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Chapter 1 : 17th-century Porcelain Show Opens in London

Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives. Catalog of an exhibition at China Institute Gallery, New York, it describes porcelains made at Jingdezhen between and , focusing on the motifs of landscapes, scholar's pursuits and the influence of Chinese landscape painting on the decoration of ceramics.

Blue-and-White , Chongzhen period , circa , Collection of Julia and John Curtis , sleeve vase A rare blue and white sleeve vase, Chongzhen period, circa Collection of Julia and John Curtis. This extremely handsome vase represents the apogee of narrative painting on porcelain at the end of the Ming period. The vessel itself is strongly potted and the continuous scene that encircles the main body of the vase is well painted in deep, rich, underglaze cobalt blue. The narrative scene shows four huntsmen mounted on galloping horses. This shot, which takes its name from Parthian cavalry, who used it to great effect when in retreat, required great skill from the rider who had to twist his body around, control his horse with his knees alone, and keep both hands steady to fire his arrows, while the horse galloped at full speed. This huntsman appears to have shot a crane, which is depicted with wings outstretched and its body pierced with an arrow. Another of the mounted huntsmen reaches up with arms outstretched towards the bird, while a fourth holds out a circular tray on which he obviously hopes to catch the falling bird. There is a further archer on foot aiming his arrow at the deer which is being chased by the mounted huntsman brandishing the flail. It is almost certain that this scene represents a story about the Tang dynasty Emperor Xuanzong AD , who is often referred to by his posthumous name, Ming Huang. This day usually falls in October by the Gregorian calendar, and is thus in autumn. It is significant that the elegant trees shown on one side of the vase are depicted almost completely stripped of their leaves, suggesting that the scene takes place in the latter part of the year. However, despite being pierced by the arrow, the crane continued on its flight towards the southwest with the arrow still lodged in its body. Many years later the Emperor visited a Daoist monastery near Yizhou – present day Chengdu in Sichuan province. While he was there he found his arrow, and realised that he had in fact shot a Daoist immortal. Su Shi wrote two prose poems on the Red Cliff. It is, however, in the second of the Red Cliff prose poems that the possible influence of the story of Xuanzong and the crane can be seen. This second work recounts another visit to the Red Cliff, three months after the first – and nearer to the time of year when Xuanzong shot the crane. There is a heavy frost and the landscape appears rather bleak. Su Shi leaves his guests in order to climb to the top of the cliff and sits, increasingly melancholic, until forced to return to the boat by the intense cold. Shortly before midnight a lone crane flies in from the east and swoops over the boat before heading towards the west. That night Su Shi dreams of a Daoist immortal in feathered robes, who asks him about his visit to the Red Cliff. Su Shi realizes that the crane he had seen at the Red Cliff had in fact been the immortal.

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Chapter 2 : Chinese Porcelains | racedaydvl.com | Page 4

Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives [Julia B. Curtis, Stephen Little, China Institute Gallery] on racedaydvl.com *FREE* shipping on qualifying offers.

Due to security upgrades, we will no longer support Internet Explorer version 8 or older. Please use a newer browser. There be also shops full of earthen vessels of divers making: Estimates are that painted pottery was first made in China in approximately B. When mixed at specific proportions, and fired at a minimum of C, a vitreous, translucent porcelain is produced. The glaze is usually made from some combination of limestone, quartz, feldspar, clay or woodash. The Portuguese were the first to carry Chinese porcelain directly to Europe, in the sixteenth century, after they entered Asia via the sea route around the Cape of Good Hope in The first Portuguese ship arrived in Canton, China in For example, in when the Catherina was captured, she was carrying , pieces of porcelain. These goods were sold to buyers from all over western Europe at a public sale in Holland. This sale presumably started the European craze for Chinese porcelain. His report of the process and needed materials was accurate, but he inadvertently mixed up the names of the clays. Shortly after, a large source of kaolin was found near Meissen in Saxony. Orders for , pieces to be carried by two ships, the Essex and the Townsend were placed in Four British ships delivered over , pieces in In the year French, British, Swedish, and Danish ships brought approximately 1,, pieces of Chinese porcelain to Europe. Through a series of royal decrees and restrictions in France and the employment of master artists including goldsmiths, Vincennes or Sevres porcelain started to be produced in The color quality could not be equaled by any porcelain producer including those of China and Japan, and many pieces were lavishly decorated with gold. This was the Sevres porcelain that was in such great demand by kings, emperors and princes. Works of art disentangle themselves from their age and live serenely for other times and other men. Edward White, , 22, University of Chicago Press, , Brill, , 4, 5. Daniel Rhodes, Stoneware and Porcelain: Wade Giles and the Pinyin system of Chinese translation are used, depending on the system used in the source. Margaret Medley, The Chinese Potter: Phaidon Press, , 13, , Metropolitan Museum of Art, , Medley, The Chinese Potter, , Delta, , Rhodes, Stoneware and Porcelain, Lund Humphries, , Plumb, In Light of History, 64, Essays without author attribution were contributed by staff. For information on the Expansion of Europe seminar, contact the curator at ragn umn.

