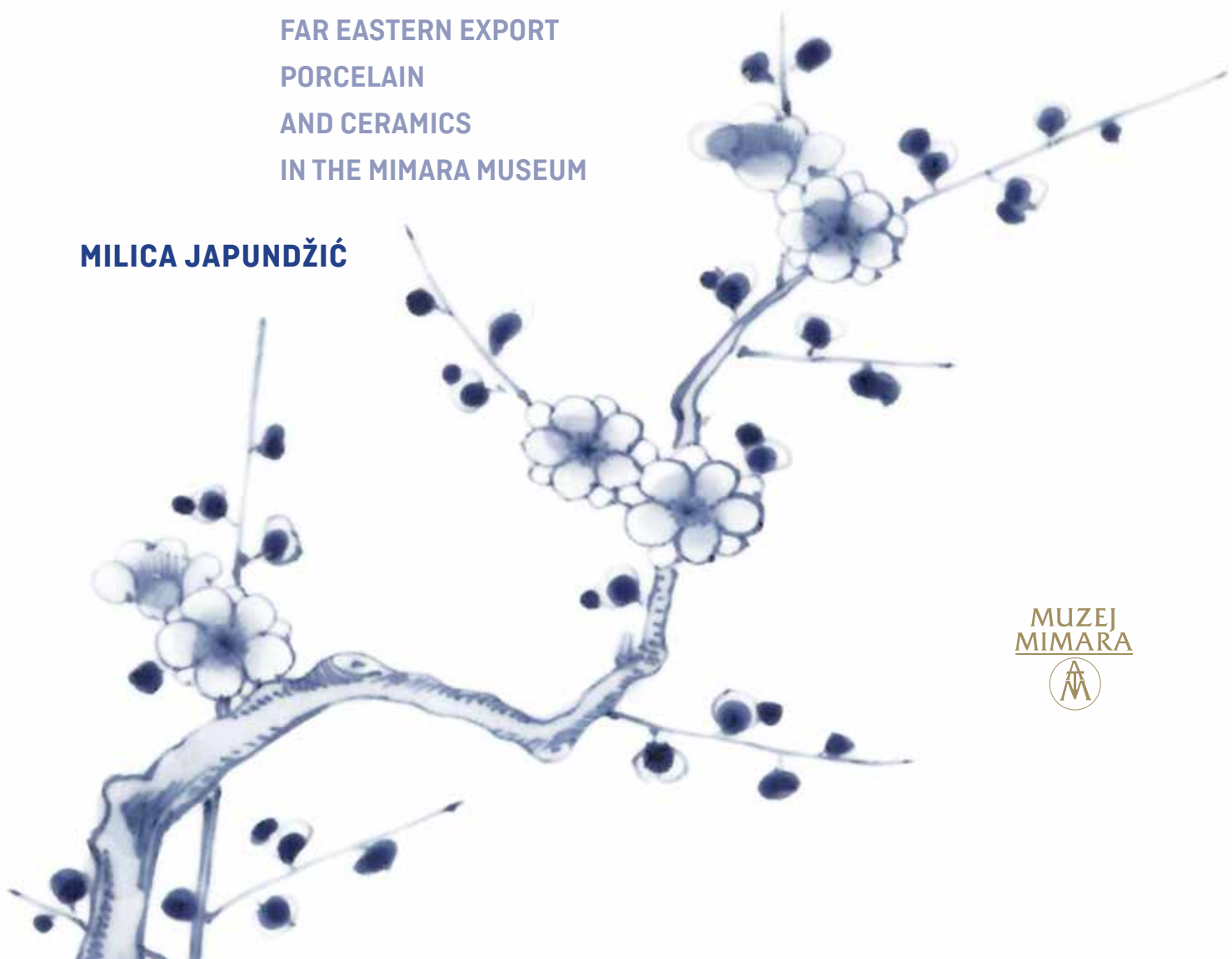


**POMORSKI  
TRGOVAČKI PUTOVI  
U AZIJI  
(XV. DO XVIII. ST.) –  
IZVOZNI DALEKOISTOČNI  
PORCULAN  
I KERAMIKA  
U MUZEJU MIMARA**

**MARITIME  
TRADE ROUTES  
IN ASIA  
(15TH TO 18TH CENTURIES) –  
FAR EASTERN EXPORT  
PORCELAIN  
AND CERAMICS  
IN THE MIMARA MUSEUM**

**MILICA JAPUNDŽIĆ**



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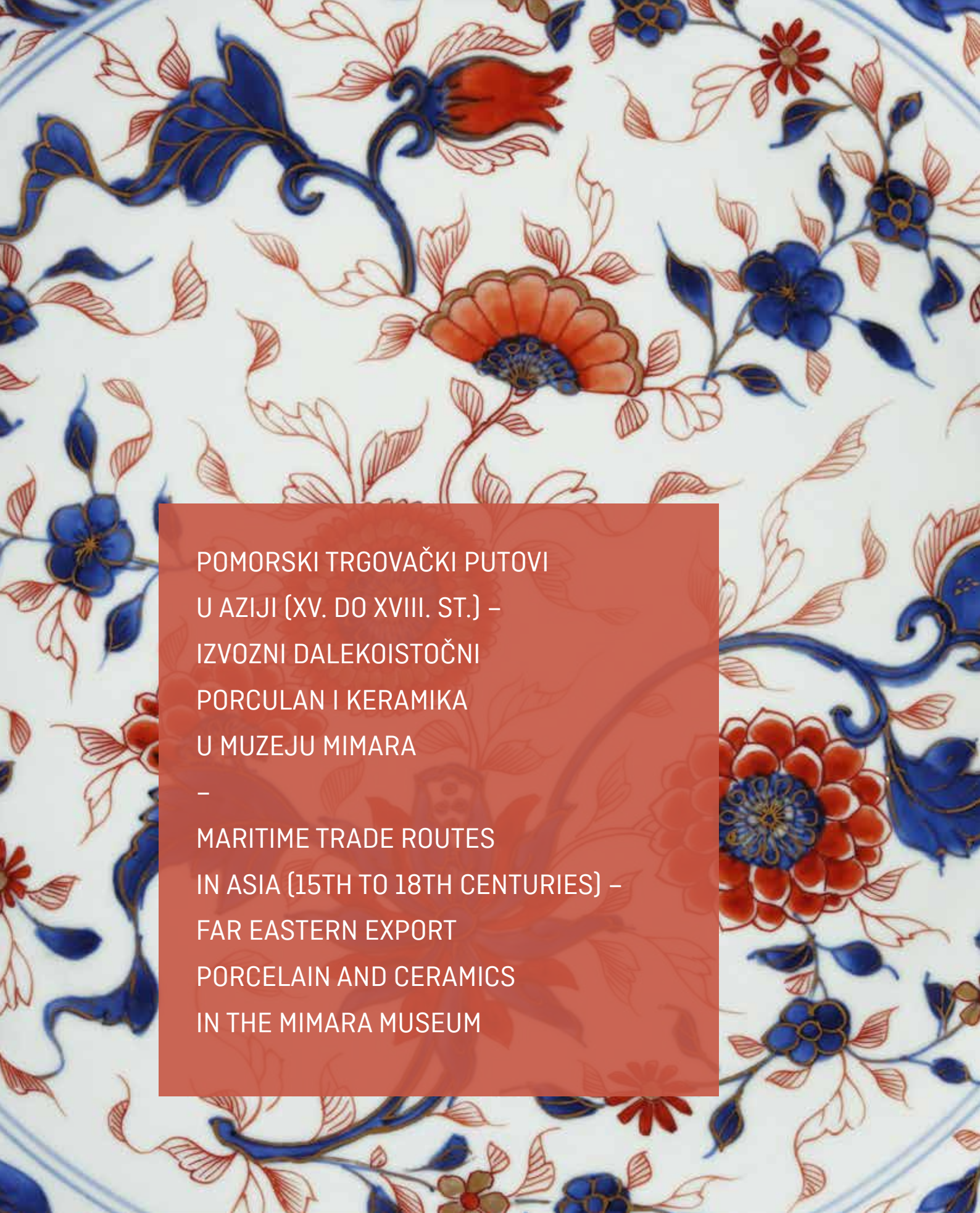
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SADRŽAJ  
CONTENTS

5	Uvod / Introduction
6	Porculan i trgovina keramikom u Aziji prije dolaska Europljana Porcelain and Ceramic Trade in Asia before the Arrival of the Europeans
7	Porculan – kineski izum Porcelain – Chinese Innovation
9	Jingdezhen
13	Kineski motivi i simboli / Chinese Motifs and Symbols
15	Porculan u razdoblju dinastije Ming / Ming porcelain
22	Vijetnamska kamenina u stilu porculana <i>minyao</i> Vietnamese Stoneware in the Style of <i>Minyao</i> Porcelain
26	Pomorska trgovina u Aziji nakon dolaska Europljana Maritime Trade in Asia after the Arrival of the Europeans
27	Portugalci u Aziji / The Portugese in Asia
31	Španjolci u Aziji / The Spaniards in Asia
34	VOC -Vereenigde Oostindische Companie (Nizozemska istočnoindijska kompanija) The Dutch VOC – Vereenigde Oostindische Companie (Dutch East India Company)
37	Izvozni porculan u kasnom razdoblju Ming Late Ming Export Porcelain
38	Porculan iz Jingdezhen / Jingdezhen Porcelain
50	Porculan iz Zhangzhou (Swatow) Zhangzhou Porcelain (Swatow)
62	Izvozni porculan iz razdoblja dinastije Qing Qing Export Porcelain
70	Porculan u tehnici „plavog praha“ “Powder blue“ Porcelain
76	Kineski izvozni porculan u europskim oblicima ( <i>Chine de Commande</i> ) Chinese Export Porcelain in European Shapes ( <i>Chine de Commande</i> )
79	Plavo-bijeli porculan iz razdoblja dinastije Qing u stilu dinastije Ming Qing Blue and White Porcelain in the Ming Style
84	Japanski izvozni plavo-bijeli porculan Japanese Blue and White Export Porcelain
92	Porculan <i>Imari</i> / <i>Imari</i> Porcelain
94	Japanski porculan <i>Imari</i> / Japanese <i>Imari</i> Porcelain
97	Kineski porculan <i>Imari</i> / Chinese <i>Imari</i> Porcelain
110	Literatura / Literature



POMORSKI TRGOVAČKI PUTOVI  
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## UVOD

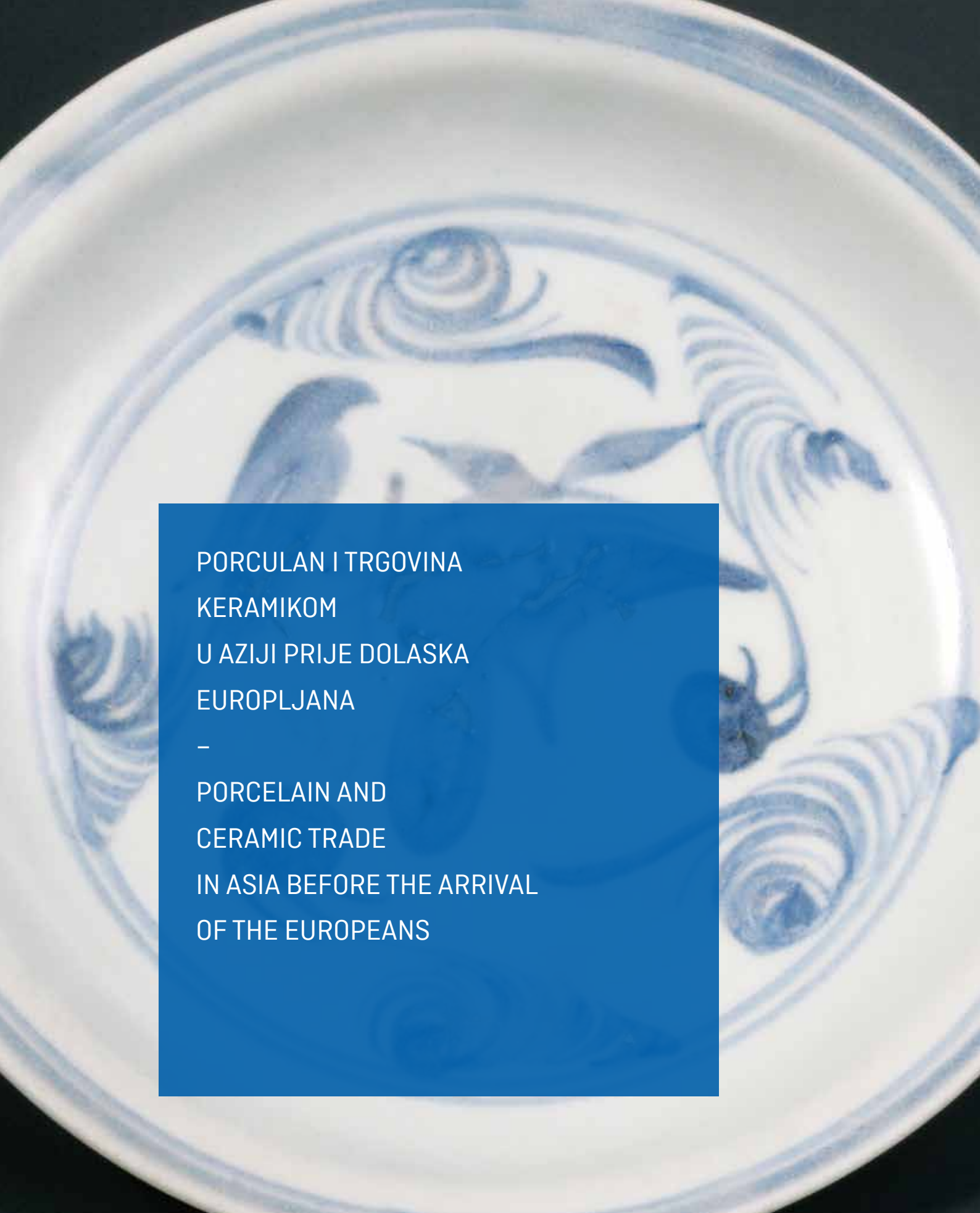
U zbirci kineske i drugih azijskih umjetnosti u Muzeju Mimara, nalazi se skupina posuda kineskog porculana izrađenog u razdoblju od XVI. do kasnog XVIII. st. Većinom izrađene za izvoz, te posude odražavaju promjene u oblicima i načinima ukrašavanja, koje su kineski keramičari usvojili prilagođavajući se novim povijesnim okolnostima u razgranatoj pomorskoj trgovini azijskim morima. Uz kineski porculan u zbirci se nalaze dva tanjura proizvedena početkom XVIII. st. u japanskim keramičarskim radionicama za izvoz na europsko tržište, te posudica od kamenine oslikana kobaltnoplavom bojom ispod cakline vijetnamske proizvodnje u stilu porculana iz razdoblja dinastije Ming (1348. – 1644. ), prethodno pripisana kineskim radionicama porculana.

Premda cijenjen u azijskim i islamskim zemljama još od XIV. st., kineski porculan u Europi je dugo ostao nepoznat, premda naziv porculan potječe iz zapisa znamenitog putnika Marca Pola iz XIII. st. u kojima on opisuje vrstu kineske bijele keramike izuzetne finoće i uspoređuje ju sa sedefom iz školjke – *la porcellana*. Prvi rijetki primjerci kineskog porculana u Europu su došli trgovačkim putevima iz Perzije i Egipta preko Carigrada do Venecije.

## INTRODUCTION

In the collection of Chinese and other Asian art in the Mimara Museum, there is a group of Chinese porcelain vessels made in the period from the 15th to the late 18th century. Mostly made for export, these vessels reflect changes in the shapes and decorative styles, which Chinese potters have adopted by adapting to new historical circumstances in the extensive maritime trade in the Asian seas. In addition to Chinese porcelain, the collection includes two plates manufactured at the beginning of the 18th century in Japanese kilns for export to the European market, and Vietnamese stoneware jarlet painted in cobalt blue under glaze in the style of Ming (1348 – 1644) porcelain, previously attributed to Chinese kilns.

Although esteemed in Asian and Islamic countries since the 14th century, Chinese porcelain long remained unknown in Europe, although the name porcelain comes from the 13th century records of the famous traveller Marco Polo, in which he describes a type of Chinese white pottery of exceptional delicacy and compares it with mother-of-pearl from the shell – *la porcellana*. The first rare specimens of Chinese porcelain came to Europe by trade routes from Persia and Egypt via Constantinople to Venice.



PORCULAN I TRGOVINA  
KERAMIKOM  
U AZIJI PRIJE DOLASKA  
EUROPLJANA

–  
PORCELAIN AND  
CERAMIC TRADE  
IN ASIA BEFORE THE ARRIVAL  
OF THE EUROPEANS



## PORCULAN – KINESKI IZUM

U europskoj stručnoj literaturi o keramici ona se prema glinenom sastavu tijela dijeli na tri vrste: zemljanu keramiku (engl. earthenware) pečenu na nižim temperaturama i stoga poroznog tijela, kamenjaču (engl. stoneware) pečenu na temperaturi iznad 1200 °C pri čemu dolazi do stapanja cakline s površinom tijela i na porculan.

Prema pismima francuskog jezuita Pére d'Entrecolle u kojima je opisao svoj posjet i proizvodnju u Jingdezhen, najvećem kineskom središtu proizvodnje porculana početkom XVIII. st., kineska keramika može se smatrati pravim porculanom kada se keramičko tijelo sastoji od *kaolina* ili porculanske (kineske) gline i *petuntsea* ili porculanskog (kineskog) kamena. Oba sastojka čini usitnjena granitna stijena ali u različitim stadijima raspadanja. Pomiješane u različitim omjerima i pečene na visokim temperaturama (oko 1280°C) stapaju se nepropusno porculansko tijelo (Rinaldi 1989: str. 50).

U kineskoj stručnoj literaturi keramika se dijeli samo na dva tipa: *tao* – keramiku niske temperature pečenja i poroznog tijela i *ci* – keramiku visoke temperature pečenja kojoj pripada većina tipova kamenjače i porculan (Kerr 2019: str. 69).

Nedavna istraživanja koje su proveli britanski profesor Nigel Wood i kineski znanstvenici upotrebom suvremenih pokusnih postupaka za pronalaženje kemijskih sastava u kineskoj keramici, otkrila su da su se sastojci koji su se koristili u proizvodnji porculana kroz stoljeća mijenjali i prilagođavali sukladno tehnološkom napretku zasnovanom na neprekidnom unapređivanju saznanja o kemijskim svojstvima sirovina i tehnologiji pečenja.

Kina je zemljopisno i kulturno podijeljena na dva dijela geološkom strukturom koju čine dva gorska lanca poznata kao razvođe Nanshang-Qinling (Kerr, Wood 2004: str. 49–50). Suhu zemlju na sjeveru oblikovali su snažni visinski vjetrovi koji pušu iz pustinje Gobi donoseći prapor od stijena usitnjenih zbog stalne izloženosti ekstremnim temperaturama zagrijavanja i hlađenja, stvarajući glinence bogate aluminijevim oksidom (Wood 2007: str. 28). U toploj i vlažnoj

## PORCELAIN – CHINESE INNOVATION

In the European literature on ceramics, according to the clay composition of the body, ceramics can be divided into three types: earthenware fired at lower temperatures and therefore of porous body; stoneware fired at temperatures above 1200°C, where glazing melts with the body surface; and porcelain.

Based on two letters written by the French Jesuit Pére d'Entrecolle who visited porcelain kilns in Jingdezhen, the greatest Chinese centre of porcelain manufacturing, in the early 18th century, Chinese pottery could be considered real porcelain when the ceramic body consists of *kaolin* or porcelain (China) clay and *petuntse* or porcelain (China) stone. Both ingredients originate from crushed granite rock, but in different stages of decomposition. Mixed together in various proportions and fired at high temperatures (around 1280°C) they fuse into a vitrified porcelain body (Rinaldi 1989: p. 50).

In Chinese literature, ceramics are divided into only two types: *tao* – ceramics of low firing temperature and porous body and *ci* – ceramics of high firing temperature to which most Chinese types of stoneware and porcelain belong (Kerr 2019: p. 69).

Recent research done by the British professor Nigel Wood and Chinese scientists using modern experimental methods to detect chemical compositions in Chinese ceramics, revealed that the compounds used in the production of porcelain varied and changed through the centuries according to technological development based on constant improvement in knowledge about chemical properties of the used materials and firing technology.

Geographically and culturally China is divided in two parts by the geological structure of the two hill systems known as the Nanshang-Qinling divide (Kerr, Wood 2004: pp. 49–50). The dry lands in the North were shaped by high winds blowing from the Gobi desert bringing fine grained loess from pulverized rocks which were subjected to extreme freezing and heating conditions producing feldspathic clays rich in aluminium oxide (Woods 2007: p. 28). In the warm and wet conditions of South China volcanic rocks

klimi južne Kine vulkanske stijene raspadale su se u naslage kvarca i tinjca bogate silicijevim i kalijevim oksidima (Wood 2007: str. 28) gotovo bez prisutnosti bojila od oksida željeza i oksida titanija koje su postale savršena sirovina za proizvodnju bijelog porculana (Wood 2007: str. 47).

Sklonost kineskih keramičara prema upotrebi lokalno dostupnih sirovina također je doprinijela da su se u proizvodnji porculanskih tijela i caklina koristile različite smjese.

Kinesko arheološko istraživanje pokazalo je da je prvi porculan bio proizveden u sjevernoj Kini krajem VI. st. u keramičkim pećima u regiji Xing (pokrajina Hebei) gdje su otkrivene krhotine keramičkog posuđa tankih bijelih providnih stjenki pečenog na visokoj temperaturi (Kerr, Wood 2004: str. 151-152; Wood 2007: str. 100). Zahvaljujući povoljnom sastavu tla u južnoj Kini, glinene mješavine pogodne za izradu porculana dostupne su u svom prirodnom sastavu na mnogim mjestima i u bogatim naslagama što je potaklo proizvodnju bijelog porculana u brojnim keramičkim pećima već u X. i XI. st. u pokrajinama Anhui, Jiangxi, Fujian, Guangdong i Guangxi (Wood 2007: str. 47).

U mnogobrojnim južnokineskim porculanskim radionicama kaolin se kao osnovni materijal koristio u malim količinama ili se uopće nije koristio (Wood 2007: str. 59). Čini se da se jedino u Jingdezhenu, započelo s dodavanjem kaolina najprije u maloj količini (10-20%) u XIII.- XIV. st. (Wood 2007: str. 58). Od kraja XV. st. i u XVI. st. udjel kaolina u porculanskim smjesama u Jingdezhenu postupno se povećavao. Od sredine XVII. st. postao je osnovnom sirovinom u proizvodnji porculana u Jingdezhenu s udjelom koji se u ranom XVIII. st. popeo na 50% u smjesi s porculanskim kamenom (Wood 2007: str. 59).

decomposed into deposits of quartz and mica high in silicon and potassium oxides (Wood 2007: p. 28) almost free of colouring iron and titanium oxides which became a perfect material for producing white porcelain (Wood 2007: p. 47).

The preference of Chinese potters to use locally available raw materials also resulted in different mixtures used in making of porcelain bodies and glazes.

Chinese archaeological research shows that the first porcelain was produced in North China in the late 6th century in Xing kilns (Hebei province) where shards of white translucent ware fired at high temperatures were found (Kerr, Wood 2004: pp. 151-152; Wood 2007: p. 100).

In South China, due to favourable soil composition clay mixtures suitable for making porcelain are available in their natural form in various places and in rich deposits which has encouraged white porcelain production in many kilns sites as early as 10th and 11th century in Anhui, Jiangxi, Fujian, Guangdong and Guangxi provinces (Wood 2007: p. 47).

In numerous kilns of South China, kaolin as basic material in porcelain production was used in small quantities or not used at all (Wood 2007: p. 59). It seems that only in Jingdezhen, the addition of kaolin in small quantities (10 - 20%) (Wood 2007: p. 58) started in the 13th -14th century (Wood 2007. p. 56). In the late 15th and 16th centuries the amount of kaolin in the Jingdezhen porcelain mixtures gradually increased. From the mid-17th century it became an essential material in Jingdezhen porcelain production reaching the ratio up to 50% in the mixture with porcelain stone in the early 18th century (Wood 2007: p. 59).

## JINGDEZHEN

Zahvaljujući povoljnom položaju na južnoj obali rijeke Chang u južnokineskoj pokrajini Jiangxi u okruženju padina s bogatim nalazištima sirovina, grad Jingdezhen već se u razdoblju vladavine dinastije Song počeo razvijati u glavno kinesko središte za proizvodnju bijelo ocakljenog porculana. Nadzor nad životom zajednice i cjelokupne proizvodnje – od nabave sirovina do isporuke u skladišta – imao je imenovani dvorski namjesnik (Kerr, Wood 2004: str. 186). U razdoblju vladavine mongolske dinastije Yuan (1271. – 1368.), tu su bile smještene carske keramičarske radionice pod izravnom upravom dvorskog namjesnika, koje su se otvarale samo prema potrebi za narudžbe carskog dvora i nakon toga ponovo zatvarale (Rinaldi 1989: str. 49; Kerr, Wood 2004: str. 186).

Tijekom XIII. st. carevi iz te dinastije poticali su izvoz drugih vrsta kineske keramike, osobito zeleno ocakljene kamenjače iz radionica grada Longquana i okolnih mjesta u južnokineskoj pokrajini Fujian (Guy 1986: str. 24) na tržišta diljem jugoistočne Azije i zemalja islamskog svijeta s kojima su Mongoli zahvaljujući veličini svoga carstva bili izravno povezani. Od XIV. st. pod vladavinom dinastije Ming Jingdezhen se ubrzano razvijao kao veliko središte proizvodnje porculana u kojem je postojala industrijalizirana podjela rada financirana kao komercijalna udruga vlasnika. Posebni pogoni u kojima su radili vješti obrtnici najprije su sirovinu drobili u prah uz pomoć vodom tjeranih čekića. Potom se prah utiskivao u kalupe u obliku ciglica radi lakšeg prijevoza do radionica s pećima. Tu se stavlja u veće jame i zalijevao vodom uz dodatak mineralnih soli čija je zadaća bila dodatno snižavanje temperature taljenja u postupku pečenja. Miješao se gaženjem pri čemu su zbog težine posla radnici često koristili snagu vodenih bivola. Tako su se iz smjese postupno na površinu izbacile sve nečistoće koje bi se kasnije povremenim struganjem površine trajno uklanjale. Pročišćena smjesa potom se spremala kako bi se do kraja slegla. Tako pripremljena porculanska smjesa morala se prije upotrebe još jednom premiješati da bi se istisnuli

Thanks to its favourable location on the south bank of the Chang River in the southern Chinese province of Jiangxi surrounded by slopes rich in raw materials, the city of Jingdezhen began to develop into China's main centre for white glazed porcelain production during the Song Dynasty. Supervision of community life and all production – from the procurement of raw materials to delivery to warehouses – was vested in the appointed court official (Kerr, Wood 2004: p. 186). During the reign of the Mongol Yuan dynasty (1271 – 1368), imperial kilns were located there, under the direct administration of the court which would open only upon the imperial orders and then closed again (Rinaldi 1989: p. 49; Kerr, Wood 2004: p. 186).

During the 13th century emperors of that dynasty encouraged the export of other types of Chinese ceramics, especially of green-glazed stoneware from the Longquan kilns and surrounding places in the southern Chinese province of Fujian (Guy 1986: p. 24) to markets throughout Southeast Asia and the Islamic world with which the Mongols were directly connected thanks to the greatness of their empire.

From the 14th century under the rule of the Ming dynasty Jingdezhen rapidly developed as a major centre of porcelain production in which there was an industrialized division of labour financed as a commercial association of owners. The production began in special manufacturing plants where skilled craftsmen first crushed the raw material into powder with the help of water-driven hammers. The powder was then pressed into brick-shaped moulds for easier transport to kilns. There it was placed in larger pits and watered with the addition of mineral salts whose task was to further reduce the melting temperature in the firing process. Mixing was done by trampling and due to the difficulty of the work, the workers often used the power of water buffaloes. Thus, all impurities were gradually removed from the mixture to the surface, which would later be permanently removed by occasional scraping. The purified mixture was then stored to settle completely. The porcelain mixture thus prepared had to be turned once more before use in

zaostali mjehurići zraka koji bi se pri pečenju mogli rasprsnuti i oštetiti predmet.

Za oblikovanje posuda koristilo se keramičarsko kolo i kalupi za proizvodnju velikog broja istih komada, osobito zdjelica. Tankoća stjenki dobivala se struganjem viška gline, a prstenasta nožica na dnu naknadno se profilirala u jedan od nekoliko standardnih oblika. Zatvoreni oblici poput boca i vaza izrađivali su se u dva ili više dijelova i spajali uz pomoć razvodnjene glinene smjese (slip). Samostojeći ukrasi, izljevi i drške izrađivali su se zasebno u kalupima i naknadno spajali na osnovni oblik posude. Gotovi komadi spremali su se na sušenje koje je moglo trajati od nekoliko dana za porculan slabije kvalitete do godine dana za najkvalitetnije primjerke. Nakon sušenja porculansko keramičko tijelo bilo je spremno za ukrašavanje pigmentima od metalnih oksida (Rinaldi 1989: str. 50). Početkom XIV. st., u razdoblju vladavine dinastije Yuan, u Kini se pojavio bijeli porculan oslikan plavom bojom ispod cakline. Plava boja potječe od kobaltnog oksida koji je za oslikavanje već ranije bio u upotrebi na islamskoj keramici, osobito u XIII. st. na keramici iz perzijskog grada Kashana. Na sačuvanim primjercima te keramike može se uočiti prelijevanje kobaltnoplave boje preko rubova polja s ukrasima što ukazuje na to da perzijski keramičari nisu imali potpun nadzor nad kemijskim promjenama tijekom pečenja. Kineski keramičari oslikavali su porculan usitnjenim kobaltnoplavim oksidom rastopljenim u vodi izravno na osušeno, neocakljeno i nepečeno keramičko tijelo posude tako da se oslik djelomično upio u poroznu površinu. Oslikavanje razvodnjenim kobaltnim oksidom zahtijevalo je osobitu vještinu jer je bila potrebna točno određena količina kobalta na kistu i crtež izveden brzim pokretima bez zastajanja kako se ne bi stvorile mrlje jer pogreške nije bilo moguće ispraviti (Rinaldi 1989: str. 51).

Potom se posuda ocakljivala i pekla na visokoj temperaturi pečenja porculana (1280 – 1350°C) (Rinaldi 1989: str. 52). Caklina se u osnovi sastojala od glinenca (porculanskog kamena) (Wood 2007: str. 56) koji kemijskim sastavom može biti istovjetan sastavu glinenca u

order to remove the remaining air bubbles that could burst and damage the object during firing.

In the shaping of the vessels a potter's wheel and moulds were used to produce a large number of identical pieces, especially bowls. The thinness of the walls was obtained by scraping off the excess clay, and the circular foot at the bottom was subsequently profiled into one of several standard shapes. Closed shapes such as bottles and vases were made in two or more parts and joined with a diluted clay mixture (slip). Freestanding ornaments, spouts and handles were made separately in moulds and subsequently joined to the basic shape of the vessel. The finished pieces were prepared for drying. After drying, the porcelain ceramic body was ready for decoration with pigments of metal oxides (Rinaldi 1989: p. 50).

At the beginning of the 14th century, during the reign of the Yuan dynasty, white porcelain painted blue under the glaze appeared in China. The blue colour was obtained from cobalt oxide, which has already been used for painting on Islamic ceramics, especially the 13th-century pottery from the Persian city of Kashan. Preserved specimens of this pottery show the tendency of cobalt blue to leak over the edges of the ornate fields, indicating that Persian potters did not have a complete control over the chemical changes during firing. Chinese potters painted porcelain with crushed cobalt oxide dissolved in water directly on the dried, unglazed and unfired ceramic body of the vessel so that the painting was partially absorbed into the porous surface. Painting with diluted cobalt oxide requires special skill because a precise amount of pigment on the brush was needed and a drawing had to be performed with quick continuous movements to avoid dripping because mistakes could not be corrected (Rinaldi 1989: p. 51).

