

中國古代貿易瓷特展

——大英博物館館藏——

ANCIENT CHINESE TRADE CERAMICS

From

The British Museum, London

By

Regina Krahl and Jessica Harrison - Hall



國立歷史博物館

NATIONAL MUSEUM OF HISTORY
REPUBLIC OF CHINA

中國古代貿易瓷特展
大英博物館館藏

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目錄

Contents

教育部長序	郭為藩	洛可可紋飾 (作品63—75)	148
Preface by Minister of the Ministry of Education		Romantic Rococo Paintings	
Dr. Wei-Fan Kou		器型和技法源自歐洲器物 (作品76—91)	176
大英博物館館長序文	羅勃·安德森	Interpretations of Western Silver and Ceramics	
Preface by Director of the British Museum		英國貴族餐具 (作品92—114)	210
Dr. Robert Anderson		Tableware for the English Nobility	
館序	陳康順	歐洲 (英國以外) 貴族餐具 (作品115—140)	260
Preface of National Museum of History		Tableware for the non-English Nobility	
Chen Kang-Shuen		歐洲填彩中國貿易瓷 (作品141—161)	312
概說	康蕊君	Chinese Porcelain Decorated in the West	
Introduction		特別用語解釋／參考書目	356
Regina Krahl		Glossary & Bibliography	
圖片解說	文字說明由康蕊君、霍吉淑撰文		
Ancient Chinese Trade Ceramics			
Regina Krahl and Jessica Harrison-Hall			
明 青花瓷	12		
Ming dynasty, c 1520 - 1644			
早清 青花和彩瓷 (作品11—25)	34		
Early Qing, c 1644-1722			
盛清 (作品26—140)	66		
High Qing, c 1723-1800			
歐洲風格瓷器 (作品26—37)	68		
Westerners in China			
英國風景 (作品38—47)	92		
Scenes of Life in England			
宗教題材 (作品48—53)	114		
Religious Subjects			
古代希臘、羅馬神話系列 (作品54—62)	128		
Greek and Roman Mythology			

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目錄

Contents

教育部長序	郭為藩	
Preface by Minister of the Ministry of Education		
Dr. Wei-Fan Kou		
大英博物館館長序文	羅勃·安德森	
Preface by Director of the British Museum		
Dr. Robert Anderson		
館序	陳康順	
Preface of National Museum of History		
Chen Kang-Shuen		
概說	康蕊君	
Introduction		
Regina Krahl		
圖片解說	文字說明由康蕊君、霍吉淑撰文	
Ancient Chinese Trade Ceramics		
Regina Krahl and Jessica Harrison-Hall		
明 青花瓷		12
Ming dynasty, c 1520 - 1644		
早清 青花和彩瓷 (作品11—25)		34
Early Qing, c 1644-1722		
盛清 (作品26—140)		66
High Qing, c1723-1800		
歐洲風格瓷器 (作品26—37)		68
Westerners in China		
英國風景 (作品38—47)		92
Scenes of Life in England		
宗教題材 (作品48—53)		114
Religious Subjects		
古代希臘、羅馬神話系列 (作品54—62)		128
Greek and Roman Mythology		
洛可可紋飾 (作品63—75)		148
Romantic Rococo Paintings		
器型和技法源自歐洲器物 (作品76—91)		176
Interpretations of Western Silver and Ceramics		
英國貴族餐具 (作品92—114)		210
Tableware for the English Nobility		
歐洲 (英國以外) 貴族餐具 (作品115—140)		260
Tableware for the non-English Nobility		
歐洲填彩中國貿易瓷 (作品141—161)		312
Chinese Porcelain Decorated in the West		
特別用語解釋／參考書目		356
Glossary & Bibliography		

序

中國文化源遠流長，陶瓷藝術更是遠播世界，直至今日，西方人仍以china作為陶瓷的代名詞，中國陶瓷得到世界性的肯定，自不待言。自唐代始，近千年來，貿易瓷除從陸路外傳，主要由南方遠銷至東北亞、東南亞、中東、非洲東岸以及歐洲各地，銷售有年逾百萬之紀錄，由此可見中國陶瓷文化如何風靡世界。至今世界各國博物館無不保存了很多精美絕倫的中國貿易瓷器，便是當時貿易瓷對世界行銷盛況之最好說法。

