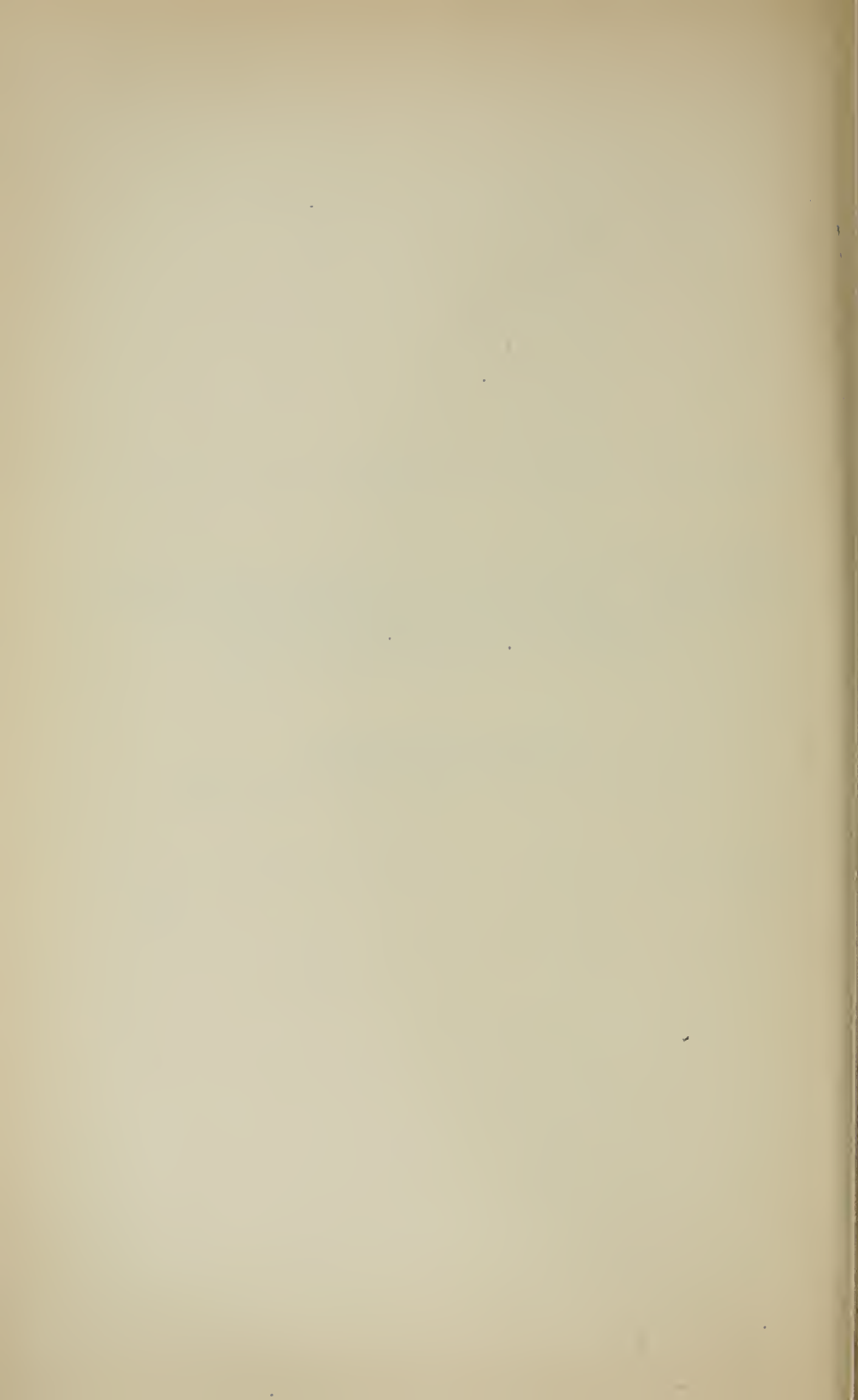

A SKETCH OF THE HISTORY OF CERAMIC ART IN CHINA,
WITH A CATALOGUE OF THE HIPPISEY COL-
LECTION OF CHINESE PORCELAINS.

BY

ALFRED E. HIPPISEY,

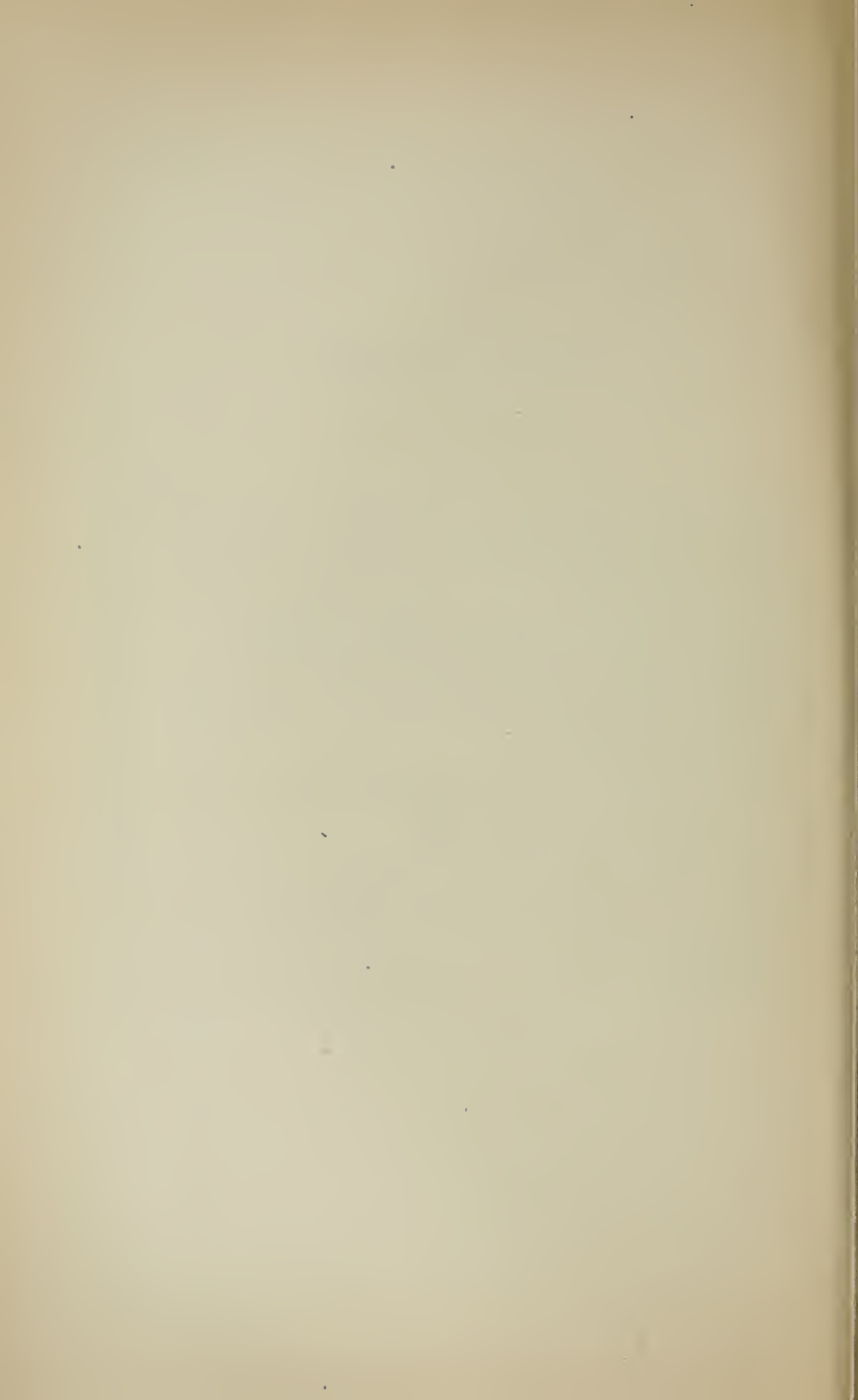
Commissioner of the Imperial Maritime Customs Service of China.



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A SKETCH OF THE HISTORY OF CERAMIC ART IN CHINA,
WITH A CATALOGUE OF THE HIPPISELY COLLECTION
OF CHINESE PORCELAINS.¹

By ALFRED E. HIPPISELY,
Commissioner of the Imperial Maritime Customs Service of China.

For such information as we possess regarding the history of the ceramic art in China, we have till recently been chiefly indebted to the labors of the famous French sinologue, M. Stanislas Julien, who, under the title of *L'Histoire et la Fabrication de la Porcelaine Chinoise*, translated, and published in 1856, the *History of the Manufactory of Chingtê-chên* (a small town in Kiangsi province, but for centuries the most important seat of the Chinese porcelain industry), a work written by a local magistrate in 1815 from older documents, and to the valuable letters from the same town written in 1712 and 1722 by the Jesuit missionary Père d'Entrecolles, the priest in charge there, which have been published in the collection of *Lettres édifiantes et curieuses*. Within the past three years, however, very valuable additional light has been shed upon this subject by the labors of two gentlemen who are at once collectors and Chinese scholars, S. W. Bushell, M. D., physician to H. B. M. legation, Pekin, and F. Hirth, Ph. D., a member of the imperial maritime customs service of China. Doctor Bushell has been fortunate enough to secure from among the dispersed library of the Prince of I the manuscript of a descriptive catalogue (of which native experts see no reason to doubt the authenticity), with illustrations painted in water-color, of eighty-two celebrated specimens of old porcelain seen in the collections of noted connoisseurs or possessed by the author himself, one Hsiang Yüan-p'ien (styled Tzū-ching), a native of Tsui-li, an

¹In 1887 Mr. A. E. Hoppisley, a commissioner of the imperial maritime customs service of China, deposited in the U. S. National Museum a large and important collection of Chinese porcelains, with the understanding that the Museum should print a descriptive catalogue, which it did in the Annual Report for 1887-88. The edition of this catalogue having long ago been exhausted, and the demand for it having recently increased, owing to the current interest in all matters relating to China, it is now republished with emendations and with the addition of a number of plates illustrating type examples from the various provinces represented.

ancient name of Chia-ho, now Chiahsing-fu, in Chehkiang province, who was a celebrated collector of all kinds of antiquities during the latter half of the sixteenth century. A translation of this work, with explanatory details by Doctor Bushell, has been published in the journal of the Pekin Oriental Society, under the title of Chinese Porcelain before the Present Dynasty, and it is, I believe, to be shortly republished in an amplified form with reproductions of the original drawings. Should this be done, the work would, in my opinion, form by far the most important and valuable contribution to our knowledge of this interesting subject. The information regarding Chinese porcelain which has been bequeathed to us by native authors is to be found in their encyclopedias or in special treatises chiefly based upon the encyclopedias. These are, however, compilations of such vast extent that the authors had not, nor could be expected to have, the intimate knowledge of an expert upon all of the very many subjects treated in them. Hearsay evidence or unverified rumors have thus but too often been allowed to crystallize into permanent record, with the result that it is impossible after an interval of centuries to attempt to reconcile the many contradictions of statement contained in the different works. In this catalogue, however, are contained the reproductions in color of eighty-two specimens of the choicest productions of a period extending over upward of five centuries, from A. D. 960 to 1521, either possessed or seen by the artist, and scattered notes from the pen of one of the most noted connoisseurs of his age regarding the respective merits and rarity of the various kinds of ware. Existing realities are presented to us in place of the vague generalities and contradictory essays of the encyclopedists, and there can, I apprehend, be little doubt as to the comparative value of the two varieties of evidence. Doctor Hirth's contribution—Chinese Porcelain: A Study in Chinese Mediæval Industry and Trade—is an important paper, treating chiefly of Chinese céladon porcelain and its distribution over the Mohammedan world.

EARLIEST MENTION OF PORCELAIN.

According to the legendary records of the prehistoric period of Chinese chronology, porcelain was already manufactured under Huang-ti, an emperor who is said to have entered upon a reign of one hundred years in B. C. 2697; and the Emperor Yu-ti-Shun, another monarch of the legendary period, is believed to have himself made porcelain before mounting the throne in B. C. 2255. Under the succeeding dynasty of Chou, mention is made of an official director of pottery, and the processes of fashioning on the wheel and of molding are distinguished; sacrificial wine jars and altar dishes, coffins, cooking utensils, and measures being mentioned among the articles produced. Later Chinese writers have, however, long admitted that

the productions of that age could only have been of earthenware (possibly glazed), and that no greater antiquity can be claimed for the manufacture of real porcelain than the reign of the Han dynasty, which held the throne of China from B. C. 202 to A. D. 220, and that after this date progress in the system of manufacture was for a long period but slow. At one time, early in the present century, European archaeologists were inclined to believe that an antiquity might be conceded to Chinese porcelain almost equal to the wildest claims of Chinese historians.¹ Some small porcelain bottles, decorated with flowers and inscriptions in Chinese, having been brought to Europe by M. Rosellini, who stated that they had been found in undisturbed Egyptian tombs dating from at least 1800 B. C., it was concluded that the manufacture of porcelain must have existed in China anterior to that date. M. Julien discovered, however, that the inscriptions upon these bottles were written in the cursive character, a style of writing not introduced till B. C. 48; and later Mr. (afterwards Sir Walter) Medhurst, then an interpreter in the Hongkong government service, was able with Chinese aid to identify the inscriptions with quotations from poems written during the T'ang dynasty, and later than the seventh century of the Christian era. Any title to such great antiquity in the manufacture of Chinese porcelain, based on these bottles, which had evidently been surreptitiously introduced into the tombs by Arabs, thus fell to the ground. Indeed, M. du Sartel, who has published an exhaustive work on *La Porcelaine de la Chine*, argues that the manufacture of true porcelain in China did not begin till some centuries later than the period assigned to it by M. Julien, who dates it from the reign of the Han dynasty and somewhere between the years B. C. 185 and A. D. 87. This point will be considered when we come to the reign of the T'ang dynasty, the period in which M. du Sartel claims true porcelain was first made.

HAN DYNASTY, B. C. 202 TO A. D. 220.

It is during the Han dynasty that mention is first made of *Tz'u*, the Chinese designation of porcelain. It was then made at Hsin'ing, a district in the State of Ch'ien, and corresponding with the modern Huaining district, in Honan province.

WEI DYNASTY, 221 TO 265.

Under the Wei dynasty, which from A. D. 221 to 265 enjoyed, with the dynasties of Wu and of Han of Szechuen, divided supremacy as rulers of China, manufactories are mentioned at several places in the department of Hsi-an, in Shensi province (the products of which were known as Kuanch'ung-yao), and at Loyang, in Honan province (products termed Loching-t'ao), as supplying porcelain for the imperial palace.

¹ Rosellini, *I Monumenti dell' Egitto*, 1834. Sir John Davis, *The Chinese*, 1836. J. Gardener Wilkinson, *Manners and Customs of the Ancient Egyptians*, 1837.

CHIN DYNASTY, 266 TO 419.

Under the Chin dynasty (A. D. 266 to 419) another manufactory is mentioned as existing in the present department of Wênchou, in Cheh-kiang province, which produced porcelain (known as Tung-ou t'ao) of a blue (or possibly céladon) color which was held in high esteem.

SUI DYNASTY, 581 TO 617.

Under the Sui dynasty, in spite of its short-lived existence, considerable progress appears to have taken place. Mention is made of a green porcelain manufactured under the directions of Ho Chou or Ho Kuei-lin, president of the board of works, to replace glass, the method of making which had been forgotten "since its introduction into China by Indian or Syrian artisans about A. D. 424."¹ A celebrated workman, named T'ao Yü,² is said to have produced porcelain so like jade, that is, semitransparent and of vitreous appearance, that his vases were known as "artificial jade;" and about the close of this or the beginning of the following dynasty porcelain, white in color and bright as jade (known as Ho-yao, i. e., Ho porcelain), was manufactured by Ho Chung-ch'u, a workman who came from Hsinp'ing, the district where porcelain (*tz'u*) had its first origin under the Han dynasty. An imperial decree of 583 ordered the establishment of a manufactory at the place now known as Chingtê-chên (so named from the title of the period,³ Chingtê, in which it was inaugurated) for articles for the use of the imperial household, and several others sprang up in the vicinity shortly afterwards.

¹ F. Hirth, *China and the Roman Orient*, pp. 230 et seq.

² The producer's reputed name, meaning as it does "faïence or kiln jade," sounds apocryphal, and seems more likely to have been the term by which this ware was known.

³ It being contrary to etiquette to mention the personal name of a Chinese sovereign, the practice was introduced B. C. 163, under the earlier Han dynasty, of the monarch, on his accession to the throne, selecting some title for his reign in place of the title of Prince so-and-so, which had been usually employed prior to the time of Shih Huangti, B. C. 221. These titles were usually so chosen as to be of happy augury, but if, in spite of such good omen, disorder or misfortune ensued or some other reason seemed to render a change advisable, one title would be abandoned in favor of another. This title is termed *nien-hao*, "the year designation," because so long as it lasted the date of all events was chronicled as such and such a year of such and such a title, or *nien-hao*. Upon his death, however, the emperor received an honorific title, and but one title, no matter how many *nien-hao*, or "year designations," he may have employed while alive, under which the religious ceremonies due to him were offered, and which is therefore termed the *miao-hao*, or "temple designation." Thus it results that when in Chinese literature a deceased emperor is personally alluded to he is spoken of under his "temple designation," while if the date of an event which occurred during his reign is quoted it is said to have taken place in such and such a year of the appropriate "year designation." Take, as an instance, the last emperor of the Yüan dynasty, who reigned from 1333 to 1367; if spoken of personally his title would be Shunti of the Yüan dynasty; but if the year 1334 were

T'ANG DYNASTY, 618 TO 906.

Under the succeeding, the T'ang dynasty, which ruled from 618 to 906, the manufacture appears to have spread over the greater part of the empire, and to have reached in some places a degree of excellence far in advance of that previously attained. The following varieties are specifically enumerated (in the reverse order of their merit):

The *Hungchow-yao*, a yellow-black porcelain from Hungchow, the present department of Nan-ch'ang, in Kiangsi province.

The *Shou-yao*, a yellow porcelain from Shouchou in (present) Kiangsu province.

spoken of, it would read "the second year of (the) Yüan t'ung (period)," and similarly 1336 and 1343 would read "the second year of (the) Chihyüan period)" and "the second year of (the) Chihchêng (period)." Owing to the fact that dates are thus rendered by the Chinese foreign writers have at times erroneously spoken of the *nien-hao*, or "period," as the reign, whereas the *miao-hao* or "temple designation" alone corresponds to the Western idea of reign, so far as any time prior to the Ming dynasty is concerned. During the Ming and its successor, the present dynasty, however, each emperor has practically used but one "year designation" throughout the period he has occupied the throne, because though Ying Tsung of the Ming dynasty employed two such designations they were separated by an interregnum of seven years' duration; and though T'ai-Tsung-Wên, of the present dynasty, also employed two, he seldom or never comes to the notice of foreign writers. The term "period" being in any case an inconvenient one, and the "year designation" under the Ming and the present dynasty being synchronous with the reign, it seems hypercritical to insist on uniformly translating *nien-hao* by "period" in the case of emperors of those dynasties, especially as consistency would require that names so well known to every schoolboy, as K'anghsi, Yungchêng, and Chienlung be replaced by the proper titles, Shêng-Tsu-Jên Huangti, Shih-Tsung-Hsien Huangti, and Kao-Tsung-Shun Huangti. In the following pages, therefore, the *nien-hao* or "year designation" has been rendered "period" prior to the accession of the Ming dynasty in 1368, and subsequently to that date as "period" or "reign," according to circumstances.

The dates upon porcelain are also usually recorded by the use of the *nien-hao*, as above described, though other marks are mentioned by Chinese writers, and if the article has been manufactured for the special use of some emperor or prince, it will possibly bear the name of the pavilion or portion of the palace for which it is specially intended. Chinese writers state that the practice of marking the date of manufacture was instituted by the Emperor Chên Tsung of the Sung dynasty, when, on the establishment of the government factory at Chingtê-chên, he ordered that each article manufactured should be marked with the *nien-hao* then used "Chingtê, 1004 to 1007." Foreign writers on the marks upon porcelain specify other marks of the same dynasty, but upon what authority is not clearly specified. So far as my own knowledge goes, I am unaware of any such date-marks being inscribed under the glaze prior to the Ming dynasty. Since that time, putting aside monochromes, which, in probably the majority of instances, bear no mark, they have been employed uninterruptedly, except during a portion of K'anghsi's reign. In 1677 the magistrate in charge at Chingtê-chên forbade the practice alike of inscribing the date and of portraying the actions of celebrated personages, on the ground that if the article were broken, disrespect might be shown to them or to the emperor. During this period, which was of but short duration, however, a leaf, a censor, and other marks replaced the *nien-hao*.

- The *Yo-yao*, a blue porcelain, according to Julien, but the color was more probably a pale green, for the Ch'a ching, a Treatise on Tea, written in the eighth century, says cups of this ware gave to the infusion a green tint—from the department of Yochou, in (present) Hunan province.
- The *Wu-yao* and *Ting-yao*, of colors unspecified, from the department of Wuchou, corresponding with the present department of Chinhua in Chehkiang province; and from the department of Tingchow, corresponding with the present district of Chingyang in the Hsi-an department, Shensi province, respectively.
- The *Yüeh-yao*, a blue, or for the same reason as in the case of *Yo-yao* a pale-green porcelain, much sought after from the earliest times, from Yüehchou, corresponding with the present department of Chaohsing in Chehkiang province; and lastly
- The *Shu-yao* or Szechuen porcelain, easily first among the productions of that age, snow-white in color, with a clear ring, thin but strong, and graceful in shape, from the city of Ta-i, in the department of K'üingchou, in (present) Szechuen province.

THE ANTIQUITY OF TRUE PORCELAIN.

As already stated, M. du Sartel declines to admit the antiquity attributed by M. Julien, on the authority of the native work he translated, to the production of true porcelain in China, namely, the time of the Han dynasty, and somewhere between the years B. C. 185 and A. D. 87. His arguments, however, are marked by strange inaccuracies. Having referred the productions of Hungchou, Shouchou, Yochou, and Yüehchou, which, as above, Chinese authors claim to have been first manufactured under the T'ang dynasty, back to the Ch'in dynasty, that is, to a period nearly two centuries earlier, M. du Sartel argues that the remarks made in the Treatise on Tea above referred to (which, when enumerating the varieties of T'ang porcelain, classifies them merely according to the suitability of their colored glazes to impart an agreeable tint to tea held in them) tend to show that the bowls or cups in question could not have been transparent porcelain, bearing a decoration in the colors named under the glaze, but must have been of an opaque substance, covered internally with a thick colored glaze. In this view he considers himself supported by the description given of the Sui dynasty manufactures. This, he argues, gives an idea of transparence, but the transparence is due merely to the use of a more vitreous composition or to a more thorough baking than had been previously customary, and the white color and other distinctive qualities of true porcelain are only to be first found in the productions of the T'ang dynasty—that is, in those productions which M. du Sartel, in disregard of the statements of Chinese writers, the only authorities we have to guide us, himself elects to refer to this dynasty. Secondly, he

argues that the porcelain manufactured under the Sui and preceding dynasties is uniformly denominated *t'ao*, that from the latter half of the T'ang dynasty this word is replaced by the designation *yao*, which has continued in use up to the present time, and that the change in name coincides with a change in the character of the porcelain manufactured.

The word *yao* as a designation of porcelain came into *general* use, it is true, at the beginning of the T'ang dynasty, but that fact would scarcely justify the conclusion that it was designedly introduced in order to mark a synchronous change in the character of the ware, since the same word, which is in any case but a neutral term applicable to any kind of pottery, is met with four centuries earlier to designate some of the products of the Wei dynasty; and besides, in the titles of the chapters in the Provincial Topographies dealing with these manufactures, also in the Treatise on Pottery (the T'ao shuo, written by Chu T'ung-ch'uan during the reign of Chien-lung, 1736 to 1795, *the* authority on this subject), and in the work translated by M. Julien, it is the word *t'ao*, not *yao*, that is used to designate porcelain. Chinese terminology is but an insecure foundation on which to base arguments, and it might with no less fairness be contended, as the Chinese author translated by M. Julien does contend, that the introduction of the character *tz'ü*, signifying "porcelain," and employed down to the present day to designate the pottery of the Han dynasty, was rendered necessary by the production of an article hitherto unknown, and that this article was true porcelain.

On different grounds from those advanced by M. du Sartel, Doctor Hirth, also, refers the earliest manufacture of true porcelain to the T'ang instead of to the Han dynasty. He says: "The Ch'eng-lei-pên-ts'ao, the pharmacopœia of the Sung dynasty, compiled in 1108, under the head of 'Porcelain Earth' (Kaolin) or Pai-ngo, quotes from the writings of T'ao Yin-chü that 'this substance is now much used for painting pictures,' and from the T'ang pên-ts'ao, the pharmacopœia of the T'ang dynasty, compiled about 650: 'This earth is now used for painters' work, and rarely enters into medical prescriptions; during recent generations it has been used to make white porcelain.'" As T'ao Yin-chü was a celebrated author on pharmaceutical and other scientific subjects, who died A. D. 536, Doctor Hirth argues that had the *pai-ngo* or kaolin been used in his time on an extensive scale in the manufacture of chinaware, so learned a writer would almost certainly have mentioned the subject, and he therefore concludes that porcelain earth for the manufacture of pottery came into use later than 536, and at some time during the T'ang period, prior to 650, about which date the pharmacopœia of that dynasty was compiled.

This negative testimony does not, however, dispose of the strong argument in favor of the earlier date, afforded by the coining during the Han dynasty of a new word, *tz'ü*, to designate the productions of that age.

a word which, as already stated, is still in ordinary use to designate porcelain. On this point Doctor Hirth thinks he has detected that the word *tz'ü* has had different significations at different epochs, for while in the Shuo-wên, a glossary published A. D. 100, *tz'ü* is defined as "earthenware," it is defined in the dictionaries of the Sung period—nine centuries later—as "hard, fine-grained pottery;" and calling attention to the fact that there are now two forms of this character in use, the original form with the radical denoting "brick or earthen material," and a later form with the radical "stone," he thinks that "this substitution by later generations for the original sign of a character of the same sound, but with a radical more appropriate to the category of the word as it was at the time understood, may be regarded as indicating a change from the original meaning."¹ Even if this be true, no data are thereby afforded to help fix even the approximate date of change in the method of manufacture. For after the change in the system of manufacture had taken place, a considerable period would almost certainly elapse before an author of sufficient literary importance to impose a new style of writing on the nation would learn sufficient regarding the altered ingredients employed to have the corresponding modification in the descriptive word suggested to his mind, and a still longer period would elapse before this newly coined word would pass into current use.

The authors translated by M. Julien, too, state distinctly that the introduction of the later form—that with the radical "stone"—and the continued use of it are due to ignorance and error. At Tz'ü-chou, a district anciently within the department of Changtê, in Honan province, but now belonging to the department of Kuangp'ing, in Chihli province, a kind of porcelain was made during the Sung dynasty which enjoyed a very high reputation, the plain white specimens bringing even higher prices than the celebrated productions of Tingchow, which it closely resembled. This ware was known as *Tz'ü* ware, or porcelain from Tz'u-chow, and thus this form of the character, which was originally a local designation, not an intentional modification of the older form introduced to typify a modification in the system of manufacture, passed into general use to designate not merely this special class, but (erroneously) all porcelain.²

ORIGIN OF TERM "PORCELAIN."

It is a curious coincidence that no less diversity of opinion has existed regarding the date at which the western equivalent of this word *tz'ü*, the term "porcelain," was introduced and the article it has at different

¹F. Hirth, *Ancient Chinese Porcelain*, p. 2.

²S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, p. 29: This is, I think, probably the true explanation of the change of form; for the only correct way of writing this character recognized at the present time by the Imperial Academy is the original form, with the radical "earthenware," not that with the radical "stone,"

times been used to designate. Père d'Entrecolles affirms that the name porcelain was first given by the Portuguese to the Chinese vases imported by them into Europe in 1518, but further researches into the history of the word by M. Brongniart and M. de Laborde show that the name arose from a supposed resemblance in appearance of surface between the transparent pottery of the East and certain shells which had been previously so designated. M. de Laborde says:

Les anciens ayant trouvé ou cherché une ressemblance entre ce qu'ils appelaient porca et certaines coquilles, donnèrent à celles-là le nom de porcella. Le moyen âge accepta cette analogie en appelant porcelaine une famille entière de coquilles, et aussi les ouvrages qui étaient faits de nacre de perle, et, par métonymie, la nacre seule tirée de la coquille.

A partir du XIV^e siècle, les gardes des joyaux décrivent en grand nombre dans les inventaires, et les experts mentionnent et estiment dans leurs rapports, des vases, des ustensiles de table, des tableaux de dévotion, et des joyaux faits de la porcelaine. Cette expression à travers quelques variantes sans importance, reste la même et s'applique aux mêmes choses jusqu'au XVI^e siècle; de ce moment elle se bifurque pour conserver d'une part sa vieille signification, et s'étendre de l'autre à des vases et ustensiles d'importation étrangère qui offraient la même blancheur nacréée. C'était la poterie émaillée de la Chine qui s'emparait de ce nom auquel elle n'avait droit que par une analogie de teinte et de grain.

M. du Sartel is strongly of opinion that the word porcelain was used in its present sense far earlier than the date assigned by M. de Laborde, and in support of his view quotes the mention of "pourcelaine" in royal inventories dating from 1360 to 1416 for France, and from the beginning of the sixteenth century for the Roman Empire. These documents appear to me, however, rather to support M. de Laborde's views; for the details given in the French inventories of representations on the articles named, of our Lord, the Blessed Mother, and of Saints, and of their decoration with jewels,¹ would seem to make the possibility of their being oriental porcelain more than doubtful; while the inventories belonging to the Roman Empire—that is, from the date M. de Laborde says the word was applied to oriental pottery, do mention articles undoubtedly of real porcelain, all, with one exception, in monochrome.

A statement quoted by M. du Sartel from Pierre Bélon, of 1553, is worth reproducing, as evidence that in the latter half of the sixteenth century the word porcelain was still applied to shells, to mother-of-pearl, to oriental pottery, and even to Italian faience. He says:

Des vaisseaux de porcelaine, qu'il a vus vendre en public au Caire, lesquels vases de porcelaine sont transparents et constant bien cher au Caire et ilz disent mesme-ment qu'ilz les apportent des Indes, mais cela ne me sembla vraysemblable; car on

¹With regard to the last mentioned, it should be stated that in the magnificent Dresden collection, formed chiefly by Augustus the Strong, King of Poland and Elector of Saxony, between 1694 and 1705, there is a small ivory-white plate with uncut rubies and emeralds in gold filigree let into the paste, with the character *fu*, happiness, on the foot in blue under the glaze, which is said to have been brought by a crusader from Palestine in the twelfth century.

n'en voirroit pas si grande quantité ni de si grandes pièces s'il les falloit apporter de si loing. Une esguière, un pôt ou un autre vaisseau, pour petite qu'elle soit, couste un ducat; si c'est quelque grand vase, il coustera davantage.

Et les voyant nommés d'une appellation moderne et cherchant leur étymologie française, j'y trouve qu'ils sont nommés du nom que tient une espèce de coquille de porcelaine. Mais l'affinité de la diction *Murex* correspond à *Murrhina*; toutefois je ne cherche l'étymologie que du nom français en ce que nous disons vaisseaux de porcelaine, sachans que les Grecs nomment la mirrhe de Smirna, les vaisseaux qu'on vend pour ce aujourd'hui en nos païs, nommez de porcelaine, ne tiennent tache de la nature des anciens; et combien que les meilleurs ouvriers de l'Italie n'en font point de telz, toutefois, ils vendent leurs ouvrages pour vaisseaux de porcelaine, combien qu'ils n'ont pas la matière de mesme.^{1 2}

THE FIVE DYNASTIES, 907 TO 959.

To the T'ang succeeded the epoch of the five dynasties, all of them short-lived and naming themselves successors to some one of the more important dynasties that had preceded them.

Under one of these, the Posterior Chou, during the reign of the Emperor Shih-tsung (954 to 959), a celebrated porcelain, far superior to any yet produced, was manufactured in the district of Pien, the present department of K'aifêng, in Honan province. It is described as being sky-blue in color, of brilliant surface, thin as paper, and giving out a clear musical sound when struck, the only defect being that the base was apt to be disfigured by the remains of the coarse sand on which the vessel had rested in the furnace, and which had become attached to it during the process of baking. The color was adopted in obedience to an imperial order that porcelain intended for palace use should thenceforward be "as blue as the clear sky after rain." This porcelain, which was consequently termed *Yü-yao*, "Imperial porcelain," and, after the accession of the succeeding dynasty, *Ch'ai-yao*, "Ch'ai porcelain" (Ch'ai being the Emperor's family name), was very highly prized, and becoming in subsequent years, owing to its delicate make, exceedingly rare, the smallest fragments were treasured as cap ornaments or necklace pendants. Porcelain, blue in color and with the characters "blue as the clear sky after rain" stamped in the glaze, is at the present time to be obtained in China. It is scarcely necessary to state, however, that such specimens do not date from the time of Shih-tsung; on the contrary, they are of quite modern manufacture. Already in the sixteenth cen-

¹ Du Sartel, *Porcelaine Chinoise*, p. 33.

² Florio, in his Italian dictionary (1598), gives "*Porcellana*, a kinde of fine earth called Porcelane, whereof they make fine China dishes called Porcellan dishes. *China*, a Venus basin," i. e., a Venice basin. It may remain a question whether Majolica, exported by way of Venice, was called *China* from a supposed resemblance to oriental porcelain, or whether the wares alluded to by Florio were in fact oriental. Minshew, in his Spanish dictionary (1599), gives "*Porcellana*, a kinde of earthen vessell painted; costly fruit dishes of fine earth, painted"—quoted in Marryat's *History of Pottery and Porcelain*, p. 242.

ture Hsiang Tzu-ching writes in the preface to his catalogue. "In the present day men search for a fragment of this porcelain without being able to find one, and declare it to be but a phantom."¹

EARLIEST PORCELAIN EXTANT DATES FROM SUNG DYNASTY.

In truth, the description which has been attempted of the varieties of porcelain hitherto enumerated possesses merely a historical interest. No specimens manufactured prior to the advent of the Sung dynasty have survived to the present day, and even of the Sung productions the finer kinds have entirely disappeared. Such specimens as have weathered the storms and dangers of the subsequent eight centuries are, so far as I am aware, only celadons of considerable solidity—chiefly Lungch'üan or Chünchow ware—or small pieces of no great fineness. Three centuries ago even the finest varieties were already scarce, as is evident from a passage in the *P'ing hua-p'u*, an essay on flower-pots and flowers in pots, from the pen of Chang Ch'ien-tê, an author who wrote near the close of the Ming dynasty, that is, about the beginning of the seventeenth century:

In ancient times no vases were made of porcelain, and up to the T'ang dynasty all such vessels were of copper. It was not till then that pottery came into vogue. After this period we find a large number of classes of porcelain, such as the kinds known as Ch'ai (that described above), Ju, Kuan, Ko, Ting, Lungch'üan, Chünchow, Changshêng, Wuni (all of the Sung dynasty period), Hsüantê, and Ch'ênghua (of the Ming dynasty). Among antiquities, copper articles are the best; of porcelain, the Ch'ai and Ju kinds, though the best of all, have ceased to exist; Kuan, Ko, Hsüan, and Ting porcelains are the most precious curiosities of the present day; whereas the porcelains called Lungch'üan (the heavy old celadons of modern collectors), Chünchow, Changshêng, Wuniê, and Ch'ênghua are esteemed as objects of only secondary value."²

As Chang Ch'ien-tê further says that he constantly met with specimens of Juchou porcelain, and since vases of that ware are figured in Hsiang Tzû-ching's catalogue, it would appear that this highly esteemed porcelain must have disappeared from the market towards the close of the sixteenth century. It is curious, too, that while Chang Ch'ien-tê places the productions of the Ch'ênghua period (1465 to 1487) at the foot of the list of porcelains of "only secondary value," the prices paid for this ware within a century of its production were very high. In Hsiang Tzû-ching's catalogue the price paid for a tazza-shaped cup is stated to have been 60 taels (or \$90 gold); and of two miniature wine cups he says. "these are choice specimens of the wine cups of this celebrated reign, and are valued at 100 taels (\$150 gold) the pair, yet now even for this money it is impossible to get them."³

¹S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, p. 72.

²F. Hirth, *Ancient Chinese Porcelain*, p. 10.

³S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, No. 55, 59.

SUNG DYNASTY, 960 TO 1259.

The porcelain manufactured under this dynasty appears to have far excelled in quality and delicacy of workmanship all that preceded it, the Ch'ai-yao alone perhaps excepted. The shapes and ornamental decorations appear to have been modeled, as a rule, after ancient bronzes, figured in illustrated catalogues of the most celebrated specimens of such vessels (as the Po-ku-t'u), published during the Hsüan-ho period, 1119 to 1125, and the K'ao-ku-t'u; and when not modeled after such ancient designs, the vessel took the form of some natural object, as a tree or flower or of some animal, real or imaginary. In the former the pattern was engraved with a pointed style in the paste, and was broken here and there by lions' or dragons' heads in bold relief, with an elaboration and wealth of ornament hitherto undreamed of. That a remarkable degree of proficiency had by this time been obtained in the ceramic art is evident from the descriptions preserved by Hsiang Tzū-ching of some specimens of Tingchow ware seen by him.

(1) A sacrificial jar in the form of an elephant from an ancient bronze design. The body forms the wine vessel, the uplifted trunk the spout, a narrow canopy arching over the saddle the handle, to which is attached a round cover ornamented with geometrical and spiral scroll borders surmounted by a knot. The rope girths and ornamental details engraved under a white glaze.

(2) A branched pricket candlestick—a slender pillar on a solid foliated stand curves at the top to end in a phoenix head, from the back of which hangs a ring chain, which suspends the stem of a lotus, branching into three flowers to hold the candles, which are shaded by a huge overhanging leaf. Ornamented with engraving under a pure white glaze.

(3) A jar which was of irregular quadrangular section, carved in relief after an ancient bronze design, with lobes on the body, a scroll border below, and a band of ornament in the form of coiled dragons round the neck. Loop handles terminating in horned heads and with rings hanging from them project from the neck. Covered with glaze the color of ripe grapes, transparent and of a perfect luster—a beautiful vase to hold flowers for the table.¹

INTRODUCTION OF COLORED DECORATION.

Prior to the Sung dynasty the external color of all porcelain appears to have been solely determined by that of the glaze, and to have been almost entirely monochrome. In a few instances vases were covered with parti-colored glazes, which were apt to flow into one another in the heat of the kiln, and so gave rise to the fortuitous productions known as *Yao-pien* (the French *flambés*), articles the decoration of which "changed during the process of baking." The Sung porcelain was essentially, I believe, of the same character, the coloring of the article produced being determined only by the kind of glaze which was spread over the paste or biscuit.

¹S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, Nos. 33, 80, 18.

With the sole exception of the Nanfêng ware, and a portion of that from Linch'uan, produced during the Yüan dynasty, none of which seems to have survived to the present day, but which is described as having been decorated with flowers coarsely painted under the glaze, I can find nothing in the works of Chinese writers on this subject to justify the concession of a greater antiquity than the early part of the Ming dynasty—that is, the first half of the fifteenth century—to the ornamentation of vases with arabesques and scroll work, with landscapes, historical scenes, or genre paintings in several colors.

This conclusion, if correct, is a point of considerable importance as an aid in determining the true age of specimens which are at times credited with an origin far remote. It is true that céladon vases, into the ornamentation of which leaves enter, are sometimes described as having the leaves veined with dark green, but these deeper shades may result from the fact that the ornamentation has been engraved in the paste, and that the coloring matter has sunk into the line of engraving, thereby producing a darker shade along the lower levels. Other specimens of céladon ware had one or sometimes two bands of ornamentation of a deeper green than the body of the vase. This deeper tone might, however, have been produced by a double layer of glaze; in any case the peculiarity would not amount to ornamentation in several colors in the sense in which I use that expression. Again, the single specimen of black Tingchow porcelain illustrated (and indeed ever seen) by Hsiang Tzŭ-ching is described as “a duck-headed vase, bottle shape, with swelling body and ringed neck, which curves over to end in a duck's head, a round orifice with a small cover being on the convexity of the curve. The black color is painted on the head and neck, gradually fading away on the body of the vase, which is enamelled white.”¹ This description conveys the idea that the head and neck of the duck were covered with black glaze, the body of the vase with white glaze, and that in the baking the former spread downwards and gradually merged into the white of the body. It in no way invalidates the conclusion above suggested.

It will be advisable to examine in greater detail the several varieties of porcelain manufactured under this dynasty, following the order of merit usually ascribed to them by Chinese writers.

JU-YAO.

Ju-yao or Juchow porcelain.—Chinese authors state that the porcelain manufactured at Tingchow (see p. 324), being unfit for presentation to the Emperor, the establishment of a factory for the manufacture of more suitable articles was ordered at Juchow, in Honan Province. According to some writers the defect of the Tingchow ware was its

¹S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, No. 35.

gritty character; according to others, the frequency of cracks caused by too rapid or careless baking. As, however, they agree in ascribing the introduction of *Ju-yao* and its success to the early part of the Sung dynasty—that is, to the very time from which date the finest specimens of the Tingchou porcelain—it is difficult not to conclude that native authors, writing centuries later, have ascribed the establishment of this factory to erroneous causes.

