

Europe and China: Early Modern Exchanges

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Historical sources (brief contextual snippets)

Ben Jonson, *Entertainment at Britain's Burse* (1609)

Boy, calling out the goods available at London's first 'shopping mall'

What do you lack? What is it you buy? Very fine China stuff, of all kinds and qualitie? China chains, China bracelets, China scarves, China fans, China girdles, China knives, China boxes, China cabinets, caskets, umbrellas, sundials, hour glasses, looking glasses...crystal globes, waxen pictures, ostrich eggs, birds of paradise, Indian Mice, Indian rats, China dogs and China cats? Flowers of silk, mosaic fishes? Waxe fruit, and porcelain dishes? Very fine cages for birds, billiard balls, purses, pipes, rattles...See what you lack.



What shopping at the Royal Exchange in London looked like in the early 1600s when Jonson wrote Britain's Burse, where the China would have been displayed in shops and their windows

A description of the items in the Londoner Walter Cope's cabinet of curiosities by a Swiss traveller (1599)

1. An African charm made of teeth
2. Many weapons, arrows, and other things made of fishbone
3. Beautiful Indian plumes, ornaments and clothes from China
4. A handsome cap made out of goosefoots from China
5. A curious Javanese costume
6. A felt cloak from Arabia

7. Shoes from many strange lands
8. An Indian stone axe, like a thunderbolt
9. Beautiful coats from Arabia
10. A string instrument with but one string
11. Another string instrument from Arabia
12. The horn and tail of a rhinoceros, is a large animal like an elephant
13. A fan made out of a single leaf
14. Curious wooden and stone swords
15. The twisted horn of a bull seal
16. A round horn which had grown on an English woman's forehead
17. An embalmed child
18. Leather weapons
19. The bauble and bells of Henry VIII's fool
20. A unicorn's tail
21. Inscribed paper made of bark
22. Indian stone shears
23. A thunderbolt dug out of a mask which was hit at sea during a storm
24. A stone against spleen disorders
25. Artful little Chinese box
26. Earthen pitchers from China
27. Flying rhinoceros
28. Caterpillar/hairy worm
29. Flies which glow at night in Virginia instead of lights, since there is often no day there for over a month
30. A small bone implement used in India for scratching oneself
31. The Queen of England's seal
32. Turkish Emperor's golden seal
33. Porcelain from China
34. Falcon's head made of fine feathers
35. Many holy relics from a Spanish ship which he helped to capture
36. A Madonna made of Indian feathers
37. A Turkish pitcher and dishes
38. An Indian chain made of monkey teeth
39. A sea-halcyon's nest, sign of a calm sea
40. A pelican's beak, the Egyptian bird that kills its young, and afterwards tears open its breast and bathes them in its own blood, until they have come to life
41. A mirror which both reflect and multiples objects
42. Crowns made of claws
43. Heathen idols
44. Saddles from many strange lands
45. Two beautifully dyed Indian sheepskins with silken sheen

46. Remora: a little fish which holds up or hinders boats from sailing when it touches them, likewise another species called 'torpedo' which petrified and numbs the crews' hands if it so much as touches the oars
47. A sea mouse
48. Numerous boned instruments
49. Reed pipes like those played by Pan
50. A long narrow Indian canoe, with the oars and sliding planks, hung from the ceiling of his room.

He possessed besides many old heathen coins, fine pictures, all kinds of corals and sea-plants in abundance. There are also other people in London interested in curiosities. In one house on the Thames bridge I also beheld a large camel.

52. *Musaeum Tradescantianum.*

X.
Utensils.

- A Roman Lamp.
A Lether Tobacco-pipe.
A Ginny Lanthorn.
Indian Ladle.
Dishes of gourd shells, Indian.
Ginny drinking cups made of birch.
Indian pillow.
Chaffing-dish, gridiron, spits, and to roast egges and apples; all to be done with one fire, and all in a modell of iron.
Desk for a book,
Rack to hang a ^{of carved Whal-}
cloak on ^{bone.}
Indian cradle.
An Indian hollow low stoole.
An Indian little round table.
China ware, purple and green.
Mazer dishes.
Indian long pepper boxes.
Cup of ^{Rhinoceros}
^{Unicorn, &c} horns.
^{Albado's—}
Divers dishes of mother of pearle.
A branched Candlestick turned in Ivory.
An Indian dish made of excellent red earth,

Musaeum Tradescantianum. 53
earth, with a Nest of Snakes in the bottom.

- A casting bottle of marbled-glaſſe.
Variety of *China* dishes.
A Table-cloth of grasse very curiously waved.
Divers transparent Ivory-cups.
Several cups of Amber turned.
Cup made of Albado horn.
Skades to slide with.
Hamaccoes, five severall sorts.
A Portugall-Whisk of haire to beat away flies from horses and camels.
Tobacco-pipes, ^{Braſil.}
^{Virginia.}
^{China.}
^{India.}
^{Amazonia.}
Visnago, a Spanish tooth-picker.
Turkish tooth-brush.
Gуроlets to poure water into their mouthes without touching it.
Baskets to carry those Gуроlets, Indian.
Plates made of Rushes, *Ginny*.
Turks budget.
A Turkish Inkhorn.
An Italian lock, *Custor pudicis*.

From John Tradescant, *Musaeum Tradescantianum: or, A collection of rarities. Preserved at South-Lambeth neer London* (London, 1656) - page on left includes 'China ware, purple and green'; right includes 'Variety of *China* dishes'.

To the Kings Most Excellent Majestie.

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The Humble petition of Capt^t Thomas Littleton,
of Sandford in the County of Somerset.

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Sheweth

That yo pet^t engaged w^t King Charles the first yo late Royall father of
blesed memory, at yorke being then a Lieutennant of horse in Sir Ralph Dutton^r Regim^t, and was
afterwards advanced to be a captaine of horse in M^r Hugh Windham^r Regim^t and soe continued
dureing the whole warre,

That yo pet^t likewise engaged w^t his Grace the Duke of Buckingham & the Earle
of Holland in Surry and was in that unfortunate charge w^t the Lord Francis the Duke^r Broth^r
at Nonsuch Heath, and when he marched w^t the Duke of Buckingham to St Neots, and charged
in the Anne Co^r to his Grace's Relife and in the Greene on the backside of the howne w^t his ale to
endeour the Resue of the Earle of Holland and Talboure After that yo pet^t got to Ampfrett -
where hee served Col^r Morris the Godnes for w^t by a Councell of warre hee was condemned to
dyt and hee made his escape,

That hee hath continued faithfull to yo Mat^t and was instrumentall my^r Majesties
execration at Brent, and was employed by Col^r Francis Windham for the getting of a shipp for
Lord Willmott w^t his faithfully performed though it was not made out of, and the Lord Willmott
did then promise yo pet^t that if everyo Mat^t was restored hee shold be remeade,

That yo pet^t in his emment engag^t w^t Col^r Bradford Covert^r and Drone
Devises first Newberry fight Alesford, and lastly w^t the Duke of Buckingham, And w^t yo Mat^t
shall give leave print his name as to all these engag^t. If any man can say hee hath not behaved
himselfe like a gentleman and a soldier, hee will be content to end yo al^r imagnable -
Reproach in stead of being rewarded.

That hee hath like wise to the utmost of his abillity relieved and preserved many
poore suffering Catholicks in the tyme of greatest danger and persecution, so all the Royall
gentlemen of the County of Somersett can testify, and likewise of his service & sufferings,

In Compensation whereof and out of yo Mat^t Princeely clemency yo pet^t
most humbly prays that yo Mat^t would be graciously pleased by Grant^r
to license and authorise yo pet^t and his Assigne for seaven yeares to -
come to transport clay from a pit called Barones pit in the fole of
Purbeck in the County of Dorset (a clay pit to make aert of earthen-
ware called Bastard China) yo^r Greate shall not infringe any law or
statute now in force in this Kingdome.

And yo pet^t shall pray the
At the Court at Whitehall May 12th 1670.



His Mat^t being graciouly inclined to gratify the good Desire of
the Petitione, is please to referre his Rule to Mr Attorney
or Mr Solicitor Generale who are desired to consider thereof,
& how faire fit it will bee for hi Mat^t to gratify him therin,
& upon their Report hi Mat^t will defray hi juste Paines.

75 W^rington 185

Petition of Captain Thomas Littleton, Somerset, to the King, for a license to transport clay from
Dorset, to make 'a sort of earthenware called China'. 12 May 1670. @The National Archives

Richard Hakluyt, *The Principal Navigations (1598-1600)*

The voyage and travel of M. Caesar Fredericke, Merchant of Venice, into the East India, and beyond the Indies...