國立歷史博物館近年來致力於國際文化交流工作，成績斐然，先後舉辦多項國際合作展覽，也能獲得各界好評，尤以提倡陶瓷藝術，連續舉辦我國第一屆至第五屆陶藝雙年展，發揮了鼓勵青年陶藝創作，增加陶藝欣賞人口重要的影響。兩年前歷史博物館與歐、亞、美、非等八國合作舉辦「中國古代貿易瓷國際邀請特展」，開創了我國與世界知名博物館合作先例，尤足稱道。

今年國立歷史博物館再次與大英博物館合作，展出大英博物館所典藏中國明清時代貿易瓷珍品一六一件，並共同出版特展圖錄一鉅冊，兩館貿易瓷之合作展出與出版乃為中英兩國博物館二百多年來首度合作，確屬難能可貴。大英博物館為舉世聞名歷史悠久的博物館，不僅藏品豐碩，各項文物研究水準也為學術界所推崇。今日樂見兩館進行文物以及學術合作之交流，相信對於我國博物館之發展，必能獲益，十分值得欣慰，茲以特展目錄問世在即，用綴數言，以誌紀念。

一九九四年五月二十日

教育部 部長

鄭有儒

謹誌

Preface

Chinese culture has distant origins and a long history of continuity. Its ceramic art in particular is known far and wide around the globe, and today Westerners still use the word 'china' to refer to porcelain. It goes without saying that Chinese porcelain has received world-wide recognition. For almost 1,000 years commencing from the Tang period, in addition to overland transportation, Chinese trade ceramics were mainly shipped by sea from South China to Northeast Asia, Southeast Asia, the Middle East, East Africa and Europe. Records attest to in excess of 1 million pieces being sold annually. Clearly Chinese ceramic culture at one stage took the world by storm. The fact that today museums in different countries possess so many exquisite examples of Chinese trade ceramics speaks volumes for the extent to which Chinese porcelain was marketed throughout the world in centuries past.

In recent years the National Museum of History has done remarkably well in the field of international cultural exchange, sponsoring a number of international collaborative exhibitions which have received widespread acclaim. As part of its drive to encourage ceramic art, it has also sponsored the first five Chinese ceramics biennial exhibitions, which have done so much to encourage creative work from young ceramic artists, as well as increasing the public's appreciation of ceramic art. Two years ago, the National Museum of History joined museums from Europe, Asia, America and Africa in an eight-nation collaborative effort to sponsor the "Special International Invitational Exhibition of Ancient Chinese Trade Ceramics," which deserves praise for opening up a new chapter in cooperation between the ROC and famous museums around the world.

This year, the National Museum of History is again working alongside the British Museum to mount an exhibition of 161 fine examples from the British Museum's collection of Chinese trade ceramics of the Ming and Ch'ing periods, as well as jointly publishing a large-format illustrated catalogue of the special exhibition. This joint effort between the two museums in the field of trade ceramics marks the first collaboration between Chinese and British museums in over 200 years, making it a particularly

memorable event. The world-famous British Museum has a long and venerable history. Besides possessing a rich and extensive collection, the standard of British Museum research is also held in high esteem among the academic community. Today I am delighted to see these two museums engaging in an exchange of cultural artifacts and academic collaboration. I believe that this is bound to be beneficial to museum development in the ROC, and as such is well worth our appreciation. As the special exhibition catalogue goes to press, it is my privilege to mark the occasion with these few words by way of a preface.



