Kraak porcelain

The rise of global trade in the late 16th and early 17th centuries

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Teresa Canepa

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Putting up an exhibition and producing a catalogue such as this one is always a group effort and, once again, we have been fortunate to count on many friends, scholars and collectors who have given us their support and shared their knowledge. We are indebted for all their contributions.

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We are also grateful to Christine van der Pijl-Ketel for allowing us to include her article, *Kraak porcelain ware salvaged from shipwrecks of the Dutch East India Company (1650–1750)*. Many were the contributions from friends and scholars for information about their areas of specialisation, for directing us to un-recorded pieces or simply for sharing their knowledge of particular pieces to which we did not have access. For this we are grateful to Francisco Alves, António Manuel de Andrade Moniz, Mónica Bello, Filipe Vieira de Castro, Francisco Cloke, Valerie Esterhuizen, Jack Harbeston, Jonathan Harris, Professor Cao Jianwen, Dr. Christiaan Jirg, Regina Krahl, Maria Antónia Pinto de Matos, Fred Meijer, Francesco Morena, Edward P. Von der Porten, Xinqian Qiu, Armando J. G. Sabrosa, Sten Sjostrand and Dr. Bettina Werche.

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Luísa Vinhais
Jorge Welsh
This year we have chosen kraak porcelain as the theme of our exhibition and catalogue. The exhibition will take place in two stages, first in our London gallery and then in our Lisbon one.

As usual our exhibitions are the product of years of collecting and putting aside pieces, until we build a group, sufficiently large and interesting, to justify an exhibition and the publishing of a catalogue such as this one. Aside from building a coherent group of pieces, representative of its kind, it is the perfect excuse to embark on research and highlight new information that has come about in recent years. In this case it is also an opportunity to focus on the aspect of kraak porcelain that we feel is the most fascinating of its characteristics, and is not always recognized, the quality of the painting, that can be found on the high end examples of kraak porcelain.

Kraak porcelain has been studied and written about by some of the most prominent academics of this field. Maura Rinaldi was the author of the excellent book Kraak Porcelain: A Moment in the History of Trade. At the time, 1989, it was the most up to date work on the subject and still a must, as a reference book. But the subject has also deservedly been written about by such scholars as Christiaan Jörg, Maria Antonia Pinto de Matos, Regina Krahl, Daisy Lion-Gölschmidt, Clarence Shangraw, Edward Von der Porten and Brian McInerny amongst others. Theirs has been a major contribution to the understanding of kraak porcelain and an invaluable source of information for anyone that embarks on the study of this group of porcelains.

In recent years there have been a series of archaeological discoveries including a number of kilns that were active in the Ming dynasty. Also, research on kraak porcelain has produced new information. Therefore this catalogue will put forward some new ideas and suggestions, including some about the dating of different types of kraak porcelain.

The exhibition Kraak Porcelain, The Rise of Global Trade in the late 16th and early 17th Centuries comprises over 150 pieces of which 59 kraak porcelain pieces and 6 Japanese, Safavid, Delft, and Nevers examples are discussed and illustrated in this catalogue.

Kraak porcelain was produced in large quantities during the 16th and 17th century, with varying levels of quality, from the high end exceptional pieces to others of acceptable but average quality and, at the lower end, fairly coarse pieces. The choice of the pieces that are included in this catalogue was made with a specific criteria in mind, in order to achieve some sort of representation of out of ordinary examples as well as of
the different types of kraak wares, shapes, types of decoration, rare armorial pieces and those that illustrate the scope, interest and quality of the painting found in this group of Chinese export porcelain.

Some of the most important kraak ware pieces, and certainly the rarest group, are those decorated with armorials. The Portuguese were the first Europeans to bring kraak porcelain to Europe, followed by the Spanish and the Dutch. It is therefore natural that the very few armorial pieces of kraak porcelain known are mostly for the Portuguese market with the exception of a few for the Spanish. To date there are less than 30 recorded kraak pieces decorated with armorials or pseudo-armorials, mostly in museum collections although a handful are still in private hands. These include the ones with the arms attributed to Dom João de Almeida, Cordero or Cordeiro family, Garcia Hurtado de Mendonça, Vilas-Boas and Faria or Vaz, D. Francisco de Mascarenhas, the Augustanian order and those with the pseudo-armorials of the hydra. In this exhibition and catalogue we have two important examples; the bottle with the arms attributed to Vilas-Boas and Faria or Vaz (entries nos. 21 and 22). It is the first time that two bottles, of the two different sizes in which they were made, are illustrated together, side by side.

As our intention, with this catalogue, is also to underline the quality, artistry and style of the painting in kraak porcelain, we have, as far as possible, made a point of illustrating details of the exhibition pieces that are of particular interest to underline this aspect of kraak porcelain. Some of the pieces in this catalogue show rare, and in one case probably unique, decorative subject matters whilst other examples are quite outstanding as far as subject matters are concerned.

The saucer dish, entry number 16, apparently the only recorded kraak dish decorated at the centre with a squirrel standing on a rock with a crane flying towards it, is one of these rare and exceptional pieces. It is an example of the quality of painting that can be found on kraak porcelain and illustrative of the types of subject matter that were not used on a massive scale. Although it is impossible to know why some subject matters were used repeatedly by the Chinese painters whilst others appear only rarely, these rare motifs are usually the ones in which the painting is of higher quality.

Two other extraordinary examples of fine painting, are entry number 48, the bowl painted with a figure of Nantimitolo holding a ring in his right hand while confronting a four-clawed dragon, also illustrated on the cover, and entry number 54, a large dish painted with a central scene of two Persian female figures. Here the importance is not the quality of the porcelain, its shape or size, but the sheer beauty of the painting.

Other examples of the style of painting and subject matter that make kraak porcelain so attractive can be found on entries numbers 7, 8, 15, 38, 49, 52 and 59 in which some of the less common subject matters can be seen.

Some of the most interesting shapes in kraak porcelain are the zoomorphic kendis. Entries numbers 26, 27, 28 and 29 show four examples of these extraordinary shaped and rare kendis, two modelled as frogs and two as elephants. Other fascinating shapes are the pomegranate shaped kendis, of which we illustrate two, entries numbers 25 and 46, of the six included in the exhibition.

When putting together an exhibition such as this one, there is another consideration that comes to mind: the condition of the pieces that we chose to include in the exhibition and the taboo that continues to exist about discussing the impact of damage and restoration in Chinese porcelain. It is important that common sense prevails when debating such matters and this is an opportunity to discuss briefly this subject. Condition is important and should always be the best possible in every instance, however an exception should be made for the very rare or exceptional pieces. In these cases condition plays a much lesser role for both their relevance and their value, the focus becoming the importance and beauty of the piece in question. In this exhibition we have included purposefully such an example. Entry number 54, the dish painted with the two figures of Persian women. Not only is it painted with a rare motif, it has the most exceptional painting found in any of the few similarly decorated dishes recorded. It is damaged but nonetheless a gem and much more important and desirable than many other dishes in good condition. This debate is important, so that due attention is given to some of the rarest, more important, and best quality pieces of Chinese porcelain that, at times in the past, were discarded because of their condition, in place of lesser examples.

The making of this exhibition and catalogue has been a great experience as well as a learning one, for all of us involved in this project. We hope that visitors to the exhibition will find it interesting and enjoyable and that the catalogue will contribute to further the understanding of kraak porcelain.

Luisa Vinhais
Jorge Welsh
At the end of the Ming dynasty, from approximately the third quarter of the 16th to the second quarter of the 17th centuries, a new style of blue and white export porcelain was made in vast quantities at provincial (privately-owned) kilns in Jingdezhen, Jiangxi province. This distinctive blue and white porcelain, commonly known in the west as kraak, quickly became the largest and most varied group of export porcelain wares manufactured throughout the reigns of Wanli (1573–1620), Tianqi (1621–1627) and Chongzhen (1628–1644). Kraak porcelain is of particular historical importance because it is the first Jingdezhen blue and white export porcelain that was mass-produced and shipped in large quantities around the world. The fifty-nine porcelains included in this catalogue illustrate various types of kraak wares. Some of them are not traditionally recognized as kraak, however, their material qualities along with new research has proven that they are indeed part of the kraak porcelain assortment.

Overall, the underglaze cobalt blue decoration of kraak porcelain was executed in a free and spontaneous style. The unique material and aesthetic qualities of these wares made them highly prized in many countries around the world, including Portugal, the Netherlands, Mexico, Turkey, Japan and Southeast Asian countries. That fascination continues, as kraak porcelain has provoked enormous interest among scholars and collectors for years. Despite the large amount of research carried out over the past decade in China and other countries, kraak porcelain is still difficult to define and its dating is subject to much discussion. Even the origin of its name, kraak, has proved to be challenging. Most scholars believe that the name kraak derives from the word carava, a type of trading vessel used by the Portuguese during this era, which the Dutch called kraken. It is believed, but not proven, that the word kraken was used by the Dutch to refer to the Chinese export porcelain auctioned in the Netherlands from the cargoes of two captured Portuguese trading ships, the São Tiago and the Santa Catarina. These vessels were seized off the islands of St Helena in the South Atlantic and off Patani in 1622 and 1604, respectively. However, it is important to point out that in the documents of the Verenigde Oostindische Compagnie (VOC) or Dutch East India Company the word kraken is always used to refer to Portuguese ships and not Chinese porcelain. Other scholars maintain that the word kraak may have derived from the Dutch word kraken, which means ability to break easily (a quality inherent in kraak porcelain wares). Yet another possibility derives from another definition of the word kraak, which described a specific style of carved ornamental rails and shelves used at that time.
for displaying Chinese blue and white porcelains in the Dutch town of Friesland. Finally, another origin of the word has been recently suggested. This is the Irish word *craeck*, which referred to a hide-covered ship in many parts of Britain, Ireland and Brittany.¹

The earliest known written reference to *kraak* porcelain dates from 1608. It is a memorandum sent on 12 April by the Director of the VOC in Amsterdam to the Hoge Regering (the Dutch government in Batavia) specifying which porcelain assortments were most in demand in the Netherlands. In this document the terms *craeck* and *caraek*, referring to *kraak* porcelain bowls and plates, are mentioned only once, nevertheless they appear to have constituted a major part of this order.¹ This memorandum is of particular importance because it proves that *kraak* porcelain was being produced and ordered at the same time as Transitional porcelain. The following year, on 2 May 1609, a second reference to *kraak* porcelain appears in an order sent by the VOC Director in Batavia to the Dutch merchants in Fort Zeelandia, built on Taguayun, a peninsula on the coast of Formosa in 1624. In this order, however, the term *caraek* (evidence of *kraak* porcelain) is used.² A later reference appears not in VOC records, but in the 1675 inventory of the porcelains of Amelia van Solms, countess of Solms-Braunfels (1602–1675), wife of Frederick Henry, Prince of Orange (1654–1647),³ in which the terms *kraak*, *caraek*, and *caraek commen* are mentioned several times.⁴

Recent archeological discoveries in China have brought to light the need for a new evaluation of this distinctive porcelain. These discoveries were made at ten provincial (private-ly owned) kiln sites where *kraak* porcelain was fired in the late Ming dynasty. They are all located in the Old City Zone in the city of Jingdezhen in the north-eastern province of Jiangxi. Excavations and preliminary research, involving the study of shards collected from various sites, have already demonstrated that a number of kilns were active simultaneously from the early Wanli period (1573–1620) to the end of the Chengzhen period (1628–1644). These kilns were the first to produce non-imperial blue and white porcelain in enormous quantities. These wares appear to have been made almost exclusively for export. The range in quality of the *kraak* porcelain fired in these kilns is considerable: from extraordinarily high quality to medium and even low. The highest quality *kraak* wares were fired at the Guansyng kiln site. Three kilns – the Lianhualing, the Renmin Ceramics Factory and the Dongfeng Ceramics Factory – were among those firing high-quality *kraak*. Low-quality *kraak* wares were fired at Xinhua Ceramics Factory, Electro Ceramics Factory and Lixujianxiong. All these sites were wood-burning kilns that fired *kraak* porcelain wares along with porcelain for the domestic market. Even though *kraak* porcelain shards are being continually unearthed from building construction sites in the Old City Zone, as of yet, it has not been possible to determine a precise chronology of the porcelain production of these kiln sites.

Traditionally *kraak* porcelain has been recognized mainly because of its decoration, particularly its distinctive rim panels. However, our research has forced us to reconsider this approach. These issues will be discussed throughout the catalogue, which will be divided into three main groups: wares decorated with naturalistic motifs, auspicious symbols and narrative scenes.

**Historical context**

Under the rule of the Ming dynasty, China changed dramatically. Across the country commercial activity and prosperity increased significantly and this resulted in a greater demand for porcelain. It was in this environment that *kraak* first appeared as a new style of porcelain decorated in underglaze cobalt blue. It was intended predominately for export and became a popular commodity at a time when China was opening its doors to trade actively with the west. *Kraak* porcelain was produced for such an extended period of time that it was still popular when political chaos erupted in China signaling the end of the Ming dynasty.

The emperor Wanli’s (1573–1620) struggles to reform Ming bureaucracy during times of chronic military crisis had come close to bankrupting China. The defense of Korea in the 1590s (which at the time was a vassal state of China) against two Japanese invasions as well as efforts to defend an attack in 1619 by the Nurhachi of the powerful Manchu tribe from northeastern China, had tremendous economic repercussions. Porcelain production at Jingdezhen did not escape these crises.¹ The kilns suffered hard times and orders from the imperial court were greatly reduced. The rising tensions between the government inspectors and ceramic producers provoked riots at the imperial workshops. Riots broke out in 1597 and again in 1604. Ultimately, the imperial kiln was officially forced to close in 1608 (the 36th year of the reign of Emperor Wanli) and as a result many potters were dismissed. This unrest in China contrasts dramatically with what was happening in the west. Europe was experiencing one of the most dynamic periods in its history: the Renaissance.