The dish was then glazed and fired at a high temperature (1280 – 1350°C) (Rinaldi 1989: p. 52). The glaze basically consisted of glaze stone (Wood 2007: p. 56) which could be the same porcelain stone used in production of ceramic bodies or chemically slightly different type of earth (Kerr, Wood 2004: p. 558;

porculanskom tijelu ili nešto različit (Kerr, Wood 2004: str. 558; Wood 2007: str. 56–58) i pečenog vapnenca u obliku kalcijevog karbonata (caklinski pepeo, engl. *glaze ash*) (Kerr, Wood 2004: str. 554; Wood 2007: str. 55) kao fluksa, u različitim omjerima. Manje caklinskog pepela u odnosu na caklinski kamen dati će bjelju, manje prozirnu caklinu koja se peče na višim temperaturama (1320°C) dok se cakline s višim udjelom caklinskog pepela peku na nižim temperaturama između 1220 i 1250°C (Wood 2007: str. 56). Tako je primjerice caklina za porculan oslikan kobaltnoplavom bojom ispod cakline sadržavala 10–20% caklinskog pepela (Wood 2007: str. 61).

Arheološkim iskopavanjima na području oko Jingdezhena utvrđeno je da se u ranom razdoblju proizvodnje, za pečenje keramike koristila *zmajeva peć*, tipična za južnu Kinu (Kerr, Wood 2004: str. 365). U razdoblju vladavine dinastije Song razvio se drugi tip peći čiji oblik podsjeća na položenu dvostruku tikvu vrg pa je u stručnoj literaturi poznata pod nazivom peć u obliku tikve. Sastojala se od dvije komore. U proširenom dijelu prednje manje komore odmah do vrata, nalazilo se ložište. Potom se oblik prednje komore sužavao i otvarao prema blago izduženoj stražnjoj komori. Nagib peći nije bio dovoljan za pravilno kretanje zraka pa se može pretpostaviti da je na stražnjem dijelu postojao dimnjak (Kerr, Wood 2004: str. 366). Peći u obliku dvostruke tikve bile su u upotrebi i tijekom razdoblja vladavine dinastije Ming.

Svojestvo kobaltnog oksida da podnosi tako visoku temperaturu pečenja bez razlijevanja u caklinu izdvojilo ga je kao savršen materijal za oslikavanje porculana, a kontrast sjajne bijele površine i tamnoplavih oslikanih ukrasa tako se svidio bogatim naručiteljima u islamskom svijetu da su plavo-bijeli porculan kupovali u velikim količinama za svakodnevnu upotrebu na dvoru o čemu i danas svjedoče sačuvane zbirke posuđa u zbirci Ardebil (engl. *Ardebil Shrine*,

Wood 2007: pp. 56–58) and glaze ash made of burned limestone (calcium carbonate) (Kerr, Wood 2004: p. 554; Wood 2007: p. 55) acting as flux, in different proportions. Less ash glaze in proportion to ash stone gives whiter, more opaque glazes which are fired at higher temperatures up to 1320°C while glazes richer in glaze ash are fired at temperatures between 1220 and 1250°C (Wood 2007: p. 56). The glaze used for underglaze cobalt blue painting, for example, consisted of 10–20% of glaze ash (Wood 2007: p. 61).

Archaeological excavations in the area around Jingdezheng have shown that in the early period of production, a dragon kiln, typical of southern China, was used (Kerr, Wood 2004: p. 365). During the reign of the Song dynasty, another type of kiln with two chambers developed, in the literature known as a gourd-shaped kiln because of its resemblance to a double gourd. In the extended part on the front of the smaller chamber, next to the door, there was a firebox. The shape of the anterior chamber then narrowed and opened towards the slightly elongated posterior chamber. The slope of the kiln was not sufficient for efficient air flow, so it can be assumed that there was a chimney at the rear (Kerr, Wood 2004: p. 366). Double-gourd kilns were also in use during the Ming Dynasty.

The property of cobalt oxide to withstand high firing temperature without leaking into glaze made it the perfect material for painting on porcelain, and the contrast of glossy white surface and dark blue painted ornaments was so liked by rich clients in the Islamic world that blue and white porcelain was bought in large quantities for everyday use in the court, as evidenced by the quantity of preserved pieces in the Ardebil collection (Ardebil Shrine, today the National Museum of Iran)<sup>1</sup> in Persia and in the Topkapı Palace in Istanbul<sup>2</sup>. The use of cobalt oxide as a raw material for obtaining blue colour can occasionally be seen on Chinese pottery in earlier periods, for example

1. [http://gotheborg.com/glossary/ardebil\\_shrine.html](http://gotheborg.com/glossary/ardebil_shrine.html)

2. <http://topkapisarayi.gov.tr/en/content/chinese-and-japanese-porcelains>

danas u Nacionalnom muzeju Irana)<sup>1</sup> u Perziji i u palači Topkapi u Istanbulu<sup>2</sup>. Upotreba kobaltnog oksida kao sirovine za dobivanje plave boje može se povremeno vidjeti i na kineskoj keramici u ranijim razdobljima, primjerice na ocakljenoj keramici iz razdoblja dinastije Tang (618. – 907.) za čije su vladavine postojale razvijene trgovačke veze s ranoislamskim svijetom zapadno od Kine. Postoje i rijetki primjerci keramike iz razdoblja dinastije Song, ali sudeći prema sivoplavim tonovima oslika, kobaltni oksid bio je loše kvalitete i vjerojatno kineskog porijekla. Stoga se može pretpostaviti da je kobaltni oksid na ranom plavo-bijelom porculanu iz Jingdezhen u XIV. st. bio uvezen iz Perzije (Guy 1986: str. 25). Većina posuđa izrađenog za islamske zemlje bila je velike zapremine, sukladno običajima posluživanja hrane većem broju ljudi iz iste posude. Za tržišta u jugoistočnoj Aziji na otocima Filipina i današnje Indonezije gdje je plavo-bijeli porculan također bio tražena roba, izrađivale su se manje posude u različitim oblicima vrčica i zdjelica, koje su tadašnji stanovnici često pokapali kao grobni prilog. Istovremeno, plavo-bijeli porculan nije bio cijenjen na domaćem kineskom tržištu naviklom na jednostavnu ljepotu keramike u tradiciji iz razdoblja dinastije Song pa se sve do početka XV. st. u razdoblju dinastije Ming, zadržala upotreba cakline bijelo-plavog sjaja (kin. *qingbai*) kao jedinog ukrasa.

on glazed pottery from the Tang Dynasty (618–907) during the reign of which trade ties were developed with the early Islamic world west of China. Some rare examples of Song pottery exist as well, but judging by the grey-blue tones, cobalt oxide was of poor quality and probably of Chinese origin. Therefore, it can be assumed that cobalt oxide on early blue and white porcelain from Jingdezhen in the 14th century was imported from Persia (Guy 1986: p. 25). Most of the vessels made for Islamic countries were large in volume, according to the customs of serving food to a large number of people from the same dish. For the markets in Southeast Asia on the islands of the Philippines and present-day Indonesia where blue and white porcelain was also a sought-after commodity, smaller vessels in various forms of jugs and bowls were made, often buried with the inhabitants as grave goods. At the same time, blue and white porcelain was not appreciated in China accustomed to the simple beauty of ceramics in the Song tradition so until the beginning of the 15th century a shiny glaze with blue-white tones (Chinese *qingbai*) was a preferable decoration.

1. [http://gotheborg.com/glossary/ardebil\\_shrine.html](http://gotheborg.com/glossary/ardebil_shrine.html)

2. <http://topkapisarayi.gov.tr/en/content/chinese-and-japanese-porcelains>

## KINESKI MOTIVI I SIMBOLI

Suprotno estetici kineske keramike iz prethodnih razdoblja, koja se zasnivala na skladu oblika posude i cakline koja je nastajala u procesu pečenja s nepoznatim ishodom ovisnim o sastavu sirovina i uvjetima unutar keramičke peći, u izradi kineskog porculana keramičari su težili ujednačavanju oblika i usavršavanju tehničkih uvjeta za proizvodnju velikog broja gotovo istih komada.

Zahvaljujući prvenstveno otpornosti kobaltnog oksida na visoku temperaturu pečenja porculana, a kasnije i nadcaklinskim emajlnim bojama, kineski porculan postao je savršenom podlogom za oslikavanje brojnim tipično kineskim motivima i simbolima.

Isti motivi i simboli prisutni su u svim vrstama kineske umjetnosti i čitaju se kao slikovni rječnik ukrasnih motiva, koji odražava vrijednosti, ideje i osjećaje svojstvene kineskoj civilizaciji kroz tisućljetnu povijest (Ströber 2011: str. 7).

Od najstarijih vremena u Kini postoji sličnost slika i pisanja jer kinesko pismo proistječe iz piktograma koji su postali pisani znak tako da se pisani znak čita kao jedna riječ. Svaki od tih znakova ima svoje značenje, ali način izgovora to značenje mijenja. Primjerice znak za šišmiša čita se kao *fu* ali i znak za sreću također se čita kao *fu*, no izgovara se drugačije. Tako naslikan na porculanu ili oblikovan u nekoj drugoj likovnoj umjetnosti, motiv šišmiša Kinez očitava kao znak za sreću (Ströber 2011: str. 9).

Porijeklo motiva u kineskoj umjetnosti raznorodno je. Motivi iz prirode – cvijeće, životinje i kukci – prikazani su dovoljno naturalistički da se mogu prepoznati jer svaki od njih ima i svoje drugo značenje. Uz prirodna bića često su prisutna i mitološka bića – zmaj, feniks i *qilin*, četveronožno biće sastavljeno od dijelova različitih životinja. Suprotno europskoj tradiciji, u Kini zmaj ima pozitivne konotacije kao biće koje donosi kišne oblake i pridonosi obilju. U razdoblju dinastije Ming, zmaj s pet kandži simbolizirao je cara i smio se oslikavati samo na porculanu namijenjenom dvorskoj upotrebi u krugu uže carske obitelji (Ströber 2011: str. 11). Na porculanu izrađenom za carske dvorjane nižeg statusa zmaj je smio imati samo tri kandže.

## CHINESE MOTIFS AND SYMBOLS

Contrary to the aesthetics of Chinese ceramics from previous periods, which was based on the harmony of the shape of the vessel and the glaze formed in the firing process with an unknown outcome depending on the composition of raw materials and conditions inside the kiln, in the production of Chinese porcelain, potters sought to harmonize the shape and to perfect the technical conditions for the production of a large number of almost identical pieces.

Thanks primarily to the resistance of cobalt oxide to the high firing temperature and then later to low fired overglaze enamel colours, Chinese porcelain has become a perfect background for painting numerous typically Chinese motifs and symbols.

The same motifs and symbols are present in all types of Chinese art and can be read as a pictorial dictionary of ornamental motifs, reflecting the values, ideas and feelings inherent in the Chinese civilization through millennial history (Ströber 2011: p. 7).

From the earliest times in China, a similarity has existed between painting and writing because the Chinese alphabet derives from pictograms that have become characters so that the written symbol is read as one word. Each of these symbols has its own meaning, which changes with pronunciation. For example, the symbol for the bat is read as *fu*, but the symbol for happiness is also read as *fu*, but it is pronounced differently. Thus, the bat motif painted on porcelain or shaped in some other fine art form, a Chinese would read as a symbol for happiness (Ströber 2011: p. 9).

The origins of motifs in Chinese art are diverse. Motifs from nature – flowers, animals and insects – are presented in a naturalistic manner so that they can be recognized because each of them has its own different meaning. In addition to natural creatures, mythological creatures are often present – the dragon, phoenix and *qilin*, a four-legged creature composed of parts of different animals. Contrary to European tradition, in China the dragon has positive connotations and is considered a creature that brings rain clouds and abundance. In the Ming period, the five-clawed

Mitološka ptica feniks (kin. *fenghuang*) simbolizirala je caricu. Premda sličnog načina likovnog predstavljanja, kineska mitološka ptica nema zajedničkih osobina s feniksom proisteklim iz antičke mitologije, simbolom uskrsnuća i obnove života. Prema kineskoj mitologiji *fenghuang* je božansko biće, a opisuje se kao pticoliko biće s glavom fazana, krijestom pijetla i dugim zavrnutim perjem. Kljun mu je poput lastavičjeg, vrat nalik kornjačinom, a duga repna svilenkasta pera uljepšavaju plamenasti istaci. Zajedno, zmaj i feniks predstavljali su carski dvor (Ströber 2011: str. 56). Uz zmaja i feniksa i *qilin* je božansko biće. Prikazuje se s tijelom velikog srndaća prekrivenog ljuskama i krznom. Glava mu je u obliku zmajeve s rogovima – ali mekanim i prekrivenim bijelim dlakama, a rep kao goveđi. Poput feniksa i *qilin* je posve blago biće koje drugim živim bićima nije u stanju naškoditi (Ströber 2011: str. 66). Brojni kineski motivi proizilaze iz stapanja triju religija (kin. *sanjiao*): konfucijanizma, daoizma i buddhizma. Konfucijanizam predstavlja društveni poredak pa su motivi povezani s njime: želja za brojnim muškim potomstvom (npr. motiv „1000 dječaka“) i uspjeh u dužnosničkim državnim ispitima ili napretku u karijeri. Motivi koji proistječu iz daoizma povezani su s prirodom, dugim životom i željom za besmrtnošću, dok su motivi buddhističkog porijekla, kao nekineske religije, uvezeni iz Indije ili drugih buddhističkih azijskih zemalja. Tijekom vremena ti brojni motivi različitog porijekla stopili su se i međusobno pomiješali u skladnu cjelinu tradicionalnih kineskih slikovnih znakova i simbola.

dragon symbolized the emperor and was only allowed to be painted on porcelain intended for court use in the immediate royal family (Ströber 2011: p. 11). Porcelain made for imperial courtiers of lower status could depict the dragon with only three claws. The mythological bird phoenix (Chinese: *fenghuang*) symbolized the empress. Although their representation in art is similar, the Chinese mythological bird has no common features with the phoenix derived from classical mythology, a symbol of resurrection and life renewal. According to Chinese mythology, *fenghuang* is a divine being, and is described as a bird-like creature with a pheasant's head, a rooster's crest and long curled feathers. Its beak is like a swallow's, its neck is like a turtle's, and its long silky tail feathers are adorned with fiery protrusions. Together, the dragon and the phoenix represented the imperial court (Ströber 2011: p. 56). Along with the dragon and the phoenix, *qilin* is also a divine being. It is shown with the body of a large deer covered with scales and fur. Its head is the shape of a dragon with horns – but soft and covered with white hair, and its tail is like that of a cow. Like the phoenix, the *qilin* is a mild creature unable to harm other living beings (Ströber 2011: p. 66). Numerous Chinese motifs derive from the merging of three religions (Chinese: *sanjiao*): Confucianism, Daoism, and Buddhism. Confucianism represents a social order, so the motives associated with it are: the desire for numerous male offspring (e.g., the hundred-boys motif) and success in official exams or career advancement. Motifs derived from Daoism are associated with nature, long life, and the desire for immortality, while motifs of Buddhist origin, as a non-Chinese religion, are imported from India or other Buddhist Asian countries. Over time, these numerous motifs of different origins merged and blended into a harmonious whole of traditional Chinese pictorial signs and symbols.



## PORCULAN U RAZDOBLJU DINASTIJE MING

Nakon što je istjerao Mongole, car Hongwu, osnivač dinastije Ming (vladao 1368. – 1398.) obnovio je tradicionalne kineske vrijednosti i običaje, među kojima je bilo i odavanje počasti caru kao nebeskom suverenu stranih izaslanika svih nacija i država koje su s Kinom željele održavati državničke veze. To je odavanje počasti uključivalo i simboličnu bogatu razmjenu darova što je u stvarnosti značilo da sva roba namijenjena trgovini u Kini mora biti dio toga izaslaničkog paketa. Car je zabranio svu dotadašnju izravnu trgovinu kineskih i stranih privatnih poduzetnika. U želji da ograniči neovisnost bogatih kineskih trgovaca na jugu Kine car je ukazom iz 1371. Kinezima dodatno ograničio i plovidbu morem radi trgovine što je dovelo do razvoja široko rasprostranjene krijumčarske mreže povezane s japanskim piratima u suradnji s južnoazijskim državnim izaslanstvima koja su toliko zloupotrebljavala dobivena ograničena prava na trgovinu da su za neke od država, prava ukazom 1381. godine bila i ukinuta. U tom profitabilnom krijumčarskom lancu nisu sudjelovali samo kineski trgovci već i strani državni dužnosnici u diplomatskim misijama (Guy 1986: str. 31). Brojni Kinezi iz južnokineskih pokrajina tada su se počeli iseljavati i osnivati kolonije u lukama i trgovačkim središtima diljem jugoistočne Azije, donoseći sa sobom i kineski kulturološki utjecaj. Želeći obnoviti kinesku prevlast na moru, na početku svoje vladavine car Yongle (vladao 1402. – 1424.) poslao je snažnu flotu i brojne trgovačke brodove pod zapovjedništvom admirala Zheng Hea u nekoliko misija u zemlje jugoistočnog i zapadnog dijela Indijskog oceana, što je kratkoročno dovelo do obnove carskog zanimanja za vanjsku trgovinu. Nakon povratka Zheng Hea 1415. iz četvrte misije, pritisnut otporom utjecajnih dvorskih konzervativnih krugova kao i ratnim sukobima s Mongolima na sjeverozapadnim granicama carstva, car Yongle izgubio je zanimanje za nastavak pomorskih veza. Otada su carevi iz dinastije Ming zatvoreni u krugu svoje palače i okruženi utjecajnim dvorjanima sve više gubili zanimanje za nadzor nad upravljanjem državom. Carske radionice u Jingdezhenu izrađivale su porcu-

## MING PORCELAIN

After expelling the Mongols, Emperor Hongwu, the founder of the Ming dynasty (reigned 1368 – 1398), restored traditional Chinese values and customs, including those of honouring the emperor as the heavenly sovereign by foreign envoys from all nations and states that wanted to maintain ties with China. This honouring included a symbolic and rich exchange of gifts which really meant that all goods destined for trade in China had to be part of that envoy package. The emperor banned all previous direct trade between Chinese and foreign private entrepreneurs. In an effort to limit the independence of wealthy Chinese merchants in southern China, the emperor issued a decree in 1371 to further restrict Chinese sailing the sea for trade, leading to the development of a widespread smuggling network linked to Japanese pirates in collaboration with South Asian state delegations that have abused their limited trade rights so much that for some of the countries, these rights were abolished by decree in 1381. It was not only Chinese traders but also foreign government officials in diplomatic missions who participated in this profitable smuggling business (Guy 1986: p. 31). Numerous Chinese people from the southern Chinese provinces then began to emigrate and establish colonies in ports and trading centres throughout Southeast Asia, bringing with them Chinese cultural influence.

Wanting to restore Chinese supremacy at sea, at the beginning of his reign Emperor Yongle (reigned 1402 – 1424) sent a strong fleet and numerous merchant ships under the command of Admiral Zheng He in several missions to the countries of the south eastern and western Indian Ocean, which in the short term led to the renewal of the imperial interest in foreign trade. In 1415 after the return of Zheng He from the Fourth voyage, pressed by the resistance of influential conservative court circles as well as war conflicts with the Mongols on the north-western borders of the empire, Emperor Yongle lost interest in continuing his maritime ties. Since then, the Ming emperors have been isolated in the circle of their palace and surrounded by influential courtiers, increasingly

lan namijenjen za potrebe carskih obreda štovanja predaka i svakodnevnog dvorskog života u desetima tisuća komada (Ströber 2013: str. 68). Osnivač dinastije, car Hongwu bio je seljačkog porijekla i sklon štednji pa je odredio da se umjesto skupih obrednih brončanih posuda isti porculan koristi u obje svrhe što je i potvrdio službenom uredbom iz 1369. U sačuvanim dokumentima iz razdoblja vladavine careva iz dinastije Ming nalaze se i brojne narudžbe za porculan namijenjen pojedinim odjelima carske palače, posebnim svečanostima, za ukrašavanje hramova i carskih grobnica (Kerr, Wood 2004: str. 203–204).

Taj se porculan naziva *guanyao* (spoj riječi *guan* – službeni i *yao* – keramička peć). Dvorski porculan *guanyao* bio je podložan strogim pravilima o kvaliteti proizvodnje i načinu oslikavanja. Ograničenja u izboru ukrasnih motiva također su bila stroga pa je primjerice običnim ljudima bilo zabranjeno upotrebljavati porculan oslikan motivima zmaja i feniksa koji simboliziraju cara i caricu ili porculan ukrašen pozlatom (Kerr, Wood 2004: str. 202).

Plavo-bijeli porculan *minyao* (*min* – puk i *yao* – keramička peć) namijenjen običnim ljudima neujednačene je kvalitete keramičkog tijela, cakline i boje kobaltnog oksida, a motivi su oslikani slobodno, brzim potezima kista poput crteža tintom na papiru. Proizvodio se u privatnim keramičarskim radionicama.

Rano razdoblje Minga završilo je međuvladavinom i borbom za prijestolje dva sina cara Xuandea<sup>3</sup>.

Premda se carskim ukazima iz 1437. i 1443. u razdoblju međuvladavine nastojala zabraniti proizvodnja porculana *minyao* u Jingdezhen, njezino ekonom-

losing interest in overseeing the management of the country.

The imperial kilns in Jingdezhen made porcelain intended for the needs of the imperial rites of ancestral worship and everyday court life in tens of thousands of pieces (Ströber 2013: p. 68). The founder of the dynasty, Emperor Hongwu was of peasant origin and prone to austerity, so he determined that instead of expensive ritual bronze vessels, the same porcelain was to be used for both purposes, which was confirmed by an official decree from 1369. There were also numerous orders for porcelain intended for individual departments of the imperial palace, special ceremonies, for the decoration of temples and imperial tombs (Kerr, Wood 2004: pp. 203–204). This porcelain is called *guanyao* (a combination of the words *guan* – official and *yao* – ceramic kiln). *Guanyao* court porcelain was subject to strict rules about the quality of production and the manner of painting. Restrictions on the choice of decorative motifs were also strict, so for example ordinary people were forbidden to use porcelain painted with dragon and phoenix motifs symbolizing the emperor and empress or gilded porcelain (Kerr, Wood 2004: p. 202).

Blue and white porcelain *minyao* (*min* – folk and *yao* – ceramic kiln) intended for ordinary people is of unequal quality of ceramic body, enamel and colour of cobalt oxide, and the motifs are painted freely, with quick brush strokes like drawings in ink on paper. It was produced in private kilns.

The early Ming period ended with a struggle for the throne of the two sons of Emperor Xuande<sup>3</sup>.

<sup>3</sup>. Tada mlad, car Zhengtong, sin cara Xuandea, nakon izgubljene bitke kod Tumua 1449. pao je u zarobljeništvo Mongola koji su za njega pokušali dobiti otkup. Plan im je propao jer je na kinesko prijestolje zasjeo carev mlađi polubrat, sin druge žene cara Xuandea, pod carskim imenom Jingtai. Potisnuti u novim bitkama, Mongoli su cara Zhentonga vratili natrag u Kinu gdje je do 1457. bio u kućnom pritvoru. Kada je nakon osam godina Jingtai umro u državnom udaru, Zhengtong je ponovo preuzeo vladavinu, ali prema kineskom običaju pod novim imenom Tianshun. Vladao je do 1464.

<sup>3</sup>. Then young, Emperor Zhengtong, son of Emperor Xuande, after losing the Battle of Tumu Fortress in 1449, fell into the captivity of the Mongols who tried to get a ransom for him. Their plan failed because the emperor's younger half-brother, the son of Emperor Xuande's second wife, ascended the Chinese throne, under the imperial name Jingtai. Suppressed in new battles, the Mongols brought Emperor Zhentong back to China where he was under house arrest until 1457. When Jingtai died in a coup after eight years, Zhengtong took over again, but according to Chinese custom under the new name Tianshun. He ruled until 1464.

sko značenje bilo je presudno za život mnogobrojnih radnika keramičara i zabrana se nije poštovala, o čemu svjedoče i brojni sačuvani primjerci od kojih su mnogi kao izvozna roba nađeni na otocima u jugoistočnoj Aziji. Keramičko tijelo i caklina u pravilu su dobre kvalitete dok je kobaltni oksid sivoplave boje oslikan u tankom sloju (Tan 1997: str. 8).

Nakon te kratke političke nestabilnosti sljedeći carevi iz dinastije Ming: Chenghua (vladao 1465. – 1487.), Hongzhi (vladao 1488. – 1505.) i Zhengde (vladao 1505. – 1521.) ponovo su učvrstili vlast i mirno nasljeđivanje prijestolja u vremenu poznatom kao srednje razdoblje Ming. Proizvodnja plavo-bijelog porculana za potrebe dvora u radionicama Jingdezhena nastavila se, a količina naručenih komada ovisila je o stanju državnih financija.

Porculan *minyao* i nadalje se proizvodio u sve većim količinama za potrebe domaćeg tržišta i izvoza što je dovelo do izrade velikog broja istih komada posuda. Stil oslika i tipični motivi iz prethodnog razdoblja nastavili su se i u srednjem razdoblju Ming.

Plavo-bijeli porculan oslikavao se brojnim motivima. Najčešći su motivi stiliziranog cvijeća, osobito božura i lotosa omiljenih u kineskoj tradiciji, dok su motivi stiliziranog lišća i cvjetnih prepleta uvezeni s Bliskog istoka. Uz motive mitoloških bića poput psa-lava *Fo*, motivi životinja – riba, konja, pataka, ptica – smještenih u stiliziranom okolišu, također su bili popularni. Često su prikazani i tradicionalni motivi koji proistječu iz kineskog vjerovanja da je broj osam najsretniji broj (Ströber 2011: str. 29)<sup>4</sup>

Although the imperial decrees of 1437 and 1443 during the interregnum period sought to ban the production of *minyao* porcelain in Jingdezhen, its economic significance was crucial to the lives of many potters and the ban was not respected, as evidenced by numerous surviving pieces of which many were found as export goods on islands in Southeast Asia. Ceramic body and glaze are generally of good quality while grey-blue cobalt oxide is painted in a thin layer (Tan 1997: p. 8). After this brief political instability, the following Ming emperors: Chenghua (reigned 1465 – 1487), Hongzhi (reigned 1488–1505), and Zhengde (reigned 1505 – 1521) re-established power and the peaceful succession to the throne in a time known as the Middle Ming period. The production of blue and white porcelain for the needs of the court in the imperial kilns of Jingdezhen continued, and the quantity of pieces ordered depended on the country's finances.

*Minyao* porcelain continued to be produced in increasing quantities for the needs of the domestic market and exports, which led to the mass production of identical vessels. The early Ming style of painting and typical motifs continued into the mid-Ming period. The most common motifs on blue and white porcelain were stylized flowers, especially peonies and lotus – the favourites in the Chinese tradition, while motifs of stylized leaves and floral weaves were imported from the Middle East. In addition to the motifs of mythological creatures such as the lion dog *Fo*, the motifs of animals – fish, horses, ducks, birds – set in a stylized environment were also popular, as well as symbols derived from Buddhism and traditional motifs deriving from Chinese belief that the number eight is the luckiest number (Ströber 2011: p. 29)<sup>4</sup>.

4. Pod nazivom dragocjenih stvari u kineskoj tradiciji mogu se prikazati različiti predmeti, svi omotani čarobnim crvenim vrpčama. Za Kineze crvena boja (*hong*) ima magična svojstva i poistovjećuje se s radošću, dobrim željama, zaradom i osobnom srećom (Ströber 2011: str. 28). Skupina od „Osam dragocjenih stvari“ (*babao*). sastoji se od: zmajevog bisera, zlatne kovanice, romba, romboidnog ogledala,

4. In the Chinese tradition, various objects are depicted as precious things wrapped in magical red ribbons. For the Chinese, red (*hong*) has magical properties and is identified with joy, good wishes, earnings and personal happiness (Ströber 2011: p. 28). A group of “Eight Precious Things” (*babao*) consists of: a dragon pearl, a golden coin, a lozenge, a rhomboid mirror, a musical stone, a pair of books,

## Karta kineskih pokrajina Map of Chinese provinces



glazbenog kamena, para knjiga, para rogova nosoroga i lista artemizije (lat. *artemisia argyi*, srebrnasti pelin ili kineska močvarica).

„Osam dijagrama“ je prastari način očitavanja značenja metafizičkog porijekla i proricanja sudbine (Williams 2006: str. 160–162). „Osam besmrtnika“, su daoistička uzvišena ljudska bića koja nastanjuju udaljene planine, a stekla su besmrtnost proučavanjem tajni prirode. (Williams 2006: str. 162–163). Njih simboliziraju: mač, lepeza, kočara s cvijećem, lotos, flauta, tikva, udaraljke-kastanjete i kinesko glazbalo. Skupinu od osam buddhističkih predmeta-simbola čine: kotač buddhističkog zakona, oklop školjke, kišobran, pokrov ili zastava, lotos, posuda s poklopcem, par riba i mistični čvor (Williams 2006: str. 168–169).

a pair of rhino horns and an artemisia leaf (lat. *Artemisia argyi*, silvery wormwood or Chinese mugwort). The “Eight Diagrams” were an ancient way of reading the meaning of metaphysical origins and divinations (Williams 2006: pp. 160–162). The “Eight Immortals”, Daoist sublime human beings who inhabit distant mountains and who have gained immortality by studying the secrets of nature (Williams 2006: pp. 162–163). They are symbolized by: a sword, a fan, a basket of flowers, a lotus, a flute, a gourd, castanets and a Chinese musical tube.

The group of eight Buddhist objects-symbols consists of: the wheel of Buddhist law, a conch-shell, an umbrella, a canopy or flag, a lotus, a jar, a pair of fish and a mystic knot (Williams 2006: pp. 168–169).

# 1.

## TANJUR PLATE

Jingdezhen

srednje razdoblje dinastije Ming, sredina XV. st. / mid-Ming dynasty, mid-15th century

porculan / porcelain

vis. 3,5 cm; promjer: 17,2 cm / height 3,5 cm; diameter: 17.2 cm

inv. br. / Inv. no. ATM 2396



Tanjur inv. br. ATM 2396 malog promjera i jednostavnog oblika tipa *minyao*, koji upotpunjuje oslikani ukras u sivoplavoj boji smješten u kružnom središtu uokvirenom dvostrukom crtom, tipičan je primjer izvoznog porculana namijenjenog svakodnevnoj upotrebi. Izveden širokim slobodnim potezima kista, oslik prikazuje stiliziran motiv ribe<sup>5</sup> u okruženju vodenih biljaka, dok je brid ruba naglašen još jednom dvostrukom sivoplavom crtom. Vanjsku stijenku ruba ukrašava stiliziran cvjetni motiv. Neocakljeno dno

*Minyao* plate Inv. no. ATM 2396 of a small diameter and simple shape, complemented by the painted decoration in grayish blue colour placed in a circular center framed by a double line is a typical example of export porcelain intended for everyday use. Wide free strokes of the brush show a stylized motif of a fish<sup>5</sup> surrounded by aquatic plants, while the edge of the rim is accentuated by another double gray-blue line. The outer surface of the rim is decorated with a stylized floral motif. The unglazed bottom reveals a

otkriva keramičko tijelo izrađeno od porculanske smjese visoke čistoće. Caklina je nanosena u tankom sloju.

Tanjuri sa sličnim ili čak potpuno istim oslikom bili su tipičan proizvod namijenjen izvozu na jugoistočno azijsko tržište, što pokazuju i brojni arheološki nalazi. Često se mogu naći na indonezijskim otocima i na Filipinima<sup>6</sup>. Datirani su u ranije ili kasnije razdoblje XV. st., premda se prema malim razlikama u stilizaciji motiva, koje mogu proizilaziti i iz različitih načina slikanja pojedinih radionica, to ne može precizno utvrditi. Brojnost primjeraka kineskog plavo-bijelog porculana *minyao* na tim područjima može se povezati i s otvaranjem novog plovnog puta u XIV. st., poznatog pod imenom Istočni pravac, koji je od Južne Kine prema Filipinima išao uz sjeverne obale otoka Bornea i Sulawesija, Molučkih otoka, istočno do otoka Timora i zapadno do otoka Jave (Guy 1986: str. 29). Sva tadašnja pomorska trgovina do dolaska Portugalaca bila je u rukama kineskih i drugih azijskih trgovaca i pomoraca. Svojom kvalitetom izrade, oblikom i načinom ukrašavanja, tanjurić inv. br. ATM 2396 pripada vrsti izvoznog porculana proizvedenog u Jingdezhen i izvezenog iz neke od luka u južnoj Kini što potvrđuje i fotografija (gore lijevo) nalaza krhotina porculana u luci Anhai u pokrajini Fujian (Liu Miao 2019: str. 32, sl. 2.2) na kojoj se može vidjeti i dio tanjurića oslikanog na isti način.

ceramic body made of a high-purity porcelain mixture. The glaze is applied in a thin layer.

