but comparable enterprise was discouraged by the Chinese Court, based on Confucian ethics which viewed merchants and commerce as the lowest form of social activity.

After Kangxi's initial impulse to open trade to numerous ports, the Imperial government made efforts to restrict foreign trade exclusively to Canton. "Sea devils" were forbidden from setting foot elsewhere in China. To a large extent this was a concerted official strategy to extract as much taxation (or extortion) as possible from the foreign trade. Echoes of this restrictive bias of Manchu administration continued through the Opium Wars, and contributed to them, over a century and a half later.

V. PRODUCTION DURING THE KANGXI EMPEROR'S REIGN

Reports by Father d'Entrecolles

Emperor Kangxi, having subdued all of China, began his great role of fostering trade and industry. Chinese ports were reopened to trade, main articles being tea and silk textiles. But Kangxi, who paid close attention to all economic development, focused his interest on porcelain. While, initially, Jingdezhen's bulk export production was in blue-and-white of excellent quality, increasingly "Famille Verte" goods were made in earnest.

For the first time, in 1712, the Jesuit Père d'Entrecolles was able to secure permission to visit Jingdezhen to inquire as to the well-being of Christian converts living there. He submitted an extensive report to his superior, in September 1712. A decade later, in the final year of Kangxi's reign, he again visited Jingdezhen and filed his second report, dated January 1722. To the Père d'Entrecolles everyone is indebted for exhaustive descriptions of the town and its porcelain production. No account of equal importance has emerged from Chinese sources. In any event, his sensitivity to living conditions would have escaped Chinese observers, since they would have been considered normal. Some feel that his numbers are somewhat exaggerated; but bearing the stamp of a first-rate observer, one would be inclined to accept them. Indeed, for their flavor of immediacy, some portions are worth citing. Part of the 1712 letter, translated from the French, is quoted in Soame Jenyns' book "Later Chinese Porcelains"[1]:

" King-te-Ching (Jingdezhen) is estimated to contain eighteen thousand households, but some of the large merchants have premises of vast extent, lodging a prodigious multitude of workmen, so that the population is said to number over a million souls, who consumed daily over ten thousand loads of rice and more than a thousand hogs. It extends for more than a league along the banks of a fine river. It is not, as you might imagine, an indiscriminate mass of houses; the streets are straight as a line and cross at regular intervals; every inch of ground is occupied, so that the houses are too crowded and the streets far too narrow; when passing along you seem to be in the midst of a fair, and hear nothing but the cries of the street porters trying to force their way through."

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

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

" It is surprising that such a populous place, full of such riches, and with an indefinite number of boats coming and going every day, and which has no walls that can be closed at night, should nevertheless be governed by a single mandarin, without the least disorder. It must be allowed that the policing is admirable; each street has one or more chief, according to its length, and each chief has ten subordinates, every one of whom is responsible for ten houses. They must keep order, under pain of the bastinado, which is here administered liberally. The

streets have barricades, which are closed at night, and opened by the watchman only to those who have the password. The mandarin of the place makes frequent rounds, and he is accompanied occasionally by mandarins from Feou-leam. Strangers are hardly permitted to sleep there; they must either spend the night in their boats or lodge with acquaintances, who become responsible for their conduct . . . "

" The boats come constantly down the river, laden with petuntse and kaolin which have to be purified by decantation, leaving an abundant residuum, which gradually accumulates into large heaps. The clay saggers (large dispensable pottery shields used to protect porcelain pieces in the kilns) in the three thousand furnaces last only twice or three times, and very often the whole baking is lost. Some of this debris..."

Actually, conditions during this 1712 visit were probably better than they had been in previous decades. Under the Ming, conscript labor had been used in this porcelain capital and there are reports of serious riots and even self-immolation by protesting workers. The Qing actually paid workmen, although their meager salaries always were a source of complaint.

In another part of his extensive report Père d'Entrecolles highlights the decorators' qualifications:

" These porcelain painters are not less poor and wretched than the other workmen, which is not surprising when we remember that they would only pass for apprentices of a few months' standing. All the science of these painters, and indeed of Chinese painters in general, is based on no principles and only consists of certain routine helped by a limited turn of imagination. They know nothing of the beautiful rules of their art; though it must be acknowledged that they paint flowers, animals and landscapes which are much admired, on porcelain as well as on fans and lanterns of the finest gauze. The painting is distributed in the same workshop among a great number of workmen. One workman does nothing but draw the first color line beneath the rim of the pieces; another traces flowers, which the third one paints; this man is painting water and mountains, and that other one either birds or other animals. Human figures are generally treated the worst."

His letter also tells about assembly-line production at the porcelain factories:

" They tell me that a piece of porcelain has passed through the hands of seventy workmen, and I can well believe it".

This assembly-line approach was characteristic of all Chinese production.

Conditions at Jingdezhen continued unchanged, except for natural, slow evolution, for the next couple of centuries. Just after the middle of the XIXth century, the kilns again were destroyed, this time during the Taiping Rebellion which is covered in Chapter XIII. But again they were rebuilt, and production resumed until the Qing dynasty's dissolution, and beyond...





C & D. Kendis made for South East Asia market
c 1700 ; Diameter 16; Height 22 cm
Batavia brown and cobalt blue hubble-bubble bases with floral reserves

VI. POLYCHROME DECORATION DURING KANGXI

The overview of polychrome development through the Kangxi years, leapfrogged from beginnings in "Famille Verte" at Jingdezhen to development of "Famille Rose" in Peking's Imperial Palace Workshop. Yet, much other work was being done at Jingdezhen.

Intuitively, one can imagine the variety of wares produced, considering the increase in the number of factories from naught in 1677, when the kilns started to be rebuilt, to the fiery production center described by Father d'Entrecolles in 1712 — even making allowances for possible exaggeration on his part.

In 1705 a new Governor of the Province, Lang Tingji, was appointed by Kangxi to take control from Zang Yingxuan who was responsible for the Jingdezhen kilns until 1712.

1. Decoration during Kangxi

The types of wares produced exploded exponentially, although all porcelains (except those produced in the Palace Workshop) were in the "Famille Verte" palette.

- Preeminent are those porcelains on which green enamels predominate. As years went by, the porce-



8. Charger
c. 1690-1710
Diameter 44.6 cm
Octagonal charger with pie-crust edge, decorated in "Famille Verte" palette : iron-red and green with touches of black, aubergine and gold. Sitting on an ornamental fence-post, a magpie sings away, while a long-tailed rival swoops down from behind a gnarled pine-tree entwined with imaginative wisteria vines. Huge exotic flowers sprout in the garden, while orchids bloom in a vase set on a table. On the rim, four phoenixes with streaming tail-feathers fly amidst fragrant peonies. Stylized *ling-chih* sacred fungus border the cavetto.



9. Deep Hexagonal Charger
c 1715-1725
Diameter: 41 cm
Ground of charger is "soufflé" blue, obtained by blowing powdered cobalt to produce rich mottled tonality. Process, both technically difficult and costly, lapsed after a few decades. Reserves are decorated in "Famille Verte" palette, depicting chimeras, landscapes, and auspicious symbols. Central motif has two phoenixes disporting beneath a minute gold sun. Underside bears, in underglaze blue, a precious object : *hua* (painting) within double circle. Kangxi *nian-hao* are rare, but many pieces are inscribed with one of eight precious objects. Since the glazing is too bright, it seems probable this Kangxi charger was decorated in XIXth century Europe.

lain body itself became whiter, giving the designs a brighter hue. Shades of green became more varied. The "rouge de fer" red contrasted well, and both yellow and black were introduced into the designs. There are pieces first decorated in underglaze blue, to which "Famille Verte" enamels then were applied.

• More sophisticated designs evolved, including aubergine, mauve, and a brownish red completing the "Famille Verte" palette (See Figure 8) (1690-1710.)

• The "Chinese Imari" appeared (See Figures 10 to 12.) As mentioned in Chapter IV, the Japanese developed in their Arita kilns, an orange, blue and gold palette which came to be highly prized in Europe. Around the early 1700s, when Chinese porcelain production was resumed, Portuguese and Dutch traders, found it far less expensive to have wares in this palette made in China. This led to porcelains in "Imari" colors, of much daintier quality than Japanese ceramics. Although colors are the same, there is little chance of confusing Japanese and Chinese Imari. Japanese decorations are far more masculine, while airiness and attention to details are keynotes of Chinese wares. Porcelain bodies, likewise are quite dissimilar.

"Imari" was made at Jingdezhen in underglaze cobalt blue, "rouge de fer" red, and gold. Imari wares mark the reintroduction of gold, which previously had been used on Chinese porcelain, but there is a vast improvement in its application, not limited to Imari ware[1].

The bowl in Figures 11 (1730-1740) probably dates from the end of the Yongzheng period or the beginning of the Qianlong era. The charger with its crab design Figures 10 (1730-1740) is from the early Qianlong years, possibly a decade later than the bowl.

• A frequent, and characteristic, arrangement in Kangxi wares was the division of the overall design into symmetrical areas. Thus, as an example, a platter might be separated into twelve areas, each contain-



10. Charger
c 1720-1730
Diameter: 34.8 cm
The Imari palette, limited to blue, iron-red, and gold was developed in Japan, and was imported by Europeans to China in the early 1700s. These colors were retained in "Chinese Imari," and also appear in European porcelains. This early example, made at Jingdezhen, is decorated with underglaze cobalt blue, and overglaze "rouge-de-fer" and gold. Its pattern of peonies, bamboo, water weeds and crabs, was repeated through XVIII[th] century. It also was copied in multicolors.

ing a sign of the zodiac. Each area is then decorated independently. This type of arrangement is hinted at in Figure 9 (1715-1725.) These twelve divisions appear on the Imari palette (minus the underglaze blue) plate around the two bowing court ladies in archaic costume which appears in figure 12. (c. 1720)

• Biscuit[2] wares were developed with yellow or black backgrounds. Using these background colors, vibrant designs evolve with gnarled trees, rocks, prunus, chrysanthemums, preening phoenixes, etc. These include the "famille jaune" and "famille noire" wares of Jacquemart.

• A wonderful cobalt blue "soufflé" background also appears (See Figure 9) (1715-1725). Cobalt pigment was blown onto the surface of the plain fired piece, through a bamboo tube, to produced a slightly stippled background. This technique, also tried, often less successfully, with other pigments, is known under the French term "soufflé," meaning "blown." In cobalt blue, this is referred to sometimes as "powder blue[3]".

Generally reserves were left on the surface, and decorated subsequently in the "Famille Verte" palette. Reserves were obtained by gluing a piece of paper to areas on which the cobalt was not to adhere. The paper burnt in the firing, leaving areas of white porcelain for subsequent enameled decoration.

The piece illustrated has a suspiciously non-Chinese glaze. Most likely a Kangxi charger was redecorated in XIXth century Europe, possibly Sampson.

• Father d'Entrecolles in 1722 witnessed early trials at producing decoration in "grisaille". This was a method for drawing with very fine black lines, similar to writing with Indian Ink, or "encre-de-Chine" in French. (See Figures 39, 40) for an example of "grisaille. Plates illustrated date from Qianlong.) In early attempts, the fine lines disintegrated in the heat of the kilns. Perfecting this process took from the

1720s, during Kangxi's reign, until 1731, under Qianlong, when it is first mentioned. Once mastered, enamelers were able, not only to make delicate drawings in Chinese style, but to replicate on porcelain, etchings that European merchants brought to Canton for copying.

2. Other Innovations

The enumeration would be incomplete, though beyond its purview, not to make a passing reference to monochrome wares also emerging:

- Magnificent "sang de boeuf," with its rich deep ox-blood red color. (See Figures 70, 71 for much later examples of this glaze.) In Chinese, this color is referred to as Lang's color, in memory of the great master.
- Lustrous monochromatic black glaze compounded of cobalt, manganese oxides was developed, really a variant on the manganese pigments of the above glaze.
- A very light green celadon (See Figures 245 and 258 for much later examples of this glaze)
- Figures also make their appearance, many for export: molded foo-dogs, Buddhas, gods and goddesses, animals of all kinds. Special shapes are tried, matching Chinese symbols, Persian ewers, Tibetan teapots, etc.

It is significant that the Père d'Entrecolles' 1722 report on Jingdezhen, fails to notice anything which might relate to the "Famille Rose." This omission just adds to weight of evidence that 1728 is a reasonable date for "Famille Rose's" introduction at Jingdezhen.

There might have been some attempts at Jingdezhen to use the new pigments of the "famille rose." Clare Le Corbellier in her excellent book: "China Trade Porcelain: Patterns of Exchange" illustrates some very early export services for the Dutch and British which are reliably dated in the 1718 to 1721 range. Of superb quality, obviously decorated at Jingdezhen, they are all in the "famille verte" palette, trending toward Imari col-



11. Bowl
c 1720-1740
Diameter : 26.2;
Height : 11 cm
This bowl, made at Jingdezhen, also is decorated in Chinese Imari palette : underglaze cobalt blue, and overglaze iron-red and gold. Fine border of trellis diaperwork suggests it may be slightly later than the Crab charger illustrated in Figure 10.



ors[4]. Howard also show examples with some surprising rose spots, dating from the same period. Probably some trials were being made at Jingdezhen before 1728-- but large-scale decoration with the "Famille Rose" pigments did not occur until around that date.

3. Begining of the "Famille Rose"

Of special interest in terms of their palette, are Imperial quality pieces believed to have been made for Kangxi's sixtieth birthday in 1713. These were decorated in the Imperial palace, and the quantity must have been enormous, for over a thousand "gray beards" were invited to the event, and given the plates as treasured mementos.

The drawing on one of the many related plates depicts a white and black jay sitting on a fruiting branch of a peach tree. The tree's leaves are of varied greens, while importantly, "rouge de fer" peaches already exhibit shading, attained by blending in white pigment, as discussed in Chapter II, Section 4. The jay's beak also is tinted in red, while some of its feathers are lightly green. Such designs contained a "rebus," or puzzle, which was obvious to their Chinese recipients. Peaches were fruits of immortality - a very obvious wish for the emperor's birthday. One such plate bears characters reading: "a myriad longevities without end."

Since it has little direct impact on Export production, there is no need to dwell on the enameling workshop within Peking's Imperial Palace. It continued as the primary source of distinctive Imperial wares, and as such had a profound if indirect influence on both Domestic and Export production. The atelier was greatly increased in size in 1690, and in 1718 it moved to much vaster quarters, where it steadily produced the finest Imperial overglazes through the Qianlong years.

12. Plate
c 1720
Diameter : 27.5 cm
The porcelain body of this large plate is molded with twelve bosses to give the segmented border, characteristic of much Kangxi export, some design relief. Colors are those of the Imari palette, minus the underglaze cobalt blue. Under a minute gold moon, two court ladies dressed in the archaic costume of the Tang dynasty, bow to each other in a stylized garden.

4. Use of Reign Marks

During Kangxi's reign, few pieces bear his reign mark *nian-hao*. Instead, most wares bear an "auspicious symbol," in underglaze blue, within a single or double blue circle. (Figure 9, has such an "auspicious symbol," not illustrated.)

Starting in 1677, an Imperial edict was issued banning use of *nian-hao* on all wares made for export. The oft repeated interpretation of this ban is that it mirrored the Chinese pejorative view of all barbarians-- unworthy of having the divine emperor's name on their porcelain pieces. A more charitable explanation is that the nian-hao made no difference to the Export market. Thus it is very rare for any Export ware to have a reign mark, and probably only pieces made for Chinese consumption, which found their way overseas, have a *nian-hao*.



E & F. Pair of Famille Verte Plates
c 1710 ;
Diameter 27.5 cm
These early plates show Japanese influence

VII. YONGZHENG - THE BUDDING OF "FAMILLE ROSE" COLORS



13. Deep Charger
c 1723-1735
Diameter : 31.6 cm
Depicted in the full richness of the new "Famille Rose" palette, Hsi Wang Mu, the Royal Lady of the West guards the peaches of immortality in the garden of her palace in the legendary K'un-lun Mountains. She always is accompanied by her spotted deer and depicted with a basket or bouquet of flowers. Here she holds the sacred fungus *ling-chi*, symbol of longevity, in her left hand

Kangxi, on his deathbed, anointed his fourth son, born to a concubine, as his successor. The forty-four year old prince took Yongzheng as his reign name. Throughout his short twelve year rule (1723-1735), Yongzheng, had to struggle to remain on the Dragon Throne. Mercilessly he had eight half-brothers either strangled or thrown into solitary confinement — only one remained close. His father's anti-clerical edicts were carried out, with most missionaries expelled or thrown into prison. Repressions of Christian converts also were enacted. But as Yongzheng consolidated his hold, these measures were relaxed, and some Jesuit missionaries, such as Father Giuseppe Castiglione still remained at court.

Yongzheng's interest in porcelains had begun long before his accession. Father d'Entrecolles reports that the prince sent antique ceramics to Jingdezhen to be copied.

Yongzheng placed the only half-brother he trusted, Prince Yinxiang, in charge of the three workshops within the Imperial palace in Peking. Not only were classics copied, but attempts were made to recreate in porcelain other materials such as jade, red lacquerware, ancient oxidized bronzes, cast iron, etc. These porcelain replications, sometimes amazing works in their own right, continued to be produced through subsequent reigns. The output of the glass workshop within Peking Imperial Palace has been the subject of independent texts, but its importance should not to be neglected in terms of its research into and production of frits used in enameling of porcelains.

In 1726, the fourth year of his reign, Yongzheng appointed Nian Xiyao as Superintendent of Customs and Director of the Jingdezhen imperial kilns. (Zang Yingxuan who had led Kangxi's reforms had left the scene, as had Lang Tingli, appointed in 1705, who not only had reorganized production, but is credited with many new glaze and enamel discoveries, and was relieved in 1712)

Nian Xiyao was an unusual choice as he had no experience with porcelain, and was of inadequate rank within the bureaucracy for his new position. However, he was a student of Western matters, had written a text on perspective, and had taken painting lessons with Father Castiglione (*Lang Shining*). He also grasped the concept of *chiaroscuro*, creating three-dimensionality through shading. This comprehension of European conventions was to have a guiding impact on Jingdezhen's designs.

Nian Xiyao's appointment was as collector of customs duties at Huaian, some 150 miles North of Nanjing, on the Grand Canal. Being 550 miles from Jingdezhen, Huaian was too remote a city for him to have more than an overview of porcelain production. Nian Xiyao's influence was based on annual visits, coupled with detailed inspection of all goods sent up the Grand Canal to Peking.

It might seem puzzling to have officials in charge of artistic production, assigned to customs collection posts[1]. This is perhaps best explained in terms of the parallel between Chinese transportation toll and tax

collectors, and the French Ancien Régime's "fermier généraux" throughout Europe. Chinese officials who were granted these particular posts were expected, not only to live off a portion of revenues they collected, but also to use the largest part of their take for porcelain manufacture.

1. Tang Ying

In 1728, within two years of Nian Xiyao's posting, Tang Ying was appointed from Peking as his resident assistant to manage Jingdezhen, living within the town. Tang Ying was to run the imperial works and have influence on them until the end of his long life.

Tang Ying managed production until the end of Yongzheng's reign in 1735. When Qianlong became emperor, he elevated Tang Ying to Collector of Bridge Tolls; Nian Xiyao, having been removed from that post. In 1739, the customs office was relocated from distant Huaian to much closer Jiujiang. From there Tang Ying continued his dual post until 1743. He was then recalled to Peking to work on an illustrated description of the porcelain industry, on Qianlong's personal order. Having finished the text, he returned to Jingdezhen until 1749, when he was assigned to head Canton's customs collections. In 1752 he returned to his old duties Jingdezhen and continued until 1756, when he died at the age of seventy-five.

Tang Ying played the critical role in applying discoveries made in the Imperial Palace workshop to Jingdezhen's production. He also made his own contributions. In his own words :

> "In the 6th year of Yongzheng, I was ordered to supervise the manufacture of porcelain. I understood nothing of this work and was obliged to do as the craftsmen wished. I was fearful of not being able to fulfill my task and of causing the collapse of the state enterprise; therefore, I shut myself away and refused visitors. I concentrated all the resources of my mind; I ate and slept together with the laborers and craftsmen for three years. After the 9th year of Yongzheng, I understood pretty well what there is to know about materials, firing times and the transformation process. Previously I obeyed the craftsmen, but now they obey me!"

Porcelain output through the Yongzheng years, which is akin to saying through the Tang Yin years, is dazzling. The "Famille Rose" colors, with practically a full rainbow of enamels, were the apogee of Chinese invention. Soft pinks, yellows, and greens, with dashes "rouge de fer," and more prevalent overglaze blues, were gently shaded on lustrous white porcelain (See Figure 13.) Thin black lines, developed for "grisaille," finally are mastered, and used for fine delineations, in particular for imitation of European engravings.

The porcelain body itself was improved. The traditional 50:50 proportion between kaolin and china clay was changed— increasing the kaolin fraction. This raised the alumina and required higher firing temperature. Without delving into fluxes, this resulted in a whiter, more crystalline glaze. The resultant lustrous reflective pure white added to the brilliance of Yongzheng enamels and enabled greater tranluscency of the paste.

2. Examples of Porcelains under Yongzheng

If one were inclined to fault Yongzheng's production, it would be that it is too effete. Its dainty perfection sometimes makes a contrast with the virility of Kangxi's output. But during Yongzheng:

- Much of Kangxi period design, such as the Imari palette (See Figure 14) continues and evolves.
- Perhaps the most startling effects are attained in monochrome wares. A shocking pink is created as a new glaze (See Figure 72) while acid greens, canary yellows, coral red, and "clair de lune" moonlight blue, vie with improved versions and variations on Kangxi colors. These refinements occur not only in the Palace workshop, but also in the increasingly vast and diversified production at Jingdezhen.

14. Charger
c 1723-1735
Diameter: 34.8 cm
Lavishly decorated, this Imari palette charger exhibits diapering details of the Yongzheng era. This dating is reinforced by the flowering sprigs in blue and iron-red on the reverse, Underglaze cobalt blue with integrated "rouge-de-fer" and fine gold work indicates this plate was made at Jingdezhen. This plate predates the start of enameling in Canton. Note the pale orange of the vase and some leaves, where iron-red has been toned down with white pigment. This recent technique dates its introduction during Kangxi's reign.



• Making its reappearance from Ming days was a lustrous brown glaze, (See Figure 65, 66) usually applied to the exterior of bowls and cups. In English, this coffee-brown glaze was called "Batavia ware," after the headquarters of the VOC in Indonesia. A lighter coffee-brown, appreciated by the French, was dubbed "café-au-lait". This coffee-brown glaze frequently appears during Kangxi on the exterior of cups whose interior were decorated in underglaze blue. By the Qianlong period reserves in the lustrous brown glaze were being colorfully enameled in the "Famille Rose" palette.

• The first trials of the new "Famille Rose" colors were on wares already decorated in the "Famille Verte" palette or Imari colors. Startlingly, the rose red makes its appearance, giving rise to a whole intermediate range of wares that have been referred to as : "Rose-Verte." This intermediate development certainly lasted into Qianlong's reign. Figures 15 with its huge pink peony and its "Famille Rose" yellows and greens, all set in a "Famille Verte" setting is an excellent example. Figure 38 also is reasonably illustrative.

• In Export wares Portuguese appreciated porcelain painted with wood grain, or marbleized to resemble precious decorative marble. They also loved a black ground decorated with green vegetal arabesques (See Figure 38).

• Another charger shown on Figure 16 (1730) is ornamented with an open-work basket of peonies. The band around the cavetto and some of basket's details are in silver, which has tarnished. Only the gold filigree on the band remains brilliant.

The whole Imperial establishment seemed fascinated by porcelain production. For example, there exists correspondence between Yongzheng and one of his main generals. The Emperor, as a mark of esteem, sends



15. One of a Pair of Chargers
c. 1723-1735
Diameter: 31.7cm
The first trials of the new "Famille Rose" colors were on wares already decorated in the "Famille Verte" palette or Imari colors. Startlingly, rose-red makes its appearance, giving rise to a whole intermediate range of wares which sometimes have been called: "Rose-Verte." This intermediate development lasted into Qianlong's reign.
With its huge pink peony and its "Famille Rose" yellows and greens, all set in a "Famille Verte" setting, this charger is an excellent example of "Rose-Verte".



16. Charger
c 1730
Diameter: 39.2 cm
An openwork basket of peonies fills the center of this charger. The silver band around the cavetto, decorated with gold filigree, has tarnished over the years, as have some of the silver touches on the basket. But it is the new colors of yellows and greens, all immersed in the "Famille Verte" which make this an prime example of "Rose-Verte."

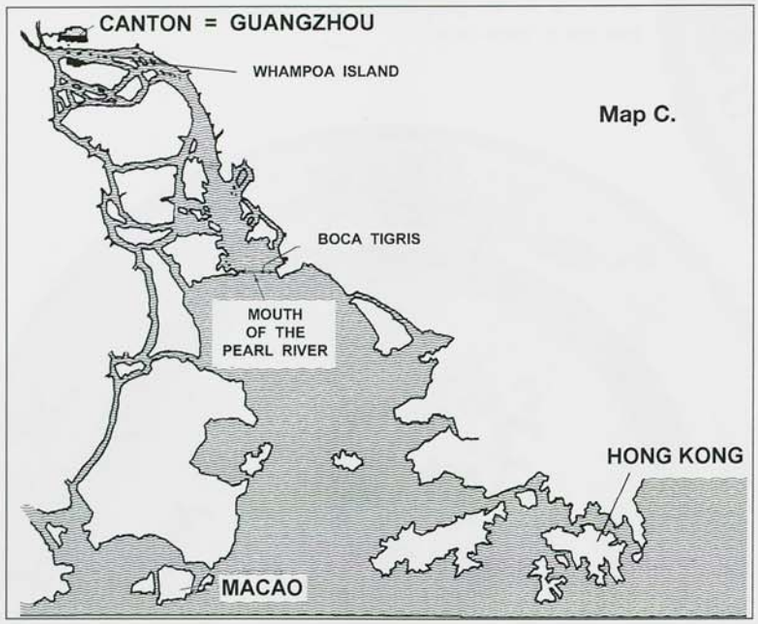
a collection of small cups, decorated at the Palace workshop in the new palette, to his commander-in-chief in the South. The general, who has never set eyes on such colorful treasures, responds in the most florid terms. This correspondence exchange is a classical example of a warrior / scholar's thanking his liege lord and expressing wonderment, and appreciation at his signal mark of esteem.

This esteem however did not last, and the avid general fell from Yongzheng's favor and literally lost his head.

It appears reasonable to suggest that "Famille Rose" colors were first inaugurated in Jingdezhen's imperial kilns by Tang Ying. Although there were sporadic earlier trials, not until 1728, did the new palette enter general production in the non-imperial kilns which formed the bulk of Jingdezhen's installations.

It is likely that Tang Ying's presence in Canton, starting in 1749, contributed to installation of the muffle kilns and enameling there. Although his post was as a mandarin, his involvement in private production is not improbable (although this has not been mentioned by any authority.)

VIII. EUROPEAN NEEDS & CHINESE FULFILLMENTS



In tracing porcelain evolution within the Celestial Empire, we forsook for a while "barbarian" merchants and sailors clamoring for goods at Pacific Ocean ports, reopened by Kangxi.

Everything taking place within China, was hidden from the Europeans' view. Indeed, that is why Western eye-witness accounts, such as those by the Père d'Entrecolles are so valuable. While the Chinese bureaucracy kept meticulous records, descriptive reports are virtually nonexistent, for production and living conditions were taken for granted.

Almost immediately after re-inviting commerce, Kangxi's Government sought to limit foreign contact and to concentrate trade exclusively in Canton, as Guangzhou was called in the Export trade. By 1715 Canton was the only port-of-call allowed to the "foreign devils," with Macao looming large on Canton's periphery (Hong Kong, indicated on the map below, was not founded as a British outpost until the middle of the XIXth century, as will be seen in Chapter XIII.)

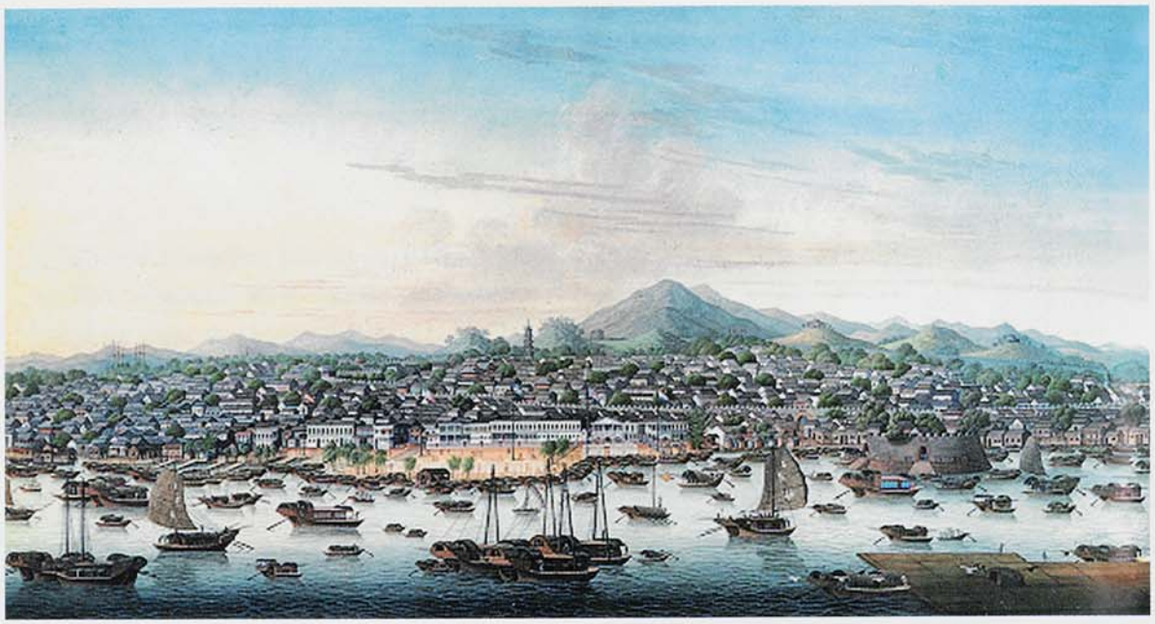
All ships first had to call at Macao to obtain a permit or *chop*, entitling them to a Chinese pilot. They then proceeded under his guidance up the bay, into the Pearl River to the anchorage off Whampoa Island, twelve miles below Canton. The Pearl River also was known as the Tiger River, so that its entrance between the apposite Chinese forts was referred to as "Boca Tigris," or the "Bogue." Scattered throughout the vast bay were a number of other small forts, referred to as the "Folly Forts," since they were so ill-matched to the firepower of European vessels.



17. **View of Canton Waterfront,** studio of Tingqua, c. 1855 Bearers carrying tea onto a *sampan*. *Hongs* on the opposite shore were burnt in anti-British riots in 1856. The church was built in the 1849 by the American taipan, R. H. Forbes . *Collection of the Peabody Essex Museum , Salem, Massachussetts.*

Beurdeley[1] translates a first-hand account by the Chevalier Charpentier Cossigny, which dates from the end of the XVIIIth century, before the "Compagnie des Indes" was dissolved on the eve of the French Revolution. Although his visit was near the end of Qianlong's reign, it illustrates conditions relatively static since the outset of the trade:

> " As we reached the lands of China, at eight o'clock in the evening, a pilot, a worthy old man, came to escort us in under sail; and an hour and a quarter later we put down in the shelter of Macao. On the morrow, we dropped anchor to windward of the Isle of Vampou [Whampoa]. Laid up there we found six English ships, six Dutch, one Danish, three Swedish and one French. As soon as we were moored, two Chinese boats came and tied up alongside us, one to either side, with customs officers; and they would not leave until all was loaded and the ship departed. Since all merchandise is subject to duty on going in and coming out and there are some prohibitions, such as on the bringing in of opium and the taking out of currency, nothing may be disembarked from the vessel without the consent of the customs officials who issue a passport. We could discharge nothing until the "Hoppo",



18. View of Canton / Guangzhou
Artist unknown, c. mid 1790s. Pearl River with *hongs* along the shore and city in the background. *Collection of Peabody Essex Museum , Salem, Massachussetts.*

or intendant of the province, had come aboard. As soon as he appeared in his galley, an officer was sent out ahead of him; he was saluted with twelve cannon shots, received with much ceremony and honor and entertained. He measured both the length and the breadth of the vessel, so that he could determine the anchorage dues, payable to the emperor. "

"Canton is one of the largest and most important ports in China. Not only is it the only one which Europeans are permitted to visit, but it is also the meeting place for the majority of Chinese vessels going to Cochin-China, Formosa, Siam, Malac [Malacca], Batavia, the Moluccas, Japan, etc. For a long time, the Chinese have been the only one of these oriental countries to engage in commerce; however, their government gives them no encouragement in this. The empire has a law forbidding its subjects to leave it; as a result the sailor's lot is scorned and vilified. "

"Situated on the left bank of the Tigre [Pearl], Canton is very large. Its population is thought to exceed a million persons: this is not hard to believe in view of the great size of the town. The roads are straight and paved with large stones; most of them are in rows, and nearly all have gates that are closed every evening. Most of the houses have but a single story, which is customarily built of wood; the windows are made from oyster shells or mother-of-pearl. Those on the outskirts, which belong to wealthy merchants, have gardens of fairly spacious proportions, with artificial rocks, which give a pleasing effect; a bridge; a labyrinth and several little pavilions, each one differing considerably in shape from the others."

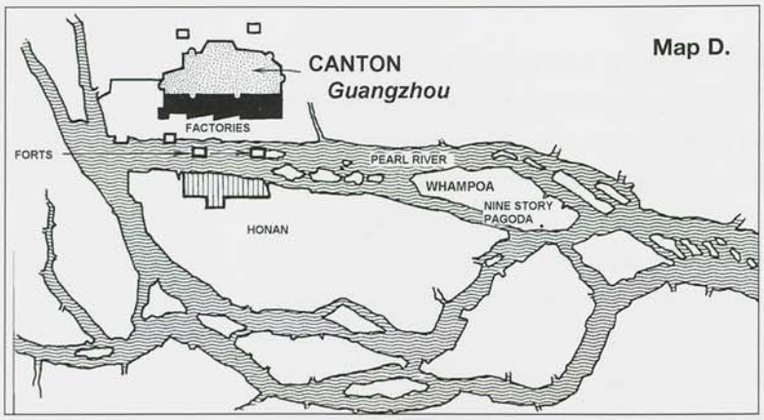
"The quay where the European factories are situated is very long; it is on the left bank of the river. There all the nations fly their colors. The buildings are side by side; they are of considerable length; they have only one story and several courtyards. At the rear, they form a street where there are a great quantity of small shops given over to every sort of merchandise; both ends are closed off by gates which the Europeans may not pass. '"

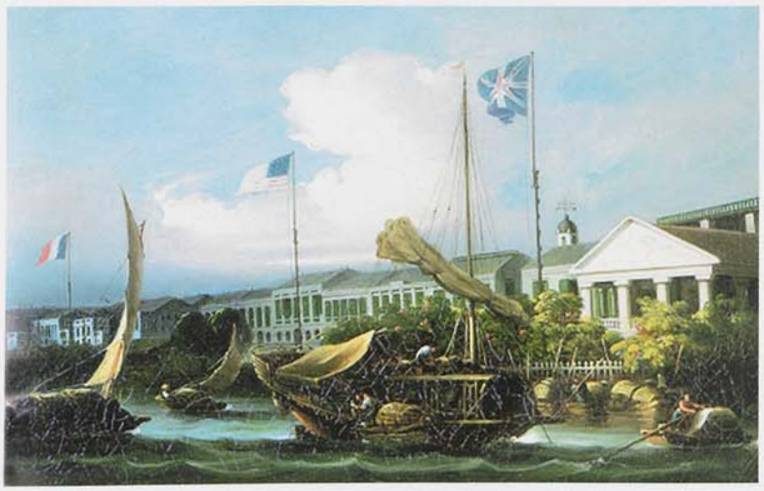
Guangzhou's "raison d'être" was the Pearl River at the end of the bay. This river with its colorful scenes has been the subject of many descriptions and paintings. A fine impressionistic image is produced by Dorothy Schurman Hawes[2].

From its banks on either side rose low, wooded hills while the flats were thickly planted with fruit trees - peach, orange and plantain. Like a city moving slowly, it supported a floating population, over eighty-four thousand, many of whom scarcely ever set foot on land, and its streams and canals were more densely thronged, even, than the streets of Canton. Officers appointed by the government regulated its traffic and controlled the people who sought a livelihood from its waters, who knew no other home than their floating craft.

Along it flowed carrying boats of every description: egg-boats so low a person could scarcely stand up in them; sampans crowded with river men and women and babies with blocks of wood tied to their backs to keep them from drowning should they fall overboard, packed with chickens, pigs and food placed indiscriminately on the small deck space. Vendors and barbers in search of customers darted to and fro among the bigger boats and fortune tellers and theatrical performers advertised their wares in sing-song voice. Gentle waves lapped the sides







19 (top) and 20 (bottom). Two views of the Canton Waterfront by Lam Qua, c. 1835. *Collection of J. Welles Henderson*

of flower boats where graceful courtesans, bedecked in jewels, awaited the pleasure of the mandarins. Officials' boats decorated in scarlet bobbed gaily along the banks, while huge salt junks and junks of war flying martial banners moved majestically up and down. The whole scene was a strange medley of luxury and poverty, of the mysterious and the prosaic, of every kind of coarseness and of the greatest magnificence.

One young American sailor wrote in his log in the mid 1780's :

"I was happy as any person ever was to see anything. I scarcely believed I was so fortunate as really to be in China. As we sailed up the river I would cast my eyes from side to side: the thoughts and ideas I had pictured to my mind of it were not lessened in brilliancy, rather increased: the immense number of buildings that extended as far as the eye could reach; their fantastic shapes and gaudy colors; their trees and flowers so like their paintings, and the myriad of floating vessels; and above all the fanciful dresses and gaudy colors of their clothes, all serve to fix the mind of a stranger, upon his first arrival."

1. The *Hongs*

Not until 1729 were the British, followed by other national companies, allowed to set up *hongs* or "factories" ("échalles" in French) in a ghetto beneath the walls of Canton. These *hongs* were warehouses for goods brought to China for sale, as well as for merchandise accumulating for return to the West.

A Fire which raged in 1743, largely destroyed these early *hongs*. They were then rebuilt into eight, then thirteen, "factories" which remained virtually unchanged until 1822, when again most of them burnt to the ground (See Figure 21.) Rising from their ashes, yet another set of "factories" took their place, which are depicted in Figures 19 and 20. These again and finally were deliberately set ablaze in 1856 by the Chinese, in reprisal against Britain during the Opium Wars.

The physical appearance of the XVIIIth century "factories" is quite familiar. As enameled decorations they are depicted on a fair number of punch bowls, on oil paintings, and in reverse paintings on glass. In these panoramas, activities are being pursued under fluttering flags of many nations. It is instructive to scrutinize these punch bowls to find which country was trading, and where their ensigns appear in comparison with the semi-permanent ones. For instance : not until around 1790 does the "Stars and Stripes" join those



21. The Canton *Hongs* Burning during the Nights of November 1&2, 1822, oil on canvas. Unknown, c. 1822. During the evening of November 1, 1822 fire broke out in Canton, near the hongs. British sailors were ordered to the site. Every effort was made to place the warehoused goods out of harm's way. Westerners sought refuge on junks and *sampans*, over which can be seen the flags of Spain, the Untied States, Britain, and Holland. *Courtesy of Martyn Gregory, London.*

of the other countries, while about that same time disappears the "fleur de lys" ensign of royalist France. This provides a reasonably certain date for otherwise undated objects.

Three bowls (See Figures 22 to 26) reproduce the activities at the factories around 1775, 1783, and 1790. Bowls bearing the American device also can be admired at the Metropolitan Museum in New York and at the Winterthur Museum.

"Factories" did not belong to individual monopolies or countries. They were rented for the season, or the month, from the Chinese, at what were felt to be usurious rates. Although the main "factories" were semi-permanent, and no extra-territoriality was involved, the British factory boasted its mottoes : *Pro rege* and *Senatu Angliae*, while Dutch displayed their legend : *Je Maintiendrai*. Also, the *hongs* bore popular names. Thus the Austrian was the *Twin Eagle Hong*, the British the *Hong that Insures Tranquillity* and the American received the title of the *Hong of Extensive Fountains* as well as the *Flowery Flag Hong*.

2. The *Co-hong*

Canton was governed by a Viceroy, a direct representative of the Emperor. Under his rule were a number of provincial officials. Between these mandarins and all foreigners stood the *Yeung Hong Sheung*, or Foreign Associated Merchants, commonly referred to as the *Co-hong*. This group of Chinese merchants, eight and eventually thirteen in number, was responsible for anything concerning trade. Merchants of the *Co-hong* were the only persons authorized to deal with the "barbarians," and were held responsible for their good conduct.