The finest specimens, which were very thin and delicate, were superior to imperial ware (*Kuan-yao*), and were of either plain or crackled¹ surface, with the ornamentation engraved under the paste. The *crackleure*, though coarse in inferior specimens, must in the better grades have been very close and fine, as it is described as resembling fishroe. But that not crackled was the most highly esteemed. Hsiang Tzū'ching, describing a beaker of old bronze design with engraved decoration under a bluish-green color not crackled, speaks of it as "a rare kind of Juchou ware." In color it was céladon. In one place this porcelain is described, it is true, as being like the sky after rain, but as elsewhere it is stated to have resembled the *Ko-yao*, or

¹Crackling (*crackleure*) was originally considered in Europe a defect of baking, which resulted from a lack of homogeneity between paste and glaze, causing one to contract more rapidly than did the other. It was not till a comparatively recent date that the actual facts came to be appreciated, namely, that in the eyes of the Chinese the *crackleure* is a species of decoration, and that they have a special kind of enamel, into the composition of which steatite enters largely, the sole object of which is to produce this curious appearance. By means of this enamel they can at will cover the surface of a vase with any one of a variety of *crackleure*, either large "like cracks in ice," or small as "the fish roe," "the dodder," or "the crabs' claws." In some specimens bands are found crackled separating other bands not crackled; or colors, usually either black or red, are rubbed into the crackling to render it more apparent, or to impart a tinge to the entire surface. In other specimens again, though for what reason is not known, the paste, after having been decorated, is covered with a crackled glaze, and a second decoration, having no apparent connection with that beneath, is painted above the glaze. The colors of the Juchou, government (*Kuan*), Ko, Lungch'üan and Chünchou porcelains were all some shade of what the Chinese call *ch'ing*. Now *ch'ing* means in some combinations blue, in others a pale dull green, as of the fresh olive, which is called by the Chinese *ch'ing-kuo*, the *ch'ing* colored fruit. Père d'Entrecolles, when writing of the Lungch'üan ware, describes its color correctly as *teinte d'olive*. M. Julien, however, in spite of a hint given from the technical annotator M. Salvétat, which might have set him right, rejected this sense on what seemed to him sufficient grounds, and insisted on (erroneously) translating this word throughout his work as "blue," though by so doing he had to make his porcelain "as blue as [green] jade"—with the result that subsequent writers on this subject have failed to derive any assistance from his work in determining the origin and history of céladon porcelain. Hirth, *Ancient Chinese Porcelain*, p. 7.

Céladon was originally the name of the hero in the popular novel *l'Astrée*, written by Honoré d'Urfé in the seventeenth century. Céladon was attired in clothes of a kind of sea-green hue with gray or bluish tint, and his name thus came to be applied to the clothes he wore, precisely that designated by the Chinese as *ch'ing*.

crackled céladons in color, though somewhat darker in shade, there seems no reason to doubt that its real tint was bluish-green—that is, céladon—especially as the specimens of this ware illustrated in the catalogue translated by Doctor Bushell are so painted.¹ Hsiang Tzŭ-ching, the author of this catalogue, after describing a vase 6½ inches high, which is stated to have cost 150,000 cash, or about \$150 gold, says, “Specimens of Juchou ware are very rare, and, when met with, are usually plates and bowls. A perfect unbroken vase like this is almost unique, and as it excels Kuan and Ko porcelain both in form and glaze, it is far more valuable.” Within three or four decades later, as has already been stated, it seems to have been impossible to find any specimens at all of this ware.

KUAN-YAO.

Kuan-yao—that is, official or Government porcelain—was the produce of the imperial factories established under the Sung dynasty between the years 1107 and 1117 at Pienliang, the present department of K'aifêng, in Honan province, and after the removal southwards of the court before the advancing Mongols, at the southern capital, Hangchou, in Chehkiang province. During the Takuan period (1107 to 1110) the shades specially affected were, first, pale white like the moon, the French *clair de lune*; second, pale bluish-green; and third, dark green; but during the Chingho period (1111 to 1117) the only color employed was bluish-green, both dark and pale in tint. This porcelain was very thin, and in some cases crackled all over so finely as to resemble crab's claws, with the red brim and iron-colored foot distinctive of the true céladon. The *Po-wu-yao-lun*, quoted in the *T'ao-shuo* Treatise on Pottery (chap. 2, p. 9), explains this latter expression as follows:

As regards *Kuan-yao*, it should be known that the porcelain earth found at the foot of the *Fênghuang-shan*, or Phoenix hill, near Hangchou, is red; for this reason the foot (the base on which the vessel rests when being fired, and which is therefore not covered by the enamel), resembles iron in color. This was at the time called “red-mouthed and iron-footed.” The term “red mouth” refers to the brim or opening of the vessel, which becomes red by the enamel flowing down and away from it, so as to be much thinner on the brim than it is on the body of the vessel, thus allowing spots of red paste to become visible.

Doctor Hirth, after quoting this explanation, adds:

The red or iron colored bottom, usually appearing in the shape of a ring, is a characteristic feature of the Lungch'üan céladons; but if the above explanation is correct, the bottom of Lungch'üan vessels differed from *Kuan-yao* bottoms, since the paste of Hangchou céladons (the southern *Kuan-yao*) is said to be red in itself, whereas that of the *Lungch'üan-yao* is originally white, and merely turns red in such parts of the surface as are not covered by the enamel.²

¹ S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, p. 63. S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, Nos. 19, 22, 34.

² F. Hirth, *Ancient Chinese Porcelain*.

From Hsiang Tzū-ching's catalogue it would seem as if there were originally two recognized classes of this ware—ordinary *Kuan-yao* and *Ta-kuan*, or superior *Kuan-yao*. Among the latter he mentions an ink slab for the Emperor's use, in which "an oval was left unglazed in the center for rubbing the ink on, showing the red paste." Both were celadon in color; in the superior variety (*ta-kuan*), however, the glaze appears to have been more brilliant—it is described as "clear and lustrous, like an emerald in tint." The two specimens of this ware described were both coarsely crackled. The ordinary *Kuan-yao* was in some cases crackled with a glaze varying from pale green to deep onion; in other specimens uncrackled, the latter being seemingly of a lighter tint than the crackled; the ornamentation, consisting of a variety of scroll designs or of some geometrical patterns broken by animals' heads in relief, was engraved under the glaze.¹

After the court had been removed south to Hangchow, Shao Ch'êng-chang, superintendent of the Northern Imperial Park, is said to have established a factory in the residence of the junior director of the palace. Made of very pure clay, with great grace of form and covered with a transparent, brilliant glaze, this porcelain, which was termed *Nei-yao* porcelain of the palace or *Kuan-yao*—Government porcelain—gained a high reputation.

TING-YAO.

Ting-yao, or porcelain of Tingchow, was manufactured originally in the district of that name in Chihli province, near the present department of Chêngting. It was known as *Pei-ting* or Northern Ting (960–1126), in contradistinction to the *Nan-ting* or Southern Ting, produced at Hangchow after the retreat of the court southward before the advancing Mongols in 1127. The former was the more highly prized, and the finest specimens of this ware were those produced, it is said, during the period Chêngho (1111 to 1117) and Hsüanho (1119 to 1125). In color they were brilliant white, purple, or black; and though the *Ko-ku-yao-lan* (a work treating of antiquities, completed in 1387), as quoted in the *T'ao-shuo*, or Treatise on Porcelain, from which the authors translated by M. Julien derive most of their information regarding the ceramics of earlier dynasties, gives as the test of Tingchow porcelain "the purity of its white color and brilliancy of its glaze," it is evident that the connoisseur Hsiang Tzū-ching experienced a stronger affection for his "beautiful purple glaze, uniformly brilliant and transparent, resembling the tint of ripe grapes or of the aubergine (egg-plant)" and his black, than he did for the white glaze, though it were, in his own words, "uniformly lustrous and translucent, like mutton-fat or fine jade." Both the purple and black varieties were far rarer than

¹S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, Nos. 2, 5, 8, 13, 15, 17, 47, 50, 53, 73.

the white. "I have seen," says the collector, "hundreds of specimens of the white, scores of purple-brown, but the black is extremely rare, and I have only seen the one specimen I have described in my whole life"—and he then had in his possession at least one of the specimens more than fifty years. It is, I think, in this rarity of the purple and black glazes that the explanation of the dictum above quoted is to be found, and probably they were unknown to its authors. The varieties mentioned in the *Ko-ku-yao-lan* as inferior to the white do not include these colors, and seem to result from impure clay or defective glaze.

The same work (the *Ko-ku-yao-lan*) says that one of the signs of the genuineness of this ware was the presence of marks on it like tears. This probably means granulations, for it is explained that these marks were caused by the manner in which the enamel was thrown upon the white paste. Specimens having ornamental designs engraved in the paste were the best, though the plain or unornamented were also highly esteemed: the second class consisted of such as had the ornamentation worked into the enamel, and a third of such as had the decoration printed or pressed upon them with a mold, the ornaments chiefly used being the Chinese peony or *Pæonia moutan*, the *hsüan-ts'ao* or *Hemerocallis fulva*, and the flying *fênghuang* (Phoenix). In Hsiang Tzū-ching's catalogue, however, eleven specimens, all undoubtedly of the finest quality—six of the white glaze, four of the purple, and one of the black—are described, into the ornamentation of no one of which enters either of these so-called "usual" patterns; the decoration in every case is in general character exactly similar to that found on the Juchow ware already described.

Tingchow ware was well imitated during the Yüan dynasty (1260 to 1367) by one P'êng Chün-pao at Hochow, in Kiangnan province, and later on very successfully at Chingtê-chen.¹ His productions, known as P'êng porcelain, after himself, and Ho porcelain, from the locality, are described as "fine in paste and white in color, looking very much like real *Ting-yao*."

LUNGCH'ÜAN.

Lungch'üan-yao (Lungch'üan porcelain) was manufactured from the early part of the Sung dynasty (end of tenth or beginning of eleventh century) in the district of that name, situated in the department of Ch'üchow, Chehkiang province. The ornamentation was engraved under the glaze, which was of various shades from the color of grass to deep onion-green, sometimes crackled and sometimes not crackled; and occasionally bands of foliate or scroll pattern are found of deeper tone than the rest of the vessel. The biscuit, which was of fine clay, turned brown when the absence of glaze had exposed it to the effect of heat

¹S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, pp. 21, 61. F. Hirth, *Ancient Chinese Porcelain*, pp. 13 *et seq.*

during baking, though when covered by the glaze and in fractures it remained white, and on the base or foot was a ferruginous ring. The specimens which survive are mostly coarse and thick, but as the best examples were considered but little inferior to *Kuan-yao*, these probably represent only the rougher and inferior grades. In the designs no little artistic merit is shown at times. One specimen which is described by Hsiang Tzū-ching (and I have myself seen one exactly similar) consists of a whorl of palm leaves surrounding a hollow stem to hold flowers. Another is "a sacrificial urn moulded in the form of a hornless rhinoceros, the body hollowed out to hold wine, with a peaked saddle on the back as cover, after a bronze design from the *Po-ku-t'u* encyclopædia." The author translated by M. Julien says that this ware was subsequently successfully imitated at Chingtê-chên, and that the latter surpassed the originals in beauty. Doctor Hirth, however, avers on the authority of native connoisseurs that the pure Lungch'üan products can be distinguished from all imitations; first, because it is a peculiarity of the clay used in the manufacture of the former alone to turn brown or red on the surface when left exposed during baking, while the biscuit remains white where covered; and, secondly, because, owing to this peculiarity of the clay, the ferruginous ring on articles of white porcelain manufactured elsewhere can only be produced by artificially coloring the foot or base; an act which, of course, admits of ready detection on the part of an experienced collector.¹

KO-YAO OR CHANG-YAO.

Subsequently, after the removal of the court southward in 1127, according to an authority quoted in the Topography of the Chekiang province, the brothers Chang, natives of Ch'üchow, but having their factory in the Lungch'üan district, gained a high reputation for their porcelain. These brothers are known as Shêng-i, the elder-born, and Shêng-êrh, the second-born. The produce of the former's kiln was called *Ko-yao*, or elder-brother's porcelain, to distinguish it from that manufactured by the younger Chang, which was termed *Chang-yao* or *Chang Lungch'üan yao*, i. e., Lungch'üan porcelain made by Chang (the younger). Both are celadon in color, though the elder brother's ware appears to have been lighter in tint, and both have the distinctive marks of celadon, the red mouth or opening and ferruginous ring on the foot. The main difference between the two seems to have been that the *Ko-yao* was crackled—so closely in the best specimens as to resemble the fish-roe—whereas the *Chang-yao* was uncrackled. In other respects the descriptions are curiously conflicting. The history of the Chingtê-chên factory says that *Ko-yao* was extremely thin, while the *Wu-ts'atsu*, a work of the Ming dynasty, speaks of it as the one kind of por-

¹S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, p. 69. F. Hirth, *Ancient Chinese Porcelain*, pp. 31 *et seq.* S. W. Bushell, *Chinese Porcelain before the Present Dynasty*. Nos. 12, 16, 23, 25-27, 29, 32, 36, 67, 77.

celain of this epoch "of which it is not too difficult to obtain specimens, owing to its peculiar heaviness, which enables it to last long." As compared with the more ancient porcelain of Lungch'üan, the productions of the two Chang are described as "smaller, more graceful in shape, and showing greater delicacy of workmanship."¹

CHÜN-YAO.

The *Chün-yao* was a porcelain made from the early part of the Sung dynasty, in the district of Chünchow or sometimes wrongly corresponding to the present district of Yü-chow, in the department of K'aifêng, Honan province. It was sometimes molded in grotesque forms (as a lamp formed of a hornless dragon with scaly body and four short legs, the serpent-like head protruding with mouth open to receive the wick and body hollowed into a receptacle for oil), but was usually modeled after ancient bronzes and ornamented with scroll or floral patterns under the glaze, which, according to Hsiang Tzú-ching, was either vermilion-red or aubergine purple—the two most valuable colors—moonlight white (*clair de lune*) or pale green, and sometimes marked with granulations. The authorities quoted in the *T'ao-shuo*, or Treatise on Pottery, would lead one to believe that the best pieces had two or more colors of glaze on the same vase. The higher quality, according to them, consisted of pieces having a color red like cinnabar and green like onion leaves and kingfisher's feathers, which is commonly called parrot-green, and aubergine purple, or of pieces red like rouge, green like onion leaves and kingfisher's feathers, and purple like ink; these three colors being intact and unchanged by baking. M. Julien enumerates seven varieties: (1) green or blue like plums; (2) purple-brown like the aubergine; (3) red like the *Pyrus japonica*; (4) pig's liver; (5) mule's lungs; (6) mucus; (7) sky-blue. But such differentiation appears erroneous, for the Treatise on Pottery says:

Pieces that have one or two numbers on the bottom as a trade-mark, and are of a color resembling pig's liver—since the red, *ch'ing* (céladon), and green colors got mixed together like saliva hanging down through not being sufficiently fired—are not to be distinguished as different kinds; for such names as mucus or pig's liver, which are given to this class of porcelain, have been invented for fun's sake. Among these porcelains those which have bottoms like the flower pots in which sword grass is grown are considered the most excellent; the others, namely, those which have ton-shaped censers, Ho-fang jugs, or Kuan-tzū, are all of a yellowish sandy paste, for which reason they are not good in appearance.²

¹S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, pp. xxvi, 70. F. Hirth, *Ancient Chinese Porcelain*, pp. 31, *et seq.* S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, No. 11.

²The translation followed is Doctor Hirth's, but the sense is better brought out by Doctor Bushell's more correct rendering, which runs thus: "Among these porcelains the flower pots and saucers for growing sword grass are the most beautiful, the others, namely, the barrel seats, censers and boxes, square vases and jars with covers," etc. (*North China Herald*, 12th May, 1888.) The words here rendered, "the flower

The same authority adds that none of these porcelains lasted long. Specimens are, however, I believe, still to be found. Hsiang Tzŭ-ching, after describing a small jar, of globular form, with two boldly designed phœnixes molded in high relief as handles, interrupting a border of spirally ornamented medallions, adds:

Chünchow porcelain is put at the bottom of the Sung potteries, yet a jar like this one, of elegant form, good color, and fine engraved work, equals, if not excels, as a flower vase, one of Ju, Kuan, Ko, or Ting pottery. It is marked beneath with the numeral *wu*, five, an additional proof that it is really a Chün piece.¹

TUNG-CH'ING-YAO.

Tung-ch'ing-yao, or céladon porcelain, from the eastern capital, was produced at factories situated in the department of K'aifêng, Honan province, the so-called eastern capital of the Sung monarchs, before their retreat southward, from 960 to 1126. It was of various shades of céladon, uncrackled (seemingly), with the ornamentation engraved under the glaze. The description given by Hsiang Tzŭ-ching of a small vessel of this ware will convey a truer idea of its character than the vague disquisition of the encyclopædists.

“It is of hexagonal form, with lobed border, decorated in panels, with formal sprays of flowers, plum blossoms, polyporus fungus, and grass, chrysanthemum, bamboo, etc., carved in relief under a glaze of bright green color like jade, raised in faint millet-like tubercles.”²

LESS CELEBRATED VARIETIES.

In addition to the above celebrated productions of the Sung dynasty, the following less remarkable varieties may be mentioned:

The *Hsiao-yao*, from the Hsiao district, in the department of Hsŭchou, Kiangnan province, extremely thin and brilliant, white in color, and very elegant in shape and workmanship.

The *Chichow-yao*, from the district of that name, corresponding with the present Luling district, in the department of Chi-an, Kiangnan province; both white and violet, the latter closely resembling the

pots and saucers for growing sword grass,” are translated by M. Julien “les plats sous le pied desquels on a peint un glaieul.” This misconception of the meaning has, as Doctor Hirth points out, led astray all later writers on porcelain and its marks, who have thus been led by Julien into describing the *acorus* as a mark, when found on the foot of a vessel of its being a Kiun (Chün) piece of the finest quality. Doctor Hirth also draws attention to the fact that the expression *t'u-ssü-wên*, translated by Julien when treating of one class of this porcelain as showing “veines imitant les soies (poils) du lièvre,” really means showing veining like the *cuscuta* or dodder—*t'u-ssü* being the name of that plant.

¹ S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, No. 20, 30, 41, 79. S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, pp. 74, 75. F. Hirth, *Ancient Chinese Porcelain*, pp. 16, 17.

² S. Julien, *op. cit.*, pp. 67-69; S. W. Bushell, *op. cit.*, No. 70.

violet porcelain of Tingchow. The best was made by the family Shu: that produced by the daughter, Shu Chiao, realizing almost as much as *K'o-yao* (the elder Chang's porcelain). Her large vases for holding flowers would fetch several ounces of silver each. Regarding the violet variety, the technical annotator of M. Julien's work adds the following note: "Il est probable que ces porcelaines violettes étaient fabriquées à l'état de biscuit, et colorées ensuite avec un émail plombé coloré par le manganèse. Cette considération reporterait à l'année 960 de notre ère les glaçures plombifères: ce n'est qu'en 1283 qu'un potier de Schlestadt trouva le procédé de vernir la poterie au moyen du plomb, et put créer une fabrication véritablement industrielle."

The *Hsiuchow-yao* and *Ssueh-yao*, from the districts respectively of the same name in the Kiangnan province. They resembled the (white?) Tingchow porcelain, but were far inferior in quality.

The *T'ang-yi-yao* and *T'engchow-yao*, manufactured in the T'ang and T'engchow districts of the department of Nayang, Honan province—both céladon, but, like the next, inferior to Juchow ware.

The *Yaochow-yao*, from the district of that name in the department of Hsi-an, Shansi province. They were originally céladon, but vases of white porcelain, possessed of considerable merit, though lacking in grace and strength, were subsequently produced.

The *Wani-yao*, from the department of Chienning, Fukien province—a céladon made from black coarse clay, lacking in polish and with dry looking glaze.

The *Chien-yao*, from the department of Chienchow, the present district of Chienyang, in the department of Chienning, Fukien province—thin, of pale black color and of high polish, it was highly esteemed; some specimens were studded with granulations resembling drops or yellow pearls.

The *Yühang-yao*, from the Yühang district, in the department of Hangchow, Chehkiang province—a kind of céladon, resembling *Kuan-yao*, but inferior, possessing neither the same crackle nor brilliancy.

The *Lishui-yao*, from Lishui district, in the department of Ch'üchow, Chehkiang province—heavy and thick, resembling in color the Lungch'üan (that is, céladon) ware, but far inferior to it.¹

YUAN DYNASTY, 1260 TO 1349.

Under the Mongol dynasty, the Yüan (1260 to 1349), the manufacture of porcelain generally appears to have retrograded. Exceptions, however, must at least be made in favor of that produced for the special use of the Emperor. This ware—to judge from the specimens

¹S. Julien, *L'histoire et la Fabrication de la Porcelaine Chinoise*, pp. 12-21.

described by Hsiang Tzŭ-ching—was white in color, with the ornamentation faintly engraved in the paste. Plates, bowls, etc., are said to have borne the characters *shu-fu*, "the palace," inscribed on the interior on the foot. Hsiang Tzŭ-ching¹ says that this *shu-fu* porcelain was copied from the Tingchow ware of the Northern Sung dynasty, and the vase in his own collection he considers altogether like a Ting piece in its form, in the color of the paste, and in the engraved design.

The details given by native writers regarding the productions of this period are scanty in the extreme. They mention, however, that at Lungch'üan céladons were produced on the model of the Chang ware, but the clay used was coarse and dry, and failed to give the fine color which had characterized the older productions.

At Ho-chow, in the Kiangnan province, P'êng Chün-pao produced, as already stated, some excellent porcelain, known as New *Ting-yao* and from the name of the district in which it was produced, *Ho-yao* or ware of Ho, and closely resembling the older ware from Tingchow. Made from fine, white, plastic clay, it was very thin and céladon in color. Other varieties mentioned are:

The *Hsüanchow-yao*, from the department of that name in Kiangnan province, very thin and white in color.

The *Linch'uan-yao*, from the district of that name in the department of Fuchow, Kiangsi province, was a porcelain made from soft white clay. It was thin, and generally white, with a light yellow tinge; but some bore flowers coarsely painted.

The *Nanfêng-yao*, from the district of that name in the department of Chienchang, Kiangsi province, was a somewhat thick porcelain, in many cases ornamented with flowers in blue. These two latter kinds appear to have been very famous under the Yüan dynasty, and to have been much preferred to the productions of Chingtê-chên.

The *Hut'ien-yao*, manufactured in the neighborhood of Chingtê-chên, was either a yellowish-black, or, if white, had a tint of that color.²

No specimens of these wares have, however, so far as I am aware, survived to the present day, and among those which Chinese connoisseurs now declare to be red products of the Yüan dynasty one seldom sees any but such as are of a uniform whitish purple with deep red splashes.

MING DYNASTY, 1368 TO 1649.

Under the Ming dynasty the ceramic art made great progress, both in the fineness of the ware and in the excellence of the decorative workmanship. It would appear that under the Yüan dynasty imperial

¹S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, No. 21.

²S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, pp. 23, 24, 86.

orders were not invariably executed at the government factories, but were frequently intrusted to private enterprise. None, however, of the articles tendered was accepted unless considered perfect, and the test was so severe that as much as 90 per cent was at times rejected. Under the Ming dynasty, however, the manufacture appears to have been more and more restricted to the Chingtê-chên factories, which thenceforward practically monopolized the production of artistic porcelain. The administration was reformed, and officers were dispatched from the capital with the orders, the execution of which they had to superintend, and on completion to deliver to the palace—duties which, like most others of emolument and dignity, were absorbed by eunuchs during the reigns of the last emperors of that dynasty.

In their paintings, which are always in water color, the Chinese, while of course requiring on the artist's part a knowledge of the technique adequate to a proper treatment of the subject chosen, admire chiefly a boldness of stroke which proves complete mastery over the pencil, and a facility of conception which permits of improvisation, so to speak; that is, of the elaboration of the original design *currente calamo*, and without having previously outlined a sketch of it upon the object to be decorated. This style of painting is termed *pi-i*, "following the will of the brush." An artist who first sketches out his design and then carefully and elaborately fills in the details, a style which is depreciatingly termed *kung-i*, "mechanical," occupies in their estimation a very subordinate position. And the characteristics of the two styles are so clearly defined, or at least are so patent to the practiced native eye, that a single glance almost suffices to enable a connoisseur to determine to which of the two a painting belongs.

In a country, too, where painting as a profession does not exist, and where the interchange of fans or scrolls painted by the donors, as one of the most ordinary forms of courtesy, generates, if not a profound knowledge of the art, at least a very general practical proficiency in it, it has resulted that the most noted artists are to be found among the class enjoying the most leisure—that formed of the successful competitors in the literary examinations which constitute the one entry to official employment. In this way the more highly esteemed style of painting, with its bold free stroke, came to be considered (as indeed it practically was) the almost exclusive production of the literary or official class. Hence when, during the Ch'ênghua period, the decoration of porcelain in many colors came to be that most highly prized, it became customary to have the designs drawn by the most celebrated artists among the palace officials and to transmit them to the manufactory to be there executed by the most skilled painters.

Owing to the care thus exercised in obtaining decorative designs from the brushes of the best artists and in having them executed by the most able workmen, the manufacture reached a higher point of excellence

during this (the Ch'ênghua) period than at any other time during the Ming dynasty, and the steps of development which led to this result may be distinctly traced.

As has been remarked earlier, decoration by painting in colors as distinct from the general coloring imparted by glaze was, I believe, first reached under the Ming dynasty. In the Yunglo period (1403 to 1424) it took the form of decoration in blue under the glaze. Special attention was paid to this style during the Hsüantê period (1426 to 1435), and owing probably to the adoption of a special kind of foreign blue (known in Chinese as *Su-ni-po*, which appears to have been obtainable during this period alone), a brilliancy of color was attained which was never afterwards quite equaled. At the same time, however, a brilliant red color attracted universal admiration. At first this was used by itself either as a uniform coloring over the outside of bowls and cups, or for the delineation of fishes or peaches upon the white ground, the contrast of the two colors, both striking in brilliancy, being highly admired. Then a form was adopted which, while it gave due prominence to the highly prized crimson, admitted of the introduction of other colors in a subordinate capacity, such as vessels in the shape of persimmons (*Diospyros kaki*) on a leafy branch forming the handle, the fruit being red, and the leaves and stalk of their natural colors, green of various shades and brown respectively. From this form of decoration it required but a step to reach the use of the enamel colors for which the Ch'ênghua period (1465 to 1487) is famous.

The use of enamel colors continued during the Hungchih period (1488 to 1505), some of the specimens being scarcely inferior to the best pieces of Ch'ênghua ware, but gradually gave way in public favor to a pale yellow glaze covering an ornamentation engraved in the paste. This was also the most highly esteemed production of the Ch'êngtê period (1506 to 1521); though the efforts to obtain further supplies of blue from the west being crowned with success, a revival in favor of "blue and white" china took place during this and especially the following reign till the supply was once more exhausted.

Peculation, misgovernment and its attendant disorders, and an increasing difficulty in finding the finer qualities of clay combined to cause a steady decline from this period onward in the artistic excellence of the porcelain produced. The rapidity of the downward course was considerably accelerated by the enormous extent of the imperial orders for the supply of the palace, which, sometimes aggregating 100,000 pairs of articles on a single occasion, taxed the resources of the government factories beyond their strength, with the result that, in order to economize money and labor, colors which were expensive or difficult to procure were replaced by others less costly and more simple in their ingredients, and artistic beauty and excellence of workmanship were sacrificed to promptness in providing the supplies ordered. It is the gradual dispersion of the articles comprised in the vast orders

issued during the Lungehing (1567 to 1572) and Wanli (1573 to 1619) periods that has provided the bulk of the specimens in the possession of modern collectors of what has come to be considered (though, in view of the much higher artistic merit of the ware produced under earlier emperors, very unfairly considered) the characteristic Ming porcelain, porcelain somewhat coarse in make, faulty in shape, and decorated with paintings which, though characterized by boldness of design, are usually marked by want of care in execution.

While, however, the work of the government factories showed these unmistakable signs of decadence, strenuous efforts were made by a few isolated private manufacturers to raise the art to its earlier level of excellence. The imitations by Chou Tan-ch'uan of the beautiful old Tingchow ware, and the cups of Hao Shih-chi of a "dewy-dawn red" and of eggshell (the latter at times only weighing one-fortieth of an ounce apiece), are spoken of in terms of the highest admiration, and brought fabulous prices. But though these efforts were, if the statements of Chinese writers can be relied upon, crowned with complete success, so far as the artist's individual productions were concerned, they were inadequate to prevent the downward tendency exerted by the government establishments at Chingtê-chên, which had already for a long while almost monopolized the production of porcelain in China.

During the remainder of the period that the Ming dynasty held the throne its energies were so much occupied in endeavoring to suppress internal disorder and in resisting the attacks of the Manchu Tartars on its northern frontiers that no attention was paid to the ceramic art.

FROM 1403 TO 1424.

During the Yunglo period (1403 to 1424) much white porcelain, with ornamentation in blue under the glaze, commonly known in Europe as "blue and white china," was manufactured, which holds third place in regard to excellence among this class of ware produced during the Ming dynasty, that of the Hsüantê period (1426 to 1435) occupying the first and that of the Ch'ênghua period (1465 to 1487) the second place. The blue employed is said, in the annals of Fouliang, to have been brought from some Mohammedan country as tribute, and was thence known as Mohanmedan blue. During the Yunglo and Hsüantê periods it was termed *Su-ma-li* or *Su-ma-ni* blue, and during the latter *Su-ni-po* also. Where this blue came from and whether these Chinese designations are the reproductions of the name of a country or of a color has never been determined. Doctor Hirth, while pointing out the resemblance of the former in sound to smalt (medieval Latin *smaltum*), and of the latter to Schneeberg, "under which name the Saxon blue afterwards became famous all over the world,"¹ thinks a search into Arabian

¹ F. Hirth, *Ancient Chinese Porcelain*, p. 65.

or Persian records of that day may yet supply the missing explanation. Whatever it was, the supply was exhausted during the Ch'ênghua period. Somewhat later, however (during the Chêngtê period, 1506 to 1521), Tatang, the governor of Yünnan province, succeeded in obtaining further supplies of Mohammedan blue by paying for it twice its weight in gold; and during this and the greater part of the subsequent reign (Chiaching period, 1522 to 1566) it continued available—a fact to which is doubtless attributable the excellent color of the productions of that time. Towards the close of the latter reign, however, the supply again gave out, when an incinerated cobaltiferous ore of manganese (termed *wu-ming-ti*) replaced the western product; the color obtained from this native ore, far from equaling the brightness and transparency of the foreign blue, however, showed a dull and heavy tint after baking.

EGGSHELL PORCELAIN.

Eggshell porcelain of very delicate workmanship was produced, but owing to its extreme fragility good specimens are now difficult to obtain. It appears also to have had a tendency to crack during the process of firing. These porcelains are termed among the Chinese *t'o-t'ai*, or porcelain from which the "embryo" or biscuit has been removed, and are divided into two classes: "True *t'o-t'ai*," the very thin, also known as eggshell (*tan-p'i* or *luan-mu*), and "semi *t'o-t'ai*," the somewhat thicker. The true *t'o-t'ai* especially present great difficulties in the manufacture and require extraordinary dexterity in the handling, for so thin is the portion of the body the workman allows to remain that it seems as though all had been removed; and it is only quite recently that the Government manufactory at Sèvres has succeeded in producing such porcelain, and then by an entirely different process—by casting or *moulage en barbotine*.

The work translated by M. Julien states that while the production of this ware originated during the Yunglo period, it was only the thicker variety that was then made, and that the true *t'o-t'ai* dates from a later epoch, having been produced during the Ch'ênghua period (1465 to 1487) at the government manufactory and during the Lungch'ing (1567 to 1572) and Wanli (1573 to 1619) periods at private factories. This statement appears, however, to be erroneous; for in No. 295 of this collection will be found a specimen, so at least Chinese experts state, of the semi *t'o-t'ai* (though it seems difficult to believe that a bowl of such size could be made much thinner and yet be of practical utility), and in Nos. 289 to 294 specimens of the true *t'o-t'ai*, both having the inscription *Yung-lo-nien-chih*, "Made during the Yunglo period," engraved in the old seal character on its foot. Moreover, the one specimen of this ware described by Hsiang Tzū-ching is a small cup "as thin as paper," called *t'o-t'ai*, "bodyless," *i. e.*, true *t'o-t'ai*, not semi *t'o-t'ai*, of which he says "there

are not a few of these wine cups left, yet they are highly appreciated by collectors of taste."¹ Specimens of the Ch'ênghua eggshell will be found in Nos. 296 to 303.

In spite of the extreme thinness of this ware, many specimens—such as Nos. 289 to 294, already referred to—are adorned with very elaborate designs engraved under the glaze (an operation requiring exceptional delicacy of workmanship), which are scarcely visible unless the vessel be held against the light or be filled with liquid: These specimens possess additional interest from the fact that they enable us to picture to ourselves what the porcelain manufactured for the special use of the palace under the Yüan dynasty (the *Shu-fu*) and the Tingchow ware of the Sung dynasty were like; though, of course, these latter had not the thinness and delicacy of the eggshell porcelain. For Hsiang Tzū-ching, after describing a specimen of *Shu-fu* porcelain decorated with dragons in the midst of clouds and with lion's head handles, all faintly engraved in the paste under a white glaze, states that "the porcelain of our own dynasty (the Ming) of the reigns of Yunglo and Hsüantê, decorated with patterns engraved under a white glaze, was made after this *Shu-fu* porcelain, which was itself copied from the Tingchow porcelain of the northern Sung dynasty."²

FROM 1426 TO 1435.

Among the porcelain manufactured during the Hsüantê period (1426 to 1435), that covered with crimson glaze or bearing designs in that color holds the highest place in the eyes of Chinese connoisseurs. "It truly stands preeminent among the celebrated porcelains of different dynasties, a precious jewel of our own times," says Hsiang Tzū-ching. Some of the descriptions left by this author are worth reproducing. (1) An incense burner from an old bronze design. "The upper two-thirds of the body and the handles, which are molded in the form of fish, are covered with a deep red glaze of rosy dawn tint, the lower part enameled white, pure as driven snow, the two colors mingling in a curved line, dazzling the eyes." (2) A wine pot (6½ inches high), copied from a similar vessel of carved jade used by the emperor. "The body, slender below, swelling towards the top, is decorated with engraved cloud scrolls and bands of geometrical and spiral pattern, with conical cover, spirally curved handle, and spout moulded and engraved in the form of a phoenix head, all covered with deep-red (*chi hung*) glaze." It is said to have cost the owner 200 ingots of silver in paper notes, a sum Doctor Bushell estimates to be equivalent to about £600.

Another style of decoration much esteemed at the time for open vessels was "three red fish on a white ground pure as driven snow, the fish boldly outlined and red as fresh blood, of a brilliant color

¹ S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, No. 61.

² *Idem*, No. 21.

dazzling the eyes." Occasionally these fish would be represented on the outside swimming on waves engraved in the paste, with two more on the inside. Though no less than four vessels so decorated are described by Hsiang Tzŭ-ching, they are stated to have been even then "precious specimens of this rare kind of porcelain"—they are certainly so now.

A rarer kind of decoration still was three pairs of peaches in red on a white ground—of these "only two or three were then known to exist within the four seas," that is, the Empire.

A still rarer decoration, found on a wine cup, is described as "the white ground decorated inside and outside with cloud scrolls engraved in the paste, a scroll border above colored crimson: the handle a dragon of bold design moulded in high relief coiled round the top, with teeth and four claws fixed in the rim, enamelled vermilion red." (Vessels with a dragon moulded in relief upon the brim are, it may be added, always highly esteemed by the Chinese when intact, partly because of the artistic ability required to successfully execute the design, and partly because old specimens are seldom met with undamaged.) "Only one or two of these beautiful little cups remain throughout the Empire, and 100 taels (\$150 gold) is not considered too much to pay for a specimen." Hsiang Tzŭ-ching states that the brilliancy of this crimson glaze was obtained by the addition of powdered red gems from the west to the ordinary materials. Doctor Bushell, commenting upon this statement, says "this is impossible, and the colors being painted on under the glaze shows it to have been a copper silicate, the same doubtless that gave the bright red (*hsien hung*) to the monochromes of the period."¹ M. Julien states that among the colors for porcelain painting brought from China by M. Itier (an employé in the ministry of finance, who accompanied the French ambassador to that country) and presented in 1844 to the manufactory at Sèvres, was one named *pao-shih-hung*, "precious stone red," which when analyzed by M. Salvétat proved to be merely "oxyde de fer avec du fondant."²

A decoration first met with in the productions of this period is obtained by the entire excision of a delicate pattern, by some sharp instrument, from the biscuit of which the cup or bowl is formed. When the vessel is dipped in the glaze, the latter fills up the excised open work with a thin film sufficiently thick after baking to retain the liquid in the cup, though so thin that the pattern is thrown out as a transparency upon the more opaque body. This decoration is commonly known among English collectors as "lace-work," and the French term pieces so decorated réticulés.

¹ S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, Nos. 6, 10, 40, 54, 56, 58, 60, 69, 71, and p. 117.

² S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, p. 91.

FROM 1465 TO 1487.

During the Ch'ênghua period (1465 to 1487) the production of porcelain bearing a blue decoration under the glaze continued, but owing chiefly to the fact that the supply of *Su-ni-po* blue from abroad was exhausted and partly from the growing preference for ornamentation in enamel colors, this ware was inferior in color to that of the Hsüantê period; and it is for the decoration in enamel colors that this period is chiefly and justly famous.

One authority states that among the productions of this period are the most beautiful of wine cups, the upper part of which is adorned with a Chinese peony (*Pæonia moutan*) and having at the base a hen and chickens full of life and movement.¹ Hsiang Tzŭ-ching thus describes a pair:

They are of rounded form, swelling below, so thin and delicate that one weighs less than a third of an ounce. The cockcombs, narcissus, and other flowers, the flying dragon fly and crawling mantis, painted after life, in green, yellow, and crimson enamel. These are choice specimens of the wine cups of this celebrated reign, and are valued at 100 taels [say \$150] the pair, yet now even for this money it is impossible to get them.²

Another miniature wine cup described by him is said to have been purchased for 60 ounces of silver (\$90), while a pair in the possession of one of the high officers of the court under the Emperor Wanli is said by another writer to have been valued at 1,000 ounces, or \$1,500. Whatever may be thought of the last statement, the prices mentioned by Hsiang Tzŭ-ching are fully confirmed by contemporary writers. The Treatise on Pottery (the *T'ao-shuo*) quotes from a work written towards the end of the Ming dynasty as follows:

On the days of new moon and of full moon I often went, while at the capital, to the fair at the Buddhist temple Tz'ŭ-ên-ssü, where rich men thronged to look at the old porcelain bowls exhibited there. Plain white cups of Wanli porcelain were several ounces of silver each, those with the marks of Hsüantê and Ch'ênghua were twice as much more, up to the tiny cups decorated with fighting cocks, which could not be bought for less than a hundred ounces of the purest silver, pottery being valued far more highly than precious jade.³

From the time of the Emperor Wanli it was the endeavor of every man of taste, whose wealth could support such a strain, to set wine cups of Ch'ênghua ware before his guests. Considering how many pieces of this choice porcelain must have been thus sacrificed, it is not surprising that it is almost impossible to procure specimens at the present day—nearly three hundred years after they were selling at twelve times their weight in gold—though Doctor Bushell states that “one may be occasionally seen in a Chinese collection preserved in an ebony box

¹S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, p. 94.

²S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, No. 59.

³Quoted by Bushell, p. 98.

softly lined with padded silk." Four specimens of these cups are contained in the collection—Nos. 300 to 303.

From this period also are supposed to date many of the large vases which form so prominent a feature in the European collections, decorated with historical scenes, in the coloring of which green plays so large a part, and which have in consequence been termed by French writers "*la famille verte*." They are really, however, more modern. "The finest," as Doctor Bushell truly remarks, "belong to the reign of K'anghsi, so that one of a pair is often found with a Ming mark beneath, the other with a censor, flower, or other emblem (of the K'anghsi period); yet some connoisseurs pride themselves on being able to distinguish the genuine Ming in this class from the false, confessing, however, that it is a difficult matter."¹

This period is also noted for its eggshell porcelain. It was not, however, invented at this time, but, as we have already shown, first manufactured during the Yunglo period. The four small plates of this ware (Nos. 296 to 299) are worthy of special note, not only for their extreme thinness and transparency, but for the very unusual style of their decoration—landscapes in enamel colors above the glaze.

FROM 1488 TO 1505.

During the succeeding period (Hungchih, 1488 to 1505), while enamel colors were still used, a very pale yellow glaze of the color of a newly husked chestnut was the tint most highly prized, the two kinds of decoration being at times combined. If the uniform yellow glaze was employed, ornamentation would be at times engraved in the paste or molded in relief beneath it. So little is said regarding the ware of this period by Chinese authors that it is worth while recording the descriptions of two choice specimens given by Hsiang Tzū-ching: (1) A wine pot "molded in the form of a gourd contracted in the middle, the brown stalk forming the handle of the cover, a winding branch the tapering handle, from which spring green tendrils and leaves and a miniature gourd, all worked in relief in the yellow body, a second miniature gourd being fashioned into the spout. Light yellow was the color most highly valued in this reign, but enamelling in color was also employed, as in this piece, which reminds one of the porcelain of the reign of Ch'ênghua;" (2) a teacup "in the form of a hibiscus flower, covered outside with a delicate yellow glaze imitating the natural tint of the flower; white inside. I have seen many specimens of Hungchih porcelain, but nothing to surpass these little cups."²

¹S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, p. 99.

²Idem, Nos. 7, 42, 46, 66.

FROM 1506 TO 1521.