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Chapter 3 : Chinese Porcelains of the 17th Century - CSU Chico Media

Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives by Curtis, Julia B., Little, Stephen, China Institute Gallery. China Inst in Amer. Used - Good. Shows some signs of wear, and may have some markings on the inside.

Founded in by renowned scholars and educators, including Dr. John Dewey, China Institute is the oldest non-profit organization in America solely dedicated to advancing a deeper understanding of China. The Institute is chartered by the Board of Regents of the University of the State of New York as a school of continuing education, and its School of Chinese Studies, founded in , is the oldest educational center of its kind in the United States. Kuo is elected Director. China Institute installs an exhibition on Chinese education at Sesqui-Centennial International Exposition in Philadelphia, winning grand prize. Chih Meng appointed honorary secretary for reorganization. W Murray Crane and C. F Yau as major supporters. Li and Chih Meng raise funds to send speakers across the U. Stimson becomes a trustee of the Institute. Tsinghua University President Y. Department of State, Bureau of Intercultural Relations. Mallory succeeds Paul Monroe as president of the board of Trustees. Workshops evolve into the China Institute of New Jersey and continue for 15 years. Luce presents Institute with former Frederick S. Lee House at East 65th Street as a gift from the foundation established and named in honor of his father Henry Winters Luce. China Institute dissolves as a membership corporation and reincorporates as a tax-exempt educational institution chartered under the University of the State of New York. December, formal opening of China House, after alterations, is celebrated for three days. Chih Meng organizes workshops on China at a number of American colleges and universities between and Luce is elected President of the Board of Trustees. Loo Educational Fund entrusts China Institute with the selection of recipients of its grants-in-aid to Chinese graduate students majoring in science and engineering at American universities. Institute expands its hospitality and counseling services to new immigrants by opening Pacific Coast headquarters in San Francisco. Conferences evolve into the American Association for Chinese Studies in Calhoun is elected President of the Board of Trustees. Pickering is elected President of the Board of Trustees. William Henderson is appointed Director of China Institute. Art Styles of Ancient Shang. Gardens in Chinese Art. Chinese Jade through the Centuries. Richard Hsu is elected Director of China Institute. Foreigners in Ancient Chinese Art. Chinese Painted Enamels John M. Album Leaves from the Sung and Yuan Dynasties. A Retrospective James V. Pickering is elected Chairman of the Board of Trustees. Richard Hsu assumes the title President of China Institute. Weng is elected Co-chairman of the Art Committee. Wintry Forests, Old Trees: Ceramics in the Liao Dynasty: North and South of the Great Wall. Friends of Wen Cheng-Ming: Art of the Six Dynasties: Chinese Folk Art in American Collections: Early 15th Through 20th Centuries. Washburn is elected Chairman of the Art Committee. Embroidery of Imperial China. Origins of Chinese Ceramics. Shen is elected Chairman of the Board of Trustees. Art of the Han. Hoguet is elected Chairman of the Board of Trustee. Chinese Art from the Newark Museum. Chinese Porcelains in European Mounts. Richard Hsu resigns as President of China Institute. A Sixty-Year Search with support from the C. The Art of Chinese Knotting. Weng is elected a trustee and Chairman of the Art Committee. The Communion Of Scholars: Chinese Art At Yale. Weng is elected President of China Institute. China Institute sponsors first U. China Institute publishes Chinese in America: Ai retires as Director of the School of Chinese Studies after 36 years of serving the Institute in various capacities. Wagner is appointed his successor. Bamboo Carving of China. Chinese Ceramics and the Transitional Period: First awards are presented to Dr. An Wang and Ming Cho Lee. Chinese Rare Books in American Collections. Chinese Lacquer With Basketry Panels. The Rock in Chinese Art. Selections of Chinese Art from Private Collections. Costumes of the Miao of Southwest China and Beyond. Jades of Ancient China. The Paintings of C. Photography by Sidney D. Views from Jade Terrace: Chinese Women Artists, The Chinese Earth "Views of Nature. Clear as Crystal, Red as Flame: The Eccentric Painters of Yangzhou. Children in Chinese Art.