22, 23. Punch Bowl
c 1775
Diameter:39.2 cm
Hongs on the Pearl River waterfront at Canton display on one side the flags of Denmark, and Royalist France, while the other bears those of Sweden, Britain and Holland. Note the polyglot population on the wharf and terraces, including the man shinnying up the Dutch flagpole.
H. Glatz, London, illustration in Hervouët

The whole system was designed to funnel revenues back to the Imperial Court in Peking, while at the same lining the pockets of all the Chinese involved. Provincial officials had to purchase from the Viceroy the offices they held, while members of the *Co-hong* (through the XVIII[th] century) paid huge amounts for the privilege of being included in the monopoly[3]. Consequently, exactions were made from the barbarians at every occasion. These started with taxes on the displacement of every vessel sailing into the anchorage, continued with taxes paid on all off-loaded goods, and extended to further charges at every turn.

The *Co-hong*'s endorsement was needed for every Chinese whose services were required by the barbarians. In charge of supplying every factory and its ships was an employee known as the *compradore*. In addition to his salary, this individual had his take on all merchandise supplied. The next in importance was the *linguist*, who was supposed to act as interpreter. Since very few Chinese spoke more than a few words of *pidgin* this individual's duties normally consisted of marshaling *sampans*[4] necessary to ferry all supplies, and for *coolie* labor for unloading and loading of cargo. The *linguist*, beyond his salary, took his cut. Then came the Chinese who worked in the factories, either in the warehouses, or as domestics.

The entire process, which produced an enormous degree of frustration for both "barbarians" and Chinese, evolved to milk the maximum out of the trade without strangling it altogether.





24, 25.
Punch Bowl
c 1783
Diameter: 36 cm
Two views of bowl illustrating all thirteen *hongs*. Fluttering are the Austrian Imperial bicephalic eagle, the Fleurs-de-Lys of Royalist France, and the Swedish cross. The other side of the bowl displays the British and Dutch colors. *Sampans* ferrying merchandise have direct access to the wharf which was provided with a gated fence around 1787.
Private Collection, illustration in Hervouët.

3. Living Conditions in Canton

Although natural evolution occurs, over the course of decades during trading was accomplished in the factories, there was a surprising degree of continuity. The walled city of Canton, divided into Chinese and Manchu towns, was off-limits to foreigners, and although nominally opened to visitors in 1799, access was highly theoretical. "Foreign devils" were kept to the plain between the walls and the Pearl River, and sometimes were tolerated in the suburb which grew on Honan Island across the river. A composite description is provided by Dorothy Schurman Hawes[5]:

> "Two streets ran through the factory area, China Street and Hog Lane, the former lined with silk and antique shops while the latter abounded in grog shops where the wary Chinese waited for sailors, got them drunk and then robbed them. Hog Lane was the scene of countless brawls which caused difficulties between foreigners and Chinese merchants and authorities.
>
> Facing China Street from the north stood an extensive and handsome series of buildings known as *Consoo House*, the council hall of the factories, which was the property of the *Co-hong* merchants and was maintained always in spotless order by funds appropriated for this purpose. This building was used for discussions pertaining to trade and it was here that the taipans, or heads of houses, met the Chinese merchants to talk over old or new regulations or the revision of duty. It was here, too, that the infrequent cases of bankruptcy or other pecuniary troubles were settled."



26. Punch Bowl
c 1790
Diameter: 36 cm
The *Stars and Stripes* takes its place among flags of the nations flying above the *hongs*. Since the Americans first landed in Canton in 1784, and the fence at the edge of the quay was not installed until 1787, this bowl probably dates between 1790 and 1800. Note that, except in the details, its design is virtually identical to the previous example. Despite at least a decade's lapse, even the personages on the verandah are in the same posture.
Private Collection.

Merchants and sailors were severely limited to their ships and confined to the trading area, where some lived on the upper floor of their factories. After the season, before the January monsoons, the area had to be cleared. Any European having to stay over the winter months, had to relocate to Macao. It was strictly prohibited for foreign women to come to Canton. Hilarious anecdotes exist about ship captains' wives being discovered, and having to beat a hasty escape all the way out to Macao.

Trading in Canton, though a bit relaxed by the XIXth century, was not a pleasurable assignment. A sample of regulations governing the Canton trade, in force by the 1800s reads as follows:

"1. All vessels of war are prohibited from entering the Bogue [the mouth of the Pearl River.

"2. No women, guns, spears, nor arms of any kind can be brought to the factories.

"3. All river pilots and ships' *compradores* must be registered at the office of the *Tung-che* (assistant magistrate) at Macao. That one will also furnish each one of them with a license, or badge, which must be worn around the waist. He must produce it whenever called for. All other boatmen and people must not have communication with foreigners unless under the immediate control of the ship's *compradore*; and should smuggling take place the compradore of the ship engaged in it will be punished.

"4. Each factory is restricted for its service to eight Chinese (irrespective of the number of occupants), say two porters, four water carriers, one person to take care of goods and one merchant.

"5. Foreigners must not row about the river in their boats for pleasure. On certain holidays the barbarians may visit the Flower Gardens and the Honam Joss House, but not in droves of over ten at a time and accompanied by a *linguist*. They shall not be allowed to pass the night out or to carouse. Should they do so, then, when the next holiday comes they shall not be permitted to go out.

"6. Foreigners are not allowed to present petitions. If they have anything to represent, it must be done through the *co-hong* merchants.

"7. *Co-hong* merchants are not to owe debts to foreigners. Smuggling goods to and from the city is prohibited.
"8. Foreign ships arriving with merchandise must not loiter about outside the river; they must come direct to Whampoa. They must not rove about the bays at pleasure and sell to rascally natives goods subject to duty, that these may smuggle them, and thereby defraud his Celestial Majesty's revenue."

But the system limped along, and despite its frustrations, huge fortunes were made. Lest it be forgotten, porcelain was but a fraction of Chinese goods being sought-- tea and silk vastly surpassing it in volume.



G. Serving Dish with Quaker Leaning on his Cow
c 1810 - 20 ; Diameter 40 x 33 ; Height 6 cm
This design was most popular for importation into the Philadelphia area



H & I. Two baluster vases
c 1730 ; Height 29 cm
Two covered baluster vases glory in the newly fashionable pink of the Famille Rose palette.

IX. EVOLVING DECORATIONS AND SHAPES

Under Kangxi all wares destined for export were finished at Jingdezhen and then transported from Jingdezhen into Canton, as discussed in Chapter II, Section 3. This comprised not only the underglaze blue-and-white, but all polychrome wares in the "Famille Verte" palette. This continued through most of Yongzheng's reign, although sometime after 1728 the stunning palette of the "Famille Rose" began to make itself felt, as the new enamels transferred for production to the Imperial kilns were copied in Jingdezhen's private factories.

Almost contemporaneously, in 1729, the British East India Company was permitted to establish the first factory in Canton.

Qianlong's sixty year reign began in 1736. Near the beginning of his reign, most probably in the 1740-1750 period, enameling of "Famille Rose" decorations, was started in Canton. As we shall see below, this was a radical departure in the method of production.

The great bulk of XVIIIth century polychrome export china is thus: both Qianlong and "Famille Rose."

Initially, as the export trade became organized in Canton, members of the *Co-hong* would take special orders, and have them transmitted to Jingdezhen. There, these orders would have to be produced and laboriously shipped down to Canton for the subsequent season's trading. Obviously, communications were inefficient, and mistakes readily crept into these custom decorations.

Around 1740-1750 period, muffle kilns were set up in Canton and enameling work was performed on the spot. Enameling was applied and the pieces re-fired in these small furnaces at only around 850°C. Thus when a merchant desired a special pattern, or an armorial device, or a monogram, the order could be filled locally, before his ship departed on its return voyage.

Over time a complex pattern emerges, with porcelain blanks always made at Jingdezhen, but enameling done both at Jingdezhen and in Canton. Sometimes the bulk of decorating was performed at the source, with additions or touch-ups in Canton, and sometimes all enameling was done in the muffle kilns along backstreets of the Pearl River or on Honan Island.

Chevalier Charpentier Cossigny, quoted previously, reported at the end of the XVIIIth century:

> "Curiosity led us every day to the different merchants of Canton. We went most often to the workshops of the embroiderers and the porcelain painters[...]
>
> "At Kim-tet-chim [Jingdezhen], where the porcelain workshops and kilns are, they paint on to the biscuit and then cover it with enamel. If one wants to have pieces decorated according to a pattern brought from Europe, it has to be sent to Kim-tet-chim [Jingdezhen], but then one cannot have the porcelains until the following year. Travelers who cannot wait can buy white pieces already enameled, which are painted under your very eyes. The decoration is applied on to the surface of the enamel and fuses with it by firing."

It should not be assumed that shapes and decorative motifs of export porcelain were immediately available on the Chinese markets. To the contrary, the Chinese diligently, complied with Western desiderata, not only in potting, but in decorations. As decades rolled by, European habits also evolved, so that new shapes emerge that had no function in a previous time frame.

The earliest of special order porcelain pieces, decorated in underglaze blue, were made for the Portuguese at the beginning of the 1500s. In Lisbon is displayed a ewer decorated with the armilliary sphere, emblem of King Manuel (1469-1521) Other early pieces exist in the Victoria & Albert Museum and at the Metropolitan Museum. Fascinating, is that at such an early date, there already was a communica-

tions system in place in China, for special order designs to be taken outside China's borders, sent to Jingdezhen, and for the goods to return!

When the Dutch grew aware of the wide demand for porcelains, the "Heeren XVII," directors of the VOC, sent all kinds of objects as templates to be copied in China. They not only dispatched samples of glazed pottery, silver, and pewter, then prevalent on the Continent, but also had wooden shapes specially made for copying. In the XVIIIth century they also supplied engravings, and designs of their famous illustrator, Cornelis Pronck, (1691-1759) which made a lasting impact.

It took a while for plates to be made in conformity with European tastes. Likewise an appetite was evolving, on the Continent for such exotic Chinese imports as tea. Drinking tea became quite the rage in the XVIIIth century. The Directors of HEIC made every effort to coddle this fad, and by 1785, 15 million pounds of tea were imported into England ! So teapots evolved to cater to this new demand. Handle-less teacups, acquired saucers, then two handles, then a single one, to match European fashions.

Tea caddies, to hold precious teas, were in vogue, so they could be incorporated into tea-services. From the 1730s to the 1770s these were small ovoid jars, referred to as teapoys, with a lid (See Figure 82;) but after that date, tea caddies were rectangular bottles with sloped shoulders, (also See Figures 69 and 83) usually decorated on both faces, and provided with a stopper. Later they attained the shape of small "temple jars," a shape interchangeably known as "ginger" jars.

Sometimes one can estimate the date of production by the shape of an object. Teapots originally were (generally) small spherical, and with a protruding spout. Then about 1780 cylindrical teapots, copied from English silverware, appear on the scene (See Figure 80). Teapot shapes which evolved late in the XIXth century are sometimes quite elaborate (See Figure 193).

New shapes also emerged full-blown from China. A cream pitcher with the appearance of an upside-down helmet, is singularly Chinese although its shape is drawn on French silver and faience (See Figures 80 ou 122). In parallel, a small Europeanized shape (See Figure 139) exists. But subsequent to the 1830s, both shapes become archaic as more Europeanized forms take their place (See Figure 193). Helmet pitcher sometimes reappear to make late XIXth century Rose Medallion services appear more exotic.

The Chinese sometimes embelished on a European idea—the "monteith" being a case in point. Originally, a XVIIth century silver shape, it was a large specialized container for chilling glasses. The Chinese adapted one of their goldfish bowl designs, merely serrating the edges to hold glass-stems, so that the cupped portion of the glass could rest on the ice.

Often, it is obvious that the Chinese had not the vaguest idea what they were copying. There also are objects, such as barber's shaving platters, not to speak of bidets, which were quite beyond their everyday comprehension. Starting in the 1730s, and growing through the years, huge "complete" tea or dining sets could be ordered, oftentimes decorated with armorials or initials. The completeness of these sets grew over the years but did not reach perfection until the Victorian era, long after the apogee of Chinese export wares.

Decorations also evolved with time. The Chinese were always keen to adapt their production to maximize profits. As enameling operations were moved from inland Jingdezhen to Canton in the 1740s, a better response could be provided to the "barbarians'" short monsoon-driven rhythm.

An interesting mix of techniques seems to have emerged as a result of a consistent early problem in fusing blue frit. There is a whole class of wares, where the blue is **underglaze cobalt**, while the balance of colors are applied in **overglaze enamels.** (See Figures 49 to 52) A most famous example of this combination is the "Order of the Cincinnati" service, some of which was purchased by George Washington (1783-

1784). The underglaze blue border, being fired integrally with the porcelain, could only be performed at Jingdezhen, upon which the Order of the Cincinnati was enamelled in Canton.

Likewise, the very finely detailed underglaze blue ware of the late XVIIIth and XIXth centuries, are called "Nankin" or "Nanking" porcelain, an entirely arbitrary Western designation. Underglaze pieces could have been fired only at Jingdezhen since there was no way of firing porcelain with underglaze blue either in Nanking, or in Canton. The same certainty applies to the very detailed blue Fitzhugh design (See Figures 95) For all other colors, the enamels were applied overglaze (See Figures 94 to 102)

At the Golden Gate Park Museum of San Francisco in 1970 was an exhibit illustrating trade porcelain crossing and recrossing the oceans from Europe to China, and back. The original pattern was displayed; then the Chinese copy; then a European copy of the same design; and then a Chinese copy of the European copy. Some designs were mirrored back and forth so many times that the original conception degenrated and was blurred to an unrecognizable extent.

Depending on market profitability, European porcelain blanks were sent to China for enameling. This occurred infrequently. Conversely, Chinese white porcelains were shipped for European decorating. There even was a Chinese miniaturist brought to England in the last third of the XIXth century to enamel Chinese personages on Worcester porcelain. He was set to copying 1830s Mandarin motifs, some forty years after they no longer were produced in China. These enameled decorations appear on incongruous English porcelain!

Over time full services often were depleted by breakage, and sometimes these pieces were replaced. There are examples of pieces made in England and France to complete Chinese Export sets, and conversely Canton enameled pieces specially ordered to complete fancy English sets (See Figure 181.) We shall touch on these in Chapter XIV, Section 9.

At times, (starting in the late XVIIIth century) blue-and-white wares brought to Europe were not colorful enough for local tastes. Savvy merchants then had someone daub particularly garish enamels to "enliven" the porcelain. Such pieces are called **clobbered**. The Dutch, particularly, were fond to this type of decoration. There exist Chinese pieces virtually unrecognizable under "paint-by-the-numbers" addition of non-Chinese brilliant greens and reds slathered over dainty underglaze blue pagodas and bridges. "Clobbered" wares also were produced in Canton (See figure 181).

It should not be assumed that only Western designs were copied in China, the influences run both ways. Chinese furniture shapes were the inspiration for the Queen Anne style, and then Chippendale. The great American silversmith, Paul Revere, who gained popular notoriety because of his midnight ride, simply copied Chinese bowls by which he was struck, to create the silver Revere bowl.

X. QIANLONG, ARTISTIC SENSITIVITY & MENTAL RIGIDITY

With Yongzheng's demise in 1735, his twentiy-four year old son, Hongli, became emperor, assuming the reign name of Qianlong. In a detail from the scroll of young Qianlong with his eleven consorts, painted by Father Guiseppe Castiglione in 1736 (Figure 27.) On it, he looks as fresh and as feminine as the beauties lined up besides him.

Qianlong's long reign started auspiciously. He released his uncles from his father's imprisonment. He started a deliberate campaign of liberalization and modernization in what he perceived to be a "classical" mode. He caused collections of literary works to be copied anew in great libraries, and encouraged development of the arts, of commerce, and expanded boundaries of the Celestial Empire to their farthest reaches.

Much has been said in favor of the era of peace he imposed upon China. Prosperity did smile on the Empire, at least at the beginning of his reign. This relative stability brought on a formidable population increase, whose repercussions could not be dealt with by the Qing government. Certainly this overpopulation contributed to the turmoil which followed in the next century.

1. Contrast between Qianlong and Kangxi

Qianlong, though still very much a Manchu, had a vision of himself, in perfect Confucian harmony, guided by the spirit of his grandfather. Emulating Kangxi's brilliance was his goal, and his measure, was what his grandfather would have said or done. Kangxi had ruled for sixty years, so Qianlong even went to the length of abdicating the Dragon Throne after having reigned for the same number of years. While his son Jiaqing became emperor, the old man remained very much the power behind the throne.

Qianlong was a passionate collector. The Imperial collection, now in Taipei (having been airlifted there by Chenault's "Flying Tigers,") essentially was his creation. He viewed himself as a great artist and connoisseur. His enormous court of sycophants considered his every thought as virtually divine, and he came to believe them. Objects which had caused his admiration often were indelibly inscribed with his appreciation (For example, there are Neolithic jades incongruously carved with his precious reflections.)

Like his grandfather, Qianlong was most interested by Western painting, perspective, and coloring. Father Giuseppe Castiglione, who had been at Kangxi's and Yonghzeng's courts, now was given a important role as director of the Imperial Painting Academy. From the Jesuits, including Jean-Denis Attiret, Ignace Sichelbert, Jean Damascène, appear an incredibly detailed set of engravings of Qianlong's conquests and campaigns. Drawn from the same Jesuit inspiration, there also are porcelain pieces decorated with insipid figures emulating French and English subjects. These saccharine wares possibly were decorated in the kilns within the Forbidden City.

A contrast can be drawn between Qianlong and his grandfather, Kangxi, by quoting a charming episode reported by Nigel Cameron[1]. Sight of Kangxi is caught by Father Ripa who had been installed, in the apartment of the emperor's mother, recently deceased. The little house was surrounded by a garden and situated on a small promontory commanding a view of an artificial lake in the grounds of the Jehol palace:

"On the other side of the lake was a cottage whither his Majesty often repaired to study, accompanied by some of his concubines." Ripa here instructs his readers that windows in China are filled with paper instead of glass and goes on to say how, through the holes in his papered window: "I saw the emperor employed reading and writing, while these wretched women remained sitting upon cushions, as silent as novices. Through these holes I also observed the eunuchs while they were engaged in various ways of fishing. His Majesty would then sit in a superb little boat, with five or six concubines at his feet, some Tartar [Manchu] and others Chinese, all dressed in their national costumes. The boat was always followed by many others, which were loaded with ladies.[...]
Thus Kangxi disported himself until business called, "when he went by water; and, as he necessarily passed under my window. I also saw him in a boat with some concubines. On reaching the spot where, by a secret door, he entered the room where he held audience, he left the concubines behind in charge of the eunuchs. I saw him several times about the gardens, but never on foot. He was always carried in a sedan chair, surrounded by a crowd of concubines, all walking and smiling. Sometimes he sat upon a high seat in the form of a throne, with eunuchs standing around him; and, watching a favorable moment, he suddenly threw among his ladies, grouped before him on carpets of felt, artificial snakes, toads, and other loathsome animals, in order to enjoy the pleasure of seeing them scamper away with their crippled feet.[...] Then, some days, he would encourage the ladies to clamber on a small hill to gather nuts for him.[...] He urged on the poor lame creatures until some of them fell to the ground, when he indulged in a loud and hearty laugh."

This crippling of women's feet by binding them since infancy, continued into the late XIXth century. It enhanced the perceived attractiveness of Chinese women and was even emulated by some Manchus. On Court scenes depicted on porcelains, particularly the "Mandarin" series starting in the late XVIIIth century, note that women's feet seldom appear beneath their dresses, while men's felted slippers always point out from beneath their robes (See Figure 113.)

Kangxi built himself a Summer Palace in Jehol, (now renamed Chengde) 155 miles northeast of Peking, beyond the Great Wall, in 1703. Part of this enormous compound, in the Mongolian hills, was somewhat reminiscent of the Potala in Lhasa.

Qianlong later built another Summer Palace, in the northwest suburbs of Peking. It was drawn in Rococo style by Jesuit architects and certainly Father Castiglione had a hand in its design. It was described as backdrop for the few scenes reported to the West. Within its grounds were reproduced many of China's most admired landmarks. This great palace was sacked and destroyed during the Second Opium War, as an act of calculated revenge by British troops under the command of General "Chinese" Gordon, later of Omdurman fame. It's extensive ruins can still be seen in Peking.

The one aspect of Kangxi that Qianlong did not emulate was his grandfather's licentious private ways, Qianlong was forever on his best behavior. Every night a different woman, primped and prepared, was carried into his chamber, and in the morning a detailed record was kept of any intercourse, in the eventuality that a son might emerge from the union.

The record tails off in the middle years of Qianlong's reign. In 1773, Heshen, a young general of the imperial guard became Qianlong's favorite and effectively functioned as Prime Minister until his master's demise. There are strong hints that their relationship was a homosexual one. That Heshen was guilty of gross corruption, is beyond doubt. Certainly his control over the enormous bureaucracy was a baleful one, as Heshen concentrated on little but enriching himself. Brazen corruption, which led to the downfall of the Qing dynasty, has been blamed on his influence.

27. The Qianlong Emperor at 25 Reigned 1735-1795. Detail of Inauguration Scroll painted by Father Giuseppe Castiglione. *Cleveland Museum of Art, Cleveland, Ohio.*


乾隆元年八月吉日



28. The Qianlong Emperor, detail from a 1757 scroll by Father Giuseppe Castiglione. *Musée Guimet, Paris.*

Upon Qianlong's abdication, Jiaqing became Emperor in 1793 in name only, until his father's demise. For three years he patiently bore his humiliation, but five days after his father's death Jiaqing ordered Heshen's arrest. Shortly thereafter, Heshen committed suicide in prison and his huge fortune was absorbed into the imperial treasury.

2. The Macartney Mission to Peking

The Chinese Empire had always had a sino-centric view of the universe. The Celestial Empire lay at the center of the world, and all surrounding peoples were barbarian vassals who had to render homage and pay tribute to the emperor on the Dragon Throne.

It is in this light that one must understand the 1784 Macartney mission to Peking in a vain attempt to establish diplomatic and commercial relations between China and Britain of George III. This mission was led by Lord George Macartney (1737-1806) and reconstructed by Alain Peyrefitte[2] for a fascinating account. (See figure 29)

The British, unhappy with constraints of Canton, wished to expand trade to other ports, and to establish relations with China as between co-equal nations. Qianlong, with increasing rigidity of mind, unlike that of his grandfather's, refused any dialogue with the mission. Heshen, as the Emperor's right hand, did meet with Macartney but was utterly noncommital. The burning question, still unresolved, is whether Lord Macartney performed the *kowtow*, the nine full-length prostrations, indicating submission to the Emperor.

Eventually Qianlong issued a rescript dismissing the Macartney's embassy and addressing to George III a letter, in terms most insolent to European eyes. Qianlong was totally uncomprehending of the power of European nations. Thus Macartney was treated as the representative of a "barbarian" nation and sent packing. When Qianlong, with bland complacency, commanded George III of England "tremblingly to obey," and described himself as "swaying the wide world," he did so in all sincerity and earnestness. The "mandate" handed to the Earl Macartney is couched as follows:

> "You, O King, live beyond the confines of many seas, nevertheless impelled by your humble desire to partake of the benefits of civilization you have dispatched a mission respectfully bearing your memorial. Your envoy has crossed the seas and paid his respects at my court on the anniversary of my birthday. To show your devotion you have also sent offerings of your country's produce. As to your entreaty to send one of your country's nationals to be accredited to my Celestial Court and to be in control of your country's trade with China, this request is contrary to all usage of my dynasty and cannot possibly be entertained. Peking is nearly two thousand miles from Canton, and at such a distance what possible control could any British representative exercise?[...] Swaying the wide world I have but one aim in view, namely to maintain a perfect governance and to fulfill the duties of the State: strange and costly objects do not interest me. If I have commanded that the tribute offerings sent by you, O King, are to be accepted, this is solely in consideration for the spirit which prompted you to send them from afar. It behooves you, O King, to respect my sentiments and to display even greater loyalty in the future so that, by perpetual submission to our throne, you may secure peace and prosperity for your country hereafter."

In a further mandate:

> "Yesterday your Ambassador petitioned my ministers to memorialize me regarding your trade with China, but his proposal is not consistent with our dynastic usage and cannot be entertained. Hitherto all European nations, including your own country's barbarian merchants, have carried on their trade with the Celestial Empire at Canton. Such has been the procedure for many years, although our Celestial Empire possesses all things in prolific abundance and lacks no product within its own borders. There was therefore no need to import the manufacture of outside barbarians in exchange for our own produce. But as the tea, silk and porcelain which the Celestial Empire produces are absolute necessities to European nations and to yourselves, we have permitted, as a signal mark of favor, that foreign 'hongs' should be established at Canton, so that your wants might be supplied and your country thus participate in our beneficence."

Earl Macartney had petitioned for the privilege of trade at other ports- Ningpo, Chusan and Tientsin- but opening of these ports was refused on the grounds that there were no arrangements for foreign intercourse, no *hongs*, and no interpreters. His request for use of a small island near Chusan, and a site near Canton where foreign merchants might reside and repositories be built likewise was denied, nor would a reduction of duties be considered. Qianlong made it clear, too, that he would not tolerate dissemination of Christianity throughout his Empire. He ended his mandate with the injunction:

> "Tremblingly obey and show no negligence."



29. George Macartney shown with his second-in-command, George Staunton, by L.F. Abbot. *National Portrait Gallery, London.* In 1784 the Earl of Macartney led an unsuccessful embassy to Peking in an attempt by the British to establish ade relations with Emperor Qianlong's Qing government.

3. Return Voyage of the Macartney Mission

The entire Macartney embassy was conveyed all the way to Canton, under guard, in imperial vessels. They traveled inland, down the entire length of the Grand Canal, then back up the Qu River and down to Poyang Lake to Nanchang, up the Gan River, through the Meiling pass, and down to Guangzhou. This path, being along the main commercial corridor of the Celestial Empire, follows most of the course along which porcelain traveled.

Many of the embassy's members kept wonderful diaries, and one feels indebted to them for uniquely detailed vignettes of life along the Grand Canal near the close of the XVIIIth century. During their two and half months of enforced captivity aboard barges, they recorded acute observations. Macartney himself, thirteen year old Thomas Staunton, (who later was to play an influential role in Chinese relations,) as well as Aneas Anderson, Lord Macartney's valet, kept these detailed diaries. Anderson's report on Canton:

> "Though this is the only port in the empire of China, where Europeans are suffered to trade, all commercial business is transacted in the suburbs, which areas are about a mile from the city. They are very extensive, and without any pretensions to grandeur or elegance. The streets are, in general, very narrow, and always thronged with people. The houses are of wood, consisting only of a ground floor and upper story. They all contain shops, and are fitted up within after the English manner, to which the inhabitants appear to have a decided partiality. Indeed, it was not uncommon to see their names written on the signs, in English characters [...]
>
> The porcelain warehouses which I saw here, are said, and I believe with great truth, to exceed any similar repositories in the world, for extent, grandeur, and stock in trade. The warehouses of the tea merchants are also filled with extensive ranges of chests, which contain an article, now become almost a necessary of life in our country, and of increasing use in every other part of Europe."

Particularly the British were stung by Chinese overbearing arrogance. British top echelon included younger sons of English lords. They had secured primacy in world trade, and had conquered India, which they ruled as masters. To be treated as "barbarians" on these constricted shores, they felt galling.

Also, the British Honorable East India Company (HEIC) was frustrated in its need for merchandise the Chinese would buy. The Chinese would take very little the British had to sell (not so for the Americans), and all they needed could paid for only in coinage (specie.) This silver drain on its exchequer, indirectly and tentatively was stanched with opium. At first, the illegal import was smuggled in small quantities, which then grew to a flood.

4. The Jiaqing Emperor Ascends the Throne

The brewing storm, concealed by Qianlong's statliness, did not break until Jiaqing's accession. By then, for the first time since establishment of Manchu dominance, the new Emperor's attention had to be riveted on matters of State. Personal involvement in porcelain by Kangxi, Yongzheng, and Qianlong came to an end under Jiaqing and his successors.

Also, by 1800, China's virtual monopoly of porcelain had been broken by rival, lush, European production[3].

Most learned texts indicate that all interesting Export wares stopped at the end of Qianlong's reign. They casually dismiss all subsequent production as decadent. One of the main thrusts of this text is to illuminate the fact that production through the XIXth century was vibrant, although admittedly not consistently so. While indeed the great innovations were made at the beginning of the XVIIIth century, much vitality and inventiveness still continued.

Chapter XI will study porcelains produced during Qianlong's long reign; Chapter XII will cover the period of the Napoleonic wars.



J. Lighthouse coffee-pot designed by Cornelis Pronk

c 1734 ; Height 32 cm

Pink peony and yellow butterfly commissioned by the Dutch East India Company in 1734. (see page 51)

XI. QIANLONG, BLOSSOMING OF "FAMILLE ROSE" PORCELAINS

Beginning in 1735, with the start of Qianlong's reign, the burst of creative energy displayed during the Yongzheng years, was channeled into more controlled production. Output increased and also evolved throughout Qianlong's period, which lasted until 1799.

Though Yongzheng colors continued brilliantly through Qianlong, they trended toward becoming more harmonious and less clashing.

Efforts also were made toward larger potting, with enormous vases, 4 or 5 feet high, being produce. Such Gargantuan marvels had created a huge European stir during Kangxi, now they were even larger and more profusely ornamented. The leading collector in Europe was Frederick Augustus II of Saxony , (Augustus the Strong,) Elector of Saxony[1] and periodically King of Poland. He kept Böttger in prison in Dresden, and when he discovered porcelain, founded the Meissen factory on his invention. He was so fervent a collector that in 1717 he exchanged a regiment of dragoons with the King of Prussia for 151 monumental Kangxi vases and bowls, and other pieces. Large vases hereafter have been referred to as "soldier vases." Augustus' aim was to decorate an entire palace in Dresden with porcelain, and to that end he created the "Japanische Palais[2]". His enormous Export Chinese collection, poorly catalogued, unfortunately did not survive World War II, when it was dispersed. Actually, his most important legacy was his patronage of the Meissen factories.

1. Production Methods

Meanwhile in China, assembly-line output, about which Father d'Entrecolles complained in his 1722 visit to Jingdezhen, continued unabated, if not accelerated. Genre paintings for European consumption attempted to depict Chinese industries. These were produced in groups of eight to a dozen, each scene purportedly representing activities in the production of porcelain, tea or silk. While delightful, these works should be viewed suspiciously. Painters in Canton never laid eyes on anything beyond local production. In porcelain manufacture, their reliability in depicting enameling and packing can be accepted. But all other quaint scenes, such as those presumably representing Jingdezhen, were based on hearsay. Representations of the "dragon" kilns are quite inventive. Illustrations on, Figures 30 to 36, come from an album produced in the last years of Qianlong's reign.

Mass-production increased noticeably in later years of the XVIIIth century. Separate crews were assigned exclusively to decorate borders - with specialists in flowers, others for birds, yet others for garlands, and more artisans for gilding. When borders were finished, separate crews painted the central motif, say—with armorials or personages. This accounts for the sometimes mechanical appearance of the decorations, but also it resulted in the desired uniformity of entire services comprising several hundred pieces. Yet, controlled though the enameling appears, pieces do not look mechanically produced—which is part of their appeal.

The fact that different crews painted borders, from those ornamenting interiors, is important. Borders, in fact, are more indicative of the date of a piece, than companion interior motifs. This is particularly true of XIXth century wares, when borders become the best means of estimating the approximate date when wares were decorated, which we will touch upon in Chapters XIV & XV. In the XVIIIth century, studying the coats-of-arms, probably provides the best gauge of when a design was being produced. David Sanctuary Howard's encyclopedic "Chinese Armorial Porcelain" is the standard reference text for British crests, also considering borders.

Aside from the coats of arms, scant inscriptions with dates appear until the mid-XVIIIth and XIXth. These rare examples start with place names and armorials, and then become more common. Interestingly, pieces made for the Islamic market often bear hegiric dates; these will be touched upon in Chapter XIV, as they largely occur after 1800.

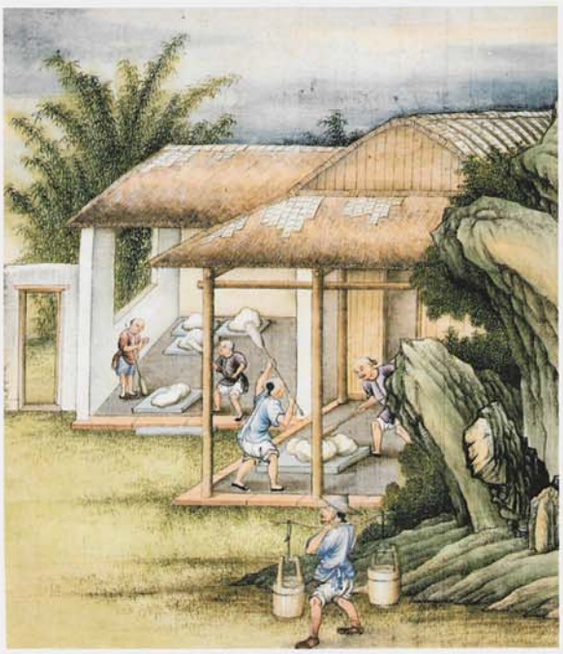
Returning to Qianlong porcelain mass-production, periodically one encounters plates with similar central decoration but different borders. Conversely, different central decorations may have been painted on porcelain already enameled with borders. The same generalized designs, appear and reappear, sometimes over decades. Oftentimes colors are carried forward faithfully, but occasionally a giddy innovation is attempted, with colors

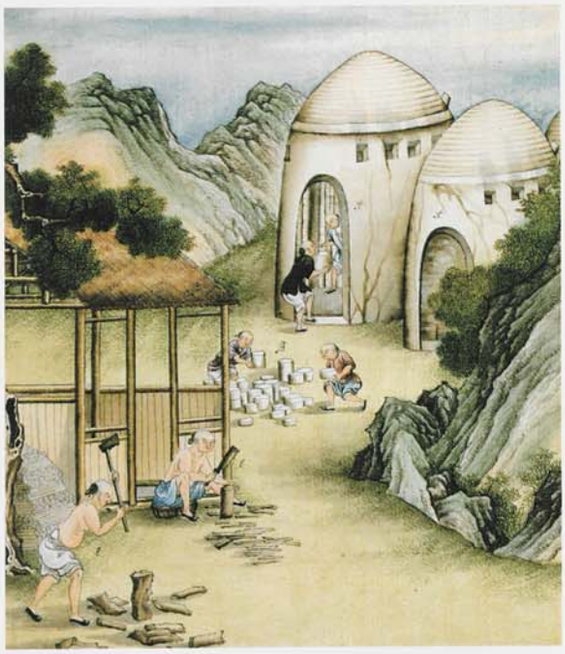
drawn from all over the palette. The quality of painting also varies dramatically. Attempts have been made to classify decorations into first, second, and third classes. But these, together with differentiations between the quality of porcelain blanks shipped in from Jingdezhen, merely creates more confusion.

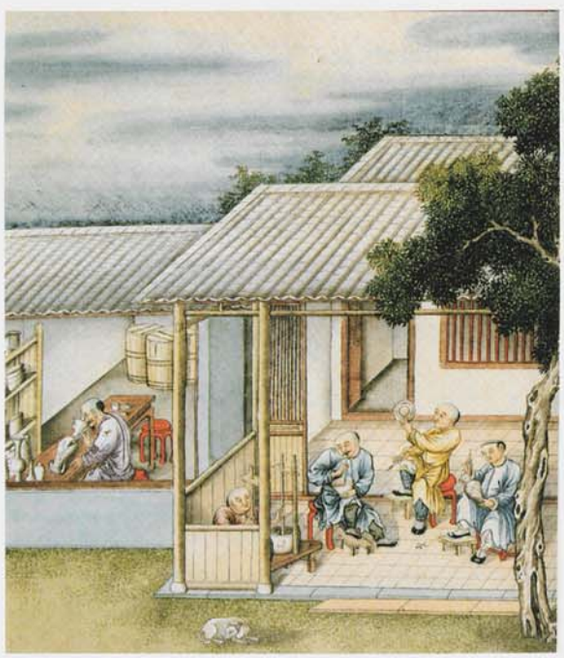
2. Examples of Porcelains produced under Qianlong

Having presented our caveats, let us examine a few pieces:

• *Bianco sopra bianco* or "white on white" became quite the rage in Europe through the mid-XVIIIth century. Perhaps the ultimate in "bianco sopra bianco" is used on the charger shown on Figure 43 (1730-1740). Except for the gold ornamentation, the ground and rim are decorated in white, producing a rich brocaded effect. An identical charger, somewhat larger in diameter, was in the Mottahedeh collection and is illustrated in "China for the West," (Figure 133)[3].









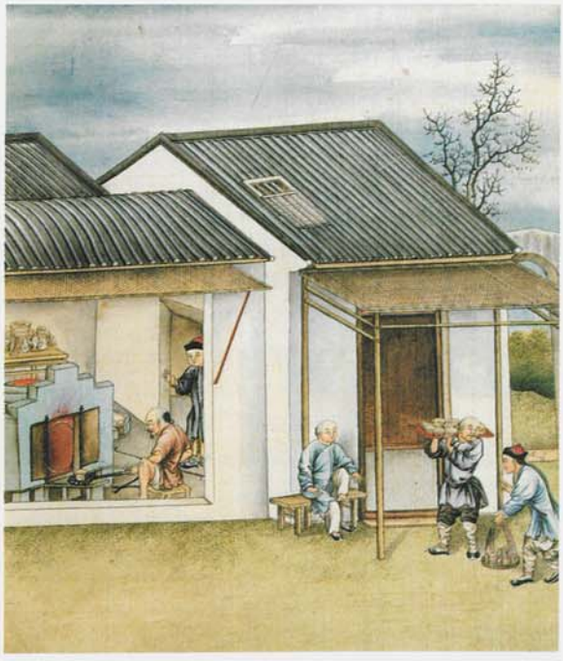
30-33. Porcelain Manufacture,
Watercolors on silk
Second half of Qianlong's reign c 1780-1795.
Beurdeley & Raindre
1. Blending kaolin and *pentuntse* into "white cake".
2. Throwing pots and painting porcelain.
3. Cutting firewood and stacking wares in kilns.
4. Carrying pieces on planks.

Page 62 :
5. Small kiln for firing colored enamels onto porcelain.
6. Muffle kiln for decorating porcelain.
7. Choosing and packing wares.

Bibliothèque Nationale, Paris.

34-36. See captions page 61.







Right page,
37. Plate
c. 1740 - 1750
Diameter: 23.0 cm
The central rose lotus, and surrounding petal tips, as well as its stamens in green and yellow, were applied overglaze over an underglaze blue design. This decoration already incorporated lotus motifs, not only in the stylized bloom, but in details within each petal. The lotus being the symbol of Buddhism, indicate it probably was destined made for Siam at the beginning of enameling in Canton.

38. Charger
c. 1735-1740
Diameter: 38 cm
Transitional piece, with "rouge-de-fer" red and gold from the "Famille Verte palette, but in the pomegranate reserves: bouquets of flowers in the "Famille Rose" colors. This charger probably was special ordered by the Portuguese. They appreciated the black ground with green vegetal arabesques. The reverse has three large iron-red fungus li-chis. The base bears iron-red European numbers – certainly inventory marks .

• Two chargers (See Figures 42 and 44) of almost identical size, bear peonies of a very dense rose, which is shaded with white pigment to a paler rose. The palette of both, is very extensive. The charger on Figure 42 was dated at 1735 despite the gold "fleur de lys" band around the cavetto which might point to a later date. A leaf shaped reserve dominates the plate shown on Figure 44. It is of slightly later date: 1740-1750.

• The charger shown in Figure 45 (1735) is quite similar to that in Figure 42. Of note is the use of "bianco sopra bianco" or "white on white" in the reserves on the border.

• At the outset, a synthesis seems to take place, combining the "Famille Verte" and "Famille Rose" palettes. A case in point is illustrated in Figure 38. 1735-1740. The black ground with green arabesques was developed during Yongzheng. The iron-red and gold, hearken back to Imari. In contrast, the bouquets in the reserves are pure "Famille Rose." The reserves on this plate are intended to represent pomegranates. The bouquet in the top reserve is amusing, since it depicts roses, which Chinese enamellers had never seen. Obviously a European drawing was copied to depict rosebuds and thorns. But when it came to the fully opened rose, a peony is rendered, true to traditional Chinese convention!

• Beginning in the 1730s designs start appearing composed of very fine black lines. Collectively, these are known as "grisaille," as we discussed in Chapter VI. This type of decoration improved during the Qianlong years. On Figure 39 (1740) appears a shepherdess lolling languorously beneath a tree, under the affectionate gaze of a single sheep. This plate is an early example of the European engravings copied onto porcelain. A little gold is applied to the border.

• A whole series of religious subjects was made in the 1740s. They bear the same "grisaille" border design, with a displaying peacock, as is shown on Figures 40 and 41 (1740-1750). These particular plates, done very proficiently in two colors of gold, and iron-oxide red, probably were ordered by the Compagnie des Indes. In "China for the West," Howard and Ayers indicate that this formal border was popular starting just before 1740, through 1756.