Bezeneger: The merchandise that went every year from Goa to Bezeneger were Arabian Horses, Velvets, Damasks, and Sattens, Armesine of Portugal, and pieces of China, Saffron, and Scarlets: and from Bezeneger they had in Turkey for their commodities, jewels, and Pagodies which be ducats of gold: the apparel that they use in Bezeneger is Velvet, Satin, Damask, Scarlet, or white Bombast cloth, according to the estate of the person with long hats on their heads, called *colae*, made of Velvet, Satin, Damask, or Scarlet, girding themselves instead of girdles with some fine white cloth...at their ears they have hanging great plenty of golde.

afores with great paines : and by great chance I met with Falchines by the way, whom I hired to carry my clothes and victuals. We had great trouble in our iourney, so that euer day wee were taken prisoners, by reason of the great insencion in that kingdome : and every morning at our departure we must pay restar four or five pagies a man. And another trouble we had as bad as this, that when as wee came into a new Gouvernours countrey, as every day we did, although they were al tributary to the king of Bezeneger, yet every one of them stamped a leueral coine of Copper, so that the money that we tooke this day would not serue the next : at length, by the helpe of God, we came safe to Ancola, which is a countrey of the queene of Gargopam, tributary to the king of Bezeneger. The marchandise that went every yere from Goa to Bezeneger were Arabian Hoxles, Velvets, Damasks, and Sattens, Armesins of Portugall, and pieces of China, Saffron, and Scarlets : and from Bezeneger they had in Turky for their commodities, jewells, and Pagodies which be ducats of golde : the apparel that they use in Bezeneger is Velvet, Satten, Damask, Scarlet, or white Bumbast cloth, according to the estate of the person with long haires on their heads, called Colac, more of Velvet, Satten, Damask, or Scarlet, girding themselves in stead of girdles with some fine white bombast cloth : they haue breeches after the vise of the Turks : they weare on their feet plaine high things called of them Aspergh, and at their eares they haue hanging great plenty of golde.

The marchandise that comes and goes to Bezeneger is as follows.

The apparel of those people.

These winter to our summer.

Four small towns of the Portugals.

Returning to my voyage, when we were together in Ancola, one of my companions that had nothing to lose, tooke a guide, and went to Goa, whither they goe in fourte dapes, the other Portugall not being disposed to go, taried in Ancola for that Winter. The Winter in those parts of the Indies beganne the fifteenth of May, and lasteth unto the end of October : and as we were in Ancola, there came another Merchant of horses in a pallachine, and two Portugall soldiers which came from Zeilan, and two carters of letters, which were Christians borne in the Indies: all these conserued to goe to Goa together, and I determined to goe with them, and caused a pallachine to be made for me very poorly of Canes ; and in one of them Canes I hid priuily all the jewells I had, and according to the order, I tooke eight Falchines to carry me : and one day about eleuen of the cloake wee set forwardes on our iourney, and about two of the clooke in the afternoon, as we passed a mountaine which diuideth the territorie of Ancola and Dialcan, I being a little behinde my company, was assaulted by eight theues, four of them had twoodes and targets, and the other four had bowes and arrowes. When the Falchines that carried me understood the noise of the assault, they let the pallachine and me fall to the ground, and ranne away and left me alone, with my clothes wrapped about me : presently the theuees were on my necke, and risceling me, they stripped me Clarke naked, and I fained my selfe sick, because I would not leave the pallachine, and I had made me a little hedge of my clothes ; the theuees sought it very narrowly and subtelly, and found two pursles that I had, well bound vp together, wherein I had put my Copper money which I had changed for four pagodies in Ancola. The theuees thinking it had beeue so many ducats of golde, searched no further : then they threw all my clothes in a bush, and hid them away, and as God wold haue it, at their departure there fell from them an handkercher, and when I saw it, I rose from my pallachine of couch, and tooke it up, and wrapped it together within my pallachine. Then cheare my Falchines were of so good condition, that they returned to seekeme, whereas I thought I shold haue found much goodnesse in them : because they were payed their mony afresh, as is the use, I had thought to haue seen them no moxe. Before their comming I was determined to plucke the Cane wherein my jewells were hidden, out of my couch, and to haue made me a walking staffe to carry in my hand to Goa, thinking that I shold haue gone thither on foot, but by the faithfulness of my Falchines, I was rid of that trouble, and so in four dapes they carried me to Goa, in which time I made hard fare, for the theuees left me neither mony, golde, nor siluer, and that which I did eat was giuen me of my men for Gods sake : and after at my comming to Goa I payed them for every thing royally that I had of them. From Goa I departed for Cochin, which is a voyage of three hundred miles, and betwene these two cities are many holdes of the Portugals, as Onor, Mangalor, Barzelor, and Cananor. The Holde or Fort that you shall haue from Goa to Cochin that belongeth to the Portugals, is called Onor, which is in the kingdome of the queene of Battacula, which is tributary to the king of Bezeneger : there is no trade there, but onely a charge with the Capitaine and company he keepeþ there. And passing this place, you shall come to another small castle of the Portugals called Mangalor, and therer is very small trade but onely for a little Rice : and from thence you goe to a little fort called Barzelor, there they haue good store of Rice which is carried to Goa : and from thence you shall goe to a city called Cananor, which is a harquebus shot distant from the chiefe city that þ king of Cananor hath in his kingdome being a king of the Gentiles : and he & his are very naughty & malitious people, always hauing delight to

Malacca: From Malacca to China is eighteen hundred miles: and from China to Japan goes every year a shippe of great importance laden with Silke, which for return of their Silke bringeth barres of silver which they trucke in China...First, great store of gold, made in plates like to little ships, and in value three and twenty *caracts* a piece, very great abundance of fine silk, cloth of damaske and taffeta, great quantity of muske, great quantity of Occam in barres, great quantity of quicksilver and of Cinaper, great store of Camfora, an infinite quantity of Porcellane, made in vessels of diverse sortes, great quantity of painted cloth and squares, infinite store of the rootes of China: and every year there comes from China to the Indies, two or three great ships, laden with most rich and precious marchandise.

The Citie Malacca.

Malacca is a Citie of maruellous great trade of all kind of marchandise, which come from divers partes, because that all the shippes that saille in these seas, both great and small, are bound to touch at Malacca to paye their custome there, although they onlade nothing at all, as we doe at Elsinor : and if by night they escape away, and pay not their custome, then they fall into a greater danger after : for if they come into the Indies and haue not the seale of Malacca, they pay double custome. I haue not passed further then Malacca towards the East, but that which I will speake of here is by good information of them that haue bene ther. The sailing from Malacca towards the East is no common fooy for all men, as to China and Japan, and so forwardsto go who will, but only for the king of Portugall and his nobles, with leauue granted unto them of the king to make such voyages, or to the iurisdiction of the capteine of Malacca, where he expecteth to know what voyages they make from Malacca thither, & these are the kings voyages, that every pere there deparche to Malacca 2, gallions of the kings, one of the goeth to the Moluccos to lade Cloues, and the other goeth to Banda to lade Nutmeggs and Paces. These two gallions are laden for the king, neither doe they carie any particuler mans goods, sauing the portage of the Barriers and souldiers, and for this caule they are not voyages for marchants, because that going thither, they haue whare to lade their goods of returne; and besoys this, the capteine will not carie any marchant for either of these two places. There goe small shippes of the Moores thither, which come from the coast of Iava, and change of quylt their commodities in the kingdom of Asia, and these be the Paces, Cloues, and Nutmeggs, which goe for the streights of Mecca. The voyages that the king of Portugall granteth to his nobles are these, of China and Japan, from China to Japan, and from Japan to China, and from China to the Indies, and the voyage of Bengala, Maluco, and Sonda, with the lading of fine cloth, and every sort of Bumbast cloth. Sonda is an Iland of the Moores neare to the coast of Iava, and there they lade Pepper for China. The shipp that goeth every pere from the Indies to China, is called the shipp of Drugs, because he carrieth divers druggs of Cambodia, but the greatest part of her lading is siluer. From Malacca to China is eightene hundred miles : and from China to Japan goeth every pere a shipp of great importance laden with Silke, which for retorne of their Silke bringeth barres of siluer which they trake in China. The distanc betweene China and Japan is fourteene hundred miles, and in this way there are diuers Ilands not very bigge, in which the Friars of saint Paul, by the helpe of God, make many Chyrchians there like to themselves. From these Ilands thitherward the place is not yet discouered for the great holdenesse of Landes that they find. The Portugals haue made a small citie neare unto the coast of China called Macao, whose church and houles are of wood, and it hath a bishoprike, but the customs belong to the king of China, and they goe and pay the same at a citie called Canton, which is a citie of great importance and very beautifull two dayes journey and a halfe from Macao. The people of China are Gentiles, and are so zealous and fearefull, that they would not haue a stranger to put his foote within their law : so that when the Portugals go thither to pay their custome, and to buy their marchandise, they will not consent that they shall lye or lunge within the citie, but send them forth into the suburbs. The countrey of China is neare the kingdom of great Tartaria, and is a very great countrey of the Gentiles and of great importance, which may be iudged by the rich and precious marchandise that come from thence, then which I beleue there are not better nor in greater quantitie in the whole world besides.