By this time potters at provincial kilns in Jingdezhen had been producing *kraak* porcelains for decades. Therefore, many potters from the imperial kilns were hired at these private kilns to produce *kraak* wares. This meant that imperial potters were finally free from strict official constraints and thus innovation followed. Also, the need to respond to fluctu-

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The establishment of the Dutch East India Company (VOC) and the beginnings of the porcelain trade

During the 16th century, European merchants were able to buy products from the Far East in the market cities of Lisbon and Antwerp. Exotic imports such as spices and silks imported by Portuguese traders were available, but scarce and therefore very much in demand. The demand for these exotic imports became even more intense when the Dutch were at war with the Spanish. In 1580, King Philip II of Spain permanently closed Portuguese ports to Dutch ships and traders. Consequently, the supply of precious merchandise from the East was cut off.

By this time, the sea route to the East had been documented by the Dutch voyager, Jan Huygen van Linschoten, and so several Dutch merchants and ship owners decided to join forces and embark on their own voyages to the East. Nine Amsterdam merchants, united as the Compagnie van Verre (Far Distant Lands Company), raised 290,000 guilders from various investors which provided the necessary trading capital as well as funds for fitting out four ships. In 1595 this first fleet sailed to Asia around the Cape of Good Hope. Following this, traders established several private companies (Voorcompagnijen) in other cities and more fleets were dispatched for direct trade with Asia. Between 1595 and 1601 no less than fourteen fleets (65 ships in all) made this journey, sparking a 16th century version of a ‘gold-rush’. Consequently, the price of pepper and spices in Asia increased dramatically, whilst in Europe their price dropped because of larger supplies. This development was most unwelcome for the Staten Generaal (States General), the highest body of the then Netherlands Republic. Therefore in 1602, it decided to establish a single company: the Dutch East India Company (Verenigde Oost-Indische Compagnie, VOC).

The majority of the VOC’s profits derived from spices such as pepper, nutmeg, cloves and mace. A prolific inter-Asiatic trade developed so that the VOC could acquire all the goods desired in the Netherlands. By about 1660 there was a thriving industry with the number of outgoing ships totalling about 853, however, the number of ships that actually successfully made the return voyage is much lower, only 449 ships, as the voyage was extremely dangerous and a number shipwrecked.

In addition to spices, there were a limited amount of ‘luxury’ items that made up the cargo of the VOC ships returning to the Netherlands. Porcelain was one of these luxury cargoes. Initially, the VOC did not make any specific orders for porcelain; instead traders bought what was available in the market city of Bantam on the island of Java in Indonesia.

By the time the Dutch arrived, Bantam was a well-known trading post in Southeast Asia.
Unlike the Portuguese who traded in Macao and Goa, the Dutch relied more heavily on the Chinese junk trade in Bantam. This made, however, for a great deal of uncertainty as the traders were never sure when the Chinese junks would arrive or what they would supply.

Dated evidence of the types of Chinese ceramics available and the quantities brought back to the Netherlands in these early days of the export trade come from several sources. Dated evidence comes from archaeological finds of kiln sites in China and from excavations in the countries that imported the porcelain. Another source is the archeological salvages from numerous shipwrecks. Finally, an extremely important source of dated evidence comes from the cargo lists and other documents in the VOC archives. Nowhere in the world do such old documents exist in such great quantities. In many ways, they are like a time capsule offering insight into the thriving early days of global trade.

The organisation of the VOC consisted of 17 executive managing officers who formed the Board of Directors (Heren Zeventien). They represented six main Dutch cities or chambers (Kamers): Amsterdam, Middelburg, Rotterdam, Delft, Enkhuizen and Hoorn. Each chamber was responsible for fitting out their own ships, hiring their own sailors and organizing their own trading.

With so many ships voyaging back and forth to the East, the chambers of the VOC were very active and produced a large quantity of paperwork. There was never a central archives depository. Each of the six chambers, representing the different cities, carried out their duties independently with no uniform archives administration. Each chamber saw after its own documents and the sheer volume of these documents multiplied at a very fast pace. For instance, there was a growing stream of paperwork from the statoogede (the area covered by the charter of the Company). In addition, each year returning ships brought ‘incoming’ and ‘outgoing’ documents, including journals, letters, proceedings (revelaties), diaries (dagboeken) and other documents from the Governor-General and Council in Batavia, as well as from other establishments in Asia and the Cape of Good Hope. Adding to these great quantities of paperwork, the Heren XVII (the Board of Directors) expected the Governor-General and the Council to have all important documents sent home to them. This made, however, for a great deal of uncertainty as the early porcelain trade from the East.

For instance, in the first quarter of the 17th century porcelain was carried to the Netherlands only sporadically aboard VOC ships as shown by the invoices of ‘return ships’ which list irregular amounts.

Documented evidence in the VOC archives
Cargo lists, statements and expenses are among the ‘incoming’ documents. These are documents that were sent from the VOC headquarters in Asia to the head offices of the VOC in the Netherlands. These documents are an important source for understanding the amounts of porcelain imported to the Netherlands. From them certain deductions can be made about the early porcelain trade from the East.

For instance, in the first quarter of the 17th century porcelain was carried to the Netherlands only sporadically aboard VOC ships as shown by the invoices of ‘return ships’ which list irregular amounts.

Generally, two types of Chinese porcelain have been found in the VOC shipwrecks of the first quarter of the 17th century. They are shapes used in China and shapes made for export. In some cases the shapes made for export were slight modifications of ones already existing in China. Chinese every day shapes include rice and soup bowls, bowls with covers, small cups, wine cups and small saucer dishes. The plates and dishes listed were usually ‘coarse’ ware (grof) which most likely would have been changzhou (Swatow) ware. Orders by the VOC for specific shapes intended for the western market started relatively late from about 1614. From 1620 onwards the VOC archives show them regularly on order lists. Due to high demand, mass production of KRAAK ware was started in Jingdezhen. KRAAK wares were made in shapes specifically ordered for the European market. In particular, there was popular demand for butter-dishes, plates, mustard-pots, wine jugs and various shapes of bowls and cups. These documents show that the amounts of porcelain imported to the Netherlands increased dramatically over the course of the 17th century, particularly after the establishment of a VOC post on the island of Formosa in 1635. This new trading post allowed the Dutch to order porcelain directly from China instead of depending on the unreliable junk trade. The invoices of ‘return ships’ list vast amounts of porcelain, such as 100,000 to 250,000 pieces. However, these figures diminished significantly in the mid-17th century due to the fall of the Ming dynasty. By 1667 internal struggles in China caused trade with the Chinese to cease. At this point, traders switched to importing from Japan.

The Gelderland
The earliest documented evidence showing that KRAAK porcelain was brought back on Dutch ships comes from the logbook of the Dutch vessel, the Gelderland. On its return journey of 1601–1602, an illustrator on board made numerous drawings not only of coastlines and vegetation but also of porcelain. Why the artist singled out porcelain to illustrate is unclear. These wares may have been the private property of the captain or one of the officers on board. The drawings show a small saucer and a dish with a rounded cavetto and a foliated rim (typical of early KRAAK ware), a small klipmun with broad and narrow panels and a small bowl (traditionally known as crow cup) (see Fig. 1). These KRAAK porcelain wares are identical

<table>
<thead>
<tr>
<th>Name of ship</th>
<th>Date of invoice</th>
<th>Amount of porcelains</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gouda</td>
<td>1608</td>
<td>1 barrel with 8 large dishes</td>
</tr>
<tr>
<td>Bantam</td>
<td>1608</td>
<td>278 large porcelain dishes, two broken</td>
</tr>
<tr>
<td>Roode Leeuw met Pijlen</td>
<td>1610</td>
<td>9277 pieces</td>
</tr>
<tr>
<td>Wapen van Amsterdam</td>
<td>1612</td>
<td>3 barrels each with 5 dishes</td>
</tr>
<tr>
<td>Viljingen</td>
<td>1614</td>
<td>18,481 pieces</td>
</tr>
<tr>
<td>Witte Leeuw</td>
<td>1612 (sank 1613)</td>
<td>No porcelain on the cargo list</td>
</tr>
<tr>
<td>Gelderland</td>
<td>1614 (sank 1615)</td>
<td>68,057</td>
</tr>
<tr>
<td>Rotterdam</td>
<td>1616</td>
<td>8014 (from Patanii to 27097) (from Bantam)</td>
</tr>
<tr>
<td>Mauritius</td>
<td>1616</td>
<td>23,622</td>
</tr>
<tr>
<td>Dolphen</td>
<td>1616</td>
<td>7979</td>
</tr>
<tr>
<td>Hart</td>
<td>1616</td>
<td>3710</td>
</tr>
<tr>
<td>Gouda</td>
<td>1622</td>
<td>15,500</td>
</tr>
<tr>
<td>Leeuwinne van Jacarta</td>
<td>1623</td>
<td>8,186</td>
</tr>
<tr>
<td>Mauritius</td>
<td>1623</td>
<td>62,031</td>
</tr>
<tr>
<td>Walcheren</td>
<td>1623</td>
<td>10,845</td>
</tr>
</tbody>
</table>
The San Felipe wreck, discovered off the coast of Baja, California, is the earliest known shipwreck of the Manila galleons, the Spanish trade ships that criss-crossed the Pacific Ocean sailing from Manila to Acapulco. After being substantially rebuilt in Manila, the San Felipe set sail for Acapulco in July 1576, but disappeared in the following months without a trace.

The first accounts of what later became identified as the San Felipe wreck came in the 18th century from Jesuit priests who were building missions along the California coast. The missionaries reported being offered Chinese porcelain and blocks of beeswax – critical in making candles for the churches – by local inhabitants.

Although beachcombers continued to discover Ming porcelain shards on the Baja coast for centuries, it was not until recent years that organized excavations were begun by Mexican and American archaeologists. To date, a large amount of Filipino wax has been uncovered along with Spanish and English silver coins and a thousand shards both of porcelain and stoneware. Many of the shards recovered, however, are not early kraak porcelain wares. The few kraak shards include fragments of plates with plain white cavettos and flat up-turned rims decorated in underglaze cobalt blue with landscapes or pond scenes within the central medallions and of small bowls with their exteriors divided into panels (some of them with the panels moulded in relief) by single or double blue lines and their interiors with continuous designs of flowers and scrolling foliage. A cloisonné plate rim has also been found as well as a stoneware jar from the Rhine.

The Chinese porcelain shards recovered from these beaches are believed to be from the Wanli period (1573–1619). Many of them include kraak underglaze blue decoration with

1593, Santo Alberto

The Santo Alberto was a Portuguese carrack that sank on its homeward journey off the eastern coast of South Africa. As the Santo Alberto was floundering, the crew managed to hit land just south of the present day Coffee Bay, north of Haga-Haga and Morgan Bay where they jettisoned part of the vessel’s cargo overboard in an attempt to salvage the ship. Their efforts were unsuccessful and on March 24, 1593 the ship split in two, sinking near the shore close to Penedo das Fontes. The actual wreck site has never been discovered, however, it is thought by many to be the present day Sunrise-on-Sea because carnelian beads and porcelain shards have been found there.

The Chinese porcelain shards recovered from these beaches are believed to be from the Wanli period (1573–1619). Many of them include kraak underglaze blue decoration with

Literature
Edward Von der Porten, The Early Wanli Ming Porcelain from the 1576 Manila Galleon San Felipe, San Francisco, monograph to be published before the end of 2008.

Underwater recoveries from datable shipwrecks
butterflies, insects, birds, deer, nature scenes and pagodas. They are meticulously painted in a bright cobalt blue. Scholars consider this decoration to represent an early development of the kraak style, dating to the period before 1600.

1595, San Augustín

The San Augustín was a Manila galleon under the command of the Portuguese navigator and adventurer, Sebastião Rodrigues Soromenho. Soromenho had been selected by King Philip II to chart the new Spanish territories of Alta California for safe and suitable harbours for Spanish galleons crossing the Pacific Ocean laden with treasures.

The San Augustín left the part of Manila on July 5, 1595 filled with a lucrative cargo of silks, porcelain and gold. There are several contrasting accounts of this voyage, however, it is generally believed that the San Augustín reached the shores of Northern California, anchoring just north of San Francisco in what is now known as Drake’s Bay. Soromenho and a group of men set off to explore the coastline where they met and traded with Indians called the Coastal Miwok. On November 30th while still anchored in the bay, the ship was ripped from its moorings and pounded to pieces by a violent south eastern storm. Despite the disaster, Soromenho, determinedly continued to Mexico with some of his surviving crew in an open plank boat.

The actual wreck site of the San Augustín has not been found. Archaeologists in California have recovered artefacts along the coast including porcelain shards showing that native Californians, the Coast Miwok, recovered – or traded for – objects from the San Augustín wreck and actively used them.

It is a point of debate, however, whether these ceramic finds originated as part of the San Augustín wreck or if they came from a 36-day visit that Sir Francis Drake is believed presumably to have made to the area around San Francisco Bay in 1579 on his voyage around the world. Drake’s vessel, the Golden Hind, is known to have carried loot captured from a Spanish ship as part of its cargo.

1600, San Diego

In October of 1600 Don Francisco Tello, Governor General of the Philippines, along with his Vice-Governor, Don Antonio de Morga, issued orders to have the Spanish trading ship, the San Diego, re-outfitted as a warship in order to pursue enemy ships entering into Philippine waters. This act sealed the fate of the Spanish ship.

Two months later on December 14, 1600 in its first engagement with enemy ships the San Diego sank after a six-hour battle with the Mauritius, a Dutch warship. The San Diego was so overloaded with weapons, ammunition and cargo that it sank rapidly. Its remains plummeted to the bottom of the bay of Manila a short distance northeast of Fortune Island in Naugba, Batangas Province. The Mauritius escaped to Indonesia for repairs.

In 1992 an international team working in conjunction with the National Museum of the Philippines began the retrieval of thousands of items from the San Diego wreck site which was discovered thirty fathoms under the sea. A vast amount of wares were recovered from the sea floor. The objects salvaged give a wide overview of the production of kraak porcelain at the end of the 16th century.