Toward the end of the XVIII[th] century the black grisaille evolved to sepia, and sometimes other colors. Copies of European pastoral scenes and mansions, resemble miniatures (See Figures 89 and 90). For the American market, a farmer leaning against his cow is a goodl example of this genre. Excellent





Top: 39. Deep Plate
c. 1740
Diameter: 20.8cm
An early "grisaille" very fine black lines, replicating an European engraving of the period. Here shepherdess is depicted lolling languorously under a tree under the affectionate gaze of her single ward. A little gold is applied to the border and to the edge.

Bottom and top right page:
40. Dinner Plate
c. 1741-1750
Diameter: 29.1 cm
41. Dessert Plates
Diameter: 23.1 cm
"Grisaille" with iron-red and two shades of gold, probably made for the "Companie des Indes". Identical border, with displaying peacocks at three points, is found on many contemporary pieces. It is illustrated in Hervouët's section on religious motifs



Middle right page,
42. Charger
c 1735, Diameter: 39.4 cm
In center, branches bearing brilliant red-rose peony, with flowers and foliage in yellow, aubergine, and turquoise; brown in branches and in circular pattern on rim's ground. Four reserves contain "precious objects." Emerging fleur-de-lys in gold in the cavetto.
Reverse of rim is decorated with four flowers in iron-red.

Bottom , right page,
43. Charger
c 1730-1740, Diameter: 35.0 cm
The ground of this sumptuous charger is decorated with peonies in "bianco sopra bianco," creating a brocaded effect. All other decoration is in gold. A slightly larger charger, obviously from the same service, appears in the Mottahedeh collection.





examples of this pastoral icon are on display in the Philadelphia Museum of Art.

• A brilliantly rose-enameled lotus design is illustrated on Figure 37 (1740-1750). This plate first was decorated in underglaze blue at Jingdezhen, and then the brilliant rose enameling was added, probably in Canton, with touches of green and yellow. Barbara Harrisson in her "Later Ceramics in South-East Asia" uses this design as her dust jacket, indicating that it comes from a private collection in Sumatra. Her date of 1720-1725 is too early, as it could not have been made prior to 1728. Howard and Ayers in "China for the West" on the Mottahedeh collection illustrates identically designed underglaze blue octagonal plates which have been enameled with French arms. His date of 1745 is closer to the probable date of production, which ranges from 1740-1750. Since our example bears repeated lotus design, both in the underglaze blue, and in the added enameled petals and central blossom, one instinctively feels that it was destined for Buddhist consumption. This could indicate Siam or Indonesia rather than the Middle East or Persia. This is corroborated by the provenance of Barbara Harrisson's example.





• A charger with a "bianco-sopra-bianco" border and an anecdotal central scene, depicting Tsar Peter the Great of Russia, appears as Figure 46 (1750.) Peter the Great attempted to Westernize Russia by linking it with Europe through the Baltic. He founded the port, named after his patron saint, and now again known as St. Petersburg, and strove to build a commercial and eventually a defensive navy. To learn about Europe he traveled there incognito, under the name of Peter Mikhailov, arriving in Amsterdam during the summer of 1697. His plan was to work for a while in the shipyards as a common journeyman. He had himself driven to Zaandam, a small port which had been talked about by Dutch carpenters. There he met, by chance, an ironworker named Gerrit Kist, who agreed to house him in his small cottage and to keep his identity secret. The legend is that he bought clothes from a local boatman, and that thus disguised, reported for work with his adze. This disguise had little chance of success for Peter the Great was an enormous man, who towered over the Dutch. The commotion his presence caused, was so acute, that after eight days, to escape pestering by the curious, he had little choice but to regain Amsterdam. In 1717 Tsar Peter returned to Holland, this time in an official embassy. By then he had achieved many of his aims, and was then concentrated on increasing the power of his war fleet. During this visit he returned to Zaandam to study naval architecture in the shipyards of the VOC.
The Dutch were very proud of Peter the Great's visits. Our surmise is that Dutch sailors bought these plates to boast of their nautical preeminence. There are a number of these plates in various collections, but the charger illustrated is one of the largest known. Typically, Peter stands on



44. Dinner Plate
c 1740-1750 ,
Diameter: 39.2 cm
Reserve of huge white leaf dominates this plate. Central motif is of brilliant red-rose peonies, with bouquet of other flowers rendered in yellow, brown, turquoise, aubergine, and green. Ground is of flowering prunus and bamboo leaves in turquoise, aubergine, and brown. Black highlights are used throughout.



45. Charger
c 1735
Diameter: 31.8 cm
Note the *bianco sopra bianco* (white on white) enamel in relief on a white ground—used in the six small reserves around the rim. This European decorative fad, echoed in China, was popular around the middle of the XVIIIth century. Unusual in this example is the alternation of the pink and brown diapering around the rim.



46. Charger

c. 1750 , diameter: 35.6 cm

The Dutch were very proud that Tsar Peter the Great of Russia displayed considerable attention to them. In 1697 he visited the shipyards of the VOC disguised as a common journeyman, and in 1717 returned to Holland on an official visit.

A number of plates, not part of a set, always show the same scene-- although Peter graduates from a three-cornered hat to a crown.

It is felt this example, with its "bianco-sopra-bianco" border and gilt fretwork, was made at Jingdezhen, with the central anecdote being one of the early pieces enameled in Canton.



47. One of a Pair of Chargers

c 1750 & c 1800, diameter: 35.0 cm

These chargers pose a fascinating puzzle. The fine mosaic on the rim is that of a service bearing the arms of Cooke, of Clifton near Bristol, with Handen in pretence, which dates from 1750. However a much cruder vase, (in exotic turquoise, green, and yellow,) seems to have been enameled and refired later to conceal the heraldic device. Beneath this addition, it is possible to discern the original coat of arms from the green and orange plumage of the same quality as the rim.

The speckled green on the vase indicates an 1800 date



48. One of a Pair of Scalloped Plates

c 1750 & 1800, diameter: 23.0 cm

These two Dutch armorial plates are decorated in an interesting palette of overglaze blue and iron-red. The arms from Dortrecht, Holland, are those of van Linden quartering van Slingelandt. A griffin acts as supporter, while a swan with outstretched wings protects the ducal crown. The plates originally were decorated in overglaze blue. Around 1800 they were "clobbered" in Holland with the orange decorations



the shore of a river with "European" houses on the opposite bank. Besides him are a number of barrels, and he is directing a "European" workman to roll a barrel in his direction. There are always two small personages on his right, and a dog, possibly minute to emphasize Peter's great height. In the background stands Gerrit Kist's cabin.

We believe that these plates were decorated with the "bianco-sopra-bianco" border at Jingdezhen, but that the central representation is one of the first ones enameled in Canton. Our rationale is that, although all designs roughly copy the same engraving, there are various liberties in the achieving the details. This would not have occurred in the more formalized factories at Jingdezhen. Particularly fun, is that on the known examples, Tsar Peter is always depicted with a purple costume and cape. But he starts off with a three-cornered hat, which evolves into a crown, as shown in our example.

• One of a pair of chargers is illustrated in Figure 47 (1750 & 1800). These chargers pose a fascinating puzzle, solved by Margaret Kaelin Gristina, of the Chinese Porcelain Company. The fine mosaic on the rim is that of a service bearing the arms of Cooke, of Clifton near Bristol, with Hamden in pretence which dates from 1750. However a much cruder vase, (in exotic turquoise, green, and yellow,) seems to have been enameled and refired later to conceal the heraldic device. Beneath this addition, it is possible to discern the original coat of arms from the green and orange plumage of the same quality as the rim. A plate of the original non-clobbered service was sold at auction on 29 January 1987 at Sotheby's, but a sauceboat illustrated by Howard also shows the over-enameling. Most probably this extremely fine set was recycled, by having its armorial concealed by adding the opaque design. The speckled green indicates an 1800 date, as we shall see in Chapter XIV, Section 9.

• A pair of Dutch armorial plates shown in Figure 48 (1745-1755) have an interesting palette of blue and iron-red, both applied overglaze. The arms from Dordrecht in Holland, are those of van Linden

quartering van Slingelandt, with another, unidentified shield, in pretence. A griffin acts as supporter, while a swan with outstretched wings shields a ducal crown. David Howard in private correspondence indicates he has seen many pieces of this armorial service without the overglaze red, and that this color was "clobbered" onto part of the service at a later date, in Holland.

• A great effort was made by Canton's enamellers to copy European allegorical themes. One of the most frequently repeated was "The Judgment of Paris" (See Figure 53) (1748 - 55). It appears on almost every shape conceivable, in every color imaginable, and was produced in the mid-XVIIIth century for several decades. The original was a painting by Rubens, now in Dresden, but the engraving from which the enamllers drew their inspiration has not been successfully identified. Possibly it was one supplied by the *Compagnie des Indes*. In any event, it was faithfully copied and recopied. Paris sits as a toga-clad shepherd, carrying what purports to be a crook. His spotted Dalmatian lies besides him. The trio of naked goddesses: Juno (Hera) hides her nudity while her peacock stares, Minerva (Athena) looks muscular and warlike in her helmet, and both look toward Aphrodite (Venus) demurely receiving the golden apple, which added fuel to the Trojan War. The unexplained member of the assemblage is the Cupid on the right, who seems to be tugging at Aphrodite's already scant cladding. Conceivably Rubens lifted the cherub from some other composition but he always appears in the scene. The dating of this particular example is due to the scroll and shell decorating of the border. David Howard in private correspondence indicates this was first known in 1745 and probably not after 1755. A plate with a similar motif was recovered from the *Geldermalsen* cargo which sank in 1751.

• A trio of platters, illustrated in Figure 49 and 50 (1750-1770) are carefully potted copies of silver models, with their cut corners, and rounded indentations. The blue is underglaze cobalt. Overglaze enamels, including iron red and gold diapering, are carefully applied, pointing to integrated production at the Jingdezhen source.

Bearing a tame singing bird on a pillow, a page approaches his mistress. Wisteria in bloom dangles from green pine boughs. Note the huge passion flower, in rose and yellow, which shortly developed into a key feature of the "tobacco leaf design." This particular design was copied on Bow china in England. Mudge[4] illustrates an identically decorated sauceboat which belonged for many generations to the Van Cortland family.

• In mid-XVIIIth century the brown glaze of the Ming period, which had been revived in Kangxi's day, again regained popularity. As mentioned in Chapter VII, this brown became known as Batavia glaze, because of its popularity with the Dutch. The French called it "café-au-lait." On the bowl shown in Figures 65 and 66, (1750-1760) exterior reserves, as well as the white interior, have been painted brightly with bouquets of flowers.

• Dinner services, of which the soup plate in Figure 68 (1750-1770) is illustrative, were produced in large numbers. This charming landscape uses gold lavishly, as it does thick white enamel for the white peonies. The modified "fleur-de-lys" border points to the last third of the XVIIIth century.

• The peacock beneath a couple of bamboo stems shown in Figure 74 dates from around (1750-1765). A pair of gold bamboos silhouetted against the blank greenware background was a popular motif. Examples also are known of spotted deer framed by similar bamboos.



Left page,
49. Platter
c 1750-1770
Diameter: 44.8 x 38.1 cm

Bottom,
50. Serving Plates
Diameter:
33 x 25.7 cm.
The huge passion flower, which looms so large on "tobacco leaf" patterns, first makes its appearance on this design. A pageboy bears a bird perched on a cushion toward his mistress, seated in an exotic garden, surrounded by wisteria blooms dangling from pine tree boughs.
From the rim, the total integration of underglaze cobalt flowered arabesques, with iron-red and gold diapering, suggests that this finely molded cut-cornered service, copied from a silver model, was manufactured and enameled entirely at Jingdezhen. There are no decorations on the reverse of the rim, as is usual in "tobacco leaf" pieces.
Mudge illustrates an identically patterned sauceboat descended in the Van Cortland family. This design was copied by Bow in England.



51. Serving Platter

c 1760-1770, diameter: 46 x 39 cm

A thirst for "chinoiseries" made "tobacco leaf" a popular design in England and Portugal. Variations later occurred on this original design, with the introduction of squirrels, phoenixes, and female personages. In what are termed "pseudo tobacco leaf," different colors are found. George Washington is thought to have owned pieces, a tureen cover surviving. This design later was copied in England as its porcelain manufacture bloomed.



52. Serving Platter

c 1760-1770, diameter: 46 x 39 cm

In ""tobacco leaf" design, cobalt blue is underglaze, with all other enamels including gold, applied over the glaze. Deliberately irregular edge scallops are calculated to enhance the design and indicate that both potting and enameling were produced at Jingdezhen.

As usual with "tobacco leaf," the rim's underside is ornamented with four sprigs in underglaze cobalt and overglaze iron-red.



53. Soup Plate

c 1748-1755, diameter: 22.7 cm

"The Judgment of Paris" based on an original painting by Rubens. Paris sits as a toga-clad shepherd, carrying what purports to be a crook, with his spotted Dalmatian beside him. Juno hiding her nudity while her peacock stares; Minerva looking muscular and warlike in her helmet. Both are looking at Aphrodite, who is just accepting the golden apple that helped fan the Trojan War. The incongruous Cherub seems not only to be defying gravity, but also to be tugging at Aphrodite's already scant cladding. Of all European engravings copied, the "The Judgment of Paris" was the most popular.



54-58. Punch Bowl

c 1770-1780, diameter: 41; Height: 17 cm (Five views)

On the exterior, a robin's egg blue ground sets off two major and two minor reserves. The bowl's body, beneath the blue ground, is pebbled (known as "chicken skin") to heighten its reflectivity to candlelight. The palette used, sometimes referred to as "Mandarin," is composed of an extraordinary combination of puce (aubergine) and orange, to which have been added rose, and a number of brilliant greens.

The interior band on this bowl is unusually wide. The black areas, originally silver, have tarnished. They are dappled in gold. The iron-red band has a Grecian key in gold. The reserves, filled with birds and boughs, are separated by the robin's egg blue enhanced with "cracked ice" motif. The interior garlands are topped by butterflies flitting toward the central medallion Strong echoes of Meissen are present in the rose bouquets, and in the rose-red diapering, both on the interior and exterior decorations.

59-61.
Punch Bowl
1760
Diameter: 39.7; Height: 17.5 cm
(Three views)
The bowl's surface is slightly rugose, a type of potting known as "orange peel." Legend has it, that this "orange peel" surface, although considered a defective glaze by the Chinese, was prized by Britain and its colonies, since it shimmered by candlelight. Many examples of this design of multicolored peonies are known, starting around 1750. The "orange peel" potting began somewhat later. This particular bowl is reputed to have belonged to the Peale family, of painting fame, and to have been in America since before the Revolution











Left, 62. Charger
c 1760-1785,
Diameter: 48.5 cm.
This huge platter, originally had a companion mazarene, which is lost. Because of its very fine design in rose and gold, it probably was destined for the Continental market, possibly French. Note the passion-flower motif in the field of other blooms.

Right, 63. Charger
c. 1760-1785 ,
Diameter: 44.5cm.
This huge platter, miraculously has maintained its companion mazarene intact. This sieve was used on the Continent for serving meat and fish, so juices could drain. Its polychrome design, including yellow and dull green, also point to the Continental market.
Note the little orange bats at the edge of the rim pattern. The flowers in the central medallion are Meissen-inspired.

• The huge platter illustrated on Figure 62 (1760-1785) measuring 48.5cms in diameter was made to contain a mazarene, although this companion sieve has been lost. From its very fine design in rose and gold, with a passion-flower, we can tell that it was made for the Continental market, probably French.
• Another huge plate illustrated on Figure 63 (1760-1785) measures 44.5cms in diameter and miraculously still has its mazarene intact. This sieve was used in order for fish or meat to drain. From its polychrome design, including yellow and dull green, we can surmise that it also was made for the Continental market. Its central flower bouquets and its diapering are very much Meissen-inspired. Note the little orange bats at the edge of the rim pattern.
• The large serving platter illustrated on Figure 64 (1760-1785) measures 46cms in diameter, and is known to have been made for the Swedish market. Decorated only in overglaze cobalt blue and gold, this royal platter bears a finely detailed central bouquet.
• Another great bowl, of 39.7cms in diameter, is shown on Figures 59- 61 (1760). The texture of the glaze is "orange peel," a rugose surface which came into currency around 1760. This bowl, decorated with huge peonies, is reputed to have been in the Peale family in America since before the Revolution. Its multicolored peonies are ornamented with excellent gilding. Note the difference in the shading of the rose between this example and that in the earlier Figure 45.
• Figures 51 and 52 (1760-1770) illustrate a pair of serving platters from a "tobacco leaf design" export service, dating just after mid-XVIII[th] century. This is the boldest design ever produced for export, even lusher than exotic pieces for the Portuguese and Brazilian markets. Note that the scalloping around the platters' edges is calculatingly irregular to integrate the potting and the decoration. Cobalt blue is underglaze, with other enamels, in an extensive palette, applied overglaze. Gold is used lavishly. The total unity between potting and decoration suggests that this service was made entirely at Jingdezhen.
Four flowering sprigs in cobalt and iron-red can be found on the reverse, which is usual for most "tobacco-leaf" services. Unlike Japanese wares, the reverse of Chinese services normally were left undecorated. George Washington is thought to have owned a "tobacco leaf" service, of which a single tureen cover survives.
This original "tobacco leaf" design was elaborated upon, over decades, with addition of squirrels, phoenixes, demurely



Opposite,
64. Charger
c. 1760-1785,
Diameter: 46.0cm
This large serving platter is known to have been for the Swedish market. Decorated only in overglaze cobalt blue and gold, this sober royal platter bears a finely detailed central bouquet.





65, 66. Bowl c. 1750-1760 , diameter: 19.5; Height: 9.0cm.
Brown "Batavia glaze" was revived from Ming days during Kangxi's reign. In this Qianlong example, exterior reserves and interior of bowl are gaily decked out with bouquets in the full "Famille Rose" palette.

Right page, above, 67. Plate after 1767, diameter: 23.0 cm.
This finely drafted octagonal plate, with its bowing swains and demure fan-waving damsels, bears the arms of Topham of York quartering Boynton, although the confused heraldry leads D. S. Howard to a complicated review.

Right page, bottom, 68. Soup Platec. 1750-1770, diameter: 23.2 cm.
Such dinner services were produced in large numbers. Note lavish use of gold, including rim edge, and "bianco sopra bianco" used for the white peonies. Also note the modified "fleur de lys" or "spear points" in the cavetto.





dressed Chinese ladies, ripe bursting pomegranates, etc. Much has been written about the huge rose-red passion flower, and the fact that its leaves are not those of the tobacco plant. "Tobacco leaf" was copied in England in the early XIXth century. Studying the boldness of this original design, one intuitively feels that it stems from a European source; but no evident link to a foreign designer, such as another Cornelis Pronk, has emerged. Another distinctly new "tobacco leaf" pattern appeared around 1810, which is considered in Chapter XIV, Section 3 (See Figures 104 through 108.)

• The small hexagonal armorial plate shown in Figure 67 (after 1767) measures only 23cms from tip to tip. It has a finely drafted effete central design of a bowing swain and a demure damsel, with a gift bearer kneeling before a fan waving maid, all in a garden of banana trees and rocks. It is amusing to quote Howard, for it illustrates the complexities of heraldry on armorial porcelain:

"The arms painted are those of Topham of York, Argent, a chevron gules between three pewits' heads erased sable, quartering Boynton, Or, a fess between three crescents gules, with the red hand of Ulster denoting a baronet. The coats have been transposed, clearly through incorrect instructions being given, as the crest is correct for Boynton: a goat passant sable, guttée d'eau, beard horns and hooves, or: motto 'Virtus radix honoris."

Sir Griffith Boynton, 6th Baronet, M. P. for Beverley and Sheriff of Yorkshire in 1771-1772, married in 1762 in York Minster Charlotte, the eldest daughter of Francis Topham, a judge of York. She died in childbirth in September 1767, and he married in 1769 Mary Heblethwayte, whose three sons succeeded him in turn. As painted, the service was made for a descendant of Topham and Boynton, but this is unlikely and the intention was probably Boynton impaling Topham – possibly after her death in 1767 and before Sir Griffith's second marriage."

• Punch bowls became popular starting in the 1750s to 1760s. The example shown in Figures 54 to 58 is unusually large, 41 cms (16 ins.) for its date, which is probably 1770-1780. Its potting provides "chicken skin" around the exterior reserves, a granulation which played well in candlelight. The robin's egg blue of the ground is unusual.



69. Tea Caddy
c. 1780 - 1800
Height 12.1 cm
Molded tea caddies came into vogue at the end of the XVIIIth century. This example is decorated on both faces with identical riparian scenes in the "Mandarin" palette, using purple, violet, rose and orange, with touches of green. On both ends birds are flitting through trees in bloom, in iron-red and black.

One can detect Meissen influences everywhere: in the rosebuds strewn all over, and in the scalework. The personages busily feasting are painted in an extraordinary combination of colors, including orange iron-red, brilliant green and aubergine. This last color, sometimes closer to "puce," continued to be used until the turn of the century. This palette is sometimes called "Mandarin". Provenance for this bowl is reputed to be English.

• A tea caddy, illustrated in Figure 69, (1780-1800) is decorated in the late XVIIIth century "Mandarin" palette which started around 1775. A plainer tea caddy for the American market appears in Figure 83.

• A pair of soup plates in the "Mandarin" palette is illustrated on Figure 73 (1780-1800). The medallions containing miniature landscapes became common around the end the XVIIIth century. Note the aubergine dappling and the vignette containing rosebuds, both favorites of Meissen.

• A spectacular monochromatic glaze developed under the Qing was the "sang-de-boeuf," or ox-blood red. Both deep dish and flared bowl shown on Figures 70, 71 (1735-1795) bear Qianlong's *nian-hao*, indicating they were made for the domestic market.

Compare the low controlled reflectivity of these examples to the very bright glaze of "sang-de-boeuf" made for export in late XIXth century shown in Figure 255.

• Of the several monochrome glazes developed under the Qing, one of the most original is a "shocking pink," dating from Yongzheng. The lamp shown on Figure 72, (1735–1795) probably dates from Qianlong. This glaze again was reproduced in the last third of the XIXth century.

Deliberately, there are few XVIII[th] century armorial devices in these examples, for a full-fledged description of them merits an entire book, and there are several masterful texts already in print.

Armorials services designed specifically for the American market, only nine are known. Most Democratic merchants were content with just their initials. Demand for specific types of decorations prompted merchants to secure orders based on samples. At Henry Francis du Pont's collection, at Winterthur in Delaware, is a plate with several examples of different borders, colors, and pseudo armorial shields, from which a patron could mix and match and choose an individualized pattern for his own service. Such orders normally took several years to secure during this period.

Even more Democratic wares were made after the turn-of-the-century, and only a few armorial pieces. These will be addressed in Chapter XIV. The transition between Qianlong and Jiaqing was imperceptible. In effect, Export wares which evolved through the XVIII[th] century, continued their progression into the XIX[th] century.







70. Flared Bowl
c. 1735-1795
Diameter: 15 cm
Height: 7.5 cm.

71. Deep Plate
c. 1735-1795
Diameter: 16.5 cm.
Both pieces bear Qianlong's *nian hao* in underglaze cobalt blue. These are "sang-de-boeuf" monochromes not intended for export.

72. Baluster Vase
Converted to Lamp
c. 1750
Height: 23 cm.
"Shocking Pink" glaze developed during Yongzheng, and continued for a few years. It was reintroduced in the last third of the XIX[th] century.



73. Soup Plate

c 1780 - 1800, diameter: 23 cm.

These soup plates, made toward the end of the XVIIIth century, are decorated with domestic scenes in the "Mandarin" palette, using purple, violet, and orange, with touches of green. In the edge reserves, landscapes are rendered in orange. Also, in the edging, both the aubergine diapered areas and the reserves with rosebuds are echoes of Meissen sensibilities.



74. Soup Plate

c. 1750 - 1765, diameter 23 cm.

A pair of bamboo stalks in gold against the slightly greenish tint of the porcelain, without any armorials, indicate a date past the mid-century. Amidst exotic flowers and rocks, a strutting peacock looks, open-beaked, over its shoulder. The same design concept appears with a spotted deer instead of the peacock.

XII. «STARS AND STRIPES» IN CANTON

As British colonial subjects, Americans were forbidden from dealing directly with China and could buy Chinese porcelains only through the Mother Country. Success of the American Revolutionary war, however, brought an end to this exclusion. Eventually, in the XIXth century, almost three centuries after the start of European commerce with China, Yankees grew to dominate the Chinese porcelain market.

1. The Voyage of the *Empress of China*

The first ship to sail from America to Canton was the *Empress of China*, in 1784. She was owned jointly by Robert Morris, the premier Philadelphia merchant who had been instrumental in financing the Revolution, and a group of New York businessmen represented by Daniel Parker, and carried a cargo of ginseng, cordage, wine, lead, iron, and a few Spanish dollars. Captain Green was in command. In the ship's company were forty-two men, including a surgeon, carpenters, a cooper, a gunner, and several boys. The ship displaced but three hundred and sixty tons, (less than one-hundredth the size of XXth century Atlantic liners.) *The Empress of China* sailed down the Hudson from New York on February 22nd, Washington's birthday. Clearing the harbor she saluted the grand battery with thirteen guns, receiving twelve in return.

Thus began the *Empress of China*'s long journey to the Orient, inaugurating American trade with China. Certainly, the ship's owners believed there were profits to be made, but none dreamed of the lucrative returns the China trade was to bring. Furthest from their projections was the influence their initiative was to exert, or the following it would attract For the first time, the new United States was trading on its own, freed from British monopolistic trade restrictions. It is worth remembering that this maiden voyage coincided with Lord Macartney's mission to Peking, which was covered earlier.

To render the pace and customs of the times, there is no better account than that contained in Dorothy Schurman Hawes' "To the Farthest Gulf" written in 1941[1] from which paragraph have been extracted freely:

> In addition to the officers and crew, two supercargoes were in charge of commercial interests of the voyage: Major Samuel Shaw of Boston and his friend, Mr. Thomas Randall, both former officers in the American army during the Revolution. Major Shaw had been aide-de-camp to General Knox, commander of the artillery, and served with distinction throughout the war; he was highly thought of by his superior officers and has been described by contemporaries as a man of refinement and education, with a high degree of honor, an agreeable companion, generous and of sound judgment. His Journal, relating his experiences on the *Empress of China* and subsequent voyages, is by far the best account written by an American of the existing trade conditions in China and India and is an invaluable source of information concerning the East India trade. On their second expedition, Shaw and Randall bore titles of consul and vice-consul, respectively, at Canton– the first American officials east of the Cape.
>
> The *Empress of China* sailed first to Praia on the island of Sao Tiago, in the Cape Verde Islands, off the Western coast of Africa, where she remained for six days until her upperworks could be repaired. While there Shaw, Randall, and Captain Green saw much of the island and paid a call on the commandant of the fort, a Portuguese, who, after he had received a five dollar anchorage fee, hinted that a "compliment" for himself would not be out of order. Other visitors to the island had reported that the Portuguese were great rogues and sharp in barter. In the harbor lay a French brig crowded with naked blacks bought for five crowns a head in Senegal and doomed for market at the Cape, where the demand was great. Before sailing, Captain Green took on board a plentiful supply of water, fruit and livestock.
>
> From Sao Tiago, the *Empress of China* proceeded south, rounded the Cape of Good Hope and, on July 17th, arrived at the Straits of Sunda, in the Java Sea. There she came upon two French ships at anchor, the *Fabius* and the *Triton*. The former was carrying cannon and supplies for the Dutch at Batavia, while the latter was bound for Canton, under the command of Captain d'Ordelin. In the course of calls between ships, the captain of the Fabius told the Americans that he had fought under Admiral de Grasse at Chesapeake and had been at the surrender of the British forces to the American and French at Yorktown. M. d'Ordelin gave them the news that Lafayette had received the order of the American Society of the Cincinnati, an honor with which all France was much pleased. Captain Green decided to sail for Macao in company with the French captain who had already made the trip eleven times. But before weighing anchor a garden of oats, corn, beans, peas and potatoes was planted on the uninhabited Mew Island and the gentlemen of the two ships toasted this undertaking in Madeira and champagne.
>
> On the 24th of August they reached Macao, where the Americans were entertained by the French and Swedish consuls and where Major Shaw took the opportunity to distribute copies of the treaties existing between the

United States and friendly European nations. On the 25th, having received a *chop*, and with a Chinese pilot on board, the *Empress of China* saluted the *Triton* and set sail for Whampoa, where she arrived three days later, six months out from New York, without mishap and with all hands in good health.

Chops issued at Macao were countersigned at the Bogue Forts. As the *Empress of China* advanced slowly upstream carrying the first American flag to be seen in those waters, she was greeted with salutes from the foreign fleet at anchor along the shore, their tall spars, rising above the junks pressing in on them. Small boats were sent out to greet the newcomers; the French helped the vessel anchor at a good berth, the Danes and Dutch sent officers to call, and the British an officer to welcome the flag in a new corner of the world. The calls were returned. "On board the British (vessel)," wrote Major Shaw, "it was impossible to avoid speaking of the late war. They allowed it to have been a great mistake on the part of their nation—were happy it was over—glad to see us in this part of the world—hoped all prejudices would be laid aside, and added that, let England and America be united, they might bid defiance to all the world.

Friendly interest of the Europeans was of great help to the Americans in expediting their introduction into the Chinese system of doing business. The British, overlooking the "late war," and as yet with no inkling that the American free trade was to put their powerful East India Company out of commission, were most cordial. The French, still feeling the Americans more or less their protégés, not only insisted that Major Shaw and Mr. Randall stay in their factory, but helped to establish the American factory.

Before a foreigner could transact any business it was necessary to secure a Chinese merchant to act as guarantor for his ship. In the event no individual would accept this office, either because the cargo did not seem profitable or because the ship's funds were insufficient, the Co-hong as a body were obliged to assume the responsibility. In the case of the *Empress of China*, Pwankeiqua became security merchant and thus bound himself as liable to the authorities for the conduct of the Americans.

In 1784, the members of the *Co-hong* numbered eight. This body of merchants possessed great powers and no other merchant in Canton was allowed business dealings with the foreigners unless under their chop. They were accountable to the authorities for any infringement of regulations on the part of the "outer barbarians" and were the intermediators between the government officers and the Europeans, who were not permitted to address any communication to the officials except through a member of the Co-hong and then only in the form of a respectful petition. The commercial character of these merchants was high and their integrity taken for granted, as many Americans and others have testified.

Many of the *Co-hong*, notably the famous Houqua, made tremendous fortunes. (It has been estimated that Houqua was worth twenty-six million dollars at the time of his death, {after many years' association with Russell & Co.}) Others suffered banishment, even death, for incurring the displeasure of the Viceroy. They were all compelled to pay huge taxes, ostensibly for the relief of the poor, for repairing dams, or other civic projects, but most of the duties levied went to enrich the Imperial exchequers and very little to alleviate the burdens of the masses or to improve the community.

After Houqua, Pwankeiqua was the second most prominent member of the *Co-hong* and was particularly popular with the Americans. At one time he paid five hundred thousand dollars to the authorities for the privilege of retiring, but when a new Viceroy arrived in Canton he was ordered to resume his office as head of the Co-hong. Both he and Houqua owned large estates across the river near the Honam temple and both entertained foreigners in their beautiful gardens which were laid out with fish ponds connected with "airy and fairy-like bridges" and were shaded with palm, orange and other fruit trees. Pwankeiqua, the oldest partner in the Co-hong, was held in great regard as a man of letters and because of honors conferred by the Emperor was entitled to three flagpoles with the Imperial flags in front of his residence. In 1819, he was made a member of the Massachusetts Agricultural Society. He died in 1824, leaving an estate of ten million dollars.

When at the end of the season all foreigners had to leave Canton, contracts (for tea) were made for the next year, sometimes at fixed prices and sometimes at opening prices. These contracts ran into hundreds of thousands of dollars but no written agreement was ever drawn up, nor was anything sealed or attested. A willful breach of contract was never known to occur. In fact, so proverbial was the honesty of the *Co-hong* that there was no such thing as a receipt or a check book and large amounts of money were carried to and fro by the compradores.

When a ship arrived at Whampoa the *Hoppo*, accompanied by the Co-hong, went out to inspect and measure her. It was the custom to give this official presents when he came on board, which Americans failed to do. When the *Hoppo* asked for his *sing-songs* he seemed displeased that none had been brought, but said he would overlook the matter since it was the *Empress of China*'s first voyage to the Celestial Kingdom. He enjoined the officers, however, not to overlook the matter a second time. The tax was about four thousand dollars per vessel regardless of size and in addition each article was assessed, but the Chinese, whether buying or selling, paid the duty on goods. After a ship had been measured, the security merchant took out a permit for unloading and the *linguist* provided two *sampans* for carrying the cargo to Canton. Merchandise was discharged under the watchful eyes of mandarins hovering nearby in their boats. At Canton everything was tabulated and when that was done the supercargoes were at liberty to sell, the choice of goods going to the *Co-hong*, the residue to the small merchants from whom the linguist collected duty and settled with the ship's guarantor.

Pwankeiqua offered Shaw and Randall a hundred and fifty dollars a *picul* (roughly 132 lbs) for their ginseng, a disappointingly low price compared to what it had brought the season before. A European friend advised them not to sell at once but to wait and exhaust the patience of the Chinese, a difficult thing to do, as Randall remarked. Another member of the *Co-hong* put the bid up to a hundred and fifty-five dollars which was accepted, although the price had later to be reduced because the bulk did not prove equal to the sample. Randall wrote to Alexander Hamilton that the ginseng had not been picked at the right season and was not properly culled and garbled to suit the Chinese taste. The remainder of the cargo was sold for about cost; the cordage and wine to the Europeans, and the lead and iron, etc., to the Chinese.

The *Empress of China* sailed from Whampoa on December 28th, 1784, with all hands on board except Thomas Randall, who remained in Canton in the interests of Major Shaw and himself. When Major Shaw arrived in New York on May 10th, 1785, he discovered that Daniel Parker had gone to Europe, bankrupt, so the accounts were settled with Thomas Fitzsimmons and Gouverneur Morris, attorney for Robert Morris. After the settlement was made there was a profit of over thirty thousand dollars, more than twenty-five per cent of the original capital employed.

2. Conditions in Canton at the end of the XVIII[TH] Century

In 1784, the British were dominant, in the China trade followed by the Dutch; Portuguese and Spanish trade were steadily declining; Imperialists (Austrians) had a company which was teetering on the brink of closing; Swedes and Danes, as well as the French, now limping without their *Compagnie des Indes*, made their profits from smuggling tea into England . . . until Parliament reduced the duty on that profitable luxury.

Until the Americans' arrival in Canton there was no such thing as free trade. Chinese dealt exclusively through the *Co-hong*. The British East India Company's monopoly, granted by the Crown, refused to allow competition from independent traders. It not only dominated the home market in Britain and her colonies, but also controlled the "country trade," that is, the transport between China and India. Danes, Imperialists, Swedes, and Dutch had regular establishments, and the French maintained a permanent consul, although he was not recognized as a government official by the Chinese. Americans were far from home and without ports of refuge such as those established by the European in Macao, Manila, Malacca, Batavia, Sumatra and the Indian ports. To their advantage, was their total inexperience-- for they had no past burden of history, such as Portuguese depredations, or British and Dutch imperialism. While Europeans were compelled to pay for cargoes in silver coinage (specie,) Americans bartered for teas and silks with produce from their own country, furs collected in the Pacific Northwest, sandalwood from Hawaii, sea slugs from the Pacific archipelagoes, etc.

The original friendly attitude of the British later altered considerably , as directors of the East India Company grew alarmed at the increasing proportion of American commerce in China. By chance, the Americans established themselves on the Canton market at an auspicious moment. The reign of Emperor Qianlong was drawing to its close, bringing with it a slackening of Qing administration. Also, the British soon were to be absorbed by the Napoleonic wars and conquest of their foes' overseas possessions.

An important factor in the success of American trade was the caliber of its crews, composed of young New Englanders from farming or seafaring families. American youths, generally in their teens, went to sea of their

own volition, driven by a sense of adventure, by the possibility of advancement, and by the opportunity of making more than an ordinary living. Since crew members were allowed to trade on their own account, they were therefore vitally involved in the outcome of their voyage.

As the years passed, the supercargoes' role was minimized by the opening of American resident trading firms. The first of these was Shaw and Randall. Major Shaw's untimely passing at age 40, brought this venture to an early conclusion. In 1803 Perkins & Co. was founded. This was followed by: Olyphant, Russell, Bryan & Sturgis, Heard, and Wetmore. Eventually the dominant American concern became Russell & Co., which absorbed Perkins, and Sturgis. Houqua, one of the notable *Co-hong* merchants, in time devoted his energies exclusively to Russell & Co. (Eventually Houqua amassed a large enough fortune for him to invest in United States railroads being rushed across the continent, the first Chinese to do so.)

Following the Taiping Rebellion, which will be covered in the following chapter, the locus of commerce shifted from Guangzhou to Shanghai. There exist fine paintings of the new offices of Russell & Co. on the new riverfront of Shanghai. But enameling of porcelain remained in Canton. Profits of the China trade, however, lay not in selling to the Chinese, but in buying teas for home consumption. For emphasis, we should repeat that porcelain was but a very small fraction of the overall trade.



K. Bordaloue
c 1811 ; Height 15 ; Length 25 ; Width 11 cm
Feminine urinals, boudaloues were named after Louis Bourdaloue, a Jesuit of the Louis XIV era, notorious for his interminable sermons. With its classical decoration and unique yellow, this bourdaloue was ordered by the Chew family of Philadelphia.

XIII. CHINA IN THE THROES OF THE XIXTH CENTURY

1. Trade in the Aftermath of the Napoleonic Wars

China's respite from foreign pressure during Emperor Jiaqing's reign (1796 - 1820), was not because King George III had been awed by Emperor Qianlong's mandate handed to Macartney. Rather, Napoleonic Wars[1] left the Europeans little energy for an expansive policy in China. America took advantage of this hiatus to become firmly ensconced in Canton.

Within a year of Napoleon's defeat at Waterloo, the British dispatched another embassy under William Pitt, Lord Amherst. Amherst's 1816 mission to Emperor Jiaqing, like Lord Macartney's, sought open ports, establishment of a diplomatic presence, and open trading. His second in command was Thomas Staunton, who had been a page in Lord Macartney's earlier mission, and had spent twelve years as British Commissioner based in Macao. The embassy was received with considerable offensiveness by the Qing. Amherst, exhausted by his long journey and by Chinese insistence he perform the *kowtow*[2] at an imperial audience the morrow of his arrival in Peking, requested more time to prepare. He was first threatened and manhandled, then humiliatingly expelled from China[3].

Jiaqing's successor, Emperor Daoguang (reigned 1821-1850,) was well-meaning but ineffective. He was overwhelmed by a huge population increase with no corresponding increase in public revenues, leading to mass poverty. By 1825, he realized that so much Chinese silver was going to pay for Western opium that the national economy was being further eroded. Although opium trading was restricted to the southeastern coastal regions, its effects were being felt far inland. In the 1820s, about 2 million taels of silver were flowing out of China each year; by the early 1830s, the annual figure was 9 million taels (A tael weighed approximately 37.5 grams of silver.)

Scarcity of silver meant that its price rose in relation to copper. Peasants, who earned their livelihoods in copper currency, had to pay their taxes in silver. Thus, a rise in the value of silver meant in effect that peasants steadily were paying ever-increasing taxes. A string of 1,000 copper cash had been roughly equivalent to 1 tael of silver in Qianlong's reign; 1,500 in Jiaqing's reign; and 2,700 in Daoguang's[4].

The silver shortage worsened in 1834 after the British Parliament ended the East India Company's monopoly of trade with Asia. Freedom of trade threw Chinese commerce open to all comers. Consequently, the number of ships from Europe and the United States increased, as did opium traffic. Hence, demand in China for silver specie also inflated. This crisis for China was further exacerbated by a worldwide silver shortage. Foreigners, conserving their precious resources, bartered for Chinese goods, avoiding the use of silver.

In 1834 there arrived in Canton, the Lord Napier, the British crown's first Superintendent of Trade in China. Following abolition of the East India Company's monopoly, the British Government was now asserting its role. As an officer of the crown, Napier refused to conduct relations through the *Co-hong* merchants, but insisted on dealing directly with the local Guangzhou Governor General. Qing officials responded that "great ministers of the Celestial Empire are not permitted to have private intercourse by letter with outside barbarians." Outraged, Napier forced his fleet up the Bogue to Canton. Only his death from malaria prevented an outbreak of serious fighting. Opium imports meanwhile continued to rise, passing from 30,000 chests in 1835 to over 40,000 in 1838.