Fift,

M. Caesar Frederick. Traffiques and Discouries.

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First, great stoe of golde, which they carie to the Indies, made in plates like to litle shippes, and in value threec and twentie caracs a peice, very great abundance of fine silke, cloch of damastre and taffata, great quantitie of muske, great quantitie of Ocam in barres, great quantitie of quicksiluer and of Cinaper, great stoe of Camfoia, an infinite quantitie of Porcellane, made in vessels of divers sortes, great quantitie of painted cloth and squares, infinite stoe of the rootes of China : and every yeare there commeth from China to the Indies, two or three great shippes, laden with most rich and precious marchandise. The Kubarbe commeth from thence over lande, by the way of Persia, because that every yeare there goeth a great Carouan from Persia to China, which is in going thither fift moneths. The Carouan arriueth at a Citie called Lanchin, the place where the king is resident with his Court. I speake with a Persian that was threec yeeres in that citie of Lanchin, and he tolde me that it was a great Citie and of great importance. The voyages of Malacca which are in the iurisdiction of the Capteine of the castle, are these: Every yeare he sendeth a small shipp to Timor to lade white Soulds, for all the best commeth from this Iland : there commeth some also from Solor, but that is not so good: also he sendeth another small shipp every pere to Cauchin China, to lade there wood of Aloes, for that all the wood of Aloes commeth from this place, which is in the firme land neare unto China, and in that kingdome I could not knowe how that wood groweth by any meanes. For that the people of the countrey will not suffer the Portugals to come within the land, but onlē for wood and water, and as for all other things that they wanted, as victuals or marchandise, the people bring that a boord the ship in small barkes, so that every day there is a mart kept in the ship, unill such time as he be laden: also there goeth another shipp for the said Capteine of Malacca to Sion, to lade Verzino: all these voyages are for the Capteine of the castle of Malacea, and when he is not disposed to make these voyages, he sellleth them to another.

A yearly Carouan from Persia to China.

A market kept aboard of the shipp.

An excellent treatise of the kingdom of China, and of the estate and government thereof, 1590, printed in Latin at Macao, a Portuguese city in China.

Let us proceed unto the Silk, whereof there is great plentie in China: so that even as the husbandmen labour in manuring the earth, and in sowing of Rice; so likewise the women employ a great part of their time in preserving of silkworm, and in keeping and weaving Silk. Hence it is that every year the King and Queen with great solemnity come forth into a public place, the one of them touching a plough, and the other a Mulberry tree, with the leaves whereof Silkworms are nourished: and both of them by this ceremonie encourage both men and women unto their vocation and labour: whereas otherwise, all the whole year throughout, no man besides the principal magistrates, may once attain to the sight of the king.

A discourse written by Sir Humphrey Gilbert Knight, to prove a passage by the Northwest to Cathaia, and the East Indies.

First, [the passage] was the only way for our princes to possess the wealth of all the East parts (as they term them) of the world, which is infinite...Also we might sayle to divers very rich countries, both civil and others, outside of the jurisdiction of the Spanish and Portuguese trade, where there is to be found great abundance of gold, silver, precious stones, cloth of gold, silkes, all manner of spices, grocery wares, and other kinds of merchandize of an inestimable price.

A true report of the honourable service at sea, performed by Sir John Burrough Knight...the seventh of September, 1592.

The principal wares after the jewels (which were no doubt of great value) consisted of spices, drugges, silks, calicos, quilts, carpets and colours, &c. The spices were pepper, cloves, maces, nutmegs, cinnamon, green ginger: the drugs were frankincense, galingale, aloes, camphire: the silks, damasks, taffatas, sarcenets, altobassos, that is, counterfeit cloth of gold, unwrought *China* silk, hite twisted silke, curled cypresse. The calicos were book-calicos, calico-launes, broad white calicos, fine starched calicos, course white calicos, browne broad calicos, browne course calicos. There were also canopies, and quilts of course-sarcenet and of calico, carpets like those of Turkey; whereunto are to be added the pearle, muske, and ambergris [used for perfume]. The rest of the wares were many in number, but less in value; as elephants teeth, porcelain vessels of *China*, coconuts, hides, eben-wood as black as jet.

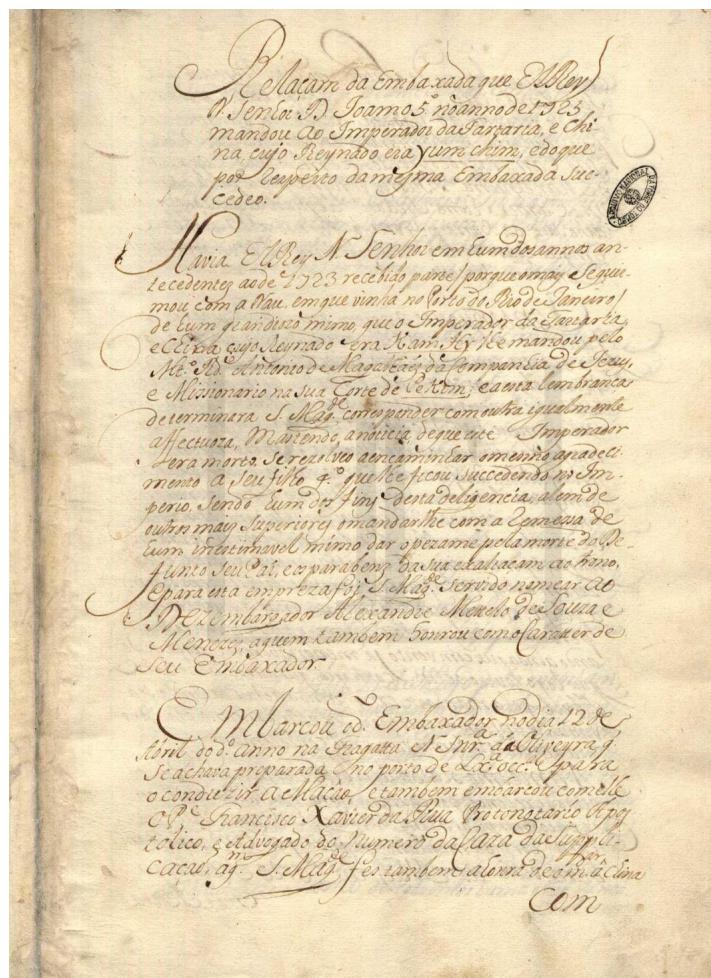
Thomas Becon, *The Jewel of Joye* (1550) - Englishmen coveting silk and global goods

I think no realm in the world, no not among the Turks and Saracens, dote so much in the vanity of their apparel, as the English do at present. Their coat must be made after the Italian fashion, their cloak after the Spanish, their gown after the manner of the Turks, their cap must be of the French fashion, and their dagger must be Scottish with a Venetian tassel of silk. I speak nothing of their doublets and hoses, which for the most part are cut and jagged...I leave of also to speak of the

vanity of certain light brains, which would rather wear a chain the price of 8 pennies, then to be unchained...For as the crow decked with the feathers of all kinds of birds to make herself beautiful, so doth the vain English man out of fondness to apparel himself borrows of every nation to galavant in the face of the world.

Jesuit accounts of porcelain production

Arquivo Nacional da Torre do Tombo, Lisbon, Portugal, PT-TT-CF-054, "Diário da embaixada que à China mandou o senhor D. João V rei de Portugal, por Alexandre Metello de Souza Menezes, escrito pelo jesuíta Perreni" - excerpt from a Jesuit account of the embassy of King João V of Portugal to Emperor Yongzheng of China. The Portuguese ambassador, Alexandre Metello de Souza e Menezes, stayed at the Chinese imperial court between 1726 and 1728. He returned to Lisbon with a multitude of gifts from the Chinese emperor to the Portuguese monarch, including more than 200 pieces of Chinese porcelain. This account has been attributed to Father Dominique Parrenin.



Friar Gaspar da Cruz, Tratado das Coisas da China (Macao: Museu Marítimo de Macau, 1996), pp. 72-3

The Portuguese Dominican friar Gaspar da Cruz was one of the first Europeans to visit China. Based on his experiences in the island of Lampacau near Canton, where he lived between 1556 and 1557, Cruz wrote the first European treatise fully dedicated to China. He was also the first European to write about porcelain-making.