Plates with a similar or even exactly the same painted decoration were a typical product intended for export to the Southeast Asian market, which is evidenced by numerous archaeological finds on the Indonesian islands and in the Philippines<sup>6</sup>. They are dated to an earlier or later period of the 15th century, although due to small differences in the stylization of motifs, which may arise from different painting techniques deployed by individual kilns, this cannot be precisely determined. The abundance of samples of Chinese blue and white *minyao* porcelain in these areas can also be linked to the opening of a new seaway in the 14th century known as the East Route, which ran from Southern China to the Philippines along the northern coasts of Borneo and Sulawesi, Moluccas, east to the island of Timor and west to the island of Java (Guy 1986: p. 29). All maritime trade at that time until the arrival of the Portuguese was in the hands of Chinese and other Asian traders and sailors. With the quality of its workmanship, shape and decoration, the plate Inv. no. ATM 2396 belongs to a type of export porcelain produced in Jingdezhen and exported from one of the ports in southern China, which is confirmed by a photograph (top left) of porcelain fragments found in Anhai Port in Fujian Province (Liu Miao 2019: p. 32, Fig. 2.2) showing a fragment of the plate painted in the same way.

5. U kineskoj umjetnosti motiv ribe iščitava se kao znak za obilje jer se pisani znak za ribu čita *yu* isto kao i *yu* znak za obilje, a ako je to šaran onda je pročitani znak *li* istovjetan znaku *li* za prednost što se zajedno očitava kao želja za zaradom u poslu ili kao uspjeh na državnom činovničkom ispitu (Ströber 2011: str. 102).

6. Sačuvani primjerci povremeno se pojavljuju u ponudi antikvara iz tih područja poput primjerice tvrtke *Abacus Asian Art* iz grada Macassara na južnom dijelu indonezijskog otoka Sulawesi (nekada Celebes) na čijim su se internetskim stranicama nudila na prodaju četiri takva tanjura (<https://www.trocadero.com/stores/fonda/items/1373468/Small-Dish-Fish>, 20. svibnja 2021.).

5. In Chinese art, the fish motif is read as a symbol of abundance because the written symbol for fish is read *yu* as well as *yu* symbol for abundance, and if the fish is a carp then the symbol read *li* is identical to the symbol *li* standing for advantage which together is read as a wish to earn money in business or to succeed in the official exam (Ströber 2011: p. 102).

6. Preserved specimens occasionally appear in the offer of antique sellers from these areas, such as *Abacus Asian Art* company from the town of Macassara in the southern Indonesian island of Sulawesi (formerly Celebes), whose website offered four such plates for sale (<https://www.trocadero.com/stores/fonda/items/1373468/Small-Dish-Fish>, May 20, 2021).



## VIJETNAMSKA KAMENINA U STILU PORCULANA *MINYAO*

Nesklonost careva iz dinastije Ming prema slobodnoj trgovini u razdoblju od 1436. do 1465. odrazila se u nestašici pučkog plavo-bijelog porculana na tržištima jugoistočne Azije, usprkos raširenim krijumčarskim vezama. To je bila povoljna prilika za keramičare u drugim južnoazijskim zemljama da izvozom svojih proizvoda nadomjestite nastali nedostatak. Premda su i ranije keramičari iz Vijetnama i Tajlanda već bili prisutni na tom tržištu s manjim količinama proizvoda – o čemu svjedoče i istraženi tereti brodskih olupina – njihova keramika bila je slabije kvalitete od kineskog porculana i nije mu mogla konkurirati.

Vijetnamske posude s plavo-bijelim ili višebojnim oslikom poznate su kao izvozni proizvod diljem Azije. Nedavna arheološka istraživanja starih keramičarskih peći otkrila su da se središte njihove proizvodnje nalazilo kod današnjeg sela Chu Dau<sup>7</sup> istočno od Hanoijske u nekadašnjoj regiji Nam Sach. Sastavom tijela od gline lokalnog porijekla s udjelom kaolina (Guy, Stevenson 1997: str. 92) ta se keramika može svrstati u kameninu oblikovanu na lončarskom kolu. Povijest proizvodnje keramike u Vijetnamu ovisi i o činjenici da se u Vijetnamu ne nalaze zalihe glinenca (*petuntse*) pa njihovi keramičari nisu mogli proizvoditi porculan (Guy, Stevenson: 1997, str. 36).

Oslikavanje kobaltnoplavim oksidom ispod cakline, na vijetnamskoj se keramici pojavilo u XIV. st. Vjerojatno je da su kobaltni oksid dovozili arapski trgovci najprije s Bliskog istoka, a potom možda iz kineske pokrajine Yunnan (Guy, Stevenson 1997: str. 147) ploveći od Kine Zapadnim pravcem oko Indije prema Perzijskom zaljevu. Sačuvani primjerci te rane plavo-bijele keramike tek djelomično odražavaju stil kineskog plavo-bijelog oslika na porculanu iz razdoblja dinastije Yuan. Premda je car Yongle nakratko podčinio Vijetnam pod kinesku vlast (1407. – 1427.) utjecaj kineskih

7. Najbogatije poznato arheološko nalazište keramike Chu Dau olupina je kineskog trgovačkog broda iz XV. st. poznata pod nazivom Hoi-An, iz koje je izvučeno skoro 16.000 komada različitih posuda i ukrasnih predmeta ukrašenih plavo-bijelim i višebojnim oslikom.

## VIETNAMESE STONWARE IN THE STYLE OF *MINYAO* PORCELAIN

The reluctance of the Ming dynasty emperors towards free trade between 1436 and 1465 was reflected in the shortage of popular blue and white porcelain in the markets of Southeast Asia, despite widespread smuggling activities. It was a good opportunity for ceramists in other South Asian countries to make up for the shortfall by exporting their products. Although ceramists from Vietnam and Thailand have been present in this market with smaller quantities of products – as evidenced by the explored shipwrecks' cargo – their ceramics were of lower quality than Chinese porcelain and could not compete with it.

Vietnamese vessels with blue and white or multi-coloured decorations were a popular export product throughout Asia. Recent archaeological excavations of old kilns have revealed that the centre of their production was near the present-day village of Chu Dau<sup>7</sup> east of Hanoi in the former Nam Sach region. With its composition of clay of local origin with some kaolin (Guy, Stevenson 1997: p. 92), these ceramics can be classified as stoneware shaped on potter's wheel. The history of ceramics production in Vietnam also depends on the fact that there are no feldspar (*petuntse*) deposits in Vietnam, so their potters could not manufacture porcelain (Guy, Stevenson: 1997, p. 36).

Cobalt blue painting under glaze on Vietnamese pottery appeared in the 14th century. It is probable that cobalt oxide was brought by Arab traders first from the Middle East and then perhaps from the Chinese province of Yunnan (Guy, Stevenson 1997: p. 147), while they were sailing from China in a westerly direction around India towards the Persian Gulf. Preserved specimens of this early blue and white ceramics only partially reflect the style of Chinese blue and white painting on porcelain from the Yuan

7. The richest known archaeological site of Chu Dau pottery is the wreck of a Chinese merchant ship from the 15th century known as Hoi-An, from which almost 16,000 pieces of various vessels and decorative objects decorated with blue-white and multi-coloured paintings were extracted.



motiva u osliku vijetnamske plavo-bijele kamenine ni tada nije prevladao, dapače, u razdoblju nakon 1427. vijetnamski keramičari razvili su niz motiva lotosa, božura, ptica i drugih životinja, te osobito popularnih riba u okruženju vodenih biljaka naslikanih izvornim naturalističkim stilom suprotnim njihovoj stilizaciji na istovremenom kineskom *minyao* porculanu (Guy, Stevenson 1997: str. 38).

Nakon ocakljivanja, keramika se pekla na visokoj temperaturi u jednokomornoj peći pokrivena jednostavnom zaštitnom posudom protiv dima i pepela na podmetačima za odvajanje od poda peći. Manje posude i zdjelice često su se pekale postavljene jedna na drugu (Guy, Stevenson 1997: str. 90–91). Nakon pečenja, tijela posuda poprimala su tipičnu žutosivu boju.

Riječnim prijevozom keramička roba odvozila se do luka u tonkinškom zaljevu odakle su je kineske trgovačke džunke odvozile do indonezijskih otoka i Filipina. Uz manje posude jednostavnih oblika i oslika, keramičari iz Chu Daua izrađivali su i velike posude više kvalitete izrade i oslika.

Raskošni primjerci tih posuda sačuvani u zbirci Ardebil (*Ardebil Shrine*) u Iranu (danas u Nacionalnom muzeju u Teheranu) i posuda u muzeju Topkapi u Istanbulu datirana natpisom u 1450. (Guy, Stevenson 1997: str. 300 kat. 233) dokazuju da su vijetnamski keramičari za posebne kupce bili sposobni izraditi posude dostojne najfinije kvalitete kineskog porculana. Arheološki nalazi brojnih primjeraka vijetnamske plavo-bijele keramike iz tog razdoblja potvrđuju da je ona uspješno zamijenila kineski porculan na tržištima otoka Jave, Sulawezija i istočne Indonezije.

period. Although Emperor Yongle briefly subjugated Vietnam to Chinese rule (1407–1427), the influence of Chinese motifs on Vietnamese blue and white stoneware still did not prevail, in fact, in the period after 1427 Vietnamese potters developed a number of motifs – lotus, peonies, birds and other animals, and especially popular fish in the environment of aquatic plants painted in the original naturalistic style as opposed to their stylization on contemporary Chinese *minyao* porcelain (Guy, Stevenson 1997: p. 38).

After glazing, the ceramics were fired at a high temperature in a single-chamber kiln, covered with simple saggars against smoke and ash, on stands to separate them from the kiln floor. Smaller dishes and bowls were often fired stacked on top of each other (Guy, Stevenson 1997: pp. 90–91). After firing, the bodies of the vessels took on a typical yellow-greyish colour.

Ceramic goods were transported by rivers to ports in the Gulf of Tonkin, from where Chinese merchant junks carried them to the Indonesian islands and the Philippines. In addition to smaller vessels of simple shapes and paintings, Chu Dau potters also made large vessels of higher quality craftsmanship and painting. Luxurious specimens of these vessels preserved in the Ardebil Shrine collection in Iran (now the National Museum in Tehran) and a vessel in the Topkapi Museum in Istanbul dated with an inscription in 1450 (Guy, Stevenson 1997: p. 300 cat. 233) prove that Vietnamese ceramicists were able to make vessels for special customers on par with the finest quality of Chinese porcelain. Archaeological finds of numerous pieces of Vietnamese blue and white pottery from that period confirm that it successfully replaced Chinese porcelain in the markets of the islands of Java, Sulawesi, and eastern Indonesia.

## 2.

### POSUDICA (JARLET) JARLET

Vijetnam / Vietnam  
XV. st. / 15th century  
kamenina / stoneware  
vis. 6 cm; šir. 8 cm / height 6 cm; width 8 cm  
inv. br. / Inv. no. ATM 2394



Posudica inv. br. ATM 2394 iz zbirke Muzeja Mimara narebrenog je trbušastog tijela ukrašenog stiliziranim plavo-bijelim cvjetnim motivima ispod tanke prozirne cakline, dok joj je dno neocakljeno. Tipičan je primjer vijetnamske keramike izrađene po uzoru na male kineske izvozne porculanske posudice sličnog oblika. Nedavna iskopavanja koje su proveli vijetnamski arheolozi na mjestima starih keramičarskih peći iz XV. st. na lokalitetu kod mjesta starog naziva Chu Dau otkrila su velike količine razbijenih ostataka istih

Jarlet Inv. no. ATM 2394 from the collection of the Mimara Museum has a ribbed globular body painted with stylized floral motifs in cobalt blue under the thin layer of transparent glaze, while its bottom is unglazed. It is a typical example of Vietnamese pottery modeled on small Chinese export porcelain jarlets of a similar shape. Recent excavations carried out by Vietnamese archaeologists at the sites of old ceramic kilns from the 15th century near the place of the old name Chu Dau revealed large quantities of fragments that are

i sličnih posudica poput posudice iz Muzeja Mimara. Tipično za Chu Dau keramiku, posudica inv. br. ATM 2394 ima keramičko tijelo sivobijele boje napravljeno od nešto grublje gline lokalnog porijekla koja sadrži kaolin, oblikovano na lončarskom kolu i potom dovršeno u kalupu. Podcaklinski oslik u obliku stiliziranog božura na truhu i lotosova lišća oko niskog vrata ispod otvora posude nanesen je u tankom sloju razvodnjenog kobalnog oksida sivoplave boje




i tipičan je za XV. st. (Brown 1988: str. 26, sl. 17, str. 27, sl. 18). Sudeći prema broju sačuvanih primjeraka istog oblika i oslika (Brown 1988: ploča 15, sl. e; posudica iz Portland Museuma inv. br. 2009.27.65) posudica iz Muzeja Mimara tipičan je vijetnamski izvojni proizvod namijenjen tržištu Jugoistočne Azije. Takve posudice koristile su se za pohranu ribe u zasoljenoj vodi i kozmetičke proizvode od voska, masti i mirisnih ulja, te ljekarničkih pripravaka lokalnih vračeva i tipičan su grobni prilog (Ströber 2013: str.110).

the same as or similar to the one from the Mimara Museum. Typically for Chu Dau pottery, jarlet Inv. no. ATM 2394 has a gray-white ceramic body made of slightly coarser local clay with kaolin, formed on a potter's wheel and then finished in a mould. Underglaze decorations of a stylized peony on the belly and of lotus leaves around the low neck below the opening of the jarlet were applied in a thin layer of diluted grey-blue cobalt oxide and are typical of the 15th cen-



tury (Brown 1988: p. 26, fig. 17, p. 27, fig. 18). Judging by the number of preserved specimens of the same shape and decoration (Brown 1988: plate 15, fig. e; jarlet from the Portland Museum, Inv. no. 2009.27.65), the jarlet from the Mimara Museum is a typical Vietnamese export product intended for the Southeast Asian market. Such jarlets were used to store fish in salted water, cosmetic products made of wax, fat and fragrant oils, as well as pharmaceutical preparations of local healers and were also typical grave goods (Ströber 2013: p.110).



POMORSKA TRGOVINA  
U AZIJI NAKON  
DOLASKA EUROPLJANA  
–  
MARITIME TRADE  
IN ASIA AFTER THE  
ARRIVAL OF THE EUROPEANS

## PORTUGALCI U AZIJI

Kada su 1498. brodovi pod zapovjedništvom portugalskog istraživača i pomorca Vasca da Gama (oko 1460. – 1524.) oplovili afrički Rt dobre nade (Pomorska enciklopedija HAZU, sv. II, 1975.: str. 513) i ušli u vode Indijskog oceana, nisu ni slutili da su tek nove pridošlice u razgranatoj mreži morskih puteva kojima su, zahvaljujući stalnim monsunskim vjetrovima, stoljećima plovili arapski *dhowovi* (Pomorska enciklopedija HAZU, sv. II, 1975.: str. 182) te kineske i različite druge džunke iz azijskih zemalja (Pomorska enciklopedija HAZU, sv. II, 1975.: str. 309–310) prevozeći robu i trgovce. Veličinom i tonažom ti su brodovi često nadmašivali manje ali okretne portugalske *karavele* (Pomorska enciklopedija HAZU, sv. II, 1975.: str. 472–473) dobro naoružane topovima uz pomoć kojih su Portugalci porazivši arapsku flotu u bitci kod indijskog otoka Diua 1509., preoteli prvenstvo trgovine po istočnim morima. Tu su 1537. izgradili i utvrdu.

U želji da uspostave trgovačke veze s bogatim lokalnim vladarima u Indiji, siromašni Portugalci ubrzo su shvatili da im nemaju što ponuditi pa su slijedeći arapski uzor započeli s trgovinom različitom robom sukladno potrebama stanovništva pojedinih zemalja, područja i otoka. Pri tome se nisu ustručavali koristiti se i uslugama muslimanskih trgovaca i pomoraca čije stoljetne veze s lokalnim vlastima nisu mogli tako brzo razvrgnuti, primjerice u Indiji gdje su nabavljali pamuk i papar, u Jugoistočnoj Aziji gdje su kupovali cimet i papar, te na Molučkim otocima otkuda su dolazili začini muškatni oraščić i klinčić. Pod vodstvom potkralja Alfonsa od Albuquerquea između 1509 i 1511. Portugalci su osnovali Indijsko potkraljevstvo (port. *Estado da India*) sa sjedištem u Goi na zapadnoj obali Indijskog potkontinenta. Osnovali su i četiri strateški raspoređene utvrde: u Mozambiku radi nadzora plovidbe uz afričku obalu, na otoku Sokotre (danas država Jemen) radi nadzora prolaska brodova u Crveno more, te u Hormuškome tjesnacu radi nadzora ulaska u Perzijski zaljev. Utvrdu na otoku Sokotre morali su napustiti nakon četiri godine radi neplodnosti zemlje i neprikladnog sidrišta te nisu više mogli zaustaviti ulazak arapskih trgovaca u Indijski ocean.

## THE PORTUGUESE IN ASIA

When in 1498 the ships under the command of the Portuguese explorer and sailor Vasco da Gama (c. 1460 – 1524) sailed the African Cape of Good Hope (Maritime Encyclopaedia HAZU, Vol. II, 1975: p. 513) and entered the waters of the Indian Ocean, they were unaware of the fact that they were nothing more but newcomers in the extensive network of sea routes, which, thanks to constant monsoon winds, were for centuries sailed by Arab *dhow*s (Maritime Encyclopaedia HAZU, Vol. II, 1975 : p. 182) and Chinese and various other junks from Asian countries (Maritime Encyclopaedia HAZU, Vol. II, 1975: pp. 309–310) transporting goods and merchants. In size and tonnage, these ships often surpassed the smaller but agile Portuguese *caravels* (Maritime Encyclopaedia HAZU, Vol. II, 1975: pp. 472–473), well-armed with cannons with which the Portuguese defeated the Arab fleet at the Indian island of Diu in 1509, taking over the primacy of trade in the eastern seas. In 1537 they also built a fort there. Wanting to establish trade connections with rich local rulers in India, the poor Portuguese soon realized they had nothing to offer, so following the Arab model, they began trading in various goods according to the needs of the population of individual countries, areas and islands. They did not hesitate to use the services of Muslim traders and sailors whose centuries-old ties with local authorities could not be cut so quickly, for example in India where they procured cotton and pepper, in Southeast Asia where they bought cinnamon and pepper, and in the Moluccas from where the spices nutmeg and cloves were obtained. Led by Viceroy Alfonso of Albuquerque between 1509 and 1511, the Portuguese founded the State of India (Port. *Estado da India*) based in Goa on the west coast of the Indian subcontinent. They also established four strategically located fortifications: in Mozambique to control navigation along the African coast, on the island of Socotra (now Yemen) to control the passage of ships into the Red Sea, and in the Strait of Hormuz to control entry into the Persian Gulf. They had to leave the fort on the island of Socotra after four years due to the country's infertility and inadequate anchor-

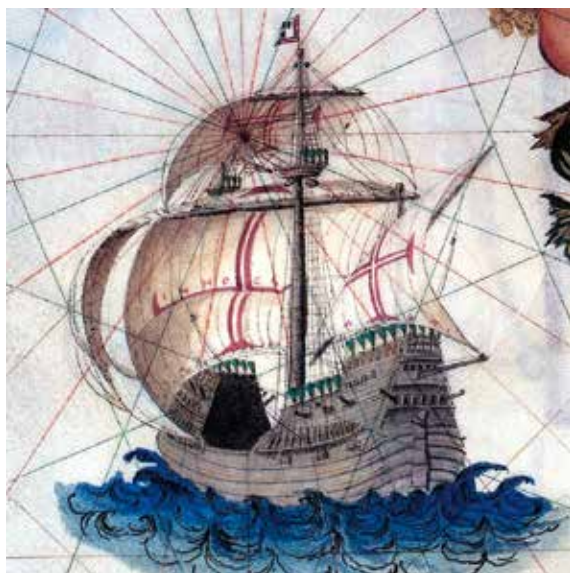
U svrhu zaštite svojih plantaža na Molučkim otocima uz flotu dobro naoružanih brodova izgradili su i utvrde na otoku Tidore, otocima Banda (danas država Indonezija) i otoku Timoru (danas podijeljen između Indonezije i neovisne države Istočni Timor).

Nakon uspostave nadzora nad Malačkim tjesnacem (uski morski prolaz između Malajskog poluotoka i otoka Sumatre nazvan prema Malačkom sultanatu koji je vladao otočjem u razdoblju od 1400. do 1511.). Portugalcima je bio otvoren put prema Kini, carstvu kojim je tada vladala dinastija Ming. U razdoblju između 1514. i 1516. tri su portugalska izaslanstva predvođena mudrim diplomatima uspostavila početne prijateljske veze s kineskim dvorom obećavajući bogatu trgovinsku suradnju, osobito prodaju papra na kineskom tržištu. Nažalost, nasilje koje su provodili pojedini portugalski kapetani nad lokalnim kineskim pučanstvom kao i, prema kineskom uvjerenju, neprimjeren nedostatak poštovanja prema caru, doveli su do prekida odnosa i protjerivanja Portugalaca iz Kine. Svaka privatna trgovina sa strancima Kinezima je bila zabranjena, osim sustava razmjene darova stranaca izravno s dvorom. Snalažljivi Portugalci potom su se okrenuli nezakonitoj trgovini koju su u južnoj Kini vodili pirati potpomognuti potkupljivim državnim dužnosnicima u lukama u pokrajinama Fujian i Zhejiang. To je krijumčarenje cvjetalo do 1542. kada ga je zaustavio novoimenovani kineski državni namjesnik. Ipak 1557. Portugalci su napokon dobili dozvolu za otvaranje stalne trgovačke postaje na otoku Macao na ulazu u deltu Biserne rijeke sa središtem u gradu Guangzhou, bogatom trgovačkom središtu odavno naseljenom arapskim i drugim stranim azijskim trgovcima, ali bez dozvole stanovanja unutar samog grada. Uvjerivši se u prevlast portugalskih brodova u pomorskim bitkama, Kinezi su im ubrzo ponudili povoljnije carine za trgovinu u Kini u zamjenu za pomoć u obuzdavanju krijumčarskih aktivnosti kineskih i japanskih pirata. Nestankom krijumčarskih lanaca trgovine oko 1560. Portugalcima je bio otvoren put za prevlast u trgovini između Kine i Japana gdje su 1570. otvorili trgovačku postaju u luci grada Nagasakija.

age, and they could no longer stop the entry of Arab traders into the Indian Ocean.

In order to protect their plantations on the Moluccas, in addition to a fleet of well-armed ships, they built fortifications on the island of Tidore, islands of Banda (now Indonesia) and Timor (now divided between Indonesia and the independent state of East Timor). After establishing control of the Strait of Malacca (a narrow sea passage between the Malay Peninsula and the island of Sumatra named after the Malacca Sultanate that ruled the archipelago from 1400 to 1511) the Portuguese had an open path to China, the empire then ruled by the Ming dynasty. Between 1514 and 1516, three Portuguese delegations led by wise diplomats established initial friendly relations with the Chinese court promising rich trade cooperation, especially the sale of pepper in the Chinese market. Unfortunately, the violence perpetrated by some Portuguese captains against the local Chinese population as well as, according to the Chinese belief, an inappropriate lack of respect for the emperor, led to the severance of relations and the expulsion of the Portuguese from China. Any private trade with foreigners by the Chinese was forbidden, except for the system of exchanging gifts directly with the court. The resourceful Portuguese then turned to an illegal trade run by pirates in southern China aided by corrupt government officials in ports in Fujian and Zhejiang provinces. This smuggling flourished until 1542, when it was stopped by the newly appointed Chinese governor. Yet in 1557 the Portuguese finally received permission to open a permanent trading post on the island of Macao at the entrance to the Pearl River Delta with its centre in Guangzhou, a rich trading port long inhabited by Arab and other foreign Asian merchants who were still not granted a permit to reside inside the city.

Convinced of the dominance of Portuguese ships in naval battles, the Chinese soon offered them more favourable tariffs for trade in China in exchange for help curbing the smuggling activities of Chinese and Japanese pirates. The disappearance of smuggling



Portugalska karaka (*nao*) prikazana na karti Sebastiãoa Lopesa (15?? – 1596.) iz 1565. Portuguese carrack (*nao*) depicted in a map made in 1565 by Sebastião Lopes (15?? – 1596)

Isusovački misionari predvođeni Sv. Franjom Ksaverskim stigli su u Japan već 1549. i uspješno su započeli širiti kršćanstvo ne samo među japanskim pukom već i među samurajskim velikašima (jap. *daimyo*). To je izazvalo zabrinutost tadašnjeg japanskog vojnog gospodara Toyotomija Hideyoshija (1537. – 1598.). Zahvaljujući mudroj politici nenametanja, isusovci su u Japanu uspješni ostali sve dok s Filipina nisu došli španjolski franjevci koji su kršćanstvo započeli otvoreno propovijedati kao jedinu vjeru, što je dodatno razbjesnilo Hideyoshija koji je potom naredio progon vjernika i masovno smaknuće franjevac 1597. Nakon pobune 1639. u Nagasakiju, tadašnji *shogun* Tokugawa Iemitsu (1604. – 1651.) zabranio je kršćanstvo u Japanu pod prijetnjom smrtno kazne, a Portugalce je protjerao. Prve primjerke kineskog porculana portugalskom kralju Manuelu I. donijeli su Vasco da Gama 1499. i Pedro Alvares Cabral 1501. (*L'Odisee* 2003: str. 43). Sudeći prema primjercima porculana datiranim oko 1500. sačuvanim u portugalskim zbirkama može se pretpostaviti da su te darovane posude bile plavo-bi-

chains around 1560 paved the way for the Portuguese to dominate trade between China and Japan, where in 1570 they opened a trading post in the port city of Nagasaki. Jesuit missionaries led by St. Francis Xavier arrived in Japan as early as 1549 and successfully began to spread Christianity not only among the Japanese populace but also among samurai nobles (jap. *Daimyo*). This caused concern to the then Japanese military leader Toyotomi Hideyoshi (1537 – 1598). Thanks to their wise policy of non-imposition, the Jesuits managed to stay in Japan until the Spanish Franciscans came from the Philippines and began to preach Christianity openly as the only religion, further infuriating Hideyoshi, who then ordered the persecution of the faithful and the massacre of the Franciscans in 1597. In 1639 after the rebellion in Nagasaki the ruling shogun Tokugawa Iemitsu (1604–1651) banned Christianity in Japan under threat of the death penalty, and expelled the Portuguese.

The first specimens of Chinese porcelain were brought to Manuel I king of Portugal by Vasco da Gama in

jelo oslikan porculan kupljen u Indiji ili plijen otet sa zarobljenih muslimanskih brodova (*L'Odisee* 2003: str. 44). Premda se u zapisima o porculanu isporučenom za potrebe portugalskog dvora od 1511. do 1514. spominju stotine komada, očito je da je porculan sačinjavao tek manji dio dragocjenog brodskog tereta u kojem su prevladavali papar, začini, svila, dragocjeno drvo, namještaj, indigo, pamuk i salitra, važna sirovina u proizvodnji baruta. S povećanom potražnjom za luksuznim azijskim proizvodima, rasla je veličina portugalskih trgovačkih brodova u kojima se teretni prostor unaprijed prodavao najboljem kupcu. Časnici na tim trgovačkim brodovima, uz plaću su imali i pravo na određenu veličinu teretnog prostora za potrebe privatne trgovine. Tako su plemići i trgovci, porculan mogli prevoziti bez obaveze teretnog lista jer ta roba nije bila kraljevski monopol. Krajem XVI. st. unosna privatna trgovina poprimila je razmjere krijumčarenja, a više od dvije tisuće Portugalaca već se oko 1565. uputilo u Kinu i jugoistočnu Aziju u potrazi za uspješnim trgovačkim prilikama (*L'Odisee* 2003: str. 50). Venecijanci u posjetu Lisabonu zabilježili su 1580. da šest trgovina u Rua Nova dos Mercadores prodaje jednobojni i plavo-bijeli porculan te porculan ukrašen pozlatom (*L'Odisee* 2003: str. 49).

Istražene olupine brojnih brodova nastradalih na dugom putu nemirnim morem između 1552. i 1647. otkrivaju da najraniji primjerci plavo-bijelog porculana iz brodskih tereta stilski pripadaju razdoblju vladavine cara Jiajinga (vladao 1521. – 1567.). U razdoblju vladavine cara Wanlija (vladao 1572. – 1620.) najviše porculana pripada izvoznom tipu *kraak* koji je u Amsterdamu zadivio Nizozemce nakon zarobljavanja portugalske karake 1604. koja ga je prevozila.

1499 and Pedro Alvares Cabral in 1501 (*L'Odisee* 2003: p. 43). Judging by the porcelain samples dated around 1500 and preserved in Portuguese collections, it can be assumed that these donated vessels were blue and white painted porcelain bought in India or loot stolen from captured Muslim ships (*L'Odisee* 2003: p. 44). Although hundreds of pieces are mentioned in records of porcelain delivered to the Portuguese court from 1511 to 1514, it is obvious that the porcelain made up only a small part of the precious ships' cargo, which was dominated by pepper, spices, silk, precious wood, furniture, indigo, cotton and saltpetre, an important raw material in the production of gunpowder. With the increased demand for luxury Asian products, the size of Portuguese merchant ships grew and their cargo space was pre-sold to the best buyer. Officers on these merchant ships, in addition to their salary, were also entitled to a certain amount of cargo space for the needs of private trade. Thus, nobles and merchants could transport porcelain without the obligation of a consignment note because those goods were not a royal monopoly. At the end of the 16th century, lucrative private trade reached the level of smuggling, and more than two thousand Portuguese went to China and Southeast Asia around 1565 in search of successful trade opportunities (*L'Odisee* 2003: p. 50). Visiting Lisbon, the Venetians noted in 1580 that six shops in Rua Nova dos Mercadores sold one-color and blue and white porcelain and gilded porcelain (*L'Odisee* 2003: p. 49).

The explored wrecks of numerous ships that perished on a long voyage through rough seas between 1552 and 1647 reveal that the earliest examples of blue-and-white porcelain from ships' cargo stylistically belong to the reign of Emperor Jiajing (reigned 1521 – 1567). During the reign of Emperor Wanli (reigned 1572 – 1620), most export porcelain belonged to the *kraak* type, which amazed the Dutch in Amsterdam after the capture of the Portuguese carrack in 1604, which transported it.