Jiaqing's strict prohibitions on opium dealing, of 1800 and 1813, had not been effective, and Daoguang now sought a more successful alternative. In 1836 he requested his senior officials to advise (memorialize) him on the opium issue. Predictably, their advice was split. Those who advocated legalization of the opium trade pointed out that it would end corruption and blackmailing by officials, and that steady state revenues would be gathered through tariffs. If culture of opium was started locally, Chinese opium gradually would squeeze out that of foreigners, grown in India and Turkey. Other officials, however, considered this view pernicious. They argued that the Chinese did not need opium, whether domestic or foreign. Jiaqing's prohibi-

tions, they felt, far from being abandoned, should be pursued with greater rigor. In 1838, after evaluating all recommendations, Emperor Daoguang rendered his decision: the opium trade must be stopped. To enforce this decree he chose Lin Zexu, then fifty-four, and ordered him to proceed to Canton as a specially appointed Imperial Commissioner to end the opium trade. Commissioner Lin reached Canton in early March 1839.

Commissioner Lin, with uncharacteristic energy for a mandarin, threw himself into stamping out the narcotic traffic by emphasizing Confucian values and mobilizing the local Manchu administration. In public proclamations, he stressed health dangers of smoking opium, and ordered all smokers to hand over their contraband and pipes within two months. By mid-May 1839, over 1,600 Chinese had been arrested, about 35,000 pounds of opium and 43,000 pipes had been confiscated. In the following two months, Lin's forces seized a further 15,000 pounds of the drug and another 27,500 pipes.

With the "foreign barbarians," Lin used a similar combination of reason, moral pressure, and suasion. He first summoned Canton's *Co-hong* merchants, interviewing them personally in March. Lin upbraided them for falsely stating that prominent British merchants-- such as William Jardine and James Innes—were not opium traders, when the contrary was public knowledge. He ordered the *Co-hong* merchants to pass on his instructions to the foreigners to hand over thousands of opium chests in their possession and stored in hulks at Lintin Island (the main trading point for opium.) Further, all "barbarians" were to sign pledges forswearing future opium trading. Lin carefully measured his policies to avoid armed conflict. Acutely aware of his naval inadequacy, he did not care to move rashly against foreign ships bristling with cannon. But he felt he could bring enough pressure to bear on the foreign community to force it to yield, though he never offered compensation for opium contraband to be handed over.

Trying to reason with the foreigners, Lin urged them to carry on their legitimate trade in tea and silk, and to desist from harming the Chinese people. His exhortations fell on deaf ears. Although frightened *Co-hong* merchants begged them to yield, foreign traders first explained that they only handled opium on consignment for others, thus were unable to hand it over. They then offered to give up a token 1,000 chests. Lin, furious, on March 24, 1839, ordered the Hoppo to stop foreign trade completely. Every Chinese, whether staff or servant in the *hongs*, was ordered to leave foreign employ. All 350 foreigners in Canton, including the British Superintendent, Charles Elliot (Napier's successor,) were blockaded in their "factories". Although food and water were available, they had to cook and fend for themselves. It was an anxious time for them, compounded by gongs and horns Chinese troops kept sounding through the nights. After six weeks, the foreigners agreed to surrender 20,283 chests of opium. Only when Commissioner Lin had taken delivery, was the blockade lifted and most foreigners were allowed to leave the *hongs*.

Carefully Lin supervised the transfer of all opium to Chinese hands, even living on a boat in April and May to be near the action and to prevent cheating or theft. To destroy close to 3 million pounds of raw opium, he ordered the digging of three huge trenches. Five hundred laborers, supervised by sixty officials, then broke up the large balls of gummy opium and mixed them with water, salt, and lime until they dissolved. Then, as large crowds of Chinese and foreigners looked on, a creek was diverted and the murky mixture was flushed out to sea. As to the foreigners who had lived through the blockade and now watched the proceedings, Lin wrote in a memorial to Emperor Daoguang, that they "do not dare show any disrespect, and indeed I should judge from their attitudes that they have the decency to feel heartily ashamed".

2. The First Opium War

War pressures between China and Britain now were growing inexorably. One factor was that foreign dealers, having heard echoes of debates at court between 1836 and 1838, had convinced themselves that opium consumption was about to be legalized. In this belief, they had stockpiled huge amounts. When Daoguang's tough prohibitions of 1838 began to take effect, they were dangerously oversupplied. Their glut of drugs, they had handed to Captain Charles Elliot, British Superintendent. He in turn had yielded their enormous stock to Commissioner Lin. Far from being properly "ashamed" as their opium drifted out to sea, merchants now believed they could pressure the British government for financial redress.

As noted above, Superintendent Elliot, was a representative of the British crown-- not an employee of the East India Company. When Commissioner Lin blockaded him in the *hongs*, he directly affronted the British government, rather than a business corporation-- a distinction he failed to grasp, or ignored due to official Imperial governmental policy.

In England, the events unfolding in China were monitored as closely as distance would allow. In early summer 1839, Elliot had sent messages to London asking for assistance. Foreign Secretary Lord Palmerston, initially unsympathetic to British merchants who would not abide by Chinese laws, now swung in their favor. As Palmerston wrote in a letter addressed to "The Minister of the Emperor of China," he had heard "with extreme surprise" that Chinese officers had "committed violent outrages against the British Residents at Canton, who were living peaceably in that city, trusting to the good faith of the Chinese Government." Although Her Majesty's (Queen Victoria's) Government did not condone opium selling, she "cannot permit that her subjects residing abroad be treated with violence, and be exposed to insult and injustice."

News of Commissioner Lin's blockade and opium seizures created a stir in London. Intense lobbying pressure was brought on Parliament to take retaliatory action. William Jardine, the principal opium merchant, even traveled from China back to England to add his voice to the chorus, and became in a short time Palmerston's main counselor on Chinese trade. Thomas Staunton, the only member of the British establishment fluent in Chinese, who had started his long career as a page on the Macartney mission, by then a Member of Parliament, spoke eloquently in the House in favor of intervention. Parliament did not, however, declare war on China. It merely authorized the dispatch of a fleet and mobilization of troops in India in order to obtain "satisfaction and reparation." Under the command of Admiral George Elliot, Charles Elliot's cousin, a flotilla of 16 warships carrying 540 guns, 4 newly designed armed steamers, 28 transports, with 4,000 troops, along with 3,000 tons of coal for the steamers and 16,000 gallons of rum for the men, were mustered for China duty[5].

Commissioner Lin Zexu continued his draconian cleansing of Guangdong province. Arrests and investigations proceeded apace. Opium, now in short supply, shot up in price. When British merchants refused to sign bonds pledging they would not participate in opium traffic, Commissioner Lin had them ousted from Macao, as they had been from Canton. A consequence of this expulsion was that Charles Elliot relocated with part of his group to the rocky island of Hong Kong.

All British subjects evacuated their *hong*; but trade in Canton by no means came to a standstill. Americans were delighted by the opportunity to operate independently. In fact they profited handsomely from transporting all British goods out of their factory back to Macao. The American vice-consul Warren Delano let his countrymen sign bonds promising not to violate Chinese regulations. As Robert Bennet Forbes, the foremost American *taipan* responded when urged to leave: he had not come to Canton for his health or his pleasure, nor do "we Yankees have a Queen to guarantee our losses."

Meanwhile, Commissioner Lin was fortifying the waterways into Canton and commencing training and drilling of forces. At Hong Kong, the British were harassed by the local Chinese, who poisoned many wells and refused to sell them food. Armed clashes between British and Chinese war junks in Hong Kong harbor and in the Bogue, outside Canton, occurred in September and October 1839, with casualties on both sides. Chinese junks were sunk, and possibilities of negotiation faded.

Qing officials, usually so wary of any popular manifestation, even encouraged mobilization against the British. The public was aroused, since a group of drunken seamen had killed a Chinese villager on Kowloon, across from Hong Kong island. One public proclamation read: "Purchase arms and weapons; join together the stoutest of your villagers and thus be prepared to defend yourselves. "

The British fleet under Admiral George Elliot arrived off Canton in June 1840, fifteen months after the opium had been seized. It did not try to storm Lin's new defenses, but contented itself with detaching four ships to blockade the Bogue. Sailing North, the British first established another blockade at the mouth of the Yangtze River. Finally, the fleet continued, unopposed, to the mouth of the North River, guarded by the Dagu forts, near Tianjin, nearest ocean port to Peking (See Map A.)

Here, in August and September 1840, serious negotiations began with Qishan, Governor General of that region, a senior Manchu, and a Grand Secretary of Emperor Daoguang. Qishan persuaded the British to leave North China and return to Canton to complete negotiations. For this he was lavishly praised by the Emperor and named Governor General of Guangxi and Guangdong provinces. Commissioner Lin was then dismissed for his inadequate policies in Canton and banished to the Northwest.

In January 1841 Qishan reached an agreement with the British in which China ceded Hong Kong, agreed to pay 6 millions taels in indemnities, allowed the British direct official contacts with the Qing state, and promised to reopen the Canton trade to them within ten days. This pact so enraged Emperor Daoguang that he ordered Qishan dismissed and executed, a sentence later commuted to banishment.

Lord Palmerston was equally furious with Superintendent Charles Elliot for not exacting better terms from the Chinese. In an irate private letter of April 1841, he dismissed Elliot and refused to ratify the agreement. Beratingly he stated: "You have disobeyed and neglected your instructions; you have deliberately abstained from employing, as you might have done, the force placed at your disposal; and you have without any sufficient necessity accepted terms which fall far short of those which you were instructed to obtain." Palmerston was especially angry that Elliot had given up Zhoushan Island at the mouth of the Yangtze River, had not insisted on repayment for the opium destroyed, and had merely secured modified rights over Hong Kong, "a barren island with hardly a house upon it."

Replacing Elliot, a new British plenipotentiary, Sir Henry Pottinger, was named to deal with China. In his final instructions to Pottinger, Palmerston insisted that the new agreement must be with the Emperor himself: "Her Majesty's Government cannot allow that, in a transaction between Great Britain and China, the unreasonable practice of the Chinese should supersede the reasonable practice of all the rest of mankind."

Pottinger reached China in August 1841 to find the situation ever more volatile. There had been renewed fighting in the countryside around Canton, much of it by aroused bands of Chinese militia. British troops had been killed and wounded. They had responded by destroying the Bogue forts, sinking Chinese junks, razing part of the *hongs*, and occupying sections of Canton. However, after Canton officials paid them 6 million taels, occupying troops withdrew from the city. There was no definition as to whether this sum represented: either a "ransom" to save the city from sack, the amount named in Elliot's earlier convention with Qishan, or compensation for opium destroyed two years earlier.

In late August 1841, Pottinger sailed North with the British fleet, which recaptured Xiamen (Amoy) and Ningbo, and Zhoushan Island at the mouth of the Yangtze River. When reinforcements arrived from India in late Spring 1842, he launched a campaign to cut traffic on the lower Yangtze and block the Grand Canal. Iin June, though Manchu forces fought with grim desperation, the British captured Shanghai, and in July took Zhenjiang at the mouth of the Grand Canal. Pottinger, ignoring Qing requests for a parley, pushed on to the former Ming dynasty capital of Nanjing, surrounding its walls on August 5. The Qing sued for peace, and on August 29, 1842 terms of the "Treaty of Nanjing," translated into Chinese, were signed by the Manchu commissioners, aboard HMS *Cornwallis* moored in the Yangtze River. Emperor Daoguang accepted the treaty in September; likewise Queen Victoria at the end of December. Ten months after its signature, it finally was ratified in Hong Kong. Thus came to an uneasy end, what has been termed the First Opium War, which had lasted from 1839 to 1842.

The treaty contained twelve main articles[6]:

Article 1. Stipulated peace and friendship between Britain and China, and "full security and protection for their persons and property within the dominions of the other."

Article 2. Determined the opening of five Chinese cities—Canton, Fuzhou, Xiamen, Ningbo, and Shanghai—to residence by British subjects and their families "for the purpose of carrying on their mercantile pursuits, without molestation or restraint." It also permitted the establishment of consulates in each of those cities.

Article 3. "The Island of Hong Kong to be possessed in perpetuity" by Victoria and her successors, and ruled as they "shall see fit."

Article 4. Payment of 6 million taels by the Qing "as the value of the opium which was delivered up in Canton."

Article 5. Abolition of the Canton Co-hong monopoly system and permission at the five above-named ports for British merchants "to carry on their mercantile transactions with whatever persons they please." The Qing were to pay 3 million taels in settlement of outstanding Co-hong debts.

Article 6. Payment to the British of a further 12 million taels "on account of the expenses incurred" in the recent fighting, minus any sums already received "as ransom for cities and towns in China" since August 1, 1841. This meant that the Chinese had to pay for the cost of the war waged upon them.

Article 7. The 21 million taels stipulated in Articles 4 through 6 were to be paid in four installments before the end of 1845, with a 5 percent interest charge per annum on late payments.

Article 8. Immediate release of any prisoners who were British subjects, whether Indian or European.

Article 9. Unconditional amnesty for all Chinese subjects who had resided with, dealt with, or served the British.

Article 10. At the five treaty ports listed in Article 2, all merchants should pay "a fair and regular Tariff of Export and Import Customs and other Dues." Once those fees were paid, only fair and stipulated transit dues should be paid on goods conveyed to the interior of China.

Article 11. Instead of terminology such as "petition" or "beg" that foreigners had previously been forced to use, non-derogatory and non-subordinate terms of address such as "communication," "statement," and "declaration" were to be employed in future official correspondence between Britain and China.

Article 12. On receiving the first installment of the indemnity money, British forces would leave Nanjing and the Grand Canal, and "no longer molest or stop the trade of China." Troops would continue to hold Zhoushan until all money was paid and the "opening [of] the Ports to British merchants be completed".

Apart from the 6 million tael payment demanded as compensation for opium destroyed in 1839, the narcotic was nowhere mentioned in the treaty, nor was it discussed in the supplementary tariff treaty of 1843, which fixed rates for tea, silk, cotton, woolens, ivory, metals, and spirits. Opium again was ignored in the complicated procedures agreed to for conducting, supervising, and protecting foreign trade in the five ports. In private talks with the chief Manchu negotiator Qiying, Pottinger mentioned British hopes that the Qing would allow legalization of opium trade—to end outflow of silver. When Qiying replied that he dared not raise the question, Pottinger said that he, too, had been ordered not to press the matter.

While the Opium War was still raging, Boston and Salem merchants had asked Congress for protection against pirates. In 1842, the American response was to dispatch Commodore Kearny, who arrived in Canton with the ***Boston*** and ***Constellation***. Kearny established good relations with both Chinese and British. Realizing the importance of the "Treaty of Nanjing," he wrote home urging that a mission be sent so that Americans could secure equal privileges as had been granted the British.

Articles in the Treaty of Nanjing and its supplements carefully had been studied by the other European powers and Secretary of State Daniel Webster. In 1843, U.S. President John Tyler dispatched the Honorable Caleb Cushing—a Massachusetts congressman from Newburyport—to China as Envoy Extraordinary of the United States. After lengthy debates in Congress and clouds of oratory, Cushing left escorted by four warships: the new frigate *Missouri*, pride of the Navy, the frigate *Brandywine*, the sloop-of-war *St. Louis*, and the brig *Perry*. He had specific instructions, including a very specific one forbidding him to perform the *kowtow*, and a deliciously primitive personal letter from President Tyler to the Emperor, envisaged by the Administration as another Indian chief off his reservation. (The adventures with Cushing's ambassadorial uniform, and Webster's letter to the Emperor are worthy of an operetta.) Arriving at Macao, Cushing's staff was increased by two missionaries to serve as interpreters. His intent to present himself at Court in Peking was

finessed, as he was informed Imperial Commissioner Qiying already was on his way South. Weeks went by, and eventually Qiying arrived. At once began negotiations with Qiying, in his elevated standing as Governor General of Guangxi and Guangdong. Despite the fact that both men had little private respect for each other, Qiying and Cushing moved rapidly to the signing of a treaty, called the "Treaty of Wanghia" after the small village near Macao where it was concluded. It was signed in February 1844.

The American "Treaty of Wanghia" followed the lines of the British treaty, but was much longer, and had a number of important additions[7]. Article 17, for instance, was of great potential importance to American Protestant missionaries eager to work in China, for it gave Americans in the five treaty ports rights to lease sites for construction of "hospitals, churches, and cemeteries." Article 18 ended a long-standing prohibition against foreigners learning Chinese. It allowed United States citizens "to employ scholars and people of any part of China... to teach any of the languages of the Empire." An important jurisdictional issue was settled by the statement in Article 21 that Americans committing crimes in China could be tried and punished only by the consuls or other duly empowered American officials "according to the laws of the United States." This was the famous extra-territorial clause. Categorically, Article 33 stated that any American "who shall trade in opium or any other contraband" would be "dealt with" by the Chinese, without being entitled to protection from the United States government. Finally, Article 34 stated that the treaty should be reviewed in twelve years' time. This last, pedestrian sounding, article was to serve as the fulcrum for the British to start the Second Opium War, as we shall read below.

In October 1844, the French followed with their own treaty, modeled closely on the American agreement. Their main additions were to stipulate that if, in times of trouble, no French consul were present, French nationals might appeal to consuls of any friendly power. Thus, the principle of extraterritoriality—the right to be judged by one's own national law in criminal cases on Chinese soil—was re-emphasized more clearly than it had been in the American treaty. Yielding to French pressure, Qiying obtained an imperial rescript granting full toleration to the Catholics, reversing Yongzheng's edicts against missionaries. Qiying extended the same rights to Protestants, in a further supplementary proclamation of 1845.

Other nations followed where Britain, the United States, and France had shown the way. These other negotiations also benefited the British, since any new Chinese concessions also devolved to them. Article 8 to their own supplementary treaty of 1843, stipulated a "most-favored nation" clause: "Should the Emperor hereafter, from any cause whatever, be pleased to grant additional privileges or immunities to any of the subjects or citizens of such foreign countries, the same privileges or immunities will be extended to and enjoyed by British subjects." The Qing had agreed to this clause in the belief that it would limit foreign pressures. The implications of the "most-favored nation" clause will be readdressed in a later section.

Surprisingly, short-term commercial results after the Opium War turned out to be disappointing for all foreign merchants. Most galling was the trade with Canton, which had held the greatest promise, now that the Co-hong's monopoly was abolished. So strong was local antipathy to the British and other foreigners in Guangdong, that Westerners found it impossible to conduct business or open their consulates. The 1840s and early 1850s were marked by constant rioting and a bitter cycle of anti-British attacks by rural militias and urban mobs. In 1856 the *hongs* of Canton were torched for the last time. These disturbances were met by British reprisals and reciprocal atrocities. Qing officials deliberately failed to intercede in this anti-British violence.

Of the five new treaty ports, only Shanghai became a boomtown when "concession" areas in marshy and largely uninhabited countryside were made available for British, French, and other foreign settlements. By mid-century, with the land drained and the river banks consolidated, there were over one hundred merchants in residence, supported by consular staffs, five physicians, and seventeen missionaries, many with wives.

Shanghai's commerce increased geometrically: 44 foreign ships entered port in 1844; 133 in 1849; and 437 in 1855. Silk trade also expanded prodigiously, reaching a value of over $20 million by the mid-1850s[8]. As we will see below, the end of the hongs in Canton, moved the center of gravity of foreign activities from Guanzhou to Shanghai some time after the end of the Second Opium War.

3. The Taiping Rebellion

Rebellions always were seething throughout the Empire during the Qing years. It would burden our story unnecessarily to mention them in more than passing, whether it be the White Lotus movement which stretched from Qianlong's reign through Jiaqing's, outrageous up rising, such as Lin Qing's, the Nian rebellion, or even the extensive Moslem revolts. But one rebellion did gather such momentum that it almost toppled the Manchu dynasty: the Taiping Rebellion. In its wake the Taiping movement destroyed the kilns at Jingdezhen, and thus impacted dramatically on porcelain production in the mid-XIXth century as will be studied in Chapters XIV & XV. Although the Taiping Rebellion was contemporaneous with portions of the Second Opium War, this text shall follow their trends independently.

The Taiping movement was founded by Hong Xiuquan, a Cantonese of the educated class who four times failed to pass the civil service examinations. He believed, probably with cause, that his failures resulted from prejudice against his Southern origin and the fact that his people, the Hakka, originally had opposed the Manchu conquest. Hong was part of a large class of discontented scholars who, laboring under a sense of injustice, harbored resentment against the Qing.

In 1837, Hong Xiuquan contracted a serious illness, during which he experienced visions he later believed constituted a divine revelation. As he related, years before he had been given a short tract in Chinese containing part of the Christian Gospel translated by recently established Protestant missionaries at Canton. On reading it, after his recovery, Hong grew convinced that it corresponded to revelations received during his illness. He immediately adopted the tract's doctrine, and devoted his life to propagating this new religion.

Hong's message can only be described as a form of eclectic and diluted Christianity, though owing to the incomplete Christian tract that inspired him, important doctrines of Protestant theology were misunderstood. The very fact that the new prophet was Chinese, though his faith was largely of foreign origin, caused the extraordinary initial success of his movement. Hong did not work secretly, but began by proselytizing publicly. From preaching his brand of Christianity, he expanded his movement into open hostility to Confucianism and Buddhism, overt opposition to the Manchus, espousing radical changes in the role of women in Chinese society, violent rejection of opium, etc. After a few years of missionary work, Hong's movement came to the hostile attention of Qing officials. Orders were given for Hong's arrest and suppression of the Society of God Worshippers, as the Taipings were then called.

Followers of Hong Xiuquan resisted government proscription and took up arms. They were at once victorious over provincial troops, capturing the small city of Yongan in Guangxi province, which had now become the center of their movement. Here, in 1851, Hong Xiuquan proclaimed the "Taiping T'ien Kuo", or "Great Peaceful Heavenly Dynasty", and himself took the title "T'ien Wang", or "Heavenly King". He also referred to himself as "Christ's Younger Brother."

Following the capture of Yongan, the Taiping army, swollen by recruits, marched northward across Hunan to the Yangtze River, capturing every city in its path except Changsha, which successfully withstood it. Reaching the river at Yuezhou, which he captured with its huge stockpile of weapons, ammunition, and boats, Hong Xiuquan marched east, and following the course of the Yangtze, invested Nanjing, the southern capital of the Empire. It was March 8, 1853, when the city fell under his heavy bombardment.

Against this formidable rebellion, 40,000 Manchus, of which only 5,000 were combat troops, proved unequal. Those Manchus who did not fall in battle were systematically killed, including women and children. Late in March, Hong, wearing a crown and imperial robes, was borne on a palanquin by sixteen men and installed in the former Ming imperial palace. He was to remain there eleven years, until July 1864.

If Hong Xiuquan had continued his march northward after the fall of Nanjing, almost certainly he would have toppled the Qing in less than a year. Hong Xiuquan had expected a popular rising in the North, or at best a great increase in his following; but he was disappointed. Settling in Nanjing, which he renamed "T'ien Ching", the "Heavenly Capital", he set about organizing his theocracy, merely dispatching small armies to spread the faith and expel the Manchus.

One of these forces, only 7,000 strong, marched from Nanjing across North China toward the capital. Lacking reinforcements, the commander, styled "Prince Faithful," the ablest and most forceful personality in Taiping ranks, halted, and was later compelled to fall back to the Yangtze valley. This Taiping expedition to the North gained no recruits on its march. Composed of southerners, very largely Hakkas, whose dialect was unknown to the northerners, the small expedition did not arouse confidence amongst northerners who being closer to the seat of government, were more in awe of its power. A great invasion might have shown some promise of driving the Manchus out of China, but a raid by seven thousand Guangxi Hakkas seemed a desperate gamble to anti-Manchu elements. Furthermore, the Taiping religion, Christianity in fact, was strange and not very welcome to the masses. Destruction of Buddhist and Taoist temples, which the Taipings made their first duty on taking a town or village, aroused hostility. Substitution of unknown Christian gospels for time-honored Confucian classics simultaneously alienated the mandarin class.

During the years of Taiping dominance, their armies extended their authority over the whole of the Lower Yangtze provinces, and also penetrated into Szechuan, Hupei, Hunan and Honan. But there too, the Taiping failed to garner popular support.

The main reason for the movement's eventual failure was collapse of its theocratic leadership. Some leaders died, and others fell to murderous palace intrigues. Hong Xiuquan, shorn of his advisers, faltered as leader. He retreated into his palace, surrounding himself with concubines, isolating himself in mysticism and thus squandering his credibility as both a religious figurehead and an anti-Manchu crusader.

The Taiping also lost initial Western sympathy in their cause. Foreigners, especially missionaries, originally had been excited by the prospect of a Christian revolutionary force that promised social reforms and defeat of the moribund and intransigent Manchus. But eccentricities of Hong Xiuquan's Christianity eventually became apparent. Traders came to fear the Taiping's zealous hatred of opium. Foreign powers which had become involved in collecting duties for the Qing to help repayment of their debt, became concerned that commerce was being impeded. The validity of the Taipings had lost its currency

The coup de grace was delivered when Western powers decided to back the Qing in order to preclude any possibility of the Taiping seizing Shanghai-- a step that would threaten their newly won treaty gains. In the closing years of the rebellion, a foreign-officered mercenary army, supported by steam-driven shallow-draft gunboats, fought alongside Qing forces against the Taiping. This "Ever Victorious Army" was led first by the American adventurer from Massachusetts, Frederick Townsend Ward, and after his death, by the deeply religious British artillery officer, Charles "Chinese" Gordon.

When Qing troops finally stormed Nanjing in July 1864, not one of the 100,000 Taiping defenders surrendered. The cause of Hong Xiuquan's death, before the final assault, has never been established.

4. The Second Opium War

Disappointed by the results of their "Nanjing Treaty" of 1842, and frustrated by continued Qing intransigence, the British reacted with indifference to the spread of the Taiping rebellion. Instead, they evolved a legalistic argument applying their "most-favored-nation" clause to the American "Treaty of Wanghia" of 1844, noted above, stipulated a twelve year renegotiation interval. Insisting this renewal stipulation also was valid for their own "Nanjing Treaty," British authorities forced the Chinese to renegotiate in 1854.

British Foreign Secretary Palmerston suggested that the Qing be presented with the following truly Colonial list of requests[9]:

- access for the British to the entire interior of China or, failing that, to all of coastal regions, Zhejiang, and the lower Yangtze up to Nanjing;
- legalization of the opium trade;
- cancellation of internal transit dues on foreign imports;
- suppression of piracy;
- regulation of Chinese labor emigration;

- residence in Peking for a British ambassador;
- reliance on the English rather than the Chinese version in all disputed interpretations of the revised treaty.

Despite hesitancy because of their primary concern with the Crimean War then being waged against Russia, the British moved jointly with Americans and French to press for treaty revision, which the beleaguered Qing continued to oppose. The British finally took advantage of an incident to renew military engagements at Canton in late 1856. This campaign is known as the Second Opium War.

After delays in securing reinforcements—as the Indian (sepoy) Mutiny was raging—the British seized Canton in December 1857, and exiled the consistently hostile Governor General of the region to Calcutta. Sailing North in a reprise of the First Opium War of 1840, they took the strategic Dagu forts in May 1858 and threatened to seize Tianjin. In June, the way to Peking being open, British forces under the command of Lord Elgin paraded into the City. Not to be outdone, the French marched in Peking the following day. The Qing capitulated and agreed to sign a new treaty.

This "Treaty of Tianjin" of 1858 imposed extraordinarily strict terms on China:
- A British ambassador would henceforth reside in Peking, accompanied by family and staff, and housed in a fitting residence.
- Open preaching of Christianity was protected.
- Travel anywhere inside China was permitted to those with valid passports, and within thirty miles of Treaty Ports without passports. Once rebellions currently raging were suppressed, trade was to be allowed up the Yangtze as far as Hankou, and four new Yangtze treaty ports (Hankou, Jiujiang, Nanjing, and Zhenjiang) would be opened.
- An additional six treaty ports were to be opened immediately: one in Manchuria, one in Shandong, two on Taiwan, one in Guangdong, and one on Hainan Island in the South.
- All further interior transit taxes on foreign imports be dropped upon payment of a flat fee of 2.5%.
- Standard weights and measures would be employed at all ports and customshouses.
- Official communications were to be in English.
- The Chinese character for "barbarian" must no longer be used in documents describing the British.
- British ships hunting pirates would be free to enter any Chinese port.

A supplementary clause accompanying the various commercial agreements stated explicitly: "Opium will henceforth pay thirty taels per picul [approximately 130 pounds] Import Duty. The importer will sell it only at the port. It will be carried into the interior by Chinese only, and only as Chinese property; the foreign trader will not be allowed to accompany it. This condition was imposed in the face of Imperial prohibition of sale and consumption of opium[10].

Evidently, the British expected China's rulers to abandon the struggle at this point. But the Qing showed no intention of adhering to treaty clauses that permitted foreign ambassadors to reside in Peking. In June 1859, to enforce the new treaty terms, British troops once more attacked the Dagu forts, now strengthened and reinforced by Qing troops. Fighting was heavy and British forces were beaten back. The American navy which had declared neutrality, stood by.

Repulsed from the Dagu forts, in 1860 the British sent a team of negotiators to Peking by a different route. They were arrested by the Manchu and some were executed. Outraged, and determined now to teach the Qing a lesson they could not ignore, Lord Elgin, Britain's chief treaty negotiator, ordered his troops to march on Peking. On October 18, 1860, following Elgin's orders, the British burnt to the ground the Yuan Ming Yuan—the exquisite Summer Palace designed by Jesuit architects and built in Peking's Western suburb for Qianlong's pleasure. The British, however, spared the Forbidden City's Ming palaces within Peking.

Emperor Xianfeng (reigned 1851-1861) had already fled the city for Jehol in Manchuria and named his younger brother, Prince Gong, to act as negotiator. There being nothing left to negotiate, and on the very day the Summer Palace burned, Prince Gong signed all terms of the 1858 Tianjin treaty. In an additional "Convention of Peking," it was stated that the Emperor expressed his "deep regret" at the maltreatment of the British Queen's representatives. He also promised a further 8 million taels in indemnity, permitted Chinese emigration on British ships, made Tianjin itself a treaty port, and ceded part of mainland Kowloon to Hong Kong. Thus did the "treaty system" reach its apogee in 1860.

Confident that the "Treaty of Tianjin" would secure their Colonial position, and that the Qing had little leeway in abiding by their commitments, the British now swung in strong support of the Manchu dynasty. Rather than a purely opportunistic and altrusitic move, this was intended to bolster the port duty collection, from which revenues, payment of British reparations was to be apportioned. British and French cooperated with Qing forces to defeat the Taiping in Nanjing. Nearly four years later, as noted in the previous section, the Taiping rebellion was brought to its bloody close in July 1864.



L. Candlestick
1800 - 25 ; Length 19 ; Width 13 ; Height 9 cm
This elephant candlestick was illustrated by David Howard in "China for the West" covering the Mottahedeh collection. It also belonged to the Hodroffs.

XIV. PORCELAIN FROM JIAQING UNTIL THE TAIPING REBELLION

The previous chapter followed events which molded China's XIX[th] century, but briefly we should take a more chronological approach, before we return to developments in porcelain against this historical backdrop.

At the imperial level—Jiaqing began his rule after the death of Qianlong. In 1820, following Jiaqing's sudden death, probably from a stroke, Daoguang assumed the throne in his turn. It was the fate of this indecisive man, to be at the helm as events unrolled, both natural and political, whose intricacies were quite beyond his competence. Following his passing, Xianfeng assumed the Throne in 1851 for a crucial decade, when he also failed to cope with the disasters which culminated in the virtual dislocation of Qing rule.

During the 1820s, during Jiaqing's reign, the Yellow River commenced to overrun its banks and terrible floods became so acute that the river shifted its course. The Grand Canal, repeatedly became inoperable, and in 1825 for the first time, the grain tribute from the South had to shipped by the ocean route. The task of containing the rampaging river and maintaining the Grand Canal exceeded the competence Daoguang's administration. In 1849, the Grand Canal, which had functioned for over two millennia, had to be abandoned. This caused an enormous economic dislocation. Thousands who had based their livelihood on the internal mode of transportation were left without sustenance. (Jumping over a few decades, as the railroad developed, the concession for replacement of this artery became the focus of the Western powers.) China's population had doubled during Qianlong's reign, and this high birthrate continued apace.

Daoguang's efforts to control opium, and the First Opium War, occurred during his stewardship. But the worst turmail took place under Xianfeng's decade-long reign from 1851 until 1861. A few months after the latter's accession, the Taiping Rebellion broke, and succeeded in removing the heart of China from imperial control. Simultaneously came serious friction with the British. In 1856 the *hongs* in Canton were torched for the last time. Starting in 1857, for two years, Canton was occupied by British and French troops, as part of the Second Opium War. The conflict ended in 1860 with Xianfeng having fled to Jehol, where he died. The "strong man" in China was general Li Honzheng, who eventually in 1864, participated in the final eradication of the Taiping at Nanking.

The main event impacting porcelain production was that in the swath of the Taiping Rebellion, the Jingdezhen kilns were leveled in 1853. In 1856, Li Honzheng commanding imperial troops recaptured the city. Reconstruction of the kilns was slow, with the imperial factory given priority, according to certain sources. Avitabile[1] reports a Tongzhi imperial order list dated 1864, which may indicate that the imperial kilns already were in operation. Dr. Stephen Bushell, doctor to the British Legation in Peking, interested in Chinese ceramics, wrote in 1896 that the imperial kilns were rebuilt in 1866[2].

Despite the inconsistency of dates, it appears that virtually no wares were produced for about a decade. Without Jingdezhen's porcelain production, Canton enamelers ran out of blanks and had no choice but to shut down their muffle kilns. While export of tea, silk and other goods continued despite the hostilities, porcelain production and export virtually ceased.

This interruption caused a watershed in the decoration of Chinese export porcelain. Patterns which had evolved prior to the Taiping Rebellion, often did not reappear after the rebuilding of factories at Jingdezhen and resumption of enameling in Canton. Although enamelers sometimes made efforts to recapture the inspiration of earlier designs, many new patterns evolved to replace them. While this Chapter XIV will be devoted to the pre-Taiping portion, the last third of the XIX[th] century will be covered as Chapter XV

Qianlong's death signaled the eclipse of the imperial kilns both in Peking and Jingdezhen. The workshop in the Imperial Palace was dismantled, and at Jingdezhen a number of officials of the imperial kilns were dis-

SHIPS CLEARING THE PORT OF CANTON FOR FOREIGN DESTINATIONS

	1784	1786	1790	1795	1800	1805	1810	1815	1820	1825	1830	1833
British	21	53	46	33	40	53	34	47	50	61	72	107
American	1	5	6	10	23	41	15	21	25	42	25	59
Dutch	4	5	3	–	–	–	–	2	–	–	5	8
French	4	1	2	–	–	–	–	–	–	–	5	7
Danish	4	3	1	–	4	2	–	–	–	–	1	4
Swedish	–	1	–	2	2	3	–	3	–	–	–	–
Spanish	–	3	1	2	–	–	–	–	–	–	–	–
Prussian	–	–	–	–	–	–	–	–	–	–	–	1
Russian	–	–	–	–	–	2	–	–	–	–	–	–
Sardinian	–	–	–	–	–	–	–	–	–	–	1	–
Belgian	–	–	–	–	–	–	–	–	–	–	–	1
Hamburg	–	–	–	–	–	–	–	–	–	–	–	1
Mexican	–	–	–	–	–	–	–	–	–	–	–	1
Portuguese	(no records as they traded out of Macao)											
	34	71	59	47	69	101	49	73	75	103	109	189
American / British	5 %	9 %	13 %	30 %	58 %	77 %	44 %	45 %	50 %	69 %	35 %	55 %

charged for corruption. Jiaqing, Qianlong's successor, did not exhibit his forebears' interest in porcelain. Export wares proceeded ever more independently of imperial direction, with production both at Jingdezhen and enameling in Canton being increasingly market-driven.

Above is displayed a chart indicating traffic out of Canton. This chart which appears in the Introduction by David Sanctuary Howard in "New York and the China Trade[3]," has been reorganized for easier comparison between British and American ships. It is instructive to study the ratio between them. Graphically, we can see the early increase of American ships and the dip in British bottoms around 1800 due to the Napoleonic wars. In 1834 the British East India Company lost its monopoly. By 1840 the bulk of American shipping came from New York—a predominance which was maintained until the American Civil War and beyond. Also of note is the decrease of ships other than British and American. The hiatus in Dutch and French shipping between the French Revolution and the 1830s is very clear.

It will be recalled that the *hong* bowls illustrated in Figures 22 to 25 show the fleur-de-lys ensign of Royalist France, while the waterfront paintings of the same *hongs* a half-century later in Figures 19-20 depict the tri-color of the French Republic, a flag not flown until 1832.

Methods of porcelain production and enameling, once established, continued virtually unchanged for decades. In Figures 75 to 79, painted around 1825, appear essentially the same operations as were shown four or five decades before in Figures 30 to 36. Note that in this later representation, Western perspective has been adopted, while in the earlier scenes Oriental convention of reverse perspective still was used.

This Chapter, considers the first half of the XIX[th] century—between the end of Qianlong's reign, in 1795, and the beginning of the Taiping Rebellion in 1853. Several factors are important:











75-79. Potters at Work
c. 1825
Gouaches,
Peabody-Essex Museum, Salem, Massachusetts

1. Potters Molding Clay.
2. Molding Clay and Using Molds.
3. Potters Working Pieces and Setting them out to Dry.
4. Detail of Enamellers at Work and Inspector.
5. Packing Wares at Canton Factory. Note European in Red Coat.

• As factories in Europe started producing their own porcelain under the impetus of the Industrial Revolution– at Meissen, Sèvres and throughout England– the exclusive appeal of Chinese wares wore off. Contrarily, to encourage infant porcelain industries, protectionist duties were erected to minimize competition from China. Thus, by 1800, Britain had a 150% duty on porcelain. Shipments were still made to England, but not in quantities seen in the XVIIIth century. As of 1791 the East India Company deleted porcelain as a staple in its trade, and all further shipments were handled by private traders.

• The 1784 American entry into the Canton market provided a renewed impetus to Export porcelain production, which had been waning. Americans, encouraged by there newly won independance, were loath to purchase anything from England. Canton was thus a providential source, since there was no domestic porcelain industry in the newly united colonies. Also, Americans profited from the relative calm resulting from preoccupation of all Europeans in the Napoleonic wars.

• During the War of 1812, Britain attempted to recapture its independent American colonies, placing another embargo on naval commerce. This British campaign not only caused substantial dislocations along the United States' Eastern coast, but also blockaded several American merchantmen in Whampoa, Canton's anchorage. Boston merchants sent three letters-of-marque ships: the brig *Rambler*, ship *Jacob Jones*, and schooner *Tamaamaah* to load their goods and sneak them out through the British cordon. Fully laden, under cover of darkness, this small flotilla slipped by firing British guns and sailed back to Boston, arriving in May 1815.

• Chinese merchants strove hard to tailor their wares to the specific taste of whatever markets they could develop: 1/ there are examples with Armenian inscriptions: 2/ to sell wares to Siam, designs depict Thai dancers and costumes; 3/ special wares were decorated for the overseas Chinese who had emigrated to Singapore, Malaya, and Indonesia; 4/ at least two types of decorations found popularity in Persia; 5/ Wares were targeted to appeal to the Turkish and Middle Eastern market. (In fact, by mid-century since Chinese were poor at copying Arabic script, they imported Moslem craftsmen familiar with the alphabet, and installed them in Canton.); 6/ Enamels, in colors vibrant enough to entice the Indian subcontinent were produced; 7/ Portugal continued to make selective imports through Macao; 8/ Portuguese and Brazilian imports can be most interesting, and certainly many more.

An important point to consider is that enamelers freely borrowed designs from each other. There were no barriers between genres of decoration. While certain patterns, in all probability, were produced at Jingdezhen, like the "Fitzhugh" and the "tobacco leaf," in Canton the "flower patterns", "mandarin" and "rose medallion" were evolving in parallel, influenced by each other. Instinctively one feels there was no separation either between designs made for the European, American, Oriental and Middle Eastern markets. The same shops probably produced as much of a range of designs as their particular clientèle demanded.

Furthermore, trying to establish whether certain wares were produced just before the Taiping destruction of 1853, or after resumption of production, does produce some quandaries. We will touch in both Chapters XIV and XV on some of the difficulties on dating these wares and on what can be gleaned from a study of wares with Arabic inscriptions which often include hegiric dates.

In actual fact, it is extremely difficult to group designs into neatly defined categories. No sooner has one tried clear definitions, that overlapping categories emerge. With these reservations, to consider examples from the end of the Qianlong period to the Taiping Rebellion, arbitrarily we have divided the review into the following sections:

1: European and American Wares ;
2: Fitzhugh Patterns ;
3: The Last Tobacco Leaf Patterns ;

4: Figural or Mandarin Designs;
5: Overall Patterns and Arabesques;
6: Coats of Arms;
7: Middle Eastern and Oriental Wares;
8: The Beginings of Rose Medallion;
9: Replacement Pieces and "Clobbered" Ones.

1. European and American Wares

As indicated above, the selection into which section an example fits is arbitrary. For instance European and American Wares may be found in subsequent sections, such as the "Mandarin", etc.