There are many types of fine or ordinary porcelain, and it is illicit to sell some porcelains, because those which are red and green, and gilded and yellow can only be used by the mandarins. This type of porcelain is not widely available, and is only sold sometimes and very discreetly. And because the Portuguese who never travelled to China have many opinions about how porcelain is made and the materials which are used, being that some say that it is made from the shells of oysters, and others from rotten manure, and because these opinions are not based in the truth, I believe that it is a convenient thing to explain the material in which porcelain is made according to the truth observed by those who saw it. The material of porcelain is a soft white rock, and sometimes it is used a red one, which is not as soft, or to say it better, it is like a hard clay, which, after being well trodden and grounded, it is thrown to water tanks, which are made of fine stonework, and some are plastered, and all very clean. After being involved in the water, the cream that stays on the top is used to make the finest porcelains, and that in the bottom is used to make the more ordinary ones, and from the leftovers of that clay are also made some thick and rude porcelains which are used by the poor of China. Porcelains are made from this clay, and, in the same manners as the [European] potters do any other kind of pottery, they are dried in the sun, and after being fully dried they are painted with indigo ink, which is the finest available. Then, when the ink dries, they add glass and bake them.

Jean-Baptiste Du Halde, A Description of the Empire of China trans. Richard Brookes (London, 1741), pp. 338-43

Excerpts from the chapter on 'China-ware', based on a letter of the French Jesuit François Xavier d'Entrecoulles on the production of porcelain

The matter of porcelain consists of two sorts of Earth, one call'd Pefun tfe and the other *Kau-lin*: This latter is mixed with shining Particles, the other is simply white and very fine to the touch. At the same time that a great number of barks ascend the river from Jau-chew to *King-te-ching*, in order to load with China-ware, nearly as many small ones descend from Ki-mwen, laden with *Pe-tun-tse* and *Kau-lin*, in form of bricks, for *King-te-ching* produces no materials fit for Porcelain.

The *Pe-tun-tse* whose Grain is so very fine, is nothing else but pieces of rock dug out of quarries, and made into that form. All sorts of stones are not proper for *Pe-tun-tse*, otherwise there would be no occasion to go twenty or thirty Leagues distant in the next Province to look for it. The Chinese say the stones the right Stones ought to have a greenish cast.

The first preparation is in the following manner : they break the stone with great iron mallets, and putting the pieces into mortars, reduce them to very fine powder, by help of certain pestles, the head whereof is made of stone, and capp'd with Iron. These pestles work without ceasing, being put in motion, either by the labour of men, or else by means of water, in the same manner as the hammers of paper-mills. They afterwards call the powder into a great jar full of water, and stir it up strongly with an iron shovel; then

having rested a few minutes, there rises on the surface a sort of cream four or five fingers thick which they take off and pour into another vessel full of water. In this manner they agitate the water in the first jar several times, still gathering what swims on the top, till there remains nothing but the gross part, which they take out and pound afresh.

With respect to the second jar, wherein that is cast which was gathered from the first, they wait till there is form'd at the bottom a kind of paste, and when the water appears clear at top, they pour it gently off, that the Sediment may not be disturbed, and throw the paste into large moulds to dry : But before it is quite hard, they divide it into small bricks, which they fell by hundreds; and to this shape, and its colour, it owes the name of *Pe-tun-tse*. The moulds wherein this paste is thrown, are a kind of large boxes, whose bottoms are cover'd with bricks, plac'd upright , so as to make an even surface, over which they lay a thick cloth ; then they pour in the matter, which they cover soon after with another cloth, and place thereon a second bed of bricks, laid close together flatwise : all this is done to get out the water more readily, without losing any thing of the Substance, which as it grows hard, easily takes the figure of the bricks.

There would be nothing to add to this article, if the Chinese were not addicted to adulterate their goods; but people who roll small grains of paste in pepper powder, in order to mix them with the true pepper, are not willing to sell *Pe-tun-tse* unmixed with grosser matter; for which reason they are obliged to purify it again at *King-te-ching*, before they use it.

The *Kau-lin* which is another component pan of porcelain, requires somewhat less labour in the preparation than the *Pe-tun-tse*. They find mines of it in the heart of certain mountains whose surface is covered with a reddish earth. These mines are pretty deep, and the matter we are speaking of is found in lumps, which they make into bricks, in the same manner as the *Pe-tun-tse*. I do not at all doubt that the white earth of Malta, call'd St. Paul's earth, is of much same nature with the *Kau-lin*, though the small shining particles have not been observed in it. The fine porcelain receives its firmness from the *Kau-lin*, which is as it were the sinews thereof; and thus the mixture of a soft earth gives strength to which is got from the hardest rocks. A rich merchant informed me that some years ago, the English or Dutch (for the Chinese Name is common to both nations) bought a quantity of the *Pen-tun-tse*, and carried it into their Country, to make China-Ware; but that having forgot the *Kau-lin*, their design miscarried. On which occasion the Chinese merchant said with a laugh, that 'They would have a body, whose flesh should be supported without bones'.

They have lately found out another proper ingredient in the composition of China-Ware which is a stone, or kind of crayon, call'd *Wha-shé*, whereof a sort of potion is made by the physicians, who reckon it deteritive, opening and cooling. They take six parts of this stone, and one of liquorice, which they pulverise; and putting half a spoonful of the powder into a cup of fresh water, give it the patient to drink, pretending that this cools the blood, and allays the internal heat. The persons concerned in this manufacture have thought fit to use this stone in the room of *Kau-lin*; and perhaps those parts of Europe that yield no *Kau-lin* may furnish *Wha-shé*. It is call'd *Wha*, because it is glutinous, and partakes something of the nature of soap. The China-Ware that is made with it, is scarce, and much dearer than the other. The grain of it is exceeding fine, and as for the painting, if compared with ordinary China-Ware, it as far exceeds it as vellum does paper; besides this China-Ware is so light that it surprises one who is accustomed to handle the other sorts. It is likewise much more brittle than the common, and it is difficult to hit upon the true decree of baking it. Some do not make use of the *Wha-shé* for the body of the work; contenting themselves with making a fine glue of it, wherein they dip the porcelain when it is dry, that it may take one before it receives the colour and

varnish, by which means it acquires a good deal of beauty.

I shall now explain the manner of working the *Wha-shé*. (1) When they have taken it out of the mine, they wash it in the river or rain-water, to separate the remainder of yellow earth that sticks to it. (2) They then break it, and put it into a tub of water to dissolve it, preparing it in the same manner as the *Kau-lin*. It is affirmed that Porcelain may be made with *Wha-shé* alone, prepared in this manner, without any mixture. However, one of my converts, who had made some of this kind, told me, that to eight parts *Wha-shé* he puts two parts of *Pe-tun-tse*, and that for the rest he proceeded in the same manner as when he made the common China-Ware, with the *Pe-tun-tse* and *Kau-lin*. In this new kind of porcelain the *Wha-shé* supplies the Place of the *Kau-lin*: but one is much dearer than the other, for a Load of *Kau-lin* cost but twenty Sous, whereas that of the *Wha-shé* stands in a crown ; so that no wonder this sort of China-Ware should be dearer than the common.

I shall add one observation more concerning *Wha-shé*. When it is prepared and made into little bricks like the *Pe-tun-tse*, they dissolve a certain quantity of them in water; and making a very clear paste of it, with a pencil dipped therein trace several Fancies upon the Porcelain, to which, after it is dry, they give the Varnish. When it is naked these designs appear, being of a different white from that of the body of the ware, and not unlike a thin vapour, spread over the surface. The white of the *Wha-shé* is call'd White of Ivory, *Syang ya pe*. They paint figures on the porcelain, also with *She-kau*, a kind of stone or mineral like allum, which gives another kind of white colour, and is particular in this, that before it is prepared in must be burnt in the fire ; afterwards they break it, and manage it like the *Wha-shé*: they throw it into a vessel full of water, stir it about, and gather the cream that swims on the top from time to time; and when this is done they find a pure which they use in the same manner as the purified *Wha-shé*.

The *She-kau* does not enter into the composition of porcelain; for nothing yet has been found proper to supply the Place of the *Kau-lin*, and give consistence to the Ware, but the *Wha-shé*. If, as they tell me, more than two parts of *Pe-tun-tse* be put to eight of *Wha-shé*, the Porcelain will sink down in the oven, for want of a bdy, or rather, because there is not a proper cohesion of the parts.

(....) it will be proper to give an account how China-Ware is made; in doing which I shall begin with work that goes forward in the least frequented part of *King te ching*. There, in a place encompassed with walls, they have built vast Pent-Houses wherein appears abundance of earthen vessels in rows one above another. Within this enclosure an infinite number of workmen live and work, each having his particular task. One Piece of China-Ware, before it is fit for the furnace, passes through the hands of above twenty persons without the least confusion. They having doubtless found that by such means the work goes on the faster.