Dr. Wei-fan Kou,
Minister of Education
May, 1994

序

對於此次倫敦大英博物館與台北國立歷史博物館二館密切合作舉辦此項展覽並出版展覽圖錄，本人深感欣慰！這是貴我兩館之間第二次的合作，在一九九二年，本館曾提供展品參加了國立歷史博物館舉辦之中國古代貿易瓷國際邀請展，此次再次提供的二百六十一件瓷器舉辦特展，可謂再度合作。展品內容包括早期十六世紀的青花瓷到十八世紀的彩瓷，都是當年特別為歐洲貿易市場而訂製的瓷器，因此不論在風格和形制上均與中國一般的內銷瓷器有很大的不同。

在描繪方面，除了裝飾貴族豪門的徽章紋餐具、茶具以外，尚有引人入勝，從西方版畫臨摹的一些歐洲填彩完成的瓷器，上面的歐洲景象融入彩瓷作品，內容也明顯地反映出當時的政治、歷史背景，例如：描繪政治人物John Wilkes的肖像，他是主張自由主義的英國政治家，其他有的描繪英法兩國政治緊張關係，有的是顯示反法的組織團體、限制法國商品進口等歷史事件內容等……。此類瓷器，都是透過歐洲貿易公司向中國訂購，而由中國以無與倫比之技術製造的精製瓷器。

此次展覽推動著歐洲與遠東博物館合作，樹立了新的里程碑，我特別感謝國立歷史博物館館長陳康順先生的提議和鼎力促成，此事同時也十分感謝林淑心女士及研究組參與工作同仁的全力協助。在本館方面，所有展品的遴選及圖錄文字的解說等各項準備工作，均由Regina Krahl和Jessica Harrison-Hall二位人員的參與和辛勞始得完成，藉此我想再次向兩館所有促進學術思想交流貢獻的工作同仁表示最深的謝忱，由於他們的專業知識和努力，才使展覽順利呈現在觀眾面前，我也深切期待更多的觀眾前來欣賞，藉由此項展覽，學習瞭解曾在二國間繁榮興盛卓越不凡的貿易瓷有關知識，並作為呈現結合兩國關係歷史資料，促進貴我雙方的了解，建立其良好的根基。

大英博物館館長
羅勃·安德森

Preface

It gives me great pleasure to record the close co-operation between the National Museum of History in Taipei and the British Museum in London that has brought about the exhibition catalogued in this book. This is the second occasion the two museums have joined together to display and catalogue Chinese export ceramics. In 1992 the British Museum contributed to the International Exhibition of Ancient Chinese Trade Ceramics; for this second event the Museum has assembled almost 200 porcelains in a complete exhibition. The ceramics catalogued and displayed here range from the early blue-and-white porcelains made to Western specification in the 16th century to the elaborate polychrome wares of the 18th century. All the pieces illustrated here were designed in form or ornament especially for the European market and are quite unlike those wares made for the market in China.

Besides the dinner and tea sets decorated with the coats of arms of the great aristocratic and merchant families of Europe, among the most interesting pieces are the porcelains painted with scenes copied from Western prints, particularly those which echo contemporary political concerns. These wares illustrate, for example, political figures such as John Wilkes who campaigned for the freedom of the press in England, or the political tensions between England and France which were manifested in anti-French societies, formed to restrict the importation of French goods and fashions. Such porcelains painted with scenes of contemporary interest were ordered through the trading companies of Europe and were produced with great skill by the Chinese porcelain manufacturers.

This exhibition marks another stage in the cooperation between museums in the Far East and Europe. I am grateful indeed to Director Chen Kang Shuen of the National Museum of History for proposing this exhibition and for supporting the enterprise at every stage. In the National Museum of History we have also had great help from Ms. Lin Shwu Shin and her colleagues in the research department. At the British Museum the choice of exhibits and the catalogue entries have been prepared by Regina Krahl and Jessica Harrison-Hall. I would like to thank all those who in both museums have made possible this exchange of ideas and scholarly endeavours. I hope the many visitors to the National Museum of History will

have a chance to learn about the extraordinary export trade that has flourished between our nations and that we may see this project as a foundation for future research and display of the materials which link our nations' history.