• Tea drinking had become quite ingrained in Europe by the 1800s, and tea services were imported to grace many homes. Tea parties became social functions. A cylindrical teapot, a lighthouse coffee pot and a helmet cream pitcher in white, all with sparse gilt decoration, are shown in Figure 80 (1785-1820). Such minimally decorated wares became prevalent at the end of XVIIIth century and continued into the first quarter of the XIXth century. The cylindrical teapot, copied from a silver model, came to replace the earlier globular teapots. The tall coffee pot, with its overhanging cover, was known as the "lighthouse", due to its similarity to edifices then being erected at danger spots along the coasts. The helmet pitcher was an entirely Chinese shape derived from XVIIth century French silver ewers. It was copied in Europe, very seldom, and only to be exotic. Most such helmet pitchers when reversed, and with a candle stuck into their underside opening, can make a perfectly serviceable candlestick.



80. Teapot, Lighthouse Coffeepot, & Helmet Cream Pitcher c. 1785-1820.
White porcelain decorated with just a touch of gold was imported into Britain and the United States for popular use, as tea and coffee became common beverages. Drum-shaped teapots, copied from silver models, came to use in the 1780s. "Lighthouse" coffeepots earned their name from their overhanging lid, evoking the navigational aids being built along the coasts. This shape goes back to the early 1700s. "Helmet" cream pitchers were a uniquely Chinese design. Though inspired by French silver, they were copied in Europe only for the most exotic of services. This shape lasted into the first third of the XIXth century, but sometimes was revived for the mass market "Famille Rose" sets of the last third of the XIXth century. Throughout this period, handles normally were composed of double intertwined flat ribbed strands, attached to the body with a raised leaf motif. Finials in the shape of *lichee* fruit, were referred to as "strawberry" finials



Opposite,
81. Chocolate Pot
c. 1795-1830
Height: 20 cm
Molded pots of cylindrical form with Rococo spout and pistol grip handle were mass produced at Jingdezhen and shipped to Canton for enameling. Note peach finial. This example bears a pair of rare medallions of "Fame" represented as a winged cherub descending from the clouds, bearing a caduceus and a laurel wreath

• There also were sugar-bowls made to hold sugar fragments from cones imported from the West Indies, (See Figure 122.) Finials on these pots, were normally *lichee*, but there are peaches, "foo-dogs," and other shapes. Since *lichees* were unknown in the States, these finials sometimes are referred to as "strawberry." Most handles on wares of this period are double straps, lightly braided, and attached to the pots with a stylized raised leaf design. These molded leaves often are gilded, or enameled in a contrasting color. All these pieces occur in many designs and colors, including "grisaille".

• A chocolate pot (See Figure 81). With a rococo molded spout and a right-angle pistol grip handle dates from around 1795. The right-angle pistol grip, which was copied from wood handled models from Europe, was very fragile, and few of this shape have survived.

This particular example is noteworthy because of its two iron-oxide orange medallions. The smaller one appears under the spout; the other, somewhat larger, decorates the obverse side. The cherub, flying over clouds, bears a laurel wreath in its left hand and a caduceus in its right, and is an allegory of "Fame" An identical chocolate pot is illustrated in "The Choice of the Private Trader4 " covering the Hodroff collection. It has a pseudo-armorial set of initials. Another such pot with outstanding "grisaille" and gold decorations is at the Philadelphia Museum of Art, and further example bears the Order of the Cincinnati medal.

"Fame" appears at the bottom of a bowl in the Hervouët collection[5]. An enlarged detail of "Fame" appears as Figure 81 opposite the beginning of Chapter XIV.

Bottom, on the left,
82. Teapoy
c. 1740-75
Height: 14 cm
Diminutive size of teapoy reflects the costliness of tea when it was gaining popularity in Europe and the American colonies. This shape eventually was replaced by the higher capacity, sloop shouldered cube familiar to the American scene. see Fig. 83. Illustrated teapoy was made for the British market and is enameled in grisaille with gold touches





Bottom,
on the right,
83. Tea Caddy
c. 1780-1830
Height: 12.3 cm
Molded tea caddy brought to America. Note exotic design of mandarin hat placed on top of a finely woven cane basket.



84. Cider Toddy or Lemonade Jug
c. 1790-1830
Height : 27 cm
This type of covered jug usually was sold in pairs.

• Chapter IX touched upon the shape of tea caddies. Ovoid canisters, sometimes called "teapoys," predated molded rectangular bottles with sloped shoulders. An example of each is shown in Figure 82-83 (1790-1820). On the later model, imported into America, note the exotic mandarin hat on top of the woven basket, done in grisaille. See also Figure 69 which is decorated in the end-of-century Mandarin palette.

• After the War of Independence, Americans shunned coats of arms such as graced porcelains made for the Continent. Therefore pseudo-armorials were designed, so monograms could be incorporated. A good example is the small milk pitcher shown in Figures 86 and 87(1790-1820). The gilding used in the "JMH" initials is very different from that of the other gold. Probably the background was enameled and fired in Canton, while the initials were applied only after the service was bought. This could have been done in Canton, or possibly when the pitcher was purchased in Philadelphia.

In the multiple firings needed to fuse the various frits (of different colors,) the last application was that of gold, which requires the lowest temperature in the muffle kiln. Much gilding was left unfired, and that is why gold often shows such extreme wear, aside from the fact that it soft and easily abraded.



85. Chocolate Pot

c 1800-30. Height : 25 cm

Chinese blank, probably decorated in central Europe. This chocolate pot. within its main lid, has a second removable lid, with a kopf. This could be lifted to stir the cholate powder.







On top, 86, 87. Small Milk Pitcher c 1790-1820. Height: 15 cm.

Gold stars on a cobalt ground design, prevalent in Persian market wares, also was used for the growing American trade. Pseudo-armorials were popular, with initials added in gilt when the set was sold. On this example the "JMH" monogram, very different in tonality to the pitcher's gilt, probably were inscribed in Philadelphia, and left unglazed.

Bottom, 88. Reticulated Basket with Underplatec. 1790 - 1820. Diameter : 20.3 cm.

This exquisitely reticulated basket with its underplate dates from the last decade of the XVIII[th] century into the first couple of decades of the XIX[th] century. Possibly the simplicity of the ivory and gold would indicate a Federalist taste. How such delicate fretwork could have survived for a couple of centuries, as did the handles, is astonishing



89. Pair of Baluster Vases
c. 1790-1810
Height :30 cm
In all likelihood this pair of vases originally was part of a five piece garniture set. Note fine basket-weave in potting around smooth reserves in Meissen genre. Also sepia of European pastoral landscapes. Recumbent "foo" dogs serve as finials.

Sand was used in the saggers in the firing of Export ware blanks, and many pieces are very rough around the base. While some have been honed down to remove abrasive grit, most were not. Export goods were properly packed for shipment, and no abrasion occurred in transit; however, nothing prevented scullery maids from stacking plates without protection. This explains annular wear exhibited on the face of many platters and plates.

• The cider or lemonade pitcher (See Figure 84) (1790-1830), bears the initials "PL". It was one of a pair, and was collected in the Philadelphia area. A gilded foo-dog serves as the finial on its cover.

• A chocolate pot shown in Figure 85 (1800-1830) decorated with European personages and birds on a gold background, was probably overpainted in central Europe. It is interesting that its cover, contains another



90. Handle-less Cup & Saucer
c. 1820
Collected in Philadelphia, this lavish set probably dates from after the War of 1812. Sepia medallions depict three ships under sail past a European fort. Note broad intricate bands on inside of cup and around periphery of saucer, with elaborate gold work on peach ground.

cover within it, of which the finial is an integral part. The point of the small cover was that it could be removed separately so that the chocolate powder could be stirred. The Germans had an implement made specifically to blend the chocolate, made of hardwood finely turned, the tip being carved like a gear sprocket. Once the small cover removed, this stirrer could be introduced into the pot, and rotated between the palms of the hands, so that the chocolate powder was properly blended.

• A pair of baluster vases (See Figure 89) 1790-1810 probably was part of a five piece garniture. These series of five vases, of harmonizing shapes, was intended to decorate mantelpieces, or the tops of high-boys. Note the fine basket-weave in their potting, as well as smooth reserves, copied from Meissen. Reserves are decorated in fine sepia line-work. By the 1800 turn-of-the-century, sepia had become the





color of choice over "grisaille." The European pastoral landscape, with fishermen, a bridge and a weeping willow has not been identified.

• A handle-less teacup (teabowl) and saucer (see Figure 90) (1800 – 1820) also are turn-of-the-century. Note the elaborate gold decoration and the fine medallion of three sailboats gliding past a European fort. This set, collected in Philadelphia, possibly was imported after the War of 1812. Note the kinship with the service shown on Figures 122-123.

•A rich punchbowl 41 cm (16 in) in diameter, (see Figures 90-91) (1790-1820) also dates from the turn-of-the-century. Initially, its palette in rose, blue and green, is deceptive, easily mistaken for rose pattern made for the Persian market described in a following section. But fineness of its design and opulent gold in three of the medallions, indicate it probably was destined for England.

• Dating from after the Napoleonic period the very minutely detailed plate shown on Figure 93 bears all the garlands and swags of its period. It also indicates its parentage to the tea service illustrated in Figure 122-123.

• An exquisitely reticulated basket with its underplate, collected in Massachusetts, is shown on Figure 88 (1790-1820). The care in execution of this set would tend to date it before the end of the XVIIIth century, although it possibly was imported after the War of 1812.



On top, 91, 92. Punch Bowl
c. 1790 - 1820
Diameter 40.5 ; Height: 16.4 cm
This richly decorated bowl probably was exported to Britain.

Opposite, 93. Soup Plate
c. 1825 - 35
Diameter : 20.3 cm (one example of four). This very finely detailed service, bearing the initial "JOF" probably was made for Britain or the United States after the War of 1812. It indicates the influence of the Napoleonic Empire with its swag and garlands.



2. Fitzhugh Patterns

"Fitzhugh" is the name given to a pattern that appears late in the XVIII[th] century and continue to be produced until the Taiping watershed. In the last third of the XIX[th] into the XX[th] century, feeble copies are attempted. For illustration of "Fitzhugh," see Figures 94 to 102. Very fine lines were used to create the extremely complex designs which are this style's signature. "Fitzhugh" is a label given to the genre by Western merchants, or possibly later by dealers. The name's original has been the subject of much erudite controversy. In "Chinese Export Porcelain, An Historical Survey[6]", is an article, which though inconclusive, is interesting to read. Most probably it was named after an East India Company's director, one of several Fitzhughs engaged in the China trade. Despite the label's cloudy origin, this is one of the premier patterns of the early XIX[th] century. Since it originated in the 1790s, its principal importation naturally was to America but also was shipped to England and Portugal.

• "Fitzhugh" occurs primarily in underglaze blue (Figure 95), but other colors were also made, all overglaze. The main variants were green, rouge-de-fer orange (Figure 96) and sepia (Figure 97). Green (Figure 98) was extremely variable and difficult to control, so that are services in all tonalities, and with varying degrees of blurring or runniness. Very rare are other colors such as black (Figure 101,) lilac or

94. Deep Plate
c. 1800 - 1810
Diameter : 24.3 cm
Overglaze blue and gold "Fitzhugh" plate, certainly made at Jingdezhen.
The quality of its workmanship is equal to that used on classical export wares of the Kangxi and Yongzheng periods, almost a century earlier.



95. Serving Platter
c.1790 - 1805
Diameter :
54.4 x 47.2 cm.
This "Fitzhugh" platter, made at Jingdezhen in underglaze cobalt blue, is typical of the best wares made for the burgeoning American market.



96. Serving Platter
c. 1790 - 1840.
Diameter :
50.3 x 43.7 cm.
Huge "Fitzhugh" platter, probably made at Jingdezhen in overglaze iron-red orange. This color is an uncommon variant of the more common underglaze blue which is decorated under the glaze. It also was made for the American market.



97. Serving Platter
c. 1790 - 1840
Diameter :
51.7 x 44.6 cm.
Huge "Fitzhugh" platter, in overglaze sepia with gold edging, probably made at Jingdezhen.
This color is a variant of the more common underglaze blue. It also was made for the American market.



98. Serving Dish
c. 1810 - 1840.
Diameter :
35.9 x 28.3 cm.
Fitzhugh" serving dish, probably made at Jingdezhen in overglaze emerald green. This color, very difficult to control, is an uncommon variant of the more common underglaze blue. It also was made for the American market.



On top, on the left
99. Teapot
c. 1825-1835.
Diameter: 20.3 cm.
This very finely detailed "Fitzhugh" teapot in rose with gold touches was made for Oriental market. Its rubbed-off Arabic writings have not been deciphered.
Courtesy of Mrs L. Catao.

.

On top, on the right,
100. Plate
c 1790-1840.
Diameter : 24.7cm.
Rasperry "Fitzhugh" is a rare hue. This plate has a central medallion depicting a Western structure, which could be either a castle or a church, beyond a lake on which two men are sailing in a boat.

Opposite page,
101. Serving Platter
c. 1790-1840.
Diameter :
51.3 x 44.8 cm.
Black "Fitzhugh" is known on smaller porcelains. To find it on so huge platter is quite exceptional. It was collected in Britain.

burgundy (Figure 100,) or yellow (Figure 102). Some exceptional services were made using fine gold work, as shown on Figure 99, which is overglaze blue and gold. There also are pieces in silver, and in two or more colors, such as green and orange. A very fine lilac teapot (Figure 99) was made for the Arabic-speaking market. Most likely it dates from after the beginning of the XIXth century, although its hegiric date on the worn-off inscription has not been deciphered to date. We shall return to Middle Eastern wares in Section XIV-7.

Since the "Fitzhugh" pattern was popular for so long, all kinds of special orders were made with monograms, coats of arms, inscriptions and pagodas. Earlier pieces seem to have a central medallion surrounded by four groupings, of flowers, or "precious antiques" or "musical instruments." Later examples sometimes have six motifs around the central medallion. The central medallion changes also as can be seen from our examples. The most common had four dogs in a symmetrical motif, but there are flowers, and even a European landscape as can be see on the lilac plate. A curious observation is that underglaze blue pieces always have a plain diapered border, as appears on Figure 95. In other colors, the borders include stylized butterflies among their complicated motifs. This stylized butterfly design started appearing in mid-XVIIIth century and also appears on English porcelains. While underglaze blue services indubitably were produced only at Jingdezhen, our surmise is that "Fitzhugh" pattern services in all other colors also were enameled at the source, and not in Canton. This does not mean that initials and gilding were not added in Canton to individualize the sets.





3. The Last Tobacco Leaf Patterns

The last of the "tobacco leaf" patterns are illustrated in Figure 103 to 108. Their boldness appealed to Portuguese, Britons, and Americans. This pattern, of which we have seen the birth in Figures 51 and 52, appears to have re-emerged, starting c1800, for a few decades. It sometimes appears with a reserve designed for gilt monograms. The quality of enameling on "tobacco leaf" is usually exceptional.

- The most common palette of this "tobacco leaf," illustrated in Figures 104 to 107, is cobalt blue, turquoise, chartreuse, green, orange, deep rose, and black, all veined and edged in gold. The lushly inventive passion flower carries through from the older pattern. As in all "tobacco leaf" designs, sprigs in cobalt and gold ornament the reverse.
- In the same genre as the "tobacco leaf" is the small serving plate (Figure 108) from a large service from the West Country in England. The demi-lion rampant bearing "fleurs de lys" is insufficient for identification by heraldic experts, but it can be dated to the second quarter of the XIXth century. On a black background with green arabesques, are roses, magnolias and morning-glories in blue, violet, purple, mauve, yellow and a variety of greens, all flecked with gold accents.
- The plate on Figures 103 is unusual in several respects. First, the uncommon turquoise, greens, and orange "tobacco leaves" are overlain with vines with green leaves and bunches of grapes in orange and blue. Secondly, armorial devices are quite unusual in XIXth century porcelains; the device in the central



Left page,
102. Desert Plate
c. 1810 - 1840
Diameter : 21.7 cm
"Fitzhugh" desert plate, probably made at Jingdezhen, in overglaze yellow with maroon edgings and a gold rim. This color is rare, and this example is alleged to have remained on Nantucket Island, the great XIXth century whaling center off the coast of Massachusetts.

103. Dinner Plate
c. 1800
Diameter : 21 cm
(One of a pair)
This unusual color scheme has a ground of "Tobacco Leaves" in turquoise, green, yellow, and orange, on which have been overlain green grape vines with bunches in orange and blue. Coats of Arms are uncommon in the XIXth century, but these plates bear a central medallion with an "H," a heraldic device composed of a lion's head and the motto "FAC RECTE NIL TIME. It is listed in Howard as being the crest of the Hill family.



104. Dinner Plate c. 1820 - 1850. Diameter: 19.6 cm
The last of the "Tobacco Leaf" patterns appealed to the Portuguese, Britans, and Americans. A high glaze and a gilt edge make this one of the most vibrant of Export Chinese patterns. Overglaze colors are: cobalt blue, turquoise, yellow, brown, chartreuse, green, orange, deep rose, black, and veins in gold. As for all true "tobacco leaf" designs, the reverse of the rim is ornamented: three springs in cobalt blue with gilding on the blooms. Examples of this version also exist with monograms.

Right Page, 105-107. Three Dinner Plates c. 1820 - 1850. Diameter: 25.5 cm.
Three "Tobacco Leaf" plates, slightly larger than the preceding example.





108. Small Oval Serving Plate
c. 1810
Diameter: 26.8 x 20.1 cm
Unique pattern in blue, mauve, violet, purple, green, yellow, etc. with gold accents, on black background with vegetal designs in green and gold. Erskine of Pittodrie's heraldic emblem

medallion is an "H" surmounted by a lion's head and the motto: "FAC RECTE NIL TIME". Howard[7] lists this as being the crest of the Hill family, (c 1800). The reverse of the plates is decorated with three groups of vine leaves.

4. Figural or Mandarin Designs

Designs incorporating personages run consistently from Ming to Qing, and through the Kangxi, Yongzheng and Qianlong decades. In the decade after 1800 a pattern emerged of very finely drawn scenes, with a cross-shaped reticulated ground known as the "Rockefeller" pattern, of which no illustration appears in this text. Often its palette includes the aubergine, or puce, similar to Figures 54 to 58, 69 or 73.

Starting at the turn-of-the century a new type of decoration evolved which has been labeled the "Mandarin design." In idyllic surroundings, a host of personages appear in imaginary court panoplies, or scenes drawn from Chinese opera. No serious study has been made as to their source, but they exclusively represent classical "Han" Chinese characters and never Manchus.

In this section's illustrations, figural designs mingle with overall decorative patterns. Note that with the passage of years, "aliveness" of personages becomes ever more conventional. By the time the "Rose Medallion" developed, the "little people" barely are outlined.

- A pair of meat platters depicted in Figures 109-110, (c 1800) is an early example of "Mandarin" genre. In the initial stage, activities were depicted without borders. Fine gold detailing, particularly in the women's hair ornaments points to an early date.
- Serving pieces consisting of: teapot, lighthouse coffee-pot, "helmet" cream pitcher, and sugar bowl are illustrated in Figures 122, 123 (1800-1820.) The decoration is in the French "Empire style," then





On top, 109. Small Serving Platter
c. 1800
Diameter:
32.3 x 25.0 cm
The borderless central scene, and personages in brilliant yellow and green, indicate that this pair is an early example of the "Mandarin" genre.

Bottom, 110. Small Serving Platter
c. 1800
Diameter:
32.3 x 25.0 cm
Craftsmen in Canton never saw a palace during their lives. Their depictions of court scenes are thus fantasies grounded on Chinese opera, or reinventions of motifs from earlier wares. Ethnic Chinese personages, and never the contemporaneously ruling Manchus, populate the "Mandarin" pageants.

spreading from Napoleonic France. Howard describes the elaborate border as: "apricot border, with S-scroll and stars."
This set, bearing the monogram "VEL" probably comes from England. A plate from an identically ornamented service, without initials, is illustrated in Pl. IV of the fourth of Dr. Feller's articles in "The Magazine



111. Cover to Hot Water Dish
c. 1825. Diameter: 19;
Height: 10 cm.
In theory, a hot water dish was designed to keep food warm. The compartment beneath the plate could be filled with scalding water. The problem was that the water sloshed out, so late models sometimes were provided with stoppers. Unusually, this hot water dish model is provided with a cover. It's design evokes love in Springtime. Under a prunus in full bloom, a swain has dismounted, letting his horse browse. The damsel is being protected from his advances by her aged duenna.



112. Hot Water Dish
c 1825. Diameter: 22.2;
Height: 4.8 cm (cover above).
Note the very fine detailing. On the dish a young man emerges from a palace to accost two languorous damsels. A moon window in the palace overlooks a body of water which is spanned by a gracefully arched bridge.

Left page, from top to bottom:

113. Small Serving Platter c.1800 – 1825. Diameter: 27.0 x 20.3 cm.
Black butterflies and the use of yellow enamel point to an early period. Two unusual items are of note: Court ladies never displayed their bound feet, which always were kept demurely concealed by draped dresses. In this grouping, a bound foot neatly, slippered, is represented. Eggplants, in purple and white, appear in the border.

114. Vegetable Dish c.1800 - 1825. Diameter: 33 x 23; H: 15 cm.
Personages on dish and cover are identical to those around the "For auld lang syne" bowl from the Alma Porter Cleveland collection, in The Peabody-Essex Museum in Salem, Massachusetts. Bottom of dish has flowered circular medallion. Border has fine swastika grid on pink ground. Gilding on edge and handles has rubbed off partially.

115. Cup and Saucer c.1830 - 1835

116. Cup and Saucer c.1830 - 1850

Antiques 8." An enlargement of the unusually large medallion on the coffee-pot appears on the apposite page as Figure 123

• The small serving dish shown in Figure 113 (1800-1825) exhibits an interesting terrace scene. Note the lady's dainty foot in the center. Fashionable women had bound feet, and wore fancy slippers. This is one of the few examples where a female foot appears. Also interesting is the border, with black butterflies, and also eggplants.

• Another early example of Mandarin design is the vegetable dish illustrated in Figure 114 (1800-1825). Of note are: the bamboo handles which originally were gilded; also the very fine pink swastika border which circles the rim of the dish and its cover. Amusingly, the characters depicted are identical to those on the "For Auld Lang Syne" punchbowl from the Alma Porter Cleveland collection[9], now in the Peabody Essex Museum, in Salem, Massachusetts. Of these characters, the most dramatic is the orange one, shown in the center of the cover.

• A hot water dish with its cover is illustrated in Figures 111 and 112 (1800-1825). Theoretically, hot water could be poured into the cavity below the plate to keep the food warm. Naturally the hot water sloshed out, making these rather impractical. Late examples were fitted with corks. As an added feature to keep the food warm, this early model is provided with a cover surmounted by a prominent gold finial.

The drawings are particularly beautiful. Decorating the dish a young lord approaches two gracefully swaying ladies. The palace has a round "moon" window overlooking a body of water spanned by an arched bridge. A cherry tree in full bloom, harbinger of Spring, dominates the cover. Beneath it, a young swain has dismounted and is letting his horse browse, while a shy maiden is being protected from his advances by her attendant. Use of yellow pigment usually indicates an early piece, while the border with black butterflies draws this closer to the dinner plate illustrated in Figure 124.

• Fineness of line work in Figure 125 (1820-1840) is quite outstanding. The border has a blue bat carrying the gold coin and pairs of pheasants. These are the same motifs which appear on the border of the great bowl illustrated in Figure 117 to 120. This plate was collected in Egypt.

• Of equal fineness of line work is the plate in Figure 126 (1820-1840.) The border has blue Greek key design and also a fan motif on either side. This fan motif appears on the Marques de Almenderes plate which is discussed in section 6, illustrated in Figures 145 and 149. This plate also was collected in Egypt.

• A cider toddy or lemonade jug with vibrant design and colors, of exquisite drawing is illustrated on Figure 128 (1820-1840). The view is of the front with its spout.

The scene depicts the ladies' quarter where the mistress of the house sits in judgment over one of her ladies-in-waiting who is kneeling on a turquoise carpet before the throne. The border design, which is unsual, shows dragons chasing the flaming pearl.













Above and right-hand page,
117-120. Punch Bowl
c. 1820-1840. Diameter: 58; Height: 22 cm (four views).











Left-hand page, on top,
121. Serving Platter
c. 1825-1850. Diameter: 43.8 x 36.8 cm
Highly elaborate border with ornamented gold, blue Grecian key with gaping hounds, and alternating chrysanthemums and flower baskets. Contrasting interior court scene uses acid lime green and shocking pink. Court ladies seldom display their bound feet on "Mandarin" scenes, but the feet of the little dancers or musicians, preparing to perform for the diners, are quite evident. Entertainers were not of sufficient social stratum to have their feet bound

Right-hand page, on the bottom,
122. Sugar Bowl, Helmet Cream Pitcher, Lighthouse Coffee Pot, Teapot c. 1800 - 1820
These serving pieces bear a "VEL" monogram and reportedly came from London. Dr. John Quentin Feller illustrates an identical plate, with no initials, and reports it belonged to John (1752-1827) and Ann Donnell of Baltimore, a China trader after the War of 1812. Note the elaborate borders, following the French Empire fashion. David Sanctuary Howard described it as:"apricot border with S-scroll and stars."

Above, 123.
Enlargement of Medallion on Tea Service



124. Dinner Plate
c. 1825-1850
Diameter: 24.8 cm



125. Desert Plate
c. 1820-1840. Diameter: 24 cm
Very fine detailing of "Mandarin" scene with border incorporating blue bat tethered to gold coin and pairs of pheasants.



126. Desert Plate
c. 1820-1840. Diameter: 25 cm
Very fine detailing of "Mandarin" scene with border incorporating blue fretwork and fan motif which is also found on Almenderes service.



127. Dessert Plate
c 1825 - 1850. Diameter: 20.3 cm
Displaying peacock with border of roses and "precious objects."



128. Pitcher
c. 1830-1840
Diameter: 14.55 cm
Height: 23 cm;
View toward the spout depicting "Mandarin" court scene in ladies' quarters. Border along the top, depicting dragons chasing the flaming pearl, is uncommon. Pitcher, originally had a cover.

• Rare Punch Bowl is illustrated in Figure 131 and 132 (1820-1840). Its identical broad interior and exterior rim borders are vividly bright and bold, with their rose, blue and orange roses, and jade-green leaves, on a field of gold. On the bowl's interior and exterior writhe with countless dragons, in all colors of the rainbow, clawing away at the flaming pearl.

• A striking green ground on the border of the deep saucer, illustrated in Figure 129 (1820-1840) is not its only salient feature. The quality of the drawing is exquisite. In the central medallion, an old man's clashing cymbals draws the lady of the house to receive a message from a bowing page.



129. Saucer
c. 1820 - 1840
Diameter: 15.8 cm
(One of a pair)
It's crisp green ground and delicacy of execution makes this a unique and unforgettable service. Another example is part of the Alma Cleveland Porter collection at the Peabody-Essex Museum in Salem, Massachusetts.



130. Washbasin
c. 1825 - 1850. Diameter: 37.5; Height: 11.5 cm. This specialized flat-rimmed bowl, with a demure Chinese coquette at her toilette, indicates that washbasins for performing ablutions were still in demand . . . running water being decades into the future.



131, 132. Punch Bowl

c. 1820 - 1840. Diameter: 40.7; Height: 16 cm.

Dozens of multicolored writhing dragons hunting for flaming pearls under an opulent border of roses in orange, rose-red, blue, and green on a gold ground.





133, 134. Jardinière
c 1830-1850
Diameter: 31.3cm
Height: 19.4cm
Four views depicting "Mandarin" palace scenes. The large scale permits exquisite detailing of personages in court dress. Despite Manchu rule, scenes continued to illustrate traditional Chinese court habits.

• A magisterial punchbowl, 58 cms in diameter (23 inches,) illustrates Mandarin designs in all their glory (See Figures 117 to 120) (1820-1840). The gold Greek key border around many of the reserves was used amply between 1820 to 1840. The large blue bat on the interior cavetto is another motif of this period. On the exterior, two large pannels and two roundels are filled with courtly characters, while on the interior four panels, and a central medallion, likewise are populated by a panoply of personages. Surrounding them is brought a profusion of ornamentation to enrich the bowl. Gold backgrounds and edgings are not spared.

• A very large platter is illustrated in Figure 121 (1825-1850). Personages are representative of those dubbed "Long Elizas" by the sailors. The acid-green background and shocking-pink windows, covered in "cracked ice ", create an attractive backdrop to the dining scene, whose participants are being entertained by dancers carrying musical instruments.

The dread custom of having upper class women's feet bound, was a sign of breeding and elegance. Thus, true to convention, on all court scenes, with rare exceptions, women's feet are never shown. Here, the little dancers have toes protruding from their outfits, since they were not of sufficient social stratum to have bound feet. The border, which dates this platter, is more finely detailed than the central motif. The



135. Diamond shaped Footed Bowl
c. 1840.
Diameter: 36.5;
Height: 9 cm
"Mandarin" court scene with flowered border. This scene also exists with fan border. Underside of this piece is decorated with rose bouquets.



broad rim is highly decorated, with filigreed gold, a blue Greek key fretwork with gaping hounds, and alternating chrysanthemums and flower baskets.

• Delightfully detailed cups and saucers are shown on Figures 115 and 116 (1825-1850).

• A plate almost identical to the one illustrated in Figure 124 (1825-1850) (conceivably from the same service) appears in another of Dr. John Quentin Feller's four articles in "The Magazine Antiques". This one is in Part II, dated February 1984[10]. He attributes the dinner plate to 1835.

• A displaying peacock with a brilliant blue tail creates an unforgettable design (See Figure 127) (1825-1850). The border is composed of twice repeated baskets of flowers, and precious antiques.





On top, 136. Diamond shaped Footed Bowl
c. 1840
Diameter: 37.8;
Height: 9.5 cm
"Mandarin" court scene with fan border. Underside of this piece is decorated with rose bouquets and other flowers.

Opposite, 137, 138. Diamond shaped Footed Bowl
c. 1840
Diameter: 38.4;
Height: 10 cm.



139. Cream Pitcher
c 1825
Height: 10 cm
European shaped pitcher : bird and butterfly pattern in iron-red and gold.



140. Dessert Plate
c 1825-1850. Diameter: 20.1 cm
"Mandarin" court scene in iron-red and gold.

Opposite, 141. Small Hexagonal Footed Bowl
c. 1810. Diameter: 15.5; Height: 7 cm Bright turquoise glaze on interior, and within foot. Very busy vegetal arabesque is attempting to imitate cloisonné in many colors on yellow ground. These are hallmarks of production during the reign of Jiaqing.



On the bottom, 142. Diamond shaped Footed Bowl
Mid-XIXth century Diameter: 27.3 x 20.7; Height: 4.8 cm. Design on this roughly potted bowl was used commonly, starting in the XVIIIth century and extending into the XXth. This bowl's bold motif, in iron-red and gold, incorporates red bats and symbols of felicity, the *shou*. Underside is decorated with red bats, peaches, and a pseudo reign mark (*nian hao*).

• Sometimes the palette of polychrome pieces was reduced to monochromatic iron-red orange or sepia. Two rouge-de-fer pieces with a touch of gold are illustrated in Figures 139-140 (1825-1850).
• A Chinese beauty at her toilette smiles demurely from the bottom of the washbasin shown on Figure 130 (1825-1850). After the beginning of the century, since running water was still many decades into the future, washbasins, sometimes accompanied by pitchers and other accoutrements, were in demand. This one was collected in Massachusetts. The unusual composition of the flowers on the rim and down the sides, makes dating of this basin rather imprecise.
• A "jardinière" (Figure 133 and 134) (1830-1850) displays "Long Elizas" at their most elegant, since the pot's large size allows an incredibly display of virtuosity in postures.
• Three footed bowls are illustrated in Figures 135 to 138, (1840) including a partial elevation showing decoration of the foot and the underside of the rim. These wonderful scenes are all contemporaneous to the Marques de Almenderes' plate illustrated in Figures 145 and 149.



5. Overall Patterns & Arabesques

Distinctions between Imperial, Domestic and Export wares began to fade with Qianlong's death and Jiaqing's accession to the throne in 1795. Patterns seen in the previous sections were strictly for Export, but overall decorations started to evolve toward domestic consumption which also were exported.
• For Imperial and domestic use during Jiaqing's reign, the fashion was to copy or simulate *cloisonné* wares. *Cloisonné* is an enameling process where copper strips (cloisons in French) are soldered to a copper body, so as to produce designs and provide dikes to separate the colors. Spaces between the dikes are then filled with frits of different



143. Deep Dish
c 1800. Diameter: 20.4 cm
Design of this dish borrows from so many traditions that it is difficult to guess its true inspiration.



144. Plate
c 1830. Diameter: 19.7 cm
Unique pattern ordered for the Wheelwrights of Newburyport, Massachusetts.



colors. Once fired, the enamels become vitreous, and are then ground down to reveal the design, separated by shining brass strips. This is an enormously labor-intensive process.

Cloisonné wares usually are intricately patterned, and this busyness was replicated in porcelain designs. A small hexagonal bowl, bearing Jiaqing's *nian-hao*, illustrated in Figure 141, exemplifies this genre.

• A footed sweetmeat dish, illustrated on Figure 142, is decorated in iron-red and gold, and dates from the middle of the century. It incorporates stylized peonies, red bats, and symbols of felicity. Its underside is decorated with red bats, peaches, and a pseudo *nian-hao*. This stylized arabesque reoccurs on many objects—a popular design, occurring in many colors, which carried over after the Taiping hiatus and continued well into the XXth century.

• The deep plate illustrated in Figure 143 with its double cornucopia makes it difficult to guess its inspiration. It probably dates from around 1800 or later. While this example was collected in Massachusetts, a large platter with an almost identical double cornucopia design was collected in Tehran.

• Periodically, unusual patterns appear. A small plate illustrates a unique service (See figure 144) ordered for the Wheelwright family of High Street, Newburyport, Massachusetts, around 1830.

6. Coats of Arms

As indicated earlier, armorial decoration became less in demand in the XIXth century. While monograms grew to become the vogue, enameling with crests persisted, whenever there was a special order.

For the American market, nine armorial services are known. For British consumption there are substantial numbers. Islamic writings and devices will be covered in the next section.

• We have encountered the Hill armorials on a "Tobacco Leaf" variant illustrated in Figure 103 (c. 1800). It is thus decorated with both "Tobacco Leaf" and an armorial device.

• An immense service from the same decade was made for the Portuguese Bishop of Oporto. (See Figure 151) (c. 1800). Obviously influenced by Sèvres with its green ground and its gold leaves, this unique design is quite unforgettable.

D. Frei Antonio de Sao José de Castro was elected Bishop of Oporto in 1798. He participated patriotically against the Napoleonic invasions. Pieces of this service are spread throughout major collections. Two huge urns are in the Winthertur Museum's study gallery.

• The plate illustrated on Figure 147 (c 1800) bears the monogram HCC, which stand for the arms of Hussey. The quality of the detailing is astounding. The edge has a minute Greek key border. Four fields of gold separate four sepia and black landscapes. These fields are finely diapered on solidly applied gold leaf.

Two landscapes, top and bottom, are of extreme finesse, with pagodas, people, rocks and trees. The other pair depicts chats on one side, and geese on the other. The central medallion, with a deer lying beneath a green tree, and the device on a purple scroll, bring a colored contrast to the gold, sepia and black of the border. Taking off from under each landscape, a gold bat with outstretched wings flies toward the central crest.



• A spectacular punch bowl with the Forbes arms is illustrated in figure 146 (c. 1810-1815). This 42 cm diameter bowl bears the monogram "MF" in gold on both roundels, below the outstretched arm bearing a dagger, and the motto: "Non Temere", translatable as "Fear Not." The bold purple zigzag border on a field of gold makes this one of the most dramatic bowls of its class. This important border appears on both the bowl's interior and exterior. The subtle shading of the purple is accentuated with deep blue and violet vertical lines. Stars in orange match the folds, and deep blue beaded bands contrast with the purple.



Left-hand page, on top, 145. Oval Serving Plate
c. 1843. Diameter: 32.6 x 25.5 cm
This serving piece is part of the huge service odered by the Marques de Almenderes, Spanish Governor of Cuba.
(See Figure 149)

Left-hand page, on the bottom, 146. Punch Bowl
c. 1810. Diameter: 41.4; Height: 16.3 cm
Two roundels bearing the monogram "MF" in gold, below the crest of an outstreched arm brandishing a dagger, and the motto: "Non Temere, " ("Fear Not,") indicate this was specially ordered for a member of the Forbes family. The Forbes, a Scottish family, were much involved in the Canton trade and later were connected with America through Robert Bennet Forbes who headed Russell & Company 1849-51.

Opposite, 147. Plate
c. 1800. Diameter: 24.2cm
This turn-of-the-century plate, bearing the initials of Hussey, is lavishly decorated. Separating the medallions are four tooled fields of gold. Chinese landscapes and bird scenes are depicted in sepia and black. Note the four spread-winged bats flying toward the central medallion.



148. Soup Plate
c 1820 - 1840
Diameter: 25.3 cm.
Around central medallion bearing the Hamilton arms, very fine detailing of four "Auspicious Figures," separated by four clusters of "Hundred Antiques." Border incorporates blue bat holding gold coin and pairs of pheasants.





149. Dessert Plate, 1843. Diameter: 20 cm.
Ignacio Herrera, Spanish Governor of Cuba, was elevated to the rank of Marques. To commemorate this honor, he ordered from Canton in 1843 a substantial service, decorated with his new crest. The inscription reads: "Exmo Sõr Marques de Almenderes." Knowing the date of the order, we know for certain when this border, decorated with fans and pairs of pheasants, was produced.

150. Soup Plate, c. 1815 - 1840. Diameter: 25.3 cm.
Bearing the arms of Grant, with the legend "Stand Fast," this soup plate's border of dragons chasing the flaming pearl was the vogue of this period. This border also decorates the pitcher illustrated on Figure 128.





151. Plate, c. 1810. Diameter: 25.1 cm

One of the most extensive as well as distinctive services ever specially ordered in Canton, belonged to the Bishop of Oporto, Portugal. Dom Frei Antonio del Sao José de Castro, illegitimate son of the Count of Resende, was a Benedictine monk, elected Bishop of Oporto in 1798. During the Napoleonic campaigns, he relocated to Lisbon, where this service most probably appears in an inventory. Bishop de Castro died in 1814. *Courtesy of the Chinese Porcelain Company*

152. Soup Plate, c. 1810 - 1820. Diameter: 25.4 cm.

This lovely landscape in shades of blues and greens bears a medallion with the arms of Wight.

The Forbes were a Scottish trading family, which early established connections with America. In Chapter XIII we encountered Captain Robert Bennet Forbes, who in the 1840s was the premier American *taipan* in Canton. This bowl, whose original owner has not been identified to date, probably was made for a relative around 1810-15, a date kindly confirmed in private communication from David S. Howard.

• A soup plate (See figure 152) (1810-1820) with a magnificently detailed landscape in shades of blues and greens, bears the arms of Wight composed of three boars' heads surmounted by yet another one impaled on a ducal crown.

• A soup plate (See figure 150) (1815-1840) bearing the arms of Grant, with the legend "Stand Fast," has a swain kneeling in front of his beloved, while her lady in waiting holds a fan aloft. The banana tree and gnarled rocks beyond the blue balustrade evoke a lovely garden. A male retainer examines the amorous scene.

The border with the dragons chasing the flaming pearl was quite in demand at the time, around 1815. This border also decorates the pitcher illustrated on Figure 128

• A soup plate bearing the crest of the Hamilton family is illustrated in Figure 148 (1820-1840). Since Lady Hamilton was Lord Horatio Nelson's inamorata, while her husband was posted as Ambassador in Naples, a tryst over this service could be conjured. But unfortunately this example, dates from a generation after Lord Nelson fell at Trafalgar.

Aside from the attraction of the Hamilton arms, this plate bears four "Auspicious Figures", and also four clusters of "Hundred Antiques." Its border has the blue bat tethered to a gold coin with a silk strand, pairs of pheasants, and other flowers with perched birds and butterflies.

• When Ignacio Herrera, Spanish Governor of Cuba, was elevated to the rank of Marques, he commissioned a large service in Canton (See Figures 145 and 149). He had it emblazoned with his new crest, and title: "Excellency Señor Marques de Almenderes".

The date of his order, 1843, establishes the period during which its "fan" border was being produced. As mentioned above, borders are most useful in dating pieces. Dr. Feller, has made an extensive study, trying to segregate the various borders and eventually establish dates during which they were current.

Note that despite the illustriousness of Señor Almenderes, the quality of his services enameling is not very good. It is not nearly as fine as the example illustrated in Figure 125 or 126. The importance of this dated service is that clearly it establishes the probable date for the footed bowls in Figures 135 to 138

7. Middle Eastern and Oriental Wares

Special-ordered wares for the Islamic world: India, the Turkish Empire, and Persia (now Iran), generally were ornamented with names, dedicatory statements, and frequently with dates. These dates, in the Moslem hegiric calendar (A. H.), start with Prophet Mohamed's flight from Mecca to Medina in AD 622 (the Hegira, or flight.) Since the Moslem calendar is lunar, thus shorter than ours, we must convert these dates into our customary Gregorian calendar ones. Dates are of great importance, since they establish beyond doubt when certain designs were in production. They also, by the absence of dates during the Taiping hiatus, confirm the lack of porcelain for enameling during these tumultuous years.