34,000 artefacts were recovered from the wreck. Many of the objects are intact as they had been protected by deep water and mud for 400 years. More than 500 blue and white porcelain wares from Jingdezhen were recovered. These are made up of predominately kraak porcelain wares such as bottles, kendis, ewers, plates, bowls, cups and some jars. Design motifs include flora and fauna, auspicious emblems and geometric motifs. changzhou (Suzhou) wares were also discovered. In addition, more than 750 Chinese, Thai, Burmese, Spanish and Mexican stoneware jars that had been used as storage containers for water and provisions on board were found. Also retrieved from the wreck were parts of Japanese samurai swords, fourteen bronze cannons, silver coins, animal bones and seed and shell remains of prunes, chestnuts and coconuts.

c. 1600, North Reef No. 3 Shipwreck

In early 1999 a team of Chinese marine archaeologists dove for 39 days around the Xisha or Paracel Islands, a low-lying group of reefs and islets in the middle of the South China Sea, between Vietnam, South China and the Philippines. 13 wreck sites dating from the Five dynasties (907-960) to the 19th century were found. These ships had been driven into reefs and sunked when seeking shelter from typhoons. One ship that sank on the North Reef, which experts have named No. 3 shipwreck, yielded 135 ceramic artefacts. A great quantity of them are kraak porcelains decorated in deep shades of underglaze cobalt blue. They include two fragments of bowls decorated with a border of flaming wheels or chakras and rosetti- heads. There are also many fragments of dishes and saucer dishes decorated with naturalistic and landscape scenes with white cavetto and diaphragm borders. The underwater archaeology team postulates that the North Reef No. 3 wreck was a Chinese junk that had not yet trans-shipped her cargo destined for Europe.

1601, Santa Margarita

The Manila galleon, the Santa Margarita, set sail from the Philippines in July of 1600. The ship was heavily overloaded. It was so full and instable that it took six days to clear the Manila Harbour. Instead of giving up valuable cargo to lighten the ship’s load, the Santa Margarita’s commander, General Jan Martinez de Guillentungi, ordered 25 passengers and their belongings off the ship.

Once at sea, the ship’s troubles continued. After seven months the Santa Margarita had been blown a thousand miles off course. An alarming amount of the galleon’s food supply had disappeared and most of the crew and passengers had died of scurvy or starvation. Only two dozen survived of the more than 100 crew and passengers who originally boarded the Santa Margarita in Manila.

In order for the crew to recover and regroup, the captain anchored the Santa Margarita near the island of Rota in the Northern Mariana Islands above Saipan and Guam. Days later, after having her anchor rope severed – either inadvertently by the Spanish themselves or by the native peoples, the Chamorros, who were aboard bilging pumps – the Santa Margarita smashed into a windward coral reef and broke to pieces.

Thousands of porcelain shards, including kraak shards, along with several intact objects have been recovered from the Santa Margarita wreck. Before setting sail from Manila Harbour, the Santa Margarita docked alongside another Spanish galleon, the San Diego. There the crews of both ships must likely purchased objects from the same Chinese trading junks as many identical pieces of porcelain have been salvaged from the shipwrecks of both galleons.

Literature


Edward P. Van der Porten, Manila Galleon Porcelains on the American West Coast, Tucson, no. 4, December 2001, pp. 57–61

Marco Mentiketti, Searching for a Safe Harbour on a Treacherous Coast: The Wreck of the Manila Galleon San Augustín, Conference for the Society for Historical Archaeology: Corpus Christi, Texas, 1997


A thinly potted and slightly warped saucer dish with flared rounded sides, a bracket-lobed rim and a low, v-shaped foot ring that slants slightly inwards. It is painted in silvery shades of cobalt blue beneath a brilliant greenish-white glaze. The centre is decorated with a central medallion enclosing a horse with its head turned to one side flying amidst waves beneath scrolling clouds surrounded by five stylized chrysanthemum flower-heads separated by scrolling foliage reserved in white on a blue ground within an eight-pointed bracket-lobed medallion and a thick band in pale blue, all delicately painted with thin lines and washes of paint. The gently rounded cavetto and rim are moulded on the inside and underside with overlapping rows of ruyi-heads in low relief, which are outlined in white slip. The rim is further decorated with a border of alternating stylized ruyi-heads and pending tassels painted in cobalt blue. The underside and recessed base are similarly covered with a brilliant greenish-white glaze. Some dark, coarse sand from the kiln adheres to the foot ring and areas of the underside.

The present saucer dish, as well as the example discussed in the previous entry, have faintly moulded decoration on their cavettos and rims finely outlined in white slip. This saucer dish, however, is further decorated below the rim in underglaze cobalt blue with a border of alternating stylized ruyi-heads and pending tassels. This particular feature is rarely found on saucer dishes of this type.

This saucer dish is exceptional not only for its unusual rim border decoration, but also for the quality of its potting. A closely related example of slightly larger size (21 cm diam.), which was excavated in Indonesia in 1986, is in the National Museum of Singapore (inv. no. c.12499). Its interior decoration shows slight differences, namely a larger central medallion enclosing a different version of the horse flying amidst waves motif. It also has only four chrysanthemum flowers with white centres (instead of blue) reserved in white on a blue ground.

The white on blue chrysanthemum flower-head motif seen on the present saucer dish somewhat resembles that shown on a small meiping vase (3.5 cm high) dating to ca. 1540-1560 in the British Museum in London (inv. no. OA 1947-10-18.1). This vase bears a good wish mark chang ming fu gui (long life, riches and honour) on its base written in a square within a Chinese coin that has a double ring edge. Related chrysanthemum flower-heads and scrolling foliage motifs are shown on a kendi dating to the third quarter of the 16th century in the Topkapi Saray Museum in Istanbul (inv. no. TKS 15/1652A). This kendi bears a white hare mark within a double ring. Stylized flower and scrolling foliage motifs reserved in white on blue were used during the Jiajing reign (1522-1566) on the rim border of large dishes, as evidenced in an example in the Topkapi Saray Museum in Istanbul (inv. no. TKS 15/1652A). Shards decorated with stylized flowers and scrolling
A heavily potted dish with deep rounded sides, a broad flat, up-turned rim and tall, tapering foot ring that slants slightly inwards. It is painted in deep shades of cobalt blue, which darkens in some areas to a blackish-blue, beneath a blue-tinged glaze. The centre is decorated with ten spotted deer walking among rocks and grasses beside a waterfall and two hovering insects, beneath ruyi-clouds from which emerge a pine tree branch and the moon, all painted with fine lines, dots and washes of paint within a medallion enclosed by a border formed by a narrow band of alternating blue and white squares and a band of ruyi-heads. The rounded sides and broad, flat rim are un-moulded and plain white. The underside is undecorated with the exception of a narrow band of scrolls encircling the foot ring painted in underglaze cobalt blue. The glazed recessed base is slightly convex and marked by radiating lines. It bears a fu gui jia qi (fine vessel for wealth and honour) mark within a double square written in underglaze cobalt blue. The edge of the foot ring is finely cut and unglazed. Coarse sand from the kiln adheres to some areas of the foot ring.

Dishes with deep rounded sides and un-moulded plain white cavettos and up-turned rims, such as this example, appear to be rare among the kraak porcelain assortment. Such pieces were made in small and medium sizes, about 19 and 30 cm in diameter. Two examples of the smallest size are found in the Topkapi Saray Museum in Istanbul (inv. no. TKS 15/1344) and the Santos Palace in Lisbon (inv. no. 1331)." The underglaze blue decoration of these pieces consists solely of a central medallion, of varying size, and a narrow scroll border encircling the foot ring. The central medallion of the Topkapi dish, of similar proportion to that seen on this dish, shows an elephant supporting a trigram on its back among clouds reserved in white on a blue ground. It is enclosed by a narrow scroll border similar to that seen above the foot ring of this dish. The Santos Palace dish is decorated with a smaller central medallion enclosing two stylized cranes flying amongst clouds and leafy scrolls also reserved in white on blue.

A closely related border to that enclosing the central medallion of this dish, formed by a narrow band of alternating blue and white squares and a band of ruyi-heads, is shown on a fragment of a dish with flat, up-turned rim recovered from the Dutch East Indiaman, the Witte Leeuw (inv. no. 1015). Similar borders are shown on the cavetto of dishes with up-turned rims dating to the third quarter of the 16th century, such as the examples in the British Museum in London (30 cm diam.)(inv. no. OA 333-7) and the Museum of East Asian Art in Bath (inv. no. BATEA 881). It also occurs on the shoulder of a blue pear-shaped bottle in the Groninger Museum in Groningen (inv. no. 1089-249). This dish and the aforementioned example in the Santos Palace demonstrate that some dishes of this type...
A small, thinly potted and slightly warped saucer dish with flared sides, an up-turned bracket-lobed rim and low, v-shaped foot ring that slants slightly inwards. It is painted in deep shades of cobalt blue beneath a bright white glaze with a bluish tinge. The central eight-pointed star-shaped medallion painted with a thick blue band is decorated with a white hare seated with his head turned upwards gazing at the moon in front of a blue rock among lingzhi fungus and grasses, all rather crudely painted with thin lines and washes of paint. The gently rounded cavetto is faintly moulded with eight teardrop-shaped medallions and radial bands alternately painted with stylized peach sprays and insects (possibly depicting stylized bumblebees), each connected by a single looped C-scroll below the rim. The underside is similarly decorated in deep blue with thin lines dividing it into five segments each with a group of five dots, framed within thin blue lines and a thick blue line enclosing the foot ring. The recessed base and underside are covered with a brilliant bluish-white glaze. Coarse sand from the kiln adheres to an area of the central medallion and minute areas of the foot ring.

This example belongs to a group of small kraak saucer dishes modelled with up-turned bracket-lobed rims and circular, or teardrop-shaped, medallions faintly moulded on gently rounded cavettos and rims. Saucer dishes of this type range from about 11 to 20 cm in diameter. The saucer dishes of smaller size (11-14 cm) have either six or eight teardrop or circular medallions; the larger ones have ten. The painted decoration of these medallions, consisting of flowers, peach sprays, auspicious symbols or a combination, follows that of the moulded pattern. These medallions are connected by either single or double-looped C-scrolls. The centre of these dishes is typically decorated with a star-shaped medallion outlined by thick single or double blue lines, enclosing auspicious or naturalistic motifs. Depending on size, the undersides of these dishes is usually divided into six, eight or ten radiating segments. In most examples these segments are divided by thin lines splitting in two above the foot ring, however, in this case the lines do not split. Each segment is decorated in the centre with a stylized auspicious symbol or with a pearl and four dots. Fragments of this type of saucer dish have been excavated at the Guanyinge kiln site located in the north of the Old City Zone in Jingdezhen.

The central motif of this dish, depicting a hare gazing at the moon, first appeared on blue and white wares of the Ming dynasty. It is frequently found on Jiajing period (1522-1566) dishes, as is seen on a dish in the collection of the Santos Palace in Lisbon (inv. no. 412) and on a partially reconstructed saucer dish made up of four fragments excavated at the monastery of Santa Clara-a-Velha in Coimbra (inv. no. 39937). An identical depiction of the hare with its head turned upwards, but gazing at a bird of prey instead of the moon, is shown on a Jiajing
Bumblebees also appeared on the border designs of saucer dishes with bracket-lobed rims, as seen on an example in the Casa-Museu Dr. Anastácio Gonçalves in Lisbon (inv. no. csc/m/sc/a/sc/g/sc/one/one). Similar stylized representations of bumblebees are shown on the panelled rims of a group of plates, of similar form to the example discussed in entry no. three. These were recovered from the wreck of the Portuguese carrack Nossa Senhora dos Mártires, which sank on September five, six on its return journey from India at the fortress of São Julião da Barra in the mouth of the Tagus river near Lisbon.

The aforementioned kraak porcelain wares recovered from two different shipwrecks, the Banda, a Dutch East Indiaman, and the Nossa Senhora dos Mártires, a Portuguese carrack, demonstrate that these particular hare and bumblebee motifs were used on wares of various forms made to be exported to Europe in the first two decades of the 17th century. Saucer dishes of this type were imported to the Netherlands in the late 17th century. Such dishes, together with other types of kraak wares, would have ground the elixir of immortality with a pestle and mortar. Thus the hare (tu-z), sometimes called ‘jade-hare’, is a symbol of longevity. It is the fourth creature in the Chinese zodiac. A comparable saucer dish depicting a similar hare seated in front of peach sprays (instead of lingzhi fungus) within a border of alternating peach sprays, flowers, and auspicious symbols, was one of a number of kraak saucer dishes of this form recovered from the Dutch East Indiaman, the Banda, which foundered on a reef on March six, six off the coast of Mauritius in the Indian Ocean on its return journey to Holland. A related hare motif is shown on the central medallion of eleven kraak bowls of slightly lobed, ten-sided form with flared bracket-lobed rims in the Topkapi Museum (inv. nos. tsc/k/sc/s/sc/one/one/five/three/two/one/three/eight/six/four). They are decorated on their inner sides with ten fruit and flower sprays and on their outer sides with white deer in front of ornamental taihu rocks. The odd-looking insect depicted on the teardrop medallions of the present dish is most likely a stylized hare gazing at the moon motif with bracket-lobed rims, as seen on an example in the Casa-Museu Dr. Anastácio Gonçalves in Lisbon (inv. no. cmac/one). Similar styled representations of bumblebees are shown on the panelled rims of a group of large dishes with flat, bracket-lobed rims discussed in entry no. 14, and on three examples in the Topkapi Saray Museum in Istanbul (inv. nos. tsc/k/sc/s/sc/one/one/five/three/two/one/three/eight/six). Bumblebees also appeared on the border designs of saucer dishes.
Dish

Ming dynasty, Wanli period (1573-1620)
Chinese porcelain decorated in underglaze cobalt blue
Diameter: 30.0 cm

A thinly potted dish with shallow rounded sides, a wide flat, up-turned foliated rim and low, v-shaped foot ring that slants slightly inwards. It is painted in shades of cobalt blue beneath a white glaze with a bluish tinge. The central eight-pointed star-shaped medallion is decorated with two deer standing among flowering plants under a pine tree partly hidden by clouds beneath the moon, all rather crudely painted with thin lines, dots and washes of paint. The deer landscape is outlined by a thick blue band that separates into eight radiating brackets with foliated terminals that are surrounded by three precious jewels. The rounded sides and the flat, up-turned foliated rim are faintly moulded with eight large stylized pomegranates with leafy branches, which are painted over in cobalt blue depicting the seeds and veins of the leaves. The underside is decorated with eight small bows with long ribbons pending from the foliated rim alternating with groups of jewels surrounded by four dots, all framed by thin blue lines below the rim and above the foot ring. The recessed base is marked by radiating ribbed lines and is covered with a brilliant bluish-white glaze. Coarse sand from the kiln adheres to minute areas of the foot ring.