Dr. Robert Anderson,
Director of the British Museum

館序

我國本為陶器發明的母邦，唐宋以來，便有陶瓷不斷輸出國外，而明清以後外銷瓷器愈為精美，陸海兩路輸出地區之廣、數量之大，可謂獨步全球。西方人因此得以了解我國在技藝與科學的成就，至今西方仍以中國（China）作為陶瓷（china）的代表，可說是其來有自。此次我們難得的展出來自英國所保有的中國外銷歐洲瓷器，也可以說當年外銷貿易瓷器的回流，實在饒富意義。

大英博物館歷史悠久，距今成立已有二百四十餘年，以其珍藏品類豐富及精采絕倫的古代文物享譽全球；尤其在專業的學術範疇，其龐大的研究陣容及嚴謹的學術態度，累積了極寶貴的研究成果，成為各國專家學者衷心期待探訪的知識寶庫。本館在一九九二年舉辦「中國古代貿易瓷國際邀請展」，應邀者計有英、比、法、德、南非、美、韓國、菲律賓等八個國家聯合展出，而大英博物館慨然提供二十五件館藏珍品瓷器參展，建立兩館合作的端緒；後來又因人員的互訪和資料的交流，雙方奠定良好的館際合作基礎，而有了進一步的往來。今年六月本館將主辦「中國古代貿易瓷國際學術研討會」，承英館配合此項會議，特再提供貿易瓷館藏精品一百六十一件，來華舉辦特展，兩館再度攜手合作，象徵今後進一步交流的長遠計劃，已經有了良好的起步，良深可慰。

此項特展內容的規劃，以明清時代為經，以瓷器不同的型制與彩繪為緯。而大英博物館的研究人員能將其展品分門別類，作系統的規劃與呈現，除了朝代的不同又將展品歸列為宗教、神話、生活、政治、貴族餐具、洛可可風格等多項主題，因此愈能引人入勝，其注意的焦點較之以往我國研究貿易瓷偏重於窯口、年代和運輸路線等，互異其趣。相信此一展出必能擴大貿易瓷研究的領域，也能激發研究者的興趣，實在是一項難能可貴的收穫。

最後特別感謝大英博物館羅勃·安德森館長對此次展覽的支持與東方部主任羅森女士的全力協助、康茲君及霍吉淑二位女士的撰文說明，使此特展圖錄更為充實完美。付梓前夕，特綴數言以為序。

國立歷史博物館 館長

陳康順

謹誌

一九九四年五月二十日

Preface

China is a motherland of the invention and manufacture of porcelain, which began to become a major commercial product around the time of the Tang and Sung dynasties. The Ming and Ch'ing dynasties witnessed the production of exquisitely fine porcelain wares. The export porcelain was mostly transported abroad by both sea and land to all parts of the world in great quantity.

It may be thought of as representing China's achievements both in the artistic field and in science and technology. Even today, English-speaking westerners speak of porcelain as "china".

The British Museum, already 240 years old, enjoys a worldwide reputation for the richness and excellence of its collection of antiquities. In the field of specialized learning, the British Museum's large research staff with their rigorous academic approach have built up an invaluable corpus of research work, making the museum a treasury of knowledge that experts and scholars from every country eagerly look forward to visiting. In 1992, when the National Museum of History mounted the International Invitational Exhibition of 'Ancient Chinese Trade Ceramics', eight countries namely the United Kingdom, Belgium, France, Germany, South Africa, United States, Korea and the Philippines participated in this show. The British Museum generously supplied 25 pieces of porcelain for display, thus establishing the first beginnings of cooperation between our two museums. Subsequently, through mutual visits by members of staff and exchanges of materials, an excellent basis for inter-museum cooperation has been built up by both sides which has resulted in further beneficial contacts.

In June 1994, the National Museum of History is hosting the 'International Symposium on Ancient Chinese Trade Ceramics'. The British Museum is kindly loaning us 161 superb exhibits from its trade ceramics collection for a special exhibition.

This new collaborative effort by the two museums symbolizes an excellent start to our long-range project for further exchanges in the future. As such, this is undoubtedly an event of great significance.

The scope of this exhibition extends chronologically through the various reigns of the Ming and Ch'ing dynasties, covering wares that are representative of ceramic production in each area of China. Consideration has also been given to illustrating factors such as types of vessel shape, styles of glaze decoration, and features of decorative design. In its aim of illuminating the role played by Chinese trade ceramics in world history and culture, this is a rather specialized, research based exhibition that combines art with academic knowledge. The Ming-Ching transitional period witnessed a ferment of cultural and social change in the world. The evidence of these exhibits provides abundant new material for historical research, and will surely stimulate fresh interest in exploring this side of Chinese trade ceramics.