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Ancient Chinese Bronze Art: Casting the Precious Sacral Vessel. Treasures of the Last Emperor: Selections from the Palace Museum, Beijing. Lamas, Princes and Brigands: The Art of Chinese Seal Engraving. A Year of Good Fortune – Sending Away the Old, Welcoming the New. At the Dragon Court: Animals of the Chinese Zodiac: Celebrating Chinese New Year. Chinese Porcelains of the Seventeenth Century: Abstraction and Expression in Chinese Calligraphy. Calligraphy as Living Art: The Life of a Patron: Status and Rank in Chinese Ornament. Chinese Snuff Bottles from the Pamela R. A Literati Life in the 20th Century:

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Chapter 4 : Chinese export porcelain - Wikipedia

Chinese export porcelain from the late 17th century included Blue and white and Famille verte wares (and occasionally Famille noire and Famille jaune). Wares included garnitures of vases, dishes, teawares, ewers, and other useful wares along with figurines, animals and birds.

Chinese Porcelain Defining Attributes Chinese porcelain has a vitrified, glassy paste with a slight blue to pale gray tint that blends into and is nearly indistinguishable from the glaze. **Chronology** Chinese porcelain from the Ming Dynasty “ was introduced into Europe in the mid 17th century, initially by the Portuguese and then more extensively by the Dutch. Although porcelain is very rare on 17th century archaeological sites in the Chesapeake, delicate blue painted, white-bodied Ming sherds are found in contexts from the first half of the 17th century. A coarser ware, Kraak porcelain, was manufactured especially for export and is also found on early 17th-century sites in the Chesapeake region Curtis ; Sperling and Galke Chinese porcelain became inaccessible to Europeans during the mid 17th century due to internal wars in southern China. The Dutch imported Japanese Imari porcelain in its place after 1660, and occasional fragments of this ware are found on colonial sites Mudge By the end of the 17th century, Chinese porcelain was once again traded to Europe, with sizable quantities not coming into London until the 1720s Curtis This Chinese export porcelain was specifically made for the European market. Common decorative motifs included floral, foliate, waterscapes, Chinese houses, people, birds, insects, and geometric and crosshatched borders. In the 18th century, these motifs were much copied by English potters, while the Chinese were copying many European engravings and paintings, so that at times it is difficult to determine the actual origin of a particular pattern. Through a systematic study of decorations found on marked porcelain vessels and porcelain recovered from datable shipwrecks and tightly-dated archaeological contexts, Andrew Madsen was able to document and define date ranges for certain types of decorative motifs Madsen ; Madsen and White These decorative motifs and the date ranges when they most commonly occur are discussed in the Decoration section below. **Description Fabric** An extremely compacted, white body with a clear shiny glaze. The hard paste, composed of white kaolin clay and finely-ground feldspathic rock petuntse , is fired to temperatures between “ degrees C. **Glaze** Chinese porcelains have a clear, glossy feldspathic glaze that is usually fused to the paste. **Underglaze decorated** Chinese porcelain is only fired once Owen ; when overglaze enamels are used, an additional firing at a lower temperature approximately 1000 degrees F. **Affixing gold gilt** required a third firing Scheurleer Blue and white underglaze decorated vessels will often have a thin brown wash along the vessel rim. Known as a brown washed or brown dressed rim, this treatment was applied, beginning around the 1680s, to strengthen vessel rims and thin out fragile glaze Nilsson b. This rim wash is not to be confused with Batavian ware, a brown exterior glaze used on teaware and bowls. **Batavian brown vessels** appear date between c. 1680-1720. **Decoration Underglaze Painted - Decorated** Chinese porcelain from colonial archaeological sites is always hand painted. Some decorative motifs that commonly appear on blue painted Chinese porcelains can be assigned to date ranges, albeit sometimes very broad time spans, as discussed in Madsen and White Examples of vessels from the Maryland Archaeological Conservation Lab collections that bear these motifs can be accessed through the links below. These compartments would be along the rims of plates, surrounding central landscape or figural scenes, and on the outsides of hollow vessels. Also common were octagonal molded cups, saucers and bowls. **Blue and White Floral Reserves** c. 1680-1720. **Trellis in blue** c. 1680-1720. It consists of a band of quickly painted overlapping X-shapes; the painting in these bands can vary greatly in quality. **Spearhead in blue** c. 1680-1720. It reached a peak of popularity in the 1680s and 1690s and consisted of two scrolls painted back-to-back and joined along the top by a rayed semi-circle Madsen and White This shape was repeated to form a band used along the rims and cavettos of vessels. Madsen and White The reader is directed to consult this source for guidance on discerning these different subsets. The latest temporal variant of the Pavilion Landscape category encompasses the type most archaeologists call Canton porcelain click here to see essay on Canton Porcelain from the Post-Colonial