This dish belongs to a group of small kraak dishes and saucer dishes with a distinctive decoration of moulded pomegranates, usually eight, on the cavetto and rim. In China the pomegranate (shí-liú) which is full of seeds (zi) symbolises fertility. It is one of the ‘three fortunate fruits’ along with the peach and the finger-lemon, which represent abundance and plenty.

The pomegranate border design shown on this dish presents some slight variations. For example three dishes of about this size decorated with a similar pomegranate border design but showing small ruyi-heads instead of precious jewels surmounting the radiating brackets are in the Topkapi Saray Museum in Istanbul (inv. nos. 763 13/862-64). Another example is in the Santos Palace in Lisbon (inv. no. 24). The central medallion of these saucer dishes and dishes can be either star-shaped, as in this example, or circular. The pomegranate border of the dishes with circular medallions is slightly different as it shows the pomegranates intertwined with leafy flowering branches. Examples can be found in the Groninger Museum in Groningen (inv. no. 1985-51) and the Princessehof Museum in Leeuwarden (inv. no. 886). Shards of dishes with this type of border were found among the porcelain cargo of the Nossa Senhora dos Mártires (1608) wreck.

The central scenes typically depict a landscape with two deer standing under a pine tree as seen here, a single deer standing in front of a balustrade or two horses standing under large ruyi-clouds. A central decoration of auspicious symbols also occurs on dishes with star-shaped medallions, as evidenced in another example from the collection of the Princessehof Museum (inv. no. NQ 867).
A thinly potted saucer dish with flared sides, an upturned bracket-lobed rim and low, v-shaped foot ring that slants slightly inwards. It is painted in two contrasting shades of cobalt blue, darkening in some areas to a blackish-blue, beneath a bright bluish-white glaze that burst open in some areas on the inner rim during firing. The centre is decorated with two geese in flight and two others standing on rockwork beside lotus and other water plants, all painted with fine lines and washes of paint within a ten-pointed bracket-lobed medallion and a thick blue band. The gently rounded cavetto is decorated with ten teardrop-shaped medallions alternately painted with stylized peach and flower sprays and auspicious symbols, each connected by a double-looped C-scroll below the rim. The underside is divided into ten radiating segments by thin blue lines that bifurcate above the foot ring, each enclosing an auspicious symbol and four dots. The recessed base is marked by concentric grooves and is covered with a brilliant bluish-white glaze. Coarse kiln sand adheres to minute areas of the foot ring.

The present saucer dish belongs to a group of dishes with faintly moulded circular or teardrop-shaped medallions on the cavetto and rim, in which the painted decoration follows that of the moulded pattern. A large fragment of a saucer dish with a similar type of cavetto and rim decoration was excavated at the Guanyinge kiln site in the Old City Zone in Jingdezhen. Some saucer dishes of this type are small, of about 20 to 21 cm in diameter, and have eight moulded teardrop or circular medallions. Others of larger size with a maximum diameter of about 35 cm, as seen here, have ten medallions. Large dishes with only eight teardrop medallions do occasionally occur. An example (140 cm diam.) of this latter type is in the Topkapi Saray Museum in Istanbul (inv. no. 10.1661 v.2593). A single or double peach fruit on a high stem and various auspicious symbols alternately fill the teardrop or circular medallions. The central bracket-lobed medallions of these saucer dishes typically have five, eight or ten points and are decorated with auspicious symbols or naturalistic motifs, such as birds and grasshoppers on rocks under large flower sprays or animals in river landscapes. These medallions are surrounded by a variety of complex designs of alternating diaper patterns and stylized ruyi-heads. More rarely, they are decorated with scrolling flowers framed on the outer side by thick blue star-shaped medallions, as evidenced in fragments of dishes recovered from the wreck of the Dutch East Indiaman, the Witte Leeuw (1633). A Dutch East Indiaman that sank on June 2, 1633 on the island of St. Helena in the South Atlantic Ocean, and on six intact saucer dishes from the Tianqi period (1624-1627) salvaged from the Vendi wreck (ca. 1625).
Dish
Ming dynasty, Wanli period (1573-1620)
Chinese porcelain decorated in underglaze cobalt blue
Diameter: 45 cm

A large, heavily potted dish with deep rounded sides, a wide flat, up-turned bracket-lobed rim and low, v-shaped foot ring that slants slightly inwards. It is covered with a blue-tinted glaze and painted in two contrasting shades of light silvery cobalt blue, which darkens in some areas to a blackish-blue. The central medallion is decorated with a landscape depicting three deer among flowering water plants under a pine tree with an overhanging branch partially covered by clouds beneath the moon, all encircled by thin double blue lines. The rounded sides and the flat, up-turned rim are divided into ten wide and narrow radiating panels. The wide panels are delicately painted with naturalistic scenes depicting birds, insects, butterflies and bumblebees on small blossoming flowers, including peony and chrysanthemum, on pomegranate fruiting branches and a duck swimming on a pond amongst water plants. The narrow panels are painted with strings of pearls and jewels framed at the top and bottom by stylized scrolling leaves. The underside, painted in two contrasting shades of blue and enclosed between a single line on the rim and a double on the base, is decorated with two opposing trees with long thorny branches growing from rockwork, each with a bird perched on one branch. These trees are separated by small groups of curved lines. The recessed base is slightly convex and marked by concentric grooves, and is unglazed. Thick, coarse sand from the kiln adheres to areas of the foot ring.

The wide panels of the rim of this dish are decorated in a noticeably more complex manner than those seen on the dishes and plates discussed in the previous entries. The panels in this example are painted with dense naturalistic scenes including birds perched on chrysanthemum, peony, pomegranate and other fruiting...
A large, heavily potted saucer dish with gently rounded sides and bracket-lobed rim and low, v-shaped foot ring that slants slightly inwards. It is finely painted in two contrasting shades of cobalt blue, which darkens in some areas to a blackish-blue, beneath a blue-tinged glaze. The centre is decorated with a large squirrel standing on a rock and a crane flying towards it under a pine tree with an overhanging branch, all delicately painted with thin lines and washes of paint within an eight-pointed bracket-lobed medallion surrounded by scale, trellis and swastika-diaper patterns and encircled by thin double blue lines. The rounded sides are divided into eight wide and narrow radiating panels. The wide panels are painted with birds perched on pomegranate and peach fruiting branches, alternating with blossoming chrysanthemum flowers. The narrow panels are faintly moulded and painted with strings of jewels and dots alternately framed above and below by scale, trellis and swastika-diaper patterns. The underside is painted in two contrasting shades of blue with eight bracket-lobed panels alternately enclosing stylized lingzhi-fungus and peach sprays below jewels surrounded by four dots, separated by narrow radiating panels painted with vertical and curved horizontal lines. The recessed base is slightly convex, marked by concentric grooves and fully glazed. Thick, coarse sand from the kiln adheres to the low slanting foot ring.

The present saucer dish is an outstanding example of kraak porcelain, not only for the quality of its painted decoration, but also for the subject matter of its central scene. This saucer dish is, to our knowledge, the only recorded example decorated with this naturalistic and detailed representation of a squirrel and crane in a landscape. Its unusually delicate depiction of the squirrel’s fur, with a multitude of short fine lines and spots, relates closely to that of a large deer shown on the centre of a saucer dish with eight moulded panels on the cavetto and a bracket-lobed rim, which is in the Topkapi Saray Museum in Istanbul (inv. no. 785.15.5194). Highly stylized cranes also appear on a few finely painted kraak dishes that bear the egret mark, as evidenced in two examples from private collections in the Netherlands.

Dishes with rounded sides and a broad flat, up-turned bracket-lobed rim decorated with this rim border, include the example discussed in the previous entry, an example in the Topkapi Saray Museum in Istanbul (inv. no. 785.15.2449), seen in the Sadberk Hanım Museum in Istanbul (inv. no. K.K. 63-326), and another in the Musée national Adrien Dubouché in Limoges (inv. no. 808.524). The three latter examples have their sides and broad rims moulded in relief. The Topkapi Saray dish (47 cm diam.) with birds perched on a rock beside large peony branches; the Adrien Dubouché example...
A heavy and thickly potted bottle modelled with a pear-shaped body, a tall, tapering neck, a slightly flared mouth with a rolled mouth rim and a low, thick, v-shaped foot ring. The bottle is decorated in deep shades of cobalt blue, darkening in some areas to a blackish blue, beneath a blue-tinged glaze. The lower body is moulded with six wide and narrow vertical panels. The wide panels are decorated with flower sprays growing from rocks. The narrow panels are decorated with vertical lines framed by curved lines. The neck is decorated with six panels enclosing pending strings of beads, jewels and tassels, interrupted by a stylized ruyi-head border. A border of stylized overlapping petals encircles the mouth rim. The rim is edged in blue. All motifs are hastily painted with thin lines and broad brushstrokes of cobalt blue. The recessed base is slightly convex and glazed. The faceted foot ring is unglazed. The interior of the neck is glazed.

See previous entry.
Square bottle with a coat-of-arms attributed to the Portuguese Families Vilas-Boas and Faria, or Vaz

Ming dynasty, Wanli/Tianqi period (1573-1620)
Chinese porcelain decorated in underglaze cobalt blue
Height: 20.1 cm; width: 8.3 cm; depth: 8.5 cm

A small bottle heavily potted of square cross-section with rounded shoulders surmounted by a short neck with a slightly flared lip. It is painted in deep shades of cobalt blue, darkening in some areas to a bluish-grey, beneath a blue-tinged glaze. Each side of the bottle is decorated with a coat-of-arms – a shield tierced in pale (vertically subdivided into three sections): the first two pales partitioned into four quarters: a tower on 1 and 4 and an eagle on 2 and 3; the third pale with a tower topped with a banner – surmounted by a crest in the form of an eagle with outstretched wings surrounded by a scolling mantle above alternating blossoming peony and fruit branches growing from rockwork, all framed by a narrow blue hand. The rounded shoulders are painted with four small lobed-shaped panels enclosing a flower spray reserved on a dense blue Y-diaper ground. The short neck is decorated with two leafy stems and double blue lines on the flared lip. The inner sides of the necks are glazed. The flat base is unglazed.

See previous entry.
A finely and thinly potted ewer modelled with a globular body moulded in the form of a pomegranate with six lobed vertical panels, a tall slightly tapering neck rising to a six pointed star-shaped mouth rim and a slender, long spout curved at the end applied with seven realistic curling leafy branches moulded in relief that terminate on the globular body. It is painted in two contrasting shades of cobalt blue, beneath a white glaze with a bluish tinge. The body is decorated with a ruyi-head tied with ribbons below the spout and various blossoming flowers around the body, all below a narrow band of key-fret at the shoulder and framed by thin blue lines. The tapering neck is painted with a bird perched on a rock beside long grasses and flower sprays, framed above and below by thin double blue lines. The underside of the star-shaped mouth rim is decorated with small pending leaves and is edged in blue. The slender spout and the relief leaf branches are painted with pencilled blue lines. The slightly recessed base is fully glazed and the rounded foot ring is unglazed.

This fragile and elegantly shaped ewer belongs to a special group of kraak pouring vessels that first appeared in the Wanli period (1573-1620). This ewer is thinly potted, in contrast to heavier kendis, double-gourd and pear-shaped bottles. It is modelled with a globular body with relief-moulded panelled sides and slender, long spout curved at the end. To some extent, the shape of the ewer resembles that of the Jiajing period (1522-1566) ewers, which in turn derive from Middle Eastern metal prototypes. Compare, for instance, the upper body of an aubergine glazed example with gold karandi decoration in the Bauer Collection in Geneva. The relief-moulded curling leafy branches and star-shaped mouth rim, however, appear to be unique features. This type of ewer, most likely because of its globular body and star-shaped mouth rim, became popularly known as a ‘pomegranate ewer.’ In China the pomegranate (shi-liu), which is full of seeds, symbolises fertility.

Ewers of this form have globular bodies typically moulded with six lobed vertical panels of similar size, though examples with plain bodies also occur. These panels, separated by thin double blue lines following the moulded pattern, are finely painted with thin lines and washes of paint with various alternating motifs, including blossoming flowers, water plants, rocks, insects, auspicious symbols or ruyi-heads tied with ribbons, diaper patterns and figures. Examples can be found in the Princessehof Museum in Leeuwarden (inv. no. 2501), the Groninger Museum in Groningen (inv. no. 1960-57-A), the Bell Collection at the Gardner Museum of Ceramic Art in Boston (inv. no. 699-1-7), the British Museum in London (inv. no. OA.1.1579), the Musée Guimet (Granddier Collection, inv. no. G. 1005), and the F. Lugt Collection at the Fondation Custodia, Institut Néerlandais (inv. no. 7437). Both in Paris.