The first labour consists in purifying the *Pe-tun-tse* and *Kau-lin* from the gross parts it abounds with when it comes to them. To this end they break the *Pe-tun-tse* in pieces and throw into a vessel full of water, stirring it about with a large spatula till it is dissolved: then they let it settle a few minutes ; after which they gather what swims on the surface, repeating the same in the manner before mentioned. As for the pieces of *Kau-lin* there is no occasion to break them; for being put into a very clean basket, and so let down into a vessel full of water, they dissolve of themselves , commonly leaving impurities behind that are thrown away. In a year's time this refuse gathers to a vast quantity, malting great heaps of white spongy sand, of which it is necessary to clear the Place where they work.

These two materials being thus prepared, they must be mixed in a just proportion. For making fine

China-Ware, there goes the same quantity of *Kau-lin* as *Pe-tun-tse*; for the middle sort, they put four parts of *Kau-lin* to six of *Pe-tun-tse*, and for the worst they allow one Part of *Kau-lin* to three of *Pe-tun-tse*. When so far is done, they throw the mass into a large hollow place well paved, and cemented everywhere: Then they tread and knead it till it grows hard. This work is very laborious; for the Christians who were employed at it seldom came to church not being able to obtain that liberty, without getting others to supply their places; because when this labour ceases to go on, all the rest of the workmen stop of course. The matter being thus wrought, they take pieces of it and spread them on large slates, where they knead and roll it every way, taking great care that there be no hollow places in it or any foreign matter mixt with it: For a hair or a grain of sand would spoil the ware; and if the mass is not well kneaded the China will crack, split, run and warp. From these first elements arise so many curious works in porcelain, which are made, some with the wheel, others in moulds only, and afterwards finished with the chisel.

All the smooth ware are made the first way: a tea-cup, for instance when it comes from the wheel is very imperfect, not unlike the crown of a hat before it is formed on the block. The workman gives it the wideness and height required, and parts with it almost as soon as he has taken it in hand. For he gets but three deniers [or the value of half a farthing] for a board, and every board contains twenty fix pieces. The foot of the cup is nothing then but a shapeless piece of earth; which is hollowed with a chisel, when the cup is dry, and has received all the ornaments intended for it. From the wheel the cup passes immediately to a second workman, who places it on its foot; and soon after to a third, who puts it in a mould, (which is fixt on a fort of turning wheel) and gives it the figures: A fourth polishes the cup with a chifel, especially towards the edges; and to make it of a proper thinness to render it transparent rent, scapes it several times, moistening it a very little if it be dry, lest it should break. When the cup is taken out of the mould, it must be rolled gently thereon, without pressing it more on one side than the other; for else it would not be exactly round, or would warp.

It is surprising to fee with what swiftness these vessels run through so many Hands. Some affirm that a piece of China, by the time it is baked, passes the hands of seventy workmen; which I can easily believe after what I have seen myself.

The great pieces of porcelain are made at twice. One half is lifted upon the wheel by three or four men, each of whom supports a side of it, in order to give it the proper shape; and the other half being almost dry is joined to it, by means of some of the same matter moistened in water, which serves instead of mortar or glue. When the whole is quite dry, they polish the place where the pieces were joined with a knife, both on the inside and the outside, which afterwards by means of the varnish looks as smooth as the rest. In the same manner they apply handles, ears, and other parts to the vessels.

What has been said, chiefly regards the porcelain made in moulds, or by the hands only. Such are those pieces that are fluted, or representing several fancies; as animals, figures, idols, busts, bespoken by the Europeans, and the like. Mould-Works of this fort consist of three or four pieces, which are joined to each other, and afterwards finished with instruments proper to hollow and polish them, as well as to add several strokes, which they do not receive from the mould. As for flowers and other ornaments that are not in relieveo, but as it were engraved, they are impressed on the China with seals and moulds. They also apply relieveos ready prepared, much in the same manner as gold-lace is put on a suit of clothes.

What follows, relating to moulds, I have lately been an eyewitness of myself. When a model is given them, which they cannot imitate by the wheel, they take the impression of it with a fort of earth fit for that purpose, and then separating the mould from the model in several pieces, let it dry gently.

When they are about to make use of this mould, they set it near the fire for some time; after which putting in a quantity of the stuff, according to the thickness the China is to be of they press it in everywhere with the hand; and then placing it for a minute or so before the fire, the figure loosens from the mould, by the drying up of the moisture that held them together. The different pieces thus worked separately, are united again with the stuff made somewhat liquid. I have seen figures of animals thus made that were quite solid. They first let the mass harden, then giving it the figure proposed, afterwards finished it with a chisel, or added parts that were made separately. These sorts of works are very troublesome to make and in great request. When the work is finished, it is varnished and baked; after which they paint it, if it be desired, with several colours, and gild it, baking it a second time. Pieces of porcelain thus made are sold extremely dear. All these Works ought to be sheltered from the cold for when they do not dry equally the parts that are moist crack; to avoid which inconvenience, they sometimes make fires in these Laboratories.

The moulds, above mentioned, are made of a yellow fat earth, which is as it were in lumps. They knead this earth and when it is become very firm, and somewhat hard, they take the proper quantity for the mould that is to be made, and beat it very much. After they have given it the figure that is desired they lent dry, and in the last place finish it upon the wheel. The potter here is well paid for his labour. To hasten a work that is bespoken, a great number of moulds are made, for employing several companies of workmen at the same time. If care be taken of these moulds they will last a long while; and a merchant, who has them ready by him for those sorts of works which Europeans require, can deliver his goods much sooner and cheaper, and yet gain considerably more by them, than another who has them to make. But if they should happen to crack, or have the least flaw in them, they are of no farther service unless for China of the same fashion, but smaller size. For in such a case they put it upon the wheel, and repair it, that it may serve a second time.

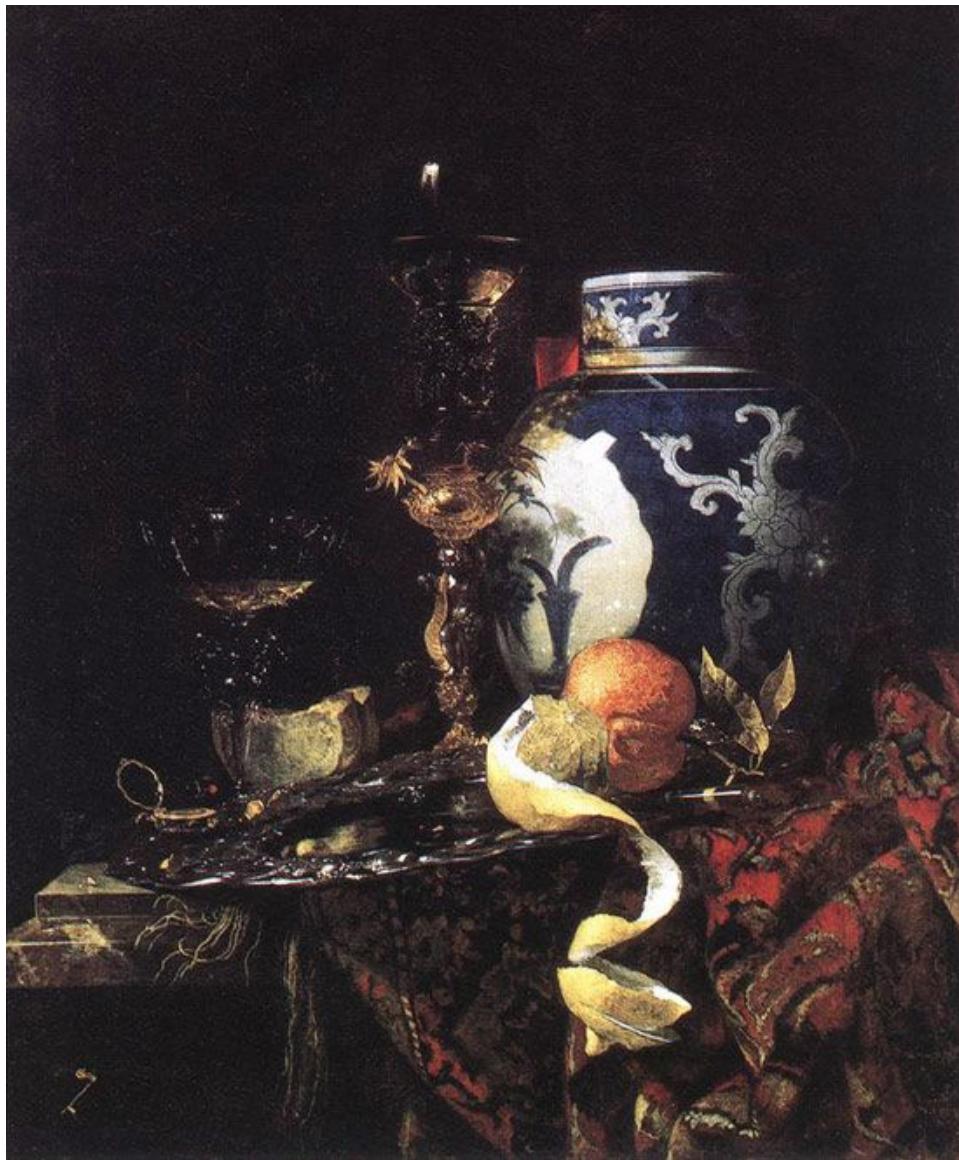
Visual material



Willem Claesz, *Still Life with a Lobster* (1650s)



Detail from *Cognoscenti in a Room hung with Pictures* (1620), including ceramics in cabinet on far right



Willem Kalf, *Still Life with a Late Ming Jar* (1669)



Antonio de Pereda, *Still Life with an Ebony Chest* (1652). Red velvet, red ceramic vessels decorated with quartz from Mexico, Italian, 'chocolatiere' wooden implement for South American chocolate, Chinaware.