During the Chêngtê period (1506 to 1521), so far as the meager details chronicled allow us to judge, while decoration in enamel colors continued and the successful endeavors of the governor of Yünnan to obtain further supplies of Mohammedan blue caused attention to be again turned to the production of porcelain ornamented with designs in blue under the glaze, the ware most highly prized was that covered with a yellow glaze, introduced under the previous reign, over patterns engraved in the paste, and a red monochrome termed *chi-hung*. This term appears to have included two shades—one the *pao-shih-hung*, or “precious-stone red” already discussed under the Hsiântê period, (p. 335), and the *hsien-hung*, a bright red, produced by a silicate of copper. This color, the Chinese records state, could not be successfully produced subsequent to this period under the Ming dynasty, owing seemingly to inability to maintain a suitable condition of atmosphere in the kiln—a difficulty explained by M. Salvétat thus:

Si l'atmosphère du four est trop réductrice, le cuivre passe à l'état de cuivre métallique; si l'atmosphère du four est trop oxydante, la coloration rouge disparaît et la couverte devient verdâtre (*Recueil des travaux scientifiques de M. Ebelmen*, Tome I, p. 437); le protoxyde de cuivre seul donne un silicate d'une couleur rouge.¹

A curious kind of earthenware is mentioned by Hsiang Tzū-ching as having been produced in the Yi-hsing district, of the department of Changehou, Kiangsu province, by a celebrated potter named Kung Ch'un. Teapots of this ware were of a light brown like felt, or covered with a vermilion-red glaze. In either case the color is said to have changed to a bright green when tea was poured in, and to have gradually reverted to its original color, line by line, as the liquid was poured out. This curious peculiarity is said to have been merely the accidental result of some change effected by baking, but was highly prized by collectors—500 ounces of silver (\$750) having been paid for the two specimens described by our author.²

FROM 1522 TO 1566.

During the Chiaching period (1522 to 1566) the yellow glaze, so particularly affected during the two previous reigns, appears to have been entirely, and decoration in enamel colors to have been almost entirely, abandoned, the old style of ornamentation in blue under the glaze being chiefly admired, till the supply of that color from the west was again exhausted during the later years of this reign; and to the present day the “blue and white” of this period is much sought after by collectors. Apart from this, the only kind of ware at all remarkable

¹S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, p. 97. S. W. Bushell, *Chinese Porcelain before the Present Dynasty*, Nos. 52, 78.

²S. W. Bushell, *Idem*, Nos. 44, 45.

mentioned by Chinese writers is cups intended for use upon the palace altars, and hence termed *t'an-chan*, which are said to have resembled white jade and to have been exceptionally beautiful. One maker, named Ts'ui, who is stated to have lived during this and the following reign, is however mentioned as a successful imitator of the porcelain of the Hsüantê and Ch'ênghua periods, his productions being known as Ts'ui-kung *yao-tz'ü*, "Mr. Ts'ui's porcelain ware."¹

FROM 1567 TO 1619.

During the Lungch'ing (1567 to 1572) and Wanli (1573 to 1619) periods it appears to have been difficult to obtain supplies of good clay; and this fact, combined with the increasing disorder throughout the Empire and the enormous extent of the supplies ordered for palace use, caused a marked deterioration in the quality of the ware produced, though the workmanship is at times highly spoken of, especially in the case of porcelain decorated in enamel colors—the most highly prized having marks on them resembling "millet grains," or a surface marked as with the pittings on orange peel (*l'apparence chagrinée d'une peau d'orange*).

While, however, the productions of the government factories were marked by an ever-increasing decadence, serious efforts were made by private producers to stay the downward tendency, and two individuals would seem to have won for themselves and their ware a very high reputation. Chou Tan-ch'üan, a native of Wumên, imitated the ancient masterpieces of Tinchow porcelain so successfully that the most expert connoisseurs failed, it is said, to detect the fraud, and willingly purchased them at such enormous sums as 1,000 ounces of silver each (\$1,500). Another maker, of unknown origin, but whose name tradition says was Hao Shih-chiu, made cups of "liquid-dawn tint," bright as vermilion, and of egg-shell of a beautiful brilliant white, and weighing in some cases only just over half a pennyweight, or about one-fortieth of an ounce, for which extravagant prices were paid. This all sounds, however, much exaggerated. Other productions of his were céladon vases resembling *Kuan-yao*, or the elder Chang's ware (*Ko-yao*), except that they were not cracked, and vases of a color which the French term *feuille-morte*, or *fond laque*, a brown or coffee tint, derived from ferruginous clay. This artist was known as *Hu-kung*, "Mr. Pots," or *Hu-yin-tao-jen*, "the Taoist hidden in a pot," apparently pseudonyms adopted by him in allusion to an old legend preserved in the *Shên-hsien-chuan*, an ancient work on Taoist immortals, and signed his jars with the mark *Hu-yin-lao-jen*, "the old man hidden in the pot." According to the legend, Hu-kung, the Old Man of the Pot, was a magician, endowed with marvelous powers of healing, who lived

¹S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise* pp. 97, 100.

during the third and fourth centuries, and was accustomed to distribute in charity the vast sums he received in payment for his miraculous cures. He disappeared each night from mortal view, his retreat remaining a mystery till he was watched, when it was discovered that the leech was accustomed to withdraw at sunset to the interior of a hollow gourd which hung from a doorpost. Julien translated these characters as *le vieillard ou qui vit dans la retraite*; but, says Doctor Hirth, "it seems to me that these four characters have rather an epigrammatic sense, and if translated into Latin would be among the most delicious of Martial's Apophoreta; for the 'old man,' as the clever maker styles himself, 'is concealed in the pot,' like the fairy Hu-kung was in his, and although invisible, he himself—that is, his inventive genius—is contained in it. It impresses me as the most sympathetic device a ceramic artist could select as a mark."¹

PRESENT DYNASTY, 1644 TO DATE.

The factories at Chingtê-chên, which had been closed during the last years of the Ming dynasty, were not reopened till the Manchu emperors had firmly seated themselves upon the throne—during the reign of K'anghsi (A. D. 1662 to 1722). He and his two successors, Yungchêng (1723 to 1735) and Chienlung (1736 to 1795), while maintaining the qualities which had enabled their race to gain its high position, at once adopted the civilization of the conquered nation. No less eminent as scholars and statesmen than as able generals, loving the magnificent but no less aiming at practical utility, they set vigorously to work to reform those portions of the theoretically admirable system of government which had been allowed to fall into decay, to improve and beautify the capital and its palaces, to diffuse education and to encourage the fine arts. The factories at Chingtê-chên were not slow to feel the effects of this change of system. The kilns increased rapidly in number, till at the date of P. d'Entrecolles' letters, they aggregated over three hundred in full activity, the fires of which at night so illuminated the hills surrounding the plain in which the town stands, that it seemed as some vast city abandoned to the flames, and over a million souls found a means of livelihood in its busy streets. The production was not characterized by activity alone, however. The ablest artists were employed to paint and to design ornamentation, to enhance the beauty of which they at times availed themselves of foreign ideas; odes from the emperor's pen were reproduced upon vases in facsimile, or short extracts were introduced as subjects for illustration; vases and cups were specially ordered to confer upon distinguished personages, their achievements being epitomized in the paintings which decorated these precious heirlooms (No. 169): the workmen and decorative artists were educated to

¹F. Hirth, *Ancient Chinese Porcelain*, p. 72. S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, pp. 99, 103, 104, 206.

a higher level of proficiency; and the direction of the factories was confided to officers who were known to be possessed of the knowledge requisite for such a position. Progress was sure and rapid; and during the seventy-five years between 1698 and 1773—comprising roughly the latter half of K'anghsi's reign, the whole of Yungchêng's, and rather more than half that of Chienlung—the manufacture and decoration of porcelain in China attained a degree of excellence which in my opinion has never been reached, either before or since.

During the early part of K'anghsi's reign (1662 to 1722) green was, as it had been among the later productions of the Ming dynasty—during the Lungheh'ing and Wanli periods of 1567 to 1619—the predominating color employed in decoration, such porcelain being hence termed *la famille verte*; and to this period belongs, in part, much of the ware so decorated, which is usually ascribed to the earlier dynasty and is considered a characteristic Ming porcelain. To the colors applied under the glaze was now added a blue above glaze, which does not seem to have been known under the Mings. During the later years of this reign, however, green gave way to red as the predominating color, and a style of decoration was adopted which has been classed by M. Jacquemart and subsequent writers under the title of *la famille rose*. It is easily distinguished by its half tints and broken colors, having for decorative basis a carmine red lowered to pale rose, and obtained from gold, which is called in Europe purple of Cassius. The addition to their palette of this color, of yellow derived from antimony and of white from arsenical acid, enabled Chinese artists to considerably increase the variety and beauty of their decorations. A director of the government factories named Ts'ang Ying-hsüan is mentioned by Chinese writers as having about this time gained considerable distinction by his productions, which were of thin porcelain, covered with a brilliant, and, in the most highly valued specimens, monochrome glaze. The colors are stated to have been "snake-skin green," "mud-eel yellow," blue, and dappled yellow. Other, but less esteemed, colors were pale yellow, pale violet, pale green, and blue or red, both *soufflé*.

FROM 1723 TO 1796.

Shortly after the accession of Yungchêng, Nien Hsi-yao was, in 1727, intrusted with the direction of the imperial manufactories. He personally selected the materials and superintended the execution of the Emperor's orders. All the articles made by him—which are known as Nien porcelain, *nien-yao*—were graceful in form and of fine workmanship. They were chiefly monochrome in color, blue, bright and carmine reds, céladons, and "of egg color as bright as silver," but some were ornamented with painted flowers, either incised or plain. Some of the monochrome vases, dating from this or a slightly later period, have lately obtained an extraordinary vogue among foreign collectors

and bring prices ridiculously above any value to which they could justly lay claim on the score of either rarity, color, or workmanship. A small vase only 8 inches high, of a dull white-pink shade upon an underground of pale sea-green, which has been dignified by the name of "peach blow" (in some specimens this underground forces itself into notice in the form of splotches on the pink), was offered to the writer in Peking for less than \$200 gold, and, having been purchased by a foreign dealer, was eventually sold in New York for \$15,000. With Nien Hsi-yao was associated in the management a year later a Manchu officer in the lord chamberlain's office named T'angying, who fifteen years later succeeded to the sole direction. Possessing an intimate knowledge of the different varieties of clay and of the effects of fire upon them and on colors, he exercised the greatest care in the choice of materials, and every article made under his orders was remarkable for delicacy of workmanship, purity of form, and brilliance of coloring. He imitated with wonderful precision the most beautiful of the ancient designs, and his efforts at reproducing the most celebrated glazes were crowned with equal success. In addition, he is credited with the invention of several new styles of decoration, of which the most remarkable were: The use of European blues and violets, a ground of enamel black, white flowers or designs in gold upon a black ground, the French method of painting, and the *yao-pien* or *flambé* style. In a word, "under his direction," Chinese writers state, "the products of the imperial factories attained their highest perfection."¹

The work translated by M. Julien distinctly states that the introduction of the black grounds dates from the early part of Chienlung's reign. Treating, as this work does, of events of such comparatively recent occurrence, its reliability would at first glance seem scarcely open to doubt. I am, however, strongly of opinion that the statement is erroneous, and that black grounds originated some decades earlier. I have seen specimens which, the black ground apart, have all the characteristics of the Kanghsi period, and far inferior in delicacy of execution to specimens which were undoubtedly manufactured under the direction of T'angying, such as No. 93 of this collection. The accuracy of the statement in other respects is, however, confirmed by experience. The use of violet, or of magenta with a violet tone, with most happy effect, especially for grounds, is one of the characteristics of this period, while the best blues fully equal anything in that color produced during the best periods of the Mings.

Special attention, as has been seen, was also paid at this time to the production of *yao-pien*, of which Chinese writers distinguish three kinds—two due to celestial agency; one, the *flambé* glaze, to human ingenuity. As regards the latter, oxydulated copper, it is well known, furnishes vitrifiable painting with a fine red. This, thrown in a body on a

¹ S. Julien, *L'Histoire et la Fabrication de la Porcelaine Chinoise*, pp. 108 *et seq.*

vase, forms the tint called *haricot*, a kind of fawn color; with a further quantity of oxygen of equal amount a protoxide is formed, producing a beautiful green, that may be changed into sky-blue by increasing the oxygenation. The tints upon a vase may thus be modified almost indefinitely by a due regulation at different periods during the process of baking of the currents of air admitted. "When a clear fire placed in a strong current draws a considerable column of air, all the oxygen is not consumed, and part of it combines with the metal; if, on the other hand, thick smoke is introduced into the furnace, of which the carbonaceous mass, greedy of oxygen, absorbs everywhere this gas, necessary for its combustion, the oxides will be destroyed and the metal completely restored. Placed at a given moment in these given conditions, by the rapid and simultaneous introduction of currents of air and of sooty vapors the *haricot* glaze assumes a most picturesque appearance; the whole surface of the piece becomes diapered with veins and streaked colorations, changing and capricious as the flame of spirits, the red oxydulate, passing by violet into pale blue and to the green protoxide, evaporates itself even completely upon certain projections, which become white, and thus furnishes happy accidental combinations."¹ The supernatural changes are either of color, as when a piece of porcelain is taken from the kiln having developed a patch of some new color in a natural shape, or of form, "as when some unusually large slabs were requisitioned by one of the Ming emperors, which were transformed into beds and boats, with equipage complete, and forthwith broken up by the startled potters, as gravely reported by the official in charge by way of excuse for their absence."² In the Buddhist temple Pao-kuo-ssü in Pekin is a famous *yao-pien* image of Yuanyin, a finely designed figure enamelled in colors, light blue, crimson, yellow, and two shades of brown; of which, in an ode from his pen engraved on the shrine, the Emperor Chienlung says the goddess descended into the kiln to fashion an exact likeness of herself.

The reference to the introduction to "the French method of painting" is of so interesting a nature as to merit more detailed consideration.

The Jesuit missionaries of the seventeenth century gained for themselves a position of dignity and influence beside the Dragon throne such as no foreigner before or since has succeeded in attaining. This position, and a tolerance which saw nothing incompatible with the Catholic religion in the cherished observance of the Chinese—in the payment of official honors to the sage Confucius and in the performance of certain rites in honor of ancestors erroneously termed "ancestral worship"—caused a remarkable spread of Catholicism, which, owing to the labors of Father Ricci and his successors, had already established itself under the Ming dynasty, counting among its members many

¹Jacquemart, History of the Ceramic Art, translated by Mrs. Palliser, p. 50.

²S. W. Bushell, Letter in North China Herald, May 12, 1888.

officials and the consort of the last of the line, who proclaimed himself emperor in the Kwangtung (Canton) province. But Pope Clement XI's bull *Ei illâ die*, confirming an earlier bull on the same subject dated the 4th November, 1704, by deciding that these observances were incompatible with Catholic belief, aroused violent anger on the part of the Emperor K'anghsi and dealt a blow to the missions from which they have never recovered. The Emperor died before the legate specially sent to China to carry out the bull could perform his promise to endeavor to persuade the Pope to modify its terms; and decrees of great severity were issued against Christianity by his successors, Yungchêng and Chienlung, to which Pope Benedict XIV replied in 1742, by issuing a bull deciding this unfortunate question in its narrowest sense. The severity of the imperial decree was, however, mitigated in favor of the missionaries at court—at first Jesuits, and after the dissolution of that order Lazarists; and a European divine continued to be a director of the board of astronomy down to 1814.

The influential position occupied by the Jesuits was both won and maintained chiefly by their high attainments in astronomy, in mathematics, and in geometry. It, however, enabled these able and enlightened representatives of western learning to exercise a considerable degree of influence upon other matters not directly connected with the studies for which they were chiefly famous, but in which their scientific education gave them the power and right to speak with authority. When, therefore, contemporaneously with the enjoyment by them of this position of influence, a style of decoration was adopted for porcelain and enamels for both imperial and general use purely European in its character—not only in the more intimate acquaintance, as compared with previous native drawing, of the laws of perspective displayed, but even in the reproduction of European dress and figures and eminently European scenes and pastimes—it seemed that this could scarcely be mere coincidence. It was more natural to suppose that under the direction of one of these able missionaries a school had been established in connection with the government porcelain factories for instruction in European designs, in European ideas of grouping floral ornamentation, and in the European style of painting generally. Père d'Entrecolles, it is true, makes no allusion in his famous letters to such a school. But, as they were written for the purpose of enlightening the west regarding the composition of the materials and the system of manufacture employed by the Chinese, the use of European designs in the decoration of porcelain might well have been passed over in silence, and the absence of such reference would not necessarily prove that such a school had not existed.

The supposition that some of the Jesuits were at this time more or less intimately associated with the manufacture and decoration of porcelain was supported by the belief, which is still current among Chinese

experts, that the secret of the composition of the *sang-de-bœuf* coloring and of its peculiar glaze marked with pittings resembling those noticeable on orange peel (specimens of which are now so highly prized by collectors) was discovered by a missionary, and that its Chinese designation (*Lang-yao* or *Lang* ware) preserves to the present day the first syllable of the inventor's surname.¹ Researches kindly undertaken at my request by Abbe Alphonse Favier, the vicar-general of Chihli province, into the ancient episcopal records and valuable library at Peking have, however, failed to discover any mention of the establishment under missionary direction of a school for the special purpose of porcelain decoration. Had it existed, the fact would undoubtedly have been chronicled in the records left by such careful and methodical workers as these Jesuit priests were; and the explanation which the existence of such a school would have afforded must therefore be abandoned. Abbe Favier, however, informs me that Brothers Castiglione and Attirer were noted painters at Peking both of portraits and of landscapes, and that they formed a school, paintings by their pupils having come into his possession. It may, then, I think, be confidently assumed that the imperial family having in the first instance been struck with the beauty of the ornamentation on the enamel watches, snuff boxes, etc., which came to China from France during the reign of Louis XIV, a somewhat similar style of decoration was introduced about 1728, or shortly after, for articles intended for imperial use; and that subsequently the Jesuit brothers, Castiglione and Attirer, were commissioned to execute European designs, which were sent to Chingtê-chên, to be there copied on porcelain. As no article which was not perfect in every detail could be forwarded to Peking, many of the pieces ordered for the court would then (as now) be rejected by the superintendent of the manufactory, and be retained by him or his subordinates. These would gradually pass into other hands, and, possessing at once the charm of novelty and the merit of being in a style appreciated at court, would serve as models in the decoration of more ordinary ware.

About the same period—that is, during the later years of Yungchêng's reign, which ended in 1735—Ku Yüeh-hsüan, a subordinate officer, I believe, in the directorate of the Chingtê-chên factories, introduced the use of an opaque-white vitreous ware for the manufacture of articles

¹ In China *omne ignotum pro magnifico* is especially true; and, as in the case of the beautiful red coloring of the Hsüantê period, so in the *sang-de-bœuf*, the brilliant tint is commonly believed to result from the use of powdered rubies. The fact that in the list of missionaries of that time I could find none with the surname Lang, caused me to doubt the reliability of this generally accepted explanation; and on expressing my doubts to the late Chang Yen-Moan, for many years a member of the Chinese foreign office and minister to the United States, who was himself an ardent collector of ancient paintings and porcelain, he assured me that the name had no connection with the Jesuits, but was derived from the surname of the governor of Kiangsi province at the time that ware was first made, Lang Ch'ao-t'ing.

of small dimensions, such as snuff bottles, wine cups, vessels for washing pencils in, etc. The vitreous nature of the body imparted a tone and brilliancy to the colors used in the decoration which was greatly admired; and, under the auspices of T'angying, all the artistic and technical skill of the government factory was lavished upon these little gems, which are certainly among the masterpieces, if not *the* masterpieces, of ceramic art in China, being valued more highly than jade by Chinese connoisseurs of the present day. The decoration of the best specimens of this ware will well repay minute study. The choice of groundwork is effective, the grouping of the colors soft and harmonious, the introduction of European figures is interesting, and the arrangement of flowers evidences the highest artistic skill. Nos. 324 to 327 are admirable specimens of this very rare ware. The earliest pieces were marked, usually in red, *ta-ch'ing-nien-chih*, "Made during the great Pure (the Ch'ing or present) dynasty," as in No. 323; the later pieces, during Chienlung's reign (1736 to 1705), had the mark within a square seal-like border, *Chien-lung nien-chih*, "Made during the reign of Chienlung," engraved in the foot, and filled with a thick, bright-blue enamel glaze. It is said that when specimens of this ware were submitted to the Emperor Yungchêng he expressed his high admiration of their beauty, but at the same time a regret that it should not be possible to obtain the same brilliant transparency of color upon the ground of greater purity which was afforded by the best porcelain as compared with the vitreous composition employed. T'angying's energies were immediately devoted toward fulfilling the Emperor's desire, his efforts being certainly crowned with a very large measure of success. He appears to have employed for his purpose a very pure glaze of a highly vitrifiable nature, and to have thereby obtained an enamel brilliancy that no other porcelain shows, and to have also secured to a considerable extent the same soft transparency in the decorative colors which was so much appreciated on Ku Yüeh-hsüan's vitreous ware. The manufacture of this porcelain appears to have been carried on simultaneously with that of the Ku Yüeh-hsüan proper, some dating from Yungchêng's reign and some from Chienlung's. The marks it bears correspond exactly with the later products of vitreous composition, and, indeed, owing to its origin, it is known as *fang-ku-yüeh-hsüan*, "modeled on the pattern of the Ku Yüeh-hsüan." Specimens of this porcelain, which is quite rare, are held in very high esteem by the Chinese, alike for the purity of the paste, the brilliancy of the glaze, and the beauty of the decoration, and are considered among the finest productions of the period during which the manufacture attained its highest excellence. Nos. 328 to 336 are good specimens, and afford a fair criterion of the merits of this porcelain.

The three-quarters of a century above mentioned (1698 to 1773) was marked by the production of articles which are masterpieces of Chinese

ingenuity and of skillful workmanship. Vases of various forms are fitted with a central ring, which, while it is separate from the vase and movable at will in a horizontal direction, still can not be detached. Other vases there are having the body formed of two shells, the outer portion consisting in part of a geometric design or of bunches of flowers in openwork, revealing a historical representation, or a group of flowering plants beautifully painted upon the inner tube. Others, again, exhibit the peculiarities of both these varieties combined, it being possible to make the openwork exterior revolve, in order to bring to light the painted decoration within, but without possibility of separating it from the vase itself. There are still others of which the exterior shell is divided into two, generally unequal, parts, each having scalloped or lambrequin edges some inches in depth, which fit exactly into one another, but are still movable, though neither can be detached entirely from the internal body. What process was adopted to secure this mobility and prevent the movable section from becoming attached to the other portions of the vase in the process of baking is a mystery which has never as yet, I believe, been satisfactorily explained. The beautiful hexagonal and octagonal lamp shades of delicately thin porcelain, either reticulated or ornamented with paintings and reticulated edges, are productions of this period equally admired and now no less rare than the above.

During Chienlung's reign a considerable change is noticeable in the style of ornamentation—a change undoubtedly brought about by the influence of foreign designs. During the latter portion of the Ming dynasty, though arabesque decoration was known to the Chinese under the title of *hwei-hwei*, or Mohammedan style, and was also utilized, the ornamentation upon porcelain, when it was not floral in its character or formed of historical or mythological scenes, consisted almost entirely of reproductions of the patterns found upon the brocaded satins of that date. Under the earlier emperors of the present dynasty, though the decoration was marked by greater wealth of detail and by far greater artistic skill than at any previous time, it remained in essential character the same. On Chienlung porcelain, however, it exhibits a decided tendency towards the styles of western decoration, showing in some cases a close resemblance to the foliate ornamentation which plays so important a part in the illumination of mediæval missals, in others to designs which are usually considered Persian or arabesque in their origin. This marked modification is no doubt due in part to the influence of the designs sent from Persia to be copied in China on porcelain ordered from that country, and after their return home to that of the Chinese potters (whom Shah Abbas I, about the year 1600, had invited to Persia, with the object of improving the manufacture of porcelain at Ispahan), and in part to the influence of the Limoges enamels, which had been sent by Louis XIV to the Emperor K'anghsi and which,

subsequent to that date, succeeding emperors had obtained from the Jesuit missionaries. These enamels seem indeed to have served as models to be reproduced with fidelity in every detail. For M. du Sartel gives the drawing of a low, open porcelain cup with two handles in the collection of M. Marquis of Paris, which is described as being the exact counterpart of a Limoges enamel, even the signature J. L. (Jean Landrin, an enameller of that town) being reproduced upon the foot.

At about the same period it became customary for nobles and wealthy individuals in Europe to order services of porcelain from China bearing their family arms. Indeed if tradition can be trusted the practice originated two centuries earlier; for the Emperor Charles V (1519 to 1555) is said to have ordered from China a complete service ornamented with his armorial bearings and monogram. The service is supposed to have passed into the hands of the Elector of Saxony after the emperor's withdrawal to Innsbruck, and some plates now in the Dresden collection, marked with a double C, inclosing the crowned double-headed imperial eagle, with coat of arms and collar of the Order of the Golden Fleece, are believed by the writers responsible for the above statement to be portions of this service. Judging, however, from the style of decoration, I am of opinion that this belief is erroneous, and that the plates in question were manufactured more than a century later than Charles V's abdication. The French *Compagnie d'Orient et des Indes Orientales*, whose title was shortly afterwards changed to *Compagnie de Chine*, during the short period it existed, 1685 to 1719, brought from China, together with an extensive supply of other porcelains, services specially ordered, bearing the arms of France, of Penthièvre, and of other distinguished families. Some of the services, as, for instance, the plates bearing the arms of England, France, and the provinces of The Netherlands, preserved in the Huis ten Bosch at The Hague, undoubtedly date from the first half of K'anghsi's reign, but the great majority are of later origin, and possess a considerable degree of excellence both as to form and decoration.

FROM 1796 TO 1820.

The truly great monarchs K'anghsi, Yungchêng, and Chienlung¹ were succeeded by Chiach'ing (1796 to 1820), Chienlung's idle and dissolute son, whose administration was characterized by a feebleness hitherto unknown under Manchu rule, and was so detested as to occasion attempts to assassinate the vicegerent of Heaven—a stupendous crime in such a country as China. The porcelain factories, in common with all branches of the Government service, languished under the effects of this want of energy, and little worthy of special mention was manufactured. As the result of the high excellence

¹ Chienlung abdicated in order to escape disrespect to his grandfather by occupying the throne for so long a period as he had reigned.

already attained, good work continued to be performed, but it fell short of what the court had grown accustomed to, and no initiative was taken to attempt originality either in design or decoration.

FROM 1821 TO 1850.

Chiaeh'ing was succeeded by his second son, who assumed the title of Taokuang (1821 to 1850), a ruler whose good intentions to root out the abuses that had grown up during his father's reign were largely neutralized by natural indolence. His difficulties were, besides, greatly increased by the war with France and England, and the outbreak shortly after of the great T'ai-p'ing rebellion, which during his reign and that of his son (Hsienfêng, 1851 to 1861) devastated sixteen out of the eighteen provinces of the Chinese Empire, and threatened the overthrow of his dynasty. Notwithstanding these serious causes for anxiety, he found time to devote some attention to the ceramic art, and the porcelain manufactured for his own use, and marked with the designation he gave to his own palace, *Shen-tê-t'ang*, compares not unfavorably with similar productions under Yungchêng and Chienlung, and is at the present day much sought after by Chinese connoisseurs.

FROM 1850 TO 1888.

The productions of his successor are marked by rapid decadence, and the rebels, when they overran Kiangsi province, having entirely destroyed Chingtê-chên and its factories, the manufacture of porcelain ceased entirely.

During the reigns of his son T'ungehîh (1862 to 1874) and nephew Kuanghsü (1875 to date) the manufacture has been renewed and great attention paid to its improvement, but it still falls far short of the classic periods of Yungchêng and of Chienlung. Some of the decorations in sepia exhibit considerable artistic merit, and a style of decoration consisting of flowers and butterflies in black and white upon a pale turquoise ground was highly appreciated some fifteen years ago among foreigners. The greatest measure of success has, however, of late years been gained in the reproduction of the *famille verte* decoration of the first half of K'anghsi's reign, and of this ornamentation or of plum blossom on black grounds. So good are these imitations that a practised eye can alone detect the false from the real, and I have known a pair of black-ground vases, only two or three years old, purchased by a foreign dealer for over \$1,000, under the belief, no doubt, that they dated from the time of K'anghsi or of Chienlung.

INTRODUCTION OF CHINESE PORCELAIN INTO EUROPE.

M. Brongniart said that porcelain was first introduced into Europe by the Portuguese in 1518. Researches made since the publication of this work in 1844 prove, however, that oriental porcelain was known in

Europe many years prior to that date. In New College, Oxford, is still preserved a celadon bowl mounted in silver richly worked, known as "Archbishop Warham's cup" and bequeathed by that prelate (1504 to 1532) to the college, which was imported into England before the reign of Henry VIII. Marryat, in his history of Porcelain, also mentions some bowls which were given to Sir Thomas Trenchard by Philip of Austria when, after leaving England to assume the throne of Castile in 1505, he was driven back by a storm to Weymouth and entertained there by Sir Thomas. These bowls are said to have been preserved by the Trenchards, and to be of white porcelain decorated with blue under glaze. From M. du Sartel's work we learn that amongst presents sent by the Sultan to Lorenzo de Medici in 1487 were porcelain vases; and that this ware is mentioned about the same time in the maritime laws of Barcelona as one of the articles imported from Egypt. In letters, too, addressed by the Venetian ambassador at the court of Teheran in 1471 to his government frequent mention is made of porcelain; and some decades earlier, in 1440, the Sultan of Babylonia sent three bowls and a dish of Chinese porcelain (*de porcelaine de Sinant*),¹ to Charles VII, King of France, by the hands of a certain Jean de Village, the agent in that country of a French merchant named Jacques Cœur.

Nearly three centuries earlier still, mention is made in an Arabian manuscript, known as the Makrizi Manuscript, in the National Library, Paris, and translated by the Abbé Renaudot, of a service of chinaware, consisting of forty pieces of different kinds, sent with other presents to Nur-ed-din, the Kaliph of Syria, by his lieutenant, Saladin (afterwards the hero of the Crusades), soon after his conquest of Syria, in the year of the Hegira 567 (A. D. 1188). "This," says Mr. A. W. Franks in the catalogue of his own collection, now in the British Museum, "is the first distinct mention of porcelain out of China," but, in common with other writers on the subject, he refers the date of the present to 1171, though that year appears not to correspond with the Mohammedan date mentioned in the original text.

From Chinese sources (the *Ming-shih*, or History of the Ming Dynasty, and the *Hsi-yang-ch'ao-kung-tien-lu*, or Records of Tribute Missions from the West) we learn that the famous eunuch Chêngho carried Chinese arms as far as Ceylon during the reign of Yunglo (1403 to 1425); that under his successor in 1430 the same eunuch and an associate envoy, Wang Ching-hung, were sent on a mission to Hormuz and sixteen other countries, and that Chêngho dispatched some of his subordinates on commercial ventures to Calicut, on the coast of Malabar, and even as far west as Djiddah, the port of Mecca. "En 1431 ou 1432," says Heyd,² "on y vit même arriver plusieurs jonques chinoises

¹Du Sartel, *Histoire de la Porcelaine Chinoise*, p. 28.

²*Histoire du commerce du Levant*, II, p. 445, quoting Quatremère's *Mémoire sur l'Égypte*, II, p. 291.

qui n'avaient pas trouvé à écouler leurs marchandises à Aden dans de bonnes conditions. On les y reçut avec empressement dans l'espoir que leur visite serait le début d'un trafic avec la Chine." The expedition was evidently a large one, and one of its objects was commercial intercourse, porcelain being specially mentioned among the articles with which the vessels were freighted. Porcelain had, however, reached these countries at a far earlier date. Marco Polo, traveling in 1280, mentions the trade in this ware from Quinsai, the present Hangchow, and from Zaitun, a port on the Fukien coast, which has been identified with Ch'üanchou (better known as Chinchew) by Klaproth and other writers, whose view has been adopted by Colonel Yule in his magnificent edition of that famous traveler's voyages, and with Changehou and its port, Geh-Kong (a short distance south from Chinchew, and inland), by Mr. George Phillips, of Her British Majesty's consular service in China. And Ibn Batuta, an Arabian traveler, who wrote in 1310, states distinctly that "porcelain in China is worth no more than pottery is with us; it is exported to India and other countries, from which it is carried even to our own land *Maghréb*," that is, the sunset, the name given by the Arabs to all that part of Africa which lies to the west of Egypt.

ROUTE FOLLOWED.

Chinese history fully confirms the above statement, and, indeed, shows that this commerce had already long existed at the time Ibn Batuta wrote. In a gigantic compilation of the works of earlier authors undertaken during the reign of Yunglo (hence termed the *Yung-lo-ta-tien*), the manuscript of which was presented to the throne in 1407, is preserved "an account of the countries fringing the Chinese border" (*Chu-fan-ehih*), written by Chao Ju-kua, who was inspector of foreign trade in Fukien during the Sung dynasty. As the author speaks of the time of Mohammed "as twenty-nine generations, or six or seven hundred years ago," his work would seem to have been written during the first half of the thirteenth century; but as he mentions a tribute mission sent by the Arabs to China in the K'aihsi period (1205 to 1208), probably later than the latter date. The compilation was, however, considered too extensive and the printing was never completed, though the more important works relating to periods preceding the Yüan dynasty were reedited and published by the Emperor Chienlung. One of these was Chao Ju-kua's work. It contains much valuable information regarding the Arab trade of the twelfth century, and, as it takes Ch'üanchou (Chinchew) as the starting point from which all voyages start and distances are computed, it appears to support Klaproth's identification of Marco Polo's Zaitun with that town. From this work it is evident that a large and valuable trade was carried on between China and Brni in Borneo, with *Chanah'êng*, comprising a

portion of Cochin China, with Cambodia (*Chênla*), with Java (*Shè-po*), with *San-po-ch'i*, which another Chinese work, the *Ying-hai-shêng-lan*, states to be another name of Palembang (*Po-lin-pang*) in Sumatra—at which latter place the products of China and countries south of it were stored up for barter with Arab traders for the goods of Europe, India, west Asia, and Africa—and with Lambri, on the northwest coast of the same island. Occasionally Chinchew junks proceeded onward to Coilom, a well-known seaport (the present Quilon) on the coast of Malabar, which is described under the name of Lampi; but as a rule it would seem that the trade westward was in the hands of the Arabs, and Chao Ju-kua mentions, indeed, incidentally that a family from Malabar was established in the southern suburb of Chinchew itself. From this point the goods were carried to Guzerat (*Huch'a-la*), as part of the country of Lampi, and thence to the Arab colony in Zanzibar (*ts'êngpa*, Cantonese *ts'ang pat ts'ang par*). Porcelain is distinctly mentioned among the principal articles carried away from China by the vessels to each of these ports and to Ceylon.¹ The correctness of this author's statements has lately been confirmed in a striking manner. Sir John Kirk, during his residence in Zanzibar as consul-general, formed a collection of ancient Chinese céladon porcelain, some of the specimens having been dug up from ruins, mixed with Chinese coins of the Sung dynasty.

Indeed it seems very probable that porcelain was sent at least as far west as India in the tenth century, or even earlier; for commercial relations between China and Sumatra are stated to have existed from the T'ienyu period (904 to 909) of the T'ang dynasty, and the name Sar baza, or Palembang, was known to Arab traders of that time, as we learn from translations of their travels by Renaudot and Reinaud. They were also acquainted with Chinese porcelain, for mention is made by one of them, Soliman by name, who visited China toward the middle of the ninth century, "of a very fine clay in that country, of which vases are made having the transparence of glass; water can be seen through them."² Indeed earlier, during the eighth century, Arab writers mention the presence in the Persian Gulf of fleets of large Chinese junks.

At that date the Arab trade with China was evidently extensive, and the colonies of Arabs at Canton and at Canfu, the port of Quinsai (the present Hangchow), very large. They are said to have been so numerous at the former place in the eighth century as to have been able to attack and pillage the city. While at Canfu the Soliman above referred to (the manuscript account of whose travels was written, says his commentator, Abu Zaid Al Hasan, in A. D. 851)

¹ F. Hirth, *Ancient Chinese Porcelain*, pp. 45 *et seq.*

² Reinaud's translation, p. 34, quoted by M. du Sartel.

mentions the fact that "a Mohammedan held the position of judge over those of his religion, by the authority of the Emperor of China, who is judge of all the Mohammedans who resort to those parts. Upon festival days he performs the public service with the Mohammedans, and pronounces the sermon or kotbat, which he concludes in the usual form, with prayers for the Sultan of Moslems. The merchants of Irak—that is, Persia—who trade thither are no way dissatisfied with his conduct or administration in this port, because his decisions are just and equitable and conformable to the Koran." And the commentator on these travels, Abu Said Al Hasan, who probably wrote earlier in the tenth century, when speaking of the interruption then recently caused in "the ordinary navigation from Siraf to China," says this to have been occasioned by the revolt of "an officer who was considerable for his employment, though not of royal family," named Baichu. He laid siege to Canfu in the year of the Hegira 264 (A. D. 885). "At last he became master of the city, and put all the inhabitants to the sword. There are persons fully acquainted with the affairs of China, who assure us that, besides the Chinese who were massacred on this occasion, there perished 120,000 Mohammedans, Jews, Christians, and Parsees, who were there on account of traffic. The number of the professors of these four religions who thus perished is exactly known, because the Chinese are exceedingly nice in the accounts they keep of them."¹

Apart, however, from the sea route, porcelain might possibly have followed the course of the overland traffic through central Asia, the use of which can be traced back to a very remote antiquity, some authorities claiming that there are indications of communication by this route between China and the West so early as 2698 B. C., and that in 2353 B. C. an embassy arrived in China from a country which is supposed to have been Chaldea.² There is, therefore, nothing impossible in the claim put forward that a small ivory-white plate having uncut emeralds and rubies, set in gold filigree, let into paste, and the Chinese word *fu* (happiness) marked on the foot in the seal character under the glaze, now in the royal collection at Dresden, was brought into Europe by a crusader of the twelfth century; provided, of course, the paste, glaze, etc., correspond with those which characterize the porcelain manufactured in China about that date or prior to it.

KIND OF PORCELAIN CARRIED WESTWARD.

What then was the porcelain that participated in this early trade? Chao Ju-kua, in the single instance, in which he alludes to its color, states it to have been "white and *ch'ing*, or *céladon*." It would almost necessarily have consisted of strong, coarse ware, in order to resist the

¹ Harris's Collection of Voyages (764), I, pp. 523 and 530.

²Sir Charles Wilson's Address before the Geographical Section of the British Association, Bath, 1888.

chances of breakage consequent upon the many transshipments incidental to these long voyages in the rude craft of those early ages, and to allow its sale at the comparatively cheap rates at which it was disposed of in Ibn Batuta's day. Colonel Yule has thought that during the Yüan dynasty it probably came from the Ching-tê-chên manufactories, but this scarcely seems probable, for the *T'ao-shuo*, or Treatise on Pottery, says that no porcelain was then made there, except by imperial order and for the court. Zaitun—whether Chinchew, Changchow, or "the Amoy waters" (Doctor Douglas's compromise between the two)—as the headquarters of the western trade, would naturally receive supplies for export of *Kuan-yao* and of *Ko-yao* (both céladon in color) from the not far distant factories at Hangchow and Lungeh'üan, respectively, as well as from the more distant factories, most of the productions of which were at this time also céladons. And céladon porcelains bearing all the distinctive characteristics of the Chinese manufactures of that nature have been discovered in almost all parts of the then Mohammedan world and in the countries visited by the early Arab traders.

Mr. Carl Boek, speaking in his *Head Hunters of Borneo of the Dyak*, says:

Among his greatest treasures are a series of *gudji blanga*, a sort of glazed jar imported from China, in green, blue, or brown, ornamented with figures of lizards and serpents in relief. These pots are valued at from 100 florins to as much as 3,000 florins (£8 to £240) each, according to size, pattern, and, above all, old age, combined with good condition. According to native legend, these precious vases are made of the remnants of the same clay from which *Mahatara* (the Almighty) made first the sun and then the moon. Medicinal virtues are attributed to these urns, and they are regarded as affording complete protection from evil spirits to the house in which they are stored. A very full account of the various legends connected with these *gudji blanga* is given in Mr. W. T. H. Perelace's most interesting work *Ethnographische Beschreibung der Dyaks*, pp. 112-120.¹

Mr. Boek saw Doctor Hirth's collection of Lungeh'üan céladons, and found in it pieces resembling the ware preserved by the Dyaks,

¹The possession of these vessels by the Dyaks, their use and value, are also chronicled by earlier travelers. The belief in the efficacy of porcelain vessels to detect poison in liquids contained in them is of ancient date and not confined to Asia alone, though the manner in which the porcelain was affected by the presence of poison appears to have varied in different cases. Thus, Guido Pancirolli, the learned jurist-consult and antiquary of Padua (d. 1599), and his editor, Salmutti (Guidonis Pancirolli, J. C., *claris. rerum memorabilium libri duo; ex Italico Latino redditi et etois illustrati ab Henrico Salmutti, Antwerp, 1612*) say that the presence of poison caused the porcelain either to break or to change color; while Dumont, in his *Travels in Turkey, 1699*, says that it caused the liquid to effervesce in the center while it remained cool near the vessel itself, the Turks, owing to this property, preferring porcelain to silver as the material of dinner services. Salmutti mentions the presentation to himself of one of these vessels by an Austrian prince, and Paul Hentzner (*Itinerarium Gallie, Anglie, Italie, 1616*) says he saw some of them in the Farnese Palace at Rome.

but specimens are, it appears, common among them which bear no resemblance to any of the celebrated monochrome wares of the Sung and Yüan dynasties, a fact Doctor Hirth would explain by supposing that "they came from factories equally old, but less renowned, such as the place where the *Chien-yao* of the Sung dynasty was made, the city of Chien-yang in the north of Fukien, which is all the more likely since Chao Ju-kua, in his description of the trade with Borneo, specially mention 'brocades of Chien-yang' among the articles of import there."¹

A controversy has, however, recently arisen as to whether the céladon vases found throughout the Mohammedan world are really of Chinese origin at all. Professor Karabacek, an Arabic scholar of Vienna, maintains that the "large, heavy, thick, green céladon dishes with the well-known ferruginous ring on the bottom, which have been found spread over all the countries of Arab civilization," are not of Chinese origin, basing his theory mainly on the statement made by Hâdschi Chalfa, an encyclopedist who died in 1658, that "the precious magnificent céladon dishes and other vessels seen in his time were manufactured and exported at Martaban, in Pegu." The Arab designation Martabani is applied by Professor Karabacek to the thick, heavy céladons. It would, however, appear to have been also applied to a variety of entirely different character.