Some ewers are decorated around the body with a
Frog-shaped *kendi*

Ming dynasty, Wanli period (1573–1620 CE or 1573–1619 CE), Chinese porcelain decorated in underglaze cobalt blue

Height: 15.4 cm, width: 11.4 cm, depth: 9.8 cm

A *kendi* heavily potted as a frog sitting on its back legs with its head pointing upwards and its mouth pierced to form a spout. The body of the animal is naturally modelled in relief with small rounded eyes and voluminous legs. It has a slightly raised band on its back, which supports a tall tubular neck that flares to a wide brim with narrow mouth rim. It is painted in two contrasting shades of cobalt blue beneath a brilliant blue-tinged glaze. Its flattened eyes are picked out in blue and its chest and belly are white. Its body and legs are decorated with scattered flower-heads, each with a white centre and five blue petals and with white dots, all outlined in blue and reserved on a stippled pale blue washed ground, which suggests the frog’s skin. The tubular neck is finely painted with a branch of blossoming prunus growing from rockwork. The raised band on the frog’s back and the narrow mouth rim are painted with continuous bands of stylized *ruyi*-heads. The base is slightly sunken in the centre and unglazed.

A *kendi* is a type of water drinking vessel that is held by the neck for pouring. The term is Malayan and derives from the Sanskrit term *kundikā*, which is the name of the bottle used for carrying water in Hindu and Buddhist rituals in India.

The present frog-shaped *kendi* forms part of a rare group of Kraak zoomorphic *kendis*. Frog and elephant-shaped *kendis* of the type discussed in the following pages, were exported to the Middle East and Europe in the late 16th and early 17th centuries, as evidenced by the examples in the collections of the Topkapı Saray Museum in Istanbul and the Ashmolean Museum in Oxford. *Kendis* modelled in the form of frogs, cows (or water buffaloes), squirrels and lobsters are much rarer than those in the form of elephants.

The frog is the earliest creature to appear in Chinese art. A stylized representation of this amphibian is found on the Neolithic pottery of the Yangshao culture (ca. 5000–3000 BCE). In the Han dynasty frogs were represented in gilt bronze. The frog (*wā*), like the toad, is considered a moon creature. The frog shape found favour among Chinese artists who modelled them as water-droppers. A number of examples are known from the Yuan dynasty (1279–1368 CE). Frogs, as well as three-legged toads, appear on Kraak dishes, *klapmutsen*, plates and *klapmutsen*, as seen on several examples: a plate with a broad flattened bracket-lobed rim depicting the Immortal Liu Hai seated on his three-legged toad in the Groninger Museum in Groningen (inv. no. 1929–243), a dish of similar form depicting a frog seated on a rock beside large bamboo in the Santos Palace in Lisbon (inv. no. 258.1), and a *klapmutsen* depicting a frog seated on a rock beside lotus plants in the Princeses Hof Museum in Leeuwarden (inv. no. 293).

Two slightly different models of frog-shaped *kendis* are known. Even though, both models show a naturalistic representation of a frog, there are noticeable differences in the facial features of the animal. One frog has flattened...
A *kendi* heavily and naturalistically potted as a seated elephant with moulded tail and head pointing upwards with its short tusks pierced to form a double spout above the curled trunk. Its body has a slightly raised moulded band across the back and supports a tall tubular neck that flares to a wide brim with narrow mouth. It is painted in deep shades of cobalt blue, which darkens in some areas to a blackish-blue, beneath a blue-tinged glaze. A flower-head is painted on its forehead, its protruding ears are left white and its eyes and tail are picked out in blue. The body of the animal is painted with a long fringed saddle-cloth, which follows the moulded band across its back, decorated with a stylized flower-head at the centre of two crossed lines reserved on blue swastika-diaper grounds. The bridle is adorned with long ribbons and pearl strings. The tall tubular neck is painted with prunus branches growing from rockwork above three blue lines and a continuous band of *ruyi*-heads. The wide brim with narrow mouth is painted with two floral panels reserved on blue swastika-diaper grounds. The inner surface of the neck is glazed. The base is flat and unglazed.

For a discussion on *kras* zoomorphic *kendis* modelled in the form of elephants, see previous entry. The present elephant *kendi* is of a slightly larger size than the preceding example and is painted in a much darker shade of cobalt blue.

Elephant-shaped *kendi*
Ming dynasty, Wanli period (1573-1620), c. 1590-1619
Chinese porcelain decorated in underglaze cobalt blue
Height: 20 cm, length: 18 cm, width: 10 cm
Two kendis
Ming dynasty, Chongzhen period (1628-1644)
Chinese porcelain decorated in underglaze cobalt blue
Height: 15.5 cm; Width: 35 cm

Two small heavily potted kendis, each modelled with a compressed globular body, a slightly raised band on the shoulder, which supports a tall tubular neck that flares to a wide brim with narrow mouth rim, a short, bulbous spout with small aperture set half-way between the shoulder and body and a short, v-shaped foot ring. Each is painted in deep shades of underglaze cobalt blue beneath a white glaze with a bluish-tinge. The globular body is divided into four wide and narrow panels, separated by vertical moulded bands. The wide panels of both kendis are painted with cranes flying with outstretched wings amongst clouds. The narrow panels are painted following the moulded pattern with hexagonal-diaper patterns outlined in blue on one example and on the other a horizontal and two perpendicular bands. The raised bands on the shoulder are decorated with two jewels and dots reserved on a hexagonal-diaper pattern ground and with two flower sprays reserved on a blue swastika-diaper ground. The tubular necks of both kendis are decorated with sketchily painted upright leaves; the wide brims with stylized ruyi-head borders. The mouth rim of one kendi is outlined in blue. The bases are slightly recessed and fully glazed. A small amount of coarse sand from the kiln adheres to the low foot rings.

Kendis modelled with globular bodies and bulbous spouts were very popular in Southeast Asia in the late 16th and 17th centuries. This form is the most common of kendo. It was made in several sizes, ranging from about 13 to 25 cm in height, with or without moulded vertical or pomegranate-shaped panels on the sides of the globular body. The vertical mouldings divide the body into wide and narrow panels, while the pomegranate-shaped mouldings into large rounded panels, alternately facing up and down. A small number of kendis of this form with plain globular bodies and moulded vertical panelled decoration were recovered from the San Diego (1600) and the Witte Leeuw (1615). The kendis with un-moulded bodies recovered from these shipwrecks were decorated with continuous naturalistic scenes and stylized banana plantain or birds perched on prunus branches on the necks. Those with panelled moulded decoration had six vertical panels alternately decorated with flowers, birds or auspicious symbols separated by narrow panels with strings of pearls and jewels. The spout and raised band on the shoulder of the San Diego kendi were further decorated with moulded vertical ribs and panels.

Fifteen kendis (12.4 cm high) with panelled decoration were salvaged from the Wand shipwreck (ca. 1623), the majority of which have the narrow panels replaced by two thin vertical lines. The kendis with wide and narrow panels are decorated around the body with naturalistic scenes alternating with auspicious symbols and around the neck with banana plantain leaves, while the others with wide panels separated by two lines are decorated with blossoming flowers on the body and prunus
A small, thinly potted bowl with shallow rounded sides, a flat up-turned rim with a bracket-lobed edge and low, V-shaped foot ring that slants slightly inwards. It is painted in deep shades of cobalt blue, darkening in some areas to a blackish-blue, beneath a brilliant blue-tinged glaze. The central medallion is delicately painted with a grasshopper on a rock beside large peony flowers and other flowering plants beneath a ruyi-cloud. The well and rim are divided into four wide and narrow radiating panels outlined in blue. The wide panels are faintly moulded with bracket-lobed panels, each alternately enclosing single peach sprays and flower sprays, and surmounted by an elongated monster mask. The narrow panels are moulded with vertical bands and decorated with three pending ribbons. The underside of the cavetto is decorated with four bracket-lobed panels enclosing jewels and four dots, each separated by a narrow radiating panel painted with a thick line. The underside of the rim is decorated with three stylized flower heads with long scrolling leaves, two of them separated by dots.

Coarse sand from the kiln has adhered to minute areas of the foot ring and cavetto. It was traditionally believed that the form of this type of bowl was ordered especially to suit the Dutch market from the early 17th century onwards. However, it appears to have already been produced in fine blue and white porcelain at the kilns in Jingdezhen by the third quarter of the 16th century. As suggested by two examples in the Topkapi Saray Museum in Istanbul (inv. nos. 1135/1260 and 1135/1261). These bowls show only slight differences in form to the Kraak bowl discussed here, the most noticeable being the narrower and flatter up-turned rim. The decorative motifs of the rim of the Kraak bowls are directly copied. For instance, the continuous peony scroll border painted on the rim and the stylized flower head with scrolling leaf motif found underneath the rim of some bowls are identical to those shown on the Topkapi Saray example (see entry no. 49 for a Kraak example of this type).

The term "Klapmuts," referring to shallow bowls with flat, up-turned rims, appeared in 17th century invoices or shipping lists of the Dutch East India Company (VOC). The earliest reference discovered so far is a written document, dated Patani, June 28th, 1664, where "...1000 large fine bowls or Klapmutsen and some small ones..." are mentioned. The name "Klapmuts" derives from a commonly used hat in early 17th century Holland with an up-turned brim made out of wool or beaver felt. 

Fragments of this type of Kraak bowl, or Klapmuts, have been excavated at the Dongfeng Ceramics Factory kiln site originally located within the provincial kiln zone in the late Ming dynasty and now under the jurisdiction of Zhushan Street in the Zhuhan district of Jingdezhen. These bowls were made in a number of sizes, ranging from 10 to 50 cm in diameter. The smaller
these six groups, which is characterised by a cavetto and rim divided into four wide and narrow radiating panels. The wide panels are decorated with four bracket-lobed panels and vertical bands, though examples with plain cavetto do occur. Larger bowls, however, are moulded with five (157 cm diam.) or six panels (50 cm diam.). Sometimes the recessed base shows radiating ribbed marks.

It has been suggested that this monster-mask with two large, raised eyes with long lashes, a short, broad nose, no jaw and a fierce expression sketchily rendered in a frontal view may represent a gala, the mythological Indian glutton used exclusively in Indian temples throughout Southeast Asia. Its highly stylized features, however, also resemble the taotie masks found on a wide variety of ancient Chinese art objects. The taotie ones have very little variation in height, between 4.5 to about 7 cm. Only the very large bowls (with diameter of about 50 cm or more) may have a height of about 12 to 14 cm. The cavetto of these bowls is invariably moulded with four bracket-lobed panels and vertical bands, though examples with plain cavetto do occur. Larger bowls, however, are moulded with five (157 cm diam.) or six panels (50 cm diam.). Sometimes the recessed base shows radiating ribbed marks.

The decorative composition of this type of bowl differs greatly from that of dishes, saucer dishes and plates with the exception of those with plain white cavettos, discussed in the previous entries. In these bowls the areas of the cavetto and rim are independently decorated with a number of different motifs. According to the style of decoration they can be generally arranged in six groups.

The present bowl belongs to the most common of these six groups, which is characterised by a cavetto and rim divided into four wide and narrow radiating panels. The wide panels are decorated with four bracket-lobed panels outlined in blue alternately enclosing blossoming flowers and fruiting branches or flower or peach sprays and auspicious symbols, which follow the moulded panel decoration. These are surmounted by four elongated triangular or semicircular panels enclosing various diaper patterns or four monster-masks, or two
Covered bowl
salvaged from the Hatcher shipwreck

Ming dynasty, Chongzhen period (1628–1644; ca. 1635)
Chinese porcelain decorated in underglaze cobalt blue
Height: 16 cm;
Diameter: 14.5 cm

A thinly potted bowl with high, slightly flared sides and low, thin foot ring, surmounted by a high domed cover with a flared rim and a ring knob. It is painted in a deep shade of cobalt blue, which has blurred during firing, beneath a glaze with a bluish tinge. The sides of the bowl are divided into four wide and narrow vertical panels outlined in blue. The wide panels are faintly moulded with bracket-lobed panels of alternating peach and prunus sprays and narrow panels of pending ribbons. The inside of the bowl is decorated with a central medallion depicting a bird perched on a rock beneath the moon, surrounded by four wide radiating bracket-lobed panels of alternating peach and prunus sprays, separated by narrow panels with rows of jewels and dots. The high domed cover is similarly moulded with a bracket-lobed panel enclosing an artemisia leaf surrounded by four radiating panels enclosing jewels and dots, separated by serpentine lines. The rims of the bowl and cover are unglazed. The recessed base is glazed and the foot ring is unglazed. Thick, coarse sand from the kiln adheres to some areas of the foot ring.

Kraak covered bowls with high domed covers and ring knobs, such as this example, typically range from about 15 to 16 cm in height and 14 to 15 cm in diameter. The ingenious form of the cover, having a ring knob at the top, serves a dual purpose. The ring knob may be used to pick up the cover or it can become a foot ring when the cover is placed upside down on a flat surface to form the cover into a bowl. The unglazed rim of the cover is flanged to fit tightly around the unglazed rim of the bowl.