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Section of this site. The rim border has a shaded trellis with spearheads and double dots. Overglaze Painted - Another form of decoration on Chinese porcelain was the use of painted designs in overglaze enamels, with colors including red, green, pink, purple, brown, yellow, and white. Some Chinese porcelain was sent to England and Europe to be decorated with overglaze enamels Madsen and White The overglaze colors and gilding tend to become unstable when buried in the ground, and will cling more to the dirt than to the porcelain. Often the overglaze colors are totally absent, and the fugitive designs can only be seen as faint outlines when a sherd is held in the light at an angle - click here to see example. Common decorative motifs on overglaze decorated wares can also be assigned production date ranges. Following is an overview of some of the basic types; for a more extended discussion, see Madsen and White Chinese export porcelain in imitation of the Japanese Imari style blue underglaze painting combined with red overglaze painted motifs and gold gilt generally dates from - Madsen and White Floral and foliate motifs were common on Imari-style Chinese porcelain. Imari-style Chinese porcelain occurs regularly in mid-eighteenth century archaeological contexts in Williamsburg, Virginia Madsen and White Two additional palettes on the Chinese overglaze trade porcelains are identified by collectors: Famille verte was characterized by the use of several shades of green enamels usually the predominant color on the vessel , used in combination with yellow, blue, purple, brown and iron red to create floral and landscape motifs Madsen and White It could be used in combination with underglaze blue decoration as well. The famille verte palette, which peaked in popularity from circa to , lost favor around to the newer and fashionable famille rose palette Madsen and White Porcelain decorated in the famille verte palette is uncommon on North American archaeological sites. More common archaeologically are vessels decorated in the famille rose palette, so named for the pink overglaze enamels, used in combination with green, purple, red, yellow, turquoise and white enamels. While famille rose enjoyed a long period of production c. For example, floral sprays were most common from the s through the s, while bamboo motifs were popular in the s Madsen and White Chinese porcelain painted over the glaze in iron red rouge-de-fer generally dates between c. Pieces decorated in this fashion often display romantic, religious or mythological themes Nilsson a. In the second half of the 18th century and into the first decade of the 19th century, a number of neoclassical motifs were used as rim decoration on teawares Madsen and White These simple band and line motifs included wavy bands c. Rose Medallion " Vessels decorated in this fashion use panels containing figures, landscapes or floral patterns. The panels are framed with scrolls and C-shaped devices, making for a highly decorated vessel. Winter Green " This porcelain is characterized by an overall greenish blue glaze known as Winter Green in period documents. It is also sometimes called celadon, but this term actually refers to a porcelain similar in appearance that dates to the Sung Dynasty A. A relatively uncommon form of decoration on Chinese porcelain is known as an hua or "hidden" decoration. It is created when a design is carved or impressed into a leather hard piece of unfired porcelain Nilsson b. Once glazed and fired, the design appears as white-on-white style decoration when the piece is held up to transmitted light. Pieces decorated in the an hua style generally date from c. The vast majority of exported Chinese porcelain is unmarked, though occasionally dynasty marks and other symbols are found. Studies of decorated vessels with marks provide some dating information for various motifs, especially for 18th century wares Curtis ; Cushion and Cushion ; Madsen A common characteristic of 17th-century Kraak porcelain is the lingzhi, or sacred fungus, mark found on the back of vessels. Form Porcelain was made in many types of tableware, especially tea wares, and as decorative figurines. Chinese porcelain was first available in typically Chinese forms, but increasingly was manufactured in European forms. As early as the end of the 17th century, the Dutch were supplying wooden block forms for the Chinese to copy. Kraak porcelain was made in four general form categories: Klaptmutsen are deep dishes or bowls with flattened rims, possibly influenced by Dutch forms Rinaldi Footings are often rough from sand scars due to the practice of firing Kraak porcelain on a bed of sand Rinaldi As examples illustrating other motifs discussed in Madsen and White are found in the collections, these motifs will be added. Notes Kraak porcelain was the first Chinese porcelain mass produced for the export market that developed through the Portuguese and Dutch trade networks. The name Kraak is