## ŠPANJOLCI U AZIJI

Španjolci su napokon zaključili da je Ugovor iz Tordesillas kojeg su pod papinskim pokroviteljstvom potpisali s Portugalom 1494. za njih zapravo štetan jer su shvatili da su bili u zabludi vjerujući da su otoci koje je Kristofor Kolumbo otkrio dvije godine ranije poznati „Začinski otoci“ u Indijskom oceanu, pa su velikodušno Portugalcima prepustili afričku obalu i sve teritorije prema istoku. Nakon što ih je početkom XVI. st. Amerigo Vespucci napokon uvjerio da je otkriven novi kontinent, shvatili su što su izgubili. Stoga je 1518. nezadovoljnog Portugalca Fernão de Magalhães (Magellan) po dolasku na španjolski dvor odmah primio mladi kralj i car Karlo V. kako bi od njega doznao kako se ploveci prema zapadu može s druge strane svijeta stići do Molučkih (Začinskih) otoka. Magellan je prije dolaska na dvor iza sebe imao zavidan desetogodišnji životopis istraživača i pomorca po istočnim morima kamo je već 1505. plovio prema Dalekom istoku, a sudjelovao je i u presudnim bitkama kod otoka Diu, 1509. i kod Malake 1511., koje su Portugalu osigurale prevlast u Indijskom oceanu. Uz kraljev pristanak odmah je opremljeno pet brodova i u rujnu 1519. Magellan je iz Seville krenuo na dug put prema Južnoj Americi. Vođen zaključkom da prema uzoru na afrički Rt dobre nade i južnoamerički kontinent mora završavati rtom, krenuo je niz južnoameričku atlantsku obalu u potrazi za prolazom u Tihim oceanom, ali nije poznao ni veličinu kontinenta niti stvarnu preoceansku udaljenost do Molučkih otoka. Prošavši kroz nemirne vode prolaza koji danas nosi njegovo ime i nakon devetnaest mjeseci plovidbe ispunjene bolestima, pobunama i okrutnošću ali i hrabrošću, upornošću i vjerom posade, u ožujku 1521. doplovio je do Filipina gdje je, zahvaljujući svome sumatranskom robu Enriqueu de Mallaca koji je razumio jezik domorodaca, shvatio da su Molučki otoci u blizini. Nakon Magellanove pogibije u bitci s lokalnim plemenom na otoku Mactan (Filipini), ostaci njegove posade u dva preostala broda doplovili su do Molučkih otoka gdje su ih dočekali neljubazni Portugalci. Španjolci su ipak uspjeli kupiti teret začina i oplovivši Rt dobre nade jedan od brodova stigao je natrag u Seville u

## THE SPANIARDS IN ASIA

The Spaniards finally concluded that the Treaty of Tordesillas, signed under papal patronage with Portugal in 1494, was actually detrimental to them because they realized they were mistaken in believing that the islands discovered by Christopher Columbus two years earlier were what was known as the “Spice Islands” in the Indian Ocean, so they generously ceded the African coast and all territories to the east to the Portuguese. After Amerigo Vespucci in the early 16th century finally convinced them that a new continent had been discovered, they realized what they had lost. Therefore, in 1518, the dissatisfied Portuguese Fernão de Magalhães (Magellan) was immediately received by the young king and emperor Charles V upon his arrival at the Spanish court to learn from him that sailing west could reach the Moluccas (Spice islands) from the other side of the world. Before coming to the court, Magellan had behind him an enviable ten-year biography of an explorer and sailor in the eastern seas, where he sailed to the Far East in 1505, and took part in the decisive battles near the island of Diu in 1509 and Malacca in 1511, which secured Portugal’s supremacy in the Indian Ocean. With the king’s consent, five ships were immediately equipped, and in September 1519 Magellan set out from Seville on a long voyage to South America. Driven by the conclusion that the South American continent must end in a cape as Africa in the Cape of Good Hope, he set out across the South American Atlantic coast in search of a passage to the Pacific Ocean, but knew neither the continent’s size nor the actual overseas distance to the Moluccas. Passing through the turbulent sea of a passage that today bears his name and after nineteen months of sailing filled with disease, rebellion and cruelty but also the courage, perseverance and faith of the crew, in March 1521 he sailed to the Philippines where, thanks to his Sumatran slave Enrique de Mallaca who understood the language of the natives, he realized that the Moluccas were nearby. After Magellan’s death in a battle with a local tribe on the island of Mactan (Philippines), the remnants of his crew in the two remaining ships sailed to the Moluccas

rujnu 1522. Drugi brod uputio se preko Tihog oceana tražeći povoljne vjetrove prema pacifičkim obalama Meksika, ali mu to nije uspjelo pa se vratio natrag, a posada se predala Portugalcima. Od 270 ljudi koji su s Magellanom krenuli na put, tek njih 18 vratilo se u Sevilleu.

Uporni Španjolci nastavili su potragu za povoljnim plovnom putem, odlučivši se za brži pravac sa zapadne obale Meksika, ali dugo nisu uspjeli uhvatiti povoljne vjetrove. Tek 1565. uputivši se najprije prema sjeveru, a ne kao njegovi prethodnici dotada prema jugu, pomorac Andreas Urdaneneta uhvatio je povoljne vjetrove od kalifornijske obale prema Filipinima. Španjolci su osnovali svoju prvu postaju na otoku Cebu, a potom su se preselili u Manilu na otoku Luzon, koja je već otprije bila trgovačka luka u koju su redovito uplovljavale kineske džunke s teretom svile i porculana. Premda pod vlašću istog španjolskog kralja Filipa II., portugalski i španjolski brodovi nastavljali su se sukobljavati oko prava na ulaz u luke i trgovinu na Dalekom istoku do 1594. kada je kralj zabranio Španjalcima izravnu trgovinu s Kinom. Tako su portugalski brodovi prevozili pamuk iz Indije i svilu iz Kine u Manilu, a kineske džunke dovozile su drugu luksuznu kinesku robu i prodavale je za španjolske srebrnjake poznate pod nazivom *reales de ocho* (komad od osam) koji su se kovali i svake godine pristizali posebnim galijunom iz Meksika.

Prvi španjolski galijun doplovio je iz Manile u Acapulco 1565. i otada se taj plovni pravac održavao svake godine do 1815. Od 1573. značajan dio tereta galijuna sastojao se od porculana ponajviše iz radionica u Jingdezhenu dok je manji broj komada bio iz radionica u gradu Zhangzhou (pokrajina Fujian) o čemu i danas svjedoče tereti pronađeni na istraženim brodskim olupinama (McElney 2006: str. 26). Zahvaljujući tom pomorskom pravcu u španjolske kolonije u Americi dovozila se velika količina robe iz Azije, među kojom je uz svilu brojčano značajno mjesto zauzimao i porculan. Uveznog porculana bilo je toliko puno da je dostupan bio ne samo bogatima već i običnim građanima (Krahe 2016: str. 291)<sup>8</sup>.

where they were unkindly greeted by the Portuguese. The Spaniards still managed to buy a cargo of spices and sailing the Cape of Good Hope one of the ships arrived back in Seville in September 1522. In search of favourable winds another ship sailed across the Pacific Ocean towards the Pacific coast of Mexico, but failed and returned. The crew surrendered to the Portuguese. Of the 270 people who set off with Magellan, only 18 returned to Seville.

Tenacious Spaniards continued their search for a favourable seaway, opting for a faster route from the west coast of Mexico, but for a long time they failed to catch fair winds. It was not until 1565 that, heading first to the north and not like his predecessors to the south, the sailor Andrés de Urdaneta caught good winds from the Californian coast to the Philippines. The Spaniards established their first station on the island of Cebu, and then moved to Manila on the island of Luzon, which was already a trading port to which Chinese junks with silk and porcelain cargo regularly sailed. Although ruled by the same King Philip II of Spain, Portuguese and Spanish ships continued to clash over the right to enter ports and trade in the Far East until 1594, when the king banned the Spaniards from direct trade with China. Thus, Portuguese ships transported cotton from India and silk from China to Manila, and Chinese junks brought other luxury Chinese goods and sold them for Spanish silver coins known as *reales de ocho* (a piece of eight), which were minted every year and arrived in a special galleon from Mexico.

The first Spanish galleon sailed from Manila to Acapulco in 1565 and since then this sea route has been maintained every year until 1815. From 1573 a significant part of the galleon's cargo consisted of porcelain mostly from kilns in Jingdezhen, while a smaller number were from the kilns around the city of Zhangzhou (Fujian Province), as evidenced by the cargo found on the explored shipwrecks (McElney 2006: p. 26). Thanks to this maritime route, a large quantity of goods from Asia was brought to the Spanish colonies in America, among which, in addition to silk, porce-

Arhivska istraživanja pokazala su da se u Španjolskoj nije pojavilo takvo zanimanje za orijentalnu robu kao što se to desilo najprije u Portugalu, a kasnije u Nizozemskoj i Engleskoj, što se može objasniti kao utjecaj zatvorenog španjolskog društva nesklonog promjenama tradicionalnih estetskih vrijednosti (Krahe 2016: str. 291–292). Na španjolskom dvoru, kineski porculan kao egzotična roba često je bio u vlasništvu dvorjanki. Filip II. i njegovi nasljednici iz habsburške loze rado su ga darivali svojim kćerima i rođacima na dvorovima u Beču, Pragu, Münchenu i Innsbrucku (Krahe 2016: str. 292). Osobito je zanimljivo da su brojni komadi kineskog porculana sačuvani u španjolskim samostanima (Krahe 2016: str. 290). Zahvaljujući snažnoj floti, Španjolci su se dugo dobro odupirali novopridošlim Nizozemcima koji su se potaknuti mogućnostima trgovanja na istoku po svaku cijenu željeli pridružiti podjeli bogatstva.

lain also held a significant place. There was so much imported porcelain that it was available not only to the rich but also to ordinary citizens (Krahe 2016: p. 291)<sup>8</sup>. Archival research has shown that there was no such interest in oriental goods in Spain as there was first in Portugal and later in the Netherlands and England, which can be explained by the closeness of Spanish society reluctant to changes of traditional aesthetic values (Krahe 2016: pp. 291–292). As an exotic commodity, at the Spanish court, Chinese porcelain was often owned by ladies of the court. Philip II and his heirs from the Habsburg lineage gladly gifted it to their daughters and relatives at the courts of Vienna, Prague, Munich, and Innsbruck (Krahe 2016: p. 292). It is particularly interesting that numerous pieces of Chinese porcelain have been preserved in Spanish monasteries (Krahe 2016: p. 290).

Thanks to their strong fleet, the Spaniards resisted for a long time the newly arrived Dutch who, encouraged by the opportunities of trading in the east, wanted to join the division of wealth at all costs.



Kovanica Real de ocho Filipa II.  
Meksiko, 1556. – 1598.  
Coin Real de ocho of Philip II  
Mexico, 1556 – 1598

<sup>8</sup> Primjerice španjolski trgovački brodovi Santiago i San Juan dovezli su 1573. 22 300 komada finog pozlaćenog i drugog porculana (Krahe 2016: str. 290).

<sup>8</sup> For example, the Spanish merchant ships Santiago and San Juan brought 22,300 pieces of fine gilded and other porcelain in 1573 (Krahe 2016: p. 290).

## **VOC – VEREENIGDE OOSTINDISCHE COMPAGNIE (NIZOZEMSKA ISTOČNOINDIJSKA KOMPANIJA)**

Potkraj XVI. st. Amsterdam je postao najznačajniji nizozemski trgovački grad i luka, a Nizozemci okrenuti pomorstvu već su bili izgradili snažnu flotu, te su se nakon zatvaranja portugalskih luka za njihove brodove po naredbi španjolskog kralja Filipa II. odlučili pronaći pomorski put na istok prema Molučkim otocima. Zahvaljujući knjigama Jana Huygena van Linschotena koji je već 1595. opisao portugalski put oko Rta dobre nade to im je ubrzo i uspjelo pri čemu su se Nizozemci neko vrijeme ustručavali od izravnog sukoba s Portugalcima. Mir nije dugo trajao i već 1601. Portugalci su napali nizozemski brod, a Nizozemci su uzvratili 1602. zarobljavanjem portugalske karake Sao Tiago. Otada se rivalstvo pretvorilo u otvoren rat iz kojeg su bolje opremljeni, okretni nizozemski brodovi izašli kao pobjednici nad velikim i sporim portugalskim karakama. Iscrpljeni španjolskim ratovima, Portugalci su brzo izgubili prednost na moru i trgovini na Dalekom istoku.

Do 1602. nizozemska trgovina zasnivala se na poduzetništvu niza malih kompanija što je radi oštre konkurencije dovelo do smanjenja profita, te su se spojile u veliku kompaniju VOC (*Vereenigde Oostindische Compagnie* ili Nizozemska istočnoindijska kompanija). Novoosnovana kompanija imala je sjedište u Amsterdamu i još šest nizozemskih gradova u kojima je sakupljala investicijski kapital ne samo manjih kompanija već i individualnih ulagača te je raspolagala s tada dojmljivim kapitalom od 6,5 milijuna guldena. Svako od središta kompanije, koje se nazivalo Komorama, bilo je neovisno, ali su svakodnevni poslovi bili strogo u rukama sedamnaestorice izabranih direktora poznatih kao *Heeren XVII* (Sedamnaest gospodina). U Nizozemskoj su *Heeren XVII* upravljali trgovinom na istoku i određivali vrstu robe koja se naručivala, otkupljivala i uvozila kao i kada i kome će ta roba biti prodana. Na istoku, kompaniju je zastupao izabrani Vrhovni guverner s članovima istočnoindijskog Vijeća sa sjedištem u Bataviji (od 1621.). Moćna kompanija imala je pravo

## **THE DUTCH VOC – VEREENIGDE OOSTINDISCHE COMPAGNIE (DUTCH EAST INDIA COMPANY)**

By the end of the 16th century, Amsterdam had become the most important Dutch trading city and port, and the seafaring Dutch had already built a strong fleet, so after the closure of Portuguese ports for their ships by order of King Philip II of Spain they decided to find a sea route to the east towards the Moluccas. Thanks to the books of Jan Huygen van Linschoten, who described the Portuguese route around the Cape of Good Hope as early as 1595, they soon succeeded, with the Dutch hesitating for some time against direct conflict with the Portuguese. The peace did not last long and as early as 1601 the Portuguese attacked a Dutch ship, and the Dutch retaliated in 1602 by capturing the Portuguese carrack Sao Tiago. It was then that the rivalry turned into an open war from which better equipped, agile Dutch ships emerged victorious over the large and slow Portuguese carracks. Exhausted by the Spanish wars, the Portuguese quickly lost their advantage at sea and trade in the Far East. Until 1602, Dutch trade was based on the enterprise of a number of small companies, which led to reduced profits due to fierce competition. To avoid the loss the companies merged into the large corporation named VOC (*Vereenigde Oostindische Compagnie* or the Dutch East India Company). The newly established company was based in Amsterdam and six other Dutch cities, where it raised investment capital not only from smaller companies but also from individual investors, and had an impressive capital of 6.5 million guilders at the time. Each of the company's headquarters, called the Chambers, was independent, but day-to-day affairs were strictly in the hands of seventeen elected directors known as *Heeren XVII* (Lords Seventeen). In the Netherlands, *Heeren XVII* operated trade in the east and determined the type of goods to be ordered, purchased and imported, as well as when and to whom the goods would be sold. In the east, the company was represented by an elected Governor General with members of the East India Council based in Batavia (since 1621). The powerful company

sklapati ugovore u ime Nizozemske države, poduzimati vojne, ekonomske i političke pothvate, držati vojsku i kovati novac što je kompaniju od trgovačkog poduzetništva preoblikovalo u brutalnu kolonijalnu silu osobito u izrabljivačkom odnosu prema lokalnom otočkom stanovništvu. Ništa bolji nije bio ni odnos prema posadama brodova, koje su uz pogibeljnu opasnost od nemirnog mora, u neljudskim uvjetima, loše hranjene i prepuštene brojnim tropskim bolestima, mjesecima pa čak i godinama putovale od Japana do Amsterdama.

Povijesna zgrada sjedišta VOC-a u Amsterdamu  
VOC headquarters historical building in Amsterdam



Tanjur s monogramom VOC-a, Japan oko 1660.  
porculan, Metropolitan Museum  
Inv. br. 2002.447.40  
Plate with the VOC monogram, Japan, ca. 1660  
porcelain, Metropolitan Museum,  
Accession No. 2002.447.40

had the right to enter into contracts on behalf of the Dutch state, undertake military, economic and political ventures, keep the army and mint money which transformed the company from a commercial enterprise into a brutal colonial power especially in its exploitative attitude towards the local island population. The attitude was equally bad towards the crews of their ships, which, with the danger of rough seas, in inhumane conditions, poorly fed and left to numerous tropical diseases, travelled from Japan to Amsterdam for months and even years.

During the second quarter of the 17th century the Dutch managed to completely oust the Portuguese from the East Indian seas and markets, with the expulsion of the Portuguese from Japan in 1639 being the final blow. The wiser Dutchmen gladly moved from Hirada to the artificial island of Deshima (Japanese: Dejima) and thus isolated, continued to trade with the *shogunate* without interfering like the Portuguese and Spaniards in matters of religion. In 1641, the Dutch finally took control of Malacca.

Tijekom druge četvrtine XVII. st. Nizozemci su uspjeli posve istisnuti Portugalce s istočnoindijskih mora i tržišta, pri čemu je istjerivanje Portugalaca iz Japana 1639. bio završni udarac. Mudriji Nizozemci rado su se preselili iz Hirada na umjetni otok Deshimu (jap. Dejima) i tako izolirani nastavili trgovinu sa *shogunatom* ne miješajući se poput Portugalaca i Španjolaca u pitanja vjere. Godine 1641. Nizozemci su konačno preuzeli nadzor nad Malakom.

U svrhu povećanja isporuke tražene robe na europsko tržište, VOC je uz trgovinu već gotovim proizvodima osnovao niz manjih i većih obalnih predstavništava s pogonima za proizvodnju. Svi su bili pod zaštitom Vrhovnog guvernera iz Batavije, a vojne pothvate, poput države u državi, provodili su Zapovjednik flote i Zapovjednik vojske VOC-a. U međuvremenu se u istočnoindijskim morima pojavila i britanska pomorska sila. Britanci su svoju kolonijalnu vlast i trgovinu usmjerili prema Indiji, dok su Daleki istok privremeno prepustili Nizozemcima.

In order to increase the delivery of required goods to the European market, VOC has established a number of smaller and larger coastal offices with production facilities in addition to the trade in finished products. All were under the protection of the Governor General in Batavia, and military ventures, independently of the state control, were conducted by the VOC Fleet Commander and the VOC Army Commander. In the meantime, a British naval power appeared in the East Indian seas. The British directed their colonial rule and trade towards India, while leaving temporarily the Far East to the Dutch.



IZVOZNI PORCULAN  
U KASNOM RAZDOBLJU  
MING  
—  
LATE MING  
EXPORT PORCELAIN

## PORCULAN IZ JINGDEZHENA

Dolazak Portugalaca i njihove osvajačke ambicije narušile su dotadašnju ravnotežu na pomorskim trgovačkim putovima Indijskim oceanom, a njihov izravan napad na trgovački grad Guangzhou (Canton) izazvao je oštar kineski odgovor i od 1522. cijela delta Biserne rijeke bila je zatvorena za strance, a kineskim džunkama bilo je zabranjeno isplivljavanje dalje od obalnih voda. Zabrana je ponajviše naštetila kineskoj ekonomiji, pa su se od 1547. dijelile dozvole za slobodnu plovidbu džunki prema poznatim trgovačkim lukama u Jugoistočnoj Aziji.

Izvoz plavo-bijelog porculana prema Europi započeo je s dolaskom Portugalaca u Indijski ocean. U početku su to bili već gotovi proizvodi radionica iz Jingdezhen a i drugih središta proizvodnje, koje su portugalski od kineskih trgovaca kupovali u lukama.

U kineskoj povijesti to je bilo razdoblje vladavine careva iz kasnog razdoblja Ming: Jiajinga (vladao 1521. – 1567.), Longqinga (vladao 1567. – 1572.) i Wanlija (vladao 1572. – 1620.). Car Jiajing bio je poznat po okrutnosti i zanemarivanju državnih obaveza. Careva daoistička opsjednutost potragom za besmrtnošću odrazila se na izbor motiva koji su u kineskoj kulturi simbolički povezani s Daoizmom – čaplji, srndaća, breskvi, likova daoističkih besmrtnika i Osam trijagrama (Ströber 2013: str. 77). Ti su se motivi s carskog porculana prenijeli i na pučki porculan *minyao*. U drugoj polovici XVI. st. na porculanu *minyao* postali su popularni i motivi iz prirode vješto oslikani brzim potezima kista.

Nakon kratke vladavine cara Longqinga (vladao 1567. – 1572.) – koja nije ostavila većeg traga u proizvodnji porculana – za duge vladavine njegovog nasljednika Wanlija (vladao 1573. – 1620.) porculan iz Jingdezhen a dosegnuo je vrhunac kvalitete, što nije prošlo nezapaženo među trgovcima i drugim strancima privremeno nastanjenima u kineskim lukama pa se porculan počeo kupovati u velikim količinama i prevoziti u desecima tisuća komada na brodovima svih nacija prisutnih u pomorskoj trgovini Indijskim oceanom – Portugalaca, Španjolaca i od početka XVII. st. Nizozemaca i Britanaca. Kvaliteta porculana u tim teretima bila je neujednačena jer su s porastom potra-

## JINGDEZHEN PORCELAIN

The arrival of the Portuguese and their conquering ambitions upset the balance of sea trade routes in the Indian Ocean, and their direct attack on the trading city of Guangzhou (Canton) provoked a strong Chinese response and since 1522 the entire Pearl River Delta was closed to foreigners and Chinese junks were banned from sailing beyond coastal waters. The ban harmed the Chinese economy the most, and since 1547 licenses for the free navigation of junks have been distributed to well-known trading ports in Southeast Asia.

Exports of blue and white porcelain to Europe began with the arrival of the Portuguese in the Indian Ocean. In the beginning, finished products of the workshops from Jingdezhen and other production centres were exported, which the Portuguese bought from Chinese traders in ports.

In Chinese history, this was the reign of the late Ming emperors: Jiajing (reigned 1521 – 1567), Longqing (reigned 1567 – 1572), and Wanli (reigned 1572 – 1620). Emperor Jiajing was known for his cruelty and neglect of state obligations. The emperor's Daoist obsession with the pursuit of immortality was reflected in a choice of motifs symbolically associated with Taoism in Chinese culture – herons, roe deer, peaches, Daoist immortal figures, and the Eight Triagrams (Ströber 2013: p. 77). These motifs were transferred from the imperial porcelain to the folk porcelain *minyao*. In the second half of the 16th century, motifs from nature, skilfully painted with quick brush strokes, became popular on *minyao* porcelain.

After the short reign of Emperor Longqing (reigned 1567–1572) – which left no major mark on porcelain production – during the long reign of his successor Wanli (reigned 1573–1620), Jingdezhen porcelain reached the peak of its quality, which did not go unnoticed among merchants and other foreigners temporarily settled in Chinese ports, so porcelain began to be bought in large quantities and transported in tens of thousands of pieces on ships of all nations present in the Indian Ocean maritime trade – the Portuguese, the Spanish and from the beginning of



žnje kineski keramičari počeli proizvoditi porculan posebno namijenjen izvozu, a kvalitetu izrade prilagodili su kupcima različitih društvenih slojeva. Tako se pojavila vrsta porculana poznata pod imenom *kraak*<sup>9</sup>, a povezana je s već spomenutim povijesnim događajima kada su najprije 1602. nizozemski brodovi zarobili portugalsku karaku Sao Tago, a potom 1604. i karaku Santa Catarina koja je natovarena izvoznim porculanom plovila iz Kine za Malaku<sup>10</sup>.

Premda namijenjen izvozu, porculan iz Jingdezhen bio je oslikan kobaltnoplavim motivima tipičnim za razdoblje vladavine cara Wanlija. Nastavljena je tradicija upotrebe daoističkih simbola besmrtnosti iz razdoblja cara Jiajinga poput srndaća, čaplji i šišmiša (Harrison 1995; str. 34), ali su motivi raspoređeni unutar omeđenih polja što je vjerojatno utjecaj perzijske keramike čijem su tržištu bile namijenjene mnogobrojne velike porculanske posude.

17th century the Dutch and the British. The quality of porcelain in these cargoes was uneven because with the increase in demand, Chinese potters began to produce porcelain specifically intended for export, and the quality of craftsmanship was adjusted to customers of different status. Thus, a type of porcelain appeared known as *kraak*<sup>9</sup> after the Dutch name for the Portuguese carrack, and it was associated with the already mentioned historical events when in 1602 Dutch ships first captured the Portuguese carrack Sao Tago, and then in 1604 the carrack Santa Catarina which was loaded with export porcelain and sailed from China to Malacca<sup>10</sup>.

Although intended for export, the porcelain from Jingdezhen was painted with cobalt blue motifs typical of the reign of Emperor Wanli. The tradition of using Daoist symbols of immortality such as deer, herons and bats (Harrison 1995; p. 34) from the Jiajing period, continued, but the motifs were arranged within bounded fields, which was probably influenced by Persian ceramics for whose market many large porcelain vessels were intended.

9. Prema nekim stručnjacima naziv *kraak* proizilazi iz nizozemskog naziva *kraken* za portugalski brod karaku, dok je prema drugima izvor naziva treba tražiti u nizozemskoj riječi *kraken* (lako lomljiv) ili u istom nazivu za kućne police u nizozemskoj pokrajini Friziji na kojima se izlagao tada dragocjeni dalekoistočni porculan (Kerr, Mengoni, Wilson 2011: str. 22). Portugalski naziv za taj tip broda je *nau* (Volker 1971: str. 23).

10. Porculan iz tereta tih brodova izazvao je divljenje ne samo u Nizozemskoj već i drugdje u Zapadnoj Europi te je prodan na dražbama za ogroman novčani iznos. Među kupcima porculana sa Santa Catarine bio je primjerice i francuski kralj Henri IV. koji je kupio servis za jelo, njegovi ministri, te engleski kralj James I. (Volker 1971: str. 22).

9. According to some experts, the word *kraak* comes from the Dutch *kraken* for the Portuguese carrack, while according to others its source should be sought in the Dutch word *kraken* (easily breakable) or in the same word for home shelves in the Dutch province of Friesland on which the then precious Far Eastern porcelain was exhibited (Kerr, Mengoni, Wilson 2011: p. 22). The Portuguese name for this type of ship is *nau* (Volker 1971: p. 23).

10. Porcelain from the cargo of these ships caused admiration not only in the Netherlands but also elsewhere in Western Europe and was sold at auctions for a large sum of money. Among the buyers of porcelain from Santa Catarina was, for example, King Henry IV of France (who bought a service set), his ministers, and King James I of England (Volker 1971: p. 22).

# 3.

## ZDJELICA BOWL

Jingdezhen

srednje razdoblje dinastije Ming, sredina XVI. st. / mid-Ming dynasty, mid-16th century

porculan / porcelain

vis. 6,5 cm; promjer 14,8 cm / height 6.5 cm; diameter 14.8 cm

inv. br. / Inv. no. ATM 90



Zdjelica inv. br. ATM 90 jednostavnog oblika tijela, primjer je oslikavanja plavo-bijelog porculana iz toga razdoblja. Među skicozno oslikanim motivima mogu se prepoznati lotos, čaplja i osobito vješto naslikana ptica postavljena glavom prema dolje, ovješena o razlistale grane. Sudeći prema dugim perima u repu mogla bi se prepoznati kao svraka čiji je kineski naziv „ptica sreće“<sup>11</sup> te je stoga omiljen motiv u kineskoj umjetnosti. (Williams 2006: str. 258–259) ili kao

Simple-shaped bowl Inv. no. ATM 90 is an example of blue and white painted porcelain of the period. Among the sketched painted motifs, one can recognize a lotus, a heron and a skillfully painted bird hanging upside down from leafy branches. Judging by the long feathers in the tail, it might be a magpie whose Chinese name is the “bird of fortune”<sup>11</sup> and is therefore a favorite motif in Chinese art (Williams 2006: pp. 258–259) or as a flycatcher (Chinese *shoudainiao*)



ptica muholovka (kin. *shoudainiao*) koja simbolizira dugovječnost (kin. *shou*) i visoki činovnički red (kin. *shoudai*) (On-Tsun Fung 2021: str. 60)

11. Kineski naziv za svraku je *xique* što pri čitanju zvuči isto kao *xi* – sreća pa se motiv svrake može prepoznati kao simbol sretnog braka, uspjeha na dužnosničkim ispitima ili osobnog bogaćenja s dodatnom naznakom „uspješnog postignuća“ (Ströber 2011: str. 94).



symbolizing longevity (Chinese *shou*) and high official rank (Chinese *shoudai*) (On-Tsun Fung 2021: p. 60).

11. The Chinese name for the magpie is *xique*, which when read sounds the same as *xi* – happiness, so the magpie motif can be recognized as a symbol of a happy marriage, success in official exams or personal enrichment with an additional indication of “successful achievement” (Ströber 2011: p. 94).

# 4.

## POSUDA (JAR) JAR

Jingdezhen

kasno razdoblje dinastije Ming, kraj XVI. – poč. XVII. st. / late Ming dynasty, end of 16th – beginning of 17th century

porculan / porcelain

vis. 31,7 cm; šir. 31 cm; šir. otvora 17,9 cm / height 31.7 cm; width 31 cm; width of the opening 17.9 cm

inv. br. / Inv. no. ATM 88



Posuda inv. br. ATM 88 iz zbirke Muzeja Mimara oprimjeruje sve navedene osobine porculana iz toga razdoblja. Bijelo keramičko tijelo izrađeno je od fine porculanske smjese s visokim udjelom kaolina. Ispod cakline oslikana je tamnoplavim tonovima dobivenim od kobalnog oksida dobre kvalitete i jednoliko ocakljena providnom caklinom. Tipično za velike posude, dno je izvana neocakljeno. Sklonost podjeli na polja vidljiva je već u obliku posude koja započinje

Jar Inv. no. ATM 88 from the collection of the Mimara Museum exemplifies all the features of porcelain from the period. The white ceramic body is made of fine porcelain mixture with high kaolin content. An underglaze decoration is painted in dark blue tones obtained from high-quality cobalt oxide and uniformly glazed with transparent glaze. Typically for large vessels, the outside of the bottom is unglazed. That there is a tendency of dividing the surface into fields is

niskim širokim šesterokutnim vratom, nastavlja se na zaobljeni dio trbušastog tijela koje se potom sužava prema šesterodijelnom prstenastom uvučenom dnu. Motivi oslika slijede isti šesterodijelni raspored. Na vratu se u sredini svakog od šest polja nalazi stilizirani cvjetni motiv unutar položenog ovalnog okvira dok su bridovi polja oslikani stiliziranim motivom oblaka<sup>12</sup>. Oslík proširenog dijela tijela odmah ispod vrata nastavlja tu šesterodijelnu podjelu tako da se ispod bridova proteže stilizirani motiv oblaka dok se unutar polja isprepliću sitan vitičast ukras s cvijetom lotosa<sup>13</sup> u sredini s četiri zrakasto postavljena lista. Dio trbuha posude, koji se sužava prema dnu, ukrašen je sa šest pravilnih krugova smještenih u sredini polja, dok su rubni dijelovi naglašeni vitičastim prepletima uz gornji i donji rub oslika. Tipično za razdoblje cara Wanlija središnji motivi ukrasa smješteni su unutar kružnih polja. Pravilno se izmjenjuju polja s prikazima stiliziranog krajolika vrta s ogradom, u kojem se u središtu prizora ispod grana bora, simbola dugovječnosti, nalaze dvije čaplje ili dva srndaća. Premda su u osnovi kompozicijski isti, svaki od šest prizora razli-

noticeable already in the shape of the jar, its low and wide hexagonal neck which continues into a rounded body tapering towards a six-part circular indented bottom. The motifs of the paintings follow the same six-part layout. On the neck, in the middle of each of the six fields, a stylized floral motif is painted inside a horizontal oval frame while the edges of the field are painted with a stylized cloud motif<sup>12</sup>. The painted decoration of the body just below the neck continues this six-part division so that a stylized cloud motif extends below the edges while inside the field a tiny curly ornament intertwines with a lotus flower<sup>13</sup> in the midst of four radiant leaves. The body of the jar, which tapers towards the bottom, is decorated with a circle positioned in the middle of each of the six parts while the marginal parts are accentuated by curly interlaces along the upper and lower edges of the decoration. Typically for the Wanli period, the central motifs are painted within these circular fields. Fields with depictions of a stylized landscape of a garden with a fence in which there are two herons or two deer in the center of the scene under the pine branches, a

12. Od najstarijih vremena, za Kineze oblaci simboliziraju međusobno prožimanje zemlje i nebeskih duhovnih sfera. Čitanje znaka za oblake *yun* isto je kao i čitanje znaka za sreću *yun* pa se u likovnim prikazima oni često miješaju s drugim motivima – simbolima za sreću i dug život, primjerice šišmišima i ždralovima. Različito oblikovani oblaci mogu poprimiti izgled gljive besmrtnosti *lingzhi*, srcoliki oblik *ruyi* koji se čita „kao što želiš“ ili oblik plamenih jezičaka koji izlaze iz usta zmaja i drugih mitoloških bića (Ströber 2011: str. 26).

13. U kineskoj umjetnosti cvijet lotosa simbolizira ljeto i ljepotu, a u buddhističkom značenju simbol je Buddha, buddhističkih mudraca i buddhističkoga duhovnog prosvjetljenja općenito jer se cvjetovi lotosa izdižu nad vodom neokaljani blatom u kojem biljka raste poput sljedbenika Buddha koji, živeći u svijetu neznanja, ipak može zadržati duhovnu čistoću (Ströber 2011: str. 116).