The painted decoration on the sides and cover of the bowl follows that of the moulded pattern. The wide bracket-lobed panels are typically decorated with naturalistic scenes depicting ducks or herons in flight or swimming in lotus ponds, birds or grasshoppers perched on a rock or figures in outdoor settings alternating with narrow panels of pending ribbons or groups of jewels and dots. The inside is decorated with a circular or bracket-lobed medallion enclosing a bird perched on a rock motif – similar to that seen on small bowls (traditionally referred to as crow cups) – within radiating panels of alternating peach, prunus and hollyhock sprays separated by narrow panels of jewels and dots. The cover is typically decorated with wide vertical or bracket-locked panels enclosing peach, prunus and flower sprays, insects or auspicious symbols below a band of ruyi-heads that encircles the ring knob. The inside of the ring knob normally bears a hare mark, although a flaming wheel, peach mark or a character fu

Provenance
Hatcher junk (ca. 1635)

Literature
Bowl
Ming dynasty, Wanli period (1573-1620), ca. 1600-1610
Chinese porcelain decorated in underglaze cobalt blue
Height: 15.5 cm;
Diameter: 35.2 cm

Fig. 40a
Kraak bowl with underglaze blue and semi-pierced linglong decoration bearing a Persian inscription
Ming dynasty, Wanli period (1573-1620), ca. 1600-1610
Private Collection

Fig. 40b
Kraak bowl with underglaze blue decoration bearing a Persian inscription
Ming dynasty, Wanli period (1573-1620), ca. 1600-1610
Chinese porcelain decorated in underglaze cobalt blue
Height: 13.6 cm;
Diameter: 37.6 cm
Private Collection in London

A large and heavily potted bowl with rounded sides, slightly everted rim and a thick tapering foot ring. It is decorated in deep shades of cobalt blue, which darkens in some areas to a blackish-blue, beneath a blue-tinged glaze. Inside it is decorated with a central medallion enclosing two ducks standing on a rock in a lotus pond, all encircled by a double ring. The inner rim is painted with a border of blue lotus and chrysanthemum flowers reserved on a ground of delicately painted ferns with curling, feathery stems, all within blue lines. Around the outside are six roundels of blossoming chrysanthemum, bamboo and other foliage alternating with dragons with sinewy bodies pursuing flaming pearls amidst clouds. They are reserved on a semi-pierced geometrical ground with walls of interlacing slanting ribs forming Buddhist swastikas within lozenges carved through the glaze into the white biscuit body. The exterior decoration is framed with a wide border of hexagonal diaper framing spirally flower-heads at the rim and a border of ruyi-heads above the foot ring. The rim of the bowl is unglazed. The recessed base is fully glazed; the foot ring unglazed. Thick, coarse sand from the kiln adheres to some areas of the foot ring.

Although not immediately evident, this example belongs to a rare and exceptional group of kraak porcelain bowls decorated with a combination of underglaze blue and semi-pierced lattice pattern revealing the pinky-white biscuit body. This technique is a variation of the openwork carving known as linglong or guigong (devil’s work). Such bowls have been traditionally classified as Transitional but their physical qualities, namely their body, glaze, painted decoration and the fact that sand adheres from the kiln, would indicate that they are in fact kraak porcelain wares. Shards with this semi-pierced lattice decoration, but probably belonging to small bowls with no underglaze blue decoration, were recovered from the wreck of the Dutch East Indiaman, the Mauritius (1609).

This classification is further supported by a group of five bowls of slightly earlier date, ca. 1590-1600, with a Persian inscription written in cursive script on
A large, heavily potted dish with shallow rounded sides, a broad flat, up-turned bracket-lobed rim and low, v-shaped foot ring that slants slightly inwards. It is painted in deep shades of cobalt blue, darkening in some areas to a blackish-blue, beneath a blue-tinged glaze. The centre is decorated with a bowl with a shaped panel enclosing a hexagonal-diaper pattern and filled with peony flowers and a rolled-up scroll, which is supported on a stand of gnarled roots, all painted with thin lines and washes of paint within an eight-pointed star-shaped medallion surrounded by alternating scale and swastika-diaper patterns and white on blue scrolling lotus linked by ruyi-heads. The rounded sides and the flat, up-turned lobed rim are divided into eight wide and narrow radiating panels. The wide panels are alternately painted with blossoming flowers, including peony and aster, and auspicious symbols tied with ribbons. The narrow panels are decorated with rows of jewels and dots framed above and below by scale, square and swastika-diaper patterns. The underside is sketchily painted in deep shades of cobalt blue with eight panels enclosing stylized lingzhi-fungus, jewels and dots, separated by narrow radiating panels painted with vertical lines pending from stylized lingzhi-fungus, all framed by thin blue lines above the foot ring and a single line at below the rim. The recessed base is marked by concentric and radiating ribbed lines and is unglazed. Coarse sand from the kiln adheres to minute areas of the foot ring.

The present dish, as well as the example discussed in entry no. 30, shows a variation of the bowl filled with flowers and auspicious symbols motif, which is commonly found on Kraak dishes of this form with panelled borders.

On this example the central motif is depicted without a background, leaving the impression that the bowl is floating on air. A dish of slightly larger size (52.4 cm diam.) with a comparable central motif within a panelled border of alternating peach sprays, peonies, long-tailed phoenixes and auspicious symbols is found in the Sanctor Palace in Lisbon (inv. no. 2277). A group of fourteen dishes (ranging from 49 to 52 cm in diameter) with a closely related rim and central decoration, but including a bakoutrade in the background, is in the Topkapi Saray Museum in Istanbul (inv. nos. TMA 15/2346, 2351, 2140, 3357-58, 3400, 3421, 3541, 3545-46, 3682, 3720, 3786 and 3267). A small bowl or klapmutsen (21.3 cm diam.) decorated with a bowl filled with fruits and blossoming flowers, which was recovered from the Dutch East Indiaman, the Witte Leeuw (1615) (inv. no. 5003), demonstrates that this central motif was also used on other types of Kraak ware.

1. This central motif and a number of comparable examples are discussed in this entry.
A heavy and thickly potted wine pot modelled with a globular body, small S-shaped spout, a tall square-shaped handle rising from the rounded shoulders in line with the spout and a square-shaped foot ring. The wide, low unglazed mouth rim has a domed cover surmounted by a pointed knob. The wine pot is finely decorated in silvery shades of cobalt blue, darkening in some areas to a blackish blue, beneath a blue-tinted glaze. The sides of the wine pot are moulded in low relief with six vertical panels decorated with stylized blossoming flower sprays alternating with auspicious symbols and ribbons pending from tassels, separated by double blue lines, all painted with thin blue outlines and pencil-drawn parallel lines. The shoulders are decorated with a bracket-lobed band formed by two oval panels enclosing a stylized flower spray reserved on a swastika-diaper ground. The domed cover is similarly decorated with flower panels on a swastika-diaper ground. The spout is decorated with a leaf and flame motifs, the handle with a lozenge between leaves and scrolling foliage. The recessed base is slightly convex and glazed. The low, V-shaped foot ring has a faceted edge and is unglazed. Coarse sand from the kiln adheres to the foot ring. The interior of the wine pot is irregularly glazed, and the underside of the cover is partially glazed.

Wine pots such as the present example belong to a small group of kraak closed forms. They are all similarly modelled with a globular body moulded with six vertical panels, small S-shaped spout and a square-shaped handle with rounded corners rising from their shoulders in line with the spout. These wine pots also have low domed covers with a pointed or fruit-shaped knob. They measure between 18.5 and 20.5 cm in height. Their skilfully painted decoration, finely executed with thin blue outlines filled with pencil-drawn parallel lines, is rarely found on other kraak wares. This distinctive blue pencilled style contrasts with the usual kraak style of decoration executed with thin blue outlines filled with pencil-drawn parallel lines, is rarely found on other kraak wares. This distinctive blue pencilled style contrasts with the usual kraak style of decoration executed with thin blue outlines and light washes of blue.

This style of underglaze cobalt blue painting appears first on Jingdezhen porcelain wares for the domestic market in the late Wanli period. The execution of the pencilled brushwork on these wares varied considerably, as seen on two small globular jars in the British Museum (inv. nos. OA 1977.1-24.1 and OA 1977.12.103) and a brush pot in the Royal Ontario Museum in Toronto (inv. nos. 1931.12.31) (see Introduction Fig. 13).

The decoration of this group of kraak wine pots, not always exactly following the moulded pattern, does not vary significantly. It typically consists of panels of stylized blossoming peony or chrysanthemum sprays alternating with panels of auspicious symbols and tassels pending from ribbons, as seen here. Blossoming flower sprays in the six panels also occur, as evidenced in two wine pots (both without covers) in the Topkapi Saray Museum in Istanbul (inv. nos. 743.15/215) and...
A small, thinly potted bowl with shallow rounded sides, a flat up-turned rim with a bracket-lobed edge and low, v-shaped foot ring. It is painted in deep shades of cobalt blue, darkening in some areas to a blackish-blue, beneath a brilliant blue-tinged glaze. The central medallion is delicately painted with Nantimitolo holding a ring in his right hand while confronting a four-clawed dragon. The well and rim are divided into four wide and narrow radiating panels outlined in blue. The wide panels are faintly moulded with bracket-lobed panels, each alternately enclosing single peach sprays and flower sprays, and surmounted by peach and flower spray panels reserved on blue swastika-diaper grounds. The narrow panels are moulded in vertical bands and decorated with tied ribbons pending from ruyi-heads. The underside of the cavetto is decorated in two contrasting shades of cobalt blue with four oval panels enclosing jewels and four dots, each separated by a narrow radiating panel painted with thick lines. The underside of the rim is decorated with two stylized flower heads with long scrolling leaves. The recessed base is marked by spiral and radiating ribbed lines and is fully glazed.

For a discussion on this type of bowl, traditionally referred to as klapmuts, see entry no. 34. Bowls, or klapmuts, with this particular cavetto and rim decoration range from about 14 to 22 cm in diameter. Their decoration usually consists of four bracket-lobed panels filled with alternating peach, and flower sprays, and auspicious symbols surmounted by peach and flower panels reserved on various diaper grounds.

The central scene shown on this bowl is rarely found in kraak porcelain wares. It depicts one of the eighteen Lohans, Nantimitolo, known as the Taming Dragon Lohan, who bravely subdued a ferocious dragon guard and restored the Buddhist sutras back to earth. His Sanskrit name, Nantimitolo, means happy (nanti) and friend (mitolo) or ‘happy friend’. In Buddhism, the Arhat (translated into Chinese as Lohan) is one who has followed the Eightfold Path and achieved deliverance from earthly existence.

A comparable bowl or klapmuts of about this size, but with a different figural motif on the central medallion is found in the Butler Family Collection in England. Another adorned with Ottoman jewelled metal mounts is in the Topkapi Saray Museum in Istanbul (inv. no. TSK 54280). Another slightly larger example (14.2 cm diam.) decorated with a naturalistic scene depicting a grasshopper among plants and rocks is in the British Museum in London (inv. no. C16.1933.3-15.91). Another comparison of a large size (20.5 cm diam.) decorated with a naturalistic bird scene and with comparable cavetto and rim borders is in the Groninger Museum in Groningen (inv. no. 117-green acw). The panels on the cavetto, however, are more oval than bracket-lobed.
This exceptionally well-potted and finely decorated example belongs to a small group of kraak bowls or klapmutsen with continuous rim border decorations consisting of a peony scroll. This scroll is typically formed by six or eight blossoming peony flowers with small leaves linked by thin curving stems. These bowls, ranging from about \( \frac{2}{3} \) to \( \frac{3}{4} \) cm in diameter, have a cavetto moulded with four bracket-lobed panels alternating with vertical bands. The painted decoration, however, does not always follow this moulded pattern. In some examples the space in between the panels is painted with tasselled strings of pearls and beads suspended from demi-flowers or with rows of opposing ruyi-heads, as seen here, irregardless of the moulded vertical bands. The panels are painted usually with alternating blossoming flowers, pomegranate or peach sprays, and/or auspicious symbols. The central medallions of this group of bowls are decorated with scenes depicting birds or frogs perched on rocks beside large flowering plants, Chinese landscapes with figures or with mountains and distant pavilions, or auspicious symbols. It is interesting to note that a related figure of a man is depicted on a kraak saucer dish of exceptional quality in the Groninger Museum in Groningen (inv. no. 1987-494). This saucer dish is decorated with a continuous rim border of rocks, blossoming plants and insects. It bears an egret mark on its base.

The underside of the cavettos of this group is mostly decorated with lobed panels enclosing flower or peach sprays, each separated by a narrow radiating panel painted with a thick blue line. The underside of the cavetto is decorated in deep shades of cobalt blue with four bracket-lobed panels alternately enclosing peach and flower sprays. The recessed base is faintly marked by concentric and radiating lines and is fully glazed.
sprays or tasselled auspicious symbols, separated by narrow radiating panels with strings of jewels and dots, or simply by thick blue lines. More unusual examples of this group are decorated with panels enclosing two Chinese boys at play, a scene rarely found on kraak wares. In these pieces the panels are separated by tall vases enclosing single flower sprays.

The underside of the rims is decorated with stylized flower heads with long scrolling leaves. This decoration is commonly used on bowls or klapmutsen while a motif commonly found on dishes with flat, sp-temp bracket-lobed rims with panelled border decoration—such as the example discussed in entry no. 14—of two birds perched on opposing trees with long thorny branches growing downwards from the rim.

The low, v-shaped foot ring of these bowls is finely potted and has the glaze carefully scraped off on its edge. In contrast with other kraak wares, the foot ring of these bowls has no sand adhering from the kiln. The imprinted marks seen on the underside of the present bowl, resembling those of a woven textile, may have been the result of a manufacturing method used by Chinese potters, who would have placed the thin slab of porcelain clay used to make the vessel onto a textile before transferring it to a mould. Several dishes with flat, everted rims with an imprinted textile pattern on the cavetto and rim were recovered from the Witte Leeuw (inv. nos. 1093). Bowls of this size with comparable cavetto and rim decoration, but painted in the centre with naturalistic scenes or auspicious symbols include an example in the Rijksmuseum in Amsterdam (inv. no. A.1418-4-157990)7 another in the Schlösser Favourite bei Rastatt in Baden-Württemberg (inv. no. 6.2865)7 and a further one in the Fries Museum in Leeuwarden (inv. no. 116.507)7. The Rijksmuseum collection also has an unusually small bowl of this type (14 cm diam.)7.