Luis Egidio Meléndez, *Still Life with a Chocolate Service* (1770). Porcelain cup and large saucer, or plate, which seem to be East Asian, perhaps Cantonese from the Qing dynasty, and a chocolate pot.



Blue and white Chinese bowl with English mounts (c. 1580-1600), Burghley Collection. The bowl ostensibly came from a Spanish ship intercepted on the coast of California by Sir Francis Drake when he circumnavigated the globe. Burghley Collection.



Blue and white wine vessel or teapot cover from China (c. 1640-50), Burghley Collection. The hard-paste porcelain technique was unknown in England until the later seventeenth century, adding value to these lustrous objects. The sides of the vessel are decorated with lotuses.



Flower pyramid (detail), unknown, about 1695 (note also the fantastic beasts!). Delftware, Netherlands.
Museum no. C.615 to F-1925. © Victoria and Albert Museum, London



Dish, unknown, about 1689-1705, England. Museum no. 3871-1901. © Victoria and Albert Museum, London. Transculturality in China style and depiction of English monarch. [Plate also has a nice resonance with activities to do with paper plates and Keywords!]



'Mr Nobody' (figure), unknown, late 17th century, China. Museum no. C.7-1951. © Victoria and Albert Museum, London

N is for Nobody

Ceramic figures of Nobody combine a surprisingly ancient joke with a uniquely English pun. The joke concerns the denial of guilt: 'Who did that?' 'Nobody!' He is seen as always innocent, yet always blamed for others' deeds. Homer's Odysseus escaped Polyphemus by giving his name as 'No-man'. The pun 'No...body' is not possible in other European languages, so only ceramics destined for the British market depict a man whose legs join straight onto his head. He comes from a 1606 woodcut frontispiece to the play 'Nobody and Somebody', which Shakespeare mentions in 'The Tempest'.



Waster of 34 dishes fused together, about 1640-60, Delft, Netherlands. Museum no. C.10-2005. © Victoria and Albert Museum, London. Wasters are the discarded remains of ceramic objects that became damaged or deformed during firing. They provide us with first hand information about production processes.



Porcelain Shop in Canton (1770s-1790s), from a set of 24 depicting the porcelain industry in China.
Victoria and Albert Museum, E.59-1910.

Contextual Material for ‘Porcelain Fever’

Stacey Pierson, *Collectors, Collections and Museums: The Field of Chinese Ceramics in Britain, 1560 -- 1960* (Oxford: P. Lang, 2007), modified from Chapter One

Porcelain was first produced in Northern China where it was made as early as the sixth century AD. It was then, and is now still, a readily available, high fired, white body material in China, and one from which increasingly large numbers of vessels began to be produced in the Sui dynasty (581-618) for a wide range of uses...[Porcelain vessels have been found] in elite tombs, often adorned with inscriptions and precious metal mounts. In the ninth century, some of these porcelains were decorated with cobalt, resulting in the earliest blue and white porcelains in the world.

Before the fourteenth century, porcelain was not generally considered a luxury item in China nor would it ever become the mysterious exotic material that fascinated Europe from the Renaissance period onward...Porcelain raw materials were and are found in both North and South China, a circumstance that enables China to produce several different types of porcelain bodies, from dense, smooth, northern wares to glassy, sugary, southern porcelains. The perception of porcelain in China is and was, therefore, rather different from that of consumers outside China because the raw material was not unknown or uncommon.

The story of porcelain outside of China is very different..in addition to its inherent strength and usual white colour, from an early date, Chinese porcelain inspired a widespread taste for white ceramics beyond China and thus greatly influenced local production in areas where Chinese porcelain was consumed, for example in Ottoman Turkey..In Europe, porcelain of the type made in China was not created until the eighteenth century when the mathematician Ehrenfried Walther von Tschirnhaus (1651-1708) and the alchemist Johann Bottger (1682-1719) developed a porcelain body for the Meissen factory...so little was known about this material [in Europe] that it was thought to be made of shell, hence its European name of ‘porcellana’, or conch shell.

From the seventeenth century onward, when trade made it more readily available, Chinese porcelain became a very popular product in Europe, and nowhere more so than in Britain where this material became both a luxury item and an essential product for every day use. In the history of Chinese porcelain exports, however, Britain was a relatively late consumer. Long before this material reached the British Isles, Chinese porcelain was encountered in Europe, in the fourteenth century.

[Some of the earliest porcelain in England is from mid-16th century, such as] the white porcelain bowl with some underglaze cobalt blue decoration on the inside and a Chinese inscription on the base which reads, *changming fu gui* or ‘long life, riches and honours’. Such inscriptions were very common on bowls of this type which were primarily made in the reign of the Jiajing emperor (1522-1566) for export to Japan and the Near East. A number of similar examples have been embellished with glass or precious jewels in keeping with Ottoman taste. The bowl with English mounts has been turned into a typical Renaissance *tazza* form with a high foot and a domed lid and the decoration on the mounts by the goldsmith Roger Flynt (active 1568-1588) is typically Elizabethan in style.

In his *The Historie of the Great and Michtie Kingdome of China*, published in English in 1588, Juan Gonzales de Mendoza described the material made of ‘very strong earth’ which is in fact accurate but other

commentaries of the same century suggests that [porcelain] could also be made of precious stone, sea shells or eggshells, among other materials.

The lack of knowledge about porcelain raw materials was of course due to the fact that the material was new imported, and not produced in England at the time. Very few people would have seen porcelain...In the 1580s, English encounters with Chinese porcelains were still primarily indirect because English ships were not systematically sent to China until after 1600.

...The perceived exotic nature of the early Chinese porcelains to arrive in England is indicated by expensive metalwork mounts which visibly and literally enhanced their value, but also by the fluid terminology used to describe porcelain at this stage...In some cases, Chinese porcelain is described in sixteenth century England as 'purslane' or 'porselin' and in others 'china' or 'chyna'. It is possible to examine the inventories of Elizabeth I's plate and jewels from 1574 which list a total of seven 'pusseline' or 'purselyn' vessels...In a will made by Walter Ralegh in 1587, a bequest to Cecil of a 'suite of porcellane' was also included. At the end of the sixteenth century and the beginning of the seventeenth, the term 'porcelain' referred to special mounted pieces whereas 'chyna' meant all things Chinese, such as ivory, textiles and more ordinary, unmounted porcelains.

An inventory of Wardour Castle, Wiltshire, dates 1605, lists one hundred and fifty four porcelain items in the 'Possylen House' and in Robert Cecil's London residence, Salisbury House, an inventory of 1612 lists eighty one unmounted porcelains in a room described as the 'Cabonnett'. Other items listed in this inventory are described as 'chyna', including some *kinrande* porcelains, thus maintaining the distinction between 'porcelain' and goods collectively known as 'chyna'. As with the royal inventories of the previous century, mounted porcelains are listed separately with plate and Cecil owned at the time of his death one hundred ninety four pieces. Twenty six 'China' dishes are also mentioned in the 1629 inventory of the Cecil's country estate, Hatfield House.

Generally, however, porcelains were still being acquired in Britain as exotica in the first quarter of the seventeenth century. At this time, porcelain was being consumed in large quantities in Holland and items acquired through Holland, or by private trade through English East India Company staff, made their way into collections in England.

[In the 'Commonwealth Sale' of 1649, the inventory included] numerous Chinese goods including textiles, ivory fans, rhino horn cups, carpets, inexpensive porcelains and one piece of porcelain that was valued at the then very high price of £40. These were goods at Denmark House, one of the royal residences (renamed from Somerset House) but another residence, Upper Jewel House, was also listed as holding a highly valued piece of porcelain. This was a basic with a silver-gilt foot and frame, valued at £50.