12. From ancient times, for the Chinese, clouds symbolize the joining of Earth and the celestial spiritual spheres. Reading the *yun* cloud symbol is the same as reading the *yun* happiness symbol, so in art depictions they are often confused with other motifs – symbols of happiness and long life, such as bats and cranes. Differently shaped clouds can take on the appearance of the immortality mushroom *lingzhi*, the heart-shaped *ruyi* that reads “as you wish” or the shape of flaming tongues coming out of the mouths of dragons and other mythological creatures (Ströber 2011: p. 26).

13. In Chinese art the lotus flower symbolizes summer and beauty, and in the Buddhist sense it is a symbol of Buddha, Buddhist sages and Buddhist spiritual enlightenment in general because lotus flowers rise above water untainted by mud in which the plant grows – just like a follower of the Buddha who, living in a world of ignorance can still maintain spiritual purity (Ströber 2011: p. 116).

kuje se u stavu tijela životinja te u manjim detaljima poput ograde ili oblika rogova srndaća. Oko dna posude na ukrasu u obliku vrpce izmjenjuju se geometrijski uzorak i stilizirani cvjetni uzorak.

Sudeći prema tipično kineskom obliku posude, manjim oštećenjima i nedostacima u caklini i kobaltnoplavom crtežu kao i prema kvaliteti oslika, posuda inv. br. ATM 88 pripada porculanu *minyao* koji se tijekom 16. st. proizvodio u brojnim privatnim radionicama u Jingdezhen u za domaće tržište, ali i za izvoz. Datiranje porculana *minyao* prema motivima,

symbol of longevity, are alternated. Although they are basically the same in composition, each of the six scenes differ in the posture of the animal's body and in minor details such as the fence or the shape of the deer's horns. Around the bottom of the jar on a band-shaped decoration, a geometric pattern and a stylized floral pattern alternate.

Judging by the typical Chinese shape of the jar, minor damage and in the glazing and cobalt blue decoration, as well as the quality of the painted decoration, the jar Inv. no. ATM 88 belongs to the *minyao* porcelain



nije pouzdano jer su slikari desetljećima koristili iste knjige uzoraka (Stöber 2013: str. 28) već se određuje prema stilu oslikavanja. Primjerice, na posudi inv. br. ATM 88 motivi srndaća i čaplji ispod bora u krajoliku vrta potječu iz razdoblja vladavine cara Jianjinga, ali su oslikani tako da je svaki oblik najprije opcrtan u tamnije plavoj boji, a potom ispunjen u različitim plavim tonovima što je tipično za porculan *minyao* iz razdoblja vladavine cara Wanlija<sup>14</sup>.

produced during the 16th century in numerous private kilns in Jingdezhen for the domestic market but also for export. The dating of *minyao* porcelain according to motifs is not reliable because painters have used the same pattern books for decades (Stöber 2013: p. 28) but is determined by the style of the decoration. On the jar Inv. no. ATM 88, for example, the motifs of deer and herons under the pines in the garden date from the reign of Emperor Jiajing, but typically of porcelain *minyao* from the reign of Emperor Wanli, the shapes are first outlined in darker blue and then filled in different blue tones<sup>14</sup>.



<sup>14</sup>. Primjer slične posude prodane na dražbi kuće Christie's 3371, 2014., dražbeni broj 3246 (<https://www.christies.com/lotfinder/Lot/a-very-large-blue-and-white-hexagonal-5848504-details.aspx>).

<sup>14</sup>. Example of a similar vessel was sold at Christie's, auction 3371 (2014), lot 3246 (<https://www.christies.com/lotfinder/Lot/a-very-large-blue-and-white-hexagonal-5848504-details.aspx>).

5.

**ZDJELICA  
BOWL**

Jingdezhen

kasno razdoblje dinastije Ming, vladavina cara Wanlija, 1570. – 1590.

late Ming dynasty, reign of Emperor Wanli, 1570 – 1590

porculan / porcelain

vis. 5,4 cm; promjer otvora 11 / height 5,4 cm; width of the opening 11 cm

inv. br. / Inv. no. ATM 2404





Zdjelica inv. br. ATM 2404 tipičan je proizvod brojnih radionica porculana *minyao* u Jingdezhenu. Među jako stiliziranim motivima na vanjskoj stijenci zdjelice ističe se prepoznatljiv motiv srndaća. Osobito popularan na kineskom porculanu tijekom XVI. st., jedan je od uobičajenih motiva cijenjenog izvoznog porculana *kraak* iz Jingdezhena (Rinaldi 1989: str. 78, sl. 53; str. 79, sl. 54). Suprotno vješto oslikanim, ali formaliziranim prikazima srndaća na porculanu *kraak* iz Jingdezhena, srndać na zdjelici inv. br. ATM 2404 oslikan s tek nekoliko poteza kista odražava neposrednost i jednostavnost. Zdjelica ima nisko prstenasto podnožje na dnu prekriveno caklinom s manjim i većim pukotinama. Caklina joj je tanka i nejednoliko nanesena, što se osobito uočava oko ruba otvora gdje je istanjena, a mjestimično je i nedostaje što je uzrokovalo pojavu malih crvenkastih površina nastalih oksidacijom pri pečenju ogoljelih dijelova. Oslkana je u tankom sloju u sivoplavim tonovima od kobaltnog oksida slabije kvalitete. Nedostatak cakline uz rub otvora mogao je nastati prilikom lijevanja cakline na lončarskom kolu, a oštećenje na stiliziranom cvjetnom osliku u unutrašnjosti zdjelice u pečenju kada je bila složena s drugim zdjelicama unutar zaštitne posude.

Zdjelice istog oblika s različitim popularnim stiliziranim plavo-bijelim oslicima izrađivale su se u radionicama Jingdezhena za izvoz krajem XVI. st. u velikom broju istih komada pa se, slijedeći pomorske i trgovačke putove, gotovo isti primjerci mogu naći na različitim lokalitetima diljem svijeta. Zdjelici inv. br. ATM 2404 gotovo je identična zdjelica iz privatne zbirke objavljena u članku Sebastiaana Ostkampa *De porseleinvondsten uit Santa Elena, enkele sheepsvrakken en de Manila trade*. (Vormen uit vuur, 212–213, 2011/1) i datirana u razdoblje od 1570. do 1590.

Bowl Inv. no. ATM 2404 is a typical product of numerous Jingdezhen *minyao* kilns made for export. Among the highly stylized motifs on the outer wall of the bowl, the recognizable motif of a deer stands out. It was particularly popular on Chinese porcelain during the 16th century and is one of the common motifs of the esteemed export porcelain *kraak* from Jingdezhen (Rinaldi 1989: p. 78, fig. 53; p. 79, fig. 54). Contrary to the skillfully painted but formalized depictions of a deer on *kraak* porcelain from Jingdezhen, a deer on the bowl Inv. no. ATM 2404 painted with just a few brush strokes reflects informality and simplicity. The bowl has a low circular glazed base with smaller and larger cracks. The glazing is thin and unevenly applied, which is especially noticeable around the rim of the opening where it is thinned, and in some places missing, due to which small reddish surfaces appeared on bare parts caused by oxidation during the firing. It is thinly painted in gray-blue colour of cobalt oxide of lower quality. Lack of glazing along the edge of the opening may be caused due to pouring glaze onto the bowl while turning the potter's wheel, and damage to the stylized floral decoration inside the bowl could have occurred during firing when it was stacked with other bowls inside the saggar.

Bowls of the same shape with different popular stylized blue and white decorations were made in large numbers in Jingdezhen kilns for export in the late 16th century, so following maritime and trade routes, the same types of bowls can be found in different locations around the world. Bowl Inv. no. ATM 2404 is almost identical to a bowl from a private collection published in an article by Sebastian Ostkamp *De porseleinvondsten uit Santa Elena, enkele sheepsvrakken en de Manila trade* (Vormen uit vuur, 212–213, 2011/1) and dated to the period from 1570 to 1590.





## PORCULAN IZ ZHANGZHOUA (SWATOW)

Porculan poznat pod nazivom Zhangzhou izvozni je porculan koji se proizvodio u lokalnim radionicama oko grada Zhangzhoua (poznatog i pod europskim nazivom Swatow) smještenog na rijeci Jiulong u južnom dijelu pokrajine Fujian na jugu Kine razdoblju od kasnog XVI. st. do sredine XVII. st.

S pojačanom potražnjom za plavo-bijelim porculanom diljem Azije i ulaskom portugalskih, španjolskih i nizozemskih trgovačkih flota na kolonijalno tržište, privatne radionice u Jingdezhen u nisu više mogle proizvesti dovoljne količine porculana. Dodatne neprilike donijela je i pobuna radnika keramičara protiv državnih nadzornika 1597. i 1604. u razdoblju vladavine cara Wanlija, što je dovelo do uništenja carskih radionica i zastoja u proizvodnji.

Keramičarske radionice oko Zhangzhoua iskoristile su to nemirno razdoblje slabljenja vlasti dinastije Ming i započele proizvodnju plavo-bijelog porculana oslikanog prema motivima tipičnim za porculan iz Jingdezhen – kojeg je zbog smanjene proizvodnje nedostajalo – i uspješno ga izvozile u Istočnu i Jugoi- stočnu Aziju. Proizvodnja je bila organizirana kao privatno poduzetništvo, a gotovi se porculan riječnim putem prevezio do obližnje luke Yuegang, međunarodnog središta nezakonite trgovine, odakle su brodovi plovili u pravcu Filipina (Canepa 2006: str. 15).

Arheološka istraživanja keramičarskih radionica i peći, provedena od 1950. do danas pokazala su da je u regiji Zhangzhoua postojala duga tradicija proizvodnje keramike od vremena vladavine dinastije Song do dinastije Qing. Prema brojnim krhotinama oko peći moguće je odrediti da je proizvodnja plavo-bijelog izvoznog porculana bila sažeta na zapadnom dijelu te regije. Sustavna iskopavanja provedena 1994. i 1995. otkrila su veći broj stepenastih keramičarskih peći namijenjenih za istovremeno pečenje velike količine porculana. Porculan se pekao zaštićen od dima i pepela u zatvorenim glinenim posudama na sloju pijeska koji je onemogućavao lijepljenje za dno. Veliki tanjuri i posude stavljali su se pojedinačno, a malene zdjelice i tanjurići slagali su se jedan na drugi da bi popunili prostor unutar zaštitne posude. Nakon pečenja, zrna

## ZHANGZHOU PORCELAIN (SWATOW)

Porcelain known as Zhangzhou is an export porcelain produced from the late 16th century to the mid-17th century in local workshops around the city of Zhangzhou (also known as Swatow) located on the Jiulong River in Fujian Province in southern China.

With increased demand for blue and white porcelain across Asia and with the entry of Portuguese, Spanish, and Dutch merchant fleets into the colonial markets, private workshops in Jingdezhen could no longer produce sufficient quantity of porcelain. Additional troubles were brought by the revolt of potters against state supervisors in 1597 and 1604 during the reign of Emperor Wanli, which led to the destruction of imperial kilns and manufacturing downfall.

Kilns around Zhangzhou took advantage of this turbulent period of weakening Ming power and began producing blue and white porcelain painted in motifs typical of Jingdezhen porcelain and successfully exported it to East and Southeast Asia. The production was organized as a private enterprise, and the finished porcelain was transported by river to the nearby port of Yuegang, the international centre of illegal trade, from where ships sailed in the direction of the Philippines (Canepa 2006: p. 15).

Archaeological excavations of kilns, conducted from 1950 to the present day, have shown that there has been a long tradition of pottery production in the Zhangzhou region from the Song Dynasty to the Qing Dynasty. According to the numerous shards around the kilns, it can be determined that the production of blue and white export porcelain was concentrated in the western part of the region. Systematic excavations carried out in 1994 and 1995 revealed a large number of climbing ceramic kilns intended for the simultaneous firing of large quantities of porcelain. Porcelain was fired protected from smoke and ash in saggars on a layer of sand that prevented it from sticking to the floor. Large plates and bowls were placed inside individually, and small bowls and saucers were stacked on top of each other to fill the space in the saggars. After firing, grains of sand remained adhered to the outside at the bottom of large vessels while

pijeska ostala su priljepljena izvana na dnu velikih posuda dok ih na slaganim malenim posudama nema (Canepa 2006: str. 17). Velika količina razbijenih tanjura koje su keramičari odbacili kao neuspjele, iskopana je oko velikih peći što ukazuje na tehnološke poteškoće u zagrijavanju i nadzoru nad temperaturom tijekom pečenja. Odbačeni keramički materijal također daje uvid u vrste posuda koje su pojedine radionice proizvo-dile i dokazuje da je postojala određena specijalizacija, pa su tako neke radionice proizvodile velike tanjure i zdjele (npr. na lokalitetu peći u Huazilouu) dok su druge više proizvodile malene zdjelice i tanjure (npr. na lokalitetima peći u Dalongu i Erlongu). Porculan iz Zhangzhoua sive je boje za razliku od bijelog porcu-lana iz Jingdezhen. Oblici i veličina posuda i tanjura standardizirani su, a izrada je gruba i neujednačena (Canepa 2006: str. 18).

they were no grains on small stacked vessels (Canepa 2006: p. 17). Many broken plates thrown away as waste were excavated around large kilns, which indicates technological difficulties in heating and controlling the temperature during firing. The discarded ceramic material also provides insight into the types of vessels produced by individual workshops and proves that there was some specialization, with certain workshops producing large plates and bowls (e.g., at the Huazilou kiln) while others were producing small bowls and plates. (e.g., at the sites of kilns in Dalong and Erlong). Porcelain from Zhangzhou is grey in contrast to white porcelain from Jingdezhen. The shapes and sizes of the dishes and plates are standardized, and the potting is rough and uneven (Canepa 2006: p. 18).

# 6.

## TANJUR PLATE

Zhangzhou

kasno razdoblje dinastije Ming, oko 1600. / late Ming dynasty, ca 1600

porculan / porcelain

vis. 8 cm; promjer 31,5 cm / height 8 cm; diameter 31.5 cm

inv. br. / Inv. no. ATM 2408



Tanjur inv. br. ATM 2408 izrađen je od porculanske smjese grube strukture što je osobito vidljivo na poleđini s velikom pukotinom uz prstenasti rub. Na većim površinama nedostaje ispucali tanki sloj cakline, a jednostavna iscrtana kružnica u blijedoj sivoplavoj boji jedini je ukras. Lice tanjura pažljivije je oslikano i ocakljeno. Kružnicama je podijeljeno na tri ukrasna polja. Blago uzdignut vanjski rub najšire je polje unutar kojega su četiri stilizirana cvijeta okružena

Plate Inv. no. ATM 2408 is made of a coarse porcelain mixture which is especially visible on the back with a large crack along the circular edge. It is covered with a thin cracked layer of glaze with several larger unglazed parts in between. A simple, drawn circle in pale gray-blue is the only decoration. The frontal part is more carefully painted and glazed. The circles are divided into three decorative fields. The slightly raised outer edge is the widest field within which four

lišćem postavljena u pravilan raspored. Oslíkana su u sivoplavoj boji širokim potezima kista. Duge latice cvjetova podsjećaju na krizanteme<sup>15</sup>, ali radi naglašene stilizacije to nije moguće sa sigurnošću odrediti. Sredina tanjura podijeljena je na dva polja. Unutar vanjskog polja oslikana su tri stilizirana cvijeta



božura<sup>16</sup> s lišćem, dok se u samom središtu nalazi ispisan kineski znak za sreću *Fu*. Premda pažljivije ocakljena, vanjska površina tanjura ipak je puna većih i manjih rupa na mjestima gdje caklina nedostaje.

stylized flowers surrounded by leaves are placed in a regular arrangement. They are painted in gray-blue with wide brush strokes. The long petals of the flowers resemble chrysanthemums<sup>15</sup>, but due to pronounced stylization, it is not possible to determine this with certainty. The middle of the plate is divided into two fields. Inside the outer field there are three stylized peony flowers<sup>16</sup> with leaves, while in the very center, a Chinese character for happiness *Fu* is inscribed. Although it is more carefully glazed, the outer surface of the plate is still full of larger and smaller holes in places where the glaze is missing.

<sup>15</sup>. Cvijet krizanteme u kineskoj tradiciji simbolizira jesen i dugovječnost zato što za hladnih jesenskih dana dok sve ostalo cvijeće vene, krizantema nastavlja cvasti. U kineskom pjesništvu motiv krizanteme često se povezuje s povlačenjem učenjaka i dužnosnika u mirovinu (Ströber 2011: str. 124).

<sup>16</sup>. Božur je kineski simbol proljeća i smatra se kraljicom cvijeća. Jedan od kineskih naziva za božur je *fugui hua* ili "cvijet bogatstva i visokog društvenog položaja". Povezuje se i sa ženskom ljepotom i ljubavnim osjećajima (Ströber 2011: str. 110).

<sup>15</sup>. Chrysanthemum in the Chinese tradition symbolizes autumn and longevity because on cold autumn days while all other flowers wither, the chrysanthemum continues to bloom. In Chinese poetry, the chrysanthemum motif is often associated with the retirement of scholars and officials (Ströber 2011: p. 124).

<sup>16</sup>. Peony is a Chinese symbol of spring and is considered the queen of flowers. One of the Chinese names for peony is *fugui hua* or "flower of wealth and high social status". It is also associated with female beauty and loving feelings (Ströber 2011: p. 110).

# 7.

## TANJUR PLATE

Zhangzhou

kasno razdoblje dinastije Ming, oko 1600. – 1613. / late Ming dynasty, ca 1600 – 1613

porculan / porcelain

vis. 8 cm; promjer 43 cm / height 8 cm; diameter 43 cm

inv. br. / Inv. no. ATM 2407



Tanjur inv. br. ATM 2407 ima tijelo izrađeno od fine porculanske smjese. Motivima bogat sivoplavi oslik na licu tanjura raspoređen je kružnicama na tri polja. Uza sam rub nalazi se uska ukrasna vrpca od stiliziranog četverolatičnog cvijeta između dijagonalno prekrivenih dvostrukih crta s kružićima. Zaobljeno unutarnje rubno polje ima ukras od dva prepleta stiliziranih cvjetova koji izrastaju iz stijene, a izmjenjuju se s dvije kružnice smještene unutar četiri lista. U sredi-

Plate Inv. no. ATM 2407 has a body made of a finer porcelain mixture. The gray-blue decoration on the front of the plate, which is richer in motifs, is arranged in circles on three fields. Along the very edge there is a narrow decorative band of stylized four-petaled flower between diagonally crossed double lines with circles. The rounded inner field has a decoration of two interweaving stylized flowers growing out of a rock, alternating with two circles arranged within four



štu tanjura nalazi se prikaz mitološkog bića lava-psa *Fo*<sup>17</sup> u profilu koji se igra nebeskom kuglom okružen vatrenim i oblačnim svitcima (Canepa 2006: str. 52). Oslikan je gustim širokim potezima kista u kobaltnoplavoj boji. Na zaobljenom rubu s vanjske strane tanjura ponavlja se motiv cvjetnog prepleta i stijene s unutarnje strane. Tipično za porculan iz Zhangzhoua na podnožju uz rub dna prilijepljena su zrnca pijeska. Dva velika tanjura inv. br. ATM 2407 i inv. br. ATM 2408 primjerci su porculana iz Zhangzhoua, koji se proizvodio u radionicama u Erlongu (Li 2014: str. 59, sl. 6) na prijelazu XVI. st. u XVII. st. (Gruyter 2012: str. 42) Tanjur inv. br. ATM 2408 može se datirati u razdoblje oko 1600., a tanjur inv. br. ATM 2407 u razdoblje između 1600. i 1613. U starijoj literaturi o porculanu Zhangzhou taj tip oslika tanjura naziva se „konzervativna obitelj“ (engl. *conservative family*, Harrison 1995: str. 6–9), a u novijoj literaturi grupom sa „skicoznim ukrasom“ (engl. *sketchy decoration*, Ströber 2016: str. 19). Sudeći prema načinu slikanja širokim brzim potezima kista vjerojatno je svaki tanjur oslikavao jedan majstor, a ne radionica u kojoj je pojedini majstor oslikavao tek dio ukrasa, tako da je usprkos ponavljanju istih ukrasnih motiva, svaki tanjur različit. To se može uočiti i uspoređivanjem detalja na tanjuru inv. br. ATM 2407

leaves. In the center of the plate there is a depiction of the mythological creature, lion-dog *Fo*<sup>17</sup> in profile, playing with a celestial sphere surrounded by fiery and cloudy scrolls (Canepa 2006: p. 52). It is painted in thick broad-brush strokes of cobalt blue. On the rounded edge on the outside of the plate, an interlaced floral pattern and a rock is repeated. Typical of Zhangzhou porcelain, sand grains are glued to the base along the bottom edge.

Two large plates Inv. no. ATM 2407 and Inv. no. ATM 2408 are examples of porcelain from Zhangzhou produced in kilns in Erlong (Li 2014: p. 59, Fig. 6) at the turn of the 16th and 17th centuries (Gruyter 2012: p. 42). Plate Inv. no. ATM 2408 can be dated in the period ca 1600, and the plate Inv. no. ATM 2407 between ca 1600 and 1613. In the older literature on Zhangzhou porcelain, this type of painted decoration is called a “conservative family” (Harrison 1995: pp. 6–9), and recently a group with a “sketchy decoration”, (Ströber 2016: p. 19). Since the motif is painted in fast, wide brush strokes, each plate was probably painted by an individual painter, and not by a workshop where each painter would paint only a part of the decoration. That is why, in spite the fact that the same decorative motifs are repeated, each plate is unique. This can be

<sup>17</sup> Lav-pas poznat pod nazivom *Fo* pod kojim se najčešće spominje u literaturi o kineskom porculanu zapravo je ublažena inačica prikaza lava kao zaštitnika koji se smatrao čuvarem buddhističke mudrosti i koji je Putom svile u kinesku umjetnost i mitologiju ušao iz Indije zajedno s buddhizmom. U Kini kipovi parova lavova u sjedećem stavu čuvaju ulaze u hramove i carske grobnice te otuda i potječe naziv „pas od Foa“ (Williams 2006: str. 251). Mužjak je prikazan kako šapom pridržava loptu ili se njome igra, dok je ženka obično u pratnji mladih. Oslikani na porculanu, lavovi su kasnije postali duhovita i zaigrana bića (Ströber 2011: str. 74).

<sup>17</sup> The lion-dog known as *Fo*, which is most often mentioned in literature about Chinese porcelain, is in fact a softened version of the lion as a protector who was considered the guardian of Buddhist wisdom and who entered Chinese art and mythology from India along the Silk Road, together with Buddhism. In China, statues of the pairs of lions guard the entrances to temples and imperial tombs, hence the name “Dog of Fo” (Williams 2006: p. 251). The male is shown holding the ball with his paw or playing with it, while the female is usually accompanied by the young. Painted on porcelain, lions later became witty and playful creatures (Ströber 2011: p. 74).



sa sličnim tanjurom oslikanim istim motivom lava-psa *Fo* iz privatne zbirke (Canepa 2006: str. 52–55, kat. 3). Popularni motivi bili su i druga kineska mitološka bića – zmaj i *qilin*, te ribe i ptice, dok se ljudski likovi rijetko pojavljuju (Harrisson 1995: str 8; sl. 5). Stilizirani cvjetni motivi proistječu iz repertoara plavo-bijelog porculana iz Jingdezhen i u njima možemo prepoznati krizantemu ili kameliju, božur i lotos (Ströber 2016: str. 20). Veliki tanjuri toga tipa većinom su bili namijenjeni stanovnicima Filipina i indonezijskih otoka poput Bornea i Sulawezija te prilagođeni njihovim običajima posluživanja hrane većem broju ljudi iz iste posude, osobito tijekom svečanosti pa su se brojni slični primjerci sačuvali kao dio obiteljskog naslijeđa (Sumarah Adhyatman 1999: str. 57, sl. 33a i 33b; sl. 34a i 34b; Ströber 2013: str. 172)<sup>18</sup>.

seen when comparing details on the plate Inv. no. ATM 2407 with a similar plate painted in the same motif of a lion dog *Fo*, from a private collection (Canepa 2006: pp. 52–55, cat. 3).

Other Chinese mythological creatures were also popular as motifs – the dragon and the *qilin*, and fish and birds, while human figures rarely appear (Harrisson 1995: p. 8; Fig. 5). Stylized floral motifs were copied from the repertoire of blue and white porcelain from Jingdezhen and can be recognized as chrysanthemum or camellia, peony and lotus (Ströber 2016: p. 20). Intended mostly for residents of the Philippines and Indonesian islands such as Borneo and Sulawesi, large plates of this type were adapted to serving food to more people from the same vessel, especially during ceremonies, so many similar samples have been preserved as part of the family heritage (Sumarah Adhyatman 1999: p. 57, Figs. 33a and 33b; Figs. 34a and 34b; Ströber 2013: p. 172)<sup>18</sup>.

<sup>18</sup>. Odnedavno značajne podatke o tipovima posuda i motivima oslika pružaju i brojne istražene olupine kineskih (Nan' ao I, Bin Thuan), nizozemskih VOC-ovih (Mauritius 1608.; Witte Leeuw, 1613; Banda, 1615.), španjolskih (San Diego 1600.) i portugalskih (São Gonçalo, 1630.) brodova (Canepa 2006: str. 187–189). Teret kineske džunke potonule uz obalu grada Shantoua (Swatow) istražen 2010. osobito je zanimljiv jer se većinom sastoji od porculana (De Gruyter 2012: str. 36–42) Zahvaljujući pjeskovitom morskom dnu izvađeno je više od 10 000 komada posuđa među kojima su najbrojniji tipični veliki tanjuri (4457 komada) iz Zhangzhoua naslagani jedan na drugi u redove unutar 16 teretnih odjeljaka (De Gruyter 2012: str. 38, sl. 3).

<sup>18</sup>. Recently, significant data on vessel types and painting motifs have been provided from explored wrecks of Chinese (Nan' ao I, Bin Thuan), Dutch VOC's (Mauritius, 1608; Witte Leeuw, 1613; Banda, 1615), Spanish (San Diego, 1600) and Portuguese (São Gonçalo, 1630) ships (Canepa 2006: pp. 187–189). The cargo of the Chinese junk sunk off the coast of Shantou (Swatow) researched in 2010 is particularly interesting because it consists mostly of porcelain (De Gruyter 2012: pp. 36–42). Thanks to the sandy seabed, more than 10,000 pieces of ceramics were excavated, most of them being the typical large plates (4457 pieces) from Zhangzhou stacked one on top of the other in rows within 16 cargo compartments (De Gruyter 2012: p. 38, Fig. 3).

# 8.

## ZDJELICA BOWL

Zhangzhou

kasno razdoblje dinastije Ming, oko 1600. / late Ming dynasty, ca 1600

porculan / porcelain

vis. 7 cm; promjer 14,4 cm / height 7 cm; diameter 14.4 cm

inv. br. / Inv. no. ATM 2400



Zdjelica jednostavnog oblika tijela ima nisko prstenasto podnožje i blago izvijen rub otvora. Caklina nejednoliko pokriva tijelo i dno posude mjestimično ostavljajući neocakljene dijelove glinene površine koji su u pečenju oksidirali i poprimili crvenosmeđu boju. Vanjska stijenka zdjelice oslikana je kobaltnim oksidom loše kvalitete u sivo-plavoj boji. Osluk prikazuje popularan kineski motiv „Tri prijatelja zime“<sup>19</sup> u naglašenom stiliziranom obliku slobodno raspore-

This bowl of a simple shape has a low circular base and a slightly curved rim of the opening. The glaze covers the body and the bottom of the bowl unevenly, in some places unglazed parts on the surface oxidized during firing became reddish-brown. The outer wall of the bowl is painted with poor quality cobalt oxide in gray-blue. The painting depicts the popular Chinese motif “Three Friends of Winter”<sup>19</sup> in an accentuated stylized form freely arranged around the wall. The motif that

đenom oko stijenke. Motiv koji u prikazu objedinjuje stabla bora, bambusa i šljive, poznatih u Kini po tome što se opiru zimi, simbolizira ustrajnost. Na plavo-bijelom porculanu iz Jingdezhen često se oslikavalo na zdjelicama u srednjem razdoblju dinastije Ming. Suprotno precizno izvedenim oslicima sjajne kobalt-noplave boje majstora iz radionica Jingdezhen oslik na zdjelici inv. br. ATM 2400 izveden je skicozno, brzim potezima tek naznačujući detalje pojedinog stabla. Uska ukrasna vrpca od stiliziranih biljnih i geometrijskih uzoraka smještena je oko vanjskog dijela izbačenog ruba. S unutarnje strane stijenke, uža ukrasna vrpca koja prati rub otvora jednostavno je oslikana uzorkom točaka i kosih crta. Stilizirani biljni motiv smješten unutar opcrtanog kruga ukrašava dno u unutrašnjosti zdjelice.



**19.** Motiv „Tri prijatelja (hladne) zime“ (*suihan sanyou*) objedinjuje brojna značenja. Bor kao crnogorično drvo simbolizira dugovječnost, odlučnost i samodisciplinu, a ujedinen s rascvjetalom zimskom šljivom i uvijek zelenim bambusom čita se kao simbol hrabrosti, osobne moralne čvrstine i ustrajnosti, što su osobine posebno cijenjene među konfucijanskim učenjacima. Motiv također može značiti i povezivanje triju kineskih religija: buddhizma, daoizma i konfucijanizma (Ströber 2011: str. 168). Osobito je bio popularan u pjesništvu i slikarstvu u razdoblju dinastije Song.

depicts pine, bamboo and plum trees, which are known in China for resisting winter, symbolizes perseverance. On blue and white porcelain from Jingdezhen, it was often painted on bowls in the mid-Ming period.

Contrary to the precisely executed paintings in bright cobalt blue of the Jingdezhen porcelain painters, the painting on the bowl Inv. ATM 2400 is sketchy, made with quick strokes only indicating the details of an individual tree. A narrow decorative band of stylized vegetal and geometric patterns is placed around the outer part of the protruding rim. On the inside of the wall a narrower decorative band that follows the rim of the opening is simply painted with a pattern of dots and slanting lines. The stylized plant motif placed inside the outlined circle adorns the bottom inside the bowl.



**19.** The motif of the Three Friends of (Cold) Winter” (*suihan sanyou*) combines many meanings. Pine as a coniferous tree symbolizes longevity, determination and self-discipline, and united with blooming winter plums and evergreen bamboo is read as a symbol of courage, personal moral strength and perseverance, qualities that are especially valued among Confucian scholars. The motif can also connect three Chinese religions: Buddhism, Daoism and Confucianism (Ströber 2011: p. 168). It was especially popular in poetry and painting during the Song dynasty.

# 9.

## ZDJELICA BOWL

Zhangzhou

kasno razdoblje dinastije Ming, kraj XVI. – poč. XVII. st. / late Ming dynasty, end of 16th – beginning of 17th century

porculan / porcelain

vis. 8 cm; promjer 17,5 cm / height 8 cm; diameter 17,5 cm

inv. br. / Inv. no. ATM 2401



Zdjelica jednostavnog, ponešto nepravilnog oblika, izbačenog ruba i prstenastog podnožja ima tanke stijenke. Prekriva je tanak sloj cakline prepun sitnih krakelira i pukotina jer su keramičari u Zhangzhouu posudu preokrenutu na lončarskom kolu polijevali caklinom dok su je okretali pa se caklina nejednoliko slijevala niz stijenku. Ispod cakline oslikana je kobaltnim oksidom sivoplave boje. Na vanjskoj stijenci ističe se stiliziran vitičast motiv izveden brzim potezima,

This is a bowl of a simple, slightly irregular shape, a protruding rim and a circular base and thin walls. It is covered with a thin layer of glaze full of crackles because the potters in Zhangzhou poured glaze over the inverted vessel while turning the bowl on a potter's wheel. That is why the glaze flowed unevenly down the wall. Beneath the glaze, the bowl is painted with cobalt oxide of a gray-blue colour. On the outer wall, a stylized tendril motif executed with quick strokes

smješten unutar polja okomito podijeljenih dvostrukom crtom. Unutarnji dio oko ruba otvora ukrašen je gusto poredanim okomitim crtama smještenim unutar vodoravnim crtama omeđene vrpce. U središtu unutrašnjosti zdjelice nalazi se stilizirani motiv čaplje okružene sa šaši unutar opcertane kružnice. Zdjelica inv. br. ATM 2401 tipičan je serijski proizvod iz Zhangzhoua i isti primjerci često se mogu naći u ponudi antikvara.

stands out, located inside a field vertically divided by a double line. The inner part around the rim of the opening is decorated with densely arranged vertical lines placed inside the horizontal lines of the band. In the center of the interior of the bowl, there is a stylized motif of a heron in a thicket within a delineated circle. Bowl Inv. no. ATM 2401 is a typical serial product from Zhangzhou and the same items can often be found in antiques shops.