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believed to come from carrack, the type of ship used by the Europeans for transport, or from the Dutch word "kraken", which means to break easily Rinaldi Click on image to see all image thumbnails.

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Chapter 5 : No Chinese Polychrome Swatow or Zhangzhou Charger, 1st Half 17th Century – Ricus Dulla

Dr. Stephen Little Curator of Chinese and Korean Art, Los Angeles County Museum of Art Dr. Stephen Little explains that the Chinese were the first people to produce porcelain, and that they managed to keep the firing technique they used secret from the rest of the world from the 8th Century to the 17th Century.

The jar is pierced with two holes on either side between the panels for attachment of metal handles. The domed cover is decorated with peony and prunus branches surrounding the metal knob which is secured through a hole in the center. The flat base is unglazed. Anita Gray, London, Collection of Julia and John Curtis. Anita Gray, London, n. Michael Butler, Julia B. Curtis and Stephen Little, *Shunzhi Porcelain: Treasures from an Unknown Reign*, , 2 May – 8 September Treasures from an Unknown Reign, , 3 October – 5 January Treasures from an Unknown Reign, , 25 January – 23 March The theme of the decoration on this lidded jar is one which would have greatly appealed to the literati – poetry and patriotic loyalty. The story goes that in the Taiyuan period AD of the Jin dynasty there was a fisherman from Wuling in Hunan province who one day followed the stream in his boat for so long that he forgot how far he had gone. Suddenly he came to a place where blossoming peach trees were crowded along both banks of the stream. The fisherman followed the stream to its source at the foot of a mountain, where both the stream and the peach trees came to an end. He left his boat and walked through a hole in the rocks and into a beautiful, verdant land with plentiful food and happy people. When he eventually left to return home, the people told him not to tell anyone about their land. The fisherman eventually managed to find his way home, and did tell the people of his village about the beautiful land he had seen, but, try though they might, they never found the way back to the Peach Blossom Spring. On one side of this jar the fisherman is shown meeting one of the residents of Peach Blossom Spring. On the other side of the jar is an inscription from a poem entitled Peach Blossoms at Qingquan Temple by the Song dynasty patriot and poet Xie Fangde , in which the poet compares his own life with that of the characters in Peach Blossom Spring. Xie Fangde served the Southern Song well, but failed to successfully defend Xinzhou against the Mongol armies. Afterwards he refused to serve the Mongols and in was sent north to Dadu modern Beijing. He was imprisoned in a temple where he starved himself to death. This temple was originally built in AD , and when rebuilt in the 15th century was called Chongfusi Temple of Exalted Happiness , but it has also been known as the Minzhongsi Temple in Memory of the Loyal and was renamed Fayuansi Temple of the Origin of the Dharma in

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Chapter 6 : The Porcelain Trade - University of Minnesota Libraries

A large wucai jar and cover, Transitional period, mid century. Estimate \$30, - \$40, Price Realized \$, Photo Christie's Image Ltd The broad-shouldered jar is decorated with a scene of a lady with long sleeves in a palace setting attended by various female and male attendants.