Jacquemart, in his History of the Ceramic Art, quotes Chardin's Voyages en Perse as follows: "Everything at the King's table is of massive gold or porcelain. There is a kind of green porcelain so precious that one dish alone is worth 400 crowns. They say this porcelain detects poison by changing color, but that is a fable; its price arises from its beauty and the delicacy of the material, which renders it transparent although above two crowns in thickness," and then adds: "This last peculiarity has a great importance. It is impossible to suppose travelers would here allude to the sea-green céladon—this, laid upon a brown, close paste approaching stoneware, is never translucent. In the *martabani*, on the contrary, a thin, bright, green glaze is applied upon a very white biscuit, which allows the light to appear through. * * * Its name leaves no doubt of its Persian nationality. Martaban (*Mo-ta-ma*) is one of the sixteen states which composed the ancient Kingdom of Siam; it would not be impossible, then, that we must restore to this kingdom the porcelain mentioned in the Arabian story."

No porcelain, however, is known to have been made at Moulmien (Martaban), Bangkok, or Burma, and the burden of evidence is strongly against Professor Karabacek's contention of a non-Chinese origin for the *martabani* or céladon porcelain. Probably the designation *martabani* was applied to this ware in much the same manner as

¹ F. Hirth, Ancient Chinese Porcelain, p. 50.

“Combronware” was applied in England after 1623 to porcelains brought from China to that port on the Persian Gulf, and purchased there for shipment home by the factory of the India Company before it extended its operations to China (when these products came to be termed “Chinaware”), or in the same manner that “Indian China” is applied in America to porcelain shipped from Canton, and with as much reason.

Indeed, M. du Sartel, in accord with most other writers on the subject, maintains that no true porcelain was produced in Persia at all, and that the designation of such ware *Tehini* not only means that the earliest specimens and mode of manufacture were of Chinese origin, but that they one and all actually came from China. The Persians, it is true, manufactured a kind of ware which has been designated “Persian porcelain,” but it was of so soft a nature that it could be not only scratched, but actually cut, with a knife, and was entirely distinct from hard, kaolinic porcelain. The supplies of the latter were, M. du Sartel maintains, derived entirely from China, to which country models, shapes, and special kinds of ornamentation were sent for reproduction, a custom which sufficiently explains the presence of a Persian name, or the word *fermaïche* (“by order”), written in Arabic characters, upon porcelain of undoubtedly Chinese origin.

This opinion requires, I apprehend, further investigation prior to its acceptance as fact. It is, however, recorded that Shah Abbas I, a great patron of all the arts, about the year 1600 invited a number of Chinese potters to establish themselves at Ispahan for the sake of introducing improvements in the manufacture of porcelain. Though several new methods were adopted, and though a new style of decoration, half Chinese, half Persian, was largely used for a long period after the arrival of these potters, it is generally admitted that no hard porcelain resembling that of China was even then produced in Persia. And one can not help being struck by the strong similarity, amounting practically to identity, between the vases contained in the cases devoted to so-called Persian porcelain in the Dresden collection and certain other vases in the same collection which are classed as Chinese.

CHINESE AND EUROPEAN SYSTEMS OF MANUFACTURE COMPARED.

Whatever the variety of the Chinese porcelain was which constituted so important a factor in this early Arab trade, and whatever the date at which it made its first appearance in Europe, specimens of it had, prior to the beginning of the second half of the seventeenth century, found a place in the collections of princes alone. About that time, however, Chinese porcelain became more generally known, and the fine quality of the glaze, its transparency, and the brilliant style of its decoration excited universal admiration. Strenuous efforts were at once made on all sides to discover the secret of its manufacture, but

these researches, though resulting indirectly in other discoveries and in great progress in the European manufacture, were not crowned with success. They had, in fact, led to the creation, in France and England, of soft porcelain, which, if in some respects superior to the Chinese porcelain from a decorative point of view, was also more fragile and more easily scratched than the latter. This soft porcelain was made in France, at St. Cloud perhaps about 1695, at Chantilly in 1735, at Vincennes in 1740, and at Sèvres in 1756; and in England, at Chelsea in 1745, at Derby in 1748, and at Worcester in 1751. Recourse was then had to the Jesuit missionaries in China, with the result of obtaining the valuable letter from P. d'Entrecolles, dated 1712, supplemented ten years later by further details. The difficulty incident to translating technical Chinese expressions, combined with want of acquaintance with chemistry on the part of the author, as well as the primitive condition of that science more than one hundred and fifty years ago, prevented the practical use of the information supplied by P. d'Entrecolles. An attempt was made to secure the knowledge desired by obtaining specimens of the materials employed. The fact, however, that these were sent either in a partially fused state or in the forms of several almost impalpable powders mixed together prevented a recognition of their real nature.

What it had been impossible to learn by direct inquiry was, however, discovered by chance. In 1718 Bottger found an important bed of white and plastic clay in Saxony, and with it made the first "hard" porcelain manufactured in Europe. The government had this bed carefully guarded, imposed oaths of secrecy upon the staff employed, had a strict account kept of all the clay taken out, and transported it under armed convoy to Albrechtsburg, the place of manufacture, which was converted into a veritable fortress. In spite, however, of these precautions the secret leaked out in course of time, and with it the clay also, to Vienna and St. Petersburg. Later, in 1765, Guettard discovered in France the kaolin of Alençon, and Macquer, three years later, found the remarkable beds of Saint-Yrieix.

The History of the Porcelain manufactories at Chingtê-chên, translated by M. Julien, containing as it does a detailed account of the procedure followed there, permits a comparison between the systems employed in China and in Europe. In view of the interest attaching to such a comparison no apology is needed for the following brief notes on that subject, based chiefly upon the preface to M. Julien's work from the pen of M. Salvétat, a member of the directory of the government manufactory at Sèvres:

COMPOSITION OF PORCELAIN.

Porcelain is composed of two parts—the one, infusible, the paste (*pâte*), which is required to supply the body of the vessel, or, as the

Chinese term it, to give it "bone;" the other, fusible, the glaze (*glazure, couverte*), which imparts its characteristic transparency to porcelain and at the same time prevents the vessel retaining its porousness or contracting under the influence of heat.

The principal ingredients of the paste are clays, which are classed according to their greater or less degree at the same time of plasticity and fusibility. The porcelain clay *par excellence* is kaolin, a white aluminum silicate produced by the decomposition of granitic or feldspathic rocks, almost infusible, and if not always perfectly white by nature, losing its tint in the kiln. It derives its name originally from that of the hill whence the manufactories at Chingtê-chên procured their supply of this clay. The main object of the glaze is, as has been said, while securing transparency, to prevent the paste remaining porous. Now, the substances unaffected by water but fusible by fire are quartz, silica, certain limestones, pegmatite, feldspar, silex, and the compounds resulting from a superficial fusion of these substances, which are then reduced to a fine powder. The relative proportion of these substances in the composition of the glaze may be raised at will with a corresponding diversity of result—M. Brogniart dividing the compound into three classes, each subdivided into three groups.

In ordinary language porcelain is classified under two grand divisions, hard paste and soft paste—*la pâte dure* and *la pâte tendre*. The latter is characterized by the presence, either naturally or artificially, of limestone products or alkalis, either in the condition of phosphates or in that of marl or chalk, which lower its degree of fusibility, so that it becomes fusible or at least soft at a temperature of 800° C. The absence of these matters in the hard paste causes it to retain its original consistency in far greater heat, and it can resist a temperature of 1,500° C., or above. Upon these two divisions are grafted several minor ones determined by the kind of glaze, which, according to its composition and mode of application, is termed *vernîs*, *émail*, or *couverte*. After unglazed tiles and bricks, the primitive thin glaze, *vernîs*, is found on the pottery of the Etruscans, ancient Arabs, Persians, and the early inhabitants of America; then, on that manufactured in Germany and Italy in the fourteenth century, a sort of transparent glass with a foundation of lead—a glaze still common in country productions. Later, in the fifteenth century, the true white enamel, *émail*, a mixture of salt, of lead and tin, the thickness of which concealed the color of the paste, was discovered in Italy and gained immortality for Luca della Robbia, of Florence, and Oragio Fontana, of Pesaro. In this category also belong the majolicas, faenza, the faiences of Nürnberg, Bernard Palissy's pottery, the faiences of Nevers, Rouen, and other places, ancient and modern. The *couverte* is confined to porcelain proper.

Crude Chinese kaolin, when cleansed by washing out its impurities, and ready for use in making the paste, gives a very white clay, soft to

the touch, possessing a plasticity very similar to that of Saint Yrieix, which is derived from decomposed pegmatite. The residue left by the washing contains a good deal of quartz, crystals of feldspar partially decomposed, and flakes of mica, as would be found in graphic granite. Analysis shows that the fusible portion consists chiefly of petrosilex and, by its composition and density, closely resembles the rock found in abundance at Saint Yrieix, which, without addition, furnishes the glaze for hard porcelain at Sèvres.

The composition of Chinese and of the most celebrated of European porcelains may be compared in the following table:

[Average of six analyses.]

Constituents.	Chinese.	Sèvres.	Foecy.	Paris.	Limoges.	Vienna.	Saxony.
Silica	69.20	58.00	66.20	71.90	70.20	57.70	58.10
Alumina	22.60	34.50	28.00	22.00	24.00	36.80	36.70
Oxide of iron.....	1.60	.....	0.70	0.80	0.70	0.70	0.70
Lime	0.65	4.50	Trace.	0.80	0.70	1.60	0.70
Magnesia.....	Trace.	.....	Trace.	.....	0.10	1.40	0.40
Alkalies.....	5.60	3.00	5.10	4.50	4.30	1.80	3.40
Total .....	.....	100.00	100.00	100.00	100.00	100.00	100.00

Thus, generally speaking, Chinese porcelain contains more silica and less alumina than do the products of the manufactories of Sèvres, Vienna, and Saxony, respectively. The effect of the presence in greater or less degree of these components is well known by the Chinese, who say that to produce fine porcelain the ratio of alumina must be increased; to produce the commoner kinds that of silica must be increased. In Europe experience has taught the same results. The porcelain of commerce shows much the same composition as do the specimens of Chinese analyzed by M. Salvétat, also presumably ordinary ware and not the finest grades intended for imperial use, while in the three government establishments mentioned a larger ratio of alumina is introduced, because it resists high temperatures and is therefore necessary to enable the designs painted to maintain their sharpness of outline. In some cases the Chinese also employ ferruginous kaolins, which sensibly diminish the value of the manufactured article.

SHAPING THE PASTE.

In China the paste is roughly shaped, is turned, and is moulded when in a malleable state, in much the same manner as in Europe. Casting or *moulage en barbotine* appears to be unknown in China. The absence of this process, which has enabled European artists to produce such grand results, only increases our admiration of the manual dexterity which has enabled the Chinese to manufacture such numbers of jars of large dimensions and cups so thin as egg-shell porcelain, which can

now, or could at least when M. Salvétat wrote, only be produced at Sèvres by casting. The sculpture, the hollowing out, the shaping, etc., are practiced also in China in much the same manner as in Europe. Among the happiest effects produced in this line are engraving in the paste, sculpture in relief on the paste, and the open work which the French term *pièces réticulées*.

One peculiarity of the Chinese system is the method of completing the foot in the unbaked state and after being covered with glaze. This custom of laying on the glaze before the article has been completed, the method in which the glaze is applied, and the composition of the glaze present, perhaps, the greatest contrasts with the corresponding manipulations employed in Europe. It is certainly curious that the Chinese after a practical experience extending through so many centuries should be ignorant of the advantages to be derived from submitting the article to a slight baking before applying the glaze, which is then in a condition termed by the French *l'état dégoûrdi*. Porcelain earth, like other clays, is dilutable by water, but it ceases to be so after exposure to a temperature which makes it red. On this property is based, in Europe, an expeditious and easy method of covering porcelain with glaze. The porcelain having been rendered indissoluble and absorbent by a preliminary slight baking, it may be covered with a uniform layer of suitable thickness by a simple immersion in water holding the finely crushed material in suspension, provided that the proportions of water and glaze (relatively to the thickness of the vessel to be covered) have been duly determined. The failure to employ this process is the more curious since, from Mr. Hoffman's sketch of the Japanese system of manufacture appended to M. Julien's work, it appears that in that country the glaze is applied to porcelain after preliminary baking.

GLAZE.

In Europe porcelain glaze is generally composed of pure pegmatite, finely crushed and applied by immersion after a preliminary baking. In Germany other substances, such as kaolin or paste, have been added to diminish its fusibility, but at Sèvres pegmatite from Saint Yrieix is alone used. The addition of lime in forming the glaze is a rare exception in Europe. In China, on the contrary, pure petrosilix is but very seldom used for this purpose. The greater part of Chinese and Japanese porcelains is covered with compound glazes, obtained by a mixture of substances of which the proportions vary according to the nature of the article, lime being the material added to the petrosilix to render it more easily fusible; and, in some cases, the ratio added is so large that it represents a fourth of the total weight. In the preparation of the glaze, the use of fern leaves is sometimes mentioned. The residue of the leaves after burning appears, however, to be cast aside, and what purpose these leaves exactly served has never been determined.

As regards the manner of applying the glaze the Chinese, as has been shown, are ignorant of the method of subjecting the porcelain to a preliminary baking and then utilizing the want of porousness thus gained to immerse the vessel in the liquid glaze. Instead, they apply it by aspersion and immersion or by insufflation. For example, take a cup. It is held by the outside slanting over a basin containing the liquid glaze. Sufficient of the glaze is then thrown on the inside to cover the surface. This is aspersion. The outside is then immersed in the liquid, the workman dexterously keeping the vessel in equilibrium with the hand and a small stick. The foot having remained in its original state, the cup is then carried, covered as it is with glaze, to the wheel that the foot may be hollowed and finished; a mark in color is added on the hollowed portion, which is then covered with glaze. When the ware is too delicate to be treated in this manner, the glaze is applied by insufflation. A piece of gauze attached to a hollow tube having been plunged in the colored glaze (red or blue) or uncolored glaze, the workman scatters the liquid from the gauze on to the vessel by blowing through the opposite end of the tube three, four, or even as many as eighteen times.

BAKING.

The porcelain being then ready for baking, it is taken to the kilns, which are usually situated at some distance from the workshops and belong to persons whose sole occupation is to superintend the baking. The large pieces are placed one by one in a separate seggar made by hand, covers being dispensed with by piling the seggars one on another. Several of the smaller pieces are placed in the same seggar, the floor under each being covered with a layer of sand and kaolin refuse to prevent adhesion. The porcelain being still in a soft state, great care must be exercised in placing it in its seggar. It is not touched, therefore, with the hand, but transferred into the seggar by an ingenious contrivance of cords and sticks. The bottom of the kiln is filled with a thick layer of gravel on which the seggars are piled, those under the chimney, the two seggars at the bottom of each pile, and that at the top being left empty, as their contents would not be thoroughly baked. The finest pieces are placed in the center, those with harder glaze at the entry near the hearth, and the coarsest farthest in. The piles are strongly bound together, and, the stacking of the oven being completed, the door is bricked up. From the description given of the kilns by P. d'Entrecolles it appears that they are much the same as those used in early times at Vienna and Berlin.

After the baking begins a low fire is kept up for twenty-four hours, which is then followed by one more powerful. At the top of the kiln are four or five small holes covered with broken pots, one of which is opened when it is thought the baking is completed, and by means of

pineers a cage is opened to test the condition of the porcelain. The baking ended, firing is stopped and all openings closed during a period of three or five days, according to the size of the pieces, when the door is opened and the articles removed.

To bake porcelain decorated with soft colors or *du demi-grand feu* two kinds of kilns are used—one open, the other closed—the former of which bears a close resemblance to the enameler's kiln (*moufle*). This kind of furnace has been used in Germany to bake painted porcelain; but even in China the liability to breakage confines its use to articles of small size. The large pieces are baked in closed kilns, the general arrangement of which resembles that of the kilns known as *moufles*, but being circular in form, they are really porcelain kilns of small size.

DECORATIONS.

In the decoration of European porcelain one of three methods is followed: (*a*) The use of paste of different colors; (*b*) the introduction of the coloring matter in the glaze; (*c*) the application of the colors upon the white surface of the porcelain. The two former methods require the application of a temperature as high as that necessary to bake the porcelain; they are therefore termed colors *du grand feu*. The third method requires for the vitrification of the colors a much lower temperature; the colors used are therefore termed *de moufle*, or of the enameler's furnace. It is the use of this latter system which permits the reproduction with exactness of the works of celebrated oil painters.

The substances employed in the decoration of porcelain in China may be divided into two similar categories, colors *du grand feu* and *de moufle*.

Colors du grand feu.—The varieties of the grounds in these colors have played probably as important a part in the high reputation gained by Chinese porcelain as have the originality and rich harmony of the designs. The *blue* decoration under the glaze is made with the brush on the unbaked porcelain, the coloring matter being peroxide of cobaltiferous manganese, the shade, dark or light, depending on the quantity used, and the greater or less trending toward violet on the richness of the ore in cobalt. It resists the fire well, retaining great distinctness and at lower temperatures than are necessary at Sèvres. *Cladon* and the *red* grounds, at times showing an orange, at others a violet shade, had not been successfully reproduced in Europe when M. Salvétat wrote in 1855, and he considered their production in China as due rather to accident than design. The justice of this view is, however, perhaps open to question, for the Chinese appear to have at least an empirical knowledge of the conditions necessary to produce these colors, though they are unable in all cases to ensure those conditions. The *fond laque* or *feuille morte* is obtained by the use of oxide

of iron, the amount of that metal and the nature of the gas surrounding the vessel in the kiln determining the tone of the color from a light shade to one resembling bronze, and warmth of color being obtained by an oxidizing atmosphere. *Black* grounds are produced in a variety of ways, either by the thickness of the colored glaze, or by laying several shades of different colors one on the other, or, again, by laying a blue glaze on a brown *laque*, or *vice versa*.

M. Salvétat writes that among the colors for the ground employed in China some are evidently applied upon the biscuit; that is, porcelain already fired at a high temperature. These are *violet*, *turquoise blue*, *yellow*, and *green*, all containing a pretty large proportion of oxide of lead; and, vitrifying as they do at a medium temperature, hold a place half way between the two main categories and may be therefore termed colors *du demi-grand feu*. Nothing approaching these colors, he says, is produced in Europe. To do so, however, would not be difficult, the green and turquoise blue owing their colors to copper, the yellow to lead and antimony, and the violet to an oxide of manganese containing but little cobalt.

Colors de moufle.—In Europe these colors are obtained by mixing one oxide or several metallic oxides together with a vitreous flux, the composition of which varies with the nature of the color to be developed. That most generally used is termed "the flux for grays." It serves not only for grays, however, but also for blacks, reds, blues, and yellows, and is composed of six parts of minium, two parts of silicious sand, and one part of melted borax. The colors are obtained by mixing by weight one part of metallic oxide with three parts of the flux, so that the composition may be expressed thus:

Silica.....	16.7
Oxide of lead.....	50.0
Borax.....	8.3
Coloring oxides.....	25.0
	100.0

In cases where, as with oxide of cobalt, the colors are produced by mixture with the flux and ought to have the required shade when applied, the metallic oxides are melted with the flux prior to use; in those, however, where the desired color is that inherent in the oxide, the tone of which would be changed by a double exposure to fire, as is the case with reds derived from iron peroxide, the union with the flux by melting is dispensed with. The colors so made suffice to permit the reproduction on porcelain of oil paintings; but it is essential that they all melt at the same temperature and after baking present a sufficient and thoroughly uniform glaze.

In Chinese decorations these conditions, insisted upon in Europe, are both absent. Some colors, such as the rose tints derived from gold, the blues, greens, and yellows, are brilliant, thoroughly melted, and so

thick as to stand out above the general level of the surface: others, such as the reds derived from iron and the blacks, are much thinner, and are almost always quite dull or only slightly glazed when thin. The style of painting in Chinese differs entirely from the European. In the majority of the specimens the forms and flesh are not modeled: strokes of black or red define the outlines: the tones do not shade: the colors are laid in flat tints on which a damask is sometimes drawn afterwards, either in the same or in different colors, but the mixture on the palette of different crushed colors, which permits of so much variety in European painting, appears not to be practiced by them. Their colors (as indeed seemed probable from the lightness of the shades obtained, in spite of their thickness before analysis had confirmed the presumption) contained far less coloring matter than do the European, a peculiarity which makes them approach nearer to the vitrified substances known as enamel than to any other. They are characterized by great simplicity and a considerable degree of uniformity.

The flux, which is not distinct in color, is always composed of silica, of oxide of lead in but slightly varying proportions, and of a larger or smaller quantity of alkalies (soda and potash). This flux contains in dissolution, in the conditions of silicates, some hundredths parts only of coloring oxides. The number of these is very small, being oxide of copper for greens and bluish-greens, gold for the reds, oxide of cobalt for the blues, oxide of antimony for the yellows, and arsenical acid and stannic acid for whites. Oxides of iron to produce red and oxides of impure manganese to produce black are not used, because no doubt these colors can not be obtained from the oxides named by means of dissolution.

In Europe, in addition to the oxides already mentioned, important results are obtained from substances unknown in China. The shade derived from pure oxide of cobalt is modified by mixing with it oxide of zinc or alumina, and sometimes alumina and oxide of chromium; pure oxide of iron gives a dozen reds, shading from orange-red to very dark violet; ochers, pale or dark, yellow or brown, are obtained by the combination in different proportions of oxide of iron, of oxide of zinc, and of oxide of cobalt or nickel: browns are produced by increasing the amount of oxide of cobalt contained in, and blacks by omitting the oxide of zinc from the composition which gives the ochers. The shades of yellow are varied by the addition of oxide of zinc or of tin to render them lighter, and of oxide of iron to render them darker. Oxide of chromium, pure or mixed with oxide of cobalt or with oxides of cobalt and of zinc, gives yellow-greens and bluish-greens, which may be made to vary from pure green to almost pure blue. Metallic gold supplies the purple of Cassius, which may be changed at will into violet, purple, or carmine. Other useful colors are obtained from oxide of uranium and from chromate of iron, of barium, and of cadmium.

In European colors all these coloring matters are merely mixed. In

the Chinese the oxides are, on the contrary, dissolved. This peculiarity, no less than their appearance, closely connects the Chinese colors with "enamels." Both present the same coloring, obtained from the same oxides and a composition of flux very similar, sometimes identical. Transparent enamels are vitreous compounds, the composition of which varies, according to the amount of fusibility required, and which are colored by a few hundredths of oxides. Blues are supplied by oxide of cobalt, greens by protoxide of copper, reds by gold. Opaque enamels, yellow or white, owe their color and opacity either to antimony or to arsenic or stannic acids, together or alone. It had, however, been found impossible to utilize these enamel substances in the decoration of European porcelain, owing to the fact that they scaled off; and when the Chinese colors (as sent by MM. Itier and Ly) were experimented upon at Sèvres, they did precisely the same thing. When placed upon Chinese porcelain, however, they developed at a temperature below that used at the Sèvres manufactory for retouching flowers, and did not scale. The explanation is no doubt to be found in the fact that the paste of Chinese porcelain being more fusible than the European, the glaze must also be more easily fusible, and the lime introduced into it to increase the fusibility adapts it in some manner for closer union with the compounds forming the enamel.

If, then, the appearance of Chinese porcelain differs from that of European productions, if the harmony of their paintings offers greater variety, it is the necessary result of the process employed in China. All the colors used contain but little coloring matter and have no worth unless applied in a depth which gives their paintings a relief impossible to obtain by other means. The harmony of their decoration results from the nature and composition of their enamels.

Summary of collection.

Porcelains:	Specimens.
Sung dynasty (A. D. 960-1259)	1, 2
Yüan dynasty (A. D. 1260-1349)	3
Ming dynasty, Yunglo (A. D. 1403-1424)	4
Hsüanté (A. D. 1426-1435)	5-9
Ch'ênghua (A. D. 1465-1487)	10, 11, 134
Ch'êngté (A. D. 1506-1521)	12
Wanli (A. D. 1573-1629)	13-25, 171-175
Ching or present dynasty, K'anghsi (A. D. 1662-1722)	26-84
Yungchéng (A. D. 1723-1735)	85-170
Chienlung (A. D. 1736-1796)	176-288
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 Eggshell porcelain:	
Ming dynasty (A. D. 1403-1649)	289-303
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Snuff bottles	345, 376-416
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Lacquer and ivory	435-438

CATALOGUE.

1. *Small dish for washing pencils*, square, with upright sides, of white Sung dynasty (A. D. 960 to 1259) porcelain, coarsely cracked. Height, $\frac{3}{4}$ inch; diameter, $2\frac{1}{2}$ inches.
2. *Low vase for washing pencils*, square, with sides bellying outwards from mouth downwards, having two four-footed lizards with long, curled tails moulded in relief cramped on rim, and heads looking into trough, of white Sung dynasty porcelain covered with stone-colored glaze. Height, $1\frac{1}{2}$ inches; diameter, 3 inches and $3\frac{1}{2}$ inches.
3. *Plate* of white Chünchow porcelain (*Chün-yao*) of Yüan dynasty (A. D. 1260 to 1349), covered with glaze of duck's-egg blue, of lighter tint at edge and brim, from which glaze has run, with large irregular splotches of claret red, shading into purple at edges, where it mixes with blue color of the body. Diameter, $7\frac{3}{4}$ inches.
4. *Low dish* of white porcelain with openwork edge formed by intersecting circles; decoration *inside*, six medallions, of dragons' *fêng huang*, and formal designs joined by conventional foliage; *outside* a light pattern in blue. Mark on foot, *Ta-ming-yung-lo-nien-chih*, "Made during the Yunglo period (1403 to 1424) of the Ming dynasty;" style of decoration and of writing in the date-mark shows it, however, to be of Japanese manufacture. Diameter, $9\frac{3}{8}$ inches.

The *lung* or dragon is the chief of the four Chinese supernatural beasts, the other three being the *fêng huang* (usually translated phoenix), the *ch'ilin* (usually translated unicorn), and the tortoise. It is usually represented with scowling head, straight horns, a scaly, serpentine body with four feet armed with formidable claws; along the length of the body runs a line of bristling dorsal spines, and on the hips and shoulders are flame-like appendages. The claws appear to have originally numbered three on each foot, but the number has in subsequent ages been increased to five. The *Shuo-wên*, a dictionary published in the second century A. D., states that of the three hundred and sixty scaly reptiles the dragon is the chief. It wields the power of transformation and the gift of rendering itself visible or invisible at pleasure. In spring it ascends to the skies and in autumn it buries itself in the watery depths. The watery principle in the atmosphere is essentially associated with the *lung*, but its congener, the *chiao-lung*, is inseparably connected with waters gathered upon the surface of the earth. A denizen of such waters is also the variety *p'au-lung*, which does not mount to heaven. There is also a species of hornless dragon—the *chin-lung*. Kuan Tz'u (seventh century B. C.) declares that "the dragon becomes at will reduced to the size of a silkworm or swollen till it fills the space of heaven and earth. It desires to mount, and it rises till it affronts the clouds; to sink, and it descends till hidden below the fountains of the deep." The early cosmogonists enlarged upon the imaginary data of previous writers, and averred that there were four distinct kinds of dragons proper—the *t'ien-lung* or celestial dragon, which guards the mansions of the gods and supports them so that they do not fall; the *shên-lung* or spiritual dragon, which causes the winds to blow and produces rain for the benefit of mankind; the *ti-lung* or dragon of earth, which marks out the courses of rivers and streams; and the *fu-ts'ang-lung* or dragon of hidden treasures,

which watches over the wealth concealed from mortals. Modern superstition has further originated the idea of four dragon kings, each bearing rule over one of the four seas which form the borders of the habitable earth. The *huang-lung* or yellow dragon is the most honored of the tribe; and 'this it was, which, rising from the waters of Lo, presented to the eyes of Fuhsi the elements of writing (see No. 36). The dragon, as chief among the beings divinely constituted, is peculiarly symbolical of all that pertains to the Son of Heaven—the Emperor, whose throne is termed *lung-wei*, the dragon seat, and whose face is described as *lung-yen*, the dragon countenance (see Mayer's Chinese Readers' Manual No. 451). At his death the Emperor is believed to be borne by dragons to the regions of the blessed. The dragon thus intimately associated with the Emperor is always depicted with five talons on each claw, and it is he alone, properly speaking, who can use such a device upon his property; the dragon borne by the princes of the blood has but four talons on each claw. The distinction, however, is not at present rigidly maintained, and the five-clawed dragon is met with embroidered on officers' uniforms.

"In Chinese Buddhism," says Dr. Anderson, in his Catalogue of Japanese and Chinese Paintings in the British Museum, "the dragon plays an important part, either as a force auxiliary to the law, or as a malevolent creature to be converted or quelled. Its usual character, however, is that of a guardian of the faith under the direction of Buddhas, Bôdhisattvas, or Arhats. As a dragon king it officiates at the baptism of S'âkyamuni, or bewails his entrance into Nirvâna; as an attribute of saintly or divine personages it appears at the feet of the Arhat Panthaka, emerging from the sea to salute the goddess Kuan-yin, or as an attendant upon or alternative form of Sarasvâti, the Japanese Benten; as an enemy to mankind it meets its Perseus and St. George in the Chinese monarch Kao Tsu (of the Han dynasty) and the Shinto God, Susanô no Mikoto. * * * As to the origin of the relation of the cobra to Indian Buddhism, there appears to be little doubt that the Cobra kings represented a once hostile Scythic race of serpent-worshippers which first invaded India in the seventh century B. C., and that a subsequent alliance with portions of the foreign tribes gave rise to the stories of converted Nâgas and o' Nâgas who defended the faith. When the religion made its way into China, where the hooded snake was unknown, the emblems shown in the Indian pictures and graven images lost their force of suggestion, and hence became replaced by a mythical but more familiar emblem of power. The multiplication of the cobra head seen in the Âmravâti topes becomes lost in Chinese Buddhism, but perhaps may be traced in the seven-headed dragons and serpents of Japanese legend. The high position occupied by the dragon in Chinese imagination may perhaps be a relic of ancient serpent worship in that country. Illustrations of the identity of the dragon and serpent in Japanese art and the portrayal of creatures in transitional forms between the two are suggestive of such an origin."

Fêng, the name of the male, and *huang*, of the female, of a fabulous bird of wondrous form and mystic nature, the second among the four supernatural creatures. The compound of the two, *fêng-huang*, is the generic designation usually employed for the bird, and is frequently

translated "phœnix." One writer describes it as having the head of a pheasant, the beak of a swallow, the neck of a tortoise, and the outward semblance of a dragon, to which another version adds the tail of a fish, but in pictorial representations it is usually delineated, as here, as a compound of a peacock and a pheasant, with the addition of many gorgeous colors. Very early legends narrated that this bird made its appearance as a presage of the advent of virtuous rulers, whose presence it also graced as an emblem of their auspicious government. It sat in the court of Huang Ti, who is credited with having entered upon a reign of one hundred years in B. C. 2697, while that sovereign observed thé ceremonial fasts; and, according to the Classic of History, it came with measured gambolings to add splendor to the musical performances conducted by the great Shun (B. C. 2255 to 2206). The five colors of its plumage are supposed to be typical of the five cardinal virtues. As the *lung* or dragon has become the emblem of the Emperor, so the *fêng-huang* has become that of the Empress.

- 5-8. *Tea-cups* (4), with everted rim, of pure white, thin Hsüantê (1426 to 1435) porcelain, with very delicate flower pattern, from which the paste has been excised and replaced by thin film of glaze to render it capable of holding liquid. Beautiful specimens of this style of decoration generally known in English as "lace-work"—the *pièces réticulées* of the French. Mark on foot *Ta-ming-hsüan-tê-nien-chih*, "Made during the Hsüantê period of the Ming dynasty."
9. *Small fish-bowl* of Hsüantê white porcelain, with ornamentation of *mang* or unhorned dragons with pointed head among very conventional clouds, and geometrical pattern above running round brim, all incised in paste below a palegreen or céladon glaze. Mark on foot *Ta-ming-hsüan-tê-nien-chih*, "Made during the Hsüantê period of the Ming dynasty." Height, 6 $\frac{1}{2}$ inches; diameter, 8 inches.

The *mang* would appear to be properly a huge serpent or boa constrictor.

In paintings, however, and in sculpture it is usually represented as a lizard having a scowling head, with a beard at times depending from the chin, and four feet bearing claws but without talons. On the *mang-p'ao*, i. e., *mang* robe, the court dress, no *mang*, properly speaking, appears, its place being taken by a four clawed or taloned dragon.

10. *Tall vase*, in shape of bag, with long neck bound around with a ribbon tied in bow, of Ch'ênghua (1465 to 1487) white porcelain covered with a yellow-black glaze. Height, 13 $\frac{1}{2}$ inches; diameter, 7 $\frac{1}{2}$ inches.
11. *Slender vase* of pure white Ch'ênghua porcelain; decoration, immortals or genii engaged in literary contests and attended by servants in rocky valley, with bamboo thickets painted in bright blue under glaze. Mark *Ta-ming-ch'ênghua-nien-chih*, "Made during the Ch'ênghua period of the Ming dynasty." Height, 10 $\frac{1}{2}$ inches.
134. *Pencil-holder*, circular in shape and very broad, of white Ch'ênghua porcelain; decoration, which is in beautiful shade of blue under transparent glaze—a long poem from the pen of the celebrated poet Li Tai-po, of the Sung dynasty, inculcating the epicurean philosophy, which may be summed up in Horace's words, *Carpe diem, quam minime credula postero*. The advice contained in the poem is being put into practice by a merry party round the festive board, whose actions seem to express the words of the Latin author, *Fruamur bonis que sunt; pretioso vino et unguentis nos impleamus, non pretereunt nos flos temporis*. No mark. Height, 6 inches; diameter, 6 $\frac{1}{2}$ inches.

12. *Small bowl* to hold flowers or water for use on ink slab, of white Ch'êngtê (1506 to 1521) porcelain, covered outside with milky blue glaze, inside plain, coarsely cracked inside and out. Mark *Tu-ming-chêng-tê-nien-chih*, "Made during the Ch'êngtê period of the Great Ming dynasty." Height, 2 $\frac{3}{4}$ inches; diameter, 4 $\frac{1}{2}$ inches.
13. *Jar*, of *potiche* shape, of Wanli (1573 to 1619) white porcelain; decoration, flying *fênghuang* and dragons (see No. 4), with flowers between, and above a border of formal pattern, resembling inverted spearheads; cover has small pattern running round it with dragon on top; ornamentation throughout is engraved in paste and of bright yellow upon a vivid green ground. Mark *Tu-ming-wan-li-nien-chih*, "Made during the Wanli period of the Great Ming dynasty." Height, 6 $\frac{3}{4}$ inches; diameter, 6 $\frac{1}{2}$ inches.
- 14, 15. *Bowls* (2), with scalloped brim, of white porcelain decorated with red and gold plum-blossoms, alternating with gourd-shaped vases having a decoration in gold on a blue ground or formal flowers, resembling pinks and chrysanthemums in white, red, and gold, or all gold, upon a salmon-colored ground, with long twisted ribbons attached, the decoration passing from outside over the brim to inside, where at bottom, confined by a double circle, is a blue dragon in white, green, and red clouds. Round foot on outside is small pattern. Marked as last, but decoration and calligraphy of date mark show the ware to be of Japanese manufacture. Height, 3 $\frac{1}{2}$ inches; diameter, 7 $\frac{3}{8}$ inches.
- 16, 17. *Jars* (2), circular in shape, the walls rising perpendicularly, of Ming dynasty porcelain, decorated with iris and leaves boldly outlined in relief and covered with thick glazes of different colors, the flowers being yellow and the leaves peacock-green upon a deep aubergine ground; brim green, with a formal panel pattern outlined in relief round neck and colored alternately with same deep glaze (yellow and peacock-green), inside thin peacock-green glaze. Good specimen of this highly-prized ware. No mark. Height, 6 $\frac{1}{2}$ inches; diameter, 6 $\frac{3}{4}$ inches.
18. *Jar* of white porcelain of Ming dynasty, of either Hsüantê (1426 to 1435) or Ch'ênghua (1465 to 1487) period. Decoration, Pei-tow (the Northern Pole star) and Nan-tow (the Southern Pole star) playing chess on mountain road, with boy bearing a bundle of dry branchlets, and an inscription in seal character, "Among the hills a thousand years seem but as seven days." Landscape and figures in beautiful deep blue under glaze and in pale and dark green enamel colors. Above, a formal pattern encircles the jar below the neck, round which are small sprays of flowers in brick-red with leaves alternately green and blue.

This represents the well-known legend of Wang Chih, who, having wandered in the mountains of Ch'üchow to gather fire-wood, came upon two aged men, the Southern Pole star, the genius of longevity, and the Northern Pole star, the genius of death, intent upon a game of chess. He laid down his ax and watched their game, in the course of which the former handed him something resembling a date-stone, which he was told to place in his mouth. No sooner had he tasted it than he became oblivious of hunger and thirst. After some time the donor turned to him and said, "It is long since you came here; you should go home now." Whereupon Wang Chih, proceeding to pick up his ax, found that the handle had moldered into dust. On reaching his home he found that centuries had elapsed since the time when he left it for the mountains, and that no vestige of his kinsfolk remained. Retiring to a retreat among the hills he devoted

himself to the rites of Taoism, and finally attained to immortality.¹ Wang Chih is stated to have lived under the Chin dynasty in the third century B. C. The appearance of this South Pole star is supposed to announce peace throughout the world.

- 19, 20. *Jars* (2) with covers, of the small *potiche* shape, of pure white porcelain, with paintings in deep, dull blue under glaze, of children playing in garden and plucking flowers from the trees; cover ornamented with children, similarly painted, in grotesque attitudes playing. A reproduction of a popular Chinese painting, the Po-tzū-t'ü, "Drawing of (*lit.* a hundred) Children." Mark on foot, a leaf, which makes these specimens date from the K'anghsi period (1662 to 1722), though the color is rather that of the Ming dynasty. Height, 10 inches.
21. *Wine-pot* of creamy white Ming dynasty Chienning porcelain (*Chien-gao*), termed by the French *blanc de Chine*. Tall, circular in shape, tied at center with ribbon. Spout formed by lizard with four legs and branching tail, which clings to rim and turns head outward, the wine issuing from its mouth. The handle is formed by a similar animal twisting head downward from rim to center of vessel. Has closely-fitting cover, surmounted by a knob formed of a diminutive lizard curled into the form of a ball. No mark on foot. Height, 9½ inches; diameter, 3½ inches.
- 22-24. *Seals* (3) of creamy white Ming dynasty Chienning porcelain (*blanc de Chine*), one large and two smaller, cubes in shape, each surmounted by a lion as handle boldly molded in relief, with long, straight mane and tail, and curly hair down back. Nos. 22 and 24 represent a lioness with one cub. No mark. Height, Nos. 22 and 23, 2¾ inches; No. 24, 3 inches; diameter, Nos. 22 and 23, 1½ inches; No. 24, 1¾ inches.
25. *Pencil-holder*, tall, circular in shape, of pure-white Ming dynasty porcelain, formed of sprays of lotus flowers and leaves admirably molded in relief and covered with lustrous, transparent glaze, the spaces between the flowers and leaves being excised to form open-work. No mark; bottom unglazed. Height, 3¾ inches; diameter, 2½ inches.
171. *Pencil-washer* of white Ming porcelain, of globular form, with low, open neck, and a handle on either side formed of a grotesque lion's head molded in relief. Decoration consists of six genii riding on a sword, a carp, a tiger, a hat, a bunch of sticks, and a dragon, painted in a deep blue through brick-red waves under glaze. Round neck and foot a narrow band of white studded with blue spots. Mark *Ts'ai-hua-p'ang*, the designation of a portion of some princely palace not yet identified. Height, 2¾ inches; diameter, 3½ inches.

The sage riding the waves upon the sword is Lü Fung-pin, stated to have been born A. D. 755. While holding office as magistrate of Tê-hua, in modern Kiangsi, he is said to have met the immortalized Chung-li Ch'üan, who instructed him in the mysteries of alchemy. On his subsequently begging to be allowed to convert his fellow-countrymen to the true belief, he was, as a preliminary, exposed to ten temptations, which he successfully resisted. He was then invested with the formulas of magic and a sword of supernatural power, as the Taoist legends relate, with which he traversed the Empire during a period of four hundred years, killing dragons and ridding it of divers kinds of evils. In the twelfth century temples were erected to his honor under the title of Ch'un Yang. (Mayers, No. 467.)

¹ Mayers, Chinese Reader's Manual, No. 794.