IZVOZNI PORCULAN  
IZ RAZDOBLJA DINASTIJE QING  
–  
QING EXPORT  
PORCELAIN



Dolaskom na vlast mladog cara Kangxia 1661. napokon je za radionice porculana u Jingdezhenu završilo nemirno razdoblje. Zainteresiran za obnovu proizvodnje, car je odmah naredio istragu o stanju radionica i nakon dobivenog izvješća 1682. osobno je imenovao carskog nadglednika čija je dužnost bila reorganizirati cijeli kompleks keramičarskih peći radi obnove proizvodnje najkvalitetnijeg porculana za potrebe carske palače, kao i brojnih radionica za proizvodnju porculana namijenjenog širem domaćem i izvoznom tržištu. Prisilni rad poznat iz vremena vladavine cara Wanlija ukinut je, a svi radnici dobrovoljno su zaposleni za nadnicu. Do kraja XVII. st. oporavak carskih radionica bio je spor, a kvaliteta proizvedenog porculana nije nadmašila ponudu porculana iz drugih radionica. Tek početkom XVIII. st. porculan namijenjen dvoru počeo se isticati kvalitetom i inovativnim načinima ukrašavanja zahvaljujući okupljanju najboljih majstora keramičara i oslikara pod upravom carskih namjesnika sposobnih ne samo učinkovito organizirati tijek proizvodnje već raspolagati i s bogatim znanjem o kemijskim i tehnološkim procesima prisutnim tijekom pečenja.

Otvoren za nova saznanja o svijetu, car Kangxi pružio je gostoprimstvo isusovačkim redovnicima, a jedan od njih François Xavier d'Entrecolle (1644. – 1741.) dobio je početkom XVIII. st. priliku posjetiti znamenite radionice porculana u Jingdezhenu i o svojim je zapažanjima 1712. izvijestio u prvom pismu Ocu d'Orryju (Beurdeley, Raindre 1987: str. 30). Prema njegovom izvješću, Jingdezhen je tada imao više od milijun stanovnika smještenih u velikom planiranom gradu s mnoštvom radionica i najmanje 3000 keramičarskih peći. U gradu su uz vješte obrtnike keramičare živjeli i bogati trgovci i poduzetnici, kao i velik broj siromašnih običnih radnika i njihove djece koji su ondje radili jednostavne poslove.

U svom drugom pismu iz 1722. d'Entrecolle je detaljno opisao sve postupke u proizvodnji – od obrade sirovina naziva *kaolin* i *petuntse* do oblikovanja predmeta, oslikavanja kobalt-noplavim ispod cakline, pečenja, te naknadnog oslikavanja emajlnim bojama na već pečenu caklinu.

With the coming to power of the young Emperor Kangxi in 1661, a turbulent period finally ended for the porcelain kilns in Jingdezhen. Interested in resuming production, the emperor immediately ordered an investigation into the condition of the kilns and after receiving a report in 1682 he personally appointed an imperial official whose duty was to reorganize the entire complex of kilns to resume production of the highest quality porcelain for the imperial palace as well as numerous kilns for the production of porcelain intended for the wider domestic and export market. Forced labour known from the reign of Emperor Wanli was abolished, and all workers were voluntarily employed for wages. By the end of the 17th century recovery of imperial kilns was slow, and the quality of porcelain produced did not exceed the supply of porcelain from other kilns. Only at the beginning of the 18th century did porcelain for the court begin to stand out for its quality and innovative ways of decorating thanks to the best master potters and painters being gathered under the direction of imperial governors able not only to effectively organize the production process but also have extensive knowledge of chemical and technological process of firing.

Open to finding out about the world, Emperor Kangxi provided hospitality to Jesuits, and at the beginning of the 18th century one of them, François Xavier d'Entrecolle (1644–1741) received an opportunity to visit the famous porcelain kilns in Jingdezhen and report his observations in 1712 in his first letter to the Father d'Orry (Beurdeley, Raindre 1987: p. 30). According to his report, Jingdezhen at the time had more than a million inhabitants located in a large planned city with a multitude of workshops and at least 3,000 kilns. In addition to skilled potters, rich merchants and entrepreneurs lived in the town, as well as a large number of poor ordinary workers and their children who took on small jobs there.

In his second letter of 1722, d'Entrecolle described in detail all the stages in the production – from the processing of raw materials named *kaolin* and *petuntse*, to shaping of objects, cobalt blue painting under

Od XVII. st. za pečenje porculana u Jingdezhenu koristio se novi tip keramičarske peći u obliku polovice bočno položenog jajeta (kin. *zhenyao*) s jednom komorom. Ložište se nalazilo na širem dijelu, a dimnjak na užem dijelu jajolikog tijela (Kerr, Wood 2004: str. 367, sl. 100). Visina dimnjaka bila je istovjetna dužini peći koja je iznosila između 10 i 15 metara. Ložila se drvom. Osobitost te peći nagli je pad temperature vrelog zraka od ložišta prema dimnjaku (1320 – 1100°C). Stoga su kineski keramičari posebno pažljivo raspoređivali zaštitne posude s porculanom duž peći. S prednje strane bliže ložištu gdje je temperatura bila visoka pekli su veće oblike porculana smještene do otprilike trećine dužine peći. U stražnje, hladnije dijelove smještali su zaštitne posude s manjim porculanskim predmetima. Koristeći se saznanjima o različitim smjesama za glineno tijelo i cakline, dodatno su prilagodili raspored porculana temperaturnim razlikama pa su porculan s većim udjelom kaolina u keramičkom tijelu i cakline s manjim udjelom caklinskog pepela izlagali višim temperaturama, a porculan lošije kvalitete s većim udjelom glinenca od kaolina te s većim udjelom caklinskog pepela u caklini koji se pekao na nižim temperaturama stavljali su u stražnji dio. Najhladniji dio peći bio je namijenjen završnom pečenju jednobojskih porculana i već pečanih porculanskih tijela naknadno ocakljenih višebojskim caklinama s niskim temperaturama pečenja te pečenju zaštitnih posuda. Radi sprječavanja pregrijavanja, taj dio peći imao je dodatne otvore na zidovima (Kerr, Wood 2004: str. 368–372; Wood 2007: str. 67 – 68).

Kineske nadcaklinske emajlne boje niske temperature pečenja u osnovi se sastoje se osnovi od olovnog oksida s dodatkom silicija u obliku kvarcnog pijeska s bojilima od metalnih oksida željeza, bakra, kobalta i mangana (Wood 2007: str. 229). Ne mogu podnijeti visoku temperaturu pečenja porculana pa se naknadno nanose na već ocakljeno i pečeno porculansko tijelo. U radionicama Jingdezhenosa oslikavanje na caklini bilo je podijeljeno na veći broj usko specijaliziranih majstora od kojih je jedan pripremao boje, drugi opcrtao samo rub tanjura, treći crtao cvijeće, a četvrti ga majstor bojio. U oslikavanju složenih prizora poput krajolika, pojedini specijalizirani majstori oslikavali su različite dijelove motiva – planine i rijeke, biljke, životinje

glaze, firing, and subsequent painting with enamel pigments on glaze which has already been fired.

From the 17th century a new type of one-chamber ceramic kiln in the shape of a half-laid egg (Chinese: *zhenyao*) was used for firing porcelain in Jingdezhen. The firebox was located in its wider part, and the chimney in the narrower part of the ovoid body (Kerr, Wood 2004: p. 367, fig. 100). The height of the chimney was equal to the length of the furnace, which was between 10 and 15 meters. It burned wood. The peculiarity of this kiln is the sudden drop in the temperature of hot air from the firebox to the chimney (1320 – 1100°C). Therefore, Chinese potters were especially careful in arranging saggars with porcelain along the kiln. On the front, closer to the firebox where the temperature was high, along about a third of the length of the kiln, larger pieces of porcelain were fired. In the rear, cooler parts, saggars with smaller porcelain items were placed. Knowing that different mixtures for clay body and glaze were used, the distribution of porcelain according to temperature differences was made, so porcelain with a higher content of kaolin in the ceramic body and glaze with a lower content of glaze ash were exposed to higher temperatures, and poorer quality porcelain with higher content of feldspar and with a higher proportion of glaze ash in the glaze were fired at lower temperatures and placed in the back. The coldest part of the kiln was intended for final firing of porcelain with single coloured glaze and already fired porcelain bodies subsequently decorated with multi-coloured glaze for firing on low temperatures and for the firing saggars. To prevent overheating, this part of the kiln had additional openings in the walls (Kerr, Wood 2004: pp. 368–372; Wood 2007: pp. 67–68).

Chinese overglaze enamel consist of lead oxide with the addition of silica in the form of quartz sand and pigments of metal oxides of iron, copper, cobalt and manganese (Wood 2007: p. 229). They cannot withstand the high temperature of porcelain firing, so they are subsequently applied to the already glazed and fired porcelain body. In Jingdezhen's workshops, enamel painting was done by a number of narrowly specialized masters, one of whom prepared paints, the other outlined only the edge of the plate, the third

ili ljudske likove. Nakon oslikavanja, taj je porculan odlazio na dodatno pečenje na temperaturi od 700 do 800°C (Wood 2007: str. 229) u manjim pećima koje su nadzirali posebno obučeni stručni radnici. Peći za emajlne boje ložile su se na ugljen. Imale su dvostruki zid s ispušnim otvorima na dnu. Kada je temperatura peći bila dovoljno visoka, radnici su unutra stavljali porculan štiteći se od topline uz pomoć ručnih kružnih štitova. Peć se potom potpuno zatvarala debelim slojem žute gline i ponovo otvarala nakon jednog dana i noći (Kerr, Wood 2004: str. 377).

Premda je ogromna proizvodnja iz Jingdezhen prevladavala u kineskom izvozu porculana, drugo središte keramičkih peći smještenih oko grada Dehua u planinskom predjelu u pokrajini Fujian također je proizvodilo visokokvalitetni porculan. Okruženo kamenitim brežuljcima s bogatim naslagama porculanskog kamena izrazite čistoće s vrlo niskim udjelom željeznog oksida od 0,2%, keramičke peći u Dehuau proizvodile su porculan bez dodatka kaolina (Kerr, Wood 2004: str. 240; Wood 2007: str. 69). Dodatna prednost za keramičare iz Dehua bilo je i svojstvo tog porculanskog kamena da može poslužiti kao odličan caklinski kamen. Uz dodatak male količine kalcijevog karbonata davao je izvrsnu prozirnu caklinu (Wood 2007: str. 71). Keramičari iz Dehua razvili su poseban tip stepenaste peći već u XIII. st. kako bi održali stalni nadzor nad temperaturom koja je bila presudna za kvalitetu njihovog porculana mliječno-bijele do blijedo žuto-bijele boje, sastojala se od odvojenih četvrtastih komora smještenih jedna iznad druge na nizu stepenica (Kerr, Wood 2004: str. 360, sl. 95, str. 361; Wood 2007: str. 71). Ti fino oblikovani primjerci porculana, osobito jako cijenjene figurice, poznatiji su na Zapadu pod europskim nazivom *blanc-de-chine* (Kerr, Wood 2004; str. 240–241). Keramičke peći u Dehuau također su proizvodile plavo-bijeli porculan lošije kvalitete za svakodnevnu upotrebu i izvoz, ali nedavna istraživanja otkrila su da je potkraj XVII. i tijekom ranog XVIII. st. u njima proizvedena i mala količina kvalitetnijeg plavo-bijelog porculana (Wood 2007: str. 69).

drew flowers, and the fourth master coloured them in. In painting complex scenes such as landscapes, specialized masters painted different parts of the motifs – mountains and rivers, plants, animals or human figures. After painting, porcelain went for additional firing at a temperature of 700 to 800°C (Wood 2007: p. 229) in smaller kilns supervised by specially trained professionals. Enamel kilns were fired on charcoal. They had a double wall with exhaust vents at the bottom. When the temperature of the kiln was high enough, the workers put porcelain inside protecting themselves from the heat with the help of hand-held circular shields. The kiln was then completely closed with a thick layer of yellow clay and reopened after one day and night (Kerr, Wood 2004: p. 377).

Although the enormous production of Jingdezhen predominated in the Chinese export of porcelain, another kiln complex around the town of Dehua in the mountainous region of Fujian province made porcelain of highest quality. Surrounded by rocky hills with rich deposits of unusually pure porcelain stone containing just 0,2% of iron oxide, Dehua kilns produced white porcelain without addition of kaolin (Kerr, Wood 2004: p. 240; Wood 2007: p. 69). Further advantage for the potters of Dehua was that this porcelain stone was particularly suitable to be used as glaze stone. Mixed with a small amount of calcium carbonate as glaze ash it made excellent transparent glazes (Wood 2007: p. 71). To maintain control over kiln temperatures which was crucial for the quality of their translucent milky-white to ivory-white porcelain, the potters of Dehua developed a special type of step kiln as early as 13th century. It consisted of separate rectangular chambers put one above the other on a series of steps (Kerr, Wood 2004: p. 360, fig. 95, p. 361; Wood 2007: p. 71). These finely shaped porcelain pieces, especially highly appreciated figurines, are better known in the West by their European name *blanc-de-chine* (Kerr, Wood 2004; pp. 240–241).

The kilns of Dehua also produced blue and white wares of lesser quality for everyday use and export, but recent research revealed that a small amount of higher quality blue and white porcelain was made in the late 17th and early 18th centuries (Wood 2007: p. 69).

# 10.

## TRI ZDJELICE THREE BOWLS

Dehua

rano do srednje razdoblje dinastije Qing, 1. pol. XVIII. st.

early to mid-Qing dynasty, first half of 18th century

porculan / porcelain

vis. 5 cm; promjer 10 cm / height 5 cm; diameter 10 cm

inv. br. / Inv. no. ATM 2405, 2405a, 2405b

Tri zdjelice iz Muzeja Mimara imaju jednostavno oblikovano tijelo s debljom stijenkom prekriveno manje prozirnom caklinom. Ukrašene su nizom stiliziranih uzdignutih listova raspoređenih oko dna posude oslikanim kobaltno plavom bojom ispod cakline. Motiv izvorno potječe od zdjelica u obliku lotosova pupa (kin. *lian zi*) koje su izrađivale carske radionice porculana u Jingdezhen u XV. st. radionicama. Radionice *minyao* porculana kopirale su zdjelice ali su pojednostavile oblik tijela i ukrasni motiv prilagodivši ih za proizvodnju velikog broja istih primjeraka namijenjenih za prekomorski izvoz. Sudeći po brojnim arheološkim nalazima, zdjelice toga tipa bile su osobito tražene na Filipinima (Aga-Oglu 1973: str. 18–22) te na Indonezijskom otočju. Uspoređene s primjercima iz Jingdezhen, tri zdjelice iz Muzeja Mimara znatno su niže kvalitete izrade. Njihova tijela debelih stjenki i pojednostavljeni lisnati ukras oslikan kobaltnoplavom bojom ispod tankog sloja cakline čine ih sličnim porculanu iz radionica u Zhangzhouu proizvedenom potkraj vladavine dinastije Ming. Tijekom građanskog rata između vojske dinastije Qing i pristalica stare dinastije Ming na jugu Kine u pokrajinama Fujian i Guangdong većina radionica u Zhangzhou prestala je s proizvodnjom i nije ju više obnovila. Njihovo mjesto preuzele su radionice u obližnjem mjestu Dehua.

U ranom razdoblju dinastije Qing kada su europski trgovci povećali narudžbe porculana u radionicama Jingdezhen, keramičari iz radionica Dehua iskoristili su priliku i ponudili svoj jeftiniji plavo-bijeli porculan na prodaju Jugoistočnom azijskom tržištu. Iskopavanja na mjestima oko starih Dehua keramičkih peći koje su izveli kineski arheolozi otkrili su da su se istovrsne plavo-bijele zdjelice namijenjene svakodnevnoj upotrebi proizvodile u velikom broju. Među njima

The three bowls from the Mimara Museum have a simply shaped thickly potted body covered with slightly opaque glaze. They are decorated with the series of stylized raised leaves arranged around the bottom of the vessel painted in cobalt blue under the glaze. The motif originally derives from the lotus-seed shaped bowls (Chinese *lian zi*) made by the imperial kilns in Jingdezhen in the 15th century. Copied by *minyao* kilns, the shape of the body and the decorative motif were simplified making it suitable for production of a large number of identical bowls intended for overseas export. Judging by numerous archaeological finds, bowls of this type were particularly sought after in the Philippines (Aga-Oglu 1973: pp. 18–20) as well as on the Indonesian islands. Compared with the Jingdezhen pieces, the quality of the three bowls from the Mimara Museum is lower. Their thickly potted body and simplified leaf decoration painted in cobalt blue under a thin layer of glaze make them similar to the Zhangzhou export porcelain produced at the end of the Ming dynasty period. During the civil war between the Qing troops and the Ming loyalists at the south of China in Fujian and Guangdong provinces most of the Zhangzhou kilns ceased production and never recovered. Their place was taken by the nearby Dehua kilns. In the early Qing period when European traders increased their demand for porcelain in Jingdezhen kilns, the potters of Dehua kilns took advantage and offered for trade their cheaper blue and white porcelain to the Southeast Asian market. Excavations of old Dehua kiln sites uncovered by Chinese archaeologists revealed that identical blue and white porcelain bowls for everyday use were produced in high quantities. Among them the bowls excavated at the Shi-pai-ge kiln, dated early to mid-Qing period and published

su zdjelice iskopane kod peći Shi-pai-ge datirane od ranog do srednjeg razdoblja dinastije Qing i objavljene u knjizi *Chinese Fujian Ancient Ceramics Samples General* (str. 105)<sup>20</sup> koje gotovo iste kao i tri zdjelice inv. br. ATM 2405, ATM 2405a, ATM 2405b iz Muzeja Mimara. Zahvaljujem se dr. Rose Kerr za tu novu atribuciju.

in the book *Chinese Fujian Ancient Ceramics Samples General* (p. 105)<sup>20</sup> are almost identical with the three bowls Inv. no. ATM 2405, ATM 2405a, ATM b from the Mimara Museum. I am grateful to Dr. Rose Kerr for this new attribution.

Zdjelica / Bowl  
inv. br. / Inv. no. ATM 2405



20. 中国福建古陶瓷标本大系 *Chinese Fujian Ancient Ceramic Samples General* 德化器 Dehua Yao, ed. Ye Wencheng, Fujian Fine Arts Press, 2003

Zdjelica / Bowl  
inv. br. / Inv. no. ATM 2405a



Zdjelica / Bowl  
inv. br. / Inv. no. ATM 2405b



## PORCULAN U TEHNICI „PLAVOG PRAHA“

Dva velika tanjura iz zbirke Muzeja Mimara tipični su primjerci porculana ukrašenog tehnikom „plavog praha“. Složena tehnika zahtijevala je tri faze oslikavanja i tri pečenja te veliku vještinu majstora. Najprije su se na nepečeno ocakljeno porculansko tijelo tanjura stavljali komadi papira izrezani u osnovni oblik polja (koja su trebala ostati bijela radi naknadnog ukrašavanja) i prekrivali se vodootpornim ljeplom. Na ostatak površine nanosio se kobaltnoplavi prah usmjerenim puhanjem kroz bambusovu cjevčicu koja je na suprotnom otvoru bila prekrivena finom gazom. Postupak se ponavljao više puta sve dok se ne bi postigla tamna ujednačena boja. Potom su se skidali papirni prekrivi ostavljajući prazna polja za kasnije oslikavanje emajlnim bojama na caklini te se tanjur pekao na visokoj temperaturi pečenja porculana (oko 1270°C – 1300°C). Nakon pečenja, kartuše su se oslikavale zelenom, žutom, crvenom i crnom paletom emajlnih boja poznatih pod kineskim nazivom *yingcai* (sjajne boje), a u Europi kao *famille verte* (zeleno obitelji)<sup>21</sup>.

Drugi način ukrašavanja porculana u tehnici plavog praha bio je jednostavniji jer se motiv oslikavao samo u pozlati i tako se isticao kao zlatni crtež na plavoj pozadini.

Majstori koji su u radionicama Jingdezhen oslikavali te motive preuzimali su ih iz različitih popularnih knjiga sa slikama, koje su koristili kao predloške i prilagođavali ih tehnikama slikanja na porculanu. Među knjigama s predlošcima, koje su nam poznate i sačuvane u pretisku, nalazi se i „Priručnik za slikanje izdavačke kuće Vrt sjemena gorčice“ (engl. *Mustard seed garden Painting Manual*)<sup>22</sup> braće Wang iz 1689. (Beurdeley, Raindre 1987: str. 60).

21. Naziv je prvi puta uveo Albert Jacquemart 1862. u svojoj knjizi *Histoire artistique, industrielle et commerciale de la porcelaine* koju je napisao u suradnji s E. L. Blantom). Zajedničko im je svojstvo da mogu podnijeti temperaturu pečenja od oko 700°C pa su se predmeti po drugi put morali peći u zaštićenim uvjetima.

22. Primjer knjige *Mustard seed garden Painting Manual* nalazi se na: <https://www.blueheronarts.com/mustard-seed-garden-manual-paintinge-book-p-12633.html>

## „POWDER BLUE“ PORCELAIN

Two large plates from the collection of the Mimara Museum are typical examples of porcelain decorated with the “blue powder” technique. The complex technique required three stages of painting, three firings and a great skill of the craftsmen. First, pieces of paper cut into a basic shape of the fields (which were supposed to remain white for subsequent decoration) were placed on the unfired glazed porcelain body of the plate and covered with water-proof glue. Cobalt blue powder was applied to the rest of the surface by blowing through a bamboo tube covered with fine gauze at the opposite opening. The procedure was repeated several times until a dark uniform color was achieved. Then the paper covers were removed, leaving empty fields for later painting on enamel, and the plate was fired at a high temperature (about 1270°C – 1300°C). After firing, the cartouches were painted with green, yellow, red and black palette of enamel colours known under the Chinese name *yingcai* (bright colors), and in Europe as *famille verte* (green family)<sup>21</sup> and the piece was fired at lower temperature for a second time.

The second way of decorating porcelain in the blue powder technique was simpler because the motif was painted only in gilding and thus stood out as a gold drawing on a blue background.

The masters who painted these motifs in Jingdezhen’s workshops took them from various popular books with pictures which they used as templets and adapted them to porcelain painting techniques. Among the template books, which are familiar to us and preserved in reprint, is the 1689 Wang Brothers’ *Mustard Seed Garden Painting Manual*<sup>22</sup> (Beurdeley, Raindre 1987: p. 60).

21. The name was first introduced by Albert Jacquemart in 1862 in his book *Histoire artistique, industrielle et commerciale de la porcelaine*, which he wrote together with E. L. Blant. What they have in common is that they can withstand a firing temperature of around 700°C, so the items had to be fired under protected conditions for the second time

22. Example of the book *Mustard Seed Garden Painting Manual* is available on: <https://www.blueheronarts.com/mustard-seed-garden-manual-paintinge-book-p-12633.html>



Zahvaljujući novim tonovima emajlnih nadcaklinskih boja koje su se započele koristiti u Jingdezhenu dolaskom carskog upravitelja Zhang Yingxuana 1683. oslici su postali precizniji. Među njima osobito se ističe zelena boja u više tonova. Nanosili su se u debljem sloju koji se vidi kao reljefna površina na caklini. Ispodcaklinsku kobaltnoplavu boju zamijenila je svjetlija nadcaklinska plava budući da podcaklinska kobaltnoplava ne podnosi višestruko pečenje (Beurdeley, Raindre 1987: str. 54).

U svom drugom pismu iz 1722. Otac d'Entrecolle opisao je kako se u razdoblju oko 1700. u Jingdezhenu nadcaklinska plava boja dobivala usitnjavanjem plavog stakla, poput plave emajlne boje na metalu. Plavo staklo proizvodilo se u Beijingu i Guangzhouu (Canton), a radnici u Jingdezhenu usitnjenog su ga najprije oprali, a potom ga i miješali s organskim ljepljivim tvarima kako bi se prihvaćalo na caklinu (Wood 2007: str. 241). Na porculanu u tehnici „plavog praha“ na koji se dodavao i oslik u pozlati koji ne podnosi temperature više od 350°C, predmet je odlazio na treće pečenje u peći zaštićen od dima i pepela. Sudeći prema broju komada najrazličitijih oblika i namjena sačuvanih u muzejima i privatnim zbirkama, porculan ukrašen tehnikom „plavog praha“ (engl. *powder blue*, franc. *bleu soufflé* ili *fouetté*) osobito je bio cijenjen u tadašnjoj Europi (Beurdeley, Raindre 1987: str. 64).

Thanks to new tones of enamel overglaze pigments that began to be used in Jingdezhen with the arrival of the imperial administrator Zhang Yingxuan in 1683, paintings became more precise. Several tones of green were particularly pronounced. They were applied in a thicker layer which is seen as a relief on the enamel. The underglaze cobalt blue pigment has been replaced by a lighter overglaze blue since underglaze cobalt blue does not tolerate multiple firings (Beurdeley, Raindre 1987: p. 54).

In his second letter from 1722, Father d'Entrecolle described how, in the period around 1700 in Jingdezhen, the overglaze blue pigment was obtained by crushing blue glass, like blue for painted enamel on metal. Blue glass was produced in Beijing and Guangzhou (Canton), and workers in Jingdezhen first washed the crushed glass and then mixed it with organic adhesives so it would stick to the glaze (Wood 2007: p. 241). On porcelain in the “blue powder” technique, to which a gilded painting that could not withstand temperatures above 350°C was added, the piece would be fired for the third time, protected from smoke and ash.

Judging by the number of pieces of various shapes and purposes preserved in museums and private collections, powder blue porcelain (French *bleu soufflé* or *fouetté*) was especially appreciated in the 18th century Europe (Beurdeley, Raindre 1987: p. 64).

# 11.

## TANJUR PLATE

Jingdezhen

rano razdoblje dinastije Qing, 1700. – 1720. / early Qing dynasty, 1700 – 1720

porculan / porcelain

vis. 6,8 cm; promjer 40,8 cm / height 6.8 cm; diameter 40.8 cm;

inv. br. / Inv. no. ATM 106



Na tanjuru inv. br. ATM 106 oslik stiliziranih grmova i cvijeća u vrtu, koje oblijeću dva sitna kukca, ukrašava kartušu u sredini tanjura, a osam manjih kartuša pravilno je raspoređeno na uzdignutom rubu. Unutar tih polja izmjenjuju se prikazi stiliziranog cvijeća i stijene s prikazima morskog krajolika. Premda povezani istim osnovnim motivom svaki od osam malih oslika razlikuje se u brojnim detaljima. Prostori

Painted decoration on the plate Inv. no. ATM 106 depicts a garden of stylized shrubs and flowers and two tiny insects flying around them. This decoration adorns the cartouche in the middle of the plate, while eight smaller cartouches are arranged evenly on the raised edge. Within these fields, depictions of stylized flowers and rocks alternate with depictions of the sea landscape. Although connected by the same basic motif,



među kartušama oslikani su u pozlati na kobaltnoplavoj caklini motivima kartuša unutar kojih je različito stilizirano cvijeće. Osluk u obliku različitog cvijeća ukrašava i vanjski dio kruga u središtu tanjura između ruba i ukrasne kartuše u sredini.

each of the eight small paintings differs in numerous details. The spaces between the cartouches are painted in gold on cobalt blue glaze with motifs of cartouches of the same shape within which flowers are stylized differently. Various flowers also decorate the outer part of the circle in the center of the plate between the rim and the decorative cartouche in the middle.

# 12.

## TANJUR PLATE

Jingdezhen

rano razdoblje dinastije Qing, 1700. – 1720. / early Qing dynasty, 1700 – 1720

porculan / porcelain

vis. 6,8 cm; promjer 40,7 / height 6.8 cm; diameter 40.7

inv. br. ATM 106a



Tanjur inv. br. ATM 106a gotovo iste veličine kao i tanjur inv. br. ATM 106 oslikan je različitim motivima i nije izvorno s njim u paru. Unutar velike kartuše u sredini tanjura nalazi se stiliziran prikaz cvijeća u vrtu i prikaz stola s dvije vaze ispunjene cvijećem. Iznad rascvjetalog vrta leti mitska ptica feniks. Unutar osam kartuša na rubu tanjura izmjenjuju se oslici u pravilnom rasporedu: cvjetni motiv, prikaz krajolika, motiv ukrasnih predmeta i likovi mitskih životinja.

Plate Inv. no. ATM 106a is almost the same size as the plate Inv. no. ATM 106 but it is painted with different motifs and is not originally in pair with it. The inside of the large cartouche in the middle of the plate is adorned with a stylized display of flowers in the garden and a table with two vases with flower arrangements. Above the blossoming garden flies the mythical phoenix bird. Inside the eight cartouches on the edge of the plate, decorations alternate in a

Svaki od motiva različito je oslikan i postavljen jedan nasuprot drugome. U jednoj od kartuša s prikazom mitskih životinja oslikan je *qilin*, a u drugoj lav-pas *Fo* koji se igra plamenim biserom.

regular disposition: a floral motif, a depiction of a landscape, decorative objects, and figures of mythical animals. Each of the motifs is painted differently and placed opposite each other. In the cartouches depicting mythical animals, a *qilin* is painted in one, and in



Donju stranu ruba oba tanjura ukrašavaju različite stilizirane grane s cvjetovima u crvenoj boji i listovima u zelenoj boji. S donje strane na dnu oba tanjura, u kobaltnoplavom ispod cakline unutar općtane dvostruke kružnice nalazi se znak u obliku romba s ukrasnim vrpčama koji predstavlja romboidno ogledalo kao jedan od simbola „Osam dragocjenih stvari“ (*babao*) (Beurdeley, Raindre 1987: str. 62 i 293; Williams 2006: str. 168).

the other a lion-dog *Fo* playing with a flaming pearl. The underside of the rim of both plates is decorated with various stylized branches with flowers in red and leaves in green. On the back at the centre of both plates there is a rhomboid shaped sign with decorative ribbons inside a cobalt blue double circle. It represents a rhomboid mirror as one of the symbols of the “Eight Precious Things” (*babao*) (Beurdeley, Raindre 1987: p. 62 and 293; Williams 2006: p. 168).

## KINESKI IZVOZNI PORCULAN U EUROPSKIM OBLICIMA (*CHINE DE COMMANDE*)

Iz sačuvanih spisa VOC-a poznato je da je tvrtka već 1634. započela naručivati kineski porculan s europskim oblicima (Jörg, van Campen 1997: str. 152). Potkraj XVII. st., a osobito tijekom XVIII. st., broj naručenih komada porculana ubrzo je nadmašio tradicionalne kineske oblike pa su neke radionice u Jingdezhenu počele proizvoditi samo europske oblike za izvoz. Nova europska moda posluživanja hrane velikom broju uzvanika iz velikih servisa za jelo s posudama različitih oblika ali jednako ukrašenih, odrazila se i u narudžbama istočnoindijskih tvrtki osam europskih nacija. To su bile Danska, Španjolska, Francuska, Amerika, Sveto Rimsko Carstvo, Švedska, Engleska i Nizozemska čije su izvještene zastave nekada označavale mjesta na kojima su bila smještena skladišta i poslovni prostori u kantonškoj luci. Brojni privatni poduzetnici također su u Cantonu (kin. Guangzhou) trgovali porculanom. U drugoj polovici XVIII. st. ti su se servisi za jelo znali sastojati od osamdeset do šest stotina komada različitih tanjura i posuda u oblicima koji su kineskim keramičarima dotada bili nepoznati. Stoga su europski trgovci putem svojih kineskih poslovnih posrednika, keramičarima u Jingdezhenu dostavljali crteže posuda s podacima o mjerama, predviđenom broju komada pojedinog naručenog oblika posude, načinu oslikavanja i detaljima ukrasa. Naručivali su se i brojni servisi za otmjeno posluživanje čaja, kave i čokolade koji su također postali novi oblik uživanja bogatih Europljana tijekom XVIII. st.