Chinese Porcelain History Chinese porcelain. The invention of porcelain in China was a development that changed the face of art throughout the world. It took years for the process to be replicated anywhere else, but by then the ubiquity of Chinese porcelain was firmly stamped in the books of history. Learn about the history of this artistic marvel from ancient China to the present day The Eastern Han Dynasty 25” Though there is some controversy about this, it is thought that porcelain was invented about the time of the Eastern Han Empire. It is thought that the first porcelain was made by firing the ceramic materials to the necessary temperature. By so doing, they made a kind of light but strong ceramic that was preferable for artistic and decorative purposes, and it has been in high demand ever since. Recent archeological finds of porcelain pieces in Han-era sites show that porcelain was produced in the Han Empire, but not much is known about their porcelain production. It is known that celadon wares greenish porcelain with beautiful hues were produced in the Shangyu area in Zhejiang Province south of the Yangtze River. It is said that the Yue kilns of Shangyu made the area one of the major and foremost centers of celadon production then. Porcelain can be made so durable that Han Dynasty porcelain pieces that were made about 2, years ago still have the bright colors and translucency that they must have had then. Celadon porcelain production continued in the Shangyu area south of the Yangtze River , and in the north in Henan Province and Hebei Province a more translucent variety of porcelain was produced. The Tang Dynasty “ Silk Road. Then the next long-lived dynastic empire arose: Two things spurred the production and export of porcelain in the Tang Empire. Tea drinking became popular, and this necessitated the production of much durable and beautiful teaware. Another factor was that export to countries to the west increased. Two major types of porcelain were recognized in the empire. The Xing porcelain in the north in Hebei Province gained fame both in the empire and in the West during the mid-Tang Dynasty. It is believed that Xing porcelain was produced in the counties of Lincheng, Neiqiu and Xingtai. Their white porcelain became a standard of Tang porcelain because it was known for its white color and hardness. The other favorite porcelain was celadon that varied in shade from jade green to bluish green. The Yue area in Zhejiang was still known for its production of jade-like celadon porcelain. In , a traveler named Suleiman was in the Tang Empire in The vases are made of clay. The trade was conducted along the Northern Silk Road and by sea routes. Since the Sui and Tang dynasties Chinese porcelain divided into two types: The Song Dynasty “ Porcelain production in Jingdezhen, the most famous place for china in China! One of the first Song Dynasty emperors named Zhenzong selected Jingdezhen in Jiangxi Province to be an imperial porcelain production center in the year It remained the main imperial production center for about years until the end of the Qing era. What made this town so famous was in part the quality and quality of extensive kaolin deposits found near the town. There was a hill where kaolin was extracted. The hill was tall, and that is how kaolin clay got its name. Jingdezhen was at first famous for white porcelain, but by the addition of cobalt, a blue colored porcelain was also produced. It is thought that cobalt for blue colors was introduced from the Middle East, and blue and white porcelain was highly prized there. The Moslem world was the biggest Western market, and the porcelain reached there by sea routes since the Silk Road was closed off. Meanwhile, the Yue celadon the green porcelain of Zhejiang continued to be a favorite also. They reopened Silk Road trade. The blue and white porcelain of Jingdezhen was further refined and continued to be a favorite porcelain in the empire, and it was exported as well. Jingdezhen was the imperial pottery center. Ming Dynasty “ Exquisite porcelain made in Jingdezhen In the Ming Empire, Jingdezhen continued to be a production center for blue and white porcelain. But during this era, there was a technical innovation in that manganese was added to prevent cobalt from bleeding during furnace heating and so distorting the fine artwork. For this

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reason, the Jingdezhen Ming Dynasty blue and white porcelain is considered to be the pinnacle of beauty and exquisite artwork on this type of porcelain. The Ming Dynasty rulers preferred Dehua porcelain of Fujian Province for ritualistic and religious uses. A dynastic law specified that idols and ritualistic objects used in shrines and temples should be made of white porcelain. The Ming people preferred the distinctive warm ivory-white porcelain that the Dehua area produced. The ivory color is produced because the clay there contains a trace of iron. About the year 1600, some Dutch people captured Portuguese cargo ships bearing thousands of pieces of Ming porcelain. These were auctioned, and this ignited a porcelain mania in Europe. Pieces of porcelain were sold at such high prices that porcelain was known as "white gold." The Manchu conquest of the Ming Dynasty and continuing wars along the coast temporarily disrupted porcelain production and export. His court administration carefully supervised the imperial porcelain factory at Jingdezhen. During his reign, personalized or specially ordered porcelain art became popular in America and Europe. Rulers, rich people, and merchants sent portraits, designs, coats of arms, statues, and articles to the Qing merchants that they wanted reproduced. The finished articles were prized. Porcelain In The Western World Chinese porcelain was highly prized in the West and in the Islamic World even after Europeans found out how to replicate it themselves in the 18th century. The artwork was exotic, the colors were bright and beautiful, the artistic pieces were durable and useful, and the pieces were comparatively inexpensive. After the middle 18th century, the Europeans had learned to make good quality porcelain, but the porcelain of Jingdezhen was still appreciated for its high quality and relatively lower cost until the end of the Qing Dynasty and for a few years afterwards. In 1662, a Jesuit who visited Jingdezhen sent a letter that explained how to make it. This letter was widely read and aided porcelain production in Europe. However, Jingdezhen was a huge porcelain production center, and the price of labor was lower there than in Europe. Porcelain in East Asia Japanese porcelain. Eventually, the technology of porcelain production spread to other areas of East Asia. It is thought that Koreans first started to make porcelain ceramics during the time of the Song Dynasty. Porcelain production in Japan started later than that in China and Korea. It was not until the 17th century that Japanese made porcelain. Japanese artists developed their own style of porcelain emphasizing aesthetic qualities of a natural "organic earthy" feeling, simplicity, and austerity.