A bowl of slightly larger size (23 cm diam.) with a similar rim border, but with a central bird scene and floral bracket-lobed panels on the cavetto separated by narrow radiating panels of jewels and dots is found in the Topkapı Saray Museum in Istanbul (inv. no. 75111). This museum also has two bowls of about this size decorated with similar rim borders, both have Chinese landscapes within the central medallions. One has panels with birds and frogs on rocks separated by narrow radiating panels of jewels and strings. The other has panels with white cranes in front of lotus plants separated by tasselled strings of pearls and beads suspended from demi-flowers. Each is richly adorned with Ottoman jewelled metal mounts (inv. nos. 78115/10323 and 152795). A slightly smaller bowl (20.5 cm diam.) with a comparable decoration to that...
A large, heavily potted dish with rounded sides, a broad flat, up-turned foliated rim and low, v-shaped foot ring that slants slightly inwards. It is painted in two contrasting shades of cobalt blue, which darkens in some areas to a blackish-blue, beneath a blue-tinged glaze. The centre is decorated with a medallion enclosing two Persian female figures looking at each other, seated with their legs crossed in the open air with a distant tree, each wearing a long robe and a tall headdress, and one holding a bowl in the right hand, all painted with very fine lines and washes of paint, within a narrow border of scrolling foliage. The wide panels are painted with Transitional-style landscape scenes depicting a scholar reading a book in a pavilion, a peasant working with a farming tool and two men walking with their loads on shoulder poles, alternating with upright sprays of stylized tulips, pomegranate blossoms and other stylized flowers with undulating foliage. The underside is sketchily painted with eight bracket-lobed medallions enclosing stylized tulip and pomegranate blossoms separated by narrow radiating panels painted with alternating tree trunks, bamboo branches, pine trees and blossoming trees, all framed by thin blue lines above the foot ring and a single line below the rim. The recessed base is marked by radiating ribbed lines and is covered with a bluish-white glaze. Coarse sand from the kiln adheres to areas of the foot ring.

This example belongs to a group of Kraak porcelain dishes that were most likely made to order for the Persian market. Another dish with this decoration, now in the British Museum in London, was part of the porcelain collection of Sir Percival David (inv. no. 642). It is of a slightly smaller size (45.2 cm diam.). The decorative composition of the present dish and the aforementioned example, which both combine a central scene with two Persian female figures sitting in the open air with Transitional-style narrative scenes including Chinese figures and stylized tulip, carnation and pomegranate motifs, are both rare and exceptional. The distinctive clothing, headdress and facial features of the Persian figures in this example, most likely representing ladies, with rounded faces, almond-shaped eyes, narrow eyebrows, long straight noses, small mouths and hair parted in two long strands hanging on each side, are reminiscent of those seen on figures depicted on a 17th century Persian tin-glazed earthenware bowl with minai decoration in the Calouste Gulbenkian Museum in Lisbon (inv. no. 9349). Similar figures appear on Safavid tin-glazed earthenware, as evidence on a bowl dating to the 17th century in the Metropolitan Museum of Art in New York.
A large, heavily potted bowl with deep rounded sides, slightly foliated rim and a thick tapering foot ring. It is decorated in deep shades of cobalt blue beneath a brilliant blue-tinged glaze. Inside it is decorated with a central medallion enclosing a narrative scene depicting an official dressed in long robes and an attendant holding a vase on a tray on a terrace with a balustrade beneath mountains and clouds, all enclosed within a double ring. The rounded sides are divided into three wide and narrow radiating panels. The wide lappet-shaped panels are delicately painted with narrative scenes depicting Chinese wood gatherers walking with loads on their shoulders, two scholars dressed in long robes beside a balustrade and banana plantain, and a scholar and an attendant walking beside a balustrade; the narrow panels are painted with upright sprays of stylized flowers with undulating foliage, all reserved on a ground of washed blue. The motifs are all painted with fine lines and washes of paint. The outside is divided into six wide and narrow panels. The wide panels are subdivided into bracket-lobed panels painted with various narrative scenes depicting Chinese figures, houses of European style, rowing boats and swimming ducks, and are framed on three sides by narrow scroll borders. Each panel is surmounted at the top by a stylized flower with scrolling foliage. The narrow panels are painted with sprays of stylized flowers with stiff leaves. A continuous border of scrolling flowers and leaves encircles the foot ring. The recessed base is slightly convex and is marked by concentric lines and is glazed. The foot ring is unglazed. Coarse sand from the kiln adheres to areas of the foot ring.

Even though the form of this bowl is identical to an example from the Wanli/Tianqi period (1573-1627) discussed in entry no. 52, its painted decoration is much more elaborate. Like that of the dish discussed in entry no. 51, it is arranged with the characteristic floral border of radiating panels alternately depicting narrative scenes with figures in landscapes and stylized flowers in Transitional style.

The interior decoration of this bowl is unusual. In contrast with the more common decorative composition seen in the example with Transitional style decoration discussed in entry no. 59, its sides are divided into three wide and narrow panels instead of six and it does not show a decorative border encircling the narrative scene of the central medallion. The wide panels are finely painted with different narrative scenes depicting Chinese men standing in landscapes. The narrow panels are painted with upright sprays of stylized flowers. Both the wide and narrow panels are reserved on a washed blue ground. The exterior decoration, however, follows the typical decorative composition of this type of bowl. It consists of six wide panels painted with various river landscape scenes with figures, boats and swimming ducks framed by narrow scroll borders and surmounted.

Bowl
Ming dynasty, Chongzhen period (1627-1644)
Chinese porcelain decorated in underglaze cobalt blue
Height: 16 cm; diameter: 39 cm; diameter 36.9 cm.
Dish

Ming dynasty, Chongzhen period (1627-1644)
Chinese porcelain decorated in underglaze cobalt blue
Diameter: 58 cm

A large, thinly potted dish with rounded sides, a broad flat, up-turned lobed rim, and low, thick v-shaped foot ring. It is painted in two contrasting shades of cobalt blue beneath a blue-tinged glaze. The centre is decorated with a medallion enclosing a standing warrior holding a halberd and an attendant kneeling behind him in a mountainous river landscape with a waterfall in the far distance, all painted with very fine lines and washes of paint, within a continuous border of stylized flowers and scrolling leaves. The rounded sides and the flat, up-turned rim are divided into eight wide and narrow radiating panels. The wide panels are alternately painted with Transitional-style landscape scenes depicting a scholar dressed in long robes seated on a terrace beside a balustrade and various Asian ships sailing on rough seas. The narrow panels are painted with upright sprays of stylized tulips, chrysanthemum and other stylized flowers. The underside is painted with six bracket-lobed medallions enclosing stylized tulips with scrolling foliage separated by narrow radiating panels with alternating branches of bamboo, pine and prunus, all framed by single blue lines above the foot ring and below the rim. The recessed, slightly concave base is marked by concentric ribbed lines and is covered with a blue-tinged glaze. Coarse sand from the kiln adheres to some areas of the foot ring.

The present dish, as the example discussed in entry no. 52, belongs to a group of kraak dishes and bowls decorated with the typical kraak panelled border depicting narrative scenes with figures and stylized flowers in Transitional style. This dish, decorated with an unusual motif of Asian ships sailing on rough seas within its large panels, is an exceptional example of this type. The origin of this sailing ship motif, apparently unique to this group of kraak dishes, has not been identified. The central medallions of these dishes are finely painted with narrative scenes depicting two or three figures in a landscape.

Three dishes decorated with comparable rim borders, one of 28.5 cm and two of 36 cm diameter, are in the Topkapi Saray Museum in Istanbul (inv. nos. TCS 15/2331, 15/2342 and 15/2338). Another example can be found in the Kunstindustrimuseet in Oslo. No dishes with this particular border design were found on the Hatcher junk (ca. 1645). 1

A large, heavily potted and slightly warped bowl with deep rounded sides, slightly foliated rim and a thick tapering foot ring. It is decorated in deep shades of cobalt blue beneath a brilliant blue-tinged glaze. Inside it is decorated with a central medallion enclosing a narrative scene depicting a Chinese lady dressed in long robes seated on a stool spooling silk beside a flowering plant in a pavilion, all enclosed within a continuous border of white scrolls reserved on a blue ground. The rounded sides are divided into six wide and narrow radiating panels. The wide lappet-shaped panels are delicately painted with narrative scenes, two depicting a Chinese official and a lady standing on a river bank with houses of European style in the distance, and the other depicting Chinese men standing between European style houses and a rowing boat. These alternate with panels of upright sprays of stylized tulips, pomegranates and other stylized flowers with undulating foliage, all framed by narrow borders of scrolls and leaves. The narrow panels are variously painted with stylized carnations, tulips and other flowers with stiff leaves. The motifs are all painted with fine lines and contrasting washes of paint. The outside is similarly divided into six wide and narrow panels. The wide panels are sub-divided into bracket-lobed panels finely painted with various narrative scenes depicting Chinese figures, houses in European style, rowing boats and swimming ducks, and are framed on three sides by narrow scroll borders. Each panel is surmounted at the top by a stylized flower with scrolling foliage. The narrow panels are painted with alternating stylized sprays of tulips, pomegranates and other flowers with stiff leaves. A border of scrolling flowers and leaves encircles the foot ring. The recessed base is slightly convex, is marked by concentric lines and is fully glazed. The foot ring is unglazed. Dark, coarse sand from the kiln adheres to areas of the foot ring.

This bowl, as the example discussed in entry no. 56, belongs to a group of bowls and dishes (see the example discussed in entry no. 53) that have a design composition that combines the typical Kraak panelled border with narrative scenes depicting figures in landscapes and stylized flowers in Transitional style. The bowls are usually large and heavily potted, ranging from about 33 to 36 cm in diameter. The painted decoration, using thin blue outlines and carefully applied brushes of blue in contrasting shades within the outlined motifs, appears to be more carefully executed than that of the dishes of this group.

The central medallions of this type of bowl may be painted with a variety of narrative scenes depicting Chinese figures in landscapes or interior settings, as seen in the bowl discussed in entry no. 56 and the present example respectively, or with river landscapes with figures, houses, boats and swimming ducks. The central medallions are enclosed by a continuous border of stylized flower scrolls, overlapping semi-circles and
other simple motifs.

The interior and exterior sides are typically divided
into six wide and narrower panels. The interior panels are
alternately painted with large-scale Chinese figures in
landscapes with houses along a river with rowing boats
and/or swimming ducks, and upright sprays of stylized
tulips, carnations, pomegranates and other stylized
flowers with undulating foliage. The landscape panels
are framed by narrow scroll borders and the flower spray
panels by stylized flower scroll borders. The six panels
of the exterior are similarly painted with landscape
scenes framed by narrow scroll borders. Each panel is
surmounted by a stylized flower-head with scrolling
foliage. The narrow panels of the interior and exterior
are variously painted with stylized carnations, tulips and
other flowers with stiff leaves.

The composition of the river landscape depicted in
the central medallions and interior/exterior panels of
this group of Kraak bowls is noteworthy. Their novel
stylistic characteristics include a landscape arrangement
in three horizontal planes, a highly abstracted vision of
nature and an imaginary representation of the world in
which houses are dwarfed by large-scale human figures.
It has been suggested that the landscape arrangement in
three horizontal planes is Western in style rather than
Chinese. However, a detail from a handscroll in the
Cleveland Museum of Art by the renowned late Ming
artist Dong Qichang (1555-1636), entitled ‘River and
Mountains on a Clear Autumn Day’, demonstrates that
three superposed planes were used in early 17th century
Chinese landscape painting (see Introduction Fig. 31).
Such scroll paintings, astonishingly spare in structure
and using dark and light tonalities to create the illusion
of tri-dimensional space, may have influenced the style
of landscape painting on porcelain made at Jingdezhen.
The horizontal planes are painted with rows of houses
and trees separated by water on which are rowing boats
and/or ducks swimming. The architectural features of
these houses - with straight triangular roofs, curved
doors and symmetrical windows divided by panes - suggest European style houses. Sometimes a pagoda-like structure emerges from the roof of some of these houses. The representation of these houses, depicted in small scale in relative comparison to the human figures, contrasts with that seen on traditional Chinese landscape painting on contemporary blue and white porcelains in which the houses are partially hidden behind large rocks, vertical cliffs or clouds. Compare, for instance, the houses shown on a cylindrical mug in the Mr and Mrs Peter Tcherepnine Collection in New York.1

The scene shown on the central medallion of the
present bowl depicting a Chinese lady spooling silk in
a pavilion is occasionally found on this group of bowls.
This scene, which is traditionally known as the spinner,
shows slight variations from one example to the next.
Two bowls of slightly larger size (35.8 and 36.2 cm) with
this central decoration can be found in the Camaone
Costa Foundation in Lisbon (inv. no. C 26 B 3 and 36).2
Two further examples are in the Tosche Collection
in Switzerland (35 cm diam.) and the Museum für
Kunstdenkmale in Frankfurt (36 cm diam.) (inv. no.
10573).3 A smaller bowl of this type (33 cm diam.) is in
the Gemeentemuseum in Arnhem (inv. no. AG977).4 The
central medallion of the present bowl and that of the
aforementioned examples is encircled by a flower scroll
border in white reserved on a blue ground. A fragment
of a bowl excavated from the Wanshaoling kiln site in
Jingdezhen shows on its interior side part of this central
scene and panels with stylized tulip motifs.5

Bows of this type decorated with various landscape
scenes within the central medallion include an example
in the Fondation Custodia, Institut Néerlandais in Paris
(33.9 cm diam.) (inv. no. 10607).5 the Rijksmuseum in
Amsterdam (35 cm diam.) (inv. no. AG-KK 1991-21),7 the
Museum für Kunsthandwerk in Frankfurt (35 cm diam.) (inv. no.
10572),8 and the Gemeentemuseum (36 cm diam.) (inv.
no. AG7979).9

The fact that no bowls of this type have been
recovered from any of the 17th century shipwrecks so far
discovered makes a precise dating difficult. Reference
to porcelains decorated with the so-called ‘Dutch
flowers’, however, is found on a VOC document of the
Hope Rejouning (the government in Batavia) informing
Tayouan on 3 July 1633 that Dutch paintings, flower or
leafwork were not wanted because the Dutch paintings
on porcelain were not considered strange or rare.10 At
the time it was not possible to carry out an order
immediately, thus this order had to be repeated again in
1637 and 1639.11

1 For a discussion of Kraak dishes and bowls with Transitional
style decoration, see entry no. 51.
2 For this opinion, see Daisy Lee-Goldschmidt, Kraak Porcelain.
London, 1978, p. 228 and Christiana Jorg and J. van Campen,
Chinese Ceramics in the Collection of the Rijksmuseum,
Amsterdam, the Rijksmuseum, Amsterdam, 1997, p. 64.
3 Similar horns in a European style but with crosses on the
roof are shown on the crockets and rims of fine blue and
white bowls with deep rounded sides and flat rims,
dating to ca. 1630-1640. An example of this type in the Freer
Gallery of Art, Smithsonian Institution, in Washington
D.C. is illustrated in Stephen Little, Chinese Ceramics of the
Transitional Period 1520-1629, exhibition catalogue, New
York, 1985, pl. 11, fig. 11.
4 Illustrated in Bol. pp. 84-5, no. 30.
5 See Mauro Rinaldi, Kraak Porcelain. A Moment in the History of
Kraak porcelain had a profound and lasting impact on local ceramic production in Persia and Japan as well as in Europe. Imported kraak porcelain from China was not only rare, but expensive in these countries, so local potters were inspired to imitate it. In the 1640s, in particular, kraak exports became scarce throughout the world because of internal struggles in China. Fighting between the Manchu armies and Ming loyalists disrupted the flow of trade from Jingdezhen, where the porcelain was produced, to the coast where it was exported. To fill the void, local potters in Persia, Europe and Mexico produced wares as close as possible to the originals in their humble tin-glazed earthenware. The tin-glazed earthenware imitations appear to have been acceptable, as long as they gave the illusion of real kraak porcelain. Japanese potters, who had been producing porcelain from 1616, were the only ones able to make imitations in porcelain. The best imitations were made by tin-glaze potters in Persia and the Netherlands. In these countries, the panelled kraak style was particularly influential and lasted at least until the end of the 17th century. The tin-glaze potters, however, were somewhat freer in their interpretation of the main themes.