## CHINESE EXPORT PORCELAIN IN EUROPEAN SHAPES (*CHINE DE COMMANDE*)

It is known from the preserved VOC records that as early as 1634 the company began ordering Chinese porcelain in European shapes (Jörg, van Campen 1997: p. 152). At the end of 17th century, and especially during the 18th century, the number of ordered pieces of porcelain soon surpassed that of traditional Chinese shapes, so some kilns in Jingdezhen began to produce only European shapes for export. The new European fashion of serving food to a large number of guests from food service sets with many dishes of different shapes but equally decorated, was also reflected in the orders of East Indian companies of eight European nations. These were Denmark, Spain, France, America, the Holy Roman Empire, Sweden, England and the Netherlands whose flags once marked the locations of warehouses and business premises in the port of Canton (Guangzhou). Numerous private entrepreneurs also traded there. In the second half of the 18th century, these food sets used to consist of eighty to six hundred pieces of various plates and dishes in shapes that had until then been unknown to Chinese potters. Therefore, European traders, through their Chinese business intermediaries, provided the potters in Jingdezhen with drawings of vessels with information on measures, the estimated number of pieces of each ordered shape of the vessel, the method of painting and details of decoration. Many elegant sets for serving tea, coffee and chocolate were also ordered, since these became new forms of enjoyment for rich Europeans during the 18th century.

# 13.

## TANJUR PLATE

Jingdezhen

rano razdoblje dinastije Qing, 1720. – 1730. / early Qing dynasty, 1720 -1730

porculan / porcelain

vis. 4 cm; promjer 32 cm / height 4 cm; diameter 32 cm

inv. br. ATM 130



Svojim oblikom prilagođenim europskom načinu posluživanja hrane, tanjur inv. br. ATM 130 pripada porculanu posebno naručenom za izvoz, koji se u stručnoj literaturi često navodi pod francuskim nazivom *Chine de Commande*. Ukrašen je u tehnici koju Kinezi nazivaju *doucai* što se može prevesti kao oprečne boje ili boje zajedno spojene, što se u daoističkom svjetonazoru može protumačiti kao skladan odnos suprotnosti *yin – yang* (Strober 2013: str. 84).

With its shape adapted to the European way of serving food, the plate Inv. no. ATM 130 belongs to porcelain specially ordered for export, which is often referred to in professional literature under the French name *Chine-de-Commande*. It is decorated in a technique that the Chinese call *doucai* which can be translated as contrasting colours or colours joined together which in the Daoist worldview can be interpreted as a harmonious relationship of yin-yang opposites (Strober, 2013:

Naziv proizlazi iz tehnike oslikavanja koja zahtijeva dva pečenja. Prije ocakljivanja kobaltnoplavom bojom najprije se iscrtavaju detalji ukrasa i obrisi ukrasnih oblika koji će naknadno, nakon prvog pečenja, biti ispunjeni emajlnim bojama. Predmet se ocakljuje i peče na visokoj temperaturi pečenja porculana. Potom se na caklinu unutar plavo opcrtanih oblika doslikavaju detalji u crvenoj, žutoj i zelenoj emajlnoj boji i predmet se peče drugi put na nižoj temperaturi pečenja emajlnih boja. Tehnika ukrašavanja porculana *doucai* razvila se u doba vladavine cara Chenghua (vladao 1464. – 1487.) iz dinastije Ming, na porculanu za osobnu carevu upotrebu. S postupnim padom kvalitete porculana u kasnijem razdoblju vladavine dinastije Ming ta se složena tehnika prestala koristiti. Obnovom radionica u Jingdezhen u napretkom tehnologije proizvodnje u razdoblju vladavine cara Kangxija (vladao 1661. – 1722.) iz dinastije Qing, stvorili su se uvjeti za obnovu tehnike *doucai*. Ta se tehnika osobito koristila u doba vladavine njegovog nasljednika cara Yongzhenga (vladao 1722. – 1735.) koji se divio porculanu iz razdoblja dinastije Ming. Sudeći prema stilizaciji cvjetnog ukrasa koji je bliži kineskom nego europskom načinu slikanja, tanjur inv. br. ATM 130 pripada ranom razdoblju proizvodnje porculana u europskom stilu.



p. 84). The name derives from a painting technique that requires two firings. Before glazing the outlines and details of the decorative shapes are first drawn in cobalt blue. Then the piece is glazed and fired at a high temperature. After cooling the details in red, yellow and green enamel are painted on the glaze inside the blue outlined shapes and the object is fired a second time at a lower temperature. The technique of decorating *doucai* porcelain was developed during the reign of Emperor Chenghu (reigned 1464 – 1487) from the Ming dynasty, on porcelain for the emperor's personal use. With the gradual decline in the quality of porcelain in the later period of the Ming dynasty, this complex technique ceased to be used. The renewal of the workshops in Jingdezhen and the advancement of production technology during the reign of Emperor Kangxi (reigned 1661 – 1722) from the Qing dynasty, created the conditions for the renewal of the *doucai* technique. It was used especially during the reign of his successor, Emperor Yongzheng (reigned 1722 – 1735) who admired porcelain from the Ming dynasty. Judging by the stylization of the floral decoration, which is closer to the Chinese than the European way of painting, the plate Inv. no. ATM 130 belongs to the early period of European-style porcelain production.



## PLAVO-BIJELI PORCULAN IZ RAZDOBLJA DINASTIJE QING U STILU DINASTIJE MING

U razdoblju vladavine cara Yongzhenga (vladao 1722. – 1735.) porculan oslikan kobaltnoplavo ispod cakline izgubio je popularnost spram nadcaklinski višebojno oslikanog porculana i na izvoznom tržištu. Kvaliteta izrade mu je i nadalje bila visoka, a to se osobito vidi na kopijama posuda iz carske zbirke, izrađenim za vladavine careva iz dinastije Ming Yonglea, Xuandea, Chenghua i Jiajinga. Kopije su bile izrađene radi divljenja cara iz dinastije Qing prema ljepoti tih vrhunski izrađenih porculanskih predmeta iz razdoblja njegovih carskih prethodnika iz dinastije Ming. Stoga je i većina kopija iz razdoblja vladavine cara Yongzhenga bila s donje strane posude označena carevim znakom (kin. *nianhao*) (Beurdeley, Raindre 1987: str. 94).

Kobaltnoplavi porculan izrađen u Jingdezhenu u razdoblju vladavine cara Qianlonga (vladao 1735. – 1795.) bio je većinom slabije kvalitete i namijenjen izvozu. Nastavila se i tradicija izrade kopija porculanskih posuda izrađenih za careve iz dinastije Ming. U želji da se izgledom posve približe izvornoj tehnici iz razdoblja rane dinastije Ming kada su keramičari u Jingdezhenu koristili sirovinu kobaltnog oksida s primjesom željeza čije je svojstvo da se u pečenju nakupljaju komadići željeznog oksida, izbijaju iznad cakline kristalizirajući se na površini tijekom hlađenja u obliku mrlja pocrnjelog željeznog oksida (engl. „*heaped and piled*“effect) (Kerr, Wood 2004: str. 684), u razdoblju dinastije Qing oponašali su taj izgled dodavanjem brojnih sitnih plavih točkica slijedeći obrise oslika (Kerr, Wood 2004: str. 684; Wood 2007: str. 66).

## QING BLUE AND WHITE PORCELAIN IN THE MING STYLE

During the reign of Emperor Yongzheng (reigned 1722 – 1735), cobalt blue underglaze porcelain lost its popularity to overglazed multi-coloured porcelain in the export market as well. The quality of its workmanship continued to be high, which was especially evident in the copies of vessels from the imperial collection, made during the reigns of the Ming dynasty emperors – Yongle, Xuande, Chenghu and Jiajing. Copies were made due to the admiration of the Qing emperors for the beauty of these superbly crafted porcelain pieces made for their imperial predecessors from the Ming dynasty. Therefore, most of the copies from the reign of Emperor Yongzheng were marked on the underside of the vessel with the emperor's name (Chinese: *nianhao*) (Beurdeley, Raindre 1987: p. 94).

The cobalt blue porcelain made in Jingdezhen during the reign of Emperor Qianlong (reigned 1735 – 1795) was mostly of poorer quality and intended for export. The tradition of making copies of porcelain vessels made for the emperors of the Ming dynasty continued. In order to come as close as possible to the original technique from the early Ming Dynasty when potters in Jingdezhen used iron-rich cobalt pigment which has a tendency to diffuse through the glaze during firing and crystallize as magnetic iron oxide on the surface of the glaze during cooling (“heaped and piled effect”) (Kerr, Wood 2004: p. 684), in the Qing Dynasty period they mimicked this look by adding a number of tiny blue dots following the outlines of the painted decorative motifs (Kerr, Wood 2004: p. 684; Wood 2007: p. 66).

14.

**VAZA (TIANQIUPING)**  
**VASE (TIANQIUPING)**

Jingdezhen

dinastija Qing, vladavina cara Jiaqinga ili cara Daoguang, 1796. – 1850.

Qing dynasty, reign of Emperor Jiaqing or Emperor Daoguang, 1796 – 1850

porculan / porcelain

vis. 45,3 cm, promjer otvora 10,3 cm / height 45.3 cm, width of the opening 10.3 cm

inv. br. / Inv. no. ATM 89



Velika vaza inv. br. ATM 89 trbušastog tijela i uskog cjevastog vrata, oblika tijela poznatog i pod kineskim nazivom *tianqiuping* („nebeska kugla“) oslikana je kobaltnoplavom bojom ispod cakline. Središnji je motiv oslika veliki zmaj čije se zmijoliko tijelo povija nadesno oko trbuha vaze. Uzdignuta glava s dva duga usporedno postavljena roga okrenuta mu je nasuprot od kretanja tijela. Čeljust s naglašenim zubima mu je otvorena, a nosnice uzdignute. Iz usta mu izlazi zmijoliki jezik. Duga brada povija mu se prema vratu. Na prednjem dijelu tijela ima dvije snažne noge s po tri velike prijeteći ispružene pandže u kojima drži plamteći biser. Zmaj je okružen stiliziranim oblacima i rascvjetalim povijenim lotosovim stabljikama. Taj motiv oslika poznat i pod nazivom „Zmaj i lotos“ objedinjuje u liku zmaja starokinesku mitologiju sa svetim budističkim cvijetom lotosom (Ströber 2011. str. 36). Dno vaze s vanjske je strane neocakljeno i bez oznaka. Vaza inv. br. ATM 89 iz Muzeja Mimara u osnovi je kopija vaze iz razdoblja vladavine cara Yonglea (vladao 1402. – 1424.) koja se danas nalazi u National Palace Museumu u Taipeiju (Taiwan) (vis. 42,2 cm, promjer otvora 9,3 cm), a Keramiekmuseum Princessehof u Leuwerdeni posjeduje gotovo identičnu vazuu (vis. 43 cm; promjer 33 cm) (Ströber 2013: str. 48)<sup>29</sup>. Izvorna vaza iz National Palace Museuma nizom tehničkih detalja razlikuje se od njene kopije u Muzeju Mimara. Tijelo vaze iz National Palace Museuma naglašenog je zaobljenog trbuha na koji se nadovezuje najprije suženi, a potom blago prošireni vrat. Zahvaljujući vratu koji se istom širinom uspinje od zaobljenog ramena, tijelo vaze iz Muzeja Mimara doima se manje istaknuto.

<sup>29</sup> E. Ströber datira vazuu u razdoblje vladavine cara Yonglea (vladao 1403. – 1424.) i navodi da je vjerojatno bila proizvedena u carskim radionicama porcelana u Zhushanu kod Jingdezhen. Prikaz zmaja s tri kandže prema E. Ströber ukazuje na to da je vaza bila namijenjena kao carski dar stranim vladarima, vjerojatno nekome od njih na području Indonezijskih otoka prigodom istraživačkih plovidbi admirala Zheng He (1371. – 1433.) (Ströber 2013: str. 48).

The large vase inv. no. ATM 89 with a globular body and narrow tubular neck, shape also known in Chinese as *tianqiuping* (celestial sphere), has an underglaze cobalt blue painted decoration. Its central motif is a large dragon whose serpentine body bends to the right around the squat form of the vase. His raised head with two long parallel horns is turned to the side opposite from the movement of the body. His jaw with accentuated teeth is open and his nostrils are raised. A snake-like tongue comes out of his mouth. His long chin curled toward his neck. On the front of the body, he has two strong legs with three large menacingly outstretched claws in which he holds a flaming pearl. The dragon is surrounded by stylized clouds and blooming bent lotus stems. This motif, also known as the “Dragon and Lotus”, combines ancient Chinese mythology with the sacred Buddhist flower lotus (Ströber 2011, p. 36). The bottom of the vase is unglazed and unmarked.

Vase inv. no. ATM 89 from the Mimara Museum is basically a copy of a vase from the reign of Emperor Yongle (reigned 1402 – 1424) which is stored in the National Palace Museum in Taipei (Taiwan) (height 42.2 cm, opening diameter 9.3 cm). An almost identical vase (height 43 cm; diameter 33 cm) (Ströber 2013: p. 48)<sup>29</sup> is in the collection of the Keramiekmuseum Princessehof in Leuwerden. The original vase from the National Palace Museum differs in a number of technical details from its copy in the Mimara Museum. The body of the vase from the National Palace Museum has a pronounced rounded shape followed by a narrower neck which slightly widens around opening. The

<sup>29</sup> E. Ströber dates the vase to the reign of Emperor Yongle (reigned 1403 – 1424) and states that it was probably produced in the imperial porcelain workshops in Zhushan near Jingdezhen. According to E. Ströber, the depiction of a dragon with three claws indicates that the vase was intended as an imperial gift to foreign rulers, probably some of them in the Indonesian islands during the research voyages of Admiral Zheng He (1371 – 1433) (Ströber 2013: p. 48).




Povećana slika dodatno otkriva brojne druge razlike. Tipično za razdoblje vladavine cara Yonglea, vazu iz National Palace Museuma prekriva caklina mliječno bijele boje poznata i pod nazivom „slatko bijela“ (eng. „*sweet white*“) što se na povećanoj slici vidi kao velik broj sitnih zarobljenih mjehurića. Kobaltni oksid iz podcaklinskog oslika na rubovima crteža mjestimično je razliven s vidljivim oštećenjima na sloju cakline na mjestima gdje čestice nakupljenog željeznog oksida iz kobaltnog pigmenta probijaju na površinu (eng. *heaped and piled effect*). Vaza iz Muzeja Mimara nema navedenih osobina. Caklina joj je bijela jednoliko nanesena i bez vidljivih mjehurića. Crtež oslikan kobaltnim oksidom s visokim postotkom magnezija (Kerr, Wood 2004; str. 684) daje drugi plavi ton. Povećanjem pojedinih detalja, na osliku se otkrivaju brojne nejednoliko raspoređene plave točke različite veličine koje oponašaju „*heaped and piled*“. Osobito su izražajne na dijelovima stiliziranih lotosovih cvjetova i stabljika, rubovima zakrivljenih oblaka, uzdignutim šiljcima na zmajevu tijelu, te raširenim prstima. Time se vaza iz Muzeja Mimara može datirati u razdoblje vladavine dinastije Qing. Slična kopija vaze bez potpisa na vanjskoj strani dna, datirana u razdoblje 1796. – 1850. nalazi se u Krannert Art Museumu (inv. br. 1966-14-1)<sup>30</sup>.

body of the vase from the Mimara Museum looks less bulgy because the neck that rises from the rounded shoulder is equally wide. The enlarged image further reveals a number of other differences. Typically for the reign of Emperor Yongle, the vase from the National Palace Museum is covered with milky white glaze also known as “sweet white”, because a large number of tiny bubbles were trapped inside the glaze during firing. In many places at the edge of the underglaze decoration the cobalt blue leaks into the glaze. Damage of the glaze is also visible in certain areas where, during firing, accumulated particles of iron oxide from the cobalt pigment broke the surface making the “heaped and piled” effect. The vase from the Mimara Museum does not have these properties. Its white glaze is applied evenly and without visible bubbles. The drawing painted in cobalt oxide with a high percentage of manganese (Kerr, Wood 2004; p. 684) gives a different blue tone. Enlarging of certain painted details reveals numerous unevenly distributed blue spots of different size that mimic “heaped and piled” effect. They are especially distinct on parts of stylized lotus flowers and stems, the edges of curved clouds, raised spikes on the dragon’s body, and spread fingers. Thus, the vase from the Mimara Museum can be dated to the Qing period. A similar copy from the Qing period is an unmarked vase dated 1796 – 1850 in the collection of the Krannert Art Museum (inv. no. 1966-14-1)<sup>30</sup>.

<sup>30</sup>. Podaci su dostupni na <https://collection.kam.illinois.edu/objects-1/info?query=mfs%20any%20%22Chinese%20porcelain%22&page=27>

<sup>30</sup>. Data available at <https://collection.kam.illinois.edu/objects-1/info?query=mfs%20any%20%22Chinese%20porcelain%22&page=27>

The background is a circular blue and white porcelain design. On the right, a man in traditional Japanese attire stands on a rock, holding a large umbrella. On the left, a flowering branch with clusters of blossoms and dark buds extends across the scene. The entire design is rendered in a classic Japanese style with fine lines and a limited color palette.

JAPANSKI IZVOZNI  
PLAVO-BIJELI PORCULAN

—  
JAPANESE BLUE AND WHITE  
EXPORT PORCELAIN

Stoljećima prije dolaska Europljana japanski keramičari izrađivali su različite vrste keramike oblikom i caklinom prilagođene svakodnevnim potrebama stanovnika. Plemstvo i carski dvorjani cijenili su i koristili isključivo uvezenu kinesku keramiku visoke temperature pečenja, osobito otkad je u XIII. st., pod utjecajem novopridošlih kineskih buddhističkih redovnika sljedbe zena (kin. *chan*) u društveni život ušlo otmjeno uživanje čaja.

Proizvodnju porculana nisu poznavali, a u doba vladavine cara Wanlija u velikim manufakturama u Jingdezhenu počeo se izrađivati porculan, većinom plavo-bijeli, posebno oblikovan za japansko tržište (jap. *ko-sometsuke*).

Nakon neuspjele invazije na Koreju 1592. pod vodstvom tadašnjeg vojnog gospodara Japana Toyotomija Hideyoshija (1536. – 1598.), prisilno su u Japan dovedeni korejski keramičari. Prema tradiciji, jedan od njih Ri Sampei (izvorno ime Li-Sam-pyong) (Impey, Jorg, Mason 2009: str. 12), vješt u izradi porculana, pronašao je nalazište kaolina, osnovnog materijala za njegovu proizvodnju, na brdu Izumiyama kod grada Arite. Sretna je okolnost što je glina s Izumiyame već prirodna mješavina kaolina i glinenca (kin. *petuntse*) tako da je sirovina za proizvodnju porculana u Japanu odmah postala dostupna. Na početku proizvodnje porculan se pekao u tada dostupnim pećima za proizvodnju kamenjače u Karatsuu, koje nisu mogle razviti dovoljno visoku temperaturu pa je porculan bio loše kvalitete. Prema nekim stručnjacima, korejski keramičari izgradili su po kineskom uzoru i prvu uzdignutu višekomornu peć (jap. *noborigama*) u Kini poznatu kao „zmajeva peć“ koja, zahvaljujući sukcesivnom dodatnom paljenju pojedinih komora, postiže temperature od oko 1320°C, dovoljno visoke za pečenje i porculana i kamenjače. Uz bogate naslage sirovine i drva, Arita je bila pogodno smještena u blizini luke Imari odakle se porculan dalje prevezio prema luci Nagasaki.

Rani primjerci japanskog plavo-bijelog porculana bili su oslikani jednostavno i s primjetnim nedostacima u caklini, ali zahvaljujući potpori gospodara (jap. *daimyo*)

Centuries before the arrival of the Europeans, Japanese potters made various types of pottery with shapes and enamel adapted to the daily needs of the inhabitants. The nobility and imperial courtiers valued and used exclusively imported Chinese ceramics of high firing temperature, especially since the 13th century when under the influence of newly arrived Chinese Buddhist monks of the Zen sect, the elegant enjoyment of tea entered social life.

Japanese potters were unfamiliar with porcelain production until large factories in the city of Jingdezheng in China, the center of porcelain production, from the reign of Emperor Wanli of the Ming Dynasty began to produce porcelain, mostly decorated with cobalt blue painting under the enamel, specially shaped for the Japanese market (Japanese *ko-sometsuke*).

After the failed invasion of Korea in 1592 under the leadership of the then military leader of Japan Toyotomi Hideyoshi (1536–1598), Korean potters were forcibly brought to Japan. According to tradition, one of them Ri Sampei (original name Li-Sam-pyong) (Impey, Jorg, Mason 2009: p. 12), skilled in porcelain making, found a deposit of kaolin, the basic material for its production, on Izumiyama Hill near the city of Arita. It is fortunate that the clay from Izumiyama is already a natural mixture of kaolin and feldspar (Chinese *petuntse*) so that the raw material for the production of porcelain in Japan immediately became available. At the beginning of the production, the porcelain was fired in the kilns that were at the time available for the production of stoneware in Karatsu, and which could not develop a high enough temperature, so the porcelain was of poor quality. According to some experts, Korean potters built the first elevated multi-chamber kiln (Japanese: *noborigama*) in China, known as the “dragon kiln”, which can, thanks to the successive additional ignition of individual chambers, achieve temperatures of about 1320°C, high enough for firing both porcelain and stoneware. With rich deposits of raw materials and wood, Arita was conveniently located near the port of Imari from where the porce-

Nabeshime Katsushigea (1580. – 1657.) 1637. provedena je reorganizacija radionica i uveden nadzor u oporezivanju i izdavanju dozvola. U istom razdoblju u Kini je 1644. završila vladavina dinastije Ming, nakon čega je uslijedio rat s mandžurskim vladarima iz nove dinastije Qing. U tim nemirnim vremenima, proizvodnja porculana u Jingdezhenu gotovo je bila prestala i europski trgovci, ponajprije nizozemske istočnoindijske kompanije VOC bili su prisiljeni okrenuti se japanskim radionicama.

Istovremeno su u Japan, bježeći od rata, pristigli kineski keramičari vješti u izradi porculana. To je potaklo gradnju brojnih novih peći oko Arite što se odrazilo u boljoj kvaliteti izrade plavo-bijelog porculana i usvajanju tehnologije višebojnog emajlnog oslika na caklini s dva pečenja. Time je započeo izvoz japanskog porculana prema Jugoistočnoj Aziji i potom prema Europi.

U prvim godinama nakon izmještanja ureda VOC-a na Deshimu, kompanija nije odmah pokazala zanimanje za trgovinu japanskim porculanom, što su iskoristili privatni trgovci, često zaposlenici kompanije u Japanu, koji su prema uredbi mogli raspolagati teretnim prostorom određene veličine za prijevoz privatnih stvari unutar trgovačkog broda kompanije i potom su porculan uz zaradu prodavali u Bataviji i Nizozemskoj. Kad je uprava u Bataviji doznala za tu trgovinu, odlučila je naručiti probnu pošiljku ljekarničkih posuda koju su japanski keramičari izradili u porculanu prema europskom obliku. Prva takva pošiljka od 1265 komada stigla je 1652. u urede kompanije na Taiwan (nekada Formosa), a sljedeće godine veća pošiljka od ukupno 2200 komada ljekarničkih boca i *albarella* dopremljena je za potrebe ljekarne u Bataviji. Prva narudžba za prodaju u Nizozemskoj otpremljena je iz Japana 1657. prema naredbi uprave VOC-a u Amsterdamu i uspješno prodana nakon dolaska u ljeto 1658. što je potaklo trgovinu japanskim porculanom u velikim količinama na cijelom azijskom tržištu (Impey, Jörg, Mason 2009, str. 46–47).

S porastom potražnje, dotada manje japanske radionice nastojale su se prilagoditi tako što su oko 1650.

lain was further transported to the port of Nagasaki. Early specimens of Japanese blue and white porcelain were painted simply and with noticeable defects in the enamel, but thanks to the support of the *daimyo* of Nabeshima Katsushige (1580 – 1657), in 1637 the workshops were reorganized and supervision of taxing and licensing was introduced. In the same time in China, the reign of the Ming dynasty ended in 1644, followed by a war with the Manchu rulers of the new Qing dynasty. In these turbulent times, the production of porcelain in Jingdezhen had almost stopped and European traders, primarily the Dutch East India Company VOC were forced to turn to Japanese kilns. At the same time, fleeing the war, Chinese potters skilled in making porcelain arrived in Japan. This encouraged the construction of a number of new kilns around Arita, which was reflected in a better quality of blue and white porcelain and the adoption of multi-coloured overglaze enamel painting technology with two firings. Thus began the export of Japanese porcelain to Southeast Asia and then to Europe.

In the first years after the relocation of the VOC office on Deshima in 1641, the company did not immediately show interest in trading in Japanese porcelain, which was used by private traders, often employees of the company in Japan, who were allowed to use a certain amount of the cargo space within the company's merchant ship for their private belongings and who then sold the porcelain for profit in Batavia and the Netherlands. When the administration in Batavia found out about this trade, it decided to order a trial shipment of pharmacy containers made by Japanese potters in porcelain according to the European shapes. The first such shipment of 1265 pieces arrived in 1652 at the company's offices in Taiwan (formerly Formosa), and the following year a larger shipment of a total of 2200 pieces of pharmacy bottles was delivered for the needs of the pharmacy in Batavia. The first order for sale in the Netherlands was shipped from Japan in 1657 by order of the VOC administration in Amsterdam and successfully sold after arrival in the summer of 1658, which encouraged trade in large quantities of Japanese



višebojno oslikavanje porculana postupno prebacile iz proizvodnog dijela u radionice za oslikavanje u posebnoj četvrti u Ariti (jap. *Aka-e machi*)<sup>23</sup>.

Oko 1655. uz postojeće emajlne boje, japanski slikari na porculanu počeli su dodavati oslik od zlatnog i srebrnog emajla koji je radi svoje osjetljivosti zahtijevao i treće pečenje.

Tijekom razdoblja od 1660. do 1690. japanske radionice povećale su proizvodnju te su se oblicima porculana i različitim načinima njegovog ukrašavanja uspješno prilagodile različitim zahtjevima tržišta u Aziji i Europi. Primjerice za nizozemsko tržište nastavile su proizvoditi plavo-bijeli porculan u velikim količinama po uzoru na kineski izvozni porculan *kraak* ali oslikan u japanskom stilu unutar kojeg se popularni kineski motivi prikazuju na japanski način.

porcelain throughout the Asian market (Impey, Jörg, Mason 2009, pp. 46–47).

As demand increased, smaller Japanese kilns sought to adapt by gradually shifting the multicolour porcelain painting from the production area to the painting workshops in a special district of Arita (*Aka-e machi*) around 1650<sup>23</sup>.

Around 1655, in addition to the existing enamel pigments, Japanese painters on porcelain began to add a painting in gold and silver, which due to its sensitivity required a third firing.

During the period from 1660 to 1690, Japanese workshops increased production and successfully adapted the shapes and decorations to the different requirements of various markets in Asia and Europe. For example, for the Dutch market, they continued to produce large quantities of blue and white porcelain modelled on Chinese export porcelain *kraak* but painted in the Japanese style within which popular Chinese motifs are displayed in the Japanese way.

<sup>23</sup>. To potvrđuju i nalazi veće količine krhotina porculana oslikanog emajlnim bojama na caklini, pronađeni na lokalitetu starog poštanskog ureda u Ariti, dok su u blizini velikih keramičkih peći oko Arite pronađeni ostaci samo porculana oslikanog u kobaltnoplavoj boji ispod cakline, pečenog na visokoj temperaturi.

<sup>23</sup>. This is confirmed by the findings of larger fragments of porcelain with overglaze paintings, found at the site of the old post office in Arita, while only the remains of porcelain painted in cobalt blue under the glaze, fired at high temperature were found near large kilns around Arita.

# 15.

## TANJUR PLATE

Japan

Arita, razdoblje Edo, 1690. – 1700. / Arita, Edo period, 1690 – 1700

porculan / porcelain

vis. 5,5 cm; promjer 32 cm / height 5,5 cm; diameter 32 cm

inv. br. ATM 161



Tanjur kružnog presjeka ima širok obod podijeljen na deset ukrasnih polja od kojih svako završava valovitim rubom. Bijelo keramičko tijelo izrađeno je od fine porculanske smjese.

Oslikan je u kobaltnoplavoj boji ispod cakline i potom ocakljen jednoliko nanesenom prozirnom caklinom. Oslík je raspoređen na dva dijela: središnji krug na ravnom dnu i široki obod sa smeđim rubom. Krug je omeđen dvostrukom kružnicom unutar koje je smješten prikaz na kineski način odjevenog muškog lika koji stoji na stijeni. Glavu mu pokriva šešir, a u rukama prekrivenim naborima širokih rukava drži velik predmet u obliku bodeža širokog sječiva. Iza njega stoji manji muški lik koji nad glavom prednjeg lika drži suncobran. Prikaz je to kineskog mudraca u pratnji sluga sa suncobranom koji se, stojeći na stijeni s desne strane prizora, divi nasuprot postavljenom rascvjetalom stablu trešnje. Premda su mudrac i njegov sluga odjeveni u kinesku odjeću, način na koji su likovi naslikani kao i detalji krajolika, posebice stilizirano grbavo trešnjino stablo, tipično su japanski. Unutar deset odjeljaka na obodu tanjura pravilno se izmjenjuje pet stiliziranih ukrasnih motiva. Tri motiva sa stablima tradicionalni su kineski simboli: stablo bambusa i stijena (simbol dugovječnosti i otpornosti), rascvjetala trešnja (simbol ljepote) i stijena, zimzeleno stablo bora (simbol dugovječnosti). Četvrti je motiv prikaz grma i ptice s raskošnim raširenim dugim perima u repu tipičnom za feniksa – mitsku pticu, simbol ljepote i mira. Osobito je zanimljiv peti motiv koji se može povezati s prizorom u središtu tanjura. Taj motiv prikazuje dva muška lika odjevena na kineski način i smještena u stjenovitom krajoliku. Prednji lik stoji na mostiću iznad rijeke okrenut prema drugoj obali na kojoj se nalaze stabla ogoljelih grana. U rukama drži uzdignuti stilizirani predmet. Iza njega stoji sluga s velikom lepezom u rukama. Premda je radi stilizacije teško odrediti koje predmete opisani likovi drže u rukama, može se pretpostaviti da su to obredni predmeti od žada kojima su se prema tradiciji u ranom razdoblju kineske povijesti služili vladari i velikodostojnici u obredima odavanja počasti Zemlji, Nebu i

The circular plate has a wide edge divided into ten decorative fields each of which ends in a wavy rim. The white ceramic body is made of a fine porcelain mixture.

It is painted in cobalt blue and then covered with uniformly applied transparent glaze. The decoration is arranged in two parts: a central circle on a flat bottom and a wide rim with a brown line around the edge. Within a double circle in the center of the plate, a male figure dressed in the Chinese style and standing on a rock is depicted. His head is covered by a hat and in his hands, covered with folds of wide sleeves, he holds a large object in the shape of a dagger with a wide blade. Behind him stands a smaller male figure with an umbrella in his hands which he holds above the head of the front figure. It depicts a Chinese scholar accompanied by a servant with an umbrella who, standing on a rock to the right of the scene, admires a blossoming cherry tree. Although the scholar and his servant are dressed in Chinese clothing, the way the characters are painted as well as the details of the landscape, especially the stylized bumpy cherry tree, are typically Japanese. Within the ten compartments on the edge of the plate, five stylized decorative motifs alternate. The three motifs with trees are traditional Chinese symbols. Bamboo tree and rock (symbol of longevity and resilience), blossoming cherry (symbol of beauty) and rock, evergreen pine tree (symbol of longevity). The fourth motif is a depiction of a bush and a bird with long lavish feathers in the tail, typical of the phoenix, a mythical bird and symbol of beauty and peace. The fifth motif is especially interesting and can be associated with the scene in the center of the plate. It depicts two male figures set in a rocky landscape and dressed in the Chinese manner. The front figure stands on a bridge over the river facing the other bank where the branches of the trees are bare. In his hands he holds a raised stylized object. Behind him stands a servant with a large fan in his hands. Although, due to stylization, it is difficult to determine which objects the characters hold in their hands, it can be assumed that they are jade ritual objects traditionally used



bogovima. Japanski slikari na porculanu preslikali su ih s kineskog plavo-bijelog porculana bez poznavanja izvorne priče.