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Chapter 7 : About Us | China Institute

An Era of Inspiration: 17th-Century Porcelains from the Collection of Julia and John Curtis will feature 95 lots, each vividly showcasing the talent and creativity of the 17th-century porcelain artisans.

Early wares for Europe[edit] Chinese porcelain plate for a Dutch sea-captain of the ship Vryburg, Canton , Wares from the 16th century include Kraak porcelain , Yixing stonewares , Blanc de Chine , blue and white porcelain , famille verte, noire, jaune and rose , Chinese Imari , armorial wares , and Canton porcelain. Chinese wares were usually thinner than those of the Japanese and did not have stilt marks. In and , two Portuguese carracks, the San Yago and Santa Catarina, were captured by the Dutch and their cargos, which included thousands of items of porcelain, were sold off at an auction, igniting a European interest for porcelain. Dutch 17th-century still-life painting by Jan Jansz. Treck, showing late Ming blue and white porcelain export bowls, After this, a number of European nations established companies trading with the countries of the Far East , the most significant for the porcelain being the Dutch East India Company or VOC. The trade continued until the midth century when the Ming dynasty fell in , and civil war disrupted porcelain production. European traders then turned to Japanese porcelain instead. Treck that includes two Kraak-style bowls, probably late Ming, the one in the foreground being of a type the Dutch called klapmuts. The blue pigment used by the artist has faded badly since the picture was painted. Chinese export porcelain from the late 17th century included Blue and white and Famille verte wares and occasionally Famille noire and Famille jaune. Wares included garnitures of vases, dishes, teawares, ewers, and other useful wares along with figurines, animals and birds. Blanc de Chine porcelains and Yixing stonewares arriving in Europe and gave inspiration to many European potters. Although European crests on Chinese porcelain can be found on pieces made as early as the 16th century, around the demand for armorial porcelain increased dramatically. Some were lavishly painted in polychrome enamels and gilding , while others, particularly later examples, might incorporate only a small crest or monogram in blue and white. A wide variety of shapes, some of Chinese or Islamic origin, others copying faience or metalwork were made. Birds and animals, including cows, cranes, dogs, eagles, elephants, pheasants, monkeys and puppies, were popular. Famille rose enamels for the export market included the Mandarin Palette. As trade with China developed, finer quality wares were shipped by private traders who rented space on the ships of the companies trading with the country. The bulk export wares of the 18th century were typically teawares and dinner services, often blue and white decorated with flowers, pine, prunus, bamboo or with pagoda landscapes, a style that inspired the willow pattern. By the end of the century, blue and white wares in the Kangxi style were produced in large quantities and almost every earlier style and type was copied into the 20th century. A set of medallion, rice dish, and dinner plate of the Double Peacock Dinner Service Export porcelain vase with a European scene, Kangxi period. Porcelain tureen and tray with lid shaped like a mandarin duck, decorated in overglaze enamels and gilding, Qing dynasty, c. On the backside of the porcelain vase a military general depicted in front of a walled city gate has a banner with the surname "Ma".

Chapter 8 : Chinese Porcelain History from the 1st Century to the 20th

By the 17th century, millions of Chinese and Japanese porcelains were imported into Europe, spurring an exchange of technology, shapes, and designs that remains unparalleled in world history. Chinese potters copied European wooden, glass, and metal vessels, while Chinese shapes, such as the teapot, were introduced to Europe.

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