He of the carp is Kin-Kao, "a sage who lived in northern China about the twelfth century. It is said that he wandered over the province of Chihli for two centuries, and then, taking leave of his disciples with a promise to return by a certain day, he plunged into the river. When the appointed time for his reappearance arrived, the pupils, with a great multitude, assembled upon the banks, and, having duly bathed and purified themselves, made offerings to him. At length, in the sight of ten thousand persons, he sprang from the water riding upon a carp. After tarrying with his friends for a month he again entered the river and was seen no more."¹

The sage on the tiger is perhaps Chü Ling-jen, a rishi of marvelous powers.

He on the bundle of sticks is perhaps Damma, son of a king in southern India, "who," says Mr. Anderson in his catalogue, p. 511, "was the first Chinese patriarch. He arrived in China A. D. 520, and established himself in a temple in Loyang. During nine years of his stay there he remained buried in profound abstraction, neither moving nor speaking, and when he returned to consciousness of his surroundings his legs had become paralyzed by long disuse. In the *Butsu-zo-dzu-i* it is said he came to Japan A. D. 613, and died on Mount Kataoka. The Chinese, however, maintain he died and was buried in China, but that three years after his death he was met traveling toward India, with one foot bare, and when his tomb was opened by the Emperor's order it was found empty save for a cast-off shoe."

The dragon genius is Ch'ên Nan, a sage possessed of supernatural powers to cure the sick, transmute metals, travel enormous distances, etc. Passing through a place where the inhabitants were praying for rain he stirred a pool where he knew a dragon lived, with a long iron pole. So plentiful a downpour at once ensued that all the rivers were filled.

172-175. *Plates* (4 small) of white Ming dynasty porcelain, decorated inside, the genius of longevity accompanied by the spotted stag, amid waves and clouds in deep blue upon brick-red waves. On the outside are the eight immortals venerated by the Taoist sect, in blue on vermilion waves. Mark as on last. The decoration shows them to have been intended to hold sweetmeats during birthday ceremonies.

The eight immortals venerated by the Taoists are Chung-li Ch'üan, Chang Kuo, Lü Tung-pin, Ts'ao Kuo-ch'iu, Li Tieh-kuai, Han Hsiang-tz'u, Lan Ts'ai-ho, and Ho Hsien-ku. Though some, if not all, of these personages had been previously venerated as immortals in Taoist legends, it would appear from the *K'ê-yü-ts'ung-k'ao* (chap. 34) that their defined assemblage into a group of immortalized beings can not claim a higher antiquity than the Yüan dynasty—that is, the end of the thirteenth or beginning of the fourteenth century.

Chung-li Ch'üan is reputed to have lived under the Chow dynasty (B. C. 1122 to 256). Many marvelous particulars are narrated respecting his birth and career, in the course of which he met Tung Hua Kung, the patriarch of the Genii, "who revealed to him the mystic formula of longevity and the secret of the power of transmutation, and of magic craft." He was eventually permitted to join the Genii, and has appeared from time to time as the messenger of Heaven. He is usually represented as a martial figure with a sword.

¹ Anderson, *Japanese and Chinese Paintings in British Museum*, p. 236.

Chang Kuo is said to have flourished toward the close of the seventh and middle of the eighth century. Leading an erratic life, he performed wonderful feats of necromancy. His constant companion was a white mule which could carry him thousands of miles in a single day, and which, when he halted, he folded up and hid away in his wallet. When he again required its services, he spurted water upon the packet from his mouth and the animal at once resumed its proper shape. According to Taoist legend, the Emperor Hsüan Tsung, of the T'ang dynasty, repeatedly urged him to visit his court and assume a priestly office there, but the ascetic wanderer rejected every offer. He is reputed to have entered immortality about 740 A. D. without suffering bodily dissolution. He is usually represented conjuring his mule from a wallet or gourd, or holding an instrument of music.

Lü Tung-pin said to have been born A. D. 755. While holding office at Tê-hua, in modern Kiangsi province, he is reputed to have met Chung-li Ch'üan (see *ante*) among the Lu Mountains, and was instructed by him in the mysteries of alchemy and the magic formula of the elixir of life. Having expressed a desire to convert his fellow-men to the true belief, a series of temptations, ten in number, was imposed upon him as a preliminary. These he successfully overcame, and was thereupon invested with the formulas of magic and a sword of supernatural power, with which he traversed the Empire during a period of four hundred years, slaying dragons and ridding it of various kinds of evils. In the twelfth century temples were erected to him under the title of Ch'un Yang. Like Chung-li Ch'üan, he is usually depicted as of martial bearing, armed with a sword.

Of Ts'ao Kuo-ch'in little is known. He is reputed to have been the son of Ts'ao-pin, the great military commander, who largely contributed to the establishment of the Sung dynasty upon the throne of China, and the brother of the Empress Ts'ao of the same dynasty. He would thus have lived in the eleventh century. He is usually represented as a military officer, holding a pair of castanets.

Li T'ieh-kuai, or T'ieh-Kuai-Hsien-Shéng, *i. e.*, "Li of the Iron Staff," or "the gentleman of the Iron Staff." His birth is assigned to no precise era; his name, however, is stated to have been Li, and he is described as of commanding stature and of dignified mien. He was entirely devoted to the study of Taoist lore, his instructor having been the philosopher Lao Tz'u himself, who for that purpose descended at times from Heaven and at others summoned his pupil to his celestial abode. "On one occasion, when about to mount on high," says the legend as given by Mayers (No. 718), "at his patron's bidding the pupil, before departing in spirit to voyage through the air, left a disciple of his own to watch over his material soul (*p'ò*), with the command that if, after seven days had expired, his spirit (*hün*) did not return, the material essence might be dismissed into space. Unfortunately at the expiration of six days the watcher was called away to the deathbed of his mother, and, his trust being neglected, when the disembodied spirit returned on the evening of the seventh day it found its earthly habitation no longer vitalized. It therefore entered the first available refuge, which was the body of a lame and crooked beggar whose spirit had at that moment been exhaled, and in this shape the philosopher continued his existence, supporting his halting footsteps with an iron staff." Li T'ieh-kuai

is, in consequence, usually depicted as a lame and ragged beggar exhaling his spiritual essence in the form of a shadowy miniature of his corporeal form, or conjuring five bats, symbolical of the five kinds of happiness (see No. 27) from a gourd.

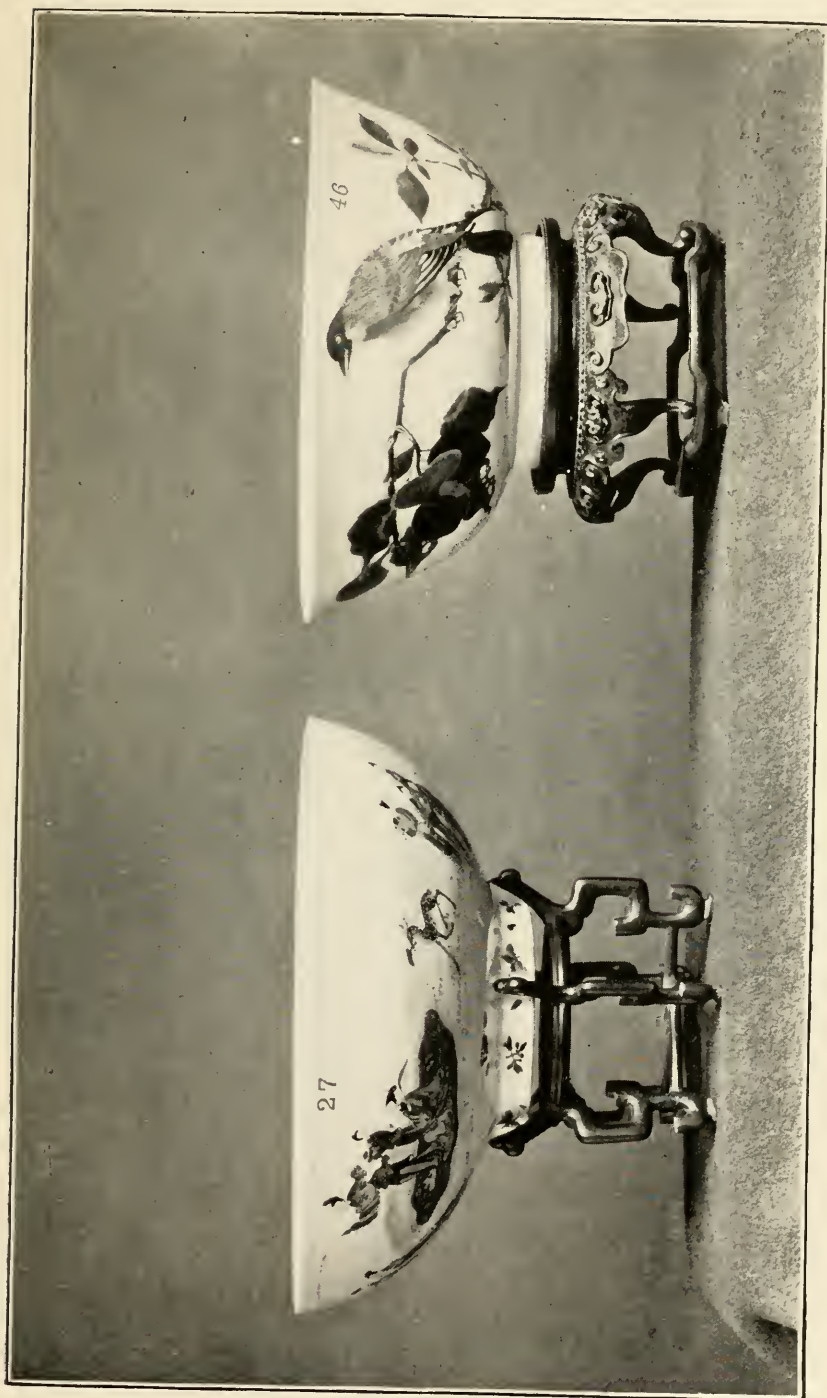
Han Hsiang-tz'u is reputed to have been the grandson of the famous statesman, philosopher, and poet of the T'ang dynasty, and to have lived in the latter half of the ninth century. He was an ardent votary of transcendental study, and the pupil of Lü Tung-pin (see *ante*), himself one of the immortals, who appeared to him in the flesh. Having been carried up into the peach tree of the Genii (see Nos. 27 and 28), he fell from its branches, and in falling entered into immortality. He is usually depicted playing upon a flute or sitting upon a portion of the trunk of a peach tree.

Lan Ts'ai-ho is of uncertain sex, but usually reputed a female. The *t'ai-p'ing-kuang-chi* states that she wandered abroad clad in a tattered blue gown, with one foot shoeless and the other shod, in summer wearing a wadded garment next the skin and in winter sleeping amid snow and ice. "In this guise," says Mayers, "the weird being begged a livelihood in the streets, waving a wand aloft and chanting a doggerel verse denunciatory of fleeting life and its delusive pleasures." Lan Ts'ai-ho is usually drawn as an aged man or a female clad in leaves or rags, carrying a basket (?) to hold the alms given.

Ho Hsien-Ku was the daughter of one Ho T'ai, a native of Tsêng-ch'êng, near Canton, and was born in the latter half of the seventh century. Born with six hairs growing on the top of her head, she at fourteen years of age dreamed that a spirit visited her and instructed her in the art of obtaining immortality by eating powdered mother-of-pearl. She complied with this injunction and vowed herself to a life of virginity. Her days were henceforth passed in solitary wanderings among the hills, among which she moved as on wings, to gather herbs, and eventually renounced all mortal food. Her fame having reached the ears of the Empress Mu, a concubine endowed with a masterful intellect, who succeeded in usurping the sovereign power, and who, but for a revolution, would have deposed the dynasty of T'ang, she was summoned to court, but vanished from mortal sight on her way thither. She is said to have been seen once more, in A. D. 750, floating upon a cloud at the temple of the Taoist immortal Ma-Ku, and again some years later near Canton. She is sometimes represented clothed in a mantle of mugwort leaves and holding a lotus flower.

26. *Bowl* of white K'anghsi (1662 to 1722) porcelain, with scalloped edges dividing the vessel into eight flattened sections, each filled with a scene admirably painted, chiefly in blue, but with small details in enamel green, on a ground inside and out of deep yellow under thick transparent glaze. These paintings are copies from celebrated pictures, drawn by a famous artist named Fei of the Yüan dynasty, *i. e.*, latter half of the twelfth or early in thirteenth century, illustrative of the pleasures of the *Hsi-yüan* or Western Park. At bottom inside, a man holding a jar, also in blue. An admirable specimen of a highly prized ware. Mark *Ta-ch'ing-k'ang-hsi-nien-chih*, "Made during the K'anghsi period of the Great Pure or Ch'ing (the present) dynasty." Height, 3 $\frac{3}{4}$ inches; diameter, 7 $\frac{3}{8}$ inches.

Of this ware the Ambassade de la Compagnie Orientale des Provinces Unis vers l'Empereur de la Chine ou Grand Can de Tartarie fait par



BOWLS OF WHITE K'ANGHSI PORCELAIN (NOS. 27 AND 46).

FOR EXPLANATION OF PLATE SEE PAGES 375, 378.



les Sieurs Pierre de Goyer et Jacob de Keyser (Leyden, 1665), and the *Travels from Muscovy to China*, by E. Ysbrant Ides, Ambassador from Peter the Great to the Emperor of China in 1692 (published in Harris's Collection of Voyages), say: "The finest, richest, and most valuable china is not exported, at least very rarely, particularly a yellow ware, which is destined for the imperial use, and is prohibited to all other persons."

The *Hsi-Yüan* was a park laid out by Yang Ti (A. D. 605 to 616), of the Sui dynasty. It was over 60 miles in circuit, and "exhausted the utmost degrees of splendor and beauty. When the foliage became decayed and fell, it was replaced upon the trees by leaves of silk. Here the imperial *álbauché* was accustomed to ride on moonlit nights, accompanied by a cavalcade of thousands of the inmates of his seraglio." (Mayers.)

27. *Bowl* of pure white K'anghsi porcelain, wide spreading, decorated on *outside* with mythological subjects admirably painted in great detail and with great delicacy of brush in the characteristic tones of the latter half of this reign, vermilion-red and enamel colors. *Inside* a branch of the peach tree, bearing one fruit and several leaves, in green, shaded and varied with darker tints of the same color, with the exception of two, which show a great variety of shades of decay, the veins alone remaining in parts; on the peach, which, as here, is usually pointed in China, is the character *Shou* (longevity) in the "seal" style in gold. An almost unique specimen of the highest style of decoration during the period when the manufacture of porcelain had reached its highest point. (See Plate I.)

This bowl from its decoration was undoubtedly intended for use in the palace on the occasion of an imperial birthday. The peach is one of the emblems of longevity, from a legend which traced them to the gardens of the fairy Hsi Wang-Mu, where they ripened but once in three thousand years, and conferred that term of life upon those who were fortunate enough to taste them. The legend runs thus: "In the first year of the period *Yüan féng* in the Han dynasty (B. C. 110) the fairy Hsi Wang had descended from her mountain realm to visit the Emperor Wu Ti, bringing with her seven peaches. She ate two of the number, and upon the Emperor expressing a wish to preserve the seed, she told him that the tree from which they came bore once only in three thousand years, but each fruit conferred three centuries of life upon the eater. At that moment she perceived Tung-Fang-so peeping at her through the window, and, pointing to him, said: "That child whom you see yonder has stolen three of my peaches and is now nine thousand years old."¹ The gum of the peach tree mixed with mulberry ash is used as an *elixir vite* by the Taoists.²

The decoration on the outside is an adaptation of the allegorical representation of the prayer for "happiness, distinction, and longevity" (*fu-lao-shou*), met with in Chinese paintings under many forms, but always with the same general characteristics. One of the immortals, the great sage Lao Tz'u, accompanied by attendants, the crane (*Grus viridirostris* Vieillot), the stag, the hairy tortoise, all emblems of long life; another, Li T'ich-kuai, with attendants, evolving from a gourd contracted at the center, five bats, emblematic of the five blessings—longevity, riches, peacefulness and serenity, the love of virtue, and an end crowning the life—the Chinese characters for *bat* and *happiness* having the same pronunciation.

¹ Mayers, Chinese Reader's Manual, No. 572.

² Idem, No. 707.

28-31. *Plates* (4) of white porcelain. Hsi Wang Mu, depicted as a beautiful female in the ancient Chinese dress, is represented accompanied by one of her attendant maidens holding a tray containing peaches and other articles, and by the spotted stag, symbolical of longevity, very delicately painted in enamel colors. The rim is ornamented with a narrow band in vermilion red of detached flowers of the Chinese peony (*Paeonia moutan*) and of butterflies. Mark *Tu-Ming-ch'eng-hua-nien-chih*, "Made during the Ch'ênghua period (1465 to 1487) of the great Ming or Bright (dynasty);" the colors and style of painting, however, point rather to the K'anghsi period as that of their manufacture. Diameter, $6\frac{3}{4}$ inches.

Hsi Wang Mu, literally Royal Mother of the West, is the legendary queen of the Genii, who is supposed to have dwelt in a palace in central Asia among the K'unlun Mountains, where she held court with her fairy legions. Upon some slight allusions to this personage in earlier works the philosopher Lieh Tz'u, in the fifth century, B. C., based a fanciful and perhaps allegorical tale of the entertainment with which King Mu of the Chou dynasty was honored and enthralled by the fairy queen during his famous journeyings B. C. 985. In later ages the superstitious vagaries of the Emperor Wu Ti of the Han dynasty gave rise to innumerable fables respecting the alleged visits paid to that monarch by Hsi Wang Mu and her fairy troop; and the imagination of the Taoist writers of the ensuing centuries was exercised in glowing descriptions of the magnificence of her mountain palace. Here, by the borders of the Lake of Gems, grows the peach tree of the Genii, whose fruit confers the gift of immortality, bestowed by the goddess upon the favored beings admitted to her presence, and hence she dispatches the azure-winged birds, *Ch'ing-niao*, which serve, like Venus's doves, as her attendants and messengers. In process of time a consort was found for her in the person of Tung Wang Kung, or King Lord of the East, whose name is designed in obvious imitation of her own, and who appears to owe many of his attributes to the Hindoo legends respecting India. By the time of the Sung dynasty (the tenth century, A. D.) a highly mystical doctrine respecting the pair, represented as the first created and creative results of the powers of nature in their primary process of development, was elaborated in the *Kuang-Chi*. The more sober research of modern writers leads to the suggestion that Wang Mu was the name either of a region or of a sovereign in the ancient West.

32, 33. *Bowls* (a pair), everted, of thin white K'anghsi porcelain decorated with the eighteen *Lohan* or *Arhats* in groups, very delicately painted in vermilion. Mark as in No. 26. Height, $2\frac{3}{4}$ inches; diameter, 6 inches.

In his Handbook of Chinese Buddhism, Dr. Eitel says that the original meaning of *Arhat* ("deserving") is overlooked by most Chinese commentators, who explain the term as though it were written *Arihat*, "destroyer of the enemy," *i. e.*, of the passions, and "not to be reborn," *i. e.*, exempt from transmigration. A third explanation, based on the original conception, is "deserving of worship." The *Arhat* is the perfected *Arya*, and can therefore only be attained by passing through the different degrees of saintship. It implies the possession of supernatural powers, and is to be succeeded either by Buddhahood or by immediate entrance into Nirvana. In popular acceptance, however, it has a wider range, designating not only the perfected saint, but all the disciples of S'akyamuni, and thus it includes not only the smaller circles of eighteen and five hundred disciples, but also the largest circle of one thousand two hundred.

The first Sūtra (that of forty-two sections) was translated into Chinese in the year A. D. 67, during the time of the Later or Eastern Han dynasty, whose capital was at Loyang in Honan province, by Kās'-yapa Mātanga, a disciple of S'ākya-muni, who entered China with Han Ming-ti's embassy on its return from Badakshan. By its means the Buddhist doctrines first became known in China. Such translations from the Sanskrit form the earliest and still continue to be the most important part of Chinese Buddhistic literature; but from the fifth century onward they have been supplemented by original compositions in the Chinese language from the pens of native adherents to that religion. During the first eight centuries of the existence of the Buddhistic religion in China the smallest circle of S'ākya-muni's disciples comprised the same number as in India, sixteen, which was increased under the T'ang dynasty, in the ninth century, A. D., by the enrollment of two additional disciples to its present complement in China—eighteen.

- 34, 35. *Bowls* (2), everted, of thin white K'anghsi porcelain. Replicas of Nos. 32, 33, but of larger size. Mark, same as in No. 26. Diameter, $6\frac{3}{4}$ inches.
36. *Wine-cup*, tall, everted, of thin white K'anghsi porcelain; ornamentation: Between borders of Grecian pattern are diamond-shaped panels containing the *pa-kua*, in deep-blue under transparent glaze. Mark, as above. Height, 3 inches; diameter, $3\frac{1}{2}$ inches.

The *pa-kua*, or eight diagrams, are the combinations which may be formed of three lines, whole or divided into two equal parts. They are said to have been developed by Fuh-hi, the legendary founder of Chinese polity, who is believed to have lived from B. C. 2852 to 2738 by aid of a plan or arrangement of figures revealed to him on the back of a "dragon-horse." These eight figures, which can be traced back to the two primary forms representing the first development of the *Yin* and *Yang* (the primordial essences) from the Ultimate Principle, together with certain presumptive explanations attributed to Fuh-hi, were the basis, according to Chinese belief, of an ancient system of philosophy and divination during the centuries preceding the era of Wên Wang (twelfth century, B. C.), but of which no records have been preserved beyond the traditional names of its schools. Wên Wang, the founder of the Chou dynasty, while undergoing imprisonment (B. C. 1144) at the hands of the tyrant Shou, devoted himself to study of the diagrams, and appended to each of them a short explanatory text. These explanations, with certain amplifications by his son, Chou Kung, constitute the work known as the "Book of Changes" of the Chou dynasty, which, with the commentary added by Confucius, forms the *Yih Ching*, the Canon of Changes, the most venerated of the Chinese classics. In this work, which serves as a basis for the philosophy of divination and geomancy, and is largely appealed to as containing not alone the elements of all metaphysical knowledge but also a clue to the secrets of nature and of being the entire system reposed upon these eight diagrams, a ceaseless process of revolution is held to be at work, in the course of which the various elements or properties of nature indicated by the diagrams mutually extinguish and give birth to one another, thus producing the phenomena of nature.¹

37. *Vase* of white K'anghsi porcelain, in the shape of a gourd contracted in the middle (*hu-lu*), having a vine trailing over it, from which hang large bunches of

¹Mayers, Chinese Reader's Manual, p. 333.

grapes on which a squirrel is feeding, in various shades of blue under a transparent glaze. Mark, as above. Height, $4\frac{1}{2}$ inches.

This is a well-known Chinese motive. "The first picture of the squirrel and the vine" (says Anderson, catalogue of Japanese and Chinese paintings in the British Museum, No. 747) "appears to have been painted by Wing Yüan-chang, a famous artist of the Sung dynasty, A. D. 960 to 1259, and has been repeated by innumerable copies in China and Japan."

- 38, 39. *Plates* (a pair) of white K'anghsi porcelain, having a large-sized character in center, believed to be Thibetan, surrounded on the sides by three concentric lines of smaller characters of similar type; on outside are three similar lines of characters in deep blue under transparent glaze. Mark, as above. Diameter, $5\frac{1}{2}$ inches.
- 40, 41. *Bowls* (a pair) of thin white K'anghsi porcelain. Ornamentation on outside consists of a delicately-drawn band of waves on lower portion where bowl springs from foot, with the *pa-kua* or eight diagrams (see No. 36) above. Inside, within double circle, at bottom, the *yin* and *yang*, all in deep blue under transparent glaze. Mark, as above. Height, $2\frac{3}{4}$ inches; diameter, $4\frac{3}{4}$ inches.

The circle represents the ultimate principle of "being," which is divided by a curving line into two equal portions, the positive and negative essences, *yang* and *yin*, respectively. *Yang*, the more lightly-colored portion, corresponds to light, heaven, masculinity, etc.; *yin*, the more darkly colored, to darkness, earth, femininity, etc. To the introduction of these two essences are due all the phenomena of nature.

- 42, 43. *Bowls* (a pair), small, everted, of white K'anghsi porcelain, plain inside. Decorated on outside with iris, grasses, longevity fungus (*ling chih*, a species of (?) polyporus), tea-roses, and other flowers delicately painted in enamel colors upon a brick-red or vermilion ground. Mark, *K'ang-hsi-yü-chih*, "Made by special order of Emperor K'anghsi." Height, $2\frac{1}{4}$ inches; diameter, $4\frac{1}{4}$ inches.
- 44, 45. *Plates* (a pair) of white K'anghsi porcelain, having a "sitting" imperial five-clawed dragon on center, and similar flying dragons (see No. 4) amid clouds around the shelving side. Engraved in the paste under a thick deep-blue glaze (*bleu de roi*) which covers the entire plate inside and out, except the foot, on which appears within a double circle *Ta-ch'ing K'ang-hsi-nien-chih*, "Made during the K'anghsi period of the Great Pure (the present) dynasty." Diameter, $9\frac{1}{8}$ inches.
46. *Bowl*, large, everted, of pure white K'anghsi porcelain, plain inside. On outside is a branch of peach tree bearing fruit and leaves, the latter in all stages from the light green of the newly burst leaf to the brown of the withered and worm-eaten, admirably painted. On the branch is seated a large bird, termed by the Chinese a paroquet, but having a red beak, brown breast, green plumage around neck and below it, with brown on back, and black and gray wings and tail. A fine specimen. Mark, as above. Height, $3\frac{1}{2}$ inches; diameter, $8\frac{1}{2}$ inches. (See Plate 1.)
- 47, 48. *Wine-cups* (a pair), small, with straight lips, of white K'anghsi porcelain, covered outside with a monochrome dull glaze of violet magenta; plain inside, except at bottom, where are two plums and some beans delicately painted. Mark, as above. Height, $1\frac{1}{2}$ inches; diameter, $3\frac{1}{4}$ inches.
- 49-52. *Bowls* (4), everted, of white K'anghsi porcelain, having imperial five-clawed flying dragons (see No. 4) engraved in paste, over which are sprays of roses and plum-blossoms, buds and leaves of various shades of green, open flowers and butterflies alternately yellow and aubergine purple-brown under a transparent glaze. Mark, as above. Height, $2\frac{3}{4}$ inches; diameter, $5\frac{1}{8}$ inches.



VASES OF K'ANGHSI PORCELAIN (No. 53) AND CHIENLUNG PORCELAIN (No. 236).

FOR EXPLANATION OF PLATE SEE PAGES 379, 398.

53. *Vase*, of square body, contracting to form short, circular, everted neck, on which above each side of the body is the character for "longevity," *shou*, in four out of the hundred forms it may take in the "seal" style of writing. The four sides of the body bear two paintings in the distinctive colors of *la famille verte*, one of the famous club of the seven worthies of the bamboo grove amusing themselves with music, chess, and wine; the other a historical scene representing an ancient general on his way to attack the Man-tz'u, or Southern Chinese, giving audience during a halt upon the banks of the Yangtse. Between the paintings are lengthy disquisitions suggested by the subjects of the drawings. As these are dated "the 29th day of the 9th moon of the year of the cyclic characters *Kwei mo*," that is, 1703, it is justifiable to conclude that is the date of the vase, that being the only year to which these characters would apply during K'anghsi's reign to which the coloring shows it to belong. Mark, a leaf. Height, 18 $\frac{3}{8}$ inches. (See Plate 2.)

The club of the seven worthies of the bamboo grove was an association of convivial men of letters, formed in the latter half of the third century, who were accustomed to meet for learned discussions and jovial relaxation in a grove of bamboos. The seven worthies were Hsiang Tz'u-Ch'i; Chi Shu-yeh, a celebrated functionary and man of letters, but no less renowned as a lover of the wine-cup and as a musician. He was also an ardent devotee of alchemy. Incurring the displeasure of Ss'u-ma Chao, minister of the last sovereign of the house of Wei, he was executed as a propagator of magic arts and heretical doctrines, when he showed his contempt of death by tuning his guitar on the way to execution; Lin Po-lun, who was wholly devoted to joviality and wished he could be accompanied by a gravedigger to at once inter him should he fall dead over his cups; Shan Chü-yuan, a statesman, under Wu Ti of the T'ang dynasty, celebrated for the patronage he extended to rising talent; Wang Chün-chung, a minister of Hwei Ti of the house of Chin, at once infamous for his avarice and for having intrusted the discharge of his duties to base underlings that he might abandon himself to a life of extravagance and pleasure; Yüan Chung-jung, famous as a lover of music and wine, and as a philosopher studying content and moderation in preference to the ways of ambition; and Yüan Tz'u-tung, uncle of the last, a public functionary, but preferring the quietism preached by the philosophers Lao-tze and Chuang-tze, whose follower he professed himself to be, to the toils of public life.¹

- 54, 55. *Plates* (a pair) of white K'anghsi porcelain, decorated inside with a painting in natural colors of the great Taoist sage and philosopher Lao-tze, with lofty head, seated under a tree; his attendant is preparing writing materials for his use. Round the brim are the eight Buddhist emblems joined by conventional foliage of natural color, but of paler tones than the central design. Mark, as on No. 44. Diameter, 6 $\frac{1}{8}$ inches.

Lao-tze was the founder of the Taoist system of philosophy. He is said to have been surnamed Li and named Êrh, but his history is almost altogether legendary. His biography, as given by the great historian Ss'u-ma Chien, who wrote the first comprehensive survey of the history of China from the legendary period of Huangti down to B. C. 104, contains, however, some particulars which may be considered authentic. According to this account he was the keeper of the records at Lo, the capital of the Chou dynasty, about the close of the sixth century B. C., and professed a doctrine of abstraction from worldly

¹Mayers, Chinese Reader's Manual, Nos. 246, 411, 587, 799, 963, 968.

cares based upon speculations regarding *Tao*, Reason, and *Tê*, Virtue. This excited the curiosity of Confucius, who is said to have visited him and to have retired disconcerted at his bold flights of imagination. The veracity of the statement regarding this meeting is, however, open to doubt. After a long period of service Lao-tze is said to have retired to the West, after confiding to Yin Hsi, the keeper of the frontier pass of Han Ku, a written statement of his philosophy, the *Tao-tê-ching*, or Classic of Reason and Virtue. Later mystics improved upon this account by assigning a period of mythical antiquity and a miraculous conception through the influence of a star to Lao-tze's birth, alleging him to have been the incarnation of the supreme celestial entity. According to the *Lieh-hsien-ch'uan*, an account of the Taoist genii, he became incarnate B. C. 1321, in the State of Ts'u. His mother brought him forth from her left side beneath a plum tree, to which he at once pointed, saying: "I take my surname (namely, *Li*, a plum) from this tree." When born his head was white and his countenance that of an aged man, from which circumstance he derived his name of Lao-tze, the *Old Child*. The remainder of the account resembles that given above, except that he is made to live for centuries, eventually retiring to the West about B. C. 1080. No countenance is given, however, in the writings ascribed to his pen to supernaturalism of any kind, and the legends regarding his life have evidently been largely colored by the accounts given by Buddhistic writers of the life of S'akyamuni. The ideas contained in the *Tao-tê-ching* of Lao-tze, which has been translated into English, French, and German, are thus summed up by Mr. Mayers:¹ "Creation proceeding from a vast, intangible, impersonal first principal, self-existent, self-developing, the mother of all things. The operation of this creative principle fulfilled in the nature of man, the highest development of which again is to be sought for in a return through 'quietism' and 'non-action' to the mother principle. The highest good is accordingly to be enjoyed in a transcendental abstraction from worldly cares, or freedom from mental perturbation. In a doctrine such as this it is not difficult to trace at least a superficial likeness to the theories of Brahminism, and whether originally derived from Hindu thought or not it is probable that the cultivation of Lao-tze's teachings had a potent influence in preparing the way for an influx of the metaphysical speculations of Indian philosophers to satisfy a mental craving not provided for in the simple materialism which Confucius expounded. At least the latitude allowed by the vagueness of Lao-tze's writings both enabled and encouraged his so-called disciples and adherents to graft upon the leading notions of his text an entirely adventitious code of natural and psychical philosophy, which, on the one hand, expanded into a system of religious belief, a simple travesty of Buddhism, and, on the other, became developed into a school of mysticism, founded apparently upon the early secrets of the professions of healing and divination, from whence it rose to occult researches in the art of transmuting metals into gold and insuring longevity or admission into the ranks of the genii. To all these professions and pretensions the title of the religion or teachings of Tao was given, although they were in reality

¹ Chinese Reader's Manual, No. 336.

in no wise countenanced by the doctrines of Lao-tze himself. His professed disciples, Lieh Tze and Chuang Tze in the fourth century, and Huai Nan Tze in the second century B. C., progressively developed the mystic element thus introduced, and a notable impetus accrued to it from the superstitious belief with which the pretensions of the alchemists were received by the Emperor Wu Ti, from whose period onward the reverence paid to the founder of the sect began to assume a divine character." In A. D. 666 he was for the first time ranked among the gods, being canonized by the Emperor as "The Great Supreme, the Emperor of the Dark First Cause," and his title was again enlarged in 1013. The achievement of corporeal immortality having been the chief aim of the sect named after him, the founder, Lao-tze, naturally came to be considered the God of Longevity, and as such he figures in all the paintings symbolical of a prayer for "dignity, happiness, and long life," being usually depicted as an aged man leaning upon a staff, his head being of abnormally lofty proportions.

The *pa-chi-hsiang* or "eight lucky emblems" are of Buddhistic origin and derived from India. Formed in clay or of wood, they are offered on Buddhistic altars, and largely enter into the architectural decoration of the temples. They are found with variations both of shape and of detail. In their ordinary form they are:

- (1) A bell (*chung*), or more usually a wheel (*lun*), *chakra*, the wheel of the law, with fillets.
- (2) A univalve shell (*lo*), the chank shell of the Buddhists, with fillets.
- (3) A state umbrella (*san*), with fillets.
- (4) A canopy (*kai*), with fillets.
- (5) A lotus-flower (*lien-hua*), without fillets; sometimes represented as a *Paeonia moutan*.
- (6) A vase with cover (*kuan*), with fillets.
- (7) Two fishes (*erh yü*), united by fillets. Said by some to be figurative of domestic happiness.
- (8) An angular knot with fillets, termed *ch'ang*, the intestines, an emblem of longevity.

Another style of decoration, also consisting of eight emblems, is that known as the *pa-pao*, or "eight precious things;" they vary considerably in form, and the explanations of their meaning are unreliable and conflicting. The more usual forms, all of which bear fillets, are:

- (1) an oblate spherical object (*chên*), representing a pearl;
- (2) a hollow disk inclosing an open square, possibly a copper *cash* emblematical of riches;
- (3) an open lozenge, placed horizontally;
- (4) a lozenge placed horizontally, with a section of a second lozenge in the upper angle;
- (5) an object resembling in shape a mason's square—the sonorous stone *ching*, emblematic by symphony of "goodness," "happiness;"
- (6) two oblong objects placed side by side, possibly books;
- (7) two rhinoceros horns shaped into quadrangular form;
- (8) a leaf of the *Artemisia*, an emblem of good augury. Other forms found in these emblems are a branch of coral, a silver ingot, a cake of ink; and the shell, lotus-flower, and fishes belonging properly to the "eight lucky emblems."

56, 57. Plates (a pair) of thin pure white K'anghsi porcelain, having a flying *Feng huang* and an imperial five-clawed dragon (see No. 4) amid clouds contained by a floral scroll pattern within bands, all engraved in the paste. Round the rim is a border of bats set close to one another in vermilion red; and in center within a medallion, are the characters *hung-fu-ch'i-t'ien* "great happiness fills the

heaven," in the old seal form engraved in the paste from beneath the foot, but reversed so that they read correctly on the upper side of the plate. Mark, *Ta-ch'ing-k'ang-hsi nien-chih*, "made during the K'anghsi period of the great Pure Dynasty." Diameter, 7 $\frac{5}{8}$ inches.

- 58, 59. *Plates* (a pair) of white K'anghsi porcelain, for use on birthday occasions in the palace. The ornamentation consists in the center of the plate of a large *shou* (longevity) character in blue, containing a pointed peach of the genii in enamel glaze, upon which is represented a stork (*Grus viridirostris* Veillot) in blue (the peach and stork being emblems of immortality, see No. 27). Round this medallion is entwined conventional foliage in enamel colors, branching apart to afford eight spaces, in which are alternately a peach and the character *shou* in gold on blue medallion. Outside, on the rim, light-green bamboo stalks spring from rocks on which grows the red fungus of the immortals (*ling chih*). Mark as in last. Diameter, 8 $\frac{1}{4}$ inches.
60. *Vase*, circular in shape, of white K'anghsi porcelain, belonging to the *famille verte*. On it is represented a garden with a pavilion in the rear. In it the seven worthies of the bamboo grove (see No. 53) are depicted engaged in chess-playing, music, and writing upon the rocks, the main picture being confined by bands of arabesque ornaments interrupted by panels, containing scholars¹ requisites, books, scrolls, etc., and above, around the neck, a rod-fishing scene. Mark as above. Height, 18 $\frac{1}{4}$ inches. (See Plate 3.)
- 61-68. *Panels* (8) of white K'anghsi porcelain, bearing representations of famous scenes from the celebrated historical novel *San kuo-chih*, or Records of the Three Kingdoms. This work, the most popular of its kind in China, details the triangular contest engaged in for the throne between Liu Pei, assisted by Chu-Ko-liang, Chang Fei, and Kuan Yü and Ts'ao Ts'ao, after his defection from Liu Pei, and the Sun family, which resulted in the partition of the Empire among the houses of Han of Szechuen, of Wu and of Wei, founded, respectively, by Liu Hsüan-tê, Sun Chung-mou and Ts'ao Mêng-tê (A. D. 220 to 280).
- 69-76. *Panels* (8) of white K'anghsi porcelain decorated with flowers and butterflies in enamel colors and gold, surrounded by a border of the same upon a pale-green ground picked out with black.

These panels were originally in the form of bricks of about an inch and a quarter thickness. It was customary in the seventeenth and eighteenth centuries for princes to have large couches, 6 to 8 feet in length and having two end pieces, of ebony beautifully carved. The one I have seen had five of these square porcelain panels or bricks let into the back with a circular panel above the central one of the five, and one in either end piece. They were so fixed by means of square projections from the wood-setting which fitted into corresponding holes left for the purpose in the bricks that one surface showed on either side of the setting with a rich and pretty effect, one surface displaying some historical scene, the other a group of flowers. Good specimens are now comparatively rare, and are much sought after by foreigners to saw in half for the manufacture of *cache-pots*.

- 77, 78. *Panels* (2) of white K'anghsi porcelain, of similar origin to the above, but of inferior style of painting.
79. *Brick* (small) of white K'anghsi porcelain, showing the appearance of Nos. 61 to 78 in their original condition, before the surface plates had been sawn away from the central portion into which fitted the wooden projections serving to keep the porcelain ornamentation in its position in the couch.

¹Mayers, Chinese Reader's Manual, No. 134.



VASES OF WHITE K'ANGHSI PORCELAIN (Nos. 81 AND 60).

FOR EXPLANATION OF PLATE SEE PAGES 383, 382.

80. *Vase* of white K'anghsi porcelain; shape, slender *potiche*. The ornamentation in chief seems to depict a young officer leaving his post after a virtuous tenure of office, which has won for him not only promotion from the Emperor but also the love of the people he has ruled over. A young man dressed in pink is represented riding a piebald horse. (In the time of K'anghsi the Manchu officers despised and ridiculed Chinese luxury and ceremony, and with them the sedan chairs they have in later days adopted, with almost all else that is Chinese, from the conquered nation; and rode on horseback with but few attendants.) Over him an attendant is holding an official umbrella, which from its three flowers of different colors would appear to be a *wau-ming-san*, or "umbrella of ten thousand names," an offering made to a virtuous and upright officer on his departure from his post by a grateful people, and so called from the fact that it bears upon it the names of the donors either embroidered or in black velvet *appliqué*. He is preceded by men bearing lanterns and followed by an attendant carrying a scroll wrapped in imperial yellow silk, indicative of a communication from the throne. Round the part where the vase diminishes in size runs a band of floral pattern on a pink ground interrupted by panels containing grotesque representations of dragons, the whole bounded on either side by bands of a geometric pattern in blue—all painted seemingly above the glaze. No mark. Height, 10 $\frac{3}{4}$ inches.

81. *Vase* of pure white K'anghsi porcelain, tall, the body bellying out from the foot and then gradually tapering upward. On one side is a character *shou* (longevity), on the other the character *fu* (happiness) in a diaper pattern in black upon a dark enamel green. In the center of each of these characters is a medallion about 4 inches in diameter, containing mythological representations appropriate to the character in which it is placed. On the former is the Genius of Longevity (as Lao Tze, see No. 54) riding a white stork into the midst of the Immortals. On the latter Tung Wang Kung, the consort of the Queen of the Fairies (see No. 28), is handing a baby the elixir of life, while another of the sages stands by holding the *ju-i*. Where the body of the vase springs from the foot is a band of formal geometric pattern and round the rim is a border of flowers on dark grey ground interrupted by white panels inclosing flowers, the whole supported by a narrow band of geometrical design. A beautiful specimen of K'anghsi ware. Height, 16 $\frac{1}{4}$ inches.

The *ju-i* is a curved baton, generally carved in jade or some other valuable material. It is probably of Buddhistic origin, as it is one of the seven precious things (Sansk. *Sapta Ratna*) and appears in Buddhist pictures in the hands of priests of high rank. It is also regarded as a symbol of the power of the faith. In China it is commonly considered an emblem of good luck, its name signifying "(May all be) as you wish," and is therefore frequently used as a present to friends or at a wedding. It is also a sign of authority, owing to the fact that it is believed to have been used in India as a scepter. (See Plate 3.)