Everyday porcelains began to reach a wider range of consumers in England by the mid-seventeenth century, as is indicated by the Tradescant collection, where there are two types of Chinese porcelains...the more ordinary type and those that were mounted and thus valued as precious items...the monetary value of Chinese porcelain was in fact declining in the seventeenth century. This is evidenced by the relatively low value given to seven mounted cups in the 1614 inventory of Henry Howard, earl of Northampton compared to that of a single ivory cup which was worth £26 more. The lower value of mounted porcelain in the seventeenth century is a function of its wider availability, not a declining fashion. Shops were now widely selling various 'oriental' goods and the East India Company was regularly auctioning off its cargoes.

The major country houses had also begun to acquire a further two types of porcelain: 'lesser china' which could have been Japanese or Chinese and named forms such as 'casters' which were often for display or specific functions, a development from the essentially non-functional mounted porcelains of the previous century.

New, named types of vessels, as distinct from the generic 'china', such as the 'tea pott', emerged after 1650 when tea began to be sold in coffee houses and shops in London and became an expensive, fashionable drink...Samuel Pepys recorded drinking 'tee' in 1660..., imported from China by the East Indian Company from 1660s. From the outside, the drinking of such new substances as coffee and tea readily associated with new types of vessels.

...The first patent for porcelain was taken out by John Dwight (1637-1703) of the Fulham Pottery in 1672 and by 1684 he was making very good copies of a reddish stoneware from the Yixing potteries in South East China that was also becoming popular in England. In 1669, for example, 82 examples of red stoneware teapots were brought into London by the EIC...At this stage, still very little was known about the technology of porcelain. Francis Bacon, for example, considered the problem in his *Novum Organum* of 1620 where he suggested that burial in the ground was essential to a transformation process to make porcelain from earthenware.

Ultimately, the use of Chinese porcelain as a vehicle for the consumption of a new substance such as tea represents a major change in the way that Chinese porcelain was perceived in Britain and in the way that Chinese porcelain began to influence daily life in Britain.

...The last decade of the seventeenth century is perhaps when Chinese porcelain became firmly established as representing correct taste in interior decoration for it was in this decade that Queen Mary, after arriving back in England, began redecorating Hampton Court Palace. Here she had several rooms filled with porcelain which was remarked upon by Daniel Defoe. She also had copious amounts of porcelain displayed at Kensington Palace and in these displays, the porcelains were placed symmetrically and often on chimneys. According to surviving inventories, for example, in one room, The Gallery, there were one hundred and fifty four pieces of porcelain...The vast accumulation of Chinese porcelain at Kensington Palace, which was dispersed after Mary's death in 1694, suggests concerted collecting activity, putting Mary in the same category as several elite women in England who established themselves as collectors of porcelain at the end of the seventeenth century. This would include John Evelyn's Lady Gerrard. From this period onward, women became the primary consumers of Chinese porcelain in the popular imagination if not exclusively in practice and some women even began to sell it, as records from Petworth House in Sussex demonstrate. This would continue and even expand in the eighteenth century with the rise of 'Chinamania'. There was one area of Chinese porcelain in which men did dominate before the nineteenth century: armorial porcelain.



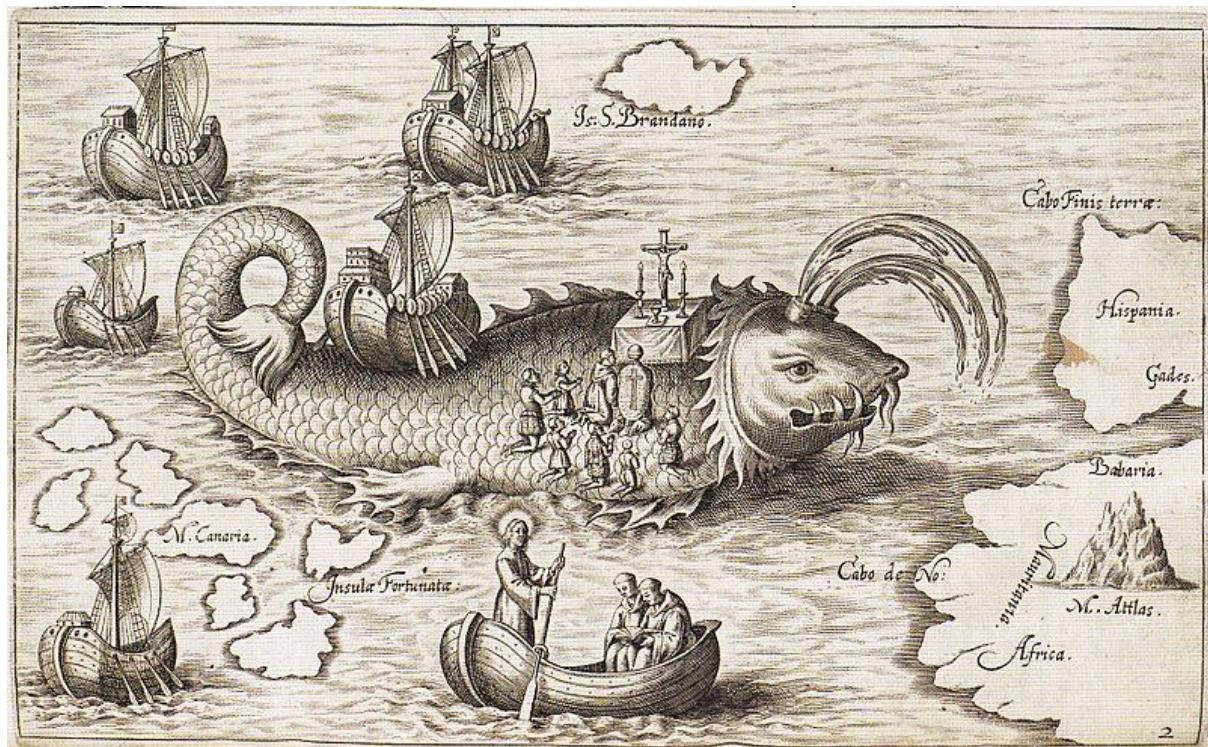
Example of the dazzling effect of a European porcelain cabinet, displayed behind glass

Armorial porcelain brought into fashion an entirely new form of Chinese porcelain at the end of the seventeenth century. This type of porcelain, specially commissioned for the first time by customers in Europe and England, was made as Jingdezhen (and lately partly at Canton) to designs supplied by the buyers. The distinguishing feature of the designs was the inclusion of an ‘armorial’ or coat of arms for a particular family or monarch. The earliest such porcelains were made for the Portuguese market. (An important early Portuguese armorial piece can be seen in the Victoria and Albert Museum where it has been dated to the 1540s.)

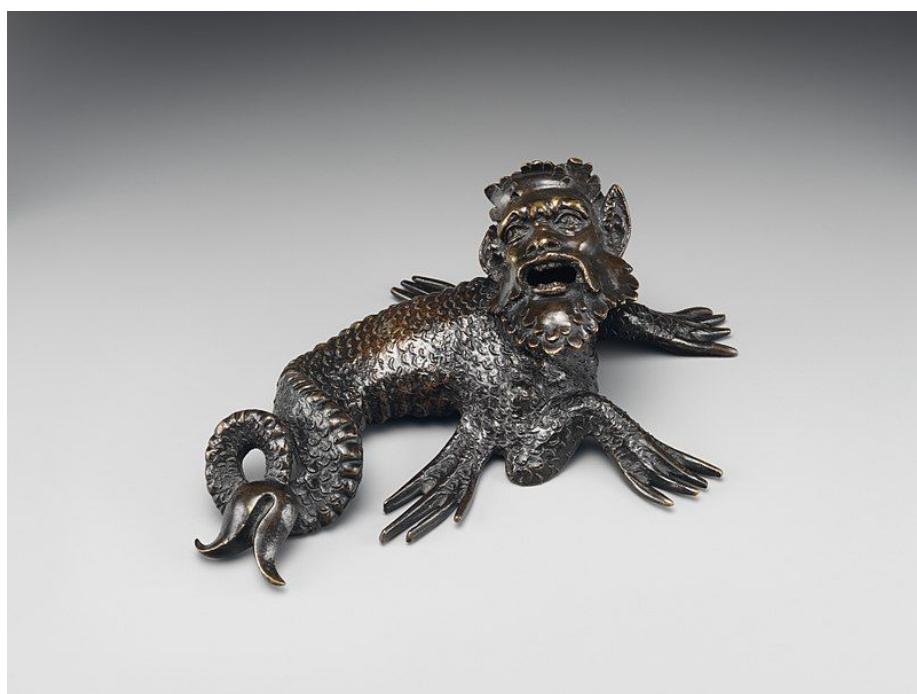
The development of porcelain decorated with ‘armorials’ coincided with the renewed popularity of armorials or crests on other works of art in England. Armorials, as examples of heraldic emblems, were a way of declaring a family’s history and prestige and therefore confirming its social standing. Such was their popularity that armorial porcelains were soon being commissioned by the East Indies Companies, both the Dutch and the English, with the earliest known example of English armorial porcelain being dated in 1695. This is a vessel described as a *jardiniere* (hexagonal basin) with the arms of Henry Johnson of Blackwall in Middlesex who was a shipbuilder for the EIC. The earliest armorial dinner service, combining two new fashions in one product, was commissioned in 1705 for Governor Pitt of Madras.