Na dnu s vanjske strane tanjura uočava se pet kružno postavljenih malih istaka koje su ostavili podlošci na kojima je tanjur stajao u peći kako bi se spriječilo lijepljenje cakline s dna tanjura za pod. U središtu tanjura nalazi se oznaka u obliku dvostruko iscrtanog romba unutar kojeg je japanski znak *fuku* (sreća) u

by rulers and dignitaries in early Chinese history to honor the Earth, Heaven, and gods. Japanese porcelain painters copied them from Chinese blue and white porcelain without knowing the original story.

At the bottom on the back of the plate, five small protrusions arranged in a circle can be seen, which were made by stilts on which the plate stood in the kiln to prevent from sticking to the floor of the kiln. In the center there is a mark in the shape of a double-

kobaltnoplavom ispod cakline, dok je vanjska površina oboda ukrašena kobaltnoplavim stiliziranim biljnim vijencem koji podsjeća na vitičasti uzorak japanske tkanine *karakusa*.

Oslik tanjura inv. br. ATM 161 pripada stilu *Kakiemon*. Naziv Kakiemon zapravo je počasno ime čelnog pripadnika obitelji keramičara Sakaida koja je proizvela porculan u peći Nangawara (poznata i kao peć Kakiemon) smještenoj kod Arita<sup>24</sup>. U stručnoj literaturi naziv *Kakiemon* odnosi se na stil u kojem su već poznati kineski ukrasni motivi preoblikovani na japanski način s pročišćenim detaljima u jednostavnoj kompoziciji pa je u europskim zbirkama Kakiemon nadasve bio simbolom za japanski višebojno oslikani porculan na bijeloj sjajnoj caklini. Suprotno tome, brojne krhotine pronađene na mjestu starih peći Nangawara ukazuju na istovremenu proizvodnju i plavo-bijelog porculana kao i zeleno ocakljene kamenjače celadon. Ubrzo su i druge radionice u Ariti svoj oslik prilagodile tom stilu. Zanimljivo je da se primjeri porculana oslikanog u stilu *Kakiemon* rijetko nalaze u nizozemskim zbirkama dok je u obilju prisutan u britanskim, francuskim i njemačkim zbirkama. To navodi na zaključak da su ponajprije kineski trgovci bili posrednici u prodaji porculana Kakiemon od Japana do luka u kojima su ga preprodavali istočnoindijskim kompanijama drugih zemalja koje nisu imali pristup u japansko more. Razlog za nedostatak zanimanja VOC-a za tu vrstu porculana vjerojatno je povezan s tržištem u Nizozemskoj za čiji je barokni ukus bio nedovoljno raskošno ukrašen za razliku od popularnog porculana *Imari* (Impey, Jörg, Mason 2009: str. 40).

drawn rhombus inside of which a Japanese character *fuku* (happiness) in cobalt blue below the glaze is inscribed. The back side of the rim is decorated with stylized wreath in cobalt blue reminiscent of a curly pattern of Japanese *karakusa* fabric.

The painting on the plate Inv. no. ATM 161 belongs to the *Kakiemon* style. The name *Kakiemon* is actually the honorary name of a leading member of the Sakaida family of potters who produced porcelain in the Nangawara kiln (also known as the Kakiemon kiln) located near Arita<sup>24</sup>. In the literature about porcelain, the name *Kakiemon* refers to a style in which familiar Chinese decorative motifs have been redesigned in the Japanese style, with refined details in a simple composition. That is why in European collections, *Kakiemon* was above all a symbol of Japanese polychromed porcelain on white glossy glaze. In contrast, numerous fragments found at the site of the old Nangawara kilns indicate the simultaneous production of both blue and white porcelain as well as green-glazed celadon ware. Soon, other workshops in Arita adapted to this style. Interestingly, examples of porcelain painted in the *Kakiemon* style are rarely found in Dutch collections while they are abundantly present in British, French and German collections. This leads to the conclusion that primarily Chinese traders were intermediaries in the sale of *Kakiemon* porcelain from Japan to ports where they resold it to East Indian companies of other countries that did not have access to the Sea of Japan. The reason for VOC's lack of interest in this type of porcelain is probably related to the market in the Netherlands for whose baroque taste it was insufficiently lavishly decorated, unlike the popular *Imari* porcelain (Impey, Jörg, Mason 2009: p. 40).

<sup>24</sup>. Danas se to ime i peć i nadalje povezuju s članovima te obitelji, ali tijekom XVII. i XVIII. st. peć su uz obitelj Sakaida-Kakiemon koristili i drugi lokalni keramičari (Impey, Jörg, Mason 2009: str. 36–37).

<sup>24</sup>. Today, the name and kiln are still associated with members of that family but during the 17th and 18th centuries, the kiln was used by other local potters as well (Impey, Jörg, Mason 2009: pp. 36–37).



PORCULAN

*IMARI*

—

*IMARI*

PORCELAIN

Pod nazivom *Imari* okupljeni su predmeti od porculana ukrašeni kobaltnoplavom ispod cakline i crvenom bojom s dodatkom pozlate na caklini, izrađeni u keramičarskim radionicama Japana i Kine te namijenjeni izvozu na europsko tržište. Naziv potječe od imena japanske luke Imari preko koje se od sredine XVII. st. izvozni porculan prevezio od keramičarskih radionica iz okolice mjesta Arita do luke Nagasaki.

*Imari* porcelain is made in ceramic workshops in Japan and China and intended for export to European markets. They are decorated with cobalt blue under the glaze and red with the addition of gilding on the glaze. The name of this type of porcelain is derived from the name of the Japanese port of Imari, through which – from the mid-17th century – export porcelain was transported from Arita to the port of Nagasaki.

## JAPANSKI PORCULAN *IMARI*

Stil oslika *Imari* u potpunosti se razvio u japanskim radionicama između 1670. i 1690. potaknut dobrom prodajom na europskom tržištu, osobito u Nizozemskoj. Bogatstvom boja i šarolikosti motiva s detaljima u pozlati, skladno se uklapao u barokne interijere domova bogatih trgovaca i poduzetnika (Jörg 2003: str. 92).

Uz tradicionalni *Imari* s kobaltnoplavom ispod cakline i emajlnim bojama na caklini, početkom XVIII. st. pojavio se *zlatni Imari* oslikan samo koloidnim zlatom ili koloidnim zlatom u kombinaciji sa željeznocrvenim emajlom, katkada uz dodatak zelene, tamnoljubičaste i crne boje. U spisima iz sačuvanih arhiva VOC-a pozlaćivanje na japanskom porculanu spominje se od 1659. (Impey, Jörg, Mason, 2009: str. 38; Jörg 2003: str. 92). Oko 1700. pozlata na japanskom porculanu promijenila je boju u svjetlucavu ružičasto-ljubičastu. Može se pretpostaviti da su tada japanski slikari na porculanu počeli koristiti tehniku emajliranja drugačiju od kineskih majstora. Upotrebom danas nepoznatog načina emajlnog oslikavanja dodavali su svijetlo ružičaste detalje metalnog sjaja i na nepozlaćene dijelove ukrasa (Jörg 2003: p. 93). Ta tehnika zasnovana na koloidnom zlatu morala je biti njihov izum budući da se upotreba koloidnog zlata u izradi emajlnih boja od ružičaste do crveno smeđe pojavila na porculanu iz Meissena tek oko 1713. – 1717. i to bez osobitog uspjeha sve do povratka slikara na porculanu J. G. Höroldta iz Beča u Meissen 1720. (*Early Meissen Porcelain* 1993: str. 11).

Tehnika je potom iz Europe prenesena u kineske manufakture u Jingdezhenu (Kerr, Wood 2004: str. 647) gdje se koristila za ukrašavanje izvoznog porculana poznatog u Europi pod nazivom *Famille Rose*.

U usporedbi s trobojnim porculanom *Imari* sačuvan je tek manji broj primjeraka *zlatnog Imarija* među kojima je i nekoliko velikih tanjura.

## JAPANESE *IMARI* PORCELAIN

The style of *Imari* painting was fully developed in Japanese workshops between 1670 and 1690, encouraged by good sales in the European market, especially in the Netherlands. With its rich colours and abundance of motifs with gilded details, it harmoniously blended into the baroque interiors of the homes of wealthy merchants and entrepreneurs (Jörg 2003: p. 92).

Along with the traditional *Imari* with cobalt blue under the glaze and enamel decoration over the glaze, *Gold Imari* painted only with colloidal gold or colloidal gold in combination with iron-red enamel appeared as well, sometimes with the addition of green, dark purple and black. In documents from the VOC archives, gilding on Japanese porcelain has been mentioned since 1659 (Impey, Jörg, Mason, 2009: p. 38; Jörg 2003: p. 92).

Around 1700 the gilding on Japanese *Imari* porcelain changed colour to lustrous pink-violet. It seems that a different technique of gold enamelling was used by the Japanese porcelain painters to the Chinese. Using today unknown enamelling process they also added painted details in pink lustre on areas without gilded decoration (Jörg 2003: p. 93). This technique based on colloidal gold must have been their invention since the use of colloidal gold in making enamel colours from pink to reddish-brown, appeared around 1713–1717 on porcelain from Meissen and not with great success until porcelain painter J. G. Höroldt, returned from Vienna to Meissen in 1720 (*Early Meissen Porcelain* 1993: p. 11).

Based on Johann Rudolf Glauber's invention of 1659 and known as "Purple of Cassius", the technology was soon transferred from Europe to Chinese factories in Jingdezhen (Kerr, Wood 2004: p. 647) and used in decoration of export porcelain known in Europe as *Famille Rose*.

Compared to the three-coloured *Imari* porcelain, only a small number of pieces of *Gold Imari* have been preserved, including several large plates.



# 16.

## TANJUR PLATE

Japan

Arita, razdoblje Edo, oko 1700. – 1730. / Arita, Edo period, ca 1700–1730

porculan / porcelain

vis. 6,9 cm; promjer 38,5 cm / height 6,9 cm; diameter 38,5 cm

inv. br. / Inv. no. ATM 129



Veliki tanjur kružnog je oblika s uzdignutim rubom. Oslikan je željeznocrvenim emajlom s detaljima u pozlati i emajlom svijetloružičastog odsjaja od koloidnog zlata na prozirnoj caklini. Motivi oslika koncentrično su raspoređeni u tri dijela. Unutar središnjeg kruga naslikana je rascvjetala grana nara. Uz razdjelnu crtu naslikane su stilizirane ali ipak prepoznatljive ptice – lještarka, jarebica i prepelica – među stabljikama prosa i cvijeća. Rub podjeljen na četiri polja

The large plate is circular in shape with a raised rim. It is painted with iron-red enamel with gilt details and light pink enamel of colloidal gold on transparent glaze. The painted motifs are arranged concentrically in three parts. Inside the central circle, a blossoming pomegranate branch is painted. Along the dividing line, stylized but still recognizable birds are painted – hazel, partridge and quail – among the stems of millet and flowers. The rim divided into four fields is filled

ispunjen je rascvjetalim krizantemama. Motiv vuče porijeklo iz porculana oslikanog u stilu *Kakiemon* na kojem su prikazane jedna ili par malih prepelica (jap. *uzura*) u krajoliku od prosa, krizantema, cvjetova šljive i drugog cvijeća. U japanskoj tradiciji prepelice su povezane s jeseni, mjesječevom svjetlosti i zelenim poljima oko sela Musashino (danas u predgrađu Tokija). U japanskoj umjetnosti, slikari škole *Tosa* razvili su sredinom XVII. st. motiv „ptice i cvijeta“ (jap. *kachoga*) po uzoru na kinesko dvorsko slikarstvo iz razdoblja dinastije Song u XII. st. Među odabranim pticama nalazila se i prepelica. Iz slikarstva škole *Tosa* motiv se putem knjiga uzoraka, najprije slikanih, a kasnije i višebojno otisnutih drvoreza, prenio u radionice za oslikavanje porculana (Ayers, Impey, Mallet 1990: str. 296).

Oblikom i oslikom, tanjuru inv. br. ATM 129 najbližnja su dva tanjura iz Metropolitan Museuma (1995.268.71, Hans Syz Collection i 2002.447.85, Gerry Collection) te tanjur ponuđen na dražbi kuće Bonham's u New Yorku 12. rujna 2012. (dražbeni broj 3287), dok tanjur iz Groninger Museuma (MB 34) (Jörg 2003, str. 116, kat. 123), nekada dio velikog servisa, nema rub podijeljen u četiri polja.



with blooming chrysanthemums. The motif draws its origins from porcelain painted in the *Kakiemon* style depicting one or a couple of small quails (Japanese *uzura*) in a landscape of millet, chrysanthemums, plum blossoms and other flowers. In the Japanese tradition, they are associated with autumn, moonlight, and green fields around the village of Musashino (now a suburb of Tokyo). In Japanese art, painters from the *Tosa* school developed a “bird and flower” motif (*kachoga*) in the mid-17th century, modeled after 12th-century Chinese court paintings from the Song dynasty. A quail was one of these birds. From the painting of the *Tosa* school, the motif was transferred to porcelain painting workshops first through painted books of patterns and later through polychromed woodcuts (Ayers, Impey, Mallet 1990: p. 296).

Plate Inv. no. ATM 129 is most similar in shape and painted decoration to two plates from the Metropolitan Museum (1995.268.71, Hans Syz Collection and 2002.447.85, Gerry Collection) and a plate placed at the Bonham's auction in New York on 12 September 2012 (lot 3287), while the plate from the Groninger Museum (MB 34) (Jörg 2003, p. 116, cat. 123) once part of a large service, does not have a rim divided into four fields.

## KINESKI PORCULAN *IMARI*

Nakon nemirnog razdoblja ratova i uspostave mandžurske vlasti dinastije Qing, oko 1680. obnovljena je proizvodnja u Jingdezhenu i VOC je većinu svojih narudžbi za porculan preselio iz Japana u Kinu gdje se zahvaljujući brojnim manufakturama porculan mogao proizvoditi jeftino i u velikim količinama. Slijedeći upute naručitelja, vješti kineski keramičari nastojali su kopirati japanski stil u trobojnoj *Imari* paleti s kobaltnoplavom ispod cakline, te željezno-crvenom i pozlatom na caklini, ali njihova kompozicija oslika uvijek teži simetričnom rasporedu motiva, dok je izvorni japanski stil slobodniji. Tijekom XVIII. st., manufakture Jingdezhena sve su više proizvodile europske oblike porculanskih posuda kopirane prema posudama i crtanim predlošcima koje su trgovci donosili kao uzorke.

## CHINESE *IMARI* PORCELAIN

After a turbulent period of wars and the establishment of the Manchu rule of the Qing dynasty, around 1680 production was resumed in Jingdezhen and the VOC moved most of its porcelain orders from Japan to China where, thanks to numerous manufactories, porcelain could be produced cheaply and in large quantities. Following their client's instructions, skilled Chinese potters tried to copy the Japanese style in a tricolour *Imari* palette with cobalt blue under the glaze, and iron red and gilding on the glaze, but their painting composition always strived for a symmetrical arrangement of motifs, while the original Japanese style was freer. During the 18th century manufactories in Jingdezhen increasingly produced vessels of European shapes copied from samples and prints brought by merchants.

17.

**POSUDA (JAR)**  
**JAR**

Jingdezhen

rano razdoblje dinastije Qing, 1690. – 1730. / early Qing dynasty, 1690 – 1730

porculan / porcelain

vis. 51,4 cm; promjer otvora 18,2 cm / height 51,4 cm, width of the opening 18,2 cm

inv. br. / Inv. no. ATM 99





Mnogostruka rebra koja oblikuju trbušasto tijelo posude oponašaju japanske posude *Imari* sličnog profila. Gruba površina unutar niskog vrata, tik uz otvor, dokazuje da je posuda nekada imala i visoki porculanski poklopac s prstenastim utorom koji je radi ravnoteže nasjedao u vrat.

Tipično za *Imari*, oslik je izveden i pečen u tri sloja – kobaltnoplavim emajlom ispod cakline, željeznocrvenim emajlom na caklini i pozlatom na caklini i emajlu. Motivi i detalji oslika u kineskom stilu ravnomjerno se izmjenjuju. Prevladavaju velike kartuše omeđene sučeljenim stiliziranim zmijolikim zmajevima u kobaltno plavom. Unutar tako uokvirenih polja nalazi se košara s cvijećem pored ograde. Na vrhu kartuše između sučeljenih zmajevih glava smješten je plameni biser, kojim se, prema vjerovanju Kineza, zmaj igra, a dva se zmaja za njega bore. Rebra između kartuša oslikana su geometrijskim uzorcima naizmjenično u crvenoj i kobaltnoplavoj boji s malom cvjetnom kartušom u sredini. Pozlatom su istaknuti pojedini dijelovi slikanog ukrasa.

Velike vaze s poklopcem često su se na europskom tržištu nudile u paru, pa je i ova vaza možda izvorno bila dio para poput para vaza gotovo iste veličine i ukrasa prodanih na dražbi u Christie's u New Yorku 23. siječnja 2008. (dražbeni broj 12).

The multiple ribs forming the globular body of the jar mimic Japanese *Imari* jars of a similar profile. The rough surface inside the low neck, right next to the opening, proves that the jar once had a high porcelain lid with a circular groove that fit into the neck to provide balance.

Typically for *Imari*, the painted decoration is made and fired in three layers – cobalt blue underglaze, iron red enamel on the glaze and gilding on the enamel and glaze. The motifs and details of the Chinese-style decoration alternate evenly. Dominantly large cartouches are surrounded by stylized serpentine dragons in cobalt blue facing each other. Inside these framed fields a basket of flowers next to the fence is depicted. At the top of the cartouche, between the facing dragons' heads, is a fiery pearl, which, according to Chinese belief, one dragon plays with, and two dragons fight for it. The ribs between the cartouches are painted in geometric patterns alternately in red and cobalt blue with a small floral cartouche in the middle. Some parts of the painted decoration are accentuated with gilding.

Large jars with lids were often offered in pairs on the European market, so this jar may have originally been part of a pair like the jars of almost the same size and decoration sold at auction at Christie's in New York on January 23, 2008 (lot 12).

18.

**POSUDA S POKLOPCEM**  
**GINGER JAR**

Jingdezhen

rano razdoblje dinastije Qing, vladavina cara Kangxija, oko 1700.

early Qing dynasty, reign of Emperor Kangxi, ca 1700

porculan / porcelain

vis. 24 cm; promjer otvora 10 cm / height 24 cm; width of the opening 10 cm

inv. br. / Inv. no. ATM 2410



Posuda trbušastog tijela s niskim vratom još je jedan kineski oblik porculana popularan na europskom tržištu. Tijelo posude oslikano je u stilu *Imari* a prikazuje kineska mitološka bića – dva *qilina* i dvije ptice feniks – u krajoliku rascvjetalih božura i krizantema uz stiliziranu ogradu u donjem dijelu kompozicije. Otvor posude prekriva nizak poklopac kružnog presjeka na čijoj su vanjskoj stijenci naslikani stilizirani kineski simboli opleteni magijskim vrpčama: *Ching* (ogledalo) koje se ponavlja dva puta u crvenoj boji s plavim vrpčama i jednom u kobaltnoplavoj boji s crvenim vrpčama te *Fang Sheng* (romb) u kobaltnoplavoj boji s crvenom vrpcom iz grupe simbola poznatih kao „Osam vrijednih stvari“. Ravnu površinu poklopca ukrašava cvjetni motiv. Precizni oslik s bogatim

The low-necked globular jar is another Chinese porcelain shape that was popular on the European market. The body of the jar is painted in the style and technique of *Imari* and depicts Chinese mythological creatures – two *qilins* and two phoenix birds – in a landscape of blooming peonies and chrysanthemums next to a stylized fence in the lower part of the composition. The opening is covered by a low lid of circular cross-section. On its outer wall there are painted stylized Chinese symbols from the group known as the “Eight Precious Things” braided with magic ribbons – *Ching* (mirror) repeated twice in red with blue ribbons and once in cobalt blue with red ribbons, and *Fang Sheng* (rhombus) in cobalt blue with a red ribbon. The flat surface of the lid is decorated with a floral





detaljima u pozlati osobito na glavi i tijelu *qilinova* i feniksa odraz je visoke kvalitete izrade ove posude iz radionica Jingdezhen. Prema stilu u kojem su prisutni i brojni cvjetovi stilizirani po uzoru na japanski *Imari*, posuda inv. br. 2410 može se datirati oko 1700.

Brojnost posuda istog oblika, oslikanih istim ili sličnim motivima s pozlatom ili bez nje, koje se povremeno pojavljuju na tržištu antikviteta, pokazuje da je taj tip izvoznog porculana bio popularan na europskom tržištu oko 1700. Primjerice gotovo ista posuda s poklopcem prodana je kod dražbene kuće Christie's 11. studenog 2005. (dražbeni broj 701)<sup>25</sup>, par posuda s poklopcem prodan je kod antikvara Rob Michels, Genthof 9, Bruges, 27. travnja 2019.<sup>26</sup>, jedna posuda bez poklopca prodana je u kući Christie's 12. kolovoza 2008. (dražbeni broj 121)<sup>27</sup> a druga kod antikvara Guest and Gray, 58 Davis Street, London 2019.<sup>28</sup>.

motif. The precise painted decoration with rich gilt details, especially in the head and body of the *qilins* and phoenixes on this jar reflects the high-quality of painting of Jingdezhen workshops. According to the style in which numerous flowers stylized after the example of the Japanese *Imari* are still present, jar Inv. no. 2410 can be dated around the year 1700.

The abundance of vessels of the same shape painted with the same or similar motifs with or without gilding, that occasionally appear on the antiques market, shows that this type of export porcelain was popular on the European market around the year 1700. For example, almost identical jar with a cover was sold at Christie's on November 11, 2005 (lot 701)<sup>25</sup>, a pair of jars with covers was sold by the antique dealer Rob Michels in Genthof 9, Bruges, on 27 April 2019<sup>26</sup> and one jar without a cover was sold at Christie's on 12 August 2008 (lot 121)<sup>27</sup>, and another at Guest and Gray Antiques, 58 Davis Street, London in the year 2019<sup>28</sup>.

<sup>25</sup>. Sličan primjerak oslikane vaze iz istog razdoblja dostupan na <https://www.christies.com/lotfinder/Lot/a-large-chinese-imari-jar-kangxi-period-6124699-details.aspx> (3. travnja 2019).

<sup>26</sup>. Par posuda s poklopcem na <https://www.rm-auctions.com/en/asian-arts/13858-a-pair-of-chinese-imari-style-qilin-and-phoenix-jars-and-covers-kangxi> (11. svibnja 2021)

<sup>27</sup>. Posuda bez poklopca na <https://www.christies.com/en/lot/lot-4620165> i na <https://www.christies.com/en/lot/lot-5106120> (10. svibnja 2021.)

<sup>28</sup>. Posuda bez poklopca na [Imari ginger jar, Kangxi \(chinese-porcelain-art.com\)](https://www.christies.com/en/lot/lot-4620165) (10. svibnja 2021.)

<sup>25</sup>. Jar with a cover at <https://www.christies.com/en/lot/lot-4620165>

<sup>26</sup>. Pair of jars with covers at <https://www.rm-auctions.com/en/asian-arts/13858-a-pair-of-chinese-imari-style-qilin-and-phoenix-jars-and-covers-kangxi> (May, 10 2021)

<sup>27</sup>. Jar without a cover at <https://www.christies.com/en/lot/lot-5106120>

<sup>28</sup>. Jar without cover at [Imari ginger jar, Kangxi \(chinese-porcelain-art.com\)](https://www.christies.com/en/lot/lot-5106120) (May, 10 2021)

19.

**ZDJELICA  
BOWL**

Jingdezhen

rano razdoblje dinastije Qing, oko 1720. – 1730. / early Qing dynasty, ca 1720 – 1730

porculan / porcelain

vis. 7,1 cm; šir. 18 cm; promjer otvora 12,1 cm / height 7,1; width 18 cm; width of the opening 12,1 cm

inv. br. / Inv. no. ATM 95



Zdjelica inv. br. ATM 95 još je jedan primjer izvoznog porculana europskog tipa posude proizvedenog u kineskim radionicama početkom XVIII. st. Tijelo s tipičnim malim ravno izbačenim drškicama s otvorima izrađeno je po uzoru na malu srebrnu zdjelicu s dvije drške (franc. *écuelle*) za otmjeno posluživanje bistre juhe koju su prema donešenom uzorku izradili kineski keramičari. Oslíkana je stiliziranim motivima različitog cvijeća u stilu *Imari*. Na vanjskoj stijenci zdjelice ističu se nasuprot postavljena dva motiva stilizirane krizanteme čiji cvijet oblikuje naizmjenično pet latica u kobaltnoplavoj boji i pet latica željezno-crvenoj emajloj boji naglašanih pozlatom. U sredini cvijeta nalazi se stiliziran prašnik oslikan kobaltnoplavom bojom.. Uokviruju ih rascvjetale grane u kobaltnoplavoj i željezno-crvenoj boji s detaljima u pozlati. Jednostavni cvjetni motivi u istim bojama ukrašavaju i gornje plohe malih drški dok je otvor zdjelice omeđen tek uskom vrpcom u željezno-crvenoj boji. Naglašeno stilizirana krizantema izvorno je japanski motiv kojeg su preuzeli kineski keramičari u Jingdezhenu po narudžbi VOC-a u želji da njihov izvozni porculan što više sliči na cijenjeni japanski *Imari*. Zdjelica se može datirati oko 1720. – 1730.

Bowl Inv. no. ATM 95 is another example of export porcelain of the European type, produced in Chinese kilns in the early 18th century. The body with typical small flat protruding handles with openings, is modeled on a small silver bowl with two handles (French *écuelle*) used for elegant serving of clear soup and made by Chinese potters according to the original brought by the European traders.

It is painted with stylized motifs of various flowers in the style of *Imari*. On the outer wall of the bowl, one across from another, two identical motifs of a stylized chrysanthemum stand out. Five cobalt-blue petals are alternated by five petals painted in enamel iron-red and accentuated with gilding. In the middle of the flower there is a stylized cobalt blue stamen. They are surrounded by cobalt blue and iron red branches in bloom with gilded details. Simple floral motifs in the same colours decorate the upper surfaces of the small handles, while the opening of the bowl is delineated only by a narrow band made of small iron red ovals within two horizontal cobalt blue lines. The accentuated stylized chrysanthemum is originally a Japanese motif taken over by Chinese potters in Jingdezhen commissioned by VOC in a desire to make their export porcelain resemble as close as possible the esteemed Japanese *Imari*. The bowl can be dated around 1720 – 1730.

20.

**TANJUR  
PLATE**

Jingdezhen

rano do srednje razdoblje dinastije Qing, 1710. – 1740. / early to mid-Qing dynasty, 1710–1740

porculan / porcelain

vis. 6 cm; promjer 35 cm / height 6 cm; diameter 35 cm

inv. br. / Inv. no. ATM 100





Suprotno jednostavnom osliku zdjelice koja je vjerojatno bila jedna od brojnih gotovo istih komada posuđa za svakodnevnu upotrebu, vješto oslikan veliki tanjur iz Muzeja Mimara bio je dio kvalitetnijeg porculana kojeg je VOC naručivao za otmjenije europske kupce. Izrađen je od finog bijelog porculanskog tijela s jednoliko nanesenom caklinom.

Tipično za kineski porculan, oslik je podijeljen u dva dijela: središnji krug i vrpce koja prati uzdignuti rub tanjura. Oba dijela ispunjena su stiliziranim cvijećem u punom cvatu i pupoljcima u paleti boja *Imari* s dodatkom pozlate. Unutar rubne ukrasne vrpce ponovo se pojavljuje stilizirani motiv osmerolatične krizanteme u kobaltnoplavoj boji prema japanskom uzoru. Osobito vješto izveden je precizni oslik opcertanih rubova tamnoplavih detalja bez razlijevanja boje u caklinu.

Contrary to the simple decoration on the bowl which was probably one of many almost identical pieces of porcelain for everyday use, the skillfully painted large plate from the Mimara Museum was part of a higher-quality porcelain ordered by VOC for posh European customers. It is made of fine white porcelain with uniformly applied glaze.

Typically for Chinese porcelain, decoration is divided into two parts: a central circle and a band that accompanies the raised rim of the plate. Both parts are filled with stylized flowers in full bloom and buds in the *Imari* colour palette with the addition of gilding. Inside the decorative band of the rim, a stylized motif of an eight-lattice cobalt blue chrysanthemum reappears according to the Japanese model. The precisely outlined dark blue details of the decoration are especially skillfully painted without leaking of the pigment into the glaze.

21.

**VRČIĆ ZA MLIJEKO**  
**MILK JUG**

Jingdezhen

srednje razdoblje dinastije Qing, 1740. – 1750. / mid-Qing dynasty, 1740 -- 1750

porculan / porcelain

vis. 15,5 cm; šir. 12,2 cm; promjer otvora 4,9 cm

height 15,5 cm; width 12,2 cm; width of the opening 4,9 cm

inv. br. / Inv. no. ATM 101



Vrčić za mlijeko oblikovan je prema vrčiću tipa *J-form* iz manufakture Meissena, ali mu je stijenka deblja nego kod izvornika. Naziv *J-form* u klasifikaciji Meissena odnosi se na dršku u obliku slova J koju je na oblicima posuda za posluživanje kave i čaja razvio glavni *modelmeister* manufakture Johann Joachim Kändler (1706. – 1775.) oko 1740. (Sterba 1991: str. 66, sl. 55, br. 10; str. 70, sl. 58; str. 71). Vrčić iz Meissena vjerojatno je kao uzorak stigao putem VOC-a kao *Chine de Commande* jer je radi ekskluzivne proizvodnje i visoke cijene porculana iz Meissena cijena sličnih posuda proizvedenih u Kini i potom prevezenih u Europu bila u prodaji niža od cijene izvornog porculana iz Meissena.

Vrčić je oslikan u bojama *Imarija* s mjestimičnom pozlatom. Tipično za kineski stil *Imarija*, gotovo isti stilizirani cvjetni motiv ponavlja se dva puta na vanjskoj stijenci posude, smješten između drške s jedne strane i izljeva s druge strane. Otvor vrčića prekriven je zaobljenim poklopcem ukrašenim cvjetnim motivom u kobaltno plavoj i crvenoj boji s drškom u obliku stiliziranog cvijeta u crvenoj boji. Istim višebojnim cvjetnim motivom ukrašen je i izljev dok je pojednostavljeni ukras na drški naznačen tek s okomitim crtama u kobaltno plavoj boji. Oblik tijela u stilu Meissena vrčić zasigurno datira u drugu polovicu XVIII. st. čemu odgovara i stil oslika s cvijećem stiliziranim na kineski način bez oponašanja pojednih japanskih uzoraka popularnih u ranijem razdoblju proizvodnje porculana *Imari*.

The milk jug is shaped after the *J-form* jug from the Meissen manufactory, but its wall is thicker than that of the original. The name *J-form* in the Meissen classification refers to the handle in the shape of the letter J, made on the coffee and tea pots by the chief *modelmeister* of the manufactory Johann Joachim Kändler (1706 – 1775) around the year 1740 (Sterba 1991: p. 66, Fig. 55, No. 10; p. 70, Fig. 58; p. 71). The Meissen jug probably arrived as a sample via VOC as a model for the *Chine de Commande*, porcelain perhaps because due to the exclusive production and high price of Meissen porcelain, the price of similar dishes made in China and then transported to Europe was lower than the original Meissen porcelain.

The jug is painted in *Imari* colours with occasional gilding. Typical of the Chinese *Imari* style, almost the same stylized floral motif is repeated twice on the outer wall of the jug, between the handle on one side and the spout on the other. The opening of the jug is covered with a rounded lid decorated in a floral motif of cobalt blue and red with a handle in the shape of a stylized red flower. The same polychrome floral motif is also used to decorate the spout, while the simplified decoration on the handle is indicated only with vertical lines in cobalt blue. The shape of the Meissen-style body certainly dates the jug to the mid-18th century, which corresponds to the decoration with flowers stylized in the Chinese fashion, without imitating certain Japanese patterns popular in the earlier period of the *Imari* porcelain production.

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