82. *Vase* of pure white K'anghsi porcelain, tall, circular in shape, the outline rising most perpendicularly, but with a slight slope outward, then contracting gracefully to neck, which everts at brim. A child holding in his hand a pink lotus flower (*Nelumbium speciosum*) is being presented to a tall Rishi (? Lao Tze) standing, dressed in embroidered robes of pink, with Tung Wang Kung (see No. 28) dressed in robes of yellow and blue and holding in his hand the peach of the Genii. On neck are sprays of bamboo and the fungus (*ling chih*) of the Immortals. A beautiful specimen of K'anghsi ware. The figures are large, Lao Tze being 8 inches in height, and painted with considerable force and attention to detail. Height, 17 $\frac{1}{4}$ inches. (See Plate 4.)

83. *Vase* of white porcelain, small, with swelling body suddenly contracting to form long, tapering neck, covered with the deep red glaze known as *lang yao* or *sung-de-beuf*, which has retreated from brim, though vase is colored inside. No mark. Height, $4\frac{1}{2}$ inches.
84. *Vase* of white porcelain, pen-shaped, with short, narrow, everted neck. Covered with a deep green glaze, termed by the Chinese *lu-lang-yao* or green *lang* ware. (Regarding the origin of the Chinese designation of the ware represented by this and the preceding specimen, see page 346.) The glaze is coarsely cracked inside and out. This is the only specimen of *green lang-yao* I have ever seen. No mark. Height, $7\frac{3}{8}$ inches.
- 85, 86. *Plates* (a pair) of pure white Yungchêng (1723 to 1735) porcelain. Ornamentation consists of two branches of the peach tree, one bearing pink, the other white blossoms. The branches spring from the foot, and, after spreading over the outside, cross the brim to cover the inside. Five peaches, varying from deep red at the pointed end to green near stem, are delineated on the inside and three on the outside. Above the flowers hover three bats on inside of plate and two on outside, thus forming a Chinese expression *pa-t'ao-wu-fu*, the eight peaches and the five forms of happiness (see No. 27), equivalent to "long life and every kind of happiness." The painting is admirable. Mark *Tu-ch'ing-yung-chêng-nien-chih*, "Made during the period Yung Chêng of the Great Pure dynasty." Diameter, $8\frac{1}{8}$ inches.
87. *Rice bowl* of thin white Yungchêng porcelain with everted brim. Two sprays of roses spread so as to decorate the entire outside with bloom and leaves, the end of the spray with leaves and bud passing over the brim to inside. This and the next three numbers are beautiful specimens. Mark, as in last. Height, $2\frac{1}{4}$ inches; diameter, $4\frac{3}{8}$ inches.
88. *Rice bowl* of thin white Yungchêng porcelain. Two sprays of peach blossom, one bearing pink, the other white bloom, start from foot, spreading so as to decorate the entire outside and the ends of the sprays passing over the brim to the interior. Mark, as above. Height, $2\frac{1}{8}$ inches; diameter, $4\frac{3}{8}$ inches.
89. *Wine cup* of pure white Yungchêng porcelain, having a crooked branch of the dwarf plum bearing white bloom most delicately painted around the side. Mark, as above. Height, $2\frac{1}{8}$ inches; diameter, $3\frac{3}{8}$ inches.
90. *Wine cup* of fine white Yungchêng porcelain, with everted brim. Decoration: Four medallions of about 1 inch diameter, containing each a group of heavenly bamboos with red berries (*T'ien-chu*, *Nandina domestica*), convolvulus, etc., very delicately painted in natural colors. Mark, as above. Height, $2\frac{1}{8}$ inches; diameter, $3\frac{3}{8}$ inches.
- 91, 92. *Saucers* (a pair) of white Yungchêng porcelain. Decoration: *Inside*, in center within a double circle, two imperial five-clawed dragons (see No. 4) with clouds and flaming sun engraved in paste, the clouds and one dragon being colored green, the other dragon aubergine purple on yellow ground; *outside*, round the rim, four flying *fêng huang* (see No. 4), between each two are cumuli clouds, all engraved in paste and colored green upon a yellow ground. On foot also yellow. Mark, as above, in aubergine purple. Diameter, $5\frac{5}{8}$ inches.
93. *Saucer* of pure white Yungchêng porcelain. Plain inside; on outside the bulging rim is decorated with red lotus flowers (*Nelumbium speciosum*), blue cornflowers and conventional foliage on black ground. Mark, as above, in blue. A small but admirable specimen of the black ground porcelain produced by Fangying. (See Preface.) Diameter, $4\frac{1}{2}$ inches.
- 94, 95. *Wine cups* (a pair) of pure white. Yungchêng porcelain, decorated with four medallions of formal floral scroll pattern. Mark, as in last. Height, $1\frac{1}{8}$ inches; diameter, $2\frac{3}{8}$ inches.



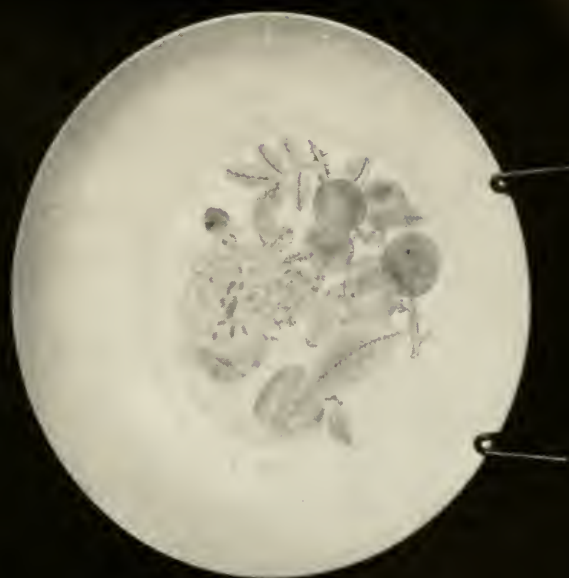
VASE OF K'ANGHSI PORCELAIN (No. 82).

FOR EXPLANATION OF PLATE SEE PAGE 383.



96. *Rice bowl* (small) of pure white Yungchêng porcelain with straight rim, ornamented with five similar medallions of sprays of peach bearing some white, some pink bloom, and two peaches and two bats in each, symbolical of a long and happy life (see No. 27). Mark as above. This and next three numbers are beautiful specimens. Height, $2\frac{1}{2}$ inches; diameter, $3\frac{3}{8}$ inches.
97. 98. *Rice bowls* (a pair, small) of pure white Yungchêng porcelain, decorated with three groups of fruit-bearing branches, one of peach, one of pomegranate, and one of *lung yen* (the "dragon-eye" fruit, *Nephelium longum*). Mark as above. Height, $2\frac{1}{2}$ inches; diameter, $3\frac{3}{8}$ inches.
99. *Rice bowl* (small), fellow to No. 89.
100. *Plate* (?) of pure white Yungchêng porcelain covered with ornamentation no less remarkable for its wealth of detail than for the delicate harmony of its coloring. In the center is a circular elevation of about $1\frac{1}{2}$ inches diameter, which has been cut off and hollowed out; on the depression thus made, which is, however, still somewhat higher than the body of the plate, is painted the character *shou* (longevity) in blue on a yellow ground, which color forms the ground of the entire plate, but is scarcely visible so thickly is it covered with white, blue, and purple lotus flowers and formal foliage in subdued tints. Among these flowers and equidistant from each other are four *shou* characters in blue forming tiny medallions, surrounded by a corolla (which give them the appearance of *hsi-jang-lien* or Indian lotus flowers) in light pink and lake. Four similar ornamentations enliven the rim. Of the underpart the rim is plain yellow, and the bottom of the plate a very delicate blue-green, except in center, where, in space corresponding to the elevation on the upper side already mentioned, the four characters *Yung-chêng-nien-lehü* "Made in Yungchêng period," in the ancient seal style, appear in blue on white ground. Diameter, $5\frac{5}{8}$ inches.
- 101, 102. *Dishes* (a pair) of white Yungchêng porcelain, circular in shape. The decoration inside consists of a pair of *yüan-yang* swimming amid pink lotus flowers and leaves in enamel colors, within a double ring; similar double ring at brim. On outside is similar decoration with border round the brim of small imperial five-clawed dragons amid clouds with sun. Decoration shows it to have been intended for wedding service in palace. Mark as on No. 85. Diameter, 7 inches.
- The *yüan-yang* are the male and female, respectively, of *Anas galericulata*, commonly called by Europeans "Mandarin duck." These beautiful water fowl manifest when mated a singular degree of attachment for each other, and they have hence been elevated into the emblems of connubial affection and fidelity.
- 103, 104. *Bowls* (a pair) of white Yungchêng porcelain with everted brim. Decoration inside consists of, at bottom, a "sitting" imperial five-clawed dragon in vermilion within a double ring, with similar ring at brim. On outside are two flying multi-colored *fêng huang* (see No. 4) separated on either side by an imperial five-clawed dragon, one green, the other red, among flowers and delicate foliations in enamel colors; around the brim is a narrow border of the Eight Buddhistic Emblems (see No. 54) joined by conventional foliate ornaments. Mark as on No. 85. Height, $2\frac{3}{8}$ inches; diameter, 6 inches.
105. *Plate* (large, open) of pure white Yungchêng porcelain beautifully decorated with a bunch of large sprays of rose, pink peach, white peach, bamboos, and longevity fungus (*ling-chih*), which, after spreading around the outside, pass over the brim and cover the interior. Mark as on No. 85. A fine specimen, beautifully painted. Diameter, $19\frac{1}{8}$ inches.

106. *Vase* of pure white Yungchéng porcelain of gourd shape, contracted in the middle (*hu-lu*), decorated with a spray of vine, leaves green, grapes purple and shades of light brown, tendrils blue; on the ground is a gray squirrel eating some of the grapes it has plucked from the vine. Mark as on No. 85. Interesting to compare this with No. 37, a corresponding specimen of K'anghsi ware. Height, $4\frac{7}{8}$ inches.
- 107, 108. *Plates* (a pair) of white Yungchéng porcelain. Decoration inside consists of spreading gourd vines with green leaves, white open flowers, pink buds, and four gourds, contracted at middle, in shaded yellow, all in enamel colors; between the gourds and in center are five bats (the five kinds of happiness), all within a double ring, with similar ring at brim. On outside similar decorations run round the bellying rim. Mark as on No. 85. Diameter, $10\frac{3}{4}$ inches.
109. *Plate* of white Yungchéng porcelain. Decoration inside, five formal flowers of vermilion, with blue corolla and yellow centers, inclosed in a conventional ornamentation of green leaves and blue tendrils within a double ring, with similar ring at brim. On outside a similar decoration, containing eight of the same flowers, covers the rim. Mark as on No. 85. Diameter, $10\frac{3}{4}$ inches.
110. *Vase* of pure white Yungchéng porcelain, bellying gently outward for two-thirds of height, when it contracts suddenly to form slender neck. Decoration consists of a branch of white peach and young bamboos, which spread from foot upward and outward, beautifully painted. A fine specimen, but unfortunately cut at neck. Mark as on No. 85. Height, $7\frac{5}{8}$ inches.
111. *Pencil-washer* of white Yungchéng porcelain, bell-shaped. On it is depicted the mountainous shore of a lake with jutting promontories, on which are cottages, with men fishing, all in claret red under a faintly gray transparent glaze. Mark as on No. 85. Height, $2\frac{7}{8}$ inches.
112. *Tea-cup*, with cover, of thin white Yungchéng porcelain, shaped like an inverted bell. On it is depicted a landscape of rolling hillocks separated by streams spanned by rustic bridges, delicately painted, with fine strokes, in brown, rocks shaded with reddish brown, grass land between hillocks of delicate pale green. Cover similarly decorated. Mark, a dragon in deep blue enamel above glaze. Height, $2\frac{1}{2}$ to $2\frac{3}{4}$ inches; diameter, $4\frac{1}{2}$ inches.
113. *Vase* of pure white Yungchéng porcelain, of globular shape. Covered with pale blue monochrome bearing four uncolored medallions within gilt bands, on each of which is painted a landscape scene representing one of the four seasons, drawn by a master hand. The winter scene is specially worthy of notice, the snow covering of the mountains, roads, and roofs being admirably brought out by throwing a slight haze over the background. Into a large circular hole in the top of the globe is inserted a flower holder of cloisonné (dating from Chienlung's reign, that is, subsequent to 1735), with seven openings for single flowers. No mark. Height, $8\frac{5}{8}$ inches.
- 114, 115. *Plates* (a pair) of pure white Yungchéng porcelain. Decoration consists of sprays of chrysanthemums of various colors—on one they are white, pink, red, and yellow; on the other blue, pink, cream, and vermilion—beautifully shaded, with leaves of several tones of green in enamel colors above glaze. Where the plate rises from the body to the rim it is fluted. Mark as No. 85. Diameter, $6\frac{3}{4}$ inches.
116. *Pencil-washer*, of pure white Yungchéng porcelain, in shape resembling a low circular dish of which the brim curves inward. The decoration consists of two *manj* (see No. 9), which, grasping longevity fungus and holding a branch of same in the mouth, with forked tails terminating in elaborate scroll form,



PLATES OF WHITE YUNGCHÉNG PORCELAIN (NOS. 117 AND 188).

FOR EXPLANATION OF PLATE SEE PAGE 387.

run around the center; confined above and below by a band of formal scroll pattern—delicately painted and shaded in a vitreous lake or carmine color (Chinese *yen-chih*, rouge) above glaze. No mark, but unmistakably made under the direction of T'ang ying (see page 347). Height, $1\frac{3}{4}$ inches; diameter, 5 inches.

117. *Plate* of delicate white Yungchêng porcelain, with everted brim. Decorated inside with a group of three fresh lichees (*Nephelium lichi*), a peach, and a yellow lily most beautifully painted in enamel colors of natural shade above glaze. The outside is entirely colored with a deep rose, which imparts a blush to the white inside. This and the following number are admirable specimens of the celebrated "rose-back plates." No mark. Diameter, $7\frac{3}{4}$ inches. (See Plate 5.)
118. *Plate*, exactly similar to last, but with different decoration. The group here consists of a deep-red Chinese peony (*Paeonia moutan*), a small peach, and a branch of *lung yen* (the "dragon-eye" fruit *Nephelium longum*). Diameter, $7\frac{3}{4}$ inches. (See Plate 5.)
119. *Bonbonnière*, of pure white Yungchêng porcelain, of flattened globular shape, box and cover of equal size. On latter a "sitting" imperial five-clawed dragon (see No. 4), in deep red, well painted and shaded, among deep-blue flossy clouds. Round the box are two similar dragons flying in pursuit of sun. Admirable specimen of the ware; the outlines are crisp and clear, and the colors bright, contrasting pleasantly with the pure white of the ground. Mark *Fui-ss' u-t'ang-chih*, "Made at the order of the Fui-ss' u-t'ang Pavilion." Height, 4 inches; diameter, $6\frac{1}{4}$ inches.

As each artist gives some more or less romantic designation to his studio, so the Emperor and princes give some fanciful name to their palace, or a portion of it, which is not unfrequently found upon porcelain specially made for use in a special hall or pavilion, or for use by the owner of the "hall." In this case *Fui-ss' u-t'ang* was the designation given to a portion of his palace by the Imperial Prince Ho, living during Yungchêng's reign, who enjoyed one of the eight titles of hereditary princedom by blood royal conferred upon as many of the most noted Manchu captains at the time of the conquest of China. These hereditary princes are commonly termed "iron-helmet princes," and the distinction is one very seldom conferred since. During the present reign an exception has been made, as a reward for his distinguished services, in favor of Prince Kung, who for a quarter of a century was head of the Board of Foreign Affairs.

- 120, 121. *Tea-cups* (a pair), with covers, of thin white Yungchêng porcelain, decorated with two imperial five-clawed dragons, pursuing sun amid clouds, all in deep red, the clouds, the dragons, and the scales of the latter being outlined in bright gold; covers bear similar decoration. Mark *Ching-ss' u-t'ang*, an imperial or princely hall mark, as yet unidentified. Height, $3\frac{1}{4}$ inches; diameter, $4\frac{1}{4}$ inches.
- 122, 123. *Plates* (a pair) of white Yungchêng porcelain. Ornamentation consists of six characters in "seal" style among chrysanthemum flowers and leaves surrounding a seventh character inclosed within a wreath. On outside, round the brim, eight characters in "seal" style among chrysanthemums and flowers, all in deep blue under glaze. Mark as on No. 85. Diameter, $10\frac{3}{4}$ inches.
124. *Vase* (small) of white Yungchêng porcelain. From a low, broad foot the outline slopes without curve to about two-thirds of height and then contracts at an

angle of slightly under 90 degrees to form narrow, straight, slender neck. The body is covered with conventional trailing flowers and leaves, confined above and below by a narrow band of geometrical pattern. At junction of neck with body is a smaller band of leaves and flowers, and above another row of flowers between two narrow bands of foliate scroll-work, another band of which runs round the foot, all in deep blue under glaze. Height, $7\frac{1}{2}$ inches. (See Plate 7.)

125. *Vase* (small) of white porcelain, of delicate shape, somewhat resembling a pear, decorated with a group of peonies springing from a mass of rockery, boldly painted in deep blue under a glaze, which has a yellowish tint, owing to the closeness of the crackle (*truité*). A good specimen. No mark. Height, $6\frac{1}{2}$ inches. (See Plate 6.)
126. *Wine-pot* of white Yungchêng porcelain, cubic in shape, with tall, slender, rectangular handle; decorated with chrysanthemums and ornate foliage, with a deep band of formal scroll-work at base, and foliate scrolls round the neck. A small flower pattern runs along the outside of the spout and of handle, all in good blue under glaze. Along the sides of the handle runs a Grecian pattern, and along those of the spout a floral scroll, moulded in relief under glaze. No mark. Height of body, $6\frac{1}{2}$ inches to top of handle.
127. *Wine-cup* of fine, transparent, white Yungchêng porcelain, bearing five medallions, each formed by a *fêng-hwang* (see No. 4), with long curved wings, carefully painted in deep blue under glaze. Mark as on No. 85. Height, $2\frac{1}{2}$ inches; diameter, $3\frac{1}{2}$ inches.
128. *Vase* of pure white Yungchêng porcelain, circular in shape, bellying outward to two-thirds of height, then contracting slightly to form low, open neck at point of contraction. Two handles, one on either side, formed of grotesque elephants' heads holding a ring in trunk in relief under glaze. Decoration consists of a child leading one water buffalo, with two others following more or less willingly, among spreading weeping willows, beautifully painted in deep, bright blue under glaze. An admirable specimen. No mark. Height, $8\frac{1}{2}$ inches; diameter, 7 inches. (See Plate 7.)
129. *Vase* of pure white Yungchêng porcelain. In shape a half globe with tall, slender, everted neck rising from the center. Decoration consists of one of the Taoist genii (? Lao Tze) in long, flowing yellow robe, with white hair and long, crooked stick, accompanied by an attendant standing under a spreading pine close beside dark-green-blue rocks. The pine trunk is delicately shaded in brown, the leaves of deep green, and the figures painted with the delicacy of miniatures. Attached is a metrical inscription to the following effect:

Above a sheer abyss crag o'erhangs crag,
Whose heads aloft in purple distance soar,
Whose look to mind recalls the five Star-gods
Who help'd great Shun to rule in days of yore;
And shady glens betwixt form cool retreats
Where sages meet to con their mystic lore.

It is recorded that the "Five Old Men," the spirits of the Five Planets, appeared at court B. C. 2246, and assisted the Emperor Shun with their counsels till he abdicated in favor of Yü, when they disappeared. Shun then dedicated a temple to the five planets and offered sacrifices in their honor, whereupon "five long stars" appeared in the heavens with other auspicious signs.

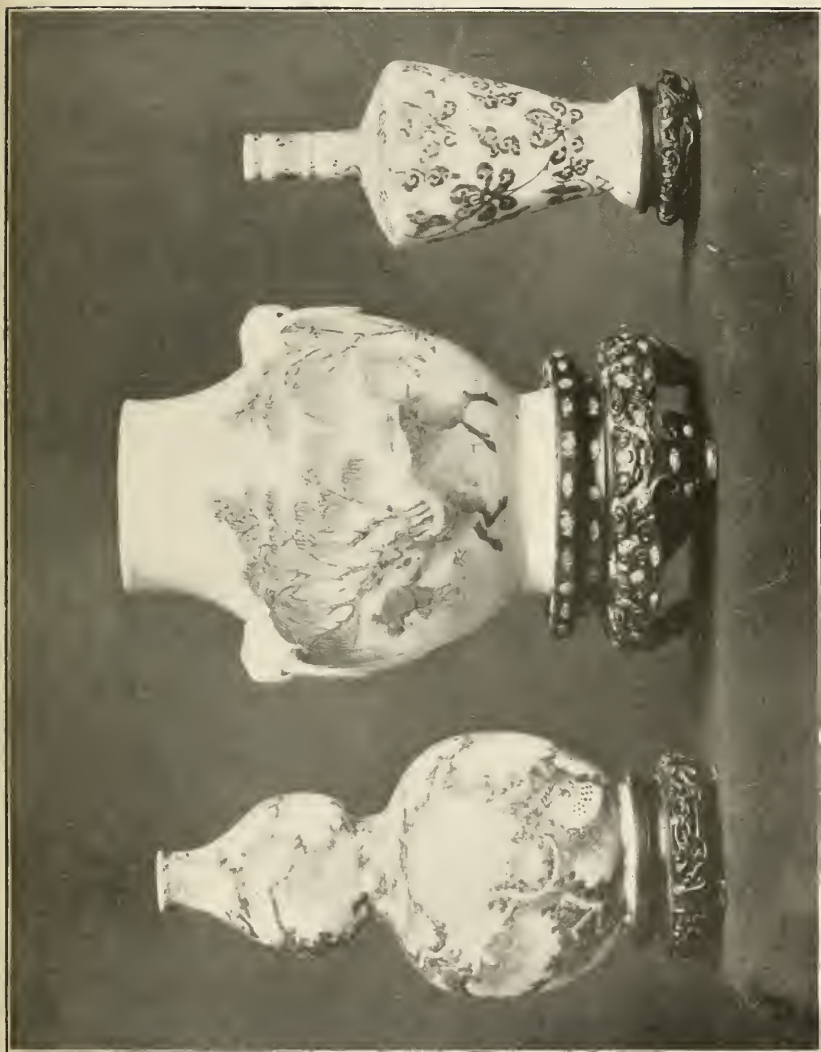
This and the following number are beautiful specimens. The paintings upon them are from the brush of Wang Shih-mei, styled Yen-k'ê, a celebrated artist of the present dynasty.

Height, 7 inches; diameter, $4\frac{1}{2}$ inches. (See Plate 6.)



VASES OF WHITE YUNGCHÉNG PORCELAIN (NOS. 130, 125, AND 129).

FOR EXPLANATION OF PLATE SEE PAGES 389, 388.



VASES OF WHITE YUNGCHENG PORCELAIN (NOS. 133, 128, AND 124).

FOR EXPLANATION OF PLATE SEE PAGES 389, 388, 387.

130. *Vase* of pure white Yungchêng porcelain, a pendant to the above, and bearing a decoration only differing in details. The inscription here reads:

The sage is gone on pleasure bent,
 Answer'd the boy 'neath pinewoods' shade;
 Where? I know not—but in these hills
 Where clouds hang thick o'er some deep glade.

Height, 7 inches; diameter, $4\frac{1}{2}$ inches. (See Plate 6.)

131. *Wine-cup* (small) of pure white Yungchêng porcelain, decorated with three groups, each containing three sprays of bamboo delicately painted in green enamel color above rich glaze. Mark as on No. 85. Height, $1\frac{3}{4}$ inches; diameter, $3\frac{3}{4}$ inches.
132. *Wine-cup* (small) of pure white Yungchêng porcelain, decorated with sprays of pine, bamboo, and plum-blossom, symbolical of a long life (see No. 181) delicately painted in deep blue under a brilliant transparent glaze. Mark as on No. 85. Height, 2 inches; diameter, $3\frac{5}{8}$ inches.
133. *Vase* of pure white Yungchêng porcelain, shaped like a gourd contracted in the middle. Entirely covered with clouds, through which appears an imperial five-clawed dragon, all in deep transparent blue, contrasting well with the pure white ground. No mark. Height, 9 inches. (See Plate 7.)
134. *Pencil-holder*, circular in shape and very broad, of white Ch'ênghua porcelain (1465 to 1487). Decoration, in beautiful shade of blue under transparent glaze, a long poem from the pen of the celebrated poet Li T'ai-po, of the Sung dynasty (A. D. 699 to 762), inculcating the Epicurean philosophy, which may be summed up in Horace's words, *Carpe diem, quam minimum credula postero*. The advice contained in the poem is being put into practice by a merry party round the festive board, whose actions express the words of the Latin author: *Fruamur bonis que sunt; pretioso vino et unguentis nos impleamus, non pretereat nos flos temporis*. No mark. Height, 6 inches; diameter, $6\frac{7}{8}$ inches.
135. *Rice-bowl* of pure white Yungchêng porcelain ornamented with trailing gourd and leaves moulded in relief under a thick celadon glaze. Mark as on No. 85. Height, $2\frac{1}{2}$ inches; diameter, $4\frac{3}{4}$ inches.
136. *Vase* of pure white Yungchêng porcelain with no ornamentation. Hexagonal in shape, bellying outward for one-third of height, then rapidly contracting to form long tapering neck, on which, on either side, is an open ear-shaped handle covered with a uniform celadon glaze. Mark as on No. 85. Height, $10\frac{3}{8}$ inches.
137. *Vase* (small) of white Yungchêng porcelain, circular in shape, with narrow neck and ornamented with groups of lotus flowers moulded on the paste in relief and covered with thick, pale celadon glaze. No mark. Height, $5\frac{1}{8}$ inches.
- 138-145. *Rice-bowls* (8) of thin, transparent white Yungchêng porcelain. Decoration on outside, formal Chinese pinks, with trailing leaves moulded in relief, the bowl springing from a lotus flower moulded in relief above foot; inside, at foot, a lotus flower engraved in the paste. Covered inside and out with a thick, transparent, celadon glaze. Mark as on No. 85. Height, $1\frac{3}{8}$ inches; diameter, $4\frac{1}{2}$ inches.
146. *Vase* of white Yungchêng porcelain, gradually bulging from base till suddenly caught in to form short, narrow, everted neck, and covered with monochrome glaze of dull carmine. Mark as on No. 85. Height, $8\frac{3}{4}$ inches.
147. *Incense-burner* of white Yungchêng porcelain, in shape of low, broad pan, with a small ring handle on either side, covered inside and out with a dappled-black and dark-green glaze—*sonfillé*—to imitate old discolored bronze. Highly valued by Chinese collectors. Height, $2\frac{5}{8}$ inches; diameter, $5\frac{1}{4}$ inches.

- 148, 149. *Plates* (a pair) of very thin, pure white Yungchêng porcelain; small and covered with a delicate imperial yellow brilliant glaze. On foot, which is alone left white, mark as on No. 85, in blue. Diameter, $3\frac{3}{4}$ inches.
150. *Vase* (small) of white Yungchêng porcelain, of bulbous shape, with long narrow neck, covered with monochrome deep lake or carmine thick vitreous glaze, covered with pittings, in the terminology of French writers, *ayant l'apparence chagrinée d'une peau d'orange*. Height, $7\frac{3}{4}$ inches.
- 151, 152. *Rice-bowls* of white Yungchêng porcelain, everted. Plain inside. On outside are imperial five-clawed dragons flying amidst formal foliated scrolls, engraved in paste, the entire outside being covered with a monochrome brilliant glaze of deep green. Mark as on No. 85. Height, $2\frac{3}{4}$ inches; diameter, $5\frac{3}{4}$ inches.
- 153, 154. *Fish-bowls* (a pair) of Yungchêng earthenware covered with a curious glaze, termed by the Chinese *P'ieh-hsü*, "iron rust," and having the appearance of holding minute iron filings in suspension. Mark as on No. 85, engraved on the foot. Height, $2\frac{1}{4}$ inches; diameter, 3 inches.
155. *Vase* of pure white Yungchêng porcelain, of slender shape, curving gently outward to two-thirds of height, when it contracts to form slender neck, terminating in a flat open mouth. Covered externally with a bright, transparent crimson glaze, which has thickened at base of neck and assumed a darker shade. Colored glaze has been very carefully applied, so that interior and brim of mouth remain pure white. No mark. A specimen of *Nien-yao*—that is, of the porcelain made under the direction of Nien Hsi-yao. (See page 342.) Height, 9 inches.
- 156, 157. *Screens* (a pair) of pure white Yungchêng porcelain, oblong in shape, and decorated with landscapes in sepia: (1) A village under shelter of rocks on lofty bank of a river, on opposite bank a valley and water-fall overshadowed by trees; (2) a handsome pavilion on rocky eminence and approached by long, winding river-side road, overlooks the river, on which boats are seen sailing. Fair specimens of the "ideal landscapes" of Chinese artists. No mark. Height, 14 inches; length, $14\frac{1}{4}$ inches.
158. *Rice-bowl* of white Yungchêng porcelain, decorated with lilies, irises, and Chinese pinks of various hues painted in enamel colors of natural tones above glaze upon a deep violet ground. Mark *Yung-chêng uen-chih*, "Made during the Yungchêng period." Height, $2\frac{5}{8}$ inches; diameter, $5\frac{3}{4}$ inches.
- 159, 160. *Rice-bowls*, small (a pair), of pure white Yungchêng porcelain. On a purple-violet ground are sprays of a small blue flower with conventional foliage, which form four panels colored lemon yellow, on which are purple peonies, with green leaves painted in enamel colors of natural tones above glaze. Mark as on last. Height, $3\frac{3}{8}$ inches; diameter, $4\frac{3}{8}$ inches.
161. *Snuff-bottle* of pure white Yungchêng porcelain, of flat circular shape, decorated on either side with a group of cream-yellow chrysanthemums and vermilion-colored *coleus*, painted with great delicacy. Mark *Lo-K'u-l'ang*, "the Hall of Delight in Antiquity," a princely designation as yet unidentified.
162. *Hanging-vase* of skimmed-milk-color white Yungchêng porcelain, of amphora shape, but without arms. A *mang* (see No. 9) boldly molded in relief, with head aloft and light coral red in color, curls round the neck. The vase is covered with a thick, brilliant, transparent glaze, except at base, where runs a deep band, and at brim, where runs a narrower band, of geometrical scroll-work in dull white above glaze. No mark. Height, $4\frac{3}{8}$ inches; diameter, $2\frac{3}{4}$ inches.
163. *Vase* of pure white Yungchêng porcelain. In shape a half-globe with tall, slender, everted neck rising from center. A *mang* (see No. 9) in high relief, beautifully molded, with tail having scroll-like terminations, curls down-



PILGRIM BOTTLE OF WHITE CHIENLUNG PORCELAIN (No. 176).

FOR EXPLANATION OF PLATE SEE PAGE 391.



ward round the neck, grasping a large branch of longevity fungus; the *mang* and fungus are of deep vermilion; the leaves of latter are green, covered with thick, brilliant transparent glaze. No mark. A lovely specimen of T'angying's ware. (See page 347.) Height, 7 inches; diameter, 4½ inches.

164-167. *Rice-bowls* (4) of white Yungchêng porcelain covered with closely-crackled (*truité*) glaze, having a purple tint rubbed into the crackling. Decoration, inside, at bottom, a peach with six leaves, forming a medallion; outside, four of the Buddhistic emblems (see No. 54), each supported on either side by a spray of flowers, to which it is attached by long flowing ribbons. Mark as on No. 85, in black on crackled foot. Height, 2 inches; diameter, 5¼ inches.

168. *Pencil-washer* of earthenware in shape of a longevity peach sliced in half. It is covered inside with thick white-blue glaze studded with deep pittings, as of burst bubbles, a rose and bud at bottom; outside is colored with the natural shades of an unripe peach. The handle is formed of the woody stock, which throws out smaller shoots running over the sides of fruit, upon which are full-blown flowers, unopened buds, leaves, and green fruit moulded in high relief and painted in natural colors. A curious specimen of a ware much esteemed by the Chinese. No mark. Height, 1½ inches.

169. *Cup* of pure white Yungchêng porcelain of circular shape, everted. Decoration consists of, *inside*, waves at bottom, at sides bats, and at brim a border of Grecian pattern, all engraved in paste under transparent glaze; *outside*, between bands of a very delicate diaper pattern of red at brim, and of green with light-red center at foot, is depicted a high officer (possibly the Emperor himself) with two attendants descending the steps of a pavilion built under the shade of wide-spreading trees, and bearing in his arms the *ju-i*, or emblem of power, to meet a military officer, who, having just dismounted from his horse, around which stand subordinate officers and attendants, is advancing to meet the former. The inscription *Ch'u-chiang-ju-huang-chih-pi*, "Cup of him who departed as General and returned as Grand Secretary," shows the cup to have been ordered by the Emperor to confer upon some high officer who had been commander-in-chief in some war, and who had been invested with the high distinction of grand secretary upon his return crowned with victory. It should be added that in China military officers always occupy a relatively lower rank than do civil officers, and that the dignity of grand secretary, of which there are four, is the highest to which any subject, not of princely rank, can attain. Who the officer so honored in this instance was has not been as yet determined. Apart from the intrinsic interest attaching to such a specimen, the cup is remarkable for the miniature-like delicacy and wealth of detail which characterize the painting. Mark *Hsü-hua-t'ung-chih-tsêng*, "Made for Hsü-hua Pavilion (the designation of part of the imperial palace—that is, for the Emperor) to confer upon" some high officer. Height, 2 inches; diameter, 4¼ inches.

170. *Vase* of white Yungchêng porcelain. Circular in shape, circumference rising straight to one-half the height of vase, when it suddenly contracts to form long, narrow neck. Decoration consists of formal flowers, peaches, and foliage in natural colors on light-blue ground, except where three gold circles form as many medallions on the white ground, on which are painted groups of chrysanthemums and red *coleus* in natural colors. No mark. Height, 8 inches; diameter, 4¼ inches.

171. *Pencil-washer* of white Ming porcelain: For details see above, page 371.

172-175. *Plates* (small) of white Ming porcelain: For details see above, page 372.

176. *Pilgrim-bottle* of pure white Chienlung (1736 to 1796) porcelain of wheel shape on an ovate foot, with low circular neck attached by foliated handles. Decoration on front and back consists of a central boss bearing a formal

foliate pattern, and surrounded by a band of Grecian pattern; round the boss as center are eight lambrequin panels, each containing one of the eight Buddhistic emblems (see No. 54), the panels being confined by another band of Grecian pattern. This ornamentation and a band of Grecian pattern round the brim of neck are moulded in relief on the paste, and, together with the plain edge of the foot, are covered with a rich céladon glaze. The neck, arms, remainder of foot, and flat surface of disk of wheel (or vase) are ornamented with lotus flowers and leaves in bright, deep blue under glaze. Beneath foot, mark *Ta-ch'ing-chien-lung-nien-chih*, "Made in the Chienlung period of the Great Pure Dynasty." A very beautiful specimen. Height, 18 $\frac{3}{8}$ inches; diameter of disk, 9 $\frac{3}{8}$ and 14 $\frac{1}{8}$ inches. (See Plate 8.)

177. *Vase*, small, of elongated drum shape, of pure white Chienlung porcelain, with ornamentation in deep blue beneath transparent glaze, consisting of formal interlacing scroll-work forming lotus-shaped panels containing the fungus of longevity (*ling-chih*), surmounted by *svastika*; around the rim another band of delicate foliated scroll-work. Mark as in last. Height, 3 $\frac{3}{8}$ inches.

The *svastika* is a mystic diagram of great antiquity. It is mentioned in the Rāmāyana and found in the well temples of India, as well as among all the Buddhistic people of Asia, and, as the emblem of Thor, among Teutonic races. In China it is the symbol of the Buddha's heart, *i. e.*, of the esoteric doctrines of Buddhism, and is the special mark of all deities worshipped by the Lotus school.

178. *Vase* of pure white Chienlung porcelain, of flattened bulbous shape, with long tapering neck, covered with bats and clouds in blue, delicately shaded under glaze, confined above by narrow band and below by a double broader band, partly round the foot and partly on body where it begins to bulge, of conventional scroll-work. A handle on either side of neck, formed by a *wang* (see No. 9), finely molded in relief, clambering upward from body of vase. Mark as in last. Height, 7 $\frac{5}{8}$ inches.

- 179-180. *Vases* (2) of pure white Chienlung porcelain. The shape resembles that of a pear, swelling gently as it rises until it suddenly contracts to terminate in a short, narrow, everted neck. At neck a light formal pattern, below which is a collar of scroll-work in panel form. Upon the body are sprays of peony (*Paeonia moutan*), plum blossom, and chrysanthemum above, and below branches, each bearing fine fruits, of pomegranate, peaches, and liches; confined at foot by a deep band of upright leaves—all in deep blue, shaded, under a thin transparent glaze. Mark as in last. Height, 12 $\frac{1}{2}$ inches.

- 181-182. *Rice-bowls* (2) of white Chienlung porcelain, ornamented with designs well painted in deep blue under a transparent glaze; *inside*, at bottom, a medalion of conventional ornate scroll-work; *outside*, three clusters, one of bamboo, one of plum-blossom, and one of pine. Mark as in last. Height, 2 $\frac{3}{8}$ inches; diameter, 5 $\frac{1}{4}$ inches.

P'ênglāi-shan (Mount Horai of the Japanese) was one of the three Isles of the Genii, supposed to lie off the eastern coast of China, in which flowed the fountain of life in a perpetual stream, giving sempiternal vigor to the happy denizens of this paradise who drank its waters. The pine, the bamboo, the plum, the peach, and the fungus of longevity grew forever on its shores; the long-haired tortoise disported in its rocky inlets, and the white crane built her nest in the limbs of its everlasting pines. All these have thus come to be emblematical of long life. The first three, however, are almost always found in combination under the title of *sung-chu-mei* (pine, bamboo, and plum); the remainder either separately and alone or as adjuncts to the appropriate genii.



PLATES OF CHIENLUNG PORCELAIN (Nos. 191 AND 192) AND PENCIL HOLDER (No. 221).

FOR EXPLANATION OF PLATE SEE PAGES 393, 397.

- 183, 184. *Vases* (2) of white Chienlung porcelain of *poliche* shape, but with everted neck, requiring no cover; bearing ornamentation of bats, emblematical of happiness, and lotus flowers with formal foliage interlacing of various shades of blue under transparent glaze; at neck a band of formal design and at foot a deeper band of same. On either side a sort of handle molded in relief, of a tiger's head holding a ring in the mouth. Mark same as last. Height, 8½ inches.
185. *Vase*, small and slender, of pure white Chienlung porcelain, of double thickness at neck, the outer layer of paste terminating below in an everted scalloped-edge ruffle, curving outward and downward. Ornamentation consists of roses and chrysanthemums painted in deep blue under thick, transparent glaze, leaving three medallions of pure milk white, in which, as open-work, chrysanthemums and bamboos, roses, and plum blossoms are respectively molded with great delicacy in relief under thick white glaze. Round the projecting edge at neck runs a foliated scroll engraved in relief under a white glaze. A very beautiful specimen. Being intended to hold flowers, the open-work of the medallions has required the presence of an interior vase, separate in the body but uniting at the neck, to hold water. No mark. Height, 5 inches. (See Plate 13.)
- 186, 187. *Rice-bowls* (2) of white Chienlung porcelain. Ornamentation: *inside*, two circles inclosing a "sitting" imperial five-clawed dragon (see No. 4) amid clouds; *outside*, two flying dragons of the same character amid clouds; all in very deep, beautiful blue under a transparent glaze. Mark *Ta-ch'ing-chienlung-nien-chih*, in seal character in blue. Height, 2½ inches; diameter, 5¾ inches.
188. *Pilgrim-bottle* of white Chienlung porcelain of same shape as No. 176, but of smaller size, and bearing precisely same decoration, which is, however, in deep blue, shaded, under a transparent glaze. Mark same as in last. Height, 13½ inches; diameter, 5¾ and 10 inches.
- 189, 190. *Vases* (a pair) of white Chienlung porcelain bellying outward above foot, then gradually contracting to form slender neck, terminating in a small globe. The ornamentation of the body consists of sprays of chrysanthemums, peach, plum blossom, pomegranate, peonies, and lichees, confined below by a band of formal panel scroll-work, surmounting a band of clouds, and above by two bands of Grecian pattern inclosing between them one of formal panel scroll-work, surmounted by a second band of foliate scroll, the decoration being in deep blue under a transparent glaze. Mark same as on No. 187. Height, 11 inches.
- 191, 192. *Plates* (a pair) of white Chienlung porcelain. Unique specimens, displaying great artistic skill as well as wealth and beauty of ornament. At rim is a band having a foliate pattern incised in the paste, of conventional flowers and foliage in enamel colors on a magenta ground. Separated from this by a narrow bar of gold is a second band of open-work circular chain pattern of alternately blue and gold links on a ground of pale green, bearing a delicate ornamentation in black. Another thin bar of gold divides this band from the body of the plate, which is of lemon yellow, having a foliated pattern engraved in the paste. On the lemon-colored ground are seen the five poisonous reptiles, the flying centipede, the snake, the scorpion, the lizard, and the toad, with peony flowers and antidotes against the venom of these reptiles, namely, patch-work bags containing sprays of the *gü* plant (? dog-wood) and the *p'u* or typha rush, all in enamel colors of natural tint. On *outside*; on either side of perforated chain, which is painted as on *inside*, is a band of leaf pattern in shades of green on a deep orange ground picked out with a foliate pattern in gold. On foot is a simple ring studded with gems

of green enamel in high relief on deep orange ground. Mark in vermilion same as on Nos. 186, 187. Diameter, $8\frac{1}{2}$ inches. (See Plate 9.)