Inscriptions, all using the Arabic script, can be in Urdu, used in India; in Farsi, used in Qajar Persia; or in Arabic or Turkish, prevalent throughout the Ottoman Turkish Empire. Almost invariably they were inscribed by Chinese craftsmen who had not the vaguest idea of what they were copying. Beyond the intrinsic difficulty of deciphering ornate Arabic calligraphy, is the constant frustration of trying to make up for Chinese copyists' inaccuracies. Arabic inscriptions appear on most types of decorative patterns, except those with human representations. Barring Persia, other Islamic countries were quite respectful of the traditional ban against graven images. This writer knows of no inscriptions on the "Mandarin" pattern with its court scenes, but several on the later "Rose Medallion."

The bulk of wares made specifically for the Oriental Market do not have inscription or dates. As we hinted, in the introduction to this chapter, at the end of the XVIIIth century, with the decline of European interest in Chinese porcelain, and also the Napoleonic wars, it was the Oriental market, as well as the new American one, which provided a large part of the demand for Canton's enamelers. Pieces with Armenian writing, ordered from within the Turkish empire, also fall within this group.

In this section on pre-Taiping wares, some pieces bearing these Arabic inscriptions are included below, and also in the following section on the "Beginnings of the Rose Medallion." We shall encounter those occurring again, after the Taiping Rebellion, in Chapter XV, Section 3.



153. Large Scalloped Charger
c. 1790 - 1810
Diameter: 31.2cm
A stylized lotus blossom, outlined in gold, was a design most popular in the Oriental market. This plate, destined for India or Persia, has a flowery Urdu inscription in its central rectangle, bearing the name of an important official named Reza Khan. An identical plate from the Helena Woolworth McCann collection is at the Metropolitan Museum.

• The earliest example of a pre-Taiping plate with an Arabic script inscription is Figure 153 which dates from the very end of the XVIIIth century (c 1790). Although its inscription does not include a date, the cobalt blue border and central medallion studded with gold stars - is a hallmark of the period. The stylized open-petaled lotus motif, edged in gold, was popular throughout the Oriental market.
This particular plate, destined for either Persia or India, has the following flowery Farsi inscription, in deplorable calligraphy, in its central rectangle: "Governor, Leader, Supporter of the State, Prince, Glorious and Beneficent Reza Khan, Brave, Born in Battle and Victorious." Who Reza Khan might have been has not been uncovered. Since Farsi was the diplomatic language of the period, he might have been a Persian notable, or possibly an Urdu official. An identical plate from the Helena Woolworth McCann collection, now at the Metropolitan Museum, is illustrated by Phillips in China Trade Porcelain.
• A bowl, from the turn-of-the-century, (See Figure 154) (1790-1820) made for the Turkish or Middle Eastern market, bears two medallions which proclaim in Arabic: "Eat, Drink and Be Sated." In the XIXth century, most of the Middle East was integrated into the Turkish Empire.
• The charger illustrated in Figure 155 (1790-1830) carries the blooming rose motif to its ultimate, since besides having the central bouquet, it has a rose tucked into every diamond around the border. The blue diamond pattern probably was developed for the Persian and Turkish markets, but examples have been found as far as Brazil. It was a popular design and lasted until the mid-1850s.
• One of the two patterns regularly made for the Persian market is surrounded by an overglaze cobalt blue border with a myriad of gold stars. The center bears a cobalt blue flower picked out in "rouge de fer." (See Figure 170 and 173) (1790-1830). In China for the West, on the Mottahedeh collection, is illustrated a plate of this design bearing an inscription on the reverse "Yehani, (A. H.) 1221. " This date is translatable into 1805. Similar plates were exported elsewhere, and the gold stars flecking



154. Bowl
c. 1780 - 1820
Diameter: 29.2 cm;
Height: 12 cm.
Bowl made for the Near-Eastern or North African market, then part of the Turkish empire, collected in Istanbul. Two medallions are inscribed in Arabic:"Eat, Drink, and Be Sated."



155. Charger
c. 1790 - 1830
Diameter: 32.4 cm.
Rose bloom motif in rose and green with cobalt blue sawtooth design, ornamented with gold stars. Created for the Turkish or Persian markets, although examples have been found as far afield as Brazil.



156. Plate
c. 1820
Diameter: 24.8cm
The inscription identifies Fath Aly Shah (1771-1834) the first major shah of the Persian Qajar Dynasty who ruled from 1798 until his assassination in 1834. *Courtesy of the Brooklyn Museum.*



157. Bowl
c. 1820-1840.
Diameter: 19.2;
Height 7.8 cm.
Band of flowers with rose, yellow, orange, blues, and greens on a field of gold, most probably made for the Persian market.





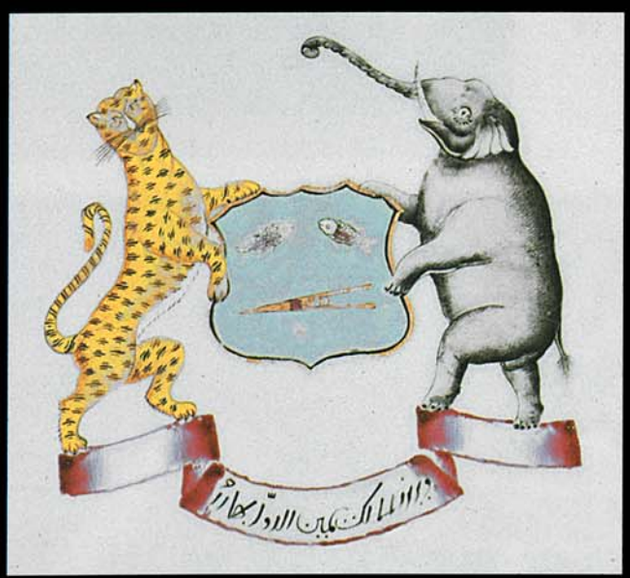


On top, on the left, 158. Charger, 1824. Diameter: 35 cm
Presentation dish for an Indian potentate and his lady, inscribed in Urdu: "His Excellency Nawab Feizalar and (his) Begum Shahibe (A.H.) 1239".

On top, on the right, 159. Charger, 1824. Diameter: 31.5 cm
Companion piece to the one opposite. The rose charger was collected in New Jersey; the green one comes from Istanbul's Grand Bazaar, the "Bedesten."

Above, 160. Charger, c 1790 - 1830. Diameter: 37.0 & 34.0 cm (One of a pair)
Very bold peony design and brilliant colors indicate these most probably were destined for the Indian or Oriental markets.





161. Serving Platter, c 1830. Diameter: 37.3 x 44.2 cm

Deep platter bears legend under shield, in Arabic script: "Vizier (Minister) of the Kingdoms, the Right (Arm) of the State, Bahadur."
This prince, Bahadur II, the last Mughal Emperor of India, was on the throne from 1837 until 1858. Having joined the mutineers in Delhi in 1857, he was exiled by the British to Burma, where he died. The design is based on Worcester decoration.

On the bottom, 162. Armorial Device to Bahadur Serving Platter

The armorial device, supported by a cheetah and an elephant, has an Indian dagger, with a triangular blade and a double handle, and two fish on an azure ground. In the scroll appears the legend of Bahadur, in Arabic script.





163, 164. Mug
Height: 11 cm
c. 1820 - 1840.
The same "gul ve bulbul" as Fig. 171, also made for the Persian market. Note the interlaced handles.

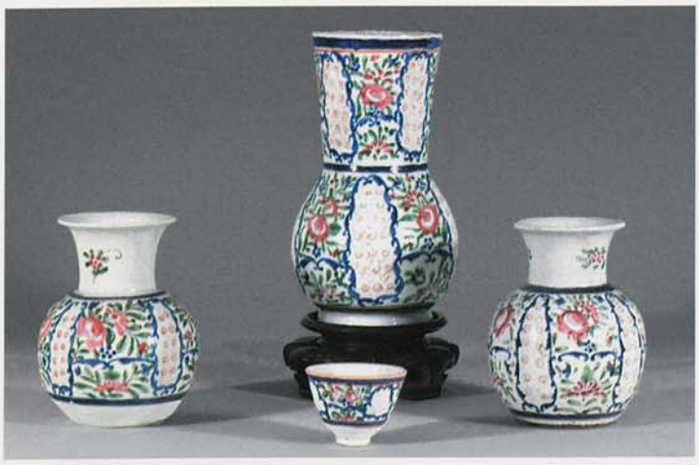




In the center and opposite,

165. Sugar Bowl
Height: 13 cm;
Diameter: 9.5 cm.

166. Two Teapots
Height: 15 cm;
Diameter: 13 cm
c. 1820-1840.
The same "gul ve bulbul" as Fig. 171, also made for the Persian market . Note the interlaced handles and *lichee* finials on covers.



167. Gugglet
Height: 17.3;
Diameter: 10.5;
Pair of Spherical Vases
Height: 11cm;
Wine Cup
c. 1820-1840.
The same *gul ve bulbul* as Fig. 171, also made for the Persian market.

the cobalt blue appear regularly on sets made for America.

• The very fine plate which appears on Figure 156, (c 1820) although not dated, bears the name of Fath Aly Shah, the first major shah of the Persian Qajar dynasty, who reigned from 1798 until 1834. This plate can be ascribed to the first quarter of the XIXth century on stylistic grounds. This example is from the Brooklyn Museum. The enamelling is very fine, with rose, puce, orange, green, blue, as well as gilt.

The writer does not know of any export porcelain made specifically for Muhammad Shah, Fath Aly Shah's successor. Several services were ordered by Nasr el Din Shah, who reigned from 1848 until 1896. One of the early services, illustrated in China for the West, was ordered before the Taiping Rising. But most other sets were made after the resumption of manufacturing. We shall see examples of these in Chapter XV, Section 3.

• The other motif favored in Persia, (see Figure 171) (1800-1840) has pink and overglaze blue roses, with green leaves, and scant gold circles or dots. Roses of Shiraz were very evocative to Persians. There are many variants, one of which is illustrated in *China for the West* identifying it as "gul ve bulbul." This is the imaginative Farsi market terminology of "blossom and nightingale." Where the nightingale might be hiding, is an interesting to puzzle. Potting for services decorated with this design is normally much heavier than then fine porcelain used for the preceding, more aristocratic pattern

• Numerous variants exist on the pink and blue rose motif, (See Figure 168) (1800-1840). These also were probably designed for Persia.

• The charger on Figure 169 (1800-1840) is somewhat outside the usual palette and may have been destined for Turkey.

• A most cheerfully decorated bowl shown on Figure 157 (1800-1840) certainly made for Persia since many bowls with the same brilliant yellow flowers, and deep blue irises were seen there.

• The *gul ve bulbul* pattern seen in Figure 171, also appears on tea sets which found their way to Persia in the first four decades of the XIXth century. On Figures 163 to 167 (1800-1840) are seen some objects: a gugglet with a strainer inside its throat, probably missing its cover; spherical vases for setting out flowers on the tea-table; and a small wine cup, very similar to today's Japanese sake cups. Iranians, though Moslems, always did enjoy wine with their readings of Omar Khayam, Saadi, and Hafez! The two teapots are not a pair, and one has a decorated spout.





Below on the left,
168. Serving Plate
c. 1800 - 1840
Diameter: 27.0 cm.
A central motif of roses in overglaze cobalt blue, green, and rose, elaborated with rim designs of garlands, diapered areas, with iron-red along the edge and in a ring around the cavetto. Probably made for the Persian market.

Opposite,
169. Charger
c. 1820 - 1840.
Diameter: 33.1 cm
A variant of the rose motif in blue, rose, and green, made for the Persian or Turkish markets.



170. Serving Plate
1833.
Diameter: 24 cm.
Bearing the Shiite Islamic benediction: "Aly is Looking Upon You (A.H.) 1249," this plate was made for the Persian market. Its date, permits us to ascertain when this pattern was current.

• One of a pair of chargers in brilliant green and vivid deep rose of the peonies appear destined for the Indian market. (See Figure 160) (1800-1840.) The palette of their border decoration reoccurs at the end of the XIXth century (See Figure 257.)

• A presentation set, specially ordered for the Indian market, this brilliant pair of chargers (See Figures 158 and 159) bears a central medallion which reads in Urdu: "*His Excellency Nawab Feizsalar and (his) Begum Shahibe, AH 1239.*" This translates into AD 1824. The writing appears quite illiterate, since a Chinese scribe copied the inscription brought from the Indian subcontinent. Incredibly, while the shocking-pink charger was found in New Jersey, its companion emerald-green one, comes from the Bedesten in Istanbul's Grand Bazaar.

• A variant on this theme is shown on Figure 170, where within a floral wreath, in Arabic characters, appears the Persian benediction: *"Aly is Looking Upon You."* It is followed by the hegiric date AH 1249, which is equivalent to AD 1833. Aly being the imam holy to Shiite Moslems, confirms this plate was made for Persia.

• The identity of the large Indian platter illustrated on Figures 161 and 162 (c. 1830) has not been resolved completely. It is Chinese porcelain, decorated with a Worcester pattern containing Japanese style "mons." The exact Worecester model has not been identified, but it dates roughly in the 1810-1820



171. Serving Plate
c 1800 - 1840
Diameter: 27.4 cm.
Rose motif in overglaze cobalt blue, green and rose, with touches of black and gold, made for the Persian marke
Enameled on coarse porcelain, it was the second most popular pattern after the one in Fig. 173. This design was known in Iran as *gul ve bulbul* translatable as "flower and nightingale." But where does one see the nightingale ?

range. A shield decorates the center, supported on one side by a cheetah, and on the other by a trumpeting elephant. On a light blue field, is a dagger with a triangular blade and a double handle, common in Mughal India, known as a *katar*. Two fish complete the device. In Arabic writing under the shield is inscribed: "Vizier (Minister) of the Kingdoms, the Right (Arm) of the State, Bahadur." This prince, probably Bahadur II, was the last scion of the imperial family of the Mughals. He reigned as a nominal emperor from 1837 until 1858. During the Indian Mutiny of 1857, he was swept up by the uprising and sided with the mutineers in Delhi. For this crime he was tried by the British and exiled to Rangoon, where he died an old man in 1862. This extensive service is thought to date before his assumption to the throne. Probably it was ordered for him by the British East India Company, during the first quarter of the century.

• Figure 172 depicts a small plate with a brilliant emerald ground surrounded blooming roses. It bears the inscription: "*Nawab Seraj al Doleh Bahadur, 1263*". (AD 1846.) This Indian nawab was titular maharajah of Bengal after the British takeover a century earlier. Other plates from this service have been encountered with a deep mauve ground.





8. The Beginnings of Rose Medallion[11]

The Taiping Rebellion which lasted roughly from 1853 to 1864, coincided with the American Civil War. The Civil War conflict continued from 1861 to 1865-- years during which the United States was too embroiled with its own internecine problems, actively to pursue trade with China.

While certain decorative patterns were discontinued during the Taiping Rebellion, as porcelain production withered due to Jingdezhen's destruction, others were revived after the bleak years. A case in point is "Rose Medallion."

Possibly "Rose Medallion" is the most familiar pattern on the American market. It started with four medallions, grouped around a central motif. Those medallions, oftentimes were filled with bouquets of rose colored roses. But, the Chinese, being masters of improvisations, promptly inserted mandarin figures, branches or flowers, etc. Thus, there are endless variations on the "Rose Medallion" theme. Various attempts have been made to separate the categories, and to include some new labels, such as "Rose Canton". But there are too many improvisations.

The rose motif being predominant, it is amusing to note that Chinese craftsmen finally understood that the rose (which may have been imported into Canton by that time) appealed to Middle Easterners and Westerners. The artisans draw real roses, not peonies which were familiar to them and part of their design tradition. "Rose Medallion" seems to have emerged in the 1840s.

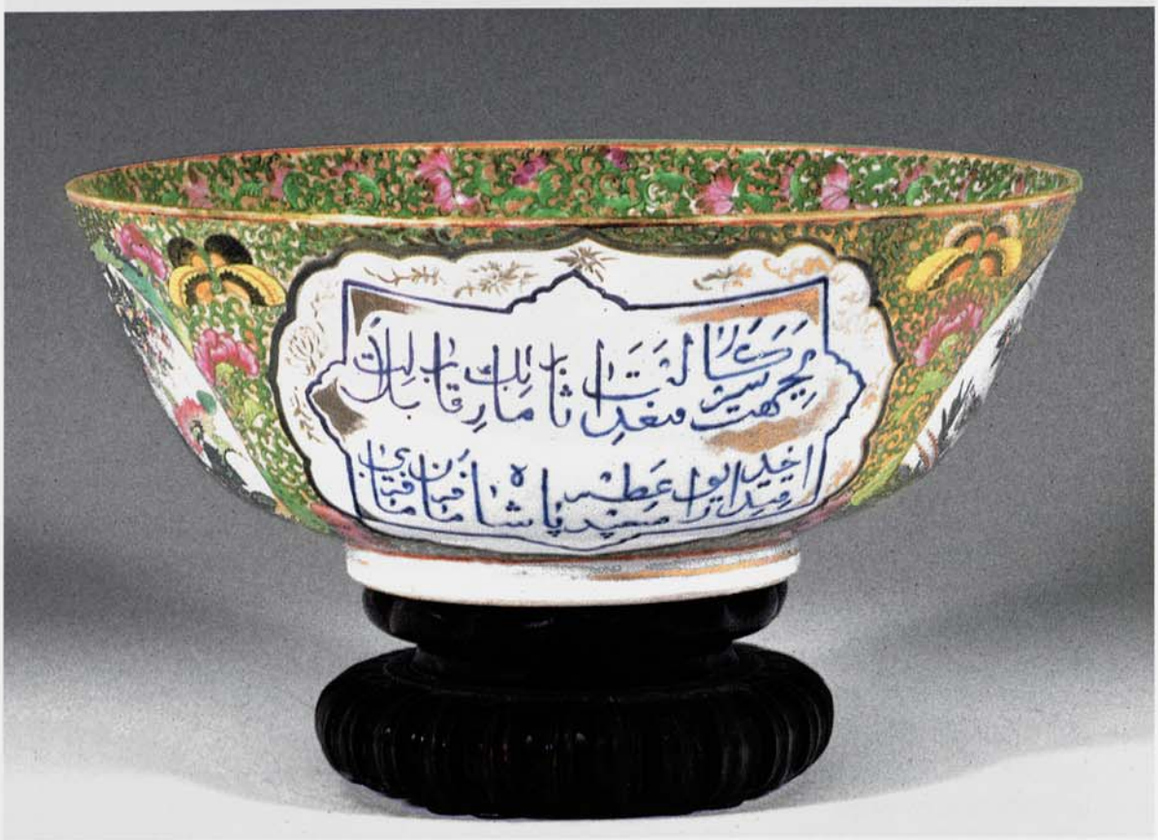
On top, on the left, 172. Plate
1846.
Diameter: 20 cm
Urdu inscription: *"Nawab Seraj el Doleh Bahadoor (A.H.) 1263."*
This plate with its emerald green ground and blooming rose border was part of a service made for the last independent ruler of Bengal (India) before the British takeover.

On top, on the right, 173. Charger
c. 1790 - 1830.
Diameter: 34.4 cm.
This pattern with gold stars on a cobalt ground was the premier pattern produced for the Persian market, but examples found their way to Brazil and North America.





175 .Bowl c 1853
Diameter: 23.5 cm;
Height: 9.2 cm.
This bowl with a ground of "rose medallion" has two inscriptions in Arabic: *Country of Egypt, May Its Glory & Power Live Forever. Holy Month of Ramadan (A.H.) 1270. For His Excellency, the Just and All Powerful Ruler & Grand Khedive Said Pasha.* A maker's mark in black on the underside indicate in *farsi* that it was made in the workshop of a Persian merchant in the last year before the rising of the Taipings demolished the kilns of Jingdezhen.



Left-hand page, on the bottom, 174. Bowl, c 1854. Diameter: 17.5 cm.
Dated the year of the start of the Taiping rebellion, this beautifully enameled "Rose Medallion" bowl with its light blue ground was made for the Persian market. The Arabic script inscriptions were copied by a Chinese craftsman unfamiliar with it. Both inscriptions, destined for believers of Shiite persuasion, refer to the battle of Kerbala which led to the split between Shiite and Suni Islam. "Salutations of God be upon (imam) Husayn, members of his house, and his followers. The curse of God be upon Yazid and his (Husayn's) enemies (A.H.) 1271" "Have a drink of water and invoke God's curse upon Yazid. Give your life as sacrifice to the body of the martyred King (Husayn)(A.H.) 1271" *Courtesy of the Chinese Porcelain Company*



176. Plate
c. 1820 - 1830
Diameter: 19.8 cm.
Butterflies, flowers and fruit rise above an unusual pink ground overlain with Buddhist swastika motif in rose. This plate was part of a large service.

• The dessert plate illustrated on Figure 176 (1820-1850) with its striking pink ground overdrawn with minute swastikas in rose, make this a startlingly different service. It bears flowers and butterflies, with a few exotic fruit against a swastika background which is a traditional Buddhist motif, used often in the first decades of the XIXth century.

• The small plate on Figure 177 (1850) is characteristic of presentation wares made for the Persian market. The writing in the reserves is of eulogious "taroofs" intended to flatter the recipient. The main inscription reads: *"You know who the people's benefactor and grantor is ? None but the arbiter of the realm of generosity and benevolence, Agha Khan, 1266"* (1850). The edge reserves contain: *"The Learned, The Benefactor, The Honorable, The Virtuous"*. This plate, in a private collection, is shown by courtesy of its owner.

• The bowl illustrated in Figure 175 (1853) manufactured as a presentation piece for the Khedive of Egypt, being dated, proves the point that "Rose Medallion" decorations existed before the Taiping hiatus. Were it not for its dates, on stylistic grounds alone, one would ascribe this bowl at least 20 years later. Its reserves, in Persian, the diplomatic language of the Middle East, on both sides of the bowl, read as follows: *"Country of Egypt, May Its Glory and Power Live Forever, Felicitous Month of Ramadan 1270";"For His Excellency, the Just and All-Powerful Ruler and Grand Khedive Said Pasha."*
The quality of this Arabic script is quite poor, obviously copied by a Chinese artisan. On the underside of bowl's base is another inscription in Persian, in black,:*"Manufactured at the factory of Haji Zein-al-Abedin, the Shirazi merchant, in the year 1270."* The Persian is in proper calligraphy, obvi-



177. Plate, 1850. Diameter: 15.5 cm. This small plate is characteristic of presentation wares made for the Persian Market. The writing in the reserves is of eulogious *taroofs* intended to flatter the recipient. The main inscription reads: "Do you know who the people's benefactor and support is? None but the arbiter of the realm of generosity and benevolence, Agha Khan, 1266. *"The four edge reserves contain: "The Learned," "the Benefactor," "the Honorable," "the Virtuous."*
Private Collection.

ously by a literate Persian hand. The bowl's design is typically "Rose Medallion" with birds cavorting in what are very much like "pumpkin reserves". These reserves were drawn to look like pumpkins, as will be shown more clearly in later pieces illustrated in Chapter XV.

Also fascinating is the proof that a Persian from Shiraz had his own enameling shop in Canton, presumably producing specialty wares for exportation to the Oriental and Near Eastern markets.

• Another fine example is shown in Figure 174 (1854) decorated for the Persian market, with a light blue ground which reappears on Persian market wares. The date on this small bowl, A. H. 1271, corresponds to 1854, the beginning year of the Taiping Rebellion. This bowl is included by courtesy of the China Porcelain Company:

The inscriptions are tailored for the Shiite persuasion of Iran read:*"Salutations of God be upon (imam) Husayn, members of his house, and his adepts. God's curse be upon Yazid and his (Husayn's) enemies 1271."*

The other inscription can be translated as: *"Have a drink of water and invoke God's curse upon Yazid (who blocked his enemies from the River, thus letting them die of thirst.) Offer your life as sacrifice to the body of the martyred Prophet Husayn (1271)."*

Some wares of this period may have been shipped back to Persia without inscriptions, for local enamelers to perform that work. At this writing, this is merely a conjecture.

9. Blanks, Replacement & "Clobbered" Pieces

As sketched in Chapter IX, many pieces are found which positively were decorated on porcelain of Chinese origin, but whose decoration is beyond the bounds of enameling done in Canton. These porcelains fall into three categories:

- Chinese porcelain blanks which were exported to Europe as white, undecorated wares.
- Those decorated to replace pieces missing from services made in Europe, and
- Pieces which were not sufficiently lively for European taste and which were "clobbered" by the addition of garish colors in England or Holland.

Below, 178, 179. Bowl c. 1760 - 1780. Diagonal: 30.5 cm, Height: 12.5 cm. Chinese porcelain blank probably decorated in rose camaïeu in Europe.





On the bottom, 180. Diamond shaped Footed Bowl c. 1840 – 1890. Diameter: 36.4 x 26.9 cm; Height: 8.6 cm . The bowl is decorated on celadon. Probably the use of celadon was contemporaneous with the Taiping revolt. According to this hypothesis, celadon was used as a substitute for white blanks which were no longer available, for the Taipings had demolished Jingdezhen's kilns.

Let us consider some examples:

- The square cut-cornered bowl on Figures 178 and 179, (1760-1780) is a fine example of white wares shipped to Europe as blanks. Although the Chinese were adept at producing Meissen-type decorations, this particular bowl is indubitably European in its enameling, since it bears the marks of having been supported on pins or spurs during its second firing. Such marks are typically European (and Japanese) and do not occur in Chinese production. Most probably this bowl was ornamented in England, but France or Saxony might be possible. It also should be pointed out that respected authorities disagree, and believe that despite the marks, this bowl was decorated in Canton, albeit in the Meissen manner.
- We already have discussed the example appearing on Figure 47, (1750 and 1800) decorated initially in the early XVIIIth century, and where the armorial had been concealed by overpainting at the beginning of the following century. It is useful to compare this plate with Figure 182 and 183; for in all three cases the same green with black dots has been used. This work was done probably at the same period, thus in the first third of the XIXth century.
- The Worcester "Bengal Dragon" shown on Figure 182 (1800-1810) evolved in England at Worcester, inspired by Kangxi "Famille Verte" pieces. David Howard indicates that just after the beginning of the XIXth century a few services were made in Canton, copying the Worcester pattern.

The particular serving piece illustrated, while decorated on Chinese porcelain, we believe to be a replacement piece made in England in the early 1800s.



- The covered pitcher shown on Figure 181 (1810-1840) is originally a blue-and-white "Nanking pattern." This convenient label, which had nothing to do with the Southern Chinese capital, was used to describe this quality of underglaze blue design with gold touches. As mentioned earlier, all underglaze blue porcelain could only be produced at Jingdezhen. This pitcher was not bright enough for the British or Dutch merchants who received it, and they therefore "clobbered" it by adding all sorts of bright colors. Thus, any color, except for the blue, is due to the "clobbering", adding flowers, butterflies and fruit.
- The small oval plate illustrated on Figure 183 (1820-1830) also is enameled on Chinese porcelain. But neither its palette, nor its design, stem from Canton. Probably it was a porcelain blank shipped to England and clobbered or decorated there in the "Chinese manner."
- Being decorated on celadon ware, the footed diamond shaped bowl shown on Figure 180 (1840-1900) is a novel addtion to the Export

palette. The introduction of wares with a celadon glaze as a base for ornamentation for the foreign market seems to have occurred around the time of the Taping Rebellion. One hypothesis is that celadon was used since other blanks were unavailable. Whether this is possible, since the Taiping blocked access from Canton to the North, is worth investigating. In Canton, as blanks to decorate were cut off, due to Jingdezhen's destruction by the Taiping, all kinds of wares were brought out of storage to keep the enamellers busy. Some very strange combination of designs on the same piece date from this period. Decoration of celadon continued into the XXth century.



181. Pitcher
c. 1800.
Height: 26cm.
This pitcher is an excellent example of "clobbered" wares. It originally was produced at Jingdezhen as "Nanking ware," but the underglaze blue was not suficiently flowery for the taste of British or Dutch merchants. They therefore had the decorations in all the other colors added locally: green, yellow, purple, rouge-de-fer, and gold. Such garish wares evidently were popular in their day.



182. Oval Serving dish, c. 1800. Diameter: 33.6 x 26,2 cm. The very popular Worcester "Bengal Tiger" was rarely produced in Canton. This example, decorated on Chinese porcelain, was probably made as a replacement piece in the early 1800's.



183. Oval Serving Platter, c 1820-1830. Diameter: 29.0 x 23.1cm. Although this platter was decorated on Chinese porcelain, neither its design nor its palette indicate that it was produced in Canton. More likely it was painted in England in the fist third of the XIXth century to satisfy a demand for "chinoiseries".

XV. PORCELAIN AT THE CLOSE OF THE XIXTH CENTURY

Not long after the fall of Nanjing and eradication of the Taiping in 1864, porcelain production restarted at Jingdezhen, while enamelers slowly re-established themselves in Canton. The Western presence now made shipping down the Yangtze and along the coast possible; so, rather than the portage route up the Gan River, shipments past developing Shanghai were more frequent than before the Opium Wars. The Grand Canal had been abandoned in 1849, so shipments to the North and Peking also had follow the coast.

Growing, Shanghai gradually became the center of overseas commerce; while Guangzhou continued as the site of enameling. Destruction of the Canton's *hongs*, caused Western traders to resettle in Shanghai. The British independently continued to develop Hong Kong.

Production in the last third of the XIXth century proceeded on at least three parallel tracks:

- Blue-and-white "Canton," as underglaze blue was called, had been the low end of production from the late XVIIIth century through to the Taiping Rebellion. It restrarted with lower production due to the competition of British "Willow-ware." Even Chinese mass-production, depending on cheap labor, could not compete with mass-production in industrialized Britain[1].

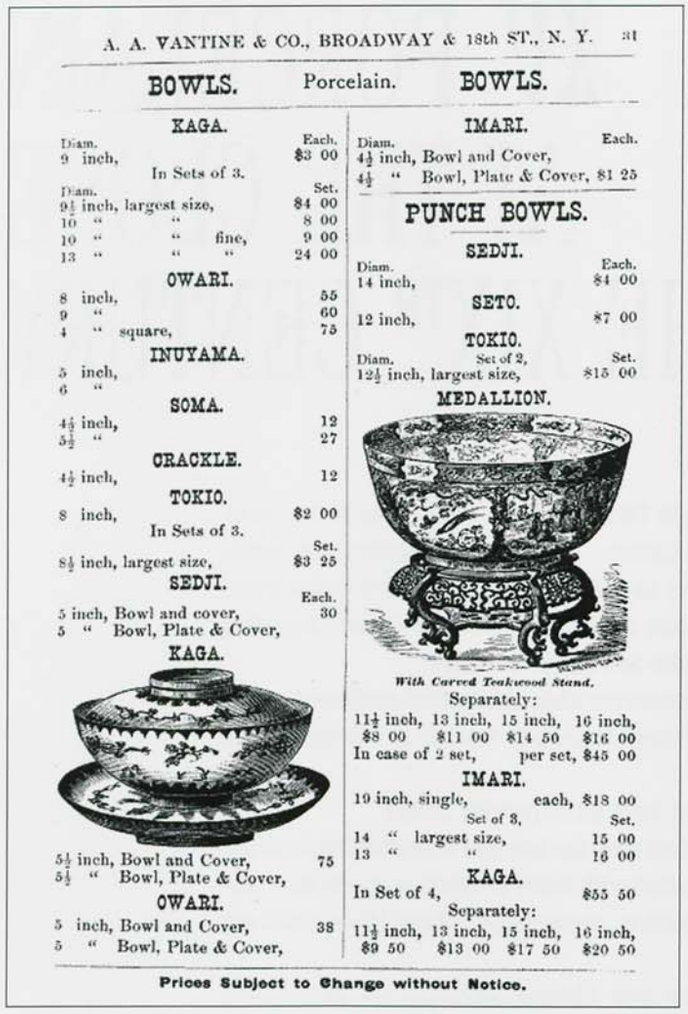
  Brightly colored polychrome "Rose Medallion", became the new Chinese attraction — inexpensive enough to be handled through what came to be called "Five and dime" stores. The bulk of those wares were produced in slapdash fashion, with little attention to detail, since speed of production was imperative. These colorful "low-end" wares are characterized by bold colors and a telltale brilliant orange enamel on floors in the medallions.

- Medium to high quality wares were produced alongside each other. Entire services again were produced on special order, with an eye on archaic and exotic shapes, even copying Victorian taste pieces. A good example of such services would be the one produced for President Ulysses S. Grant. Similar pieces appear in the Section 1, hereinbelow.

- The third and most interesting output was the new "art market" which developed toward the end of the century. Perhaps the sack of Peking, following the Boxer Rebellion, contributed to exposing the West to classical Chinese wares, creating a European demand. There was indeed a great deal of activity, not only in the antiquities market, but in the manufacturing of copies and a corresponding impetus in high quality wares. Quality ceramics were manufactured, with careful attention to details. An effort was made to copy classical wares, complete with their original *nian-haos*. A fair portion of "Famille Noire, Jaune, and Verte" Kangxi vases, with their wonderful birds, gnarled trees, and prunus blossoms, date from this period. With excellent control of overglaze blue, most classical wares with blue probably are part of this group. In a dark corner of the Victoria and Albert Museum is a huge, dimly lit, cabinet replete with these porcelains. Other than the fact that they are late copies, they do not lack artistic merit.

With the advent of steamships, a renewed taste developed for Oriental wares. In New York, along lower Broadway and Pearl Street, a number of stores specialized in exotic porcelains. An advertisement for such wares is reproduced as Figure 184. It is interesting to note that both Chinese and Japanese wares are featured. Commodore Perry had "opened" trade with Japan in 1854, and with the Meiji Restoration, Japanese goods now were flowing in competition with renewed Canton production.

An interesting study would be how porcelain was shipped to its destination, particularly those not hauled in the hulls of ships of their own country. Arabic inscribed special ordered wares might be a case in point.



A. A. VANTINE & CO., BROADWAY & 18th ST., N. Y. 31

BOWLS. Porcelain. **BOWLS.**

KAGA.

Diam.	Each.
9 inch,	$3 00

In Sets of 3.

Diam.	Set.
9½ inch, largest size,	$4 00
10 " "	8 00
10 " " fine,	9 00
13 " " "	24 00

OWARI.

8 inch,	55
9 "	60
4 " square,	75

INUYAMA.

5 inch,	
6 "	

SOMA.

4½ inch,	12
5½ "	27

CRACKLE.

4½ inch,	12

TOKIO.

8 inch,	$2 00

In Sets of 3.

	Set.
8½ inch, largest size,	$3 25

SEDJI.

	Each.
5 inch, Bowl and cover,	30
5 " Bowl, Plate & Cover,	

KAGA.

5½ inch, Bowl and Cover,	75
5½ " Bowl, Plate & Cover,	

OWARI.

5 inch, Bowl and Cover,	38
5 " Bowl, Plate & Cover,	

IMARI.

Diam.	Each.
4½ inch, Bowl and Cover,	
4½ " Bowl, Plate & Cover,	$1 25

PUNCH BOWLS.

SEDJI.

Diam.	Each.
14 inch,	$4 00

SETO.

12 inch,	$7 00

TOKIO.

Diam.	Set of 2,	Set.
12½ inch, largest size,		$15 00

MEDALLION.

With Carved Teakwood Stand.

Separately:

11½ inch,	13 inch,	15 inch,	16 inch,
$8 00	$11 00	$14 50	$16 00

In case of 2 set, per set, $45 00

IMARI.

19 inch, single,	each, $18 00

Set of 3,	Set.
14 " largest size,	15 00
13 " "	16 00

KAGA.

In Set of 4,	$55 50

Separately:

11½ inch,	13 inch,	15 inch,	16 inch,
$9 50	$13 00	$17 50	$20 50

Prices Subject to Change without Notice.

184. Sheet from Mail Order Catalog, c. 1890. From A.A. Vantine & Co.'s Mail Order Catalog buyers could either order by mail or visit the premises on Lower Broadway, New York City. Note that Chinese Export wares are commingled with Japanese porcelain, then being manufactured in quantity after the Meiji Restoration. *Courtesy of The Winterthur Museum.*

Certainly consignments destined for the Indian subcontinent were handled by British vessels. More problematic is how goods were transported to Persia. Possibly these were transshipped by the Parsees from Bombay into Bushehr. From there, the crates most certainly were carried to Tehran, or elsewhere in the country, by caravan.

Shipments into the Mediterranean are even more speculative. Possibly these were in American bottoms. Unfettered at the end of the American Revolution, Yankees started carrying freight around the globe, with great inventiveness and daring. Their non-beligerent status during the Napoleonic wars gave them a chance to branch into audacious ventures. Then, as opium gained currency in the Chinese trade, as we have seen earlier, the Americans could only compete with the British by bringing in the drug from Turkey. The British controlled poppy cultivation in India, and Turkey was the Yankee's only available alternate source. It therefore is not beyond imagination that Turkish and Arabic wares, destined for the Middle East, were carried in American hulls.

The above would apply until the Taiping Rebellion. Beyond it, the introduction of steam powered vessels, changed the patterns. It seems an interesting area of research to discover the transport routes for cumbersome porcelain crates.

To consider examples from the end of the Taiping Rebellion to the end of Qing production—the last third of the XIX[th] century—arbitrarily we have divided the review into:

1. Rose Medallion Again
2. Variations on the Rose Medallion Theme
3. Arabic Inscriptions on Rose Medallion
4. Butterflies and Cabbages
5. Resurgence of Classicism
6. Miscellaneous Wares

1. Rose Medallion Again

The "Rose Medallion" rubric, includes the bulk of wares produced in the last third of the XIX[th] century middle 1860s into the 1900s. This design using rose-red roses-- sometimes within medallions, and sometimes without — but with roses being the dominant motif. Frequently, the central medallion depicts a bird dancing on a blue rock. Sometimes it is replaced by ducks swimming in a pond, or monograms. Armorials are known, but are rather uncommon.

The McKinley Tariff Act of 1891 forced the Chinese to label their export wares with CHINA. Thus, most late mass-produced wares destined for export have a stamp on the bottom. This of course was not universally applied. Production for the domestic market, or copies of earlier wares have no Western lettering on their base. Few of the extremely fine pieces made for the "art market" have any manufacture dates or markings.

• The large serving platter shown in Figure 185 (1865-1875) has an intriguing series of six reserves, decorated to represent pumpkins. This pumpkin motif is a recurring one. The ground is gold, with brilliant green arabesques and pink roses, identical to the Khedive Said Pasha bowl illustrated on Figure 175. Personages within reserves, as well as plants and birds, are beautifully drawn.



185. Serving Platter
c. 1865;
Diameter:
50.6 x 44.0 cm
On a ground of "rose medallion" this great serving platter dates from after the opium wars when production was resumed at Jingdezhen and enameling in Canton. This platter probably belonged to the Cotting family of Boston and Pride's Crossing who ordered a substantial "rose medallion" service. Note the pumpkin borders around reserves; these did not become the vogue until after the opium wars.



186. Serving Platter
c. 1870 - 1880
Diameter:
37.2 x 29.2 cm.
This serving platter is very characteristic of the "rose medallion" which was mass-produced. One notices the application of frits was done for maximum visual impact. After the opium wars the Chinese realized that their blue and white Canton ware produced at Jingdezhen could not compete with British industrialized production. They therefore launched a slew of polychrome pieces, done in great haste, to recapture the popular market.



187. Charger, c 1865-1890
Diameter: 34.5 cm.
The details of this "rose medallion" charger are executed with a great deal of verve. Top and bottom reserves are in the shape of toads with their heads raised, peering through long eyelashes. Each side-reserve is defined by a pair of bats, their wings holding symbols and characters of felicity.



188, 189, 190. Punch Bowl, c 1865-1890
Diameter: 47.0 cm Height: 19.0 cm.
This enormous "rose medallion" bowl also dates from after the opium wars. Alternating light green and blue scrollwork framing the reserves are a good indication of production during the last third of the XIXth, as does the bird dancing on a blue rock in the central medallion at the bottom of the bowl.







191, 192. Punch Bowl, c 1865-1890.
Diameter: 59.0; Height: 23.0 cm.
This magisterial bowl epitomizes "rose medallion" at its best, for no effort was spared in the lavishness of its details.



• More characteristic of mass-production is an oval Serving Platter illustrated in Figure 186 (1870-1880). Its six defined areas are decorated entirely with flowers and birds, with no personages, typical of late XIXth century wares.

• A charger with imaginative reserves is illustrated in Figure 187 (1865-1890). Note that the top and bottom reserves are depicted as toads looking upward through long eyelashes. Each side reserve is enclosed by a pair of bats peering over the reserve, which is delineated by their wings. Personages in the central medallion and reserves are starting to become mechanical. Note the blue Greek key, carried over from previous epochs.

• Design could rise to splendid levels as demonstrated by the 47cm, or 18.5 inch diameter bowl, illustrated in Figures 188-190 (1865-1890). No effort or gold was spared in making this one of the most elaborately luxuriant pieces of its time. Note the blue and leek-green borders around the reserves; they reappear constantly as a design motif.