Persia
Persia, which had a long tradition of copying Chinese porcelains, was one of the first countries to produce kraak imitations. The last decade of the 16th century had seen a vigorous revival of the pottery industry in Persia. Shah Abbas (1588–1629), whose reign was contemporary with that of emperor Wanli (1573–1620), encouraged trade with the Europeans. VOC records indicate that from 1623 onwards, large quantities of porcelain—mainly kraak—were regularly imported by the Dutch to Persia, through the port of Gamron (present-day Bandar Abbas) on the southern coast of Persia on the Persian Gulf. By the early 17th century Persian potters started to develop new styles of tin-glazed earthenware imitating different types of kraak porcelain. Sometimes the decoration was identical to that of the kraak original. Other times, it included Persian or other Chinese motifs. The closest imitations were sold in the cities of Kirman and Mashhad (see Fig. 1). The kilns that manufactured tin-glazed earthenware in the kraak style with a white body and deep underglaze cobalt blue decoration have not yet been discovered. Peasants in the small town of Kubachi in Daghestan, north western Iran hung good quality imitations of kraak porcelain, mostly dishes of varying sizes, on the walls of their homes. Kubachi imitations were also made in polychrome enamels. The Safavid potters probably had access to kraak wares in their capital, Isfahan (established in 1598) and the other great cities of Persia. Many of the Persian
tin-glazed earthenware pieces with kraak designs bear square marks that imitate Chinese seal marks, which are referred to as 'tassel' marks. Kraak Persian imitations were of such fine quality that almost every year from 1652 to 1683, the Dutch exported about 1,600 pieces from Gamron to Batavia that were then traded in Southeast Asia.

Portugal

In Portugal, the first European country to import kraak porcelain, tin-glazed earthenware imitations appear to have been manufactured as early as the 1610s. The Portuguese tin-glazed earthenware made in the 17th century is believed to have been made in kilns near or in Lisbon. These were mainly dishes and a few closed forms including pear-shaped bottles and jars of guan-type. These imitations were mostly painted in cobalt blue, though from the middle of the century onwards they were also painted in polychrome enamels. Early in the century the tin-glazed earthenware dishes closely imitated late 16th century kraak originals with panelled borders and bracket-lobed rims (see Fig. 2). From the first quarter to the last quarter of the century the imitations were made in a hybrid style that combined both kraak and Portuguese motifs, such as coat-of-arms, family names, men in armour or ladies in fancy dresses. Some of these latter dishes bear dates. It is common to find marks, which in reality are meaningless wiggles.

The Netherlands

In the first decades of the 17th century replacing the earlier Italian polychrome tradition established in Antwerp imitations of kraak blue and white porcelain started to be manufactured. The Dutch potters tried to imitate as closely as possible the porcelain material and the decorative motifs of the kraak originals. Light coloured clays of different qualities, often imported from Germany and England (near Bristol), were used for the body of the wares. Moulds to shape the vessels and saggars to protect them from blemishes during firing commenced to be used in the 1620s. A touch of blue was added to the white tin-glaze background to imitate the typical kraak blue-tinged glaze. A clear lead-glaze known as kwäart was applied after the decoration had been painted in cobalt blue over the tin-glaze, which gave depth and shine to the blue pigment. During the second half of the century high quality Chinese porcelain imitations in tin-glazed earthenware were referred to as Delkraak (Dutch porcelain).

Specialized kilns operated mainly in Delft from 1588 to 1620. During these decades the Delft potters produced massive quantities of high quality tin-glazed earthenware imitations, which mainly copied kraak wares of the 17th century. They mostly copied dishes and pear-shaped bottles (see Figs. 3–4). Marks of the potteries and/or the initials of the potter are commonly found on the bases of these imitations (see Fig. 5). These Delft copies became famous all over Europe. They were exported in large quantities, particularly to England, Germany and France. Kraak style decoration spread by way of migrant potters from Flanders to the tin-glazed factories of England. Close imitations of Delft tin-glazed earthenware with kraak style decoration were produced in Germany.
Works of Art from
Jorge Welsh Oriental Porcelain &
Works of Art

Have been acquired by the following museums:
Art Gallery of South Australia, Adelaide, Australia
Asian Civilisations Museum, Singapore
Casa Colombo-Museu do Porto Santo, Porto Santo Island, Portugal
Fundação Carmona e Costa, Lisbon, Portugal
Fundação Oriente, Lisbon, Portugal
Jamestown-Yorktown Foundation, Williamsburg, USA
Metropolitan Museum of Art, New York, USA
Musée National d’Histoire et d’Art, Luxemburg
Museu Arte Sacra de Santiago do Cacém, Santiago do Cacém, Portugal
Museu Conde Castro Guimarães, Cascais, Portugal
Museu de Artes Decorativas, Madrid, Spain
Museu de Arte Sacra do Funchal, Portugal
Museu de São Roque, Santa Casa da Misericórdia de Lisboa, Lisbon, Portugal
Museu do Caramulo, Caramulo, Portugal
Museu Nacional Arte Antiga, Lisbon, Portugal
Museu Quinta das Cruzes, Madeira Island, Portugal
Museum of Far Eastern Antiquities, Stockholm, Sweden
New Orleans Museum of Art, New Orleans, USA
Núcleo Museológico A Cidade do Açúcar, Museu do Dep.do Cultura da Câmara Municipal do Funchal, Portugal
Peabody Essex Museum of Salem, Massachusetts, USA
Royal Museums of Art and History, Brussels, Belgium
Schloss Museum Wolfsagen, Wolfsagen, Germany
Shanghai Museum, Shanghai, China
Staatliche Kunstsammlungen Dresden-Zwinger, Dresden, Germany

Have been acquired by the following institutions:
Banco Comercial Português, Portugal
Madeira Tecnopolo, Madeira Island, Portugal

Have been lent to the following museum exhibitions:
Reflexos do Cristianismo na Porcelana Chinesa, Museu de São Roque, Lisbon, 1996
Caminhos da Porcelana, Fundação Oriente, Lisbon, 1998
Vasco da Gama e a Índia, Capela da Sorbonne, Paris, Fundação Calouste Gulbenkian, 1998
Escolhas-Objetos Raros e de Coleção, Paços do Concelho, Câmara Municipal de Lisboa e Associação Portuguesa de Antiquários, Lisbon, 1999
Fundamentos da Amizade, Centro Científico e Cultural Macau, Lisbon, 1999-2000
O Mundo da Laca, Museu Calouste Gulbenkian, Lisbon, 2001
Hybrides, Porcelaines Chinoises aux Armoiries Territoriales Européennes, Musée National d’Histoire et d’Art, Luxemburg, 2003
Province Plates, a Cultural Dialogue Between Two Civilizations, Museum Geelvinck Hinthopen Huis, Amsterdam, 2003
Peregrinações-Homenagem a Maria Helena Mendes Pinto, Fundação Calouste Gulbenkian, Lisbon, 2003
Encounters-The Meeting of Asia and Europe 1500-1800, Victoria & Albert Museum, London, 2004
A Porcelana Chinesa nas Coleções do Museu Quinta das Cruzes, Museu Quinta das Cruzes, Madeira Island, 2005
Dresden, Spiegel der Welt. Die Staatlichen Kunstsammlungen Dresden in Japan, The National Museum of Western Art, Tokyo, 2005
São Francisco Xavier-A Sua Vida e o Seu Tempo (1506-1552), Cordoaria Nacional, Lisbon, 2006
Macau-O Primeiro Século de um Porto Internacional, Centro Científico e Cultural de Macau, Lisbon, 2007
Le Grand Atelier-Europalia, Brussels, Belgium, 2007
O Espelho Invertido-Imagens Asiáticas dos Europeus 1500-1800, Centro Científico e Cultural de Macau, Lisbon, 2007

Publications by Jorge Welsh Books

1999 Important Collection of Chinese Export Porcelain
Bilingual: English and Portuguese

2000 Important Collection of Chinese Porcelain and Works of Art
Bilingual: English and Portuguese

2001 Western Orders of Chinese Porcelain
Bilingual: English and Portuguese

2002 Flora & Fauna. A Collection of Qing Dynasty Porcelain
Bilingual: English and Portuguese

2003 Christian Images in Chinese Porcelain
English and Portuguese editions

2004 Línglong
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2006 Zhangzhou Export Ceramics. The So-Called Swatow Wares

2007 The West Lake Garniture
The ‘Osaka to Nagasaki Sea Route’ Map Screens

2008 After the Barbarians II. Namban Works of Art for the Japanese, Portuguese and Dutch Markets
English and Portuguese editions

Krak Porcelain: The Rise of Global Trade in the late 16th and early 17th Centuries
English and Portuguese editions
Dish
Mashhad, Persia
7th century
Diameter: 35.5 cm

Dish
Pinghe County, Zhangzhou Prefecture,
Fujian Province
Ming dynasty, Wanli period
(1573-1620), ca. 1600-1613
Diameter: 30 cm

Bottle
Ming dynasty, Chongzhen period
(1628-1644), ca. 1639-1644
Height: 14 cm; diameter: 35 cm

The rise of global trade
in the late 16th and early 17th centuries
Supplement to the catalogue
Plate
Ming dynasty, Wanli period (1573-1620), ca. 1595-1600
Diameter: 20.5 cm

Plate
Ming dynasty, Wanli period (1573-1620), ca. 1595-1600
Diameter: 20.5 cm

Bottle
Ming dynasty, Wanli period (1573-1620), ca. 1603-1615
Height: 28.5 cm; maximum diameter: 13.5 cm

Plate
Ming dynasty, Wanli period (1573-1620), ca. 1590-1600
Height: 18 cm; width: 13.5 cm

Bottle
Ming dynasty, Wanli period (1573-1620), ca. 1603-1615
Height: 28 cm; maximum diameter: 13.5 cm

Pomegranate-shaped ewer
Ming dynasty, Wanli period (1573-1620), ca. 1590-1600
Height: 28.5 cm; maximum diameter: 13.5 cm

Pomegranate-shaped ewer
Ming dynasty, Wanli period (1573-1620), ca. 1590-1600
Height: 28 cm; width: 13.5 cm

Dish
Ming dynasty, Wanli/Tianqi period (1573-1627)
Height: 35.5 cm
Diameter: 36 cm

Dish
Ming dynasty, Wanli/Tianqi period (1573-1627)
Height: 35.2 cm
Diameter: 36 cm

Dish
Ming dynasty, Wanli/Tianqi period (1573-1627)
Height: 49 cm
Diameter: 51 cm

Dish
Ming dynasty, Wanli/Tianqi period (1573-1627)
Height: 48.5 cm
Diameter: 51 cm

Dish
Ming dynasty, Wanli/Tianqi period (1573-1627)
Height: 45 cm; diameter: 14.5 cm

Bowl or klapmuts
Ming dynasty, Wanli/Tianqi period (1573-1627)
Height: 4.5 cm; diameter: 14.5 cm

Bowl or klapmuts
Ming dynasty, Wanli/Tianqi period (1573-1627)
Height: 4.7 cm; diameter: 14 cm

Bowl or klapmuts
Ming dynasty, Wanli/Tianqi period (1573-1627)
Height: 4.5 cm; diameter: 15.5 cm
Dish
Mashhad, Persia
7th century
Diameter: 36.5 cm

Dish
Pinghe County, Zhangzhou Prefecture, Fujian Province
Ming dynasty, Wanli period (1573-1620), ca. 1600-1613
Diameter: 30 cm

Bottle
Ming dynasty, Chongzhen period (1628-1644)
Height: 28 cm; diameter: 14 cm

Bowl
Ming dynasty, Chongzhen period (1628-1644)
Height: 15.5 cm; diameter: 36 cm

Bowl
Ming dynasty, Chongzhen period (1628-1644)
Height: 15.3 cm; diameter: 36 cm

Bowl
Ming dynasty, Chongzhen period (1628-1644)
Height: 30 cm; diameter: 36 cm

Bowl
Ming dynasty, Chongzhen period (1628-1644), ca. 1630-1644
Diameter: 24.5 cm

Kraak porcelain
The rise of global trade in the late 16th and early 17th centuries
Supplement to the catalogue

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