At the *Tuan yang* festival, on the 5th day of the 5th moon of each year, special offerings are made to these insects, and rough paintings of similar design to these platos are then hung over the door of each house.

193. *Vase* of white Chienlung porcelain, slender in shape, sloping gently outward to about two-thirds of height, then gently contracting to form neck, which curves outward at brim. Upon a ground of delicate pale green throughout is painted the decoration, which consists of conventional flowers and foliage of varied colors outlined in gold. This main decoration is confined at foot by a deep border of formal foliated scroll pattern in brick red on a yellow ground, and at base of neck by a narrow border of same, from which springs a crown of banana leaves of light green, veined with gold and outlined with blue; above this is a band of conventional flowers and foliage confined by a foliate scroll outlined with blue and gold on a yellow ground. Mark in gold same as on Nos. 186, 187. Height, $13\frac{3}{4}$ inches.
194. *Vase* of white Chienlung porcelain. Circular in shape, curving gently outward till at four-fifths of its height it contracts to form a short neck curving outward at brim. On a ground of pea green covered with a foliated pattern engraved in the paste branches of yulan (*magnolia conspicua*), red peach blossom, peonies with full-blown flowers of red and of yellow, with vermilion buds, spring from a cluster of rocks on which stands the sacred *fêngnuang* (see No. 4), all beautifully painted and shaded in natural colors under brilliant glaze, the greens being enamels. Inside of vessel, gold. Mark as in Nos. 186, 187. Height, $19\frac{1}{4}$ inches. (See Plate 10.)
195. *Vase*, tall, circular in shape. On a pea-green ground covered with a small foliate pattern incised in the paste is an old man, holding a long crooked stick and dressed in a long vermilion cloak, with a tall conical cap upon his head, to whom a boy dressed in pink is presenting on bended knee a bat, while four other bats hover in the air, well painted under a brilliant glaze. No mark. Height, $14\frac{5}{8}$ inches. (See Plate 10.)

A common motive with Chinese artists is the presentation to Lao Tze (see No. 54), the great philosopher and founder of the Taoist sect, of an immortality peach by Tung Wang Kung, the consort of the legendary Queen of the Fairies, Hsi Wang Mu, or by one of his attendants, on the Sage's arrival at her mountain palace in the K'unlun range (see No. 28). The same subject is here depicted, a bat replacing the peach. Since the pronunciation of the character for "bat" is the same as of that for "happiness," the five bats symbolize the "five blessings or happinesses." Lao Tze is receiving the first, "longevity;" the remaining four—riches, peacefulness and serenity, love of virtue, and an end crowning the life—hover over his head.

- 196-201. *Wine cups* (6) of white Chienlung porcelain, colored, *inside*, pale green; *outside*, deep blue (*bleu de roi*), on which spread sprays of peony, yulan (*magnolia conspicua*), and grasses delicately painted in gold, and confined at brim and where cup springs from the foot by a band of Grecian pattern, also in gold. Good specimens, well preserved. Mark as on Nos. 186, 187. Height, $1\frac{1}{2}$; diameter, $2\frac{3}{4}$ inches.
- 202, 203. *Vases* (a pair) of pure white Chienlung porcelain, of shape termed by Chinese *hai-t'ang*, (*Cydonia japonica* and *Pyrus spectabilis* or *baccifera*), slender, gently bulging to two-thirds height, then contracting slightly to neck, everted at mouth, entirely covered with deep-blue glaze (*bleu de roi*); divided by flutings into four sections throughout, each section or scallop decorated with



VASES OF CHIENLUNG PORCELAIN (Nos. 195 AND 194).

FOR EXPLANATION OF PLATE SEE PAGE 394.



VASE OF CHIENLUNG PORCELAIN (No. 202).

FOR EXPLANATION OF PLATE SEE PAGE 394.

ornamental scroll work and peach sprays with conventional medallions formed of longevity fungus, from which spring lotus flowers, over each of which hovers a bat with extended wings (symbol of happiness). Around foot is a deep border formed by a band of flowers supporting a second band of conventional foliate scroll work. Round the neck is a border, partly of geometrical pattern, partly of foliate scroll work; above, in middle panel, a medallion of peach branches with leaves and fruit flanked on sections of side panel, which are formed by a gilt handle similar to conventional scroll work on body, by narrow spray of similar peach. Round the rim is a narrow band of bats with outstretched wings. The ornamentation, which typifies "long life and happiness," is throughout of bright gold. Inside a pale green. On foot of same, color mark as on No. 186. Unique and very beautiful specimens. Height, 18 inches; diameter, $6\frac{5}{8}$ and 8 inches. (See Plate 11.)

204, 205. *Vases* (a pair) of pure white Chienlung porcelain, circular in shape, bulging suddenly above foot to one-half height, then contracting to form long neck, everted at brim. Decoration consists of an imperial five-clawed dragon pursuing sun and five bats among clouds over breaking waves at foot; beautifully molded in relief under white glaze. Round the foot a band of Grecian pattern incised in paste under glaze. Mark as on No. 186. Height, 12 inches; diameter, 8 inches. (See Plate 17.)

206. *Vase* of white porcelain, globular in shape, with straight, somewhat broad neck. Decoration: From a mass of rocks, colored blue, green, and white, and on which grow red and white peonies, springs a spreading tree, with green trunk and leaves, some white, some green. Among the branches stands a stork on one leg, another stork is shown flying from among clouds above, while four more stand below in various positions on and around the rocks, the storks being white, with black legs, tails, and beaks and red crests. The ground color of the vase is brown anubergine, covered throughout with a brilliant transparent glaze. The date is uncertain, but the style of decoration indicates that it may belong to a period considerably anterior to Chienlung's reign; it certainly is not of a later date. Height, $15\frac{1}{2}$ inches.

Represents the home of the stork of immortality on P'eng-lai-shan (see No. 181). (See Plate 12.)

207-210. *Tau cups* (4) of thin white Chienlung porcelain, with wide mouths. Decorated with slight sprays of conventional lotus flowers and leaves, forming four panels, in each of which is a small similar flower with a butterfly on outstretched wings above in deep tones and one in light tones below. Very beautifully painted. Mark as on No. 186. Height, $2\frac{3}{8}$ inches; diameter, $4\frac{1}{2}$ inches.

211, 212. *Cups* (a pair), small, of pure white Chienlung porcelain, with wide mouths. Inside plain. On outside, on thick violet ground, are sprays of iris; Chinese pinks of various colors, red peonies, and yellow peonies spring from the foot of cup. Mark as on No. 186. Height, $1\frac{3}{4}$ inches; diameter, $3\frac{5}{8}$ inches.

213. *Hanging vase*, flat, of pure white Chienlung porcelain. On an imitation wooden stand, colored vermilion, with a scroll pattern (representing the carving usual on such stands) in gold, stands a vase of the shape of a gourd contracted at the middle (*hulu*), conventionalized by giving a scalloped outline to the two globular portions, into which the gourd is shaped by the central contracting band. On the lower and larger portion is a panel outlined in gold, and of lower level than the surrounding body. On the panel is a landscape painting of mounted Tartars, in official dress, hunting; the body is decorated with delicate foliations in gold, studded with conventional star-shaped flowers of various but subdued colors. A narrow band of panel scrolls in brick red, edged with white on a green ground, and a second band of delicate blue and pink flowers on a pale-yellow ground, contract the gourd at the center.

Above, on the smaller swelling, the ground of which corresponds with that of the larger swelling below, is a second gold-edged panel containing a four-line stanza signed by the Emperor Chienlung, himself an ardent sportsman, extolling the pleasures of the chase. The outward sloping neck is decorated with a band of scalloped upright banana leaves on the same ground as covers the lower portion of the vase. Mark as on No. 186. The landscape and figures admirably painted; style of decoration shows great artistic skill. Height, $8\frac{1}{2}$ inches.

214. *Wine pot* and cover of pure white Chienlung porcelain. Of slender, graceful form, entirely covered with plain gold. No mark. Height, $8\frac{3}{4}$ inches.
- 215, 216. *Bowls* (a pair) of white Chienlung porcelain. Everted brims. Covered inside with a straw-colored glaze. Outside the ground is of brick-red, showing in the natural white of the porcelain a decoration of conventional lotus flowers, chrysanthemums, and foliage, shaded with the color of the ground, vermilion. Mark as on No. 186. Height, $2\frac{5}{8}$ inches; diameter, $5\frac{1}{8}$ inches.
217. *Pencil-holder* (small) of enamel, on copper, cylindrical, with four gilt dragon handles. Divided into two sections by three narrow horizontal bands, one at top, one at foot, and the third midway between, of minute convolvulus, peony, iris, and chrysanthemum blooms on white ground. The two sections thus formed have a ground of diaper-pattern in deep olive green; on the upper section in each space between the bands is a panel containing a miniature landscape in crimson; on the lower are two long panels of landscapes with men fishing with rod and line, separated by two smaller panels each containing a European lady holding a flower, delicately painted. Specimen of the work of T'angying (see page 347). Mark as on No. 186. Height, $2\frac{1}{2}$ inches; diameter, $1\frac{3}{4}$ inches.
218. *Vase* of white Chienlung porcelain. Shaped as a slender gourd. Contracted at middle by a band of narrow pointed leaves above, and another below, a central ribbon, moulded in relief; from upper and smaller swelling spring two ear-shaped handles, covered entirely with dull monochrome glaze of deep olive or "tea-dust" (*ch'a-mo*) color. Mark as on No. 186 impressed in foot. Height, 10 inches.
219. *Flower-holder* of white Chienlung porcelain. In shape a much-flattened globe, from which springs a wide everted neck closed at top, with three perforations to hold single flowers, covered with brilliant deep blue (*bleu de roi*) glaze. Mark as on last. Height, $3\frac{3}{4}$ inches.
220. *Vase* (small) of pure white Chienlung porcelain. From a small stand, vermilion color, bearing a geometrical scroll pattern in gold—to imitate a stand of carved wood—springs the vase, gently bulging to two-thirds height, when it contracts to form everted neck. The body is of dull light blue, on which are conventional flowers in various shades of pink and yellow with scroll foliage in shades of green, veined with darker tints of same, confined at foot by a panel band of delicate pink edged with dull green, and, at contraction below neck, by a band of foliated scrolls of pink outlined with deep green, the pink becoming lighter till it merges in a narrow band of vermilion studded with small open circlets of gold. The decoration at base of neck consists of a bulging band of yellow, bearing conventional flowers of various shades of pink and yellow, and green scroll-like foliage. Above on the trumpet-shaped neck is the same dull, light-blue ground as on body, bearing pink and white flowers with delicate green leaves, confined below by a band of upright banana leaves of palest green outlined with white and veined with black, and above by a band around the brim of vermilion, bearing scroll-work in gold. Inside pale sea green. On foot of same, mark as on No. 186. A choice specimen. Height $5\frac{7}{8}$ inches. (See Plate 13.)



VASE OF WHITE PORCELAIN (No. 206).

FOR EXPLANATION OF PLATE SEE PAGE 395.

221. *Pencil-holder* of pure white porcelain, of broad circular shape. Consists of beautifully molded openwork representing a bamboo grove strewn with rocks partially covered with stone crop, on one of which is a "painted" thrush about one-half natural size. The bamboo stalks are of pale green enamel, the fibers at joints shaded in brown, leaves of emerald merging into peacock green; rocks light green, delicately shaded into blue at hollows and under parts; thrush very delicately painted in brown, shaded with darker tint of same, every feather being defined. An exceptionally fine specimen. Mark *li-chai-shan-fang-chên-ts'ang*: "The precious treasure of the house of green bamboo hill." Height, 6 inches; diameter, $5\frac{3}{4}$ inches. (See Plate 9.)
222. *Pencil-holder* of white Chienlung porcelain. Tall, cylindrical in shape. Formed of sections of slight bamboos kept in place by a ribbon at top and another at base, passing through the center of the bamboos and tied in bows. Painted in gray, well shaded in black under rich glaze. No mark. Height, $4\frac{3}{8}$ inches; diameter, $2\frac{3}{8}$ inches.
223. *Hanging-case* of pure white Chienlung porcelain. From well-molded stand of dull vermilion, with rectangular supports representing a carved wood stand, springs the elliptical shaped vase with short, bulging neck. The body of the vase consists of a deep magenta ground, on which are conventional flowers of alternate blue, violet, and yellow, shaded with deeper tones of same colors, and scroll-like foliage of deep green at center, passing into lightest green or white at the edges. In center is a scallop-edged panel, bearing in large old-seal characters a poem composed by the Emperor and bearing his seal. Mark beneath foot as on No. 186. Height, 10 inches; diameter, $2\frac{1}{2}$ and $8\frac{3}{8}$ inches.
- 224, 225. *Jars* (a pair), with covers, of white Chienlung porcelain. Globular in shape. On a bright yellow ground are four groups of growing plants of white lotus tipped with pink, of white plum blossoms with pink centers, of white and pink peonies, and of white and pink lotus flowers and green leaves, the outlines and veining of which are engraved in the paste, confined above and below by bands of panel and foliate scroll patterns combining the same colors as those used upon the flowers—green, white, and pink. Over the mouth is a close-fitting cover ornamented with two butterflies and two sprays of plum blossom on the same deep yellow ground—all covered with a brilliant transparent glaze. No mark. Height, $10\frac{1}{2}$ inches.
226. *Vase* of white Chienlung porcelain, shaped as a gourd contracted at middle (*hulu*). Entirely covered with an elaborate design of trailing gourds (of same shape as vase) with conventional scroll-like leaves and bats outlined in gold and shaded partly in gold and partly in silver upon a dull olive green or "tea dust" (*ch'a-mo*) ground. A very rare specimen. Mark as on No. 186. Height, 8 inches. (See Plate 13.)
227. *Pencil holder* of white Chienlung porcelain, of slender, cylindrical shape. The philosopher Lao Tze, on his way to the palace of the Fairy Queen, Hsi Wang Mu (see No. 28), is represented soaring upon a cloud, arranging his shoe. In the distance is the mountain palace of the fairies, with the Queen's azure-winged attendant birds (*ch'ing niao*), all beautifully moulded in high relief under a brilliant, deep yellow glaze. No mark. Height, 5 inches; diameter, $1\frac{1}{2}$ inches.
- 228-233. *Wine cups* (6) of white porcelain, plain inside. Nos. 228, 230, 231, 233 are studded with small, conventional, star-like flowers, circular in shape, of various colors delicately shaded, on a celadon ground. Nos. 229 and 232 bear the same flowers, but outlined and shaded in gold on a dull black ground. No mark. Height, $1\frac{3}{8}$ inches; diameter $2\frac{5}{8}$ inches.

234. *Plate* of white Chienlung porcelain, entirely covered with a brilliant, pale céladon glaze, above which is depicted in bright gold a clump of bamboos springing from rocks, with a short poem eulogistic of their beauty. Mark as on No. 186. Diameter, $1\frac{1}{2}$ inches.
235. *Vase* of pure white Chienlung porcelain, of flattened, bulbous shape, with straight, slender neck. Outlined by engraving in the paste are flaming sun, colored carmine, and conventional clouds colored white, blue, green, and carmine, and above foot waves of brilliant green, with foam and breaking edges of pure white. The ground outside of the incised decorations is deep imperial yellow, on which are two imperial five-clawed dragons (see No. 4), one descending from the clouds, the other rising from the waves, beautifully drawn and shaded in deep brown, the yellow ground appearing through the shading. At rim of neck is a foliated scroll border engraved in the paste and colored white with blue outline; inside colored yellow. No mark. Height, $11\frac{1}{8}$ inches. (See Plate 14.)
236. *Vase* of pure white Chienlung porcelain of *lancelle* shape. In tumbling waves of brilliant blue (shaded) with light foam crests is a four-clawed dragon of resplendent white beautifully moulded in high relief, covered with a very thick, transparent vitreous glaze. A beautiful and effective ornament. No mark. Height $14\frac{1}{8}$ inches; diameter, $7\frac{3}{8}$ inches. (See Plate 2.)
237. *Snuff-bottle* of pure white Chienlung porcelain, with stopper to match. Circular in shape, very thin and flat. Upon a pale lemon-yellow ground are two round scalloped gourds on trailing stems, bearing five-petal flowers, some white, some pink, and leaves of various shades of green delicately shaded, with a butterfly on either side below with outspread wings, painted in delicate tones and with considerable skill. Mark *Chien-lung-nien-chih*: "Made in reign of Chienlung."
238. *Vase* of white Chienlung porcelain, pear-shaped, with low, narrow everted neck. On a white ground are four imperial five-clawed dragons (see No. 4), well drawn and shaded in carmine amid chrysanthemums and formal lotus (the so-called western lotus) with trailing scroll-like foliage, all in deep blue, confined at foot and at top by a deep band of foliated panel-pattern in blue, with small ornament in magenta in center. Above this band at top and extending to foot of neck is a band of longevity fungus in magenta with blue scroll leaves. Round the neck a circlet of banana leaves pointing upward. Mark as on No. 186. Height, 14 inches. (See Plate 15.)
239. *Snuff-bottle* of pure white Chienlung porcelain, small, of circular shape, somewhat flattened, with a handle formed by a grotesque lion's head holding a ring in its mouth moulded in relief on the convexity of either side, colored vermilion and picked out with gold. On the body are stalks of pink and white peonies, pink rose, white yulan (*magnolia conspiciua*) and red plum blossom springing from rockery, very beautifully painted under a brilliant transparent glaze. Mark as on No. 186. Height, $1\frac{1}{8}$ inches.
- 240, 241. *Bowls* (a pair) of pure white Chienlung porcelain, with everted brim. Decorated inside at bottom with octagonal ornament and, alternately, formal flowers and butterflies rising from the eight sides of the ornament; above and round the sides, four gourd-shaped vases delicately ornamented with geometrical and scroll designs and bats and chrysanthemums, suspended over them being elaborate hexagonal canopies with long streamers dependent from the six angles. Outside are four medallions of pure white, inclosed by gold band and containing a group of table articles, of which the chief is a vase containing a branch of plum or other blossom, with a small delicately ornamented jar covered with canopy and streamers depending from the branch; the remaining articles being dishes of fruit, a water-holder, incense-burner, etc., delicately painted. Between the medallions a small conven-



VASES OF WHITE CHIENLUNG PORCELAIN (Nos. 220, 226, AND 185).

FOR EXPLANATION OF PLATE SEE PAGES 396, 397, 393.



VASE OF WHITE CHIENLUNG PORCELAIN (NO. 235).

FOR EXPLANATION OF PLATE SEE PAGE 398.



VASE OF WHITE CHIENLUNG PORCELAIN (No. 238).

FOR EXPLANATION OF PLATE SEE PAGE 398.

tional lotus flower below, and a larger flower of same above, with scroll-like foliage on a deep magenta ground, which is covered outside the flowers and leaves with delicate foliate ornamentation engraved in the paste. Earliest specimens of the so-called "medallion bowls" which a few years ago brought such high prices in England. Mark as on No. 186. Height, $2\frac{1}{2}$ inches; diameter, $5\frac{1}{2}$ inches.

242. *Dish* of white porcelain, of low, slightly ovate shape, formed by a lotus leaf (*Nelumbium speciosum*) curling up at edges, veining incised on inside and in relief on outside; a flower and seed-pod ascend on outside from beneath leaf to rest on its edge, while a lizard crawls from inside having its body on the leaf-edge and head raised aloft. Covered throughout with fine "peacock" green glaze, uncracked. No mark. Diameter, $8\frac{1}{2}$ and $9\frac{3}{4}$ inches.
243. *Snuff-bottle* of pure white Chienlung porcelain, of flattened ovate shape terminating in long, slender neck. On one side is Yang Kuei-fei, and on the other Hsi Shih clad in rich embroidered robes playing on the guitar, painted with great delicacy above brilliant glaze. No mark.

Yang Kuei-fei, the daughter of an obscure official in the modern Szechuen, was introduced by the designing minister Li Liu-fu into the seraglio of the Emperor Ming Huang, of the T'ang dynasty (died A. D. 762). Becoming enamored of her beauty, the Emperor abandoned the wise counsels of Chang Yüeh, Chang Chin-ling, and other ministers, under whose administration the empire enjoyed great prosperity, and sank, year by year, more deeply in the toils of amorous dalliance. The Princess Yang's three sisters were also introduced into the seraglio and endowed with valuable fiefs. No outlay was spared in gratifying the caprices and covetousness of this family of favorites, and the nation was sacrificed to the licentious enjoyment of the court, till at last the people rose in revolt, the aged monarch was forced to take refuge in western China, and, after undergoing the misery of witnessing the butchery of his favorites, to abdicate in favor of his son.

Hsi Shih, the daughter of humble parents, but the *ne plus ultra* of loveliness in Chinese tradition. A report of her consummate beauty having reached the ears of her sovereign, Kou Chien, Prince of Yüeh, a state occupying the east coast of China below the Yangtse in the fifth century B. C., he had the girl trained in all the accomplishments of her sex and sent her as a present to his victorious rival, the Prince of Wu, in the hope that her charms might prove his ruin. The stratagem was successful and Fu Ch'a, Prince of Wu, abandoning himself to lustful dalliance, was ere long defeated and crushed. It is said of Hsi Shih that finding her beauty was enhanced by an air of melancholy, she was accustomed to knit her brows as though in pain, and this device, adding as it did to her attractiveness, was copied by rival beauties, who vainly sought to equal her charms.¹

244. *Vase*, white Chienlung porcelain, bulging from foot to two-thirds height, then contracting to short everted neck. Ornamented with long trailing stalks of conventional lotus flowers and leaves moulded in relief on paste; confined below by foliate panel ornamentation, also in relief, with shading engraved in the paste, and above, by a band of same, having above it a band of geometrical pattern and round the neck a foliate band, both engraved in the paste and covered by a celadon glaze so faint as to be almost white. No mark. Height, $12\frac{5}{8}$ inches.

¹ Mayers, Chinese Reader's Manual, No. 571.

245. *Vase* of white Chienlung porcelain, pear-shaped like No. 238, but more slender, having nine imperial five-clawed dragons (see No. 4) surrounded by flecks of flame soaring in mid-air and rising from waves which are incised in the paste around foot, all finely moulded in relief, with crisp outline on the paste and covered with a deep peacock-green glaze coarsely crackled. A beautiful specimen of this rare ware. No mark. [M. du Sartel gives a drawing in his work of a similar vase, which he (erroneously) refers to what he terms *la première époque*—that is, the early portion of the Ming dynasty, fifteenth century.] Height, 14 inches. (See Plate 16.)
246. *Pencil-holder* of pure white Chienlung porcelain, of cylindrical shape with much everted mouth and corresponding foot, and bound in middle by a raised band ornamented with flowers and leaves; from either side of this band springs a circlet of veined banana leaves, all incised in the paste under a brilliant transparent glaze. A Chingtê-chên copy of a similar article of the Tingchow ware of the Sung dynasty, an ancient bronze vessel having served as the original model. No mark. Height, $2\frac{5}{8}$ inches; diameter at mouth, $3\frac{3}{4}$ inches.
247. *Bowl* of white Chienlung porcelain with everted brim. Decorated, outside, with grasses, yellow lotus flowers, blue and red pinks, peonies, and leaves of various shades of green well painted on somewhat dull vermilion ground; with flowers on white ground at bottom inside. Mark as on No. 186. Height, $2\frac{5}{8}$ inches; diameter, $5\frac{1}{4}$ inches.
- 248–251. *Rice bowls* of white Chienlung porcelain, with everted brim. On outside, bands at rim and above foot, of foliated scroll work in white shaded with vermilion on a ground of same color, confine a plain white space on which is written in vermilion characters a long poem composed by Emperor Chienlung and bearing his seal and date of “the spring of Ping-yen,” that is, 1746. On inside on plain white ground, at bottom branches of pine, plum blossom (emblems of longevity, see No. 181) and the “Buddha’s hand” citron (*Citrus sarcodactylus*) in vermilion; on side two bands of scroll work similar to those on outside. Mark as on No. 186. Height, $2\frac{1}{4}$ inches, diameter, $4\frac{1}{4}$ inches.
252. *Wine cup* of thin, pure white Chienlung porcelain, with wide, open mouth. Inside plain, covered with brilliant transparent glaze. On outside, between two narrow bands of Grecian pattern at rim and above foot is a very close and delicate ornamentation of lotus flowers and leaves, engraved, as is the Grecian pattern, in the paste, which is unglazed. On this, as ground, appear two imperial five-clawed dragons moulded in relief and beautifully drawn and shaded in vermilion under brilliant glaze. Mark as on No. 186. A very curious and beautiful specimen. Height, 2 inches; diameter, $4\frac{1}{4}$ inches.
253. *Plate* of white Chienlung porcelain, decorated inside with red peony (*Paeonia moutan*), white yulan (*Magnolia conspicua*) and buds on a deep blue ground ornamented with a foliate decoration engraved in the paste. On outside under brim five bats, symbolical of the five kinds of happiness, in vermilion. Mark as on No. 186. Diameter, 8 inches.
- 254, 255. *Plates* of white Chienlung porcelain, similar to above. Decoration on inside consists, however, of sprays of red rose, asters, and pomegranate on a green ground similarly ornamented with foliate decoration engraved in paste. Mark and size the same at last.
256. *Plate* of white Chienlung porcelain. On light whitish carmine ground ornamented with conventional lotus flowers and leaves in deep carmine, on which are five foliated panels containing landscape scenes in enamel colors, in foreground of each of which is a European clad in the dress of the Louis the Fourteenth period, bearing a sword, a branch of coral, a *ju-i* (see No. 81), a crutch, and the model of a European house on a salver. Outside decoration and mark same as on No. 253.



VASE OF WHITE CHIENLUNG PORCELAIN (No. 245).

FOR EXPLANATION OF PLATE SEE PAGE 400.

257. *Plate* of white Chienlung porcelain. On a vermilion ground ornamented with conventional lotus flowers and leaves in gold are five foliated panels containing landscapes painted in enamel colors. Outside decoration and mark same as on No. 253.
258. *Plate* of white Chienlung porcelain. On pale yellow-brown mottled ground resembling agate are five foliated panels containing landscapes in enamel colors, in foreground of each of which is a child carrying a halberd, a lotus flower, a *ju-i*, a Buddhistic sacred relic (*shu-li*) on a salver, and one pursuing a butterfly. Outside decoration and mark same as on No. 253.
259. *Plate* of white Chienlung porcelain. On a light green ground covered with delicate cloud-like ornaments in black are sprays of lotus, roses, peonies (*Paeonia moutan*), plum blossoms, and chrysanthemums in natural colors. Outside decoration and mark as on No. 253.
260. *Bowl* (small) of white Chienlung porcelain. Plain inside. Outside, on a pale, rich, céladon ground are flowers painted in vermilion, with leaves of enamel green. Mark as on No. 186. Height, $1\frac{3}{4}$ inches; diameter, $3\frac{3}{4}$ inches.
261. *Vase* (small) of white Chienlung porcelain, of slender jar shape. Covered with a broad, double band of modified Grecian pattern in relief on basket-work ground engraved in the paste, confined above and below by bands of foliate design in relief with incised shading. Round the neck circle of banana leaves in relief with incised shading, all under transparent glaze having a céladon tinge. Mark as on No. 186. Height, 7 inches.
- 262, 263. *Plates* (a pair) of white Chienlung porcelain, circular with upright edges, small. In center is a gourd and two sprays of flowers tied with flowing ribbons held by a bat with outstretched wings amid clouds, very delicately moulded in relief and covered throughout with a pale céladon glaze. Mark as on No. 186. Height, 1 inch.
264. *Vase* of pure white Chienlung porcelain, curving inward slightly above foot, then bulging gradually to two-thirds height, when it contracts gradually to nearmouth, which is slightly everted. At foot, a narrow band of conventional lotus flowers and leaves. Above, confined by band of foliated design engraved in the paste are four conventional lotus flowers with scroll-like leaves and flying bats so arranged that five bats (*wu fu*, or five kinds of happiness) appear round each flower. At base of neck is a narrow band studded with small dots (gems) in relief. Above, round the neck, a broad band of ornamentation similar to that on body, confined at top by band of foliated scroll work. The ornamentation throughout is moulded, boldly but with great delicacy, in relief upon the paste, and is covered with a brilliant deep céladon glaze approaching white in the highest portions of the relief. Mark as on No. 186, but in shape of a seal and in high relief. A unique and very beautiful specimen. Height, $11\frac{1}{4}$ inches. (See Plate 17.)
265. *Vase* of pure white Chienlung porcelain, of flattened bulbous shape with long slender neck which represents half of total height. Upon the body of the vase is a *man*, the tail of which curls upward round the neck (see No. 9), very boldly moulded in relief with head erect and long beard depending from chin, covered throughout with a brilliant céladon glaze, the *man* being spotted with marks of red and brown mixed, shading off into the glaze, and on the body of the vase are curious cloud-like splotches of deepest olive green shading off at the edges. Mark as on No. 186. Height, $12\frac{3}{8}$ inches.
266. *Vase* of white Chienlung porcelain of slender bulbous shape with neck ending in trumpet-shaped mouth, entirely covered outside with a uniform glaze in color between vermilion and deep carmine. Rim of mouth and inside plain. Mark as on No. 186. Height, $11\frac{3}{8}$ inches.

267. *Pencil-washer* of white Chienlung porcelain, in shape resembling an S scroll with tall perpendicular sides. Inside biscuit unglazed. Outside covered with a uniform deep green (called by Chinese "cucumber green") closely crackled (*truité*). No mark. Height, $1\frac{1}{4}$ inches; length, $3\frac{1}{2}$ inches.
- 268, 269. *Vases* (a pair) of white Chienlung porcelain, a pomegranate fruit in shape—of the kind termed *flambé*. The mixed blue and white colors which cover the mouth and inside, flow down and become specially prominent in the hollows at junction of the sections, the latter being a brilliant purple red, and the conflicting tints gradually merging into one another at the edges of contact; all covered with a brilliant thick vitreous glaze.
270. *Vase* of white Chienlung porcelain shaped as a gourd contracted in the middle. Covered with deep red having a somewhat mottled appearance on lower globular portion, under a brilliant, thick vitreous glaze, the edge of the mouth inside and out being white, though the color appears inside farther down. No mark. Height, $8\frac{5}{8}$ inches.
271. *Vase* of white Chienlung porcelain, of ancient bronze design, in form of two diamond-shaped vases of which one-fourth of the length has been cut off and the sections united; at either end an elephant's head with trunk forms a handle just below neck, which is of same shape as that of the body of vase. Covered with splotches, which have run into one another, of several dull colors, black, bottle green, and deep lake, giving the appearance of mottled agate, under a thick glaze. The porcelain is coarsely crackled like ice. No mark. Height, $5\frac{1}{4}$ inches.
272. *Vase* of white Chienlung porcelain, of small *lancelle* shape, bearing chrysanthemum flowers and leaves engraved in paste, over which under a rich vitreous glaze is a wavy pattern in yellows and browns resembling agate. No mark. Height, $6\frac{1}{2}$ inches.
273. *Vase* of white Chienlung porcelain, bulging from above foot, then contracting concavely to form slender neck much everted at mouth. Decoration consists of bamboos and chrysanthemums outlined and shaded in black on deep blue ground, covered with thin but brilliant glaze. Edge of mouth black, inside plain white. No mark. Height, $11\frac{3}{8}$ inches.
- 274, 275. *Plates* (a pair) of white Chienlung porcelain coarsely crackled. Ornamented with circular splotches arranged in pattern around a large central one, in which white, red, and blue colors appear, giving each splotch the appearance of a crushed purplish red fruit. Covered with a thick vitreous glaze, which has collected between the splotches and thus formed a sort of framework of bottle-green hue. Outside similar splotches are arranged regularly around brim. A curious variety of *flambé* style. No mark. Diameter, $9\frac{3}{8}$ inches.
- The use of spiked metal supports to keep vessels of porcelain in position within the kiln has been generally considered peculiar, in the East, to the Japanese system of manufacture. The marks of a seven-spiked stand on the feet of these plates show, however, that metal supports within the *seggars* have also, at least occasionally, been employed by the Chinese.
276. *Vase* of white Chienlung porcelain, of slender bulbous shape with long tapering neck, of the *flambé* variety. From its appearance one would judge the decoration to consist of a deep red ground on which has been blown (*soufflé*) a blue and white composition, which had formed a multitude of closely packed blue and white circles, of irregular edge owing to their having run in the baking, under a thick, brilliant vitreous glaze. At mouth the color has disappeared, discovering the white porcelain under a crackled glaze. Lower down inside the color reappears. No mark. A very fine specimen. Height, 16 inches.



VASES OF WHITE CHIENLUNG PORCELAIN (Nos. 264 AND 204).

FOR EXPLANATION OF PLATE SEE PAGES 401, 395.

277. *Vase* of pure white Chienlung porcelain, of bulbous shape, long neck ending with a small globe. Inside without color. Outside is entirely covered with a deep *sang-de-boeuf* red, with streaks like fleecy clouds of blue discovering white, the edges of which shade into black or very deep purple where the colors mingle, under a thick vitreous transparent glaze, crackled about mouth. No mark. An exceptionally fine specimen. Height, 13 $\frac{3}{4}$ inches.
278. *Fish bowl* (small) of white Chienlung porcelain, globular, colored *sang-de-boeuf* under a deep vitreous glaze. Rim white; then, on inside, red close to rim, and lower down where glaze has run in baking, streaked—of good color. No mark. Height, 3 inches.
279. *Vase* of white Chienlung porcelain. Globular in shape, upper part of globe being cut at an angle of 45° to long neck which everts at mouth. On either side of neck is a handle formed by an elephant's head with inward curved trunk moulded in relief on the paste. Covered with *flambé* colors, red, blue, and white, which both inside and out merge into one another, each predominating in turn, under a thick vitreous glaze pitted like orange-peel. Mouth rim remains white. No mark. Height, 14 $\frac{1}{8}$ inches.
280. *Vase* of white Chienlung porcelain, in shape of an inverted bulb, with small low neck covered with blue, red, and white *flambé*. Predominating color is red, but mottled with purple tints with blue and white appearing in places, under deep vitreous glaze pitted like orange-peel. No mark. Height, 8 inches.
- 281–284. *Screen panels* of white Chienlung porcelain. Two central panels, each 23 $\frac{3}{4}$ inches high by 9 $\frac{1}{2}$ inches broad, are flanked on either side by a panel of same height and 5 $\frac{1}{4}$ inches broad. On these is depicted, beautifully painted, Lao Tze, with lofty forehead and flowing white beard, in the mountain home of the Immortals, receiving two children riding the stag of longevity, with other children playing around, and genii coming to pay homage to the great sage, some on foot descending the mountains, some approaching on clouds, with Hsi Wang Mu herself preceded by her attendant birds (see No. 28). Around are twelve panels 3 $\frac{1}{2}$ inches wide and in length some 9 $\frac{1}{2}$ inches and some 11 $\frac{3}{8}$ inches, covered with formal lotus flowers and conventional scroll-like foliage, all in natural colors. A very beautiful piece of furniture, the frame being carved black wood.
285. *Fish bowl* of thick white Chienlung porcelain, bulging gently from base to wide open mouth. Among thick fleecy clouds of soufflé blue-black is a very boldly drawn, flying, princely four-clawed dragon with row of large spines running along back, body of slightly yellow tinge, the scales beneath belly, horns, and nose white. No mark. Height, 8 $\frac{1}{2}$ inches; diameter, 10 $\frac{3}{4}$ inches.
286. *Plate* of enamel upon copper base; decorated with a painting of Wang Chih watching two genii engaged in game of chess (see No. 18) under tree in valley between rising hills; confined above and below by band of foliated scroll pattern in black, picked out with gold on a light-blue ground; outside around rim a foliated scroll pattern in blue on white ground. Mark, a *fung huang* (see No. 4). Diameter, 8 $\frac{3}{8}$ inches.
287. *Plate* of enamel upon copper base; decorated with a painting of the famous poet Li T'ai-po, and companion in open country among rocks and trees engaged in the enjoyment of wine, of which, to judge by the size of the blue jar in background, they have a plentiful supply; outside decoration and mark same as on last. Both admirably painted. Diameter, 8 $\frac{3}{8}$ inches.

Li T'ai-po (A. D. 699 to 762) is the most famous among the poets of China, and scarcely less noted for his love of wine. The curiosity of the Emperor Hsüan Tsung of the Sung dynasty having been aroused by the accounts made to him of the poet's genius, Li T'ai-po was

summoned to an interview in the palace, where he was received with exaggerated honors. The Emperor himself handed the dishes, his favorite and haughty concubine was required to rub the ink for his use, and the chief eunuch and privy counsellor, Kao Li-Sze, had to divest him of his boots when overcome by wine. The Emperor's favorite, smarting under the indignity to which she thought herself subjected in his honor, barred the door to his official employment, and Li T'ai-po led "for the remainder of his life a wandering existence, celebrating in continual flights of verse the praises of bacchanalian enjoyment and of the beauties of nature in the various localities he visited." (Mayers.)

288. *Teapot* and cover of earthenware from the Ni-hsing district in Kiangsu province. Of globular shape, much flattened. Round the lower portion are pine and plum trees very delicately moulded in bold crisp relief; above, separated by a band of Grecian pattern incised in the paste, a single row of "old seal" characters in relief, from which it appears that the teapot was made at the special order of the Emperor Chienlung. On the cover is a scroll pattern, in relief, confined on either side by a band of Grecian pattern, and round the knob in the center is another band of same. A very beautiful specimen of this ware. Height, $2\frac{7}{8}$ inches; diameter, $4\frac{1}{2}$ inches.

SPECIAL GROUP OF EGG-SHELL PORCELAIN.

- 289-294. *Wine cups* (6) of pure white Yunglo (1403 to 1424) porcelain of the variety termed *t'o-t'ai*, "bodiless," or "egg-shell," with broad, open mouth. Round the sides is a delicate ornamentation of flowers and leaves faintly engraved in paste under a white enamel. On foot the mark, *Yung-lo-nien-chih*, in seal character—"Made during the Yunglo period"—engraved in the paste. Unique specimens at the present time. (See page 335.) Height, $1\frac{3}{8}$ inches; diameter, $3\frac{3}{8}$ inches.
295. *Bowl* of pure white Yunglo porcelain, called *t'o-t'ai*, or "egg-shell," or, perhaps, *p'an t'o-t'ai*, "semi-bodiless," though a bowl of this size would have little practical utility were it of less substance. Covered with white enamel over imperial five-clawed dragons (see No. 4) among clouds faintly engraved in the paste. Mark same as on last. The ornamentation on this and the six last specimens becomes more distinct when the articles are filled with liquid. Height, $2\frac{3}{8}$ inches; diameter, 8 inches.
- 296-299. *Plates* (4) small, flat, of the very thin white Ch'ênghua (1465 to 1487) porcelain, termed *t'o-t'ai*, or bodiless. Decorated with landscapes representing pavilions with beetling rocks behind on the bank of a lake or river, crossed by row-boats having mat awnings, and a lofty-peaked mountain in the dim haze of distance, painted in brilliant enamel colors above glaze. On brim, outside, are—three on each plate—sprays of roses, pinks, chrysanthemums, iris, lotus, and coleus, also in brilliant enamel glaze. On foot, faintly engraved in paste, mark *Ch'êng-hua nien-chih* "Made during the Ch'ênghua period." Very rare specimens. Diameter, $4\frac{1}{2}$ inches.
- 300-303. *Wine cups* (4), of the very thin, pure white Ch'ênghua porcelain, termed *t'o-t'ai*, "bodiless," or egg-shell. Small, tall, and slender, with everted rim. On each is a miniature group of the Seven Worthies of the Bamboo grove (See No. 53) with an attendant bringing a jar of wine and flowers. The porcelain is so thin that the design, with all the details of color, can be distinctly perceived from the inside. Mark in blue characters under glaze *Tu-ming-ch'êng-hua-nien-chih*, "Made during the Ch'ênghua period of the great Ming dynasty." Admirable specimens of the highly prized wine cups of this period, which even in the sixteenth century brought extraordinary prices. (See page 337.) Height, $1\frac{7}{8}$ inches; diameter, 2 inches.