• An even grander bowl, 59 cm, or 24 inches in diameter is illustrated in Figure 191-192 (1865-1890) Again no effort or gold was spared in decorating this Goliath.

• Two dishes illustrated in Figures 196 and 197 (1865-1890) are typical of many fine services being produced. The first of these has exceptionally minutely drawn flowers, birds and butterflies, the second one with its ring of butterflies is more roughly depicted.



Opposite, 193. Serving Pieces from Tea Service, c. 1865 – 1890
Height of Teapot: 20 cm.
Made for the mass market for "rose medallion," elaborate shapes evolved or were borrowed from English models. Sketchy but colorful "Mandarin" scenes are complemented with lavish gold borders and rose ornamentation.



On the bottom, on the left, 194. Brush Holder c. 1875.
Diameter: 10 cm; Height: 13 cm.
What possible use could the West have for a Chinese scholar's brush pot ? All sorts of shapes and designs were produced as novelty items for the mass market which was growing as steamships took the goods all over the world. Here, not only is a long-tailed bird dancing on the blue rock, but he is joined by a rooster. Two red bats peer on through their sunglasses, as do four "tree rats" in the foreground.



On the bottom, on the right, 195. Teapot, c. 1900.
Height: 17.5 cm.
This colorful "rose medallion" teapot also was made for the mass market. The "CHINA" in a red stamp on its base, dates it very late in Qing production.

•As a variant to flowers or court scenes, the plate in Figure 198 (1865-1890) depicts dramatic landscapes in two of its medallions.

• Elaborate "Rose Medallion" tea services were produced, some with complicated shapes. In fact it is not unusual to have shapes borrowed from earlier periods, such as cylindrical teapots, or helmet pitchers, or even copies of Victorian shapes. Serving pieces shown on Figure 193 (1865-1890) have brightly colored court scenes and lavish gold borders. However, though pleasing, the quality of draftsmanship is not even comparable to that produced a half a century earlier.

• It defies understanding as to why a Chinese brush pot (Figure 194) (1865-1890) would be produced for export. But this happily decorated cylindrical piece has not only a long-tailed bird dancing on the blue rock, but a rooster. The red bats, peering from the edge of the medallion look as if they are wearing sunglasses. Four "tree-rats" are looking up at them from the foreground.

• A pleasantly shaped, modest, but brightly decorated teapot (Figure 195) (1890-1910) with CHINA stamped on its underside, was made near the end of Qing production. Indication of origin was mandated by the McKinley Tariff Act of 1890.

• The vase's shape in Figure 199 (1865-1890) harkens back to Ming times. Five globular compartments surround a single central stem – a form sometimes referred to as a hyacinth or tulip vase. Bulbs could



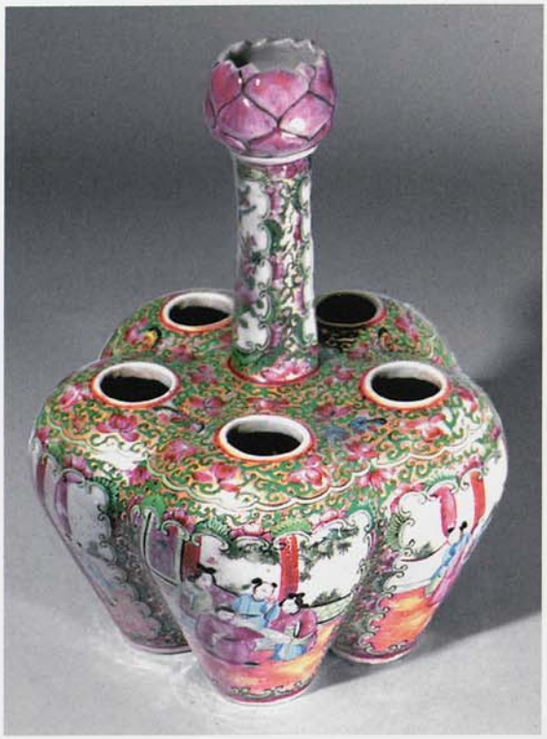
196. Plate, c. 1865 - 1890.
Diameter: 24.5 cm.
This plate is representative of "rose medallion" services of excellent quality where all the details were meticulously executed.



197. Plate, c 1865 - 1890
Diameter: 24 cm.
This plate is typical of "rose medallion" services of good quality.



198. Plate, c 1880 - 1890.
Diameter: 24.8 cm.
This plate is a variant of "rose medallion" for in the pumpkin reserves are introduced landscapes and more conventional "mandarin" personages.



Above , 199
"Hyacinth" Vase,
c. 1870.
Height: 16 cm.
Archaic shapes were decorated in "rose medallion." This type of vase was used for growing tulip or hyacinth bulbs. It's pink lotiform top hints it may have been destined for the Oriental market.

be planted in the various compartments. A stylized pink lotus blossom capping the neck suggests it may have been destined for the Oriental market. The "Rose Medallion" reserves with orange floors under the Mandarin figures point to a late date.

• A cylindrical teapot (Figure 200) (1840-1890) of "Rose Medallion" designs on a white ground can be dated anywhere from the 1840's to the end of the century.

• Besides the variety of shapes introduced for tea-sets, it seems that every conceivable object was made in porcelain. In Figure 201 (1865-1890) a tazza is illustrated. This shape often was destined for the Siamese (or Thai market) where it was very popular but this fruit-stand most likely was destined for the West.

• Among the pieces which comprised a toilet set were a washbowl, a water jug, and a soap-dish. This three-piece example (Figure 202) has a cover, a perforated liner for the soap, so that accumulated water can drain off the soap bar into the container's bottom section.

• The colorful plates shown in Figures 203 and 204 (1865-1890) are deplorable in execution. They are typical of some of the mass market slap-dash output, which is not devoid of charm, but isdebased in quality and represents the dying gasp of the "Rose Medallion."

Opposite,
200. Teapot
c. 1840 - 1890
Height: 15.6 cm;
Diameter: 13.4 cm.
Decorated on white ground, this mass market teapot probably wound up in America.







On top,
201. Tazza
c. 1880
Diameter: 26.0 cm.
Height: 12.5;

Opposite,
202. Soap Dish,
c 1880
Height: 7 cm;
Size: 15 x12 cm.
These are examples of the great variety of ""rose medallion" objects for the mass market made at the end of the XIXth century.



203, 204.
Dessert Plates,
c. 1865 – 1890.
Diameters:
24.8; 21.1cm.
Colorful plates enameled on gilt ground in slap-dash fashion for the mass market.

2. Variations on the "Rose Medallion" Theme

Various designs occur, which though not truly "Rose Medallion," are somewhat related to it. A couple of examples suffice, for there is no end to possible permutations:

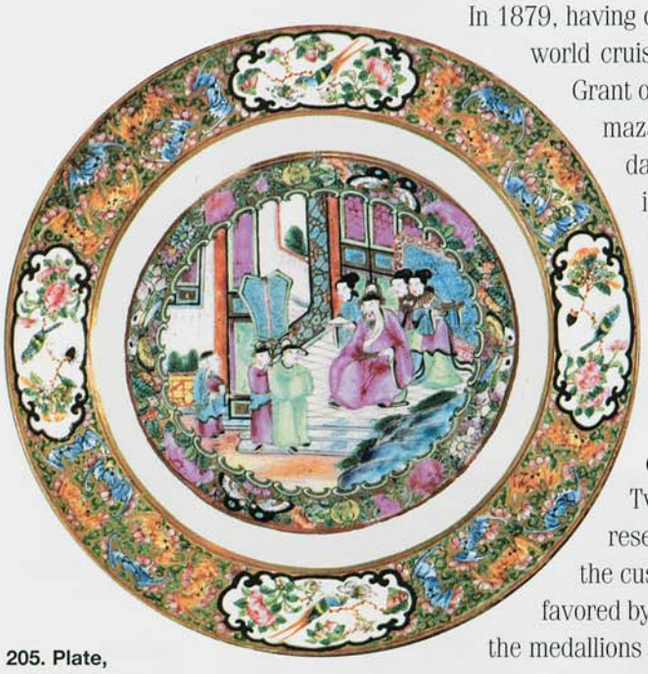
• A unique plate, showing a fish, appears on Figure 206 (1879). Its history is as interesting as its design:

President Ulysses S. Grant, just before he moved into the White House, had ordered a "Rose Medallion" service with his monogram. This service often is illustrated in texts on Export China.

In 1879, having completed his term, ex-President and Mrs. Grant made a 'round-the-world cruise, stopping in both China and Japan. While in Canton, President Grant ordered this small "fish" service composed of two serving platters with mazarenes and twenty-four dishes. This set eventually belonged to their daughter, Ellen Wrenshaw Grant Sartoris. One of the serving pieces is in the Peabody Essex Museum in Salem, Massachusetts.

The inspiration for this unusual fish design appears to be a Limoges pattern. One senses that the Chinese enameler was unfamiliar with fish of the flounder family, since it has only one eye on its upper side. The border decoration is vintage "Rose Medallion."

• The plate illustrated on Figure 205 (1865-1890) is only in the "Rose Medallion" pattern because of the vague border around the central motif. There, a few roses and butterflies remain vestigially. Two points about this plate's decoration are interesting: the four reserves around the exterior border are delineated in black, rather than the customary light green or blue. Legend has it that this black border was favored by traders from Northeastern United States ports. Black frames around the medallions often are encountered during the last third of the XIXth century.



205. Plate, c 1865 - 1890. Diameter: 24.7 cm. Note the fine border with minute red and blue bats flitting on a gold ground. Vestigial traces of "rose medallion" occur only in the border around the central medallion. According to legend, black scrolls around the reserves were favored by traders from Northeastern American ports.



206. Plate, c 1879. Diameter: 23 8 cm Having served his term, ex-President and Mrs Ulysses S Grant was the first presidential couple to visit China on a 'round-the-world cruise. While in Canton, they acquired a service composed of twenty-four plates and two serving platters with mazarenes, decorated with this unique rendering of a fish, inspired by a Limoges pattern but which retains its bond with the "rose medallion" pattern. This set eventually belonged to their daughter Ellen Wrenshall Grant Sartoris.



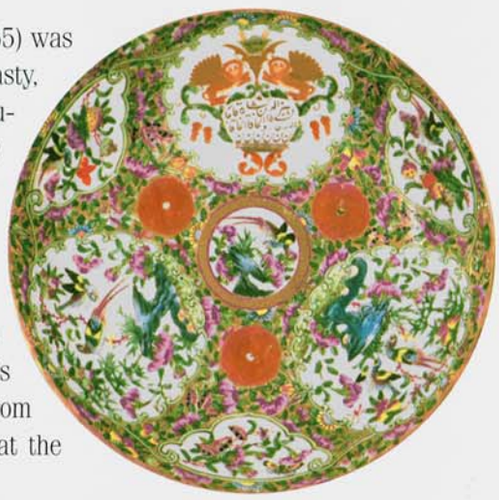
207. Enlargement of Arms on Nasr el-Din Plate. Arms of Nasr el-Din Shah inscribed in Farsi: "The Sultan, son of the Sultan, the Monarch, son of the Monarch, Nasr el-Din Shah, Qajar." The Qajar crown is guarded by a pair of sabre-wielding lions, which are part of the Persian national emblem. The feathers on their backs are rays of the rising sun. In the inscription, all the "n"s are gathered at the bottom, to stylize the logo.

Noteworthy also is the border design, which, on a gold ground, is composed of small red and blue bats flitting amidst green scrolls. A few such borders have been encountered, but they are unusual, if decorative. The red bat in Chinese is an anagram for felicity. The blue bat probably was introduced for contrast. In the last third of the XIXth century, bats typically are shown with large black eyes.

3. Arabic Inscriptions on Rose Medallion

As porcelain enameling resumed after the Taiping Rebellion hiatus, so did decoration of pieces destined for the Islamic world:

- A great bowl illustrated in Figures 209 to 214 (c. 1865) was made for Nasr el Din Shah. This king of Iran's Qajar dynasty, ruled from 1848 until 1896. This punch bowl is meticulously decorated on "Rose Medallion" ground. Four reserves ornament the piece, and contain miniatures of Nasr el Din, and of his two sons — all in full regalia. The fourth reserve bears the Shah's logo: *"Nasr el Din Shah Qajar, the Sultan, son of the Sultan"*.
The elder of the two princes is Masoud Mirza, born in 1850, to a Circasian woman. The younger prince is Muzafar el-Din, born in 1853 to a Qajar princess. From their depictions in the miniatures, we can estimate that the bowl was made around 1865, or slightly later.



208. Deep Dish, c 1865
Diameter: 23.8 cm.
Plate bearing insignia of Nasr el-Din Shah Qajar, ruler of Persia from 1848 to 1896. Nasr el-Din ordered several services from Canton, all of which bear his insignia. There was a service which pre-dated the Taiping uprising, but this plate dates from after reconstruction of the Jingdezhen kilns.







Left-hand page, 209, Punch Bowl c. 1865. Diameter: 40.6 cm; Height: 19 cm. "Rose Medallion" presentation bowl with medallions of Nasr el-Din Shah of Persia and his two sons. .

210. Punch Bowl, Another view of presentation bowl showing Nasr el-Din Shah and his oldest son. Note the orange-red zinia, which reappears on other pieces for this monarch.

Above, on top 211-212.Detail of Medallions on Nasr el-Din Punch Bowl, Left: Nasr el-Din Shah reigned 1848-1896. Right: "Nasr el-Din Shah Qajdar, Sultan, Son of the Sultan".

Above, on bottom, Detail of Medallions on Nasr el-Din Punch Bowl, Left: Muzzafar el-din (born: 1853), reigned1896 –1907. Right: Mas'ud Mirza (born: 1850) (Zil el-Sultan).

The younger of the two princes, Muzafar el-Din, became Shah in 1896, after his father was assassinated, bringing to an end his 48 year reign. Muzafar el-Din, already an old man, reigned for nine years at the end of the century. The older boy, Masoud Mirza, was not in line to the throne since his mother was a commoner. He assumed the title of Zil el-Sultan, and is known as such in history. He is remembered as the most hated of Qajar princes, and to this day Iranians shudder at his sadism. As Governor of Isphahan he had all the Safavid palaces destroyed, leaving only their beautiful mosques. For this desecration, he also has not been forgiven. But he retains a place in porcelain history as the object of very specialized and much sought-after special ordered Export ware. A very beautiful examples appear as Figures 219 and 221.
On the Nasr el-Din bowl, note the four orange-red zinnias, which are similar to the three large blooms on the dish in Figure 208.

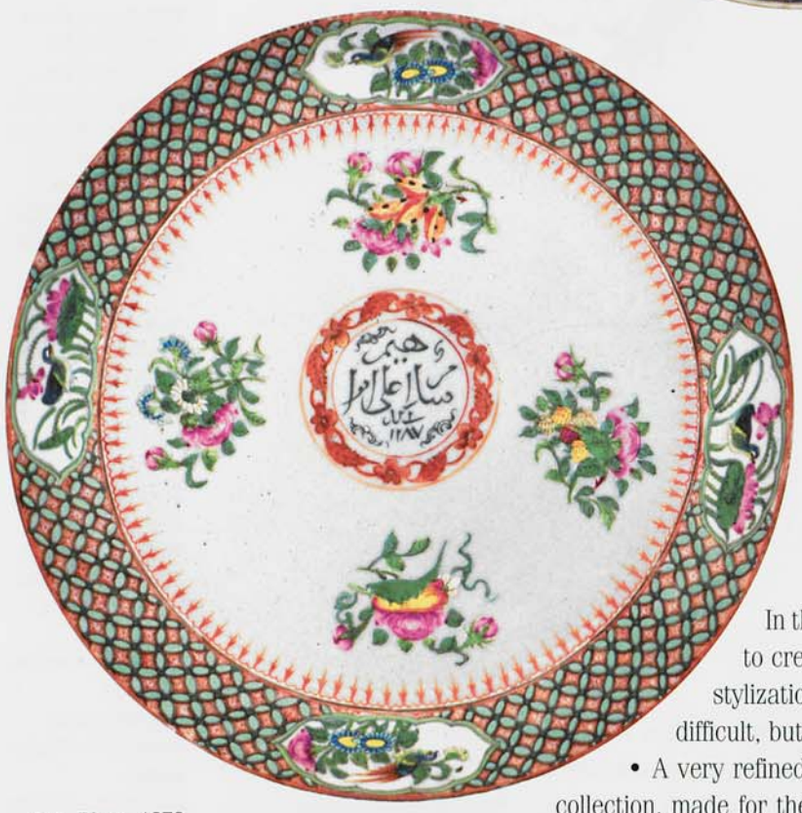
• The saucer-dish shown in Figure 208 (c. 1865) also bears a monogram of Nasr el Din Shah of Persia. (Prior to 1854 he had ordered another service, discussed in Chapter XIV, Section 7). Our piece, with six reserves around a central medallion, also can be dated to around 1865, based on its parallels to Figure 207 Both large reserves, as well as the central medallion, are decorated with birds dancing on a blue rock. Unusual are the three orange "zinnias" which reappear on the bowl illustrated above.
The Shah's logo, enlarged on the left page, reads in Farsi: *"The Shah, son of the Shah, the Sultan, son of the Sultan, Nasr el Din Shah, Qajar."* The Qajar crown is guarded by a pair of sword-bearing lions. Feathers on their backs actually are a Chinese misinterpretation of rays of the rising sun, which are part of Persia's national emblem.

Opposite, 215. Plate, 1866. Diameter: 24 cm. Made for the Persian market, this plate bears the date A.H. 1283, which is equivalent to 1866. Were it not for this date, based solely on its intricate and lavish decoration, this service would have been attributed to the pre-Taiping Revolution period. The inscription in Farsi reads: *"By order of the most powerful Moshir Al-Moulk Tayari, the Hadji Karim Namazi."*
Courtesy of the Brooklyn Museum.



On the right, 216. Plate, c. 1866. Diameter: 21.8 cm. Lavishly decorated plate made for the Persian market. It bears writing both in Islamic and Latin scripts. In Arabic is the name of the Prophet "Mohamed," flanked by the gothic letters "M D," certainly the initials of a Shiite Persian family.





217. Plate, 1870. Diameter: 24 cm. Made for the Middle Eastern market, this plate's inscription bears in Arabic *script: "Mursallah Aly Ibrahim (A.H.) 1287."* This 1870 date is important since it indicates when this style was being produced.
Collection of Emmanuel Nadler.

In the inscription, all "n"s have been extracted and aligned to create a decorative motif at the bottom of the logo. This stylization makes deciphering of the Arabic script somewhat difficult, but no more than some Western intertwined devices!

• A very refined plate, Figure 215, (1866) in the Brooklyn Museum's collection, made for the Persian market bears a hegiric date, which readily can be converted to 1866. Were it not for this date, one might assume that it was made prior to the Taiping hiatus. The delicacy of the decoration is quite remarkable for its period. The inscription reads in Farsi: *"By order of the most powerful Moshir al-Moulk Tayari the Hadji Karim Namazi."*

• Another lavishly decorated plate made for the Persian market is depicted in Figure 216. (c 1866). This plate is unusual since it bears both Arabic and Latin letters. The Arabic script invokes the name of Mohamed, the prophet, while the "M D" in gothic letters certainly are the initials of a Shiite Persian family. Although undated, this plate can be assumed to be contemporaneous to the prior plates.

• A plate, Figure 217, (1870) made for the Arab market bears the name of "*Mursallah Aly Ibrahim*" and the date A. H. 1287. The dating of the border, with its pale blue diapering in relief, is interesting since it indicates when this genre was popular.

• A saucer-dish, Figure 218 (1878) from the Mottahedeh Collection[2], bears the name "*Mohamed Aly al-Husay(n)i" (A. H.) 1295*. According to Howard and Ayers, Mohamed Aly, born in 1823, was a first cousin of the "Bab," founder of the Bahai sect, and a merchant of considerable standing.

The "Bab" created his religious sect, undoubtedly one of the most important new religions to emerge in the XIX[th] century. Shiite Moslems believed the Bahais were apostates to the Moslem religion, and the Qajars ruthlessly persecuted their adherents throughout Persia. Nasr al-Din Shah had thousands of



218. Plate, 1878. Diameter: 24 cm.
Made for *"Mohamed Aly el-Husayni,"* a Persian Bahai merchant, this plate bears the date A.H. 1295, convertible to 1878. This plate was part of the Mottahedeh collection and was described by Howard & Ayers. Please refer to the text for a fascinating story about this Shanghai trader.
Courtesy of Mottahedeh Collection & D.S. Howard.



219. Plate, 1879. Diameter 33.5 cm. Finely enameled in characteristic grey-mauve background, this plate was special ordered for Qajar governor of Isphahan: "Masoud Mirza Zil el-Sultan, A.H. 1287."

"Babis" put to death with utmost cruelly. The death of the "Bab," in 1850, did not end the faith of the Bahai. His followers spread to many other countries, where they flourish today. They were welcome under the Pahlevis, but again were massacred in Iran following Ayatollah Khomeini takeover in 1979.
Mohamed Aly al-Husayni traveled widely from India (1851) to Egypt, and Marseilles, and later to China, where he established himself in Shanghai, supplying considerable quantities of porcelain to the Persian market. He is known to have visited Hong Kong in 1883 and 1890. In 1896 he was taken ill in Bombay, where he died. His body was carried back to Persia for burial at Najaf. Such was the religious animosity against the "Babis" at the time, that when his coffin reached Basra, an angry crowd seized it and tried to throw it into the sea. A group of his family and friends managed to secure the coffin, and eventually buried it near Baghdad, at the Shrine of Salman the Pure, the first Persian convert of Prophet Mohamed.

• Masoud Mirza Zil el-Sultan al Dowla, commonly known as Zil el-Sultan, whose portrait as a young man is illustrated in Figures 209-210, was named governor of Isfahan in 1874. The grey-mauve color, very characteristic of pieces related to him, is commonly found of late XIXth century wares made for Persia. A bowl and plate, bearing his name and the date A. H. 1297 (A. D. 1879), are shown in Figures 219 to 221. The inscription, replete with complimentary titles and highly laudatory of the prince, was ordered as a presentation piece for Zil el-Sultan by someone named As'ad. It is interesting to note that all pieces of this service have slightly different dimension, as if made to be stacked.

• Another plate inscribed in Arabic is shown on Figure 222 (1881). Decorated with the classical four medallion scheme, the central reserve bears the name Mazloom. The script is extremely fine, with the black lettering edged in gold. It is dated A. H. 1299, equivalent to A. D. 1881.

• Substantial quantities of "Rose Medallion" were absorbed by the Middle Eastern markets. The plate in Figure 223 (1865-1890) has no medallions, nor inscriptions, but an overall center of roses, fruit, birds and butterflies. It was collected in Egypt.



Above, 220. Inscription
"Masoud Mirza Zil el-Sultan, dated A.H. 1297."

Right-hand page:

On top, 221. Bowl, 1879. Diameter: 39.7cm; Height 17.4 cm.
Part of the same set special ordered for Qajar governor of Isphahan: "Masoud Mirza Zil al-Sultan, A.H. 1287," all bowls and plates seem to be of slightly different sizes, as if made to be stacked.

On the bottom, on the left, 222. Pair of Plates, 1881. Diameter 24.3 cm.
This pair of "Rose Medallion" plates were part of a service bearing the name of the Mazloom family. A large and influential Arab family, the Mazlooms had many branches within the Ottoman Empire, so it could have been ordered for Istanbul, Cairo, or Damascus.

On the bottom, on the right, 223. Plate, c. 1865 – 1890. Diameter 21.4 cm.
Example of mass production "Rose Medallion" service made for the Middle Eastern market.







224. Serving Platter, c. 1870 - 1890 Diameter: 47.5 x 37.8 cm. "Thousand Butterflies" pattern, polychrome and gold, made only in the last third of the XIXth century, starting after the end of the Taiping rising.

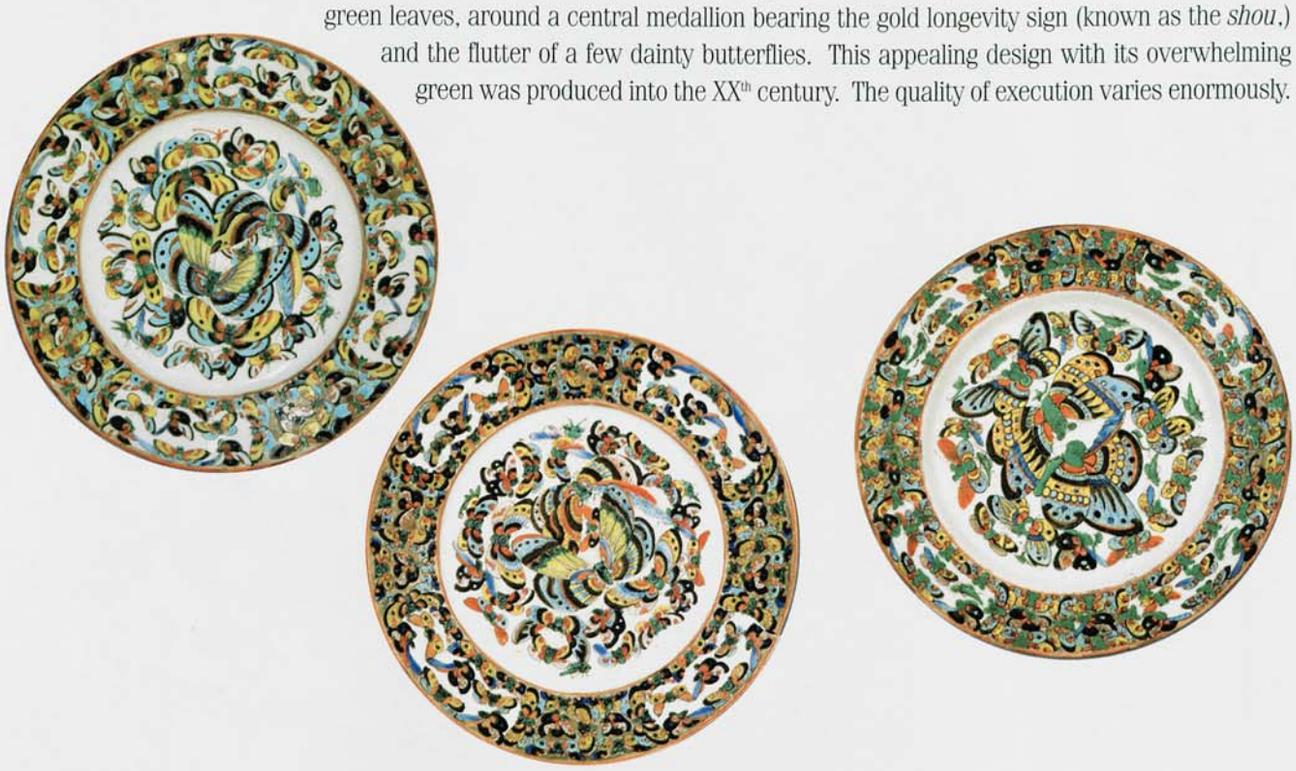


Below and right-hand page, 225-230. Desert Plates, c. 1870 -1900 An infinite variety of improvisation exists in the "Thousand Butterfly" pattern. Some decoration is very fine, with elaborate use of gold, while some is very crude. The pattern of the "thousand butterflies" or "thousand insects" being late and spilling into the XXth century, one can expect to find pieces marked "CHINA"or "MADE IN CHINA".

4. Butterflies & Cabbages

After reconstruction of the kilns two new patterns emerged: the "Thousand Butterflies" or "Thousand Insects", and the "Cabbage Leaf". Both these designs were very popular and continued well into the XXth century.

- Figures 224 to 231 (1865-1910) exhibit the full range of the "Thousand Butterfly" pattern. The dynamics of this pattern can be wonderful.
- Figures 232 to 239 (1865-1910) illustrate the range of the "Cabbage Leaf" pattern with its brilliant green leaves, around a central medallion bearing the gold longevity sign (known as the *shou*.) and the flutter of a few dainty butterflies. This appealing design with its overwhelming green was produced into the XXth century. The quality of execution varies enormously.





231. Serving Platter, c. 1870 - 1890. Diameter: 34.2 cm. Another example of the "Thousand Butterflies" pattern, in polychrome and gold.







Opposite and below, Miscellaneous shapes in "cabbage leaf" pattern, c. 1870 - 1900. **232. Bowl & Spoon,** Diameter: 12.9 cm; Height: 5.8 cm. **233. Octagonal Plate**, Diameter: 21.6 cm. Brilliant emerald "Cabbage Pattern" appears only after resumption of enameling following the Taiping Rebellion. Quality of decorating varies enormously.



Right-hand page, 234-239. Soup Plates c. 1870 - 1900, Diameter: 25.3 cm. These six plates in vibrant emerald green "cabbage leaf" pattern make a nice splash of color.





5. Resurgence of Classicism

Byproduct of recreating classical wares, came a search and reinterpretation of classical themes using the perfected palette of "Famille Rose."

• A pair of tall end-of-the-century baluster vases are enameled in near "mirror images." Four views of one of these, are illustrated in Figure 240-243 (1890-1900). In the lower register notice the complete range of colors used in depicting classical Chinese scenes. Not only are the colors striking, but personages have a renewed intensity in movement, particularly when compared with the rigidity of concurrent "Rose Medallion" scenes. In the upper register reappear Daoist figures. Note the blue walrus handles, holding gilt rings in their gold tusks.

• Potting of the celadon vase in Figure 245 (1890-1900) is superlative, indicating great care in developing the underglaze leaf motifs and the Greek key border around its shoulder. These were incised into the vase, before the clay was set out to dry. Later it was glazed with greenware, and fired in a reducing atmosphere.

Elephant heads used as handles are brown glazed to resemble bronze. Presence of this bronze glaze, used extensively on Export porcelains, is an infallible sign that a piece dates from the last third of the XIXth century.

• The mille-fleurs "Thousand Blossom" design, which had been enameled on Qianlong pieces made for the domestic market, was now produced for export. The pattern was used on breakfast sets, desert sets, tea sets, or just decorative wares. Three examples are included in Figure 244, 248, 249.

• The first of these on a black background (Figure 248) 1900 was collected in Cairo.

• The wispy colors of Figure 244 (1890-1900) on a gold ground are quite remarkable. Four of these plates, part of a breakfast set, were collected in the Philadelphia area. Despite the Qianlong *nian-hao*, they also date from the end of the century.

• The last of these examples (Figure 249) (1890-1900) is no doubt the finest. The black background is highlighted with gold arabesques and the tenderness with which the flowers have been rendered is quite amazing. The reverse is decorated with five red bats flitting around Qianlong's *nian-hao*; but again it dates from the end of the XIXth century.

240-243. One of a pair of Baluster Vases, c. 1890 – 1900. Diameter: 23 cm; Height: 45 cm. Each vase of this pair is virtually a mirror image of its mate. On the four views, the infinitely varied palette and exquisite detailing are in marked contrast with slapdash enameling being done for the mass market. Note handles of walruses holding gold rings in their tusks.



On the left,
244. Breakfast Plates,
c. 1880 - 1900.
Diameter: 24.3 cm.
On gold ground the "Thousand Blossom" pattern is rendered in all colors of the rainbow.
Note fineness of detailing and shading of colors. Reverse is decorated with three bouquets and an apocryphal Qianlong *nian-hao*.



On the right, 245. Baluster Vase,
c 1890 - 1900. Height: 27 cm.
To create this magnificently sober vase, the blank was carved with the Art-Nouveau leaves and the Greek keys before being dried and then glazed with celadon (green-ware). Elephant-head handles were made to simulate bronze. This bronze glaze, used commonly on Export wares, does not occur before the Opium wars, thus not before 1865.





246. Deep Plate, c 1900 - 1920. Diameter: 23.6 cm.
Frolicking children are a recurring subject of classical Chinese decoration. The reverse is decorated with three floral scrolls, sketched in blue, and an unidentified red seal marks the center of the base.



247. Deep Plate, c 1900 - 1920. Diameter: 23.7 cm. Frolicking children, but not an absolute pair with the plate opposite.
Its reverse is decorated with three elaborate polychrome floral scrolls, and an apocryphal Qianlong *nian-hao*. This plate dates around a century after Qianlong's abdication.



248. Plate, c 1900. Diameter: 25.4 cm.
The "Thousand Bloom" pattern, popular at the end of Qianlong, makes its reappearance toward the end of the XIXth century.
This plate with black ground was collected in Egypt.



249. Plate, c 1880-1900. Diameter: 26.2 cm.
On jet black background ornamented with tendrils in gold, "Thousand Blossoms" burst forth. Palette and detailing are of utmost delicacy. Reverse has five red bats flitting around an apocryphal Qianlong *nian-hao*. These plates of extremely fine Export porcelain dating from the end of the XIXth century.

• A pair of plates (Figures 246 and 247) (1890-1900) depicting children at play, again harkens back to classical themes, although rendered rather stiffly. Collected in France, they are decorated on the reverse with polychrome floral scrolls. Qianlong's red *nian-hao* is apocryphal, for again these plates were produced a century after this emperor's abdication.

6. Miscellaneous Wares

It is difficult to end our survey of XIX[th] century polychrome wares without including miscellaneous pieces which deserve a survey of their own. It should be mentioned that dates for these pieces are virtually unobtainable, and that all dates have been approximated:



250. Footed Bowl, c 1865 - 1910 Diameter: 18.7 x 13.2; Height: 6.2 cm. Heavily potted, this footed bowl has charming decoration of children bearing dragon in procession.

• Toward the end of the century, most wares no longer were made specifically for export. An example of a footed bowl with a cheerful decoration of a children's procession carrying a dragon banner is shown in Figure 250 (1865-1910).
There was a vast production of bowls with turquoise insides, roughly decorated on the exterior. A whole series of wares was produced for the overseas Chinese, particularly those living in the Malay States[3].

• A small hexagonal wine pot (Figures 251 to 253) (1840-1865) painted with drinking songs and three classical figures dates from the last third of the XIX[th] century. It's cover depicts Li Tai Po, a Tang poet, considered the patron saint of drunkards. The appearance of these pieces around the Taiping Rebellion, during the reign of the Daoguang and Xianfeng emperors, may be a political allusion to the effect that the emperor was little better than Li Tai Po.

• Brightly enameled wares for the Oriental market, or India, revive the colors used earlier in the century. The vase illustrated in Figure 257 (1865-1910) because of the four fierce foo-dog heads, dates from the last third of the century, rather being contemporaneous to the examples shown in Figures 158 to 160.

• Celadon was produced in quantity. An example of a celadon glazed baluster jar decorated in cobalt blue is illustrated in Figure 258 (1880-1910). It is reminiscent of the *fahug*-style of Ming decoration.

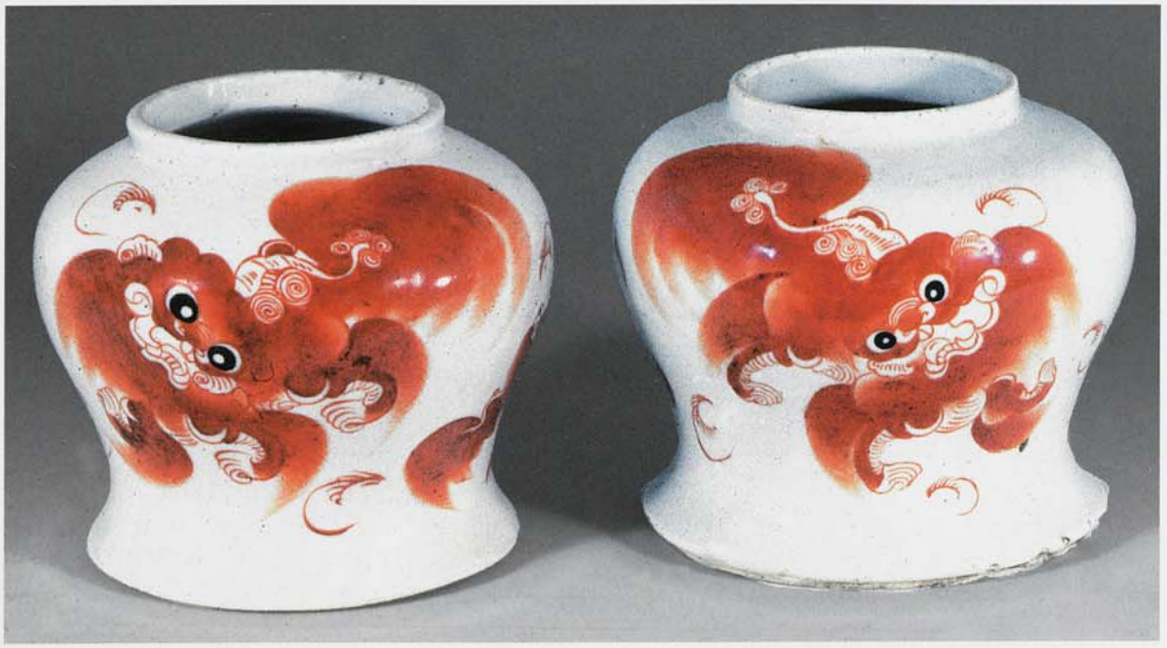
• The iron-red Pekinese became a popular motif, and there are countless examples of this endearing canine, singly, in pairs or with pups. A pair of "temple" vases is shown in Figure 254 (1865-1910).

• Ox-blood glaze continued through the centuries, since its reappearance during Kangxi's reign. The "sang-de-boeuf" tear drop vase shown in Figure 255 (1800-1910) is probably XIX[th] century. Note its high glaze, compared to the controlled unctuousness of the monochromes illustrated in Figures 70 and 71.

• Colorful wares with a rainbow of uniform grounds were produced such as the small bowl illustrated in Figure 263 (1800-1910). The yellow ground is incised with tendrils.



251-253. Hexagonal Wine Pot, c. 1840 - 1875. Diameter: 8.5 cm; Height: 11.7 cm. Three of its sides penned with drinking songs; its stopper (not visible) featuring Li-Tai-Po (famous for his poetry and prowess with the bottle) in a beatific drunken stupor, this wine jar bespeaks of revelry.

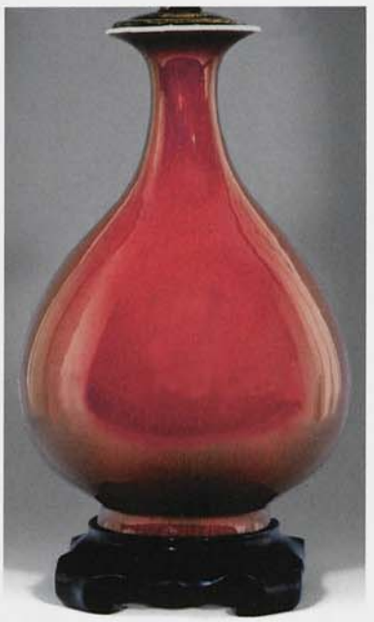


254. Pair of Jars, c. 1865 - 1910. Diameter: 14.5; Height: 13.3 cm. "Foo-dogs" or Pekinese in iron-red make their appearance as a popular design at the end of the XIXth century. Canines with large black eyes are drawn singly, or in pairs, usually female and pup.

• The classically shaped bowl in acid green illustrated in Figure 256 (1890-1908) bears the *nian-hao* of Emperor Guangxu in cobalt blue on its base. The superlative monochrome glaze on both the inside and exterior indicates mastery of manufacture quite comparable to that of classical days.

• A very special receptacle evolved toward the end of Emperor Guangxu's reign as shown in Figures 265, 266 (1890-1908). This is a water dropper which was used to wet the ink-stone used by scholars for grinding their Indian-ink.

These small bowls were used as graduation presents for those who had passed their Civil Service examinations, and also to some who had completed military maneuvers. Our example is formed of peony petals, and liquid could pour through the gilded hollow stem. These wares were used for drinking plum wine at graduation or other ceremonies, before beginning their intended scholarly use.



255. Teardrop Vase, Converted to Lamp, XIXth century. Height: 28 cm. Ox-blood red glaze, also known as "Sang de Boeuf," appeared in Ming porcelains. It was redeveloped and expanded under Kangxi and is being used until present day. This brilliant glaze is probably XIXth century.

• Perhaps as an outgrowth of copying classical wares, "Famille Verte" decorations started reappearing. A fair portion of wares in this reintroduced palette was sold in Oriental markets, where it was almost as popular as the "Rose Medallion." The plate and soup plate illustrated in Figures 259, 260 (1890-1908) are very beautifully executed, especially the plate. Their court scenes are full of verve and movement. The predominant mauve color is punctuated by the rouge-de-fer poppies, with the yellow ones being more subdued. The gilding is excellent



256. Bowl, c 1890 - 1908. Diameter: 14.7; Height: 6.8cm. This acid-green bowl, bearing the *nian-hao* of Guangxu (r 1875-1908) attests to the renewed interest in exploring new glazes toward the end of the XIXth century.

• The small orange pumpkin which appears in Figures 264 (1875-1908) is typical of decorative fruit made during the Guangxu reign.