In conclusion, I would like to express a particular word of thanks to Dr Robert Anderson, Director of the British Museum, for his support for this exhibition, and to Dr. Jessica Rawson, keeper of the British Museum's Oriental Department, for her invaluable assistance. Our appreciation also goes to Ms. Regina Krahel and Ms. Jessica Harrison-Hall of the British Museum for writing an explanatory text which usefully complements these illustrations of exhibits. As this illustrated catalogue to the special exhibition goes to press, it has been my privilege to contribute these prefatory remarks.

Chen Kang-shuen

Chen Kang-shuen, Director
National Museum of History
May, 1994.

Introduction

by
Regina Krahl

The British Museum in London sending an exhibition of Chinese porcelain to Taipei may seem like bringing 'coals to Newcastle'. This exhibition, however, focusing on Chinese ceramics made for the West, addresses one of the few areas of Chinese crafts which are better represented in Europe than in China. In 1992 the National Museum of History organized a similar exhibition of Chinese trade ceramics, assembling pieces from eight international museums. This first exhibition gave an overview of Chinese trade ceramics of all kinds, made for the West as well as for the Near, Middle and Far East, from the Yuan (1279 - 1368) to the Qing (1644 - 1911) dynasty.

The present exhibition, consisting entirely of objects from the British Museum, is more specific in focus. Among the vast holdings of Chinese ceramics in the Museum, trade ceramics make up a large but relatively little studied group. It has been our intention to select for this exhibition all items which are of documentary interest, rare, or elaborately decorated. We have concentrated on objects which copy Western models, be it in shape, design or simply by an inscription or family crest, as being the most characteristic and contrived Chinese porcelains made for the West. The selection proved to be tantalizing and it would not have been difficult to double the number of items chosen. Nevertheless, we hope, that this catalogue brings together the best and most important export porcelains in the British Museum, many of which are here published for the first time.

The high quality and large quantity of the British Museum collection is due mainly to the intelligence and energy of one of its former keepers, Augustus Wollaston Franks, KCB (1826 - 97). Franks can not only be considered as the founder of the Museum's Chinese collection, but has come to be regarded as one of the founders of the British Museum itself (Wilson, 1984, p. 20), since his knowledge and interest were limited neither by region nor period nor medium. That more than 100 out of the 161 items included in this exhibition were acquired by Franks may partly be due to his particular interest in heraldry, but is mainly a testimony to his extremely good eye at a time when knowledge of the subject was still scant.

Foreign interest in Chinese porcelain is as old as the ware itself. This is hardly surprising since for centuries porcelain was a totally unique material. Since its beginnings in the Tang dynasty (618 - 906) it was a well-known and valuable commodity all over Asia. In Europe it was much rarer but no less highly regarded. Examples of Chinese porcelain are documented in Europe since the late 14th century, but until the 16th they appear only as single fortuitous treasures, often embellished with gold and silver mounts, and not as objects for ordinary use.

The large porcelain manufactories at Jingdezhen in Jiangxi province began to cater for foreign customers in the Yuan dynasty by adjusting their export production to foreign tastes. The most important customers at the time, Persian and other Middle Eastern merchants, are probably responsible for the large sizes, the bright cobalt-blue painting and the lavish, often geometric decoration of 14th-century porcelain: they may occasionally have commissioned special pieces - some are inscribed with Arabic words, for example - but such cases were the exception.

As soon as the Portuguese arrived in China in the early 16th century, the situation changed, since they immediately had Chinese porcelains made to their order. The first pieces to be commissioned were not adapted to specific needs or tastes but adorned either with Christian symbols relevant to the Portuguese missionaries in the Far East, or with coats of arms or names of Portuguese seafarers as a personalized 'souvenir' of the voyage to China. Since the Portuguese relationship with China was tempestuous, however, these early pieces with European features are few and far between and may not always have reached their intended customers. Some of them were sent together with regular export wares to the well-tested markets of the Middle East, where motifs such as the Monogram of Christ were probably no less exotic than the accompanying Chinese designs.