- 304-313. *Wine cups* (10) of the thin, pure, white K'anghsi (1662 to 1722) porcelain, termed *t'o-t'ai* "bodiless," with wide, open, everted mouth. Each is decorated with a single spray either of roses, red plum blossom, pomegranate, peach, peony (*Paeonia montan*), chrysanthemums, or of *gian yang* (see No. 101) swimming among lotus flowers painted in enamel colors, the branches being outlined in blue under glaze. On each is a short poem extolling the beauty of the flower it accompanies. Mark on foot *Tu-ch'ing-k'ang-hsi-nien-chih*, "Made in the K'anghsi period of the Great Pure dynasty." Delicate specimens. Height, $1\frac{7}{8}$ inches; diameter, $2\frac{1}{2}$ inches.
314. *Water holder*, for use on student's table when preparing ink, of the pure white Yungchéng porcelain, termed *t'o-t'ai*, "bodiless." In the form of a lotus leaf with crinkled edge, of which one-half (that forming the receptacle for water) turns up at edges, forming a small basin, which is half covered by the remainder of the leaf, arching over from the stalk. In the recess of the bent leaf are a pink, a beetle, and a fly, of tiny dimensions, painted with extreme delicacy and care. The top of the stalk and veining of the leaf are incised in the paste, and, owing to the thinness of the latter, appear in relief underneath. A most beautiful specimen. Height, 1 inch; length, $3\frac{1}{4}$ inches.
- 315-318. *Wine cups* (4) of thin, white Yungchéng (1723 to 1735) *t'o-t'ai* or "bodiless" porcelain, of slender shape, with everted brim. Decorated with ideal landscapes exquisitely drawn and shaded in sepia under glaze. Mark, *Tu-ch'ing-yung-chéng-nien-chih*, "Made in the Yungchéng period of the Great Pure dynasty." Height, $1\frac{3}{8}$ inches; diameter, $2\frac{1}{8}$ inches.
- 319,320. *Plates* (a pair) of thin, white Chienlung (1736 to 1795) *t'o-t'ai* or "bodiless" porcelain. Covered over with white enamel, in middle of plate two *ju-i* crossed (see No. 81), with the figure of the two Primordial Essences (see No. 40) in the center, and around the rim the eight Buddhistic emblems (see No. 54), all faintly engraved in the paste. No mark. Exceptionally fine specimens. Diameter, $7\frac{1}{8}$ inches.
- 321,322. *Rice-bowls* (a pair) of white Chienlung *t'o-t'ai* or "bodiless" porcelain. Covered with white enamel over scroll-like sprays of conventional lotus flowers (*hsi-fang-lien-hua* or lotus of the west) and leaves engraved in the paste inside and out, but in such manner that the two patterns do not coincide in their outlines, and that, if bowl be regarded from inside or from outside, the pattern on the side looked at is alone visible. Mark *Tu-ch'ing-chien-lung-nien-chih*, "Made in the Chienlung period of the first Great Pure dynasty," engraved in the paste under foot. Height, $2\frac{3}{8}$ inches; diameter, $5\frac{1}{8}$ inches.

SPECIAL GROUP OF VITREOUS WARE AND OF PORCELAIN MADE, WITH IT AS MODEL, TO SECURE A LIKE TRANSPARENCY OF COLOR WITH INCREASED BRILLIANCY OF GROUND.

323. *Snuff-bottle* (small) of dull, opaque, white vitreous ware, of flat elongated *potiche* shape, decorated with red lotus flowers and green leaves. Mark *Tu-ch'ing-nien-chih*, "Made during the Great Pure dynasty," the distinctive mark of the earlier productions of Ku Yüeh-hsüan. (See page 347.) This ware is so highly esteemed by the Chinese that it sells for higher prices than would similar articles of jade. Height, $2\frac{1}{8}$ inches.
324. *Water-holder* (small) of dull, opaque, white Ku Yüeh-hsüan vitreous ware of cylindrical shape. Decorated with a landscape very beautifully painted in natural colors, representing a young shepherd clad in Chinese dress, but whose features are unmistakably European, tending a ram and two ewes on a grassy sward confined by lofty rocks, among which grow herbs and flowering trees. The painting is characterized by all the delicacy of touch of a miniature. Mark in form of a seal engraved in foot and filled with blue enamel, *Chien-lung-nien-chih*, "Made in the Chienlung (1736 to 1795) period."

This and the next twelve specimens, namely, down to No. 336, inclusive, were made under the supervision of T'wang ying (see page 33). Height, $1\frac{7}{8}$ inches; diameter, $1\frac{3}{4}$ inches.

325. *Pencil-holder* of same ware, of cylindrical shape. Decorated with a group of the Seven Worthies of the Bamboo Grove (see No. 53) conversing together or examining a scroll bearing a landscape with pine trees, on a green sward edged with beetling rocks and flowering trees. An exquisitely drawn picture. Mark as on last. Height, $2\frac{3}{4}$ inches; diameter, $2\frac{3}{4}$ inches. (See Plate 20.)
326. *Wine-cup* (small) of same ware. Around the foot is a band of delicate red scroll-work on a yellow ground, with a very narrow band above of white foliate pattern on black ground. This and a broader foliate pattern at rim of the dull white color of the glass carefully shaded with straw-yellow upon a very pale green ground, confine the body of the cup, on which a yellow scroll-work forms two landscape panels. The intermediate spaces, slightly smaller than the panels themselves, are completely filled with peonies, chrysanthemums, convolvulus, lilies, asters, and many other flowers. A more artistic or delicately beautiful ornamentation than this and that of the following cup it would be difficult to find. Mark as on No. 324. Height, $1\frac{3}{4}$ inches; diameter, $2\frac{1}{8}$ inches. (See Plate 20.)
327. *Wine-cup* (small) of same ware. Around the foot is a band of same pattern as in last with an arabesque design above in carmine on a pink ground. Within this and a similar band around brim are delicate foliate patterns of the dull white color of the glass shaded with light brown on a ground of the same color, which confine the body of the cup. Here on a ground of the natural color of the ware is a fine damask in olive-green supporting four panels confined by yellow scroll-work—two square and two oblong. The former contain valley landscape scenes in winter season, and the latter similar scenes in summer season, very delicately painted in deep pink or carmine. Mark as on No. 324. Height, $1\frac{3}{4}$ inches; diameter, 2 inches. (See Plate 20.)
- 328, 329. *Rice-bowls* (a pair) of thin, pure white Yungchêng (1723 to 1735) porcelain covered with a very brilliant, transparent vitreous glaze to secure the delicate transparency in the coloring remarkable in the Ku Yüeh-hsüan ware (Nos. 323 to 327), and hence termed, as are Nos. 330 to 336, by the Chinese, *fang-ku-yüeh-hsüan*, modeled after that ware. Decorated with branching sprays of plum blossom beautifully drawn and shaded in sepia above the glaze, the artist's idea being explained by a stanza to the following effect:
- The student sees the outline sharp
Of plum-bloom by the moonlight cast
On window blind, and breathes the scent
Of unseen flow'rets wafted past.
- Mark as on No. 324. Height, $2\frac{1}{2}$ inches; diameter, $4\frac{7}{8}$ inches. (See Plate 19.)
330. *Tea-pot* of pure white Chienlung porcelain of globular shape and covered with brilliant vitreous glaze, upon which are very beautifully painted groups of white and of pink lotus flowers, and leaves crinkled into many, but quite natural, shapes and showing the dark upper and light lower sides, with buds and seed-pods. On cover are groups of the same flowers and leaves arranged in three clumps around the knob, which is a flattened globe bearing the character *shou* (longevity) in carmine. On tea-pot is the inscription: "Pure as the virtue of the perfect man," that is, as jade, which from a passage in the "Classic of Ceremonial" is considered the symbol of such virtue, "harmonious as the strength of him who fulfills all his duties to his fellow-men." Mark as on No. 324. Height, $4\frac{1}{4}$ inches. (See Plate 18.)
- 331, 332. *Cups* of same porcelain and bearing precisely the same decoration. No. 330 came from the collection of the Prince of I. Several months later these



TEAPOT AND CUPS OF CHIENLUNG PORCELAIN (Nos. 330 AND 332).

FOR EXPLANATION OF PLATE SEE PAGE 406.



RICE BOWLS OF YUNGCHÉNG PORCELAIN (NOS. 328 AND 329) AND VASE OF CHIENLUNG PORCELAIN (NO. 336).

FOR EXPLANATION OF PLATE SEE PAGES 406, 407.

corresponding cups, which doubtless at one time belonged to the same owner, were purchased from among unclaimed goods in a Peking pawnshop. Curiously, however, the seal attached to the inscription on the cups, though evidently by the same hand as is that on the tea-pot, differs from the seal on the latter. Height, $1\frac{3}{4}$ inches; diameter, $2\frac{1}{2}$ inches. (See Plate 18.)

- 333, 334. *Vases* (a pair) of pure white Chienlung porcelain, of flattened globular shape, with slender neck representing half total height, and everted brim, covered with brilliant vitreous glaze, on which the decoration is painted. Around the foot is a band of light blue ornamented with delicate foliate scroll in violet. Above the band runs another band of panel ornamentation in carmine edged with dull green, which with a band below neck of conventional dragons, alternately green and pink, on a magenta ground, inclose the body of the vase. This, on a deep blue ground, ornamented with conventional clouds of yellow, green, blue, and red, and bats of pink shaded with carmine, and of yellow shaded with orange, bears four medallions with pure white ground of dazzling brilliancy, containing groups of flowers most delicately painted—peonies and bamboos; lilies, longevity fungus, and red-seeded heavenly bamboo (*Nandina domestica*), lilies and poppies, and yellow hibiscus and green and red coleus. At foot of neck is a band of orange, the neck itself being of lemon yellow ornamented with conventional flowers and foliage in many colors, confined below by a band of foliated pattern in blue, shaded with deeper tones of the same color, and above by a similar band, outlined with a dotted border of blue, in carmine and shaded with the latter color, the decoration ending in a narrow border of pale yellow pattern outlined with black. The colors are subdued in tone, producing a very rich and harmonious effect. Mark as on No. 324. Height, $7\frac{1}{4}$ inches. (See Plate 21.)

335. *Bowl* (small), with slightly everted brim, of thin white Chienlung porcelain covered with brilliant vitreous glaze. On a pale lemon yellow ground are large conventional peonies, of which the outer petals are of magenta purple and the inner petals of blue, having a magenta center, with buds of same colors, and leaves of various shades of green. Inside plain. Mark as on No. 324. Height, $2\frac{5}{8}$ inches; diameter, $4\frac{1}{4}$ inches.

336. *Vase* of pure white Chienlung porcelain covered with brilliant transparent vitreous glaze. Of very graceful shape, resembling a much-flattened bulb with long tapering neck which represents three-fifths of total height. Ornamented with beautifully drawn red roses, yellow orchids (*Malaxis* and *Epidendrum*) with leaves of deep green to former and of delicate grass green to latter. In this case at least the delicate transparency so admired on the real vitreous ware has been attained. Appended is the following inscription, sealed with the author's *nom de plume*: that is, his favorite designation: "The four seasons changed to an everlasting spring," "The perfect man of pure and world-wide fame."

As flow'rs imprison'd hold each eye
In loving clasp the sweet moon's rays,
So man, by loving flow'rs, each year
Surely prolongs his length of days.

(See Plate 19.)

* * * * *

337. *Vase* (small) of white Chiach'ing (1796 to 1820) porcelain, in shape of a gourd contracted in the middle. On either side is a medallion formed by the character *shou* (longevity) on the lower swelling, and on the upper is a grotesque winged bat, with two three-clawed dragons curling from top and encircling the lower (*shou* character) medallion. The dragons have foliated flames springing from their sides. The decoration, which is well drawn and shaded in deep blue under glaze, is completed by a band of Grecian pattern round

the foot and by a band of foliated scroll-work round the rim. Mark *Ta-ch'ing-chia-ch'ing-nien-chih*, "Made during the Chiach'ing period of the Great Pure dynasty." Height, 7 inches.

- 338, 339. *Bowls* for growing narcissus, of white Chiach'ing porcelain of ovate shape divided into four scallops. Between a band at rim and another at foot of foliated scroll pattern is the decoration in chief, which, on each curved panel or scallop, consists of a character *shou* (longevity) in seal form surmounted by a bat, the decoration thus signifying "long age and every happiness," and supported on either side by conventional (or western) lotus flowers and leaves. The decoration is throughout in relief in whitish celadon on a ground of dark celadon. Mark as on No. 337. Height, $2\frac{1}{4}$ inches; length, $7\frac{3}{4}$ inches.
340. *Vase* of white Chiach'ing porcelain, of slender bulbous shape with long tapering neck, covered inside and out with deep green glaze (known to the Chinese as "apple-green"), closely crackled. Mark as on No. 337. Height, $12\frac{1}{4}$ inches.
- 341, 342. *Plates* of white Chiach'ing porcelain with scalloped edges. Inside are five bats surrounding a medallion formed of the seal character *shou*—i. e., long life and every happiness—in vermilion, shaded, on a white ground. On outside, round the convex brim are branching sprays of plum blossom and two birds left white on a vermilion ground and shaded with the color of the ground. Mark as on No. 337. Diameter, $5\frac{1}{2}$ inches.
343. *Bowl* (small) of white Chiach'ing porcelain, with everted brim. Inside plain. Outside entirely covered with flowers of many varieties in red and cream yellow on white ground—hence termed by the Chinese "cup of 100 flowers." Mark as on No. 337. Height, $2\frac{1}{4}$ inches; diameter, 4 inches.
344. *Vase* of white Chiach'ing porcelain, of cylindrical shape, with low neck slightly everted and, on either side, below contraction toward neck a handle in shape of an ancient altar, covered entirely with olive green dappled (*souffle*) with deep blue black. Mark as on No. 337. Height, $9\frac{1}{4}$ inches.
345. *Snuff bottle* of enamel upon copper, of flattened globular shape. Body is entirely covered with a representation of a celebrated "picture of the hundred children" playing in a garden with pavilion and trees, etc., painted with great care and detail. On the neck is a band of foliate scroll pattern in deep blue upon a ground of very light shade of same color, and above it a band of delicate yellow-brown grass on a ground of light green. Mark as on No. 337. Height, $2\frac{1}{2}$ inches.
- 346, 347. *Bowls* (large), a pair, of white Taokuang (1821 to 1851) porcelain with wide open mouths. Inside plain. Outside are sprays of bamboos, with crisp, bold outline left white upon a deep brick-red ground. Mark *Ta-ch'ing-taokuang-nien-chih*, "Made in the Taokuang period of the Great Pure dynasty." Height, $2\frac{3}{8}$ inches; diameter, $7\frac{1}{8}$ inches.
348. *Tea-cup* and cover of thin white Taokuang porcelain, with wavy brim. On a ground of waves closely engraved in paste are Han Hsiang-tz'u and an attendant sailing on a tree toward a pavilion far away in the clouds, and on the cover is a woman (? Lao-yü) riding a *feng-huang* (see No. 4) towards a distant pavilion among the clouds. Mark as on last. Height, $3\frac{3}{8}$ inches; diameter, 4 inches.

Han Hsiang-tz'u is one of the Eight Immortals of Taoist fable. He was an ardent votary of transcendental study, to whom Lü Tung-pin, another of the Immortals, appeared and made him his pupil. He is represented riding upon a tree trunk to immortality, in reference to the legend that having been carried into the peach-tree of the genii (see No. 27) he fell from the branches and entered upon a state of immortality.



PENCIL HOLDER AND WINE CUPS OF KU-YÜEH-HSÜAN WARE (Nos. 327, 325, AND 326).

FOR EXPLANATION OF PLATE SEE PAGE 406.



VASES OF WHITE CHIENLUNG PORCELAIN (Nos. 333 and 334).

FOR EXPLANATION OF PLATE SEE PAGE 407.

349. *Pencil holder* of unglazed pure white Taokuang biscuit, of broad cylindrical shape. Decorated with a landscape of good design moulded in high relief, representing an old man riding a mule, followed by an attendant, over a two-arched stone bridge across a mountain torrent towards a monastery built among a grove of trees on a valley slope. Behind are towering hills, with roofs of other monasteries and a pagoda appearing here and there among the peaks. Mark as on No. 346 in relief. Fine specimen. Height, $5\frac{1}{2}$ inches; diameter, $4\frac{1}{2}$ inches.

350-352. *Wine cups* (3) of white Taokuang porcelain. Inside, at bottom, is a pink lotus flower bearing in center a Buddhistic ornament in gold. On outside around the brim is a border of the Eight Buddhistic Emblems (see No. 54) in vermilion, each two being separated by a *shou* or "longevity" character in seal form in pale green. Below are the seven paraphernalia of a *Chakravartti* or universal sovereign (Sanskrit *Sapta Ratna*). Between each pair is, below, a small castle on rocks; above, grotesque animals' heads with dependent bead-fringe—all painted in colors and gold. Mark in Mongolian characters *Baragon Tumet*. Height, $1\frac{3}{4}$ inches; diameter, $2\frac{3}{4}$ inches.

Mark. A daughter of the Emperor Taokuang married the Prince of Western Tumet, a principality of Southern Mongolia, and these cups are probably part of a service made for her as a wedding present at the Imperial potteries.

The *Sapta Ratna* consist of (1) the golden wheel or disc, (2) lovely female consorts, (3) horses, (4) elephants, (5) divine guardians of the treasury, (6) ministers in command of armies, and (7) the wonder-working pearl.

353, 356, 366. *Rice-bowls* (3) of pure white Taokuang porcelain with slightly everted brim. Inside at bottom, within a double ring, are sprays of chrysanthemum, peony, plum blossom, and pine, and around the sides four large sprays of the same plants, the pine, however, giving place to the lotus. Outside, on a ground covered with a foliate design closely engraved in the paste under a lemon-yellow glaze, are four pure white medallions, gold-edged, containing groups of peony, *Magnolia yulan*, plum, chrysanthemum, and lotus, beautifully painted. Between the medallions are longevity fungus and conventional lotus with scroll-like foliage. Mark as on No. 346. Height, $2\frac{3}{8}$, $2\frac{1}{2}$, and $2\frac{5}{8}$ inches; diameter, $5\frac{3}{8}$, $5\frac{1}{4}$, and $5\frac{3}{4}$ inches.

354, 355. *Rice-bowls* (a pair) of pure white Taokuang porcelain with slightly everted brim. Inside is a star-like decoration at bottom with eight foliated points in vermilion, shaded with deeper tones of the same color and outlined with gold, between the points being conventional flowers of deep blue, shaded with darker blue. The outside decoration is same as on last except that the four medallions, instead of containing flowers, are ornamented with landscapes of lake and mountain scenery, representing the four seasons. Mark as on No. 346. Height, $2\frac{1}{2}$ inches; diameter, $5\frac{1}{8}$ inches.

357. *Rice-bowl* of pure white Taokuang porcelain. On a ground closely covered with a foliate pattern engraved in the paste under a lemon-yellow glaze are vases decorated with blue containing sprays of peony, a plate of pomegranates, etc., in enamel colors. Between the flowers are three gold-edged medallions containing, one a water buffalo, another a ram, and a third a ewe in grassy meadows with flowering trees. Mark as on No. 346. Height, $2\frac{1}{2}$ inches; diameter, $5\frac{3}{8}$ inches.

358, 359. *Rice-bowls* (a pair) of pure white Taokuang porcelain with slightly everted brim. Inside at bottom, within a double circle, is the philosopher Lao T'ze (see No. 54), riding on a water buffalo meeting the Queen of the Fairies, Hsi Wang-mu (see No. 28), at whose feet are a number of birds, with clouds and birds around, all in blue, shaded with deeper tones of the same color. Out-

side on a ground closely covered with a foliated pattern engraved in the paste under a deep blue glaze are four medallions, gold-edged, and in spaces between them are cumulus clouds in various colors. On the medallions are four mythological subjects which have eluded efforts at identification, namely, two maidens in a pavilion among trees and rocks; three maidens in a meadow under the shade of trees approaching an altar; a maiden clad in a green robe and holding a rope, seated upon a cloud with seven magpies at her feet; and, lastly, a maiden in a red robe upon a cloud also with seven magpies. Mark as on No. 346. Height, $2\frac{1}{2}$ inches; diameter, $5\frac{1}{8}$ inches.

- 360, 364. *Rice-bowls* (a pair) of pure white Taokuang porcelain. Inside at bottom, within a double circle, is a wicker hand basket containing chrysanthemums, peonies, and other flowers, around which are four groups of longevity fungus, plum blossom, pomegranate, chrysanthemums, and grass in deep blue, shaded with darker tones of same color. Outside on a ground closely covered with foliated pattern engraved in paste under a deep magenta glaze, bearing conventional lotus flowers with scroll-like foliage in enamel colors, are four gold-edged medallions containing sprays of red and of purple peonies alternating with groups of pomegranate flowers and fruit on a pure white ground. Mark as on No. 346. Height, $2\frac{5}{8}$ inches; diameter, $5\frac{3}{8}$ inches.
- 361, 365. *Rice-bowls* (a pair) of pure white Taokuang porcelain. Color and decoration same as on No. 240. Mark as on No. 346. Height, $2\frac{1}{2}$ inches; diameter, $5\frac{3}{8}$ inches.
- 362, 363. *Rice-bowls* (a pair) of pure white Taokuang porcelain, slightly everted at brim. On inside are five bats in vermilion (symbolical of the five happinesses, (see No. 27), irregularly placed at bottom. On the outside are iris, the veining, etc., being in thick color in high relief, also conventional pink lotus, red peony, and flowers resembling the fox-glove and blue corn-flower, with scroll-like foliage, all beautifully drawn in enamel colors of bright tints on thick pale lemon-yellow ground. Mark as on No. 346. Height, $2\frac{1}{2}$ inches; diameter, $5\frac{3}{8}$ inches.
367. *Bowl* (small) of white Taokuang porcelain, with everted brim. Decorated with a spray of white plum and longevity fungus beautifully painted, and with a poem from the pen of the Emperor Taokuang bearing his seal. Mark *Shén-té-t'ang*, a designation applied by that Emperor to a portion of the imperial apartments and inscribed on the porcelain specially ordered by him for use there. Height, $2\frac{1}{4}$ inches; diameter, $4\frac{1}{4}$ inches.
368. *Circular dish* of white Taokuang porcelain, decorated with sprays of peonies in vermilion below glaze and pink above glaze, and with delicately painted butterflies and bees hovering over the flowers, the sprays spreading around the rim and then crossing the brim to cover the interior of the dish. Mark as on last. Height, $1\frac{1}{2}$ inches; diameter, $6\frac{3}{8}$ inches.
- 369, 370. *Rice-bowls* (large, a pair) of white Taokuang porcelain. Inside plain. Outside, on a plain white ground not engraved, is the same decoration as on No. 240. The mark for some reason has been ground away. Height, $2\frac{3}{4}$ inches; diameter, $6\frac{7}{8}$ inches.
371. *Jar* of earthenware. The ornamentation, which is in high relief, consists of two bands of foliate scroll-work, confining an umbrella, a cylindrical flower-pot containing coteus, a gourd-shaped vase, and two rolled-up painting scrolls crossed, alternating with sheaves of ornate foliage, under a black-green glaze. Height, $3\frac{3}{8}$ inches.
- 372-375. *Plates* (4) of pure white Taokuang porcelain covered with brilliant glaze and decorated with beautifully painted sprays of white plum blossom and of pink roses, which, after trailing around the deep rim, cross the brim and cover the inside of the plate. Mark as on No. 346. Diameter, $4\frac{7}{8}$ inches.

MISCELLANEOUS COLLECTION OF SNUFF-BOTTLES.

376. Of white porcelain and flat, circular in shape, formed by two lotus leaves, one of deep red grading into light green at center, the other of deep green grading into pink at center, with butterfly settled upon each. Admirably moulded. No mark.
377. Of white porcelain and ovate in shape, decorated on one side with a Chinese rebus, three shrimps grasping reeds, which reads *Sau-hsia mi-Ch'uan-bu*. If the third character be omitted, the phrase—by the substitution of characters differently written, but having the same pronunciation—means “three generations have gained positions in the first class at the highest literary examinations.” On the opposite side, eighteen crabs, a similar rebus, meaning “at eighteen gained second place at the highest literary examination.” Mark *Tuo-kuang-nien-chih*, “Made in reign of Taokuang.”
378. Of white porcelain, in shape of a young girl, dressed in a jacket of blue damask and trousers of red and gold brocade. She has the contracted feet of the Chinese women. Body hollow, stopper formed by one foot, which is removable from trousers. No mark.
379. Of white porcelain, in shape of a boy, intended to represent T'ung Fang-so (see No. 27), dressed in a robe of red and gold brocade open to skin from neck to waist, green undergarments, and a summer season official hat, which is removable and forms stopper. No mark.
380. Of white Chienlung (1736-1795) porcelain and flat ovate form. The cream-yellow paste is engraved to represent waves, on which a boat containing two of the Eight Immortals (one male and one female, see No. 172) is being rowed among lotus flowers. Moulded in high relief and painted in enamel colors. Fine specimen. Mark *Ta-ch'ing chien-lung-nien-chih*.
381. Of white porcelain and flat ovate shape. Decorated in colors with a rebus on either side—a saddled elephant bearing a jar-shaped houdah, reading in Chinese *Hsiang pei tai p'ing*, which also means “Peace rules in the north,” and a tub full of green growing wheat, reading *i t'ung ta ch'ing*, “the whole Empire (owns) the Great Pure dynasty.” Mark *Chien-an-yu-e hih*, “Made for Chien An-ya,” an unidentified name.
382. Of white Chienlung (1736 to 1795) porcelain and of flat circular shape, decorated with mythological personages painted in colors. Mark as on No. 380.
383. Of white Chienlung porcelain and of small *potiche* shape, decorated with plum trees of the pink and white blossom varieties, perched on which and on ground are one hundred magpies, symbolizing “a hundred, that is, every kind of happiness,” the magpie, from its merry-sounding chatter, being termed “the bird of happiness.” Mark as on No. 380.

The magpie is especially dear to the present occupants of the throne of China from the part it played in the divine origin of their first ancestor. The Chinese chronicle runs as follows: Immediately east of the pumice peaks of the Ch'ang-pai-shan (Long White Mountain) is a high mountain called Bukuli, at the foot of which is the small lake or pool Buhuli. After bathing one day in this pool, the maiden Li Fokolun found on the skirt of her raiment, placed there by a magpie, a fruit which she ate, and which caused her to give birth to a boy of an appearance different from ordinary people, whence she called him *You heaven-born to restore order to the disturbed nations*. His surname she called Aisin-Giuro, his name Bukuli-yung-shun. She disappeared, and he, embarking in a small boat, floated with the river stream. In the neighborhood of a place where peoples of three surnames were at war, he disembarked, and was breaking off willow branches, when one of the warriors, coming to draw water, saw him.

Amazed at his strange appearance, the warrior hastily retired to inform the people of the remarkable man he had seen. The curious people went to the bank and asked his name and surname, to whom he replied: *I am the son of the heavenly maiden Fokolun, ordained by heaven to restore peace among you, and thereupon they nominated him king, and he reigned there in Odoli City, in the desert of Omohi, east of Ch'ang-pai-shan.*" Another version of the legend states that there were three heavenly maidens Angela, Changhela, and Fokolun. The first two returned to heaven, while Fokolun remained on earth to nurse the miraculous babe till he grew up. Then she told him to wait till a man came to fish. The fisherman came and adopted the boy, and Fokolun ascended to heaven. Péro Amyot, from whom this account is taken, identifies Fokolun with a sixteen-armed goddess whom he calls Pussa, or the Chinese Cybele, but described at the present day as a Boddhisatwa, a celestial candidate for Buddhahood. The story continues that Aisin-Gioro, in spite of his heavenly birth, was put to death by his people, and only his youngest son, Fancha, escaped by the aid of a magpie, which alighted on his head as he ran and made his pursuers think him the stump of a tree. Fancha fled from Odoli across the Ch'ang-pai-shan to Hotuala and there, some two centuries before the birth of Nurhachu, the first Manchu chieftain who took up arms against the Chinese, he laid the foundations of the future dynasty of China. (James, *The Long White Mountain*, p. 31.)

384. Of white porcelain and bulging cylindrical shape, bearing an Imperial five-clawed dragon, well drawn in blue under glaze twisting around the bottle. No mark. Height, $3\frac{1}{4}$ inches.
385. Of white porcelain, cylindrical in shape, the lower portion divided into two fluted sections by three double bands. Decorations, branches of pine, bamboo, and plum-blossom, symbolical of long life (see No. 181), in deep blue under glaze. No mark. Height, 3 inches.
386. Of rock crystal, flat and circular in shape, the two faces of a Carolus dollar being carved in relief on the sides. No mark.
387. Of agate, in shape, a flat oblong with beveled corners, showing an admirable representation of a horse feeding, naturally formed in the stone, in brown on a dull opaque white ground. No mark.
388. Of pure white porcelain and of much flattened globe shape, decorated with a rebus on either side admirably painted in deep blue under glaze: (1) Three crabs holding reeds, reading *san p'ang hsieh ch'uan lu*, and also meaning "three generations gained the first class at the metropolitan examinations;" (2) two pigeons perched in a willow tree, reading *erh pa (k'uo) t'eng k'ê*, and also meaning "at eighteen to be successful in the examinations." Mark *Yün-shih-ya-chih*, "made for Yün Shih-ya"—an unidentified name.
389. Of white porcelain, tall and cylindrical in shape; decorated with children playing, of the natural color of the porcelain on a ground covered with thick black glaze. No mark.
390. Of brown agate and ovate in shape. The surface is carved so as to show monkeys of a yellow-white color gamboling in trees and on ground.
391. Of white porcelain covered with a dark olive or "tea-dust" (*Ch'a-mo*) glaze and pear-shaped.
392. Of cream-white porcelain and of ovate form. On a light green ground, confined above and below by a narrow waving border of brick red, and moulded to represent waves are the Eighteen *lohan* (Chin.) or *arhat* (Sanskrit), the immediate disciples of the Buddha (see No. 32) in high relief. On the cover are waving bands of brick red and green alternately. Good specimen. No mark.

393. Of white porcelain and globular shape, decorated with an imperial five-clawed dragon in clouds pursuing the sun, painted in vermilion. Mark, a dragon.
394. Of white porcelain and shaped as a small jar with wide mouth; decorated with landscapes in deep blue under glaze. No mark.
395. Of white Yungchêng (1723 to 1735) porcelain and of cylindrical shape; ornamented with imperial five-clawed dragons amidst clouds engraved in the paste under a brilliant white glaze. Mark as on No. 85.
396. Of white porcelain and of bulbous shape with slender neck, covered with a mottled decoration of white, blue, and red wavy streaks. No mark.
397. Of white Yungchêng (1723 to 1735) porcelain and of elongated globular shape, decorated in deep blue under glaze with a representation of two of the Seven Worthies of the Bamboo Grove (see No. 53) with attendant carrying books, under a tree near entrance to a pavilion. Mark as on No. 85.
398. Of coarse porcelain, said to be of Sung dynasty (960 to 1278), and of globular shape with short neck and everted brim, covered with thick white glaze coarsely crackled. No mark.
399. Of white porcelain and jar-shaped with wide mouth; decorated with imperial five-clawed dragons with open mouths and red tongues rising from waves and flying through clouds in pursuit of sun—all in deep green. Broad flat cover ornamented with a similar dragon "sitting" in deep green. Mark as on No. 346.
400. Of white porcelain and cylindrical in shape, decorated with a group of lotus flowers and leaves, and flags in deep blue under glaze. No mark.
401. Of white porcelain and of slender *lancelle* form, bearing conventional lotus flowers (the so-called "Western lotus") and leaves, engraved in the paste under brilliant glaze. No mark.
402. Of white Yungchêng (1723 to 1735) porcelain and of cylindrical shape, decorated with painting in deep blue under glaze of a wrestling match in the courtyard of a *yamên* or official residence, in presence of the occupant. Mark as on No. 85.
403. Of white porcelain covered with a crackled glaze and moulded in form of a rat feeding on a corn cob which it is holding between its feet. No mark.
404. Of white porcelain and of circular shape, decorated with a landscape in colors. Mark (unidentified), "*Yu-t'ang-ya*."
405. Of white porcelain and of bulbous shape, with slender neck; decorated with painting in deep blue under glaze, representing the Eighteen Lohan (Chinese) or Arhat (Sanskrit), the immediate disciples of the Buddha (see No. 32). The mark attributes the snuff-bottle to the Ch'ênghua period (1465 to 1487), but it more probably belongs to the K'anghsi (1662 to 1722).
406. Of white porcelain and of bulbous shape, with tapering neck, covered with a brilliant deep blue (*bleu de roi*) glaze. No mark.
407. Of creamy white porcelain and of flattened, circular shape; on a ground representing waves engraved in paste are genii paying homage to the maiden immortal Ho Hsien-Ku (see No. 32). A fine specimen of this ware. No mark.
408. Of white porcelain and of tall, ovate form, with cup-shaped neck; well moulded in open-work representing imperial five-clawed dragons amid clouds and flame, confined at top by foliate scroll and Grecian pattern bands, all colored deep vermilion; cover to match. No mark.
409. Of white Ming dynasty porcelain and of tall, cylindrical shape, decorated with a painting in blue and vermilion under glaze of the Three Heroes, Chang Liang, Ch'ên P'ing, and Han Hsin. No mark.

Chang Liang was one of the earliest adherents and afterwards chief counsellor of Liu Pang, the founder of the Han dynasty, whose cause he embraced B. C. 208, and to whose triumph he materially contributed by his wise counsels. He died B. C. 189.

Ch'ên P'ing was of very humble origin, but his virtue having brought him into prominent notice he rose to high rank. Subsequently, like Chang Liang, he espoused the cause of Liu Pang B. C. 205, and made himself famous on six occasions by master strokes of policy, which greatly aided the successful issue of the contest for the throne.

Han Hsin was a grandson of the Prince of Han, whose territory had been seized by the Ch'in dynasty. He also espoused the cause of Liu Pang, whose armies he commanded. After subjugating principality after principality he was raised to princely rank, but having been accused of high treason his person was seized. He was, however, amnestied and given the government of T'ai-yüan, but again fell under suspicion and was this time executed by the Empress Lü B. C. 196.

410. Of white porcelain and pear-shaped. On a white ground closely covered with peony sprays bearing blue leaves and vermilion flowers and buds is an imperial five-clawed dragon, also in vermilion. No mark.
411. Of white Yungchêng porcelain and of cylindrical shape, decorated with a painting in brilliant blue under glaze, in the autumn evening (as the accompanying inscription states) an old gentleman, followed by attendant holding an umbrella over his head, enters a lamp-hung ferryboat to cross the river. Mark as on No. 85.
412. Of white porcelain and of pear shape. The ornamentation is of unusual style, and seems to show the impress of Japanese influence. On a ground of magenta-vermilion appear medallions of the natural color of the porcelain, on one of which is the character *shou* (longevity), on another pomegranate fruit, on another a group of pine, bamboo, and plum blossom (symbolical of long life; see No. 181), and on others conventional flowers or diaper patterns. No mark.
413. Of white unglazed (biscuit) porcelain, and of flattened globular shape, bearing four-clawed dragons rising from waves and flying through flames and clouds in pursuit of the sun, drawn and shaded in black. No mark.
414. Of white Chienlung (1736 to 1795) porcelain, and of flat, jar shape. On either face, on white ground, sprays of peony, chrysanthemums, and other flowers spring from among rocks, painted in enamel colors. Round the sides and on neck are conventional flowers and scroll-like foliage in vermilion. Mark *Chien-hung-nien-chih*, "Made during reign of Chienlung."
415. Of white porcelain and of squat jar shape, covered with thick, black glaze, except on portions where appears the decoration, which is in blue under white glaze, and represents a father's return home. The son runs to meet him, while the wife, seated on a stool, awaits his coming, behind her being a large loom at which she has been working. Broad, flat cover of porcelain in imitation of jade, ornamented with the figure of *yin-yang*, the Two Primordial Essences (see No. 40). No mark.
416. Of agate. A life-like representation of a toad with wart-like excrescences all over the back. Handle of spoon is of deep-red coral elaborately carved into a bunch of peonies and leaves.

MISCELLANEOUS COLLECTION OF BRONZES.

417. *Low, open tripod brazier*, bearing three long panels, of which the ground is excised, leaving Arabic characters in relief. Mark in relief *K'ai-yüan-nien-chih*, "Made in the K'ai-yüan period" of the T'ang dynasty, A. D. 713 to 842. Height, 5½ inches; diameter, 10½ inches.
418. *Incense-burner*, in shape of a beautifully formed fruit of the "Buddha's hand" citron (*Citrus sarcodactylus*), hollowed out to hold incense. Beneath, at

lower end, is a knotted stalk which forms the handle and passes under the fruit so that the joints form supports on which the fruit rests, and leaves curl along its side. Mark in relief *Ta-ming Hsüan-té-nien-chih*, "Made in the Hsüan-té period (1426 to 1435) of the great Ming dynasty." Length, 9 inches.

- 419, 420. *Candlesticks* (a pair). From hexagonal pots on carved stands rises a lotus stalk out of which springs a bunch of buds and leaves, the central stalk bearing a fully opened flower which holds the candle. Delicately modeled and of good workmanship. Probably of same date as last. Height, 13½ inches.
421. *Tripod incense-burner*, formed of a circular bowl having a band of Grecian pattern round the rim with lotus flowers in relief below, and resting on three feet formed of elephants' heads, richly harnessed, with curved trunks. A handle on either side formed of similar elephant's head. The cover is formed of an elephant lying down among lotus flowers in open-work, and bearing on its back a basket of fruit. Height, 7½ inches; diameter, 3½ inches.
422. *Vase*.—Around rim is a band of Grecian pattern with a deep one of foliated scroll-work below. The body is divided by two raised bands, the upper one almost in middle of the vase, between which are the character *shou* (longevity), forming medallions, with two bats on either side; outside of this division a geometrical pattern resembling honeycomb, with a small medallion of divinities in center. Round the foot a band of geometrical panel scroll-work. On either side, on level of the upper raised band already mentioned, is a handle formed by a rectangular projection inlaid with silver, supporting a lion or "dog of Fo." The ornamentation throughout is inlaid with silver. Marked *Ssü Lou*, a famous maker in the Sung dynasty (960 to 1278), but in reality an imitation, of comparatively modern date.
- 423, 424. *Snuff bottles* of flat oblong shape with beveled corners. On a ground divided by bands into small squares, each containing a flower, is a central medallion containing immortelles. Ornamentation throughout in silver. Mark as on last.
425. *Pencil holder* of cylindrical shape, bearing a landscape of river scenery with lofty, well-wooded mountains rising on either side, beautifully drawn and inlaid with gold.
426. *Incense burner* of open circular shape standing on three feet. Upon a ground of lines of Grecian pattern are four small medallions containing grotesque animals. Round the rim and the tall looped handles rising from it is a wavy pattern in inlaid silver, the ornamentation throughout being similarly inlaid. Mark as on No. 422.
427. *Vessel* (small) formed of a removable cup fitting into a circular body, lined with silver and decorated with inlaid work in the same metal. On the cup, on a ground of foliate pattern, confined above and below by a band of Grecian pattern, are four small medallions containing landscapes. The circular lower portion bears similar decoration. Good specimen.
428. *Tripod incense burner* of circular shape on tall, slender feet; on body and legs a wavy, cloud-like pattern in outline; round the sides of rim and of tall rounded handles a band of Grecian pattern; on top of rim a scroll pattern, ornamentation throughout being inlaid in silver. Mark *Ssü Lou*, this being a genuine specimen of the work of this celebrated artist of the Sung dynasty much prized by Chinese connoisseurs. Height, 4 inches.
429. *Tripod incense burner* of circular shape, on low feet, with cover. The body is ornamented with very delicately drawn landscapes inlaid with gold, having on either side a gilt lion-head handle. Cover in open work resembling a closely spoked wheel, surmounted by a lion, all gilt. No mark. Height, 3½ inches.

430. *Tripod incense burner* of circular shape, on low feet. Body ornamented in manner similar to last and with similar handles. Cover consists of openwork flowers and foliage surmounted by a lion in relief, all gilt. No mark. Height, $3\frac{3}{8}$ inches.
431. *Tripod incense burner* of circular shape, on low feet. On body, between two gilt lion-head handles, are two panels on which are sculptured in relief and gilt sprays of plum blossom, chrysanthemum, etc., and the mythical creatures *fênghuang* (see No. 4) and *ch'ilin*. Cover consists of openwork chrysanthemums and leaves surmounted by a lion, all gilt. No mark. Height, $4\frac{1}{2}$ inches.
- Ch'ilin*, *ch'i* being the designation of the male, and *lin* of the female, is the generic name of one of the four supernatural creatures of Chinese tradition. It is described as having the body of a deer, the tail of an ox, and a single horn, and as being the noblest form of animal creation. It is said to attain the age of one thousand years, and to be the emblem of perfect good, its apparition being considered the happy portent of good government or of the birth of virtuous rulers. Nevertheless, the apparition of one of these marvelous beasts was considered by Confucius as an omen of approaching evil, so manifestly inappropriate was it to the disorder of his times; and he concluded the history of his native state of Lu with the record of this event.
432. *Tripod incense burner*, of broad, circular shape, on low feet. Round the sides of brim and of tall rounded handles runs a Grecian pattern. On body, covered with square diaper pattern, containing in each diaper a flower of five rounded petals, are four panels containing representations inlaid in silver, as is the rest of the ornamentation, of grotesque animals. Mark as on No. 422. Height, $4\frac{1}{2}$ inches.
- 433-434. *Pencil holders* of cylindrical shape, in imitation of basket work, over which are crawling tortoises and frogs, evidently of Japanese manufacture.

MISCELLANEOUS COLLECTION OF OLD LACQUER WARE.

435. *Box* of scalloped circular shape. On top, over ground of dark-green diaper, a landscape in red lacquer carved in relief, with a number of children playing. The sides are ornamented with a carved diaper pattern, the scallops being red, and deep green, with red centers alternately. This and two following numbers are specimens of the celebrated lacquer ware produced at Suchou, in Kiangsu province, during the reigns of Yungchéng and of Chienlung. Height, $1\frac{3}{4}$ inches; diameter, $3\frac{1}{4}$ inches.
436. *Box* of circular shape and of red color throughout. On a diaper ground are sprays of plum blossom and fruit in high relief, the fruit being diapered like the ground. Height, $2\frac{1}{4}$ inches; diameter, $5\frac{5}{8}$ inches.
437. *Snuff bottle*, heart shape. On a diaper ground of deep green are sprays of plum blossom, *Malaria* and *Epidendrum*, and longevity fungus in high relief, in red. Height, $2\frac{5}{8}$ inches.
438. *Troy*, representing four segments of bamboo, in the interior of each of which is a spray of lotus, of plum blossom, of peony, and of chrysanthemum, respectively, beautifully carved out of a solid block. Admirable specimen of old ivory carving. Length, $2\frac{3}{4}$ inches; diameter, $1\frac{3}{8}$ inches.