• A delightfully saucy rouge box conceals a naked lady acrobat grandstanding on a cantering horse within a very staid exterior of a dragon surrounded by red bats, as shown in Figures 261, 262 (1875-1908). This wonderfully executed piece probably is also from the Guangxu reign.



257. Baluster Vase, Converted to Lamp, c 1865 - 1910. Diameter: 27 cm; Height: 37 cm.
Four fierce green-eyed foo-dogs guarding the top of this vase point to end of the century production.
Its brilliant palette suggests it might have been destined for the Indian market.



258. Temple Jar, Converted to Lamp, c 1880 - 1910. Height: 21 cm.
This pattern in celadon with bold underglaze cobalt-blue decorations, echoes Ming design. This particular production started during the Qianlong reign and continues to date.





259, 260. Plate & Soup Plate, c. 1890 - 1908. Diameters: 25.2 cm.
Unusual palette of this service hearkens back to the "Famille Verte." Although its palette could be called "Famille Verte," there is little chance of confusing this service with Kangxi wares, either in potting or enameling. Very fine detailing in orange, mauve, yellow, green, turquoise and black, with fine gilding points to late XIXth century production. The mauve color is quite striking with hignlights in rouge-de-fer and yellow.



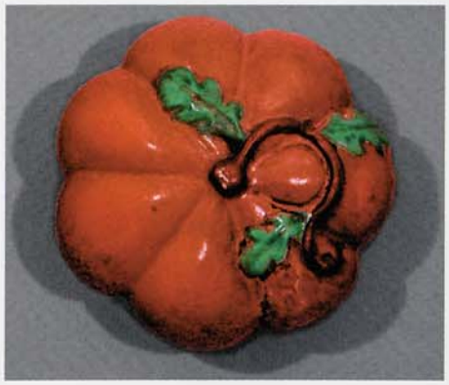


261, 262. Box for Ink-stamp,
c 1880 - 1900. Diameter: 8 cm.
This kind of box was used to hold vermilion ink for use with seals.
Writhing dragon amidst clouds and red bats conceals naughty naked acrobat
performing a handstand on a galloping white horse.

263. Bowl,
c. 1800 - 1910.
Diameter: 14.2;
Height: 6.3 cm.
Carved under the yellow ground, this style of ware began in the late XVIIIth century.
It continues to this very day in every imaginable color.



264. Pumpkin,
c. 1875 - 1900.
Diameter: 9 cm.
Decorative fruits and vegetables were made during the Guangxu reign.



265, 266. Water Dropper,
c 1890-1908. Diameter: 12 cm; Height: 4.5 cm.
These specialized vessels were designed as water droppers for scholars to use on their inkstones.
During Guangxu (1875-1908) these were given to young men who had passed their Civil Service examinations, or completed military maneuvers.
Successful candidates used these to sip wine at their graduation ceremonies.
This example, decorated as a peony bloom, has an unusual palette.





XVI. TWILIGHT OF THE QING: DOWAGER EMPRESS CIXI AND THE BOXERS

The closing decades of the XIXth century were filled with attempts at economic and political reform. While one part of the Manchu government clung to Confucian traditions, another was trying to bring industrialization to China. Japan's spectacularly rapid transformation from a feudal society into an industrial power as a result of the Meiji Restoration provided a strong model, but it could not be emulated across the Yellow Sea. China's attempts at building a modern navy to protect its shores against foreign incursions, came to naught. Half the new steam powered fleet was sunk by the French, intent on establishing their colonies in Indochina. The other half was sunk by the Japanese in their conquest of Korea and Manchuria. China rapidly was being dismembered by the colonial powers. They also established "spheres of influence" where they could monopolize development.

Over this whole series of debacles loomed the sinister figure of Dowager Empress Cixi, who is shown in the snow surrounded by her ladies-in-waiting in Figure 267. In truth, she only belongs to our study of porcelain, because wares were made bearing her personal imprint (see Figures 268, 269.) (1884). But her nefarious presence, which hovered over the death thralls of the Qing Dynasty, was so significant that she deserves a few paragraphs!

Born in 1835—her father, of distinguished Manchu lineage, held only a minor position in the bureaucracy—Cixi became one of Emperor Xianfeng's many consorts in 1851. Upon bearing him a son, Tongzhi, in 1856 she became his official favorite. Dissolute Xianfeng discussed policy matters with her and allowed her to read incoming memorials.

When at the height of the Second Opium War in 1860, Xianfeng fled to the Summer Palace in Jehol (now renamed Chengde) in Mongolia, Cixi accompanied him. A year later, in 1861, Xianfeng died, still in Jehol. In a palace coup, she had herself named co-regent of China as guardian for her infant son. Cixi's political power thenceforth sprang from her position as: co-regent for her son Tongzhi from 1861 to 1873; co-regent for her nephew Guangxu from 1875 to 1889 ; ultimate political authority, while on her orders Emperor Guangxu languished in palace seclusion from 1898 until 1908, when both she and Guangxu died within a day of each other.

Highly literate, (and a painter of no small merit) Cixi kept herself abreast of affairs of state. For propriety's sake she sat behind a screen while listening to her male ministers' reports. Politically conservative, she nevertheless approved many restoration ventures. Throughout, she jealously guarded prerogatives of the ruling Manchu—her own imperial role above all else.

In 1869 Prince Gong, Emperor Xianfeng's brother, who had signed the "Treaty of Tianjin" and the "Convention of Peking," caused the execution of one of Cixi's favorite eunuchs, who was convicted of gross abuses. Growth of uncontrolled power in the hands of the eunuchs, and its attendant corruption, traditionally had been a hallmark of declining dynastic competence. Early Manchu rulers had sworn never to repeat the late Ming's mistake of allowing eunuchs by the tens of thousands from dominating their court. Prince Gong probably was trying to prevent the re-emergence of eunuch control; but the Dowager Empress took the killing personally. Thereafter, she managed to block Prince Gong from holding any positions of power. Prince Gong, who had managed relations with the foreign powers, thus was eliminated from playing an active role in this most vital aspect of China's concerns.

Extravagance was one of Dowager Empress Cixi's hallmarks. She had the Yihe Yuan, the exquisite Summer Palace sacked by troops following the Boxer Rebellion, rebuilt, adding a marble pavilion in the shape of a huge junk in the middle of the lake. That this nautical gazebo was funded from a loan provided by the United



267. Dowager Empress Cixi in 1903.

States to provide for a battleship, was cause of much controversy. For celebrations in honor of her sixtieth birthday in 1884, she ordered porcelain from the imperial kilns worth 121,000 taels of silver (The pair of bowls illustrated in Figures 269, in imperial yellow most certainly were part of this set. Whether the turquoise pair which appears in Figure 268 being in polychrome, and of somewhat less incisive detailing, also are part of this set, is still being studied).

Tongzhi, Dowager Empress Cixi's son, died suddenly at the age of eighteen in January 1875. This occurred shortly after he had been formally invested on the throne. The Tongzhi Restoration of central and provincial governments had been undertaken in his name only. Smallpox was listed as official cause of his death, but it was rumored widely that it was due to his excesses in Peking's pleasure quarters. His young empress was pregnant when he died. She was not invited to the crucial meetings called by Cixi to decide on the imperial succession.

The only way for Cixi to preserve her own power was to continue in her role as regent. Consequently she appointed her three-year-old nephew, Guangxu, as emperor, thus assuring herself of years more activity as the power behind the throne. The success of this stratagem was assured when Tongzhi's pregnant wife died that spring, her baby still unborn. Much suspicion has been directed toward on Cixi's contribution to these convenient deaths.

Eventually in 1898, Emperor Guangxu came of age. He undoubtedly had a wider view of options facing China than any of his predecessors and had even been studying English. Deciding to assert his independence as ruler, between June and September 1898 he issued a body of edicts, earning for this period the name of the "Hundred Days' Reforms." Never had such a coherent body of reforms been presented on imperial initiative and backed by imperial prestige.





Left-hand page, on the bottom, 268. Bowl (Turquoise) (of one pair), 1884.
Diameter: 13.6 cm;
Height: 5.8 cm.

Opposite,
269. Pair of Bowls (Imperial Yellow),
1884.
Diameter: 14.1 cm;
Height: 6.4 cm.

Dowager Empress Cixi ordered an entire service to celebrate her 60th birthday. The two imperial yellow bowls certainly are part of this order, while the two turquoise bowls possibly are commercial copies. The three character hallmark in overglaze red reads: "The Studio of Greater Odes," the name of the pavilion in Changchun Palace, at one time her residence. This was adopted as a studio name for wares based on her paintings. On the bottom of the white base are four characters in overglaze red: "Eternal Prosperity and Enduring Spring." The oval overglaze red motto reads: "The Whole World Celebrating as One Family" and suggests that this was part of the service she ordered for her 60th birthday.

Guangxu called for changes in most areas of Qing life. He also addressed strengthening the armed forces. Much money needed by the navy had gone into the rebuilding of the Empress Dowager's summer palace, including construction of a marble "boat," about which was the subject of considerable criticism. Now a fleet of thirty-four modern warships was to be assembled by purchase or local construction. Army drill was to be standardized along Western lines. Training and discipline of local militias were to be improved.

Finally, he tried to strengthen the bureaucracy by streamlining it and simplifying its procedures. He sought to abolish the most obvious sinecure appointments and to relocate some displaced officials to positions in the new economic planning bureaus.

Mistakenly, Guangxu thought his aunt Cixi would support his vision of a new China and would help him override opposition. In fact, she was disturbed that some proposed changes might threaten and weaken the Qing ruling house. She also was concerned that factions supporting Guangxu might be dangerously subordinate to British and French influence.

When news of these edicts and attendant scheming reached Dowager Empress Cixi on September 19, 1898, she suddenly rushed back to the Forbidden City. Two days later, she issued an edict claiming that Emperor Guangxu had asked her to resume power. She put Guangxu under palace detention and arrested six of his most radical advisers. Before they could even be tried on the vague conspiracy charges, she had them executed, to the dismay of the reform party and of many foreigners in China. Dreams of a coherent and orderly reform program, coordinated by the Emperor in the name of a new China, had ended in disaster. Thereafter, and until both their deaths in 1908, Emperor Guangxu was but a puppet, at the beck and call of Dowager Empress Cixi.

1. Revolt of the Boxers

"Boxers" was a name to evoke nightmares in late 1899 and through the convulsions of 1900[1]. This amorphous group, had come, through its militant rampage in Peking, to symbolize all such popular groups, that were writhing, forming, and reforming, in China's turmoil. The "Boxer" name was given to a clandestine organization, the Society of Righteous and Harmonious Fists. Its members practiced "Chinese pugilism," a series of semi-military exercises and postures intended to ready them for combat physically and spiritually. Some participants even believed these rites made them invincible against foreign bullets. With their red bandannas and sashes, "Boxers" came to represent to Westerners the worst evidence of xenophobism among Chinese masses.

The group arose in the provinces, where decadence and corruption of Manchu administration, blended with deep resentment caused by the giving of concessions and commercial development rights to foreigners. The Boxers' stated aims were to "to drive the foreigners into the sea" and "to protect the country."

At first, protecting China seems to have included driving out the Manchu dynasty. But as Boxer power increased, the Qing saw in the Boxers their own salvation, and tacitly joined forces with them. Then the Boxers relaxed their anti-Manchu agenda. Western involvements were very visible, and a large segment of the Chinese populace, at least in the coastal regions, accepted the justice of Boxers' cause and supported them in spirit, if not always in deeds.

To Europeans, the most insupportable Boxer provocations were murders of Christian missionaries and Chinese converts, starting in late 1899. Boxers lashed out against both missionaries and "secondary Westerners,"—as they called Chinese Christians. They hated the converts, because these often were afforded a measure of privilege and protection. Many were "rice Christians"—pretending to accept religion for advantages in food provided by Western missionaries. Naturally, Boxers and Chinese masses assumed all converts to be on the side of Westerners. Western protests about the murder of Christians met with evasive official replies. Governmental redress against Boxer outrages seldom were prosecuted. In Western eyes the Qing had failed in treaty obligation to protect foreigners in China. Both missionaries in the back-country and diplomats in their Peking legations were incredibly slow in gauging the magnitude of the Boxer movement, far less its xenophobism. Their communications with their governments were totally without urgency.

E. H. Conger, the American minister, proposed a Western naval demonstration at the mouth of the North (Pei) River, which he thought would impress the Qing court, underline the West's displeasure, and display Western power. He also projected that such a show of force would force Manchus to suppress Boxer activities. As an alternative, if this display could not be agreed upon, (as it was not in the competitively quarrelsome state of Western legations in Peking,) he wanted extra guards from naval vessels of several powers, to strengthen defense of legations at Peking. Nothing, in his estimation, could be better calculated to embarrass the Qing than for its own people to see it was unable to protect foreigners and to keep order in the Capital. There being no agreement among the foreign ministers, on either alternative, no action was taken

by the Westerners. Appeals to the Foreign Ministry (*Tsungli Yamen*) were disregarded. In Manchu eyes, Boxers were a lesser evil than the foreigners.

Monseigneur Favier, the Roman Catholic bishop of Peking, was alarmed at news from his sources that sixty-one converts had been murdered. On May 19, 1900, he shared his information with the diplomatic body that "Boxers had the intention to enter Peking at a given signal." He requested Pichon, the French minister, to send forty or fifty marines at once to protect his cathedral, *Pei T'ang*. Diplomats, whose perceived duty in Peking was to elbow each other away from lucrative concessions, at last woke up to the threat. By May 28 they formally requested Chinese permission to reinforce the embassies' guards. Contrary to Minister Conger's predictions, the Chinese Foreign Ministry agreed, after only a token show of reluctance. The first detachment arrived from Tianjin on June 1—75 Russians, 75 British, 75 French, 50 Americans, 40 Italians, and 25 Japanese.

What really made the ministers call for more guards was a Boxer attack on the Western-owned railways. Their own personal safety was a secondary consideration compared to protection of Western commercial interests. Possibly, the passage of so many armed Western soldiers toward Peking, was a contributing spark to events that soon followed.

During the afternoon of June 13 a large force of Boxers in their red headbands and sashes swept into Peking. Before nightfall many churches were ablaze, and numerous Chinese converts massacred. The whole city was in a turmoil. At last ministers telegraphed their home governments asking that their respective navies take steps to defend the Peking legations. A force of about two thousand troops left Tianjin on June 13, but two days later was forced by the Boxers to fall back. Popular antipathy was widespread, and everywhere there were riots. The telegraph line into Peking now was cut. In the Western Hills outside Peking the British summer legation was burned. The chancellor of the Japanese embassy was murdered, a few hundred yards from his embassy.

The Qing government was impuissant. A deputation from the Foreign Ministry called at the British legation urging that the relief column from Tianjin be stopped. On June 17, the Chinese sent notes to all Western powers in Peking, stating that, since hostilities had commenced at Dagu, at the mouth of the North River, they could no longer guarantee the safety of ministers and their families. The foreign community was asked to leave en masse in twenty-four hours and proceed under Chinese escort to the coast.

Opinions were divided within the legations, but eventually it was decided to resist this demand. The Westerners' note stating their refusal to leave, received no Chinese reply. The German minister, Baron van Ketteler, left his legation to call on the Foreign Ministry a mile or so distant. He was shot before he could reach it.

Exactly twenty-four hours after the demand that they should be evacuated had been received, Chinese troops opened fire on the legations. Most diplomatic quarters were then abandoned, and their occupants crowded for defense into the large British legation and adjoining areas. Besides some 473 civilians—diplomats, families, staffs, and others—the legations were defended by 20 regular officers and 398 armed men of various national forces, augmented by about 125 civilian volunteers from among assorted missionaries and diplomats, commanded by the British minister, Sir Claude MacDonald. Also about 2,700 Chinese Christians and 400 servants crammed into the small space. Thus, on June 20 began the celebrated Siege of the Legations on the South side of the Imperial City.

Also on June 20 began the first attack and siege of *Pei T'ang*—the North Hall—as the Catholic cathedral was called. Two miles from the legations, diagonally, on the West side of the Imperial City, it stood within the compound originally given to the Jesuits by Emperor Kangxi. Within this compound, led by Bishop Favier, were 43 French and Italian marines commanded by a French lieutenant named Paul Henry. About five hundred Christian Chinese were recruited from the converts as militia, unarmed except for staves. There were a dozen or so priests (Chinese and Europeans), and some three thousand Chinese, including large numbers of children.

Almost directly between these two enclaves, within the Forbidden City, in the middle of the Imperial City, sat Dowager Empress Cixi and her captive Emperor. Though she sympathized with the Boxers, little was done

to assist them. No Chinese troops joined the various assaults, and certainly no serious effort was ever made to take the legations by force. Without question, had the enclaves been subjected to combined Boxer and Imperial-army attack, they would have fallen.

Action against both enclaves was mostly in the form of very serious harassment; the most acute being against the cathedral. During fifty-five days of siege, legations were under fire sporadically for approximately thirty-nine days, there being three truces occasioned by complex factors in the Chinese conduct of the war, and by the all but continuous diplomatic exchanges carried on between defenders and attackers. While one should not minimize the ordeal of almost four thousand people enclosed in a smallish space, defenses were conducted in the most disorganized manner. Western losses were relatively light; only 66 Westerners had been killed or died, and 150 wounded. How many Chinese lives were lost, either within the enclaves, or without, nobody ever counted.

On August 15, a day after the relief column arrived near Peking, Emperor Guangxu was packed off by his aunt. Together with their court, they left the Forbidden City, in carts, dressed as commoners. By order of Dowager Empress Cixi, Guangxu's favorite concubine, who had the audacity to suggest that the Emperor might remain in Peking, was thrown into a well. Eventually the court reached Xian, far up the Yellow River, well out of harm's way.

Western response after the thirty-nine days, was overwhelming. In addition to relieving Peking, Tianjin was secured, and the Dagu forts at the mouth of the North River were leveled. After looting the City, the Boxers vanished. Chinese soldiery then had its turn, followed by troops of the Allied relief column. The entire city was sacked, and plunder was gathered from temples, palaces, and houses. It was bruited that American and Japanese troops were the least nefarious. Many thousands of Chinese men, women, and children were murdered, raped, ravaged, robbed and deprived of home and livelihood by European soldiery. With relish they turned Peking into a nightmare—in order, presumably, to uphold Western honor and to preserve the last ignoble remnant of the Manchu dynasty in China.

For this episode the Western powers imposed an exaction of 450 million taels on Chinese customs duty revenue, on top of existing debts.

Dowager Empress Cixi, with her pet Emperor, returned by train from her "inspection tour" of Xian. Reinstalled in the Forbidden City, she started giving tea parties for the wives of foreign diplomats, with the silent Guangxu Emperor in attendance. The Celestial Empire had vanished...

... and all that is left is porcelain[2] to remind us of its glory and travail.



L. Teapot in the shape of a kiln
c 1880 ; Height 16 ; Length 16 ; Width 8.5 cm
An amusing teapot trying to render the features of a Jingdezhen porcelain kiln

NOTES

CHAPTER I

1. Durable cotton cloth imported into the United States by the ton prior to establishment of America's textile industry in the mid-XIXth century.
2. See Chapter II section 1
3. Admiral Zheng He also may have called on the Somali Coast and the Cape of Good Hope.
4. At this writing, Macao has ceased being a Portuguese enclave, and sovereignty has been restored to China.

CHAPTER III

1. Upon assuming the throne an emperor chose the name of his reign. Thus, emperors technically are known by the name of their reign. However, we have chosen to use the Western form, referring to the Kangxi Emperor, simply as Emperor Kangxi, or more simply: Kangxi.
2. Rose Kerr states, *Chinese Ceramics*, that Zang Yingxuan from the Board of Works at the Imperial court in Peking was appointed in 1680 and held his post until 1688. He was then replaced by a succession of controllers appointed at the provincial level.
3. Famille jaune and noire have yellow and black backgrounds, respectively.
4. See *Enameled Porcelains of the Imperial Ateliers*.
5. Father Castiglione remained at Court during Yongzheng's reign. During Qianlong's reign he became the guiding spirit of painting at Court, under the Chinese name of Lang Shining. His horizontal scroll of Qianlong's inauguration with his eleven consorts, now hangs in Cleveland. A detail showing Qianlong at his inauguration in 1738 appears as Figure 27. His enormous five-hundred horse scroll, and his flower vase allegorically depicting fecundity, which are part of Qianlong's Imperial collection, now are at the National Palace Museum on Taiwan.
6. Rosemary Scott reports (*For The Imperial Court)* that Chinese rose enamel has a much lower gold content than its European equivalent. It was not made by precipitation, but by grinding ruby glass and dispersing it in clear enamel.
7. This shading is called "chiaroscuro" in the West.
8. Upon assuming the throne, Chinese Emperors assumed a "reign name," or nian-hao. This official name was different from their actual princely one. Upon their demise, they assumed yet another posthumous name *"miaohao"*.
9. For a simplified explanation of reign and place marks see Rose Kerr *Chinese Ceramics*.
10. In *China for the West,* Howard & Ayers illustrate a plate on fig 458, p 452, bearing the arms of Visconti & Cusani. This service, surprisingly has four lotus blossoms in rose-pink enamel. Howard deduces that it probably was ordered after a wedding which may have occurred in 1722-1723. This service doubtlessly is one of the first bearing "Famille Rose" colors, it probably was made at Jingdezhen in an early tryout of rose frit.

CHAPTER IV

1. Jean-Baptiste Colbert (1615-1684) was Comptroller of Finances, then Secretary of the Navy under Louis XIV.
2. See Chapter VIII.

CHAPTER V

1. See Jenyms *Later Chinese Porcelain.*

CHAPTER VI

1. Overglaze blue was difficult to apply, although Imperial wares use it masterfully, and control over it was not achieved until late in the XVIIIth century. Most "Famille Verte" pieces with overglaze blue appear to be late XIXth century productions.
2. See Chapter II, section 2.
3. These blue wares were copied liberally in the late XIXth century, and one has to be watchful over age of pieces.
4. Le Corbellier, *Patterns of Exchange,* see plates 17, 19, 20 & 22.

CHAPTER VII

1. In fact, this combination of taxing power and artistic direction eventually led to the decline of Jingdezhen's imperial kilns' inspiration toward the end of Qianlong's reign. Several directors were implicated in embezzlement, one of them committed suicide, and eventually little vitality remained in imperial porcelain design and production.

CHAPTER VIII

1. Beurdeley & Raindre, *Qing Porcelain*.
2. Hawes, *To the Farthest Gulf.*
3. By the middle of the XVIIIth century, it became more difficult to appoint Co-hong merchants, and some had to be dragooned into accepting the post. The merchants maintained a secret insurance against losses, which kept them afloat for a while during the Opium Wars. As part of the Treaty of 1842, the Co-Hong monopoly was abolished.
4. Chinese style rowboat
5. Hawes, *To the Furthest Gulf.*

CHAPTER X

1. Cameron, *Barbarians and Mandarins.*
2. Alain Peyrefitte, *L'Empire Immobile.*
3. For a description of the European discovery of porcelain see Gleeson, *The Arcanum.*

CHAPTER XI

1. Died in 1733.
2. Gleeson, *The Arcanum.*
3. *Howard & Ayers, China for the West*
4. Mudge, *Chinese Export Porcelain in North America, fig. 247*

CHAPTER XII

1. Hawes, *To the Furthest Gulf.*

CHAPTER XIII

1. Napoleonic wars can be considered to have raged from 1802 until 1815.
2. Nine full prostrations of ritual submission before the emperor
3. A more cordial reception awaited Lord Amherst and his suite on their return trip to England. On July 1, 1817, they were received, on St. Helena, by Napoleon Bonaparte in his final exile as a British prisoner.
4. For references throughout this chapter see Spense, *The Search for Modern China.*
5. Spense, *The Search for Modern China.*
6. *Ibid.*
7. *Ibid*
8. *Ibid*
9. *Ibid*
10. *Ibid*

CHAPTER XIV

1. Avitabile, *From the Dragon's Treasure.*
2. Kerr, *Porcelain of the Qing Dynasty.*
3. Hosea Ballou Morse, *Chronicles of the East India Company Trading to China, 1635-1831,* 5 vols., Oxford, 1926-1929.
4. Howard, *The Choice of the Private Trader.*
5. Hervouët, *La Porcelaines de la Compagnie des Indes à décor oriental.*
6. Gordon, *Chinese Export, An Historical Survey,*
7. Howard, *Chinese Armorial Porcelain.*
8. Feller, *The Magazine Antiques*, October 1986.
9. Feller, *The Canton Famille Rose Porcelains.*
10 Feller, *The Magazine Antiques*, February 1984
11. A multitude of related patterns all use roses as their point of departure. Numerous terms have been coined to try to differentiate between them: Rose Medallion, Rose Canton, Canton "Famille Rose", Rose Mandarin, etc. To our eyes, since these are merely variations on the rose concept, we have elected to use "Rose Medallion" thoughout this text, as a generic designation.

CHAPTER XV

1. "Canton" mass produced blue-and-white resumed shipment, particularly to America, after the Taiping Rebellion. Shipments continued through the early decades of the XXth century.
2. Howard & Ayers, *Porcelain for the West.*
3. Ho Wing Meng, *Straits Chinese Porcelain*

CHAPTER XVI

1. Facts in this section are drawn from Cameron, *Barbarians and Mandarins.*
2. Actually, porcelain making continued. As late as 1915 Yuan Shikai resurrected the imperial factories and had excellent wares produced. Then after the Revolution porcelain making continued. But that is beyond our purview...

BIBLIOGRAPHY

A. Books on Chinese Wares

Avitabile, Gunhild, *From the Dragon's Treasure. C. P. fr 19th & 20 Centuries in the Weishaupt Collection,* Bamboo Publishing Ltd, London, 1987.

Beurdeley, Michel, *Chinese Trade Porcelain,* Charles E. Tuttle, Vermont, 1962.

Beurdeley, Michel & Raindre, Guy, *Qing Porcelain, Famille Verte, Famille Rose 1644-1912,* Rizzoli, New York, 1987.

Brawer, Catherine Cokeman, *Chinese Export Porcelain,* Elvehjem Museum (Liebman Collection), University of Wisconsin, Madison, 1992.

Cort, Louise Allison & Stuart, Jan, *Joined Colors. Decorations & Meaning in Chinese Porcelain,* Sackler Gallery, Washington, DC 1993.

Crossman, Carl L., *A Design Catalogue of Chinese Export Porcelain for the American Market 1785-1840,* Peabody Museum, Salem, Mass., 1976.

Crossman, Carl L., *The Decorative Arts of the China Trade,* Antique Collector's Club, Suffolk, Great-Britain, 1991.

Detweiler, Susan Grey, *George Washington's Chinaware,* Harry N. Abrams, Inc., New York, 1982.

Emerson, Chen & Gates, *Porcelain Stories. From China to Europe,* Seattle Art Museum & University of Washington Press, Seattle, 2000.

Feller, John Quentin, *The Canton Famille Rose Porcelains (Porter Collection),* Peabody Museum, Salem, Mass., 1982.

Forbes, H.A. Crosby, *Yang-ts'ai: The Foreign Colors, Rose Procelains of the Ch'ing Dynasty,* China Trade Museum, Milton, Mass., 1982.

Godden, Geoffrey A., *Oriental Export Market Porcelain and its influence on European wares,* Granada Publishing, London, 1979.

Gordon, Elinor, *Collecting Chinese Export Porcelain,* Universe Books, New York, 1977.

Gordon, Elinor (ed.), *Chinese Export Procelain, An Historical Survey,* Antiques Magazine Library, Universe Books, New York, 1975 (introduction by Feller).

Guedes, Rui, *Companhia das Indias-Porcelanas,* Bertrand Editoria, 1995.

Harrisson, Barbara, *Later Ceramics in Southeast Asia. Sixteenth to Twentieth Centuries,* Oxford in Asia Studies in Ceramics, Oxford University Press, New York, 1995.

Harrisson, Barbara, *Swatow,* Museum Het Princesshof, 1979.

Hawes, Dorothy Schurman, *To the Farthest Gulf, The Story of the American China Trade,* The Ipswitch Press, Ipswitch, Mass., 1990.

Hervouet, François & Nicole, Bruneau, Yves, *La Porcelaine des companies des Indes à décor Occidental,* Flammarion, Paris, 1986.

Ho Wing Meng, *Straits Chinese Porcelain. A Collector's Guide,* Times Books International, Singapour, 1996.

Hobson, R.L., *The Wares of the Ming Dynasty,* Charles E. Tuttle, 1962.

Howard, David Sanctuary, *Chinese Armorial Porcelain,* Faber & Faber, London, 1974.

Howard, David S. & Ayers, John, *Masterpieces of Chinese Export Porcelain from the Mottahedeh coll. Virginia Museum,* Sotheby Parke Bernet Publication, Philip Wilson Publishers, London, 1980.

Howard, David S. & Ayers, John, *China for the West* (2 vols, Mottahedeh Collection), Sotheby Parke Bernet, London & New York, 1978.

Howard, David Sanctuary, *The Choice of the Private Trader* (Hodroff Collection), Zwemmer, London, 1994.

Howard, David Sanctuary, *A Tale of Three Cities,* Sotheby's, 1999.

Hyde, J.A. Lyod, *Oriental Lowestoft,* Charles Scribner's Sons, New York, 1936, (first print).

Jenyns, Soame, *Later Chinese Porcelain,* Faber & Faber, London, 1971.

Jörg, Christiaan J.A., *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam,* Rijksmuseum Amsterdam and Philip Wilson Publishers, London, 1997.

Jörg, Christiaan J.A., *Oriental Porcelain. A Choice from the Boymans-van Beuningen Museum Collection,* Rotterdam, 1995.

Jörg, Christiaan J.A., *Porcelain and the Dutch China Trade,* Matinus Nijhoff, La Hague, 1982.

Kerr, Rose, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911,* Victoria & Albert Museum, 1986, reprinted 1998, Art Media Resources, Chicago, Ill.

Le Corbeiller, Clare, *China Trade Porcelain: Patterns of Exchange,* The Metropolitan Museum of Art, 1974.

Matos, Maria Antonia Pinto de, *Chinese Export Porcelain from the Museum of Anastacio Goncalves,* Lisbon, Philip Wilson, 1996.

Morineau, Michel, *Les Grandes Compagnies des Indes orientales* (XVI^{e}-XIX^{e} siècles), Que sais-je ?, Presses Universitaires de France, Paris, 1994.

Mudge, Jean McClure, *Chinese Export Porcelain for the American Trade 1785-1835,* University of Delaware Press, Newark, 2^{e} éd., 1981.

Mudge, Jean McClure, *Chinese Export Porcelain in North America,* Clarkson N. Potter, New York, 1986.

Nelson, Christina H., *Directly from China. Export Goods for the American Market 1784-1930,* Peabody Museum of Salem, Salem, Mass., 1984.

Palmer, Arlene M., *A Wintherthur Guide to Chinese Export Porcelain,* Crown, New York, 1976.

Philips, John Goldsmith, *China Trade Porcelain,* Harvard University Press, Cambridge, Mass., 1956.

Pierson, Stacey, *Earth, Fire & Water: Chinese Ceramic Technology,* Percival David Foundation, London, 1996.

Pinto de Matos, Maria Antonia, *Chinese Export Porcelain* (Anastacio Gonçalves Collection, Lisbon), Philip Wilson, London, 1996.

Sargeant, William R., *The Copeland Collection. Chinese and Japanese Ceramic Figures,* The Peabody Museum of Salem, Mass., 1991.

Schiffer, Herbert, Peter & Nancy, *Chinese Export Porcelain, Standard Patterns & Forms, 1780 to 1880,* Schiffer, Pennsylvania, 1975.

Scott, Rosemary E., *Elegant Form & Harmonious Decoration,* Percival David Foundation, London, 1992.

Scott, Rosemary E., *Percival David Foundation of Chinese Art,* Percival David Foundation, London, 1989.

Scott, Rosemary E., *For the Imperial Court. Qing Porcelain from the Percival David Foundation of Chinese Art,* Sun Tree Publishing, Singapore, 1998.

Scott, Rosemary E. (editor), *The Porcelains of Jingdezhen,* Colloquies on Art & Archeology, Percival David Foundation, 1993.

Valenstein, Suzanne G., *A Handbook of Chinese Ceramics,* The Metropolitan Museum of Art, Harry N. Abrams, 2nd ed., 1989.

Van Oort, H.A., *Chinese Porcelain of the 19th & 20th Centuries,* Lochem, Netherlands, 1977.

Veiga, Jorge Getulio, *Chinese Export Porcelain in Private Brazilian Collections,* Han-Shan Tang, Ltd., London, 1989.

Victoria & Albert Museum, *Chinese Export Art and Design,* Victoria & Albert Museum, London, 1987.

Williamson, George C., *The Book of Famille Rose,* Charles E. Tuttle, Rutland, Vermont & Tokoyo, 1970.

B. Books on Wares (other than Chinese)

Gauthier, Serge, *Les Porcelainiers du XVIIIe siècle français,* Hachette, Paris, 1964.

Schiffer, Nancy, *Japanese Porcelain 1800-1950,* Schiffer Publishing Ltd, West Chester, PA, 1986.

Soustiel, Jean, *La Céramique Islamique,* Le Guide du Connaisseur, Office du Livre, Fribourg, 1985.

Gleeson, Janet, *The Arcanum. The Extraordinary True Story,* Warner Books, New York, 1998.

C. Texts on Chinese History

Bishop, Kevin, *China's Imperial Way,* Odyssey Book, The Guidebook Co. Ltd. Hong Kong, 1997.

Cameron, Nigel, *Barbarians and Mandarins,* The University of Chicago Press, Chicago, Phoenix edition, 1976.

Fairbank, John King, *Trade and Diplomacy on the China Coast,* Stanford University Press, Stanford, California, 1953.

Fairbank, John King, *The United States & China,* 4th ed., Harvard University Press, Cambridge, Mass., 1979.

Fitzgerald, C.P., China, *A Short Cultural History,* Frederick A. Praeger, Inc. Publishers, New York, 1961.

Morison, Samuel Eliot, *The Maritime History of Massachusetts, 1783-1860,* The Riverside Press, Cambridge, Mass., 1961.

Peyrefitte, Alain, *L'Empire immobile,* Le Choc des Mondes, Fayard, Paris, 1989.

Spence, Johathan D., *The Search for Modern China,* W. W. Norton & Co. New York, 1991.

Spence, Jonathan D., *The Gate of Heavenly Peace,* Penguin Books, Ltd. Harmondsworth, Middlesex, 1982.

Spence, Jonathan D., *Emperor of China, Self Portrait of K'ang-hsi,* Vintage Books, Random House, Inc. New York, 1988.

D. Articles

Choi, Kee Il Jr., "Hong Bowls and the Landscape of the China Trade", *Antiques,* October 1999.

Conner, Patrick, "The enigma of Spoilum and the Origins of China trade portraiture", *Antiques,* March 1988.

Feller, John Quentin, "I. Canton Famille Rose Porcelain: Rose Medallion", *Antiques,* October 1983.

Feller, John Quentin, "II. Canton Famille Rose Porcelain: Mandarin", *Antiques,* February 1984.

Feller, John Quentin, "III. Canton Famille Rose Porcelain: The Flower Patterns", *Antiques,* January 1985.

Feller, John Quentin, "IV. Canton Famille Rose Porcelain: Some Rare and Unusual Pieces", *Antiques,* October 1986.

Jorg, Christiaan J.A., "The Dutch connection: Asian export art in the 17th and 18th Centuries", *Antiques,* March 1988.

Ledes, Allison Eckardt, "Current & Coming. Seventeenth Century Chinese Porcelain", *Antiques,* July 1995.

Mueller, Shirley M., "Chinese Export Porcelain Curiosities", *Oriental Art,* January-February 2000.

"Papers from the China Circle, Export of Chinese Porcelain Round the World", Sotheby's Institute, London, *Oriental Art* (UK), Spring 1999.

E. Exhibitions

Crossman, Carl L., *Design Catalogue of Chinese Export Porcelain for the American Market 1785-1840,* Peabody Museum, Salem, Mass., 1976.

Howard, David Sanctuary, *New York & The China Trade,* New York Historical Society, 1984. Essay by C.E. Wright.

Kaelin, Margaret, *Important Chinese Export Porcelain and Works of Art,* The Chinese Porcelain Company, May 1998.

Kaelin, Margaret, *Important Chinese Export Art,* The Chinese Porcelain Company, October 1998.

Kaelin, Margaret, *Important Chinese Export Porcelain from Kangxi to Jiaqing,* The Chinese Porcelain Company, October 1999.

Kaelin, Margaret, *Important Continental Furniture & Chinese Export Porcelain,* The Chinese Porcelain Company, Summer 2000.

Lee, Jean Gordon, *Philadelphians and the China Trade 1784-1844,* Philadelphia Museum of Art, 1984.

Little, Robert, *Oriental Export Porcelain,* The Montreal Museum of Fine Arts, 1992.

National Palace Museum, *Special Exhibition of Ch'ing Dynasty Enameled Porcelains of Imperial Ateliers,* Taiwan, 1992.

National Palace Museum, *Catalog of the Special Exhbition of Kangxi, Yongzheng and Qianlong Porcelain Ware,* Taiwan, 1992.

Colloquies on Art & Archeology, N° 16, *The Porcelains of Jingdezhen*, edited by Rosemary E. Scott, Percival David Foundation, London, June 1992.

Shanghai Museum, *Ancient Chinese Ceramics Gallery,* catalog, Shanghai, 1998.

Museum of Fine Arts, Boston, *Selected Masterpieces of Asian Art,* Boston, 1992.

Royal Ontario Museum, *The T.T.Tsui Galleries of Chinese Art,* Royal Ontario Museum, 1996.

The Montreal Museum of Fine Arts, *Oriental Export Porcelain,* The Montreal Museum of Fine Arts, 1992.

F. Sales Catalogs

Ralph M. Chait Galleries, *Chinese Art,* June 1996.

Christie's, New York, January 30, 1993.

Christie's, New York, March 23, 1995.

Christie's, New York, January 21, 1999.

Christie's, Amsterdam, May 12, 1999.

Christie's, Londres April 18, 1999.

Eldred, Oriental Art Auction, East Dennis, Mass., 1973.

Gregory, Martyn, *From China to the West. Historical Pictures by Chinese & Western Artists 1770-1870,* Martyn Gregory Galleries, London, catalog 74, 1999.

Griffin Galleries, New York, December 1, 1998.

Mallett, *English & Continental Antique Furniture & Objets d'Art,* London, 1994.

Schaefer, Clifford & Jean, *Flying Crane Brochure.*

Sotheby's, New York, January 30, 1985, Mottahedeh collection.

Sotheby's, New York, January 27, 1988.

Sotheby's, New York, March 22, 1995.

Sotheby's, New York, January 16 and 18, 1997.

Sotheby's, New York, January 24 to 30, 1995.

Sotheby's, Londres, June 16, 1999.

Sotheby's, New York, January 20, 1999.

Spink, *The Path to Elightenment, Buddhist Art through the Ages,* Spink Singapore, April 17 to May 24, 1997.

Spink, *Guanyao and Minyao. Porcelain of the Ten Qing Emperors,* Spink Singapore, September 16 to October 25, 1997.

The International Asian Art Fair, New York, March 22 to 26, 1997.

Weisbrod, Myth, *Devotion & the Material World,* New York, March 18 to April 4, 1997.

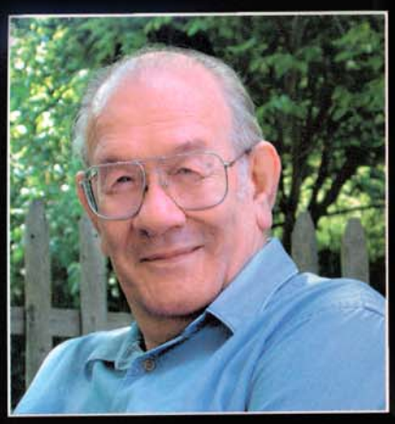
Weisbrod, *Twenty-Fifth Anniversary Exhibition of Chinese Works of Art,* New York, March 26 to April 2, 1996.

Welsh, Jorge, *Important Collection of Chinese Export Porcelain,* London, November 1999.



N. Plate with Bamboo Silhouette
c 1875 ; Diameter 23.5 cm

Printed by Industrie Grafiche Editoriali Musumeci S. p. A.,
Quart, Val d'Aosta, Italy
August 2001



Born in Egypt, of European parents, Daniel Nadler is an American living in New York. A graduate of Cornell University and a Professional Engineer, his career in building construction has taken him overseas, and he also has traveled widely.

For decades, Mr. Nadler and his Iranian wife, Serga, have been drawn to Chinese Export polychrome porcelain which they found scattered throughout New England and elsewhere in their travels. As their small collection grew, questions caused by lack of information concerning late wares, stimulated their curiosity. An attempt to piece together the evolution of enamelled wares, focussing largely on XIXth century pieces, produced this survey. As a backdrop to evolution of porcelain decoration, Mr. Nadler presents the historical background of China during the two-and-a-half centuries of Qing rule. Aside from collecting porcelain, Mr. Nadler always has had interest in photography which expanded to include computers. Photographs and digitized files for most of the illustrations in this text were taken by the Nadlers.



VILO
INTERNATIONA