When the Dutch had established themselves as the foremost European trading nation in the Far East in the 17th century, previously unknown quantities of blue-and-white porcelain reached Europe and eventually turned porcelain from an extravagant luxury into a household commodity. Since direct trade with China, however, was almost impossible, commissioning specific porcelains at Jingdezhen was



fig.a

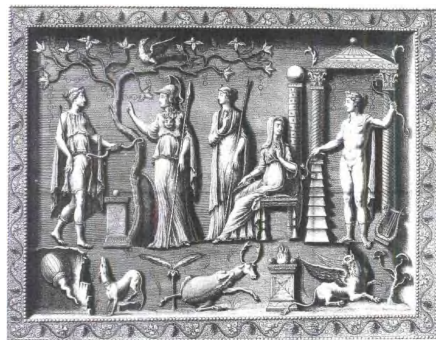


fig.b

difficult. The vast amount of late Ming (1368 - 1644) and early Qing trade ceramics in the West therefore contains relatively few pieces with distinctly Western features.

It was only in the 18th century that Europeans began to trade directly at Canton, and England became one of the most active importers of porcelain. From Canton it was much easier to influence the appearance of the products from Jingdezhen; and since this was one of the Westerners' major concerns, this procedure was soon further facilitated when plain white porcelain was sent from Jingdezhen to be decorated at Canton. Commissioning porcelain was therefore easy and Western customers could indulge in any fancy they wished.

The catalogue shows a representative selection of subjects, including souvenirs of the voyage to China, manifestations of political and religious concerns, romantic scenes taken both from classical antiquity and from contemporary genre painting, any kind of table service with the owner's arms, or combinations of such themes.

An exemplary case of such commissioning - although unique in this exact form - is that of the 'Corbridge Lanx'. In 1735 a spectacular Roman silver tray (a 'lanx'), dating from the 4th century AD, was found by the River Tyne at Corbridge, Northumberland, on the estate of the Duke of Somerset. It is a large rectangular tray depicting the Roman god Apollo on the right, with his lyre leaning against the column of a small temple, the hunter goddess Artemis on the left, with bow and arrow, greeted by Athena, with helmet and spear, as well as two other less easily identified figures, and in the foreground a jar with water pouring from it, a hound, a stag and a griffin (Johns, forthcoming).

This extraordinary find, which was originally sold by its finder, then recovered by the Duke, is now in the British Museum (fig. a; P 1993 4 - 11). It aroused much scholarly interest at the time of its discovery, when at least three other Roman silver pieces were found in the same area. It was soon much published and was obviously an object of great pride for the Duke. An expert drawing was done by W. Shaftoe, which was engraved by G. Van der Gucht. The engraving bears an inscription referring both to the piece and to its owner, giving all his titles as well as his coat of arms (fig. b; after



fig.c



fig.d

Stukeley, 1736; G 2643, courtesy of the British Library). It was published in 1736. This, however, was not the only reproduction to be made. As was not unusual for antique silver pieces at the time, a plaster cast was taken, which was gilded and framed for display; one such piece is at Audley End House, Essex (fig. c; courtesy of Lord Braybrooke, Photographic copyright English Heritage). Being made of plaster, it had of course only decorative value and could not be used, and being an actual cast, it did not contain the Duke's arms.

To combine all these features, an order was sent to China. Since an engraving existed, this was not difficult. Engravings of pictures and coats of arms were regularly sent to China on English East Indiamen to be copied on porcelain services. What is unique in this case is that a complete replica of an actual object was commissioned, and not only one. At least two examples are extant, one at Drum Castle, Aberdeenshire (fig. d; courtesy of the National Trust for Scotland), the other at Cotehele House, Cornwall, and there may well be others. These Chinese porcelain versions were used as tea trays. The exact reproduction in both shape and decoration - even down to a detail obviously misunderstood by the engraver, in the bottom left-hand corner - of such an exotic model, as well as the clever integration of the Duke of Somerset's arms in the rim border, is a prime example of the great skill of the Chinese potters and porcelain painters, as it is manifested throughout this exhibition.

圖版

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ANCIENT CHINESE TRADE
CERAMICS FROM THE
BRITISH MUSEUM, LONDON
Ming and Qing Porcelains
Made for the West

by

Regina Krahl & Jessica Harrison-Hall