The production of armorial wares continued into the eighteenth century when it became more widespread and diverse. Simple blue and white examples were replaced by brightly coloured enamel-decorated vessels of two types: *famille verte* and *famille rose* (*yingcai* and *fencai* in Chinese). The former was an earlier style that was popular in China from about 1700 and very shortly afterwards appeared on export wares.

Fantastic Beasts



Ship on the back of a whale, in *Nova typis transacta navigation* (1621)



An Italian-made bronze sculpture of a sea-monster (c. 1500s). Metropolitan Museum of Art.

True and Wonderfull.

A Discourse relating a strange and mon-
strous Serpent (or Dragon) lately discouered, and yet
living, to the great annoyance and diuers slaughters
both of Men and Cattell, by his strong
' and violent poysen,

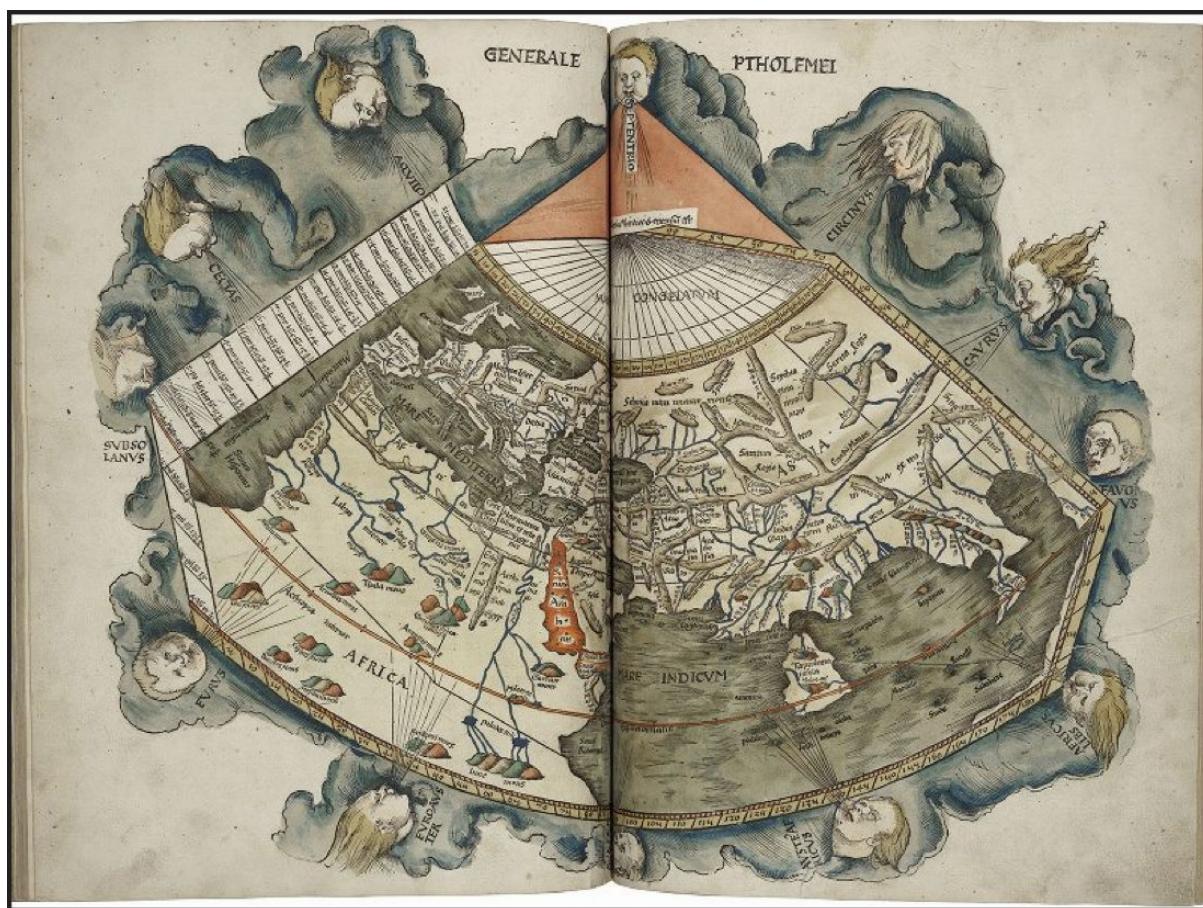
In Sussex two miles from Horsam, in a wood
called S. Leonards Forrest, and thirtie miles from
London, this present month of August. 1614.
With the true Generation of Serpents.



Printed at London by John Trundle.

True and Wonderfull. A Discourse relating to a strange and monstrous serpent (or Dragon) lately discovered...in Sussex (1614)

The Silk Road: Maps of China



Ptolemy, *Geographia* (1513) An inscription in the top right hand corner of this map reads *serica regno*, or 'the land of the silkpeople'



Abraham Orelius, *Theatrum orbis terrariorum* (1570)



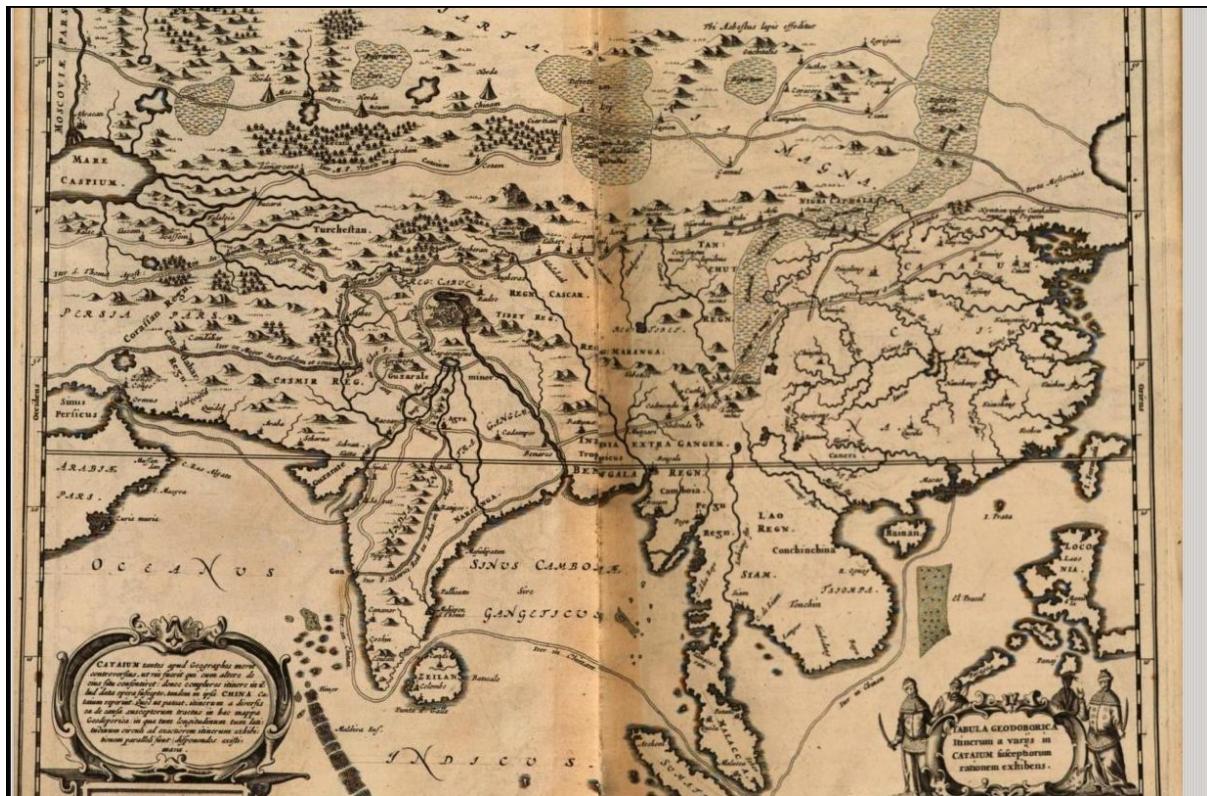
Abraham Ortelius, *Theatrum orbis terrariorum* (1570) 'Cataio/Cathay'



Jodocus Hondius, Map of Cathay (1610)



John Speed, Map of Cathay (1626) - map shows silk road cities - Cuchia, Chialis, Turfan, Camul – visited by the Portuguese Jesuit Bento de Góis on his 15 years travel through Europe and Asia between 1583 and 1598)



Anthanius Kircher, *China monumentis* (1667)



Giacomo Cantelli da Vignola, Map